



Studio view © Tursic & Mille

TURSIC & MILLE

VARIABLE GEOMETRY

DISSONANCES

EXHIBITION
APRIL 25 –
OCTOBER 11, 2026



Studio view © Tursic & Mille

**CARRÉ D'ART – MUSEUM OF CONTEMPORARY ART, NÎMES,
PRESENTS *VARIABLE GEOMETRY* DISSONANCES
AN EXHIBITION BY TURSIC & MILLE**

**CURATOR
HÉLÈNE AUDIFFREN**

**OPENING
FRIDAY,
APRIL 24, 2026
6:00 PM**

Carré d'Art – Museum of Contemporary Art is dedicating a major exhibition to Ida Tursic & Wilfried Mille, whose collaborative practice, developed over more than twenty years, directly questions the conditions of existence of painting in a world saturated with images. Their work neither seeks to preserve the medium nor to assert its purity, but rather to expose it to excess, collision, and dissonance.



Drawing on the full range of iconographic registers—landscape, portrait, still life, abstraction, advertising imagery, and scholarly references—the artists compose paintings traversed by multiple strata, interruptions, accidents, and parasitic gestures. Images are sampled, displaced, superimposed, and sometimes altered to the point of near disappearance, producing constant tensions between figuration and abstraction, recognition and loss of reference points.

This logic of dissonance—always variable—runs throughout the exhibition, immersing viewers in the intimacy of the artists' studio and in an empirical practice in which painting functions as a system whose rules are constantly shifting. Styles contaminate one another, emotions shift, and motifs circulate from one work to another. Sentimental scenes borrowed from postwar imagery, landscapes marked by latent catastrophes, floral motifs, abstract gestures, or pictorial fragments coexist in a deliberately unstable proximity. Painting, omnipresent, acts as a critical tool, questioning—often with humor—a certain established order, the hierarchy of taste, and the seductive power of images.

Rejecting any definitive definition of the medium and constantly testing its limits, Tursic & Mille extend painting into space through cut panels, burned wood, works on paper, offset plates used as palettes, or autonomous fragments of color. Painting thus spills beyond the canvas, leaving the frame to become an environment, blurring the boundaries between image and object, surface and matter. Rooted in the history of painting while constantly putting it to the test, their work offers a visual experience in which nothing ever settles definitively. *Variable Geometry Dissonances* invites viewers to move through an unstable pictorial field composed of frictions, contradictions, repetitions, and displacements, where painting does not represent the world but rather interrogates its forms, affects, and contemporary tensions.

INTERVIEW TURSIC & MILLE TALKING TO HÉLÈNE AUDIFFREN

HA You began working collaboratively in the early 2000s and have been pursuing a painting project for more than twenty-five years. The self-portrait that opens the exhibition at Carré d'Art – Musée d'art Contemporain de Nîmes is a charade in paint. It is like a statement: is painting primarily a conceptual object?

IT & WM We like the idea of "thinking in painting." The self-portrait placed at the entrance does not say "this is who we are," but "this is how our painting can work." Painting, with its long history, is not bound to a single style; it is a field of operations, of tensions, a field of possibilities, and so in that sense, yes, it is a statement, but an active statement, not a theoretical statement.

It is a self-portrait of Ida, dated 1995, featuring a car – an auto — , a pig – porc – and a brushstroke, or trait, Auto-Porc-Trait (Self Porktrait). Of course, we used to root around for puns together in the evenings, but only Ida could have made a painting like this. If we look at the date when this picture was painted, from a "joking" perspective, then it becomes much more than a self-portrait, than a ridiculous, glorious or narcissistic piece of self-representation. She painted this picture three years after leaving Yugoslavia because of the situation there, so she was in the process of learning French. Wordplay was a way of reconstructing a spoken language, but also a pictorial and conceptual language. It was probably a way of trying to recreate meaning. Behind the apparent lightness, with a touch of self-mockery, the elements can be read differently: the red car as movement or departure, the pig as a situation, and the brushstroke or stroke as a gesture of cutting; it is a self-portrait in the strongest, almost existential sense.

