



## TRANSLATION OF PRESS KIT

### ANIMAL KINGDOM

Sean Landers

Musée de la Chasse et de la Nature, Paris

October 17, 2023 - March 10, 2024

## P.5: PRESS RELEASE

### Major exhibition marks Sean Landers' return to France

The Musée de la Chasse et de la Nature opens its doors to Sean Landers (b. 1962), a leading figure of contemporary American art and figurative painting. From October 17, 2023 to March 10, 2024, the museum's visitors will be able to discover the work of this major artist, through an exhibition of his animal portraits. The exhibition marks the return of Sean Landers to France, following his retrospective in 2020 at the Consortium Museum in Dijon.

Following exhibitions by Eva Jospin, Carolein Smit and Vincent Fournier, exploring mediums as diverse as cardboard, ceramics and photography, the Musée de la Chasse et de la Nature is returning to painting, while pursuing its ambition to discover singular figures of contemporary art, always bearing in the mind the dialogue between humans and the living.

The exhibition will feature some thirty works, mainly from private collections. Bronzes will complete the visitor's tour, and three animal portraits will be created especially for the Musée de la Chasse et de la Nature.

- **Figuration as a political choice**

Inspired by European painting—from Renaissance portraiture to 19th-century Romantic landscape to the Surrealists—Landers' animal paintings highlight both a political and an aesthetic affirmation of the artist's choices. Educated at the Yale University School of Art in the 1980s, Sean Landers explains his adoption of figuration as an alternative stance, a dangerous path that was then fatally irresistible: "Doing figurative painting when I was in art school was the "wrong" choice to make at the time, when minimal and conceptual art were popular. We thought it was absurd, laughable, and so of course, how could I resist it? "

- **The animal kingdom as a mirror of the self**

A conceptual artist, Sean Landers uses his personal experience as subject. Somewhere between biography and fiction, he stages his life as an artist in a mode of self-exposure that resonates with the way we share our lives on social networks today: artifice, tricking, pretense . . . With humor and perhaps irony, he challenges the artist's ego in *The Urgent Necessity of Narcissism for the Artistic Mind (Jaguar)*, where a jaguar with pink and green tartan fur has become Narcissus, literally drinking his reflection in a pond. In the background, like a diorama from a natural history museum, a forest of tree trunks develops as a narcissistic echo, engraved with the artist's first name repeated ad infinitum: Sean, Sean, Sean . . .

For over ten years, Sean Landers has been developing his series of tartan-furred animals. This incongruous, trompe-l'œil use of tartan is a double reference to Magritte: to his so-called "la période vache" of 1948, when, in a deliberately coarse style, he undermined the notion of "good painting"; and to the tartan slippers the Belgian surrealist wore to paint.





- **A presentation in dialogue with the museum's collections**

The temporary exhibition room at the Musée de la Chasse et de la Nature will be entirely devoted to this series. While upstairs, in dialogue with the permanent collections, including its animal portraits by Chardin (1699-1779), Oudry (1720-1778) or Desportes (1661-1741), and the naturalized animals, the visitor will set off to meet a parade of creatures as marvelous as they are mysterious: lion and monkey with fake wood fur, rabbit or rooster staring back at their observers, perhaps questioning their own humanity.

The exhibition opens with other series that punctuate Sean Landers' artistic career, demonstrating the extreme importance of text and the written word in his relationship with Surrealism: a forest of birch trees with trunks covered in writing carved into the wood, or a library displaying fanciful titles like riddles or confessions by the artist.

**Curators :** Christine Germain-Donnat, chief curator and director of the Musée de la Chasse et de la Nature, and Rémy Provendier-Commene, Deputy to collections of the Musée de la Chasse et de la Nature.

**Exhibition catalog text:** Frédéric Paul, Chief Curator, Centre Pompidou

With the support of the Rodolphe Janssen (Brussels), Capitain Petzel (Berlin) and Friedrich Petzel (New York) galleries.

## P.6: BIOGRAPHY

Born in 1962 in Palmer (Massachusetts – USA). Lives and works in New York.

Sean Landers works primarily as a painter, but has also produced sculptures, photographs, videos and audio works. René Magritte's *la période vache*, a series of paintings in which the surrealist artist caricatured his own style, had a major influence on Landers' artistic practice and led him to question his relationship as an artist to his work.

Sean Landers' work explores the question of what it means to be a contemporary artist, and what it means to make something that will last beyond the artist's lifetime. In this sense, his career can be seen as an enduring exploration of the same question, transforming his work into a dynamic whole.

Sean Landers' work can be found in numerous museums and public collections, including: Whitney Museum of American Art, New York; Brooklyn Museum of Art, New York; Los Angeles County Museum of Art (LACMA); Hammer Museum, Los Angeles; Walker Art Center, Minneapolis; Denver Art Museum; Seattle Art Museum; Dallas Museum of Art; Tate Modern, London; Sammlung Hoffmann, Berlin; and Fundación Jumex Arte Contemporáneo, Mexico City.





## P.8: CURATORS

**Christine Germain-Donnat** has headed the Musée de la Chasse et de la Nature since 2019, having previously worked at the Palais des Beaux-Arts in Lille, the Musée des Beaux-Arts in Rouen, led the redevelopment of the Musée des Arts Décoratifs et de la Mode at Château Borély in Marseille and headed the Heritage and Collections Department at Sèvres - Cité de la Céramique.

At the Musée de la Chasse et de la Nature, Christine Germain-Donnat has played a decisive role, spearheading a vast renovation project that has led to the museum's reopening in 2021, along with a major overhaul of its collections. In particular, she is responsible for the exhibitions "Incursions sauvages", dedicated to street art, "Galleria" by Eva Jospin, and most recently "Dents ! Crocs! Griffes !" by ceramist Carolein Smit, and "Uchronie" by artist and photographer Vincent Fournier. Trained as a historian and art historian, her cheerful erudition has led her to take as much an interest in the history of clothing - with, for example, the exhibitions "La mode aux courses" in 2014 and "Mission mode, styles croisés" in 2017, again for Borély in partnership with La Légion étrangère - to ceramics, of which she is a specialist - "L'Expérience de la couleur" in 2018 at Sèvres - or to contemporary creation, which she gladly invites as a counterpoint to surprise the visitor's eye and take it where it wouldn't go!

**Rémy Provendier-Commenne**, born in 1995, is an art historian specializing in 19th-century religious goldsmiths. After studying the Slavonic language, he obtained a bachelor's degree in art history, which he is currently completing with a master's degree. He gained valuable experience at the Centre de Conservation des Œuvres d'Art Religieuses et Civiles de la Ville de Paris. In September 2022, he joined the team at the Musée de la Chasse et de la Nature, where he is in charge of collections. "Animal Kingdom" is his first curatorial project, in collaboration with Christine Germain-Donnat.

## P.10: EXHIBITION CATALOG

The catalog includes a preface by Christine Germain-Donnat and an unpublished essay by Frédéric Paul, "Quand on parle du loup...". All the works exhibited are reproduced, notably in their in-situ presentation in the museum spaces of the Musée de la Chasse et de la Nature.

### **Extract**

"Whilst there is no doubt that Landers takes pleasure in painting his tartan animals, he gets similar sensations from depicting the wrinkles and veins of wood. Nearly twenty years after his invention, the Plankboy character is back in action in 2019 to embody a number of eternal myths: Daedalus, Narcissus, Pygmalion, Sisyphus... Animals (pandas, lions, chimpanzees...) and more realistic humans (actor Ryan O'Neal in the role of Barry Lyndon) accompanied him in faux-wood style. Magritte was waiting for him at the bend with his 1927 *Découverte*[1], a female nude with pallid flesh, mottled in places with rough, faux-wood motifs. Landers couldn't ignore this, so in 2016 he seized on another myth, that of Daphne and Apollo, to respond with a nude with no arms, no head, just a female trunk (!), neatly lined, adorned with an ear and a mouth and covered with a ball of mistletoe."

This previously unpublished corpus makes this work a reference catalog devoted to Sean Landers.

- ▶ Bilingual French/English catalog
- ▶ Liénart édition
- ▶ Text by Frédéric Paul (biography below)





## Frédéric Paul

An art critic with a doctorate in art history, Frédéric Paul directed the Frac Limousin and the Domaine de Kerguéhennec, before becoming curator for contemporary art at the MNAM-CCI/Centre Georges Pompidou. He is a regular contributor to *Cahiers du Musée national d'art moderne*: William Wegman, n° 149 ◇ Jonathan Monk & Alighiero Boetti, n° 141 ◇ Harrell Fletcher, n° 133 ◇ Robert Barry, n° 118 ◇ Allen Ruppersberg, n° 109 ◇ Richard Monnier, n° 83 ◇ Hubert Duprat, n° 72.

Particularly attached to the historical conceptual scene (Mel Bochner, Douglas Huebler, Allen Ruppersberg, William Wegman...) and, along the way, to artists such as Hreinn Fridfinnsson, Toni Grand, Shirley Jaffe, Giuseppe Penone, he regularly returns to the work of some of his contemporaries: Claude Closky, Hubert Duprat, Jochen Lempert, Beatriz Milhazes, Jonathan Monk, Steven Pippin, Barbara Probst....

## P.14: EXHIBITION ITINERARY AND LIST OF WORKS

A selection of some 30 works is displayed in the temporary exhibition space (on the ground floor), and throughout the Musée de la Chasse et de la Nature (on the 1st and 2nd floors).

As with all exhibitions at the Musée de la Chasse et de la Nature, a dialogue takes shape between the works of Sean Landers and those in the permanent collection—witnesses to art history, which is such an object of fascination for the artist. In an itinerary conceived with the curator Christine Germain-Donnat for the museum's exhibition rooms, the artist displays a subtle and playful mix—often tinged with humor—of similarities, references, and timeless symmetries to establish a fruitful exchange, not only with the collection, but beyond, between Europe and America, past and present.

The exhibition is also an opportunity to discover some new creations by Sean Landers, specially produced for the Musée de la Chasse et de la Nature. "Animal Kingdom" marks an important milestone in his work: for the first time, Sean Landers brings together two subjects that are usually separate—animal portraits and the birch forest.

## P.16-17

### Ground floor

#### Temporary Exhibition Room

It's like a feeling of strangeness. ... In this first room, at the center of which sits an impressive battle of naturalized deer, the visitor discovers large portraits of animals with extremely figurative expressions. Yet despite the striking realism of this musk ox, antelope or caribou, a strange feeling overcomes the visitor—perhaps a sense of absurdity. These animals are dressed in tartan fur!

Reversing the fur's vital function—a hideout to ensure the survival of the species—the tartan turns them into phenomena, monumental, ultra-visible, impossible to hide. The myth of the artist is evoked by the virtuoso brushwork of Sean Landers, a narrative that is substantiated by the choice of painting as a medium. This partiality allows him to position himself somewhat humorously in the history of modern art and to question his status as an artist: "The 20th century in art was sort of an argument between what was possible via Picasso and what was possible via Duchamp. Almost everyone wants to be on Duchamp's team, because who's going to roll up their sleeves, show their biceps and declare, 'I am a painter'? I did a whole series focused on Picasso which culminated with a 'Picasso, I want to be like you' letter. Why do this at all?"





Even though most artists I've ever known want to practice in Duchamp's legacy more than Picasso's, I think the big gorilla in the room is always Picasso because there's this idea of an indisputable genius of art that is in the back of every artist's mind. As an artist, to contemplate Picasso is to contemplate one's own mortality and wonder if your work will survive time. It's the Picasso question: 'Do I matter?' "

The tartan is a promise of the immortality of the animal, the work and therefore the artist: "I clad them in Scottish fur to protect them from indifference during their journey through time." This transfiguration of the animal with the tartan pattern gives it a "hyper-presence" which can also be viewed as a reflection on the aspirations and vanities of our time, where individuals look at themselves and portray themselves through the digital mirrors that are social media.

The tartan is a trompe l'oeil that is not ashamed about it and that clashes powerfully with the realism of Sean Landers. The precision of his paintbrush—which, bristle after bristle, meticulously depicts the animals' fur—takes the viewer over to the side of truth. Except that ... the bristles form a tartan pattern and thrust the fur into an irrational world, alongside the Surrealists, Picabia and Magritte. Like them, Sean Landers uses his painting to explore the unconscious mind and challenge reality. The reference to Magritte is also a reference to the période vache, where, in a deliberately outrageous style, the Belgian artist decided to reverse the notion of "good painting," a reversal which Sean Landers also engages in by choosing figuration at a time when abstraction prevailed.

