



LA FERME
DU BUISSON
CENTRE D'ART CONTEMPORAIN

SCÈNE NATIONALE
DE MARNE-LA-VALLÉE

press kit

PERFORMANCE DAY #3

PAULINE BOUDRY/RENATE LORENZ
EMILY MAST
NAUFUS RAMÍREZ-FIGUEROA
BENJAMIN SEROR & THE MASKS
VIRGINIE YASSEF
CÉLINE AHOND & OKAY CONFIANCE

CURATOR: JULIE PELLEGRIN

THEATRE FOR TOMORROW... AND BEYOND

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Sat 2 June 2018
2 pm - midnight

shuttle service from Paris 13:15 / 00:30
book in advance : +33(0)1 64 62 77 77



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Visual: Pauline Boudry/Renate Lorenz, Telepathic Improvisation, 2016, Courtesy the artists and Marcelle Alix – Paris

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For this third Performance Day, La Ferme du Buisson is bringing together a mixed bag of international artists for an exploration of the interstices between the visual and the performing arts. Audience-participation performances, an invisible show, a narrative concert, film performances, activated exhibitions and get-togethers model potential futures by delving into norms and hierarchies, radically different ways of being and ventures in communality.

This year the festival invites visitors on a shared jaunt through our various spaces – theatres, studios, exhibition rooms, outdoor venues – in search of hybrid forms of expression embodying unorthodox points of view and modes of perception. Its subtitle is adapted from Ray Bradbury's *Plays for Today, Tomorrow and Beyond Tomorrow*. The worlds presented here are singular in the extreme, but their common factor is a projection of imaginative alternatives to the harshness of current social conditions. Each in its own way, these «science fiction» works dismantle the mechanisms – social, political, perceptual, corporal, artistic – that mould us today. In doing so they challenge the theatre's authoritarian side by redrawing its lines and blurring the boundaries between stage and auditorium, audience and performers, characters and sets, image and action. Here the theatre becomes a terrain for role-playing aimed at rendering spectators self-aware, so that, as Augusto Boal put it, «they can see themselves today and imagine themselves tomorrow.»¹

1- *Jeux pour acteurs et non-acteurs : Pratique du Théâtre de l'opprimé*, Éditions Maspero, Paris, 1978

