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Corps rebelles
9|13|2016 – 3|05|2017

Both installation and a work of art in itself, Corps rebelles is an invitation to understand modern dance as a universal language.

**Corps rebelles** is an exhibition on the history of dance in the 20th century. Designed for neophytes as well as experts, it questions aesthetic and social challenges and presents different approaches to the dancing body, illustrated by iconic choreographies.

**Six main themes mark the exhibition layout:** "Virtuoso dance", "Sensitive dance", "Erudite and popular dance", "Political dance", "Dances from elsewhere", and "Lyon, a land of dances".

The scenography is designed to be immersive through the strong presence of images and music. The exhibition should be visited with a headset.

**Corps Rebesles : an exhibition at the musée des Confluences based on a concept of the Musée de la civilisation in Quebec City, with the participation of Moment Factory.**
From the exhibition...
Room 12 – 715 m²

In the beating heart of the exhibition, each of the 6 themes is projected onto large screens which are arranged as a triptych. The films screened in these semi-immersive areas give a voice to choreographers on the images of their dance performances, with a purified aesthetic and in black and white images.

6 choreographers were chosen by the museum and by the curator Agnès Izrine, to express each theme: Louise Lecavalier for “Virtuoso dance”, Raimund Hoghe for “Sensitive dance”, François Chaignaud and Cecilia Bengolea for “Erudite and popular dance”, Daniel Leveillé for “Political dance”, Raphaëlle Delaunay for “Dances from elsewhere” and Mourad Merzouki for “Lyon, a land of dances”.

In addition, films made especially for this French version of the exhibition focus on the evolution of views of the body in the 20th century by associating extracts of dance pieces with news archives.

These two approaches, artistic and social, to the same subject activate a meaningful dialogue for visitors, providing the keys to understanding the great movements throughout the history of contemporary dance.

“The Rite of Spring”:
eight versions of the same scene
The 20th century versions of this major work of creative choreography are put into perspective in an area of 360 degrees. They illustrate the issues involved in remounting a dance piece, in memory and interpretation. The versions presented are those of Vaslav Nijinski, Maurice Béjart, Pina Bausch, Marie Chouinard, Angelin Preljocaj, Heddy Maalem, Régis Obadia and Jean-Claude Gallotta.
...to the studio: “Danser Joe” and the residencies for choreographers

Room 13 – 210 m²

This dance workshop, created by Moment Factory, invites the public to participate in the dance piece "Joe" (1984), a major work by Jean-Pierre Perreault which suggests both the collective anonymity and the singularity of the individual. After putting on Joe’s costume (boots, felt hat and large raincoat), visitors are guided by the voice of Ginelle Chagnon, one of the choreographer’s closest collaborators. This experience enables them to give form to this intangible heritage and to understand the interpretation and the challenge of transmitting chorographical gestures.

In rotation, the studio will be occupied by professional choreographers and dancers for residencies programmed in collaboration with the Maison de la danse de Lyon and the Dance Biennial of Lyon, such as Qudus Unikeku, from September 20 to 25, 2016.

The Album

The album sets out to discover the exhibition in images in addition to an interview with Agnès Izrine, its curator.

The auditoriums, the “crystal” floor and the forecourt of the museum

During the Biennial, dance performances will be held on the “crystal” floor or on the forecourt of the museum: repeats of the Jerks of Messe pour le temps présent by Maurice Béjart, the choreography entitled "Le Grand Remix" by Hervé Robbe with the students of the CNDC d’Angers and the "Bulles", associating a dancer with a musician from the Orchestre National de Lyon.

During the whole period of the exhibition, up to the month of March 2017, a programme (p. 22) combining performances, masterclasses and conferences is offered by the musée des Confluences, in association with the Maison de la danse de Lyon.

The Album

The album sets out to discover the exhibition in images in addition to an interview with Agnès Izrine, its curator.

24x32 cm – 32 pages – 17 euros TTC
Coedition musée des Confluences – Éditions courtes et longues
“The partnership that links the musée des Confluences to the Maison de la Danse and to the Biennial is in the nature of a common interest in mankind. Here we tell its story, over there they dance it. This dialogue finds its full sense in this exhibition whose visitor will also be a participant. What could be more exhilarating than to arouse such emotions in our visitors!”