HA The workmanship is as artisanal as it is virtuosic. A car like a child's drawing, a very realistic pig, a line made with a simple brushstroke – doesn't this self-portrait also suggest that there is a formal resolution ready for each painting?

IT & WM Absolutely. Why limit oneself to a stable and immediately identifiable formal signature? Painting is a decision; each painting calls for its own resolution, its own production regime, its own internal grammar, its own syntax. Finding *a style* in painting would be like putting on slippers.



INTERVIEW TURSIC & MILLE TALKING TO HÉLÈNE AUDIFFREN

HA There is also the question of humour. A series of slightly saccharine portraits of couples draws on old post-war advertisements based on white patriarchal imagery and dotted with pictorial incongruities. Are we talking about ironic questioning of the dominant culture, of the boundary between good and bad taste?

IT & WM We are not particularly interested in the boundary between good and bad taste, which is sometimes too fine to be visible. What interests us is the way in which certain images produce consensus, and how painting can introduce dissonance into this consensus. Humour is naturally wary of images and acts more as a tool for deactivation. These advertising images are already loaded with emotional, moral and social norms. In this series, the source images are generally advertisements for cigarettes or alcohol, dating from a time when smoking was considered very good for your health. The aim was not to caricature them, but to slightly shift their functioning and thus disrupt its effectiveness. These are extremely performative images, very close to propaganda imagery or socialist realism.

HA In the same space you might have a dialogue with an abstract painting and small paintings of flowers, landscapes, portraits or large black flowers that have been cut out and burned. Does this mean that painting is not a matter of style or subject matter? That it could be a whole, all at once?

IT & WM Yes, it's like, well, life. The idea is not to bring everything together, but to allow forms that normally should not coexist to do so. Abstraction, figuration, different iconographic registers: these are regimes that come into conflict with each other. Painting is therefore neither a style nor a sum of subjects; it is a living, cannibalistic entity that develops empirically in space and time.

This logic is apparent as soon as you enter the hall at Carré d'Art, where *Framed Landscape* is presented in a completely new way. The landscape, painted directly onto the panels that serve as the studio walls, mounted on a wooden structure reminiscent of a billboard, shifts from the contemplative regime of the painting to that of the exhibited, public, almost commercial object. The painting thus presents itself as a signal: it displays itself, shows itself, propagates itself while revealing the seeds of its own self-destruction.

This logic of "self-propaganda" in painting, whereby representation illustrates nothing other than its own circulation, its own dislocation, is deliberately defused by the presence of the Bichon, an offbeat motif that acts as a disruptive element whose role is to parasitize, to "de-pathologize." Together, the works establish an initial short circuit: between seriousness and derision, landscape and object, painting and device, laying down from the outset the rules of a game in which painting contradicts itself as much as it asserts itself, as if its conditions of existence might find their source in their own dislocation.



Eden, 1999-2019, oil on canvas, 200 x 150 cm.
Private collection © Tursic & Mille

INTERVIEW TURSIC & MILLE TALKING TO HÉLÈNE AUDIFFREN



HA And then there are the smashes, the offset plates covered with pictorial material, the lumps of pure paint, the girl with her hands dipped in paint... So in the end, it's not about figuration or abstraction?

IT & WM Exactly. For us, this opposition makes no sense. In deciding to be a painter, you open yourself to all the possibilities inherent in the medium. It's taking a risk, a search for freedom. The smears, offset plates and deposits of material are the very embodiment of the work. They show painting in all its material brutality, before it becomes a painting, or when it is no longer one. These are areas where painting manifests itself as matter, as time, without any obligation to represent anything, without any obligation at all, in fact.