all day

2-9pm

Pauline Boudry/Renate Lorenz

video screening / loop, 20 mins

Naufus Ramírez-Figueroa

video screening / loop, 50 mins

2pm-midnight

Céline Ahond: Backs to the Wall, Back to the Literal

exhibition and guided tours

sequence

2:30pm

Emily Mast *

performance / 1 hour

activation by the audience / 30 mins

4pm

Virginie Yassef *

show / 40 mins

5pm

Emily Mast *

performance / 1 hour

activation by the audience / 30 mins

6:15pm

Digressions: Virginie Yassef

book launch

7pm

Emily Mast *

performance / 1 hour

activation by the audience / 30 mins

7:30pm

Benjamin Seror & The Masks *

performance / 1h 20 mins

7pm - midnight

OKAY CONFIANCE

event / 5 hours

*seating limited/booking essential on 01 64 62 77 77

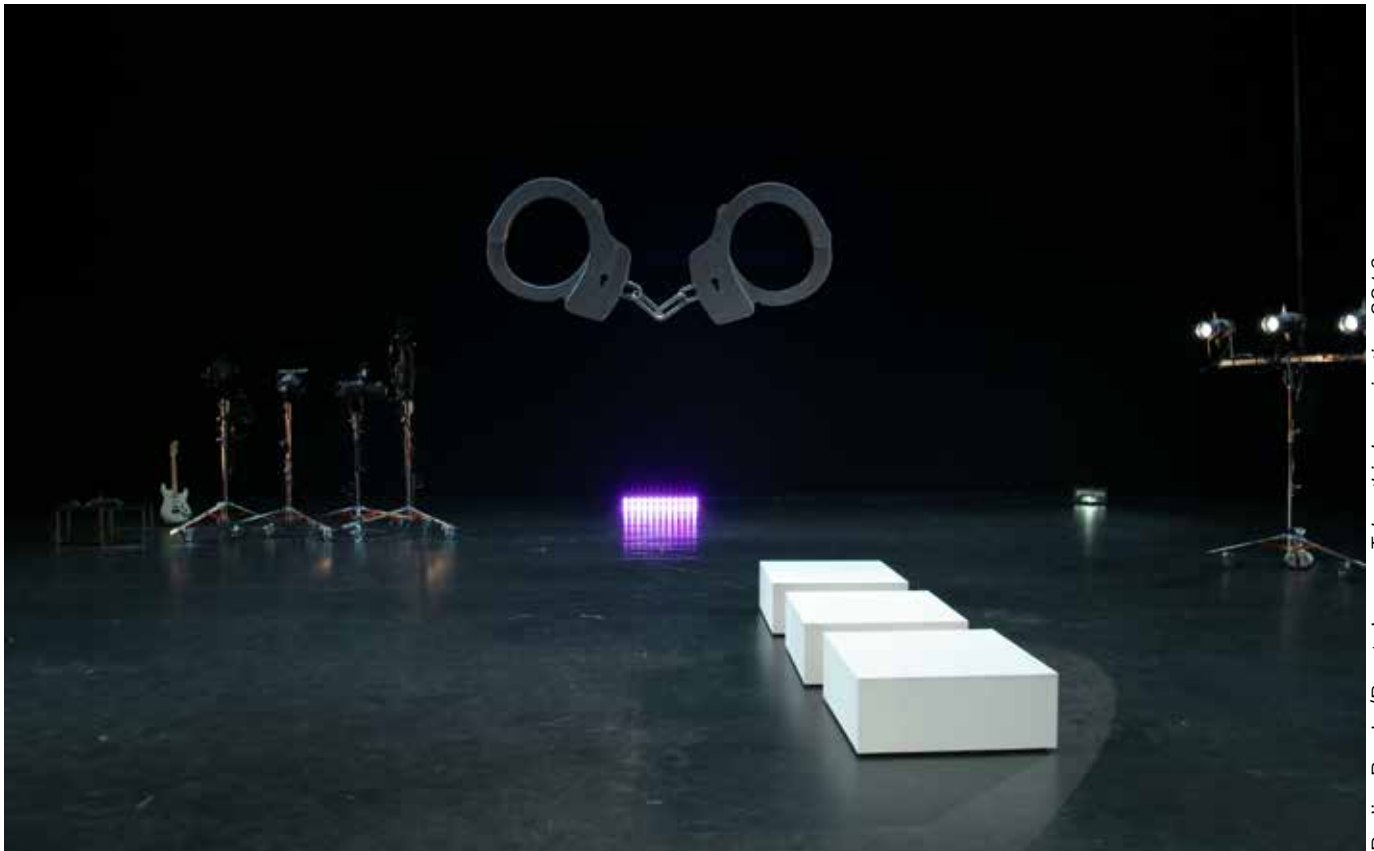
shuttles

book in advance on 01 64 62 77 77

1:15pm: Paris-Opéra Bastille > Ferme du Buisson

12:30am: Ferme du Buisson > Paris-Opéra Bastille

(with a surprise contribution from OKAY CONFIANCE)



Pauline Boudry/Renate Lorenz, *Telepathic Improvisation*, 2016,
Courtesy the artists and Marcelle Alix – Paris

Pauline Boudry/Renate Lorenz

Pauline Boudry/Renate Lorenz
Pauline Boudry was born in 1972 in Lausanne.
Renate Lorenz was born in 1963 in Bonn.
They live and work in Berlin and are represented by Marcelle Alix gallery (Paris) and Ellen de Bruijne Projects (Amsterdam).

Boudry/Lorenz have been working as a duo since 2007. Their film and archive installations take a fresh look at the materials and practices of the past: working from photographs, texts and songs, they invent collaborations between personalities of different periods, recreating forgotten utopian moments from history and destabilising established norms. Their performers are choreographers, artists and musicians with whom they investigate the long-term implications of performance, the pathologising of the body, glamour and resistance. Their films are shot in 16mm so as to underscore their performative aspect, while their characteristic aesthetic stresses the autonomy of the camera, music, costumes and props. Described as «temporal travesties», their works present bodies that traverse and interconnect different temporalities.