Hélène Lafont Couturier
Director of the musée des Confluences

“The exhibition Rebel bodies was conceived by the Musée de la Civilisation in Quebec City in collaboration with Moment Factory. If you find in the musée des Confluences part of the content presented in Quebec City as well as a similar scenography, we have integrated in it supplementary elements so as to allow a wide audience to apprehend on the one hand, how dance fits in with society, and on the other hand, how society fits in with dance. Our bias has been to compare, with a pedagogical aim, major developments and events that stand out in modern society with the history of 20th century dance from a French and European perspective. The exhibition states its aims through six themes which offer as many keys to its interpretation and bring in each case a novel gaze to bear on modern dance.”

Agnès Izrine
Scientific curator of the exhibition
The history of modern dance is mixed up with the upheavals and disruptions with which societies have been confronted for the whole of the 20th century. The exhibition frees itself from chronology, and the narrative is articulated through six themes, illustrated by the work of a choreographer. In his stroll around, the visitor, equipped with headphones, will discover each of these themes on screens arranged as a triptych that project black and white videos with purified images, with the choreographer expressing their point of view as a voice off. Montages of danced archived images come to complete the presentation of four of the themes by the exploration of the intimate link that modern dance has with society.

An exhibition at the musée des Confluences based on a concept of the Musée de la civilisation in Quebec City, with the participation of Moment Factory.

What do we understand by modern dance?

It's a dance with variable shapes which has as its common denominator the freedom of invention of the choreographer. It favours a form of bodily expression that is personal and singular. Not limiting itself to any precise style, it covers a whole range of creations. Teeming, imaginative, audacious, it reflects our epoch and its upheavals.
1. Virtuoso dance

Virtuosity combines excellence in the execution of movement and a performance that is physically exceptional. In contemporary dance, this quality is very present: in the power of leaps and the speed and complexity of chorographical movements.

If modern dance twists the model of the ideal body, the mastery of high flying techniques persists. During the seventies and eighties, instead of using a lexicon of codified steps, choreographers used gestures from everyday life, but pushed to their maximum extent. With AIDS, dance becomes a strategy for survival, engendering extreme movement. At the same time, the impressive movements of hip hop permeate contemporary dance, telescoping the styles, between aerobatics and over-voltage. Today virtuoso dance blossoms in a great "mix" which denies itself nothing. In a constant search to exceed himself through an extreme virtuosity, an exceptional physique and unlimited movement of astonishing rapidity made the Quebec dancer and choreographer Louise Lecavalier, a star of contemporary dance during the eighties.
After the Shoah and Hiroshima, it was out of the question to display the triumphant bodies conveyed by totalitarian regimes. This search for new models expresses itself notably with postmodern dance in America and butō in Japan. In the years 1990-2000 the AIDS epidemic comes to break the momentum of modern dance. Choreographers choose to use ordinary bodies and not honed, with movements becoming rarer. With the development of this new aesthetic form, other types of body will appear that one would never have imagined before on a stage.

Raimund Hoghe, a German dancer and choreographer, ceaselessly exhibited his body deformed by a hump in his performances, forcing the gaze of the public to re-adjust itself. According to him, “seeing on stage bodies that deviate from the norm is important – not only from the point of view of the story, but also from the point of view of current evolution which tends to lower man's status to that of artefacts or design objects.
3. Dance from elsewhere

At the dawn of the 20th century, “exotic” dance, linked to the colonial era, expressed racist stereotypes and with them, the myth of the dancer as “animal” or “erotic”. However, these dances reveal brand new gestures, which are sources of inspiration for avant-garde choreographers. At the end of the 20th century a new generation of African choreographers borrow part of their body language from modern Western creations while in France immigrant choreographers echo the colonial past and the ambivalence of the Western gaze on black or half-caste bodies.

Thus, Raphaëlle Delaunay, a dancer with the Opéra de Paris who then joined the largest contemporary dance companies, reconsiders in her choreographies the black dances to “appropriate this memory and history”.


Location: Le Tarmac, Paris, from October 14th to October 18th 2014

Photo Laurent Philