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MAD, the Brussels platform for fashion and design presents IT’S MY OWN, AN EVERYDAY FASHION STORY du 16 mars au 17 juin 2018. This exhibition explores the fashion and world of Belgian duo OWN.

1. INTRODUCTION

Created by Thierry Rondenet & Hervé Yvrenogeau, OWN is a Brussels-based label that produced between 1999 and 2007, a subtle wardrobe for men and women, playfully interrogating fashion codes and customs. The duo also taught at La Cambre for 14 years and today they are heading a new BA degree, formed by the fusion of the renowned Parisian fashion schools Institut Français de la Mode and Chambre Syndicale de la Couture Parisienne. Currently OWN collaborates with prestigious fashion houses such as Maison Martin Margiela, Balenciaga, Jean-Paul Gaultier, Louis Vuitton, Acne Studios.
The exhibition IT’S MY OWN, AN EVERYDAY FASHION STORY is not a retrospective, but rather an invitation to discover a wardrobe where pieces as diverse as a surrealist T-shirt or a biker jacket can be found side by side, the traces of a personal fashion vocabulary composed over the course of 16 seasons. This exhibition offers a unique journey through a world in which different approaches to fashion are confronted, exploring notions such as the everyday and desire. It reveals the invisible, the implicit, the imaginary, and uncovers the process, the research, and the diversity of the fashion object.

For this exhibition OWN invited a range of creative actors, from designer to scenographer, photographer, florist, graphic designer, architect and choreographer, to delve into their archives and reinvent them. Nicolas Karakatsanis, Leonardo Van Dijl, Thierry Boutemy, Mariam Mazmishvili, Lhoas & Lhoas, Joachim de Callataj, Singular Paris, Pam&Jenny, ZOO/Thomas Hauert will thus present their reappropriations.

«Our clothes were alive, some of them are now dead, others have survived. Our fashion tells the story of an era, of our encounters. We wanted to show our work, but to reinterpret it as well. For others to recycle our ideas. For them to be appropriated. That OWN, which means ‘belonging to oneself’, could become ‘theirs’».

The duo OWN have experienced all the facets of the great laboratory that fashion can be: creating their own label, managing a shop, artistic direction for major fashion houses, as well teaching at prestigious schools such as La Cambre. Their story and collections are complemented by the contemporary vision of their guest artists, demonstrating the way that fashion is constantly renewing itself. This vision of fashion, as pluralistic, accessible and engaged, reflects the values and positioning of MAD as a platform for innovative cross-pollination between the fashion and design industries.

#itsmyownexpo
They haven’t found their way into fashion by slipping through the backdoor. It started as a parallel journey that began by leaving their native region situated between Paris and the Atlantic, to discovering Brussels, studying printmaking at La Cambre, and founding their visionary Union pour le vêtement; a mixed collection that would form the base of their shared vocabulary.

This languages became the manifesto for their label OWN, fuelling their collections with a catalogue of collaborators ranging from A for Acne Studios to M for Maison Martin Margiela, and from B for Balenciaga to L for Louis Vuitton. Further entries in this illustrious alphabet attesting to their experience and coherence could include: Jean Paul Gaultier, Veronique Branquinho and Adidas.

Meanwhile, they have passed on their know-how to three generations of students at La Cambre mode[s]’s departement, also designing costumes for contemporary dance and currently developing the teaching method for a future school that will combine l’Institut Français de la Mode and l’École de la Chambre Syndicale de la Couture in Paris. It has been a quarter-century since Thierry Rondenet and Hervé Yvrenogeau took up their wide-ranging work involving the alert interrogation of fashion, the poetic urgency of a real-world wardrobe, a commendable spirit of recycling, the refined repurposing of all kinds of objects, questioning graphic codes, the body and its movements.
What remains of the years between 1999 and 2007 are a range of successes that left a legacy of the three capital letters OWN. Their creative resonance was reflected in a wardrobe for Men and Women, of which they have preserved virtually nothing - an ineffable will to engage with the moment. They have never wanted to create clothing that would end up as a museum piece. Yet they have created fashion as artists: the obsession with clothing is very much a conceptual act. Their aim is true.