Telepathic Improvisation

HD film, colour, sound, 20 mins, 2017
filmed performance
with Marwa Arsianos, Werner Hirsch, MPA and Ginger Brooks Takahashi

This exclusively cinematic performance uses telepathy to grasp how Others – humans and non-humans – can fuel alternative political and sexual imaginative realms. Performers, motorised objects, speeches, lighting and smoke machines replay a score by experimental composer Pauline Oliveros (1974) in response to the audience's imaginative projections. While in some respects abstract, the film is nonetheless dotted with concrete references to leftist demonstrations, a queer SM club, surveillance devices and new human/non-human relationships in an interstellar context. The film begins with a direct, «piece-to-camera» address to the viewer and closes with *From Protest to Resistance*, a text written by Ulrike Meinhof in 1968. In its challenging of the use of images as mere illustrations of political action, *Telepathic Improvisation* signals the tensions between action as it is imagined and action as such.



Emily Mast, *The Seed Eaters*, rehearsals, 2017, Grazer Kunstverein
© photo Rachel Kauder Nalebuff

Emily Mast

Born in 1976 in the United States.
Lives and works in Los Angeles.

Initially performance-focused, Emily Mast began with theatre forms: *Everything, Nothing, Something, Always (Walla!)* at the Performa 09 biennial in New York and Peter Handke's *Offending The Audience* played by children. She then extended her range to museums via processional and elaborately scenographed exhibitions. Allying herself with an artistic heritage extending from Guy de Cointet to Jacques Tati and including Mike Kelley and Simone Forti, Mast has developed a distinctive use of casting, props, action and text. In a witty deploying of bodies in motion and non-verbal language, her works make uncertainty an artistic material at once sculptural and animate, combining creation of a universe of signs to be deciphered with deconstruction of the conventions governing our modes of communication. The result is a relentless interrogation of the way language is shaped and disabled, and of the collective production of meaning fuelled by otherness and misunderstandings.

The Seed Eaters, 2017

performance with activation protocol, 60 mins
in collaboration with Rachel Kauder Nalebuff

The Seed Eaters is a performance involving 17 sculptural sets and 35 mini-scenes activated by 3 performers. The theme of this «deconstructed theatre piece» whose players endlessly reverse roles is «the end»: illness, the life cycle of a swimsuit, the end of a night of love. Here languages, bodies, images and the personalities of the participants all have the same value as they deconstruct the habitual hierarchical principles, the better to interconnect. Exploring the awkward and sometimes dangerous gap between strangers, *The Seed Eaters* sets up interpersonal connections that generate bonding, group work and blind hope at a social and political point in time when our models of society seem to be collapsing. The actors are non-professionals and are accompanied in their procession by a woman musician and the audience; together they activate playlets scripted in advance by the artist. At the end of each scene they swap roles and change languages. Each performance is unique and the three presented at La Ferme du Buisson are three different interpretations. The sets and the performance space are left open as an exhibition, allowing spectators to approach the sculptures close-up and play out the scenarios themselves.

production: Grazer Kunstverein / La Ferme du Buisson



Naufus Ramírez-Figueroa, *Print of Sleep*, 2016
© photo Robert Beske – Shrine Productions

Naufus Ramírez-Figueroa

Born 1978 in Guatemala City (Guatemala).
Lives and works in Guatemala City.
Represented by Proyectos Ultravioleta – Guatemala City

An early interest in literature and the theatre led Naufus Ramírez-Figueroa to study performance at the Art Institute of Chicago followed by postgraduate research at the Jan van Eyck Academie in Maastricht. Via dreams, architecture, abstraction and dramatisation, he investigates the impact of historical narrative – in particular that of the civil war in Guatemala – and collective myth on the human body. The tableaux vivants of his sculpture installations and performances provide experiences of great psychological and artistic intensity. In visions that combine the dreamlike with science fiction, he presents situations evocative of loss, identity and displacement, with a personal take on collective memory that has humour flirting with tragedy.

Print of Sleep / Mimesis of Mimesis / Life in His Mouth, Death Cradles Her Arm / Linnaeus in Tenebris / Illusion of Matter / Arquitectura Incremental

filmed performances
total runtime: 53 minutes

In addition to his live performances, Naufus Ramírez-Figueroa's oeuvre comprises a collection of videos, almost all of which are presented here.

Print of Sleep, 2016

HD video, colour, sound, 18 mins
filmed performance
video/photo: Robert Beske – Shrine Productions

Print of Sleep is simultaneously a video, a live performance and an installation. In a setting evocative of both a «white cube» and a hospital the artist gently handles a group of people and moves them about. What is shown is the pressure and the imprint on these human bodies of the inked-up surface of metal bed-bases. The work is part of the artist's extended investigation of the civil war in Guatemala (1960–1996), and more specifically of la parrilla, a torture technique used at the time, which consisted in strapping victims to a metal structure that delivered electroshocks. The patterns the work imprints on participants' bodies references the marks left by torture and the dot-matrix system used by the press.

production: If I Can't Dance, I Don't Want to Be Part of Your Revolution/
Kunst-Werke Institute for Contemporary Art/Corpus Network

Mimesis of Mimesis, 2016

HD video, colour, sound, 5 mins
performance filmed at the Koninklijk Instituut Voor De Tropen [Royal Tropical Institute, Amsterdam]

Mimesis of Mimesis is both an installation and a performance in which the artist explores the potential for mimesis between a human body and the furnishings of an interior. It takes its inspiration from *Mimetismo*, a 1960 painting by Spanish artist Remedios Varo, which shows a woman merging with her surroundings to the point of becoming part of the furniture – a reflection of the interconnections between the different planes of reality and between the animal, human and material worlds. Shot at the Royal Tropical Institute in Amsterdam, Ramírez-Figueroa's video transposition shows the artist's gigantic, obese, androgynous body stretched out in front of a fire amidst fetishes collected during the colonial era. The naked, trussed body and the shaven head form a succession of rolls of flesh suggestive of a button-upholstered sofa. The impression is of an ambiguous, ill-defined figure at once lord of the manor wallowing in Western sumptuousness and «Oriental» slave with the status of a mere object.

production: If I Can't Dance, I Don't Want to Be Part of Your Revolution/Corpus Network

Life in His Mouth, Death Cradles Her Arm, 2016

HD video, colour, sound, 6 mins
performance filmed in the Cementerio General, Guatemala City (Guatemala)
photo/video: Amenotep Cordova and Jose Miguel Orozco

Filmed in the cemetery in Guatemala City, *Life in His Mouth, Death Cradles Her Arm* is a recreation of a 2006 performance of which the documentation was lost when the artist's studio burned down in 2013. Standing all but immobile on a pathway flanked by tombs, the artist is holding, as if it were an infant, a block of ice wrapped in a baby blanket. The action takes place between 3am and 9am: day breaks, the ice melts, the shape disappears and the body drains away.

production: If I Can't Dance, I Don't Want to Be Part of Your Revolution/Corpus Network

Linnaeus in Tenebris, 2017

HD video, colour, sound, 19 mins
filmed performance
photo: Alban Gilbert

The installation *Linnaeus in Tenebris* was initially made for the nave at the CAPC art centre in Bordeaux, where it was accompanied by a performance. Ramírez-Figueroa borrows from science fiction and biotechnology in addressing the issue, recurrent in his work, of the suffering of the Earth and of the people who exploit it. Influenced by Carl Linnaeus, who formalised the classification of living species, the artist draws on the taxonomic practices resulting from the scientific expeditions that followed in the wake of colonial expansion. Here he imagines a farm in whose cold, pitiless world part-human, part-vegetal hybrids are cultivated.

production: CAPC Bordeaux/Berliner Künstlerprogramm des DAAD

Illusion of Matter, 2015

HD video, colour, sound, 5 mins
streamed live performance,
photo: Brotherton Lock

Illusion of Matter is a performance with no audience, specifically intended for filming as part of the Tate Modern performance-streaming programme. It takes the form of a dream based on the artist's recollections of the civil war in Guatemala, using motifs recreated as giant polystyrene theatre props in a vividly coloured setting. In the course of the five-minute performance these items are activated then destroyed by a group of children under the direction of the artist who, in the nightmarish sequence that follows, advances towards the camera hidden behind a ghostly mask.

production: Tate Modern/Corpus Network

Arquitectura Incremental, 2015

HD video, colour, sound, 12 mins
filmed performance at Aserradero Italgua, Guatemala City (Guatemala)
photo/video: Byron Mármol

The civil war and a powerful earthquake in 1976 led many Guatemalans to emigrate. Using money from the families who had stayed behind, the emigrants often built American-inspired houses using a mix of modernity and whimsicality. *Arquitectura Incremental* sees Naufus Ramírez-Figueroa clad in a costume whose modules represent different styles of this vernacular architecture; in a performance that involves dancing until the entire structure collapses, he speculates about the construction of a heritage-based postwar identity for Guatemala.



Benjamin Seror & The Masks, *The Wittgenstein Murder Mysteries*, 2017, STUK - Playground Festival © photo Joeri Thiry

Benjamin Seror & the Masks

Born in 1979 in Lyon.
Lives and works in Brussels.

Conjuring up the poet, the singer and the storyteller, artist Benjamin Seror enjoys featuring himself in performances that combine theory and narrative. Here he draws on his ideas about the transmission of history by exploring the possibility of staging memory in both real and fictive terms. His evocative titles offer clues to the interpretation of a complex body of work that ties exogenous forms of knowledge together, has fun with more or less logical digressions and can never say no to music. Seror stages language and its potential for revealing memories of things we have maybe never experienced. After a number of projects exploring the way fiction can affect reality, he now does an about-turn and draws from his reading of Wittgenstein the idea that logic can open up breaches in perception. At the same time he has launched a new collective venture in the form of The Masks, a group that now plays his songs and accompanies his narratives.

Lucie et les évidences [*Lucy and the Evidence*], 2017–2018

performance, 1h 20 mins
with The Masks: Alberto Garcia Del Castillo, Géraldine Longueville and Matthieu Schmittel

In a mix of cabaret and TV show, Benjamin Seror and his new group The Masks take us to 1930s Los Angeles, the scene of several mysterious unsolved murders. Using narrative and song, Seror calls on Ludwig Wittgenstein in the role of detective. In this investigation we see the philosopher using his everyday research to fight crime. This performance also tells the story of Lucie, a young writer living since 2010 in a city closely resembling Brussels. Lucie begins to notice the odd behaviour of some of the people sharing her office, and in particular of a certain young man called Ludovic, who seems to have no home and remains permanently glued to his computer – a computer that turns out to contain nothing but photos of Ludovic taken with his webcam. This strange situation leads Lucie to delve into Wittgenstein, feeling that the tools used by this master of logic might help her resolve the conundrum. The upshot is a new adventure that finds Lucie shutting down the Internet and putting the survival of the entire human race in danger.

coproduction: Playground Festival Leuven (STUK & M-Museum) / La Ferme du Buisson

This project was chosen to receive the backing of the Fondation Nationale des Arts Graphiques et Plastiques (FNAGP)

A
FN GP
Fondation Nationale
des Arts Graphiques et Plastiques



Virginie Yassef, *La Savane [The Veldt]*, 2017, La Crie – Rennes

Virginie Yassef

Born in Grasse in 1970. Lives and works in Paris.
She is represented by Georges-Philippe & Nathalie Vallois
Galerie – Paris.

Since the 1990s Virginie Yassef has been exploring media including video, painting, photography and sculpture. Flushing out our buried emotions and our capacity for wonder with a witty inventiveness all her own, she creates worlds in which everyday acts take on a fantastic dimension as registers, references, historical strata and levels of interpretation all overlap. From one scenario to another the forms she devises reappear and mutate in line with her narrative variations. She constructs hypotheses just as she constructs buildings, in a constant oscillation between the mental and the physical – a game without rules that helps define a potential space for experiment somewhere between the surface of reality and fantastical projection.

The Veldt, 2017–2018

show, 40 mins
after Ray Bradbury
sound score: Charles Édouard de Surville

Sticking to her obsessions – indomitability, imagining the future, magical thinking – Virginie Yassef offers a sound-in-darkness experience of Ray Bradbury's little known play *The Veldt* (1972) and its stinging critique of technical and scientific progress. The children of a family living in a futuristic, fully automated house are given a nursery – initially designed for psychological research – which materialises their wishes. The children opt for the veldt and the lions that live there. In Yassef's adaptation sound becomes a character, an actor and a trigger for sensations; using a spectacular sound spatialisation system, the artist makes us feel physically the savagery of parent/child power struggles, and of the «unselfaware» public described by the American writer.

coproduction: Ferme du Buisson / Nanterre-Amandiers
Virginie Yassef's *La Savane* will be presented at the Nanterre Amandiers Theatre in November 2018.
With the backing of the Hermès Foundation as part of its New Settings program.



Céline Ahond, *Restez là-bas ou partez ici?* [Stay There or Move Here], film performance, Montreuil-sous-Bois, 2018 © photo Audrey Planchet

Céline Ahond

Born 1979 in Clermont-Ferrand.
Lives and works in Montreuil.