HA A table, on which all the paint residues from the studio over several years have accumulated, is titled after the famous myth of *Sisyphus*. Does this mean that painting is an endless cycle?

IT & WM Here we come to the obscene part of the work. Obscene in the Latin sense: *Ob + scaena* (the stage) – *offstage, outside the stage*. A bit like the daubing that piled up in the studio without any preconceived ideas or intentions, without any purpose, without even the idea of ever showing them. We have always had a place – a bucket, cardboard boxes and finally a board – where we deposit excess paint, scraps and leftovers from erasures. In fact, we find it difficult to throw paint in the bin; there's something about the material that resists... Ultimately, it is a purely practical "object," it is process in its raw state. Over time, it has become a pile, a material pile of colours with an almost organic appearance, but also a pile of possible meanings. Perhaps this is the existential, almost metaphysical aspect of painting: a work without resolution, without a possible end. The reference to Sisyphus denotes an activity that continues without any promise of completion: it is the embodiment of doing.

INTERVIEW TURSIC & MILLE TALKING TO HÉLÈNE AUDIFFREN

HA In your different versions of the full-length portrait of the tragically fated pin-up Bettie Page, you go through various references to art history (Gerhard Richter, Kazimir Malevich, Christopher Wool, etc.). A young girl with an ecstatic gaze, copied from a painting by Jean-Baptiste Greuze, has paint dripping from the sky onto her face. Is this a tribute, an affirmation of kinship, or sometimes a way of shifting our gaze to a certain history of painting?

IT & WM As Asger Jörn said, "painting is painting's favourite food." The first Betties formed a triptych: three identical figures from the same photograph, like a reworking of the Three Graces. Here, the variation is not corporeal but conceptual: it is the repetition that provides meaning. The differences shift towards pictorial accidents, the statuette of a border collie frozen in three poses, and the paintings in the background (from Malevich to Wool, from Prince to Richter, from Picasso to Mondrian). It is a way, perhaps, of painting itself, in a wide variety of positions.

In the Nîmes exhibition, in the "accident room," three reworkings of a detail by Greuze are presented in large format, yes, three times again. Three minimal variations, three times the same protocol, the only variation between the three paintings is the size of that blue blotch. In Jean-Baptiste Greuze's work, the face is the locus of moral and emotional meaning. The stain means nothing; it is a material element and not a sign. The stain introduces something that does not speak where precisely everything was made to speak. It simply prevents the face from producing what it is supposed to produce. Because of that mark, the face, which was the semantic centre, becomes a pictorial event; the painting ceases to be an image to be read and becomes a surface to be experienced. Identification is no longer possible, emotional interpretation is no longer possible, the face is suspended. Consequently, the history of painting ceases to be a sacred heritage but becomes an operational material. Here, the notion of repetition is decisive: the first task may surprise, the second forces comparison, and the third neutralises the spectacular effect. The task ceases to be an expressive gesture and becomes a parameter, a piece of data.



About Bettie, 2023, oil on canvas, 220 × 165 cm.
Alfonso Artiaco, Naples © Tursic & Mille

INTERVIEW TURSIC & MILLE TALKING TO HÉLÈNE AUDIFFREN

HA In 2008, I invited you to hold an exhibition at the Musée régional d'art contemporain in Sérignan. Since then, some of the source images have changed. Along the way you have abandoned pornographic, 3D, optical and inkjet images. Other images endure. From the start, you have been revisiting *The Face*, torn from a magazine, treating it as a still life that is very slowly decomposing. What is at stake in abandonment, reprising and repetition?

IT & WM What a pleasure it is to work together again, especially here at Carré d'Art. It has always been one of our favourite French museums, because of its architecture, of course, but also and above all because of the artists who have exhibited here, who make up a large part of our imaginary family: Polke, Merz, Gasirowski, Oehlen, Baldessari...

We like to imagine painting as a large room where, over time, doors are opened. Some lead to other rooms, which themselves open onto new doors. None are ever completely closed. This is "doing" and time, which brings about more doing, doing differently, doing again. Nothing is really abandoned; certain things were done when they had to be done, the door remains open, but it must seem relevant to us at the moment we do it; certain things appear at a specific moment, then wait. Ink jets, for example, were our first attempt to use the scribbles lying around the studio; they were enlarged and printed outside on canvas. This attempt to use them stopped, but not the actual scribbles.

The use of pornographic images corresponded to the emergence of the Internet and an unprecedented flow of images, but also to a time when painting was not very visible in France. We wanted to make paintings that were impossible to ignore. We used images that were intimately and politically linked to the era as our iconographic source, while respecting the classic categories of painting: portraits, nudes, genre scenes, and sometimes you could even say there was geometric painting. Over time, the obscenity became more conceptual: the off-screen, the making of the painting itself. *The Face* is a good example: by simply changing the perspective, a portrait became a still life, then almost a portrait again – a Dorian Gray on paper. Repetition puts the image to the test of time; what remains is never identical.

INTERVIEW TURSIC & MILLE TALKING TO HÉLÈNE AUDIFFREN

HA In your recent series *Lavis en rose*, landscapes, a nude, an eclipse, little white rabbits, a fire, a bombing scene all jostle together... The wash gives depth and, at the same time, creates distance. These images brushed in pink seem stranger and more tormented?

IT & WM *Lavis en rose* is a promise of happiness that can be summed up in a pictorial gesture. The wash plays a deliberately ambiguous role: it creates depth while maintaining distance. The pink acts as an almost deceptive emotional filter. It doesn't dramatize anything, it suspends time, it neutralises without anaesthetizing. This wash puts all the images on the same level, whether they are violent, historical or cosmological. The pink room at Carré d'Art thus functions as a continuous flow, where the gaze slides from one painting to another, sometimes held back, sometimes slowed down, stumbling over internal dissonances: a functioning that may recall the contemporary circulation of images, in sequences without hierarchy or resolution. But where this flow could become a simple *rabbit hole*, painting introduces an irreducibility. The time of painting, its thickness, its slowness, prevent any immediate consumption. The wash here does not soothe, it neutralises the charge of pathos; it makes these scenes stranger, perhaps even more disturbing because they contain something that resists, as if the painting refused any kind of immediate reading.

HA A woman is sitting on a sofa, looking at us, her back turned to the burning forest. A tragic conclusion to depict the absurdity of the world?

IT & WM This painting is located in the last room of the exhibition, after the flow of the pink room, like a moment for taking stock. The dissonance here does not stem from the disaster itself, but from the strange calm that pervades the scene, the absence of urgency, the discrepancy between the violence of the landscape and the posture of the figure, as if the fire were now part of the decor. This is part of a series of paintings in which disaster no longer functions as an event, but as a latent, even metaphysical state. A house burns, dogs continue their conversation under a starry sky, a human figure is placed in a world that is indifferent to her, and this woman, comfortably seated, looks at us. These situations do not tell a story: they describe different positions that are possible in an unstable world, marked by a desynchronizing of event and reaction. The painting maintains this intermediate state, this *In Between* where nothing collapses completely but where everything nevertheless continues.



Melancholy, 2025, oil and oil stick on canvas, 204 × 154 × 6 cm. © Tursic & Mille, courtesy of the artists and Galerie Max Hetzler, Berlin | Paris | London | Marf



Studio view © Tursic & Mille

PUBLISHING

A bilingual French–English book will be published by JBE éditions on the occasion of the exhibition, with the support of the galleries Max Hetzler, Alfonso Artiaco, and Pietro Sparta. Texts by Jean-Marie Gallais, Jean-Max Colard, and an interview with the artists conducted by H el ene Audiffren.



Untitled, detail, 2026 © Tursic & Mille



© Tursic & Mille

ARTISTS' BIOGRAPHY

Ida Tursic, born in 1974 in Belgrade (Serbia). Wilfried Mille, born in 1974 in Boulogne-sur-Mer (France). They live and work in Mazamet (France). Winners of the 11th Ricard Corporate Foundation Prize in 2009, nominees for the Marcel Duchamp Prize in 2019, and recipients of the Simone and Cino Del Duca Foundation Prize in 2020, they have been the subject of numerous exhibitions in galleries, art centers, FRAC collections, and museums in France and abroad. They are represented by the galleries Max Hetzler (Berlin, Paris, London, Marfa), Alfonso Artiaco (Naples), and Pietro Sparta (Chagny). They have also completed several public commissions, such as the Music Salon of Villa Laurens in Agde in 2015 and the ceiling of the municipal council chamber at the Capitole in Toulouse in 2025.

THE COLLECTION

Level +2 – New presentation of the collections

Curators: Hélène Audiffren, Delphine Verrières-Gaultier

Established from 1986 onwards, the museum's collection brings together nearly 700 works dating from 1960 to the present day. This new display of the collections highlights the Supports/Surfaces and ABC groups, with a particular focus on the recent donation by Alain Clément. It also presents new generations of artists who explore the themes of borders and migration.



Walid Raad, Rayyane Tabet. Photo: Cédric Eymenier.
© W. Raad, R. Tabet



Mounira Al Solh, Felipe Romero Beltran. Photo: Cédric Eymenier.
© M. Al Solh, F. Romero Beltran



Jaime Pitarch, *Jabón de Aleppo (Aleppo Soap)*, 2014-2016.
Photo: Cédric Eymenier. © J. Pitarch

ALAIN CLÉMENT DONATION



Alain Clément, *97 JA 6P*, 1997. Gift of the artist, 2024.
Photo: Pierre Schwartz. © ADAGP, Paris 2026

In 2024, Alain Clément donated sixteen works —paintings, sculptures, and gouaches on paper—to the Carré d'Art – Musée d'art contemporain, enriching an existing body of works by the artist. For nearly forty years, he has developed an abstract body of work situated between expressive gesture and a search for composition. His paintings, sculptures, and prints combine optical pleasure, sensitivity, and structural strength. Born in 1941 in Neuilly-sur-Seine, Alain Clément chose the South of France as his adopted home. In the 1970s, he was close to avant-garde movements, notably Supports/Surfaces, and took part in the theoretical debates that questioned painting in its traditional, illusionistic form, confined to the easel. However, his work quickly moved away from strict formalism, allowing a more expressive, even expressionist, approach to emerge. In the 1970s and 1980s, Alain Clément taught at the Écoles des beaux-arts in Montpellier and then in Nîmes, where he became director in 1985. He created large-scale paintings that saturate space. His inspiration draws from the work of Claude Monet, Frank Stella, and Barnett Newman. His travels in Italy, particularly in Rome and Venice, and his study of Francesco Borromini and Gian Lorenzo Bernini, led him toward apictorial expression that can be described as Baroque. The body is present both as subject and in the painter's physical relationship to the space of the canvas. Painting gradually extends beyond its frame and engages with architecture. In 2024, he collaborated with the architects of the Halle des Sports in Nîmes on a large-scale intervention.



EXHIBITION SÉBASTIEN ARRIGHI

FALL OFF ON THE FOSTER WALL

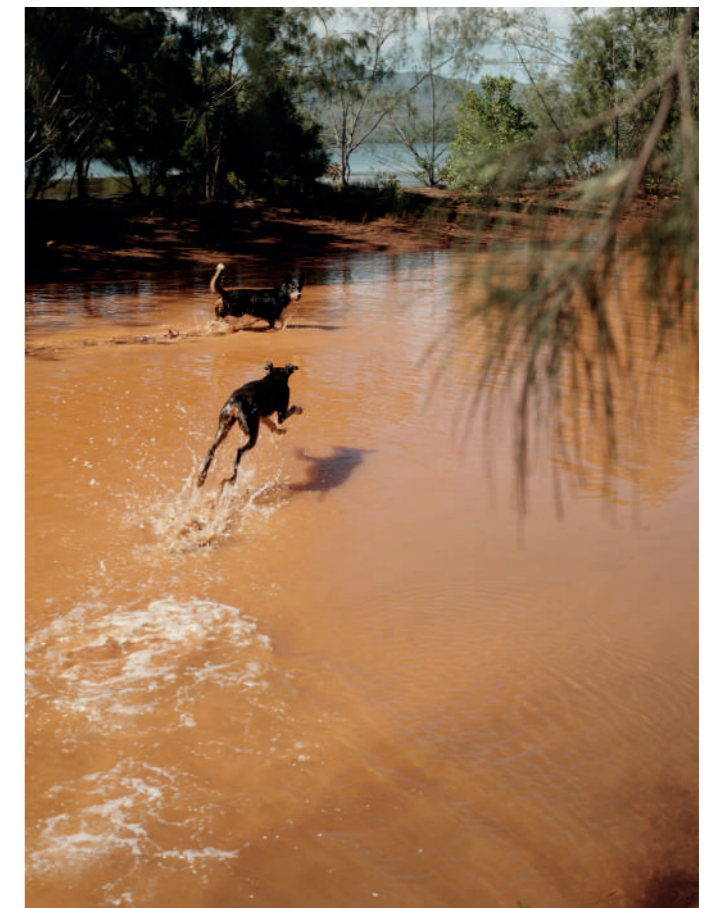
**GRAND ARLES
EXPRESS 2026**
LES RENCONTRES
DE LA PHOTOGRAPHIE

Exhibition from July 4 to October 4, 2026
As part of the Grand Arles Express
and the theme of Water,
developed across the museums of Nîmes

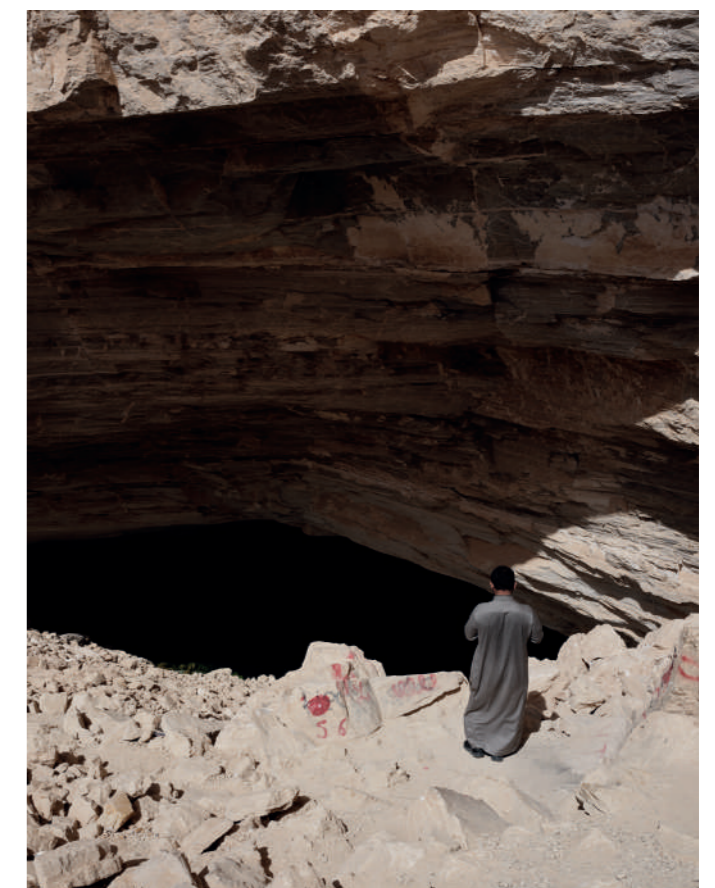
Curator: Hélène Audiffren

Sébastien Arrighi is invited by the Carré d'Art – Musée d'art contemporain to take over the Foster Wall. A photographic display, constructed from both new and earlier images drawn from several territories, explores the presence—or absence—of water. Documentary-style images enter into dialogue with others that are more intimate and poetic. The artist brings together several photographic series produced in geographically distant regions, making water a key element in understanding the relationship between humans and their environment. From landscapes around the Mediterranean basin (Lebanon, Spain, Greece, France) to the transformations of Saudi Arabia, and the tensions within a Pacific archipelago, each image examines how an environment shapes bodies, postures, and narratives.

Sébastien Arrighi, *Breast*, 2021.
Courtesy of the artist. © Sébastien Arrighi



Sébastien Arrighi, *Prony*, 2025.
Courtesy of the artist. © Sébastien Arrighi



Sébastien Arrighi, *Heet Cave*, 2023
Courtesy of the artist. © Sébastien Arrighi



CULTURAL PROGRAM

ARTIST TALKS

Talk with Ida Tursic & Wilfried Mille

Exhibition tour with the artists and the curator, followed by a book signing at the bookstore

Saturday, June 20, 2026 at 4:00 p.m.

Talk with Sébastien Arrighi

Exhibition tour with the artist and the curator

Tuesday, September 8, 2026 at 6:30 p.m.

Talks with Sylvain Fraysse

Discussion with the artist as part of his residency at the Bob Calle documentation center

Tuesday, May 19 at 6:30 p.m. and Thursday, June 25 at 6:30 p.m.

ART HISTORIES

A lecture series presented by the Carré d'Art – Musée d'art contemporain, its library, and the École supérieure des Beaux-arts de Nîmes (ésban).

A guest speaker is invited to discuss an artist, a work, or a movement in connection with the history of the Carré d'Art contemporary art museum collection.

Every first Tuesday of the month at 6:30 p.m., from October to June Grand Auditorium (level -1), free admission

Tuesday, April 7, 2026
Histories of Arte Povera by Barbara Satre

Tuesday, May 5, 2026
On Jannis Kounellis by Barbara Satre

Tuesday, June 2, 2026
On the subject of matter by Jean-Marie Gallais

PERFORMED READING BY EMMANUELLE BECQUEMIN

As part of World Environment Day and the Rendez-vous aux jardins

Let Me Tell You About Merstalgia

Friday, June 5, 2026 at 6:00 p.m.

Emmanuelle Becquemin is developing a collection of "fiction-letters," created through residencies carried out in protected and designated territories since 2023. Published by Les Murmurations, these fiction-letters propose to heal—through gestures and words—territories whose current wounds and suffering are increasingly acknowledged.

Bob Calle Documentation Center
Free admission, subject to availability

PUBLICARE – EDITION 1

December 11 & 12, 2026

A festival dedicated to multiples, artist publishing, and micro-publishing, coordinated by the Carré d'Art – Musée d'art contemporain in partnership with the Nîmes library network and the École supérieure des Beaux-arts de Nîmes (ésban).

The festival is conceived as a generous and open moment, punctuated by talks, readings, activations, and workshops accessible to all audiences.

BOB CALLE DOCUMENTATION CENTER

The documentation center of the Carré d'Art – Musée d'art contemporain is dedicated to building and sharing resources on contemporary art from the 1960s to the present day, as well as collecting and promoting materials related to the museum (architecture, collection, exhibitions, etc.).

Its holdings include more than 25,000 documents across a wide range of fields: architecture, visual arts, video and digital art, dance, design, graphic arts, cultural policy, heritage, and museology.

Since 2021, the center has hosted artists in residence for periods of research and creation based on these archival resources. These residencies result in public presentations such as exhibitions, talks, and workshops.