*Prong Horn*

2015

Oil on linen

*Musk Ox*

2015

Oil on linen

*Red Deer*

2015

Oil on linen

*Ocelot*

2015

Oil on linen

*Painted Desert (Markhor)*

2015

Oil on linen

*Big Horn Sheep*

2015

Oil on linen

*Bobcat Kitten (Grand Canyon, AZ)*

2015

Oil on linen

*Arctic Fox*

2014

Oil on linen





*Lion Cub*  
2015  
Oil on linen

## P.18

### First floor

#### Salon bleu

In the Salon bleu, a jaguar gazes at its own reflection, revels in the beauty of its tartan fur. The name 'Sean' is engraved ad infinitum on tree trunks. A self-deprecating introspection of the artist's ego in his narcissistic omnipotence then emerges through this animal scene via the representation of his own self. The reflection on *The Urgent Necessity of Narcissism for the Artistic Mind (Jaguar)* is echoed in the *Portrait de Simon Miray, secrétaire du Roi, by Louis Tocqué (1693-1772)*, which is also an expression of vanity and pride: that of 18th-century aristocratic society. Self-worship becomes a permanent feature, that can span centuries.

*The Urgent Necessity of Narcissism for the Artistic Mind (Jaguar)*  
2014  
Oil on linen

## P.19

### Salon de compagnie

In this room, which evokes the atmosphere of an 18th-century collector's cabinet, an enormous wild boar in a dark red and black tartan dress advances stoically, dodging an arrow.

The title of the work, *Brueghel the Archer (Boar)*, clearly evokes Sean Landers' filiation with the Flemish 16th-century masters, and, at the same time, the temporal tension he creates between past, present and future. The shot arrow is an interrogation on what makes a work permanent, what ensures its survival: "Recently, standing in front of a Bruegel, I said to myself that his painting was, in a way, an arrow that cut across the centuries. [...]. At some point, it is inevitable for an artist to wonder about the kind of archer he is. What kind of lens can he fasten to his arrows to give them the best chance to fly for centuries?"

In keeping with the animal painting tradition, the animal is, to Sean Landers, not an incidental accessory in the shadow of the human figure, but an independent subject that he uses as a reflection on the human condition.

The *Wolverine* and its grazing prey participate in this same tête-à-tête with the history of painting. In this room, it is reflected in the still lifes of Jean Siméon Chardin (1699-1779) or in the hunting scenes of Jean-Baptiste Oudry (1720-1778).

*Brueghel the Archer (Boar)*  
2013  
Oil on linen

*Wolverine*  
2014  
Oil on linen





## P.20

### Antichambre

Two majestic lions stand facing the visitor. Very quickly, the sense of danger and fear vanish ... everything here is an illusion, a mirage. The first, a stuffed lion, comes from the museum's collections, while the second is Sean Landers' creature, painted in a fake wood. As a worthy heir to the Surrealist artists, Sean Landers seeks to deceive, confuse and defy logic. This is a direct borrowing from Magritte's *Découverte*, a 1927 work in which a nude body is partially covered with an imitation wood motif. By integrating the faux bois lion into a hyper-realistic landscape, Sean Landers blurs the boundaries between the real and the imaginary. Like the naturalized lion that seems to pulsate with life, the fake wood lion challenges our perception of the world.

#### *Lion in Winter*

2019

Oil on linen

## P.21

### Salle du cerf et du loup

A deer strikes a priestly pose facing the visitor, as if in a dialogue with *La vision de Saint-Hubert* represented in the adjacent work of Charles de Condamy (1871-1913) or with *l'Actéon* by Janine Janet (1913-2000), and even more directly with its naturalized counterpart, the Belval deer.

A mountainous landscape that seems to extend into infinity unfolds in the background of the composition. We recognize the Maroon Bells Mountain range—one of the most photographed sites in the Rockies (Colorado)—which gives its name to the work.

In the art of Sean Landers, landscapes occupy a central place, and play a powerful role in the staging of narratives, evoking feelings of wonder and awe or of introspection while emphasizing the complexity of our relationship to nature. Often representing large national parks, these landscapes impose the vision of a nature that is well preserved and grandiose—a source of admiration and symbol of a certain American identity.

#### *Maroon Bells (Deer)*

2015

Oil on linen

## P.22

### Salon des chiens

Sean Landers has created this portrait of a dog specially for the exhibition at the Musée de la Chasse et de la Nature. A full-frame portrait of an animal follows the codes of a portrait of a human being, depicted from the front and in close-up, to capture all its physical characteristics and intimate personality.

It is displayed alongside the hunting dogs of Louis XIV, painted by Francois Desportes (1661-1743); *La Lice allaitant ses petits* by Jean-Baptiste Oudry (1686-1743); and the *Puppy* by Jeff Koons (1955).

#### *Yours Truly*

2023





Oil on linen

## Salon des oiseaux

A portrait of a rooster stands among the studies of birds by the Flemish painter Pieter Boel (1622-1674) and the mechanical bird by the German artist Rebecca Horn (1944). Looking visitors in the eye, the animal, with its almost human expression, invites visitors to meditate on their own identity, and why not on what ultimately separates him from this stern rooster?

Further ahead, a polar bear cub makes its way through a snowy landscape of the Alaska North Slope, watched on by a huge naturalized polar bear. Playing with the Surrealist legacy, Sean Landers shakes the boundaries between reality and illusion, between the fiction of a polar bear cub with an impossible tartan fur, and the realism of Alaska's landscape.

Like an act of introspection, encouraged by the innocence of the young animal like a cuddly toy, Sean Landers invites viewers to connect to their own vulnerability and perhaps to that of the wild world.

*Red Rooster*

2022

Oil on linen

*Polar Bear Cub (North Slope, AK)*

2015

Oil on linen

## [P.23](#)

## Salle des trophées

Although Sean Landers is nowadays known especially as a leading contemporary painter, he initially studied sculpture in the 1980s at the Philadelphia College of Art, and later at the Yale University School of Art.

The visitor discovers two of his bronzes at the center of the museum's collection of animal trophies: *Mr. Rabbit* and *Elephant King*.

These anthropomorphic creatures, half-man, half-animal, with their grimacing faces, acting as self-portraits or figures of character as the Austrian artist Karl Messerschmidt would have conceived them in the 18th century, a reflection of the artist's inner torments.

*Elephant King*

2003

Bronze

*Mr. Rabbit*

2003

Bronze





## [P.24](#)

### Second floor

#### Salle de la Forêt

Like surrealists such as Picabia or Magritte, language and writing are at once title, motif, enigma or rebus. The written word is fundamental to Sean Landers' work: notepads saturated with writing, libraries of books displaying their enigmatic titles or, as here, birch forests with trunks covered with etched phrases. Written language plays an essential role in the expression of his thoughts, of his emotions and of his inner reflections. He uses the text as a means to communicate directly with the viewer, offering intimate access to his personal preoccupations.

The forest presented in this room uses the title of a poem by Robert Frost (1874-1963), *Stopping by Woods on a Snowy Evening*. Like a text full of riddles, each trunk is covered with inscriptions and graffiti that quote Frost's poem or that contain Sean Landers' reflections on time and the absurdity of life: "I want to live forever / No I don't want to," "Continue ... but without me," "Jellyfish adrift in time, equally unaware of in what we float" ...

This room also presents a work from the *Plankboy* series featuring a character made of boards. In each work from the series, he engages in activities that reference Greek myths: Icarus, Narcissus, Sisyphus ... Pygmalion sculpting here! The visitor then realizes that this puppet is a metaphor for Sean Landers and his contemporaries, who are lost in the contradictions of their time: "The Plankboy represents innocence, much like something made by a child. I tried to give its frame an innocent look, a bit like the way I would have built a kart when I was eight. (...) When I designed it, I was thinking mostly of someone who is unable to fit into the mold. It's a piece of repurposed wood, in the middle of a natural wood forest. A bit like an American who would return to the land of his ancestors, in the old country."

#### *Plankboy (Pygmalion)*

2019

Oil on linen

#### *Wood Chimp*

2020

Oil on linen

#### *Stopping by Woods on a Snowy Evening*

2015

Oil on linen

#### *This Thing*

2017

Oil on linen

## [P.25](#)

### Chambre de la Tique

Dedicated to the German biologist and philosopher Jacob von Uexküll (1864-1944), one of the first scientists to study the feelings of animals and their perception of the world, the source of the science we know as ethology, the Chambre de la Tique presents three works by Sean Landers. These unique paintings of a dog, deer and a rabbit follow standards of portrait composition established since ancient times: the





subject is painted from the front, generally from the waist up, asserting the individuality of man. Sean Landers situates his dog, deer and rabbit within this long history of portraiture, breaking with the anthropocentrism that positions man at the center of everything to focus on the animal and its experience of the world.

Two of these works are unprecedented in the oeuvre of Sean Landers. For the first time, we find, as a backdrop to the animals, his emblematic forests of writing. Here too, Sean Landers presents his thoughts, his doubts and his inner questionings. With humor, irony or satire, these chiseled sentences provoke laughter, and at the same time reflect on existential comedy and the ambiguity of our life.