Céline Ahond's distinctive practice finds expression in art venues, books and public spaces – in the form of collective experiences. She drew critical attention in the early 2000s with performance-lectures involving narratives of all kinds, printed and projected images, video systems and presentations of objects. She followed up with «film performances» with evocative titles like *You See What I Mean?*, *What Film Are We Living in?* and *Playing at Really Pretending*. On the fine line between documentary and zany fiction, these are real-fake reconstructions whose role-playing blurs identities and the relationship between the real and the imaginary. Ahond is a past master in constructing situations that open up territories for action, speaking out and inventing a specific language; and in doing so she explores the way «the encounter generates art».

Au pied du mur, au pied de la lettre [Backs to the Wall, Back to the Literal]

exhibition / guided tours

In a constant querying of the relationship between life and art, Céline Ahond turns this exhibition into a three-month performance that opens out like a book, receptive to every imaginable encounter. In close collaboration with graphic designer Valérie Tortolero, the exhibition space has been laid out and set in motion via strategies of framing, displacement and punctuation. Around the nodal point of an ambitious, multi-input new film the artist deploys earlier films, spoken interventions and hands-on contrivances.

Backs to the Wall, Back to the Literal calls into play acts mediated through film or embodied by the spectators in a striving for emancipation from established social and artistic orders. Throughout the day tours of the exhibition will be conducted by women mediators: drawing on anecdotes handed on by the artist, they will provide visitors with micro-narratives and guide them through the activation of certain parts of the exhibition.

With the backing of InPACT-Initiative Cultural Sharing Fund, the National Foundation for the Graphic and Visual Arts (FNAGP) and the «Culture and Society» programme of the Île-de-France Region Cultural Affairs Office.

In collaboration with the Thérèse Clerc Women's Centre in Montreuil, and the Vie et Cité association in Bobigny, and with assistance from Yonne Copie, Crédac and the Les Arcades school of art in Issy.





OKAY CONFIANCE #2, Rond Point Project's Room, 2015, Marseille

OKAY CONFIANCE

Formed in 2015. The team lives and works between Paris, Strasbourg and Marseille.

OKAY CONFIANCE emerged, on 11 April 2015, out of an encounter in a Marseille studio between three young artists from different spheres – performance, installation, sculpture, screenprinting, sound – who had in common an approach based on direct fulfilment of «desires and needs». Before each event the team members get together at the venue to decide on a plan of action and work out a «tweakability economy» – their name for a way of functioning based on the use of found or manufactured materials. A self-designated «energy production and distribution enterprise», OKAY CONFIANCE – whose name translates roughly as «TRUST RULES OK» – invites the public to get together for an evening of mixing practices and running various artistic and everyday activities via the parameters of performance: a combination of ambience, creativity, encounters and cuisine that makes every OKAY CONFIANCE event «something completely different».

OKAY CONFIANCE #7

event, 5 hours

Taking her exhibition as a starting point, Céline Ahond has invited OKAY CONFIANCE to take over the Art Centre and its environs with a «festival within the festival». Following a five-day pre-festival residency at La Ferme du Buisson, the OKAY CONFIANCE team will be proposing a get-together that involves trusting and being trusted, different art forms and activation of various ephemeral sharing situations: solo and duo performances, videos, an experimental DJ set and some really astonishing exchanges. A wagon links the different spaces to the music of «DJ YouTube», while also offering cocktails, «bootleg haircuts», a souvenir shop, distribution of horoscopes – and more! All backed up by a «performance-producing kitchen» that means you don't have to starve while you debate social, cultural and political issues. Lots of surprises in store – you can trust them for that!

Digressions: Virginie Yassef

Performance Day book launch, 2 June 2018 at 6:30 pm

Initiated by La Ferme du Buisson in association with Éditions Captures, *Digressions* is a series of interviews with artists featured at the Art Centre. Bringing a fresh eye to bear via group discussion, the series clarifies the thinking, criteria, methods and, sometimes, serendipity that fuel a creative process.

The new *Digressions* is devoted to Virginie Yassef, who has opted for chatting with Mathieu Copeland and Philippe Quesne about the preparation of her project *The Veldt*. A first episode of the work will be presented at La Ferme du Buisson as part of Performance Day and a second at the Nanterre Amandiers Theatre in November 2018. This dual interview highlights the back and forth discussions between curator and stage director regarding dramatisation, the transition from exhibition to stage, the handling of sound, scenography, timing, the score, and the quest for a new work methodology.