SYLVAIN FRAYSSE

Artist in residence 2026

In 2026, for its research and creation residency at the Bob Calle Documentation Center, the Carré d'Art – Musée d'art contemporain invites artist Sylvain Fraysse. Meetings are organized to share his research and creative process.

Residency exhibition at the documentation center and on the Foster Wall
October 27 – December 13, 2026

Bob Calle Documentation Center (Level -1)
Open Tuesday to Friday, 2:00 p.m. – 6:00 p.m.
Morning visits by appointment
(group bookings required)

Online catalogue:
www.carreartmuseecentreoc.fr/opac

documentation@carreartmusee.com
+33 (0)4 66 76 35 88



ABOUT CARRÉ D'ART

In 1984, Norman Foster won the international competition organized by the City of Nîmes for the construction of a new cultural facility, opposite the Maison Carrée. Inaugurated in 1993, the Carré d'Art – Musée d'art contemporain—the architect's first project in France—houses a media library and a contemporary art museum. The building is distinguished by its use of modern materials—glass, raw concrete, and steel—and its classical proportions. Through its transparency, it opens onto the city and offers unique views of the Maison Carrée. Carré d'Art comprises nine levels: four above ground and five underground. Inside, the spaces are organized around an atrium and a monumental glass staircase that allows natural light to flow throughout the building.

The contemporary art museum presents temporary exhibitions across two levels, along with a display of its collection, renewed each year. Comprising nearly 700 works from 1960 to the present day, the collection offers a rich and distinctive panorama of contemporary European and international creation.

Its public programs department offers a wide-ranging cultural program.

UPCOMING EXHIBITION

MARIE-ANGE GUILLEMINOT



Marie-Ange Guilleminot, *L'Oursin*, performance, November 12, 2004. Salle des Chevaux de Marly, in the exhibition "Contrepoint, Contemporary Art at the Louvre," Musée du Louvre. Artist's collection. © Marie-Ange Guilleminot

Exhibition from November 7, 2026 to March 2027

Curator: Hélène Audiffren

The Carré d'Art – Musée d'art contemporain is dedicating a major exhibition to the French visual, textile, and performance artist Marie-Ange Guilleminot. This exhibition will revisit the entirety of her work from the 1980s to the present day. Her pieces are structured around a threefold relationship: the "I" of the artist, the "you" of the viewer, and the transitional object—the artwork itself. This triangular relationship generates mechanisms of curiosity—encouraging visitors to touch the works—seduction, through the sensual nature of the proposals, and also frustration—stemming from the impossibility of fully grasping the other's body in its entirety.

A hat becomes a house, a shell becomes a refuge, a book becomes a screen—or the reverse. By diverting symbolic objects, Guilleminot disrupts the most basic reference points of everyday life. Art merges with design, fashion, architecture, and craftsmanship in a boundary-free dynamic, drawing on cultural references that transcend temporal and geographical limits. European pioneers of the New World encounter Japanese art and modern Italian design.

The question of use is inseparable from that of ritual; the value we assign to objects is inseparable from the value we assign to our lives. As an invitation from the artist, her works challenge and propose. Visitors are free to become active participants in a simple yet unconventional, tailor-made way of life. Her work suggests, in the most tangible way, that art and artists can act for the better, and in the closest proximity to our lives.



PRACTICAL INFORMATION

Place de la Maison Carrée, 30000 Nîmes

Tuesday to Friday: 10:00 a.m. – 6:00 p.m.
Saturday and Sunday: 10:00 a.m. – 6:30 p.m.
Closed on Mondays

Full rate:
Temporary exhibition + permanent collection: €8

Admission + guided tour: €11
Permanent collection only: €5

Reduced rate:
Temporary exhibition + permanent collection: €6

Admission + guided tour: €9
Permanent collection only: €3

Free admission on the first Sunday of each month

www.carreartmusee.com

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