Nicolas Karakatsanis, Leonardo Van Dijl, Thierry Boutemy, Mariam Mazmishvili, Lhoas & Lhoas, Pam & Jenny, Joachim de Callataÿ Singular Paris, et ZOO/Thomas Hauert

Without the slightest nostalgia, and with the invitation of MAD, they have shared their work, and spirit, with photographers, architects, scenographers and designers. The result is a prolific, free and liberated reinterpretation of their archives, their craft, their way of thinking.

Nicolas Karakatsanis, Leonardo Van Dijl, Thierry Boutemy, Mariam Mazmishvili, Lhoas & Lhoas, Pam & Jenny, Joachim de Callataÿ and Singular Paris, have thus tried on OWN and its traces, reflecting them as if in a mirror.

«How to give new meaning to something that existed before? How to show what was, but without succumbing to nostalgia? Our clothes were alive, some of them are now dead, others have survived. Our fashion tells the story of an era, of our encounters. We wanted to show our work, but to reinterpret it as well. For others to recycle our ideas. For them to be appropriated. That OWN, which means ‘belonging to oneself’, could become ‘theirs’.»

Anne-Françoise Moyson
Journalist Le Vif/ Weekend
3. Deelnemers

Nicolas Karakatsanis
Leonardo Van Dijl
Joachim De Callataÿ
Mariam Mazmishvili
Thierry Boutemy
Singular Paris
Lhoas & Lhoas
Pam&Jenny
Zoo/Thomas Hauert
Born in Antwerp in 1977, Nicolas Karakatsanis is a Belgian photographer and an internationally renowned director of photography. In 2003, he started to work as director of photography and used his talent as photographer for his own personal artistic projects (music world, video clips ...). From 2004 onwards, he worked with the painter Michael Borremans, creating artistic videos. In 2012, the Belgian film, Rundskop, by Michael Roskam, on which Nicolas Karakatsanis collaborated as Director of photography, was nominated as a contender for the Oscar for Best foreign film. In 2015 he presented at ALICE Gallery the exhibition «Ways of Seeing - Episode 1», a step closer to a redefinition of the genre.
L.VD.

Following his work as a stylist and fashion editor for Vice magazine, Leonardo van Dijl (1991, Belgium) made his debut with the short ‘Get Ripped’ which was awarded with the Grand Jury award at Outfest Los Angeles. Leonardo continued to direct a myriad of things, from documentary to music videos. In 2015, Leonardo realized his 2nd short ‘Umpire’ which had his international premiere at the Festival of Locarno, it was given a Wildcard for Best Short by the Flemish Audiovisual Fund and honored with a Special Mention at the Festival of San Sebastian.

leonardovandijl.com

At the initiative of OWN, who did not want to suggest outfits, do casting or direct the photo shoot, Nicolas Karakatsanis and Leonardo Van Dijl freely appropriated elements from their world, creating 11 portraits in which Nicolas’s pictorial approach meets Leonardo’s sharp eye. Each print by Nicolas Karakatsanis is unique, the photographer assumes the role of author of images that are rare and unreproduced, like paintings. The photos were shot in a studio in Belgium and outdoors, in Dakar. Karakatsanis’ poetic approach creates a play of relationships in space and time between the images. The beauty of the project is especially found in the uncertainty that these images project as the clothing of the past appears to have been created in the present.
Etablissement de Callataÿ is an atelier/studio launched in spring 2011 in Paris by shoe designer Joachim De Callataÿ, an industrial design graduate of La Cambre in Brussels. Joachim de Callataÿ works for leading labels such as Adidas, APC, Stella McCartney and Chanel.

The contribution of Joachim de Callataÿ revisits the process of manufacturing a shoe, whilst playing with the codes applied by OWN. He combines artisanry with an uninhibited spirit of experimentation. The demonstration concretely presents ten stages, from the sheet of leather to the shoe that has been assembled, treated, and is ready for sale. The model used here is a unisex ankle boot, created entirely by hand from natural leather, with each version including a detail from the world of OWN: a logo, a slogan, a drawing by Mariam, … The ten shoes will be presented in the style of Russian nesting dolls, from the smallest to the largest.
Mariam Mazmishvili
cargocollective.com/mazmishvilimariam

Graduated of La Cambre, Mariam Mazmishvili is Fashion Designer at Louis Vuitton and winner of the LVMH Graduates Award for young designers in 2017.

In collaboration with OWN, Mariam Mazmishvili opted to reinterpret, through drawings, the silhouettes, details, motifs and slogans from the world of OWN. Her highly personal illustrations are displayed on large, iconic stoneware vases. Each piece is unique. The models were designed as a coordinated group: various large cylindrical shapes, which allow the need for a flat surface for drawing to be combined with giving a physical dimension to the collections through the volume that the image explores.
Flowers born of impetuous work.

Aesthete and a poet to his soul, Thierry Boutemy is a florist whose innocence and precision is shown through his work. His endeavour is carried by his ingenuity and spontaneous creativity he picked up during his bucolic childhood that still colours his production. His bouquets take you back to harvest time memories, carry you away in a fragile or luxuriant Nature, unlock a calm or confused Beauty. Thierry Boutemy is based in Brussels for over many years. After working on Sofia Coppola’s 2006 film Marie Antoinette, Thierry Boutemy became a sought-after figure in the deluxe fashion scene, art, movies, private wedding and events.

For the exhibition IT’S MY OWN, Thierry Boutemy will be working as a duo with Mariam, completing her vases with unexpected floral compositions that combine wood, metal and artificial flowers. These asymmetrical compositions, larger than their containers, project specific silhouettes, with a play of proportions recalling the way a designer creates fashion silhouettes. This more poetic link to OWN is also reflected in the approach to the colour of the bouquets.
Based in Paris and founded in 2006 under the name Voici/Voïlà, Singular Paris is a studio specialised in visual and scenographic art direction dedicated to luxury and fashion brands.

Singular Paris

singular-paris.com
Singular Paris presents three original installations at MAD. Appropriating one of the duo’s approaches to staging their work: decorative curtains made from strips of video tape taken from popular culture, and the world of nightlife rather than exhibitions. Their contribution will provide a true displacement and a touch of the humour that is characteristic of the world of OWN.
In 2004, the architecture studio Lhoas & Lhoas designed the OWN shop in Brussels. So it made common sense for the duo behind OWN to suggest they provide the scenic design for their first exhibition at MAD. The presentation approach plays with the vocabulary of the fashion world, subverting it and offering a reinterpretation of the OWN label through a surrealist catwalk where the traces of a wardrobe blend images and memories of past collections.
Pam&Jenny brings a fresh eye to the visual archives of OWN as well as to the message/propaganda dimension of the duo’s oeuvre. She has also created the signage for the exhibition.
Following a career as a dancer with Anne Teresa De Keersmaeker, David Zambrano, Pierre Droulers, among others, the Swiss-born Thomas Hauert founded his own company, ZOO, in Brussels. Having performed in 29 countries in over 200 different venues, the work of ZOO was initially about exploration of movement, with a particular interest in an idiom based on improvisation and exploration of the tensions between freedom and constraint, individual and group, order and chaos, form and formlessness. He is a regular instructor at P.A.R.T.S. In 2012, Thomas Hauert was invited to take part in the 'Motion Bank' project launched by the Forsythe Company to stimulate research into choreographic practice and ideas. Since 2013, he has been the academic director of the baccalaureate in dance at the Haute Ecole de Théâtre La Manufacture in Lausanne.

Zoo, the Belgian contemporary dance group led by Thomas Hauert and OWN collaborated on numerous occasions between 2002 and 2008. From this fruitful union, they will present the costumes from the performance Accords as an installation, offering a sort of freeze-frame on a moment of improvisation, along with a video of the choreographed performance. The outfits created by OWN take the form of mesh leotards that unify the group at the same time as maintaining each dancer's individuality. The Styrofoam mannequins are presented beneath changing spotlights, as these are an integral part of a live performance and modify the perception of the bodies and the outfits onstage.
How did the idea for this exhibition come about?

« Following an invitation from MAD. Its Director, Alexandra Lambert, offered to occupy the venue. What were we going to be able to show? We have almost no archives anymore. It's a challenge to talk about a universe without being able to exhibit the clothes. But, we said, why not? It's always fascinating to revisit what formed our path, in the same way as a journey through our vocabulary. However, since we have many documents from back in the day, it was possible to create images, to recount our story. But through other eyes. In order to give what has existed a second life. We wanted it to be reinterpreted by others and for it to be part of a contemporary scene. »

Therefore, you called upon photographers, architects, scenographers and designers... Why them?

« We wanted to cover different aspects of fashion, from photography to scenography including accessories and graphics. This corresponds to the vision we have always had of fashion: we used to do everything ourselves, the collections, the prints, the invitations, the scenography of the shows, etc. We felt that it was normal to evoke this fact through the exhibition and that it would be even more interesting to entrust it to others who have talent and legitimacy. Especially since we have always liked the idea of collectives, it is something that we have always insisted on since the beginning. »
How can your fashion be defined?

« We never dreamt about being « creators », that type of fashion did not interest us. The idea of accessibility and wearability was very important to us. We asked ourselves many questions for a T-shirt as we did for a very complicated jacket or an evening dress. We favoured an artistic approach, our spirit was heavily influenced by our background in the Fine arts. We wanted it to be intelligent ready-to-wear clothing, although we never liked this term which implies «ready-to-discard», «ready-to-wear without question», and a touch of tyranny. We wanted to «produce» a wardrobe, we asked ourselves questions at all levels, from the design to how it would be worn, presented, sold. We displayed our intentions everywhere. »

Is IT’S MY OWN ultimately a fashion exhibition?

« We hope that it brings up questions, so it would stimulate curiosity. And that visitors leave it by understanding that fashion is a vast subject. It is a fashion exhibition in the way that it shows an attitude, intentions, bodies, colours, patterns, graphics, design, a casting idea, music, etc. Ours is not impressive, it is not catwalk fashion, although it has appeared in this type of context. However, it is a genuine universe that talks about fashion but that’s not all. We have never limited ourselves to only creating clothes, we went beyond that subject. Therefore, we have designed the exhibition as a journey, with the steps involved in a collection, but not in chronological order. We wanted to avoid being too scholarly or elementary. We know that fashion also acts on fantasy and it was necessary to preserve this dream aspect. »
OWN is the name of the label launched by the creative duo of Thierry Rondenet (Mâcon, 1965) and Hervé Yvrenogeau (Machecoul, 1966).

Neither one of them originally planned on a career as a fashion designer: Thierry Rondenet started out as a schoolteacher and Hervé initially studied law. Thierry and Hervé have known each other since they were teenagers. Looking to move into a more artistic field, together, they headed north to Belgium to enrol in the ‘Silk-screening and Graphic Arts’ programme at La Cambre in 1989.

Through interdisciplinary internships, they came into contact with the world of fashion design. In 1993, before they had even graduated, they founded their own label with Didier Vervaeren. ‘Union pour le vêtement’ would be active for four years. The label aimed to go against the grain and used various slogans (‘There are no seasons’, ‘Fashion starts at home’, ...) in a propagandistic spirit and aesthetic (connected with the workwear and uniforms that inspired their creations), which they would continue to pursue with OWN.

Union pour le vêtement was a resounding success at the Hyères Festival in 1994, winning the Prize for the best unisex collection. This prize brought them a great deal of visibility and marked the start of their stellar success. This springboard also resulted in a stand at the Salon du Vêtement in Paris and brought them into contact with their Japanese sales agent (STYLE CO LTD) who would support them and export their designs to multiple prestigious points-of-sale in Japan. In 1998, the duo decided to end the project Union pour le vêtement, and, at the end of the year, with the continued support of their Japanese agent, they founded a new label: OWN. The two designers decided to concentrate on creating menswear collections, at the same time as broadening their scope to include initiatives beyond fashion: starting in 1999, OWN launched its first design object in Belgium, a table with an inclined plane, released by Appart. This openness was also reflected in the organisation of the brand, conceived as a collective involving an external artist in the design of each collection. Sandrine Rombaux, Pascal Gautrand, Benoit Henken, and many other collaborators thus became a part of the group’s work.
The style of the OWN designs is simple but never basic. The pieces are cut without extravagance, often in solid colours, but the details or associations create shifts that take them out of the ordinary. For example, offset prints, a principle of duplication in layers and different interlocking strata of clothing, or looks blending sportswear and workwear, inner and outerwear, ...

The English pronoun ‘OWN’ above all expresses their desire for the consumers of the label to appropriate the clothes, and hold onto them long-term, beyond seasons and passing trends. It's also a nod to the term used in fashion magazines ‘stylist’s own’, when the fashion editor uses his or her own clothing; ‘OWN’ is also an anagram of now (it’s about dressing people in the here and now).

In 2005, the label presented its first womenswear collection along with the menswear collection as part of the show ‘F.R.E.E’, a tribute to the Black Panthers. Throughout the lifespan of the label, the duo favoured a militant aesthetic; through names of shows such as the latter, as well as ‘THE SHOW MUST GO HOME’, ‘DRESSING RIGHT’, ‘GROWN’ and by means of printed slogans such as ‘be a leader’, ‘home taping is killing music’, ...
In 2007, Thierry and Hervé closed down the label OWN. During the nine years of activity, OWN also collaborated with numerous brands and artists: they were art directors at Cacharel Homme in 2004-2005, collaborated with Adidas and Eram, created the costumes for the contemporary dance companies ZOO/Thomas Hauert and Les Ballets C de la B/ Koen Augustijnen and, starting in 1999 (until 2014), taught at La Cambre, in the Fashion Design programme, bequeathing their patterns to the fashion department once they had stopped their activity with OWN.

After 2007, Thierry and Hervé successively became head designers at Véronique Branquinho (2008-2009), and at Martin Margiela (2008-2011), consultants at Balenciaga (2011-2012), design directors at Jean-Paul Gaultier, and consultants at Louis Vuitton (2015) and Acne Studios (2015-2016). Finally, since March 2017, OWN has been working on a new project at the Institut Français de la Mode, where the duo will be in charge of the Bachelor's degree programme in Fashion Design.
Own

1 — adjective: belonging to oneself
e.g.: Tell me more about it, I need to form my own opinion on this subject

2 — possessive pronoun: belonging to me, mine
e.g. : You don’t need to lend me pyjamas tonight, I brought my own.

La Cambre

ENSAV, L’Ecole nationale supérieure des arts visuels de La Cambre (La Cambre National School of Fine Arts) is one of the leading art schools in Belgium, located in the historic Abbey of the Bois de La Cambre. It was founded in 1927 by the Belgian architect and interior designer Henri Van de Velde (1863-1967).

It currently has 18 different departments, offering courses in ceramics, animation, drawing, engraving and printmaking, interior architecture, stage design, accessories, fashion styling and design, etc. … as well as two graphics departments – graphic and visual communication, typography.

Thierry Rondenet, Hervé Yvrenogeau, Mariam and Joachim de Callataj all studied there and OWN taught there for fourteen years (1999-2014)
The International Festival of Fashion, Photography and Fashion Accessories in Hyères has been held each year since 1986 in the French city in the Provence-Alpes-Côte d’Azur region at the Villa Noailles. It features exhibitions and panel discussions, but above all, three competitions that each year recognise a designer, a photographer (1997) and since 2017, a designer of accessories, from a preselected shortlist of ten practitioners in each discipline. This competition is considered to be one of the most important in the fashion world.

In 1994, the brand-new label Union pour le Vêtement made up of Rondenet, Yvrenogeau and Didier Vervaeren won the competition. In 2004, the duo was invited to collaborate on an exhibition in Hyères with the winner of the 2003 photography prize. The installation ‘Casting from the real life’ has been incorporated in the It’s My Own exhibition in an updated version on account of its interrogation of fashion, the body in fashion and the everyday.

The LVMH Prize for Young Fashion Designers was launched in November 2013 by the major French luxury goods group with the aim of discovering and supporting new talents worldwide. Each year it recognises a designer selected by a jury made up of artistic directors from the group’s brands. Each year, it also honours three young graduates who are given the opportunity to join the creative team at one of their Houses. In 2017, Mariam Mazmishvili was the winner of this prize for young graduates and was offered a position at Louis Vuitton.
The LVMH (Louis Vuitton Moët Hennessy) group is a conglomerate of French luxury goods companies headed by Bernard Arnault. It encompasses many brands in its six luxury-related areas of activity and is the global leader in this type of market. It includes the Houses of Louis Vuitton, Kenzo, Givenchy, Céline, Berluti, Christian Dior, … as well as the retail brands Sephora, Le Bon Marché, the perfumes Guerlain and Aqua di Parma, Make Up For Ever, the champagnes Moët & Chandon, Dom Pérignon, Veuve Clicquot-Ponsardin, Belvedere vodka, Hennessy cognac, the jewellers and watchmakers Bvlgari, Dior, Chaumet, the hotels Cheval Blanc, …. The group also owns stakes in the media group Les Echos and in Le Parisien.

L'Institut Français de la Mode (IFM) is a private institution of higher education, a centre for continuing education for professionals and a centre for academic and applied research in the fields of fashion, luxury goods, brand management and creative industries.

It is located in Les Docks-Cité de la Mode et du Design in Paris. Founded in 1980, the school aims to develop fashion and design in France and works in collaboration with businesses in the sector, who are its sponsors.

In 2016, L'IFM announced its strategic partnership with l'Ecole de la Chambre Syndicale de la Couture Parisienne. The aim is to create a school of fashion in France that can assume the status of global reference, offering a programme combining expertise in the field of design and management as well as in terms of technical know-how.

In March 2017, OWN were appointed directors of the curriculum for the Bachelor's degree programme in Fashion Design.
Ecole de la Chambre Syndicale de la Couture Parisienne

Created in 1927 by the Chambre Syndicale de la Haute Couture (the Haute Couture trade association), l'Ecole de la Chambre Syndicale de la Couture Parisienne (ECSCP) was founded in order to establish a training programme that would meet the standards of the Haute Couture sector in France. The school is known for its courses combining design and technical expertise and offers three types of programmes: apprenticeship contracts, professional training and four-year programmes in Design and Patternmaking.

In 2016, L'IFM announced its strategic partnership with l'Ecole de la Chambre Syndicale de la Couture Parisienne. The goal is to create a school of fashion in France that would become the leading global reference, with a programme combining expertise in the field of design and management as well as in terms of technical know-how.

Chambre Syndicale de la Couture Parisienne

The Chambre Syndicale de la Couture Parisienne is one of the three components of the Fédération française de la couture (French Fashion Federation), for ready-to-wear collections by couturiers and fashion designers, together with the Chambre pour le Prêt-à-Porter des Couturiers et des Créateurs de Mode (Association of ready-to-wear Couturiers and the Chambre de la Mode masculine (Association of Men's Fashion). The Chambre Syndicale de la Couture Parisienne formed the original basis for the Federation and was founded in 1868. The purpose was initially to protect its members from copying and to create a distinction between couture and mass-produced fashion. The member Houses are selected each year by a board. Only these Houses have the right to membership in the Chambre.

The Fédération has a number of objectives, ranging from developing strategies for the promotion of Haute Couture, both in France and internationally; providing legal, social, economic, technological, marketing and communication support to its members; the coordination and optimisation of Paris Fashion Week®; supporting the development of emerging brands; and finally, the creation of training programmes in traditional and new skills for design, management and know-how, through the two schools mentioned above: l'ECSCP and l'IFM.
7. PROGRAMMA 2018
& PRAKTISCHE INFO

Programma
2018

28 MAART 2018
SEMINARIE DESIGN
LET'S TALK ABOUT DESIGN & POLITICS

20 APRIL 2018
FEEST
MAD viert zijn eerste verjaardag van het nieuwe gebouw!
Animatie, exposities, etc.

20 - 21 - 22 APRIL 2018
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20 - 24 MEI 2018
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Seminarie rond de Brusselse creativiteit met Pierre
Debusschere en OWN.

12 JULI – 30 SEPTEMBER 2018
Expositie – “Uncover”, Pierre Debusschere
Vanaf 7 september staat de expo in het kader van Design
September.

OKTOBER 2018
MODEMAAND
Uitreiking Belgian Fashion Award, tentoonstellingen, etc.
16 maart – 17 juni 2018
Van woensdag tot en met zondag
11u00 – 18u00

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Special thanks to Lilith Chiwy, Charlotte Dewit,
Jacques Tilly & Elke Timmerman

Responsible publisher:
Alexandra Lambert