Philippe Quesne

Philippe Quesne trained as a visual artist, but is now a stage director and director of the Nanterre-Amandiers Theatre. He has also worked for ten years as a theatre, opera and exhibition scenographer. In 2003 he founded the Vivarium Studio theatre company and made his premiere as a director. Homing in on the marvellous and the minuscule, Quesne pushes everyday experiences and man/nature relationships to their outer limits. His focus is on small communities, put under the microscope like the insects he collected as a child.

Mathieu Copeland

In his practice as an exhibition curator London-based Mathieu Copeland is out to subvert the traditional role of exhibitions and revitalise our perception of them. His ventures notably include Soundtrack for an Exhibition and the Alan Vega retrospective at the Museum of Contemporary Art in Lyon, the travelling exhibitions Une Exposition Parlée and The Exhibition of a Film, A Retrospective of Closed Exhibitions at Fri-Art and L'Exposition d'un Rêve at the Calouste Gulbenkian Foundation. He edited *Vides/Voids*, *Anti Museum* and *The exhibition of a film*, publishes Perfect Magazine, printed white on white, and is general editor of a DVD series of artists' films. In 2008 he presented A Choreographed Exhibition at the Kunsthalle St Gallen and La Ferme du Buisson, and in 2013 he published the seminal *Choreographing Exhibitions* with La Ferme du Buisson.

SAVE THE DATE

22 April – 22 July 2018

exhibition

Céline Ahond **Backs to the Wall,** **Back to the Literal**

20 April at 11 am

press preview with the artist

22 April, 4:00–7:30 pm

«The Opening»

vernissage

Céline Ahond: backs to the wall back to the literal
welcome speech; refreshments provided by Zohra Fellague

23 June, 2–5 pm

«Meet the Artist»

workshop for parents and kids with Céline Ahond

8 July at 3 pm

«Friendship»

Painted conversation with Bernard Brunon (That's Painting Productions), Pedro Morais (art historian and critic) and Julie Pellegrin (director of the Art Centre).
Book launch: *Digressions: Céline Ahond*



Céline Ahond, objects made with women from the remand prison in Valenciennes, 2016

THE CONTEMPORARY ART CENTRE OF LA FERME DU BUISSON

Located on an exceptional site, La Ferme du Buisson is a national cultural centre of international reach. This 19th Century “model farm” features an art centre, a theatre, a cinema and a concert hall, all enabling in an exemplary manner the permeability between disciplines.

The art centre has since 1991 been an active producer, diffuser and publisher. Insisting on emerging or rarely seen artists in France, it is a reference for performance, pluridisciplinarity and experimentation on exhibition formats, focused on a dialogue between visual arts and other fields. Under the direction of Julie Pellegrin, the centre aims to seize every opportunity to create a dialogue between contemporary art and other art forms (with a particular emphasis on theatre and dance), as well as social science (economics, philosophy, anthropology, etc.)

The art scene is viewed as being part and parcel of the wider social, political and cultural context. Solo and group exhibitions mix with publications, talks and performances. The programme focuses on new or rarely seen talent in France, and on the significance of processes and experimentation in the performative dimension of art.



PRACTICAL INFORMATION

Centre d'art contemporain de la Ferme du Buisson

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77186 Noisiel - France

informations

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reservation

+33 (0)1 64 62 77 77

how to go there

shuttle bus
from and to Paris-Bastille > la Ferme du
Buisson: 13 :15 / 00:30
on reservation

▶ by train
RER A dir. Marne-La-Vallée, stop Noisiel
(20 mins from Paris)

▶ by car
A4 dir. Marne-la-Vallée
exit Noisiel-Torcy dir. Noisiel-Luzard

times

2:00 pm to midnight

admission

Festival pass
full 16 €
reduced 8 €

The Centre d'art contemporain de la Ferme du Buisson is supported by: Drac Ile-de-France/Ministère de la Culture et de la Communication, Communauté d'Agglomération de Paris – Vallée de la Marne, Conseil Général de Seine-et-Marne, Conseil Régional d'Ile-de-France. It is a member of the Relais network of art centres in the Seine-et-Marne département, of the Ile-de-France contemporary art network Tram, and of d.c.a., the French Association for the Development of Art Centres.



d.c.a.