*I Live*

2023

Oil on linen

*Bang!*

2023

Oil on linen

*White Lab*

2023

Oil on linen

## [P.26](#)

### Un refuge dans les bois

This work belongs to the bookshelves series. Each painting in the series systematically represents steel grey shelves containing books that are neatly arranged, with spines bearing titles which, read from left to right, convey the artist's inner dialogue. Each bookshelf is invariably decorated with a crystal ball that contains a naturalistically painted animal, with its real fur. It is as if the animal were encapsulated, protected from the outside world and perhaps also from the ruminations of the artist. It is literally placed under a bell, like a specimen of an endangered species. A subtle warning in favor of species preservation and as if in a treasure hunt, the animal is repeatedly evoked: through the crystal ball, on the edges of the first book on the shelf, and in the name of the work and its companion. Because all libraries inevitably refer to a second painting, which this time represents the animal as a single subject and in tartan dress, each duo has the same title, but in reverse—*Jaguar (The Urgent Necessity of Narcissism for the Artistic Mind)* for the bookshelf, versus *The Urgent Necessity of Narcissism for the Artistic Mind (Jaguar)* for the animal portrait displayed in the Salon bleu.

Sean Landers plays with the interactions between the written language and the painted image. As with Magritte, the words sometimes reinforce the meaning of the image, sometimes, on the contrary, seem totally at odds with the representation.

*Jaguar (The Urgent Necessity of Narcissism for the Artistic Mind)*

2014

Oil on linen





## P.30: PRESENTATION OF THE FRANCOIS SOMMER FOUNDATION AND THE MUSEUM OF HUNTING AND NATURE

### **Fondation Francois Sommer**

Created by François Sommer (1904-1973) and his wife Jacqueline (1913-1993), the foundation was recognized as a public utility by decree on November 30, 1966. It works to build a peaceful dialogue between all users of nature, hunters and non-hunters alike. It wishes to disseminate in society the values of a humanist conception of ecology and to act with sincerity—respecting man's dignity—for the sustainable use of natural resources.

### **Le Musée de la Chasse et de la Nature – Paris**

Le Musée de la Chasse et de la Nature, an unusual museum and a home of aesthetic collectors, was founded in Paris in 1967 by François and Jacqueline Sommer. During these last few years, it has advanced its dog hunting related message in order to study more deeply the human-animal relationship over the course of history. Willingly pursuing this new approach, the museum's design brilliantly plays at mixing genres at the heart of the majestic historical display cabinet formed by the combination of the Guénégaud and Mougelas mansions. Following its renovation in 2007, the temporary exhibitions have been opportunities for the contemporary artists who are invited to take part, to fill the spaces and engage in dialogue with the museum's rich, highly varied collections.

Starting in July 2021, the museum has increased in size and expanded the space open to its visitors into the attic. The new rooms now make it possible to lay out the collection and involve the museum in a very modern reflective process.

The Musée de la Chasse et de la Nature is perfectly aware of the severity of the environmental and ecological issues facing us today, just as it experiences the general change in mentality that is taking place and the radicalization of opinions. The pertinent nature of these questions has to a large extent driven the aim of the new rooms, one that is in evident continuity with the original concerns of the François Sommer Foundation, which for a long time has been committed to the management of natural spaces and the promotion of nature-related knowledge and science.

## P.32: PRACTICAL INFORMATION

### **Individual price**

Permanent tour and temporary exhibition

Full price: €12

Reduced price : 10 €

Outside periods temporary exhibitions

Full price: €10

Reduced admission: €8

Senior rate (over 65): €10

Night events

Single ticket price: €5

Unless otherwise stated





Free admission for under-18 y.o., recipients of the "revenu de solidarité active" and for everyone on the first Sunday of the month.

Online ticketing : [chassenature.tickeasy.com](http://chassenature.tickeasy.com)

## Opening hours

Open Tuesday to Sunday, from 11:00 am to 6:00 pm (last admission at 5:30 p.m.)

Evenings on Wednesday until 9:30pm (last access at 9:00 pm) except July and August

Closed on Mondays and public holidays

## Access

62, rue des Archives

75003 Paris

Metro station :

Hôtel de Ville (line 1), Rambuteau (line 11), Arts et Métiers (lines 3, 11)

Bus : lignes 29, 69 et 75

The Museum is accessible to people with reduced mobility.

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## websites and social networks

[chassenature.org](http://chassenature.org)

[fondationfrancoissommer.org](http://fondationfrancoissommer.org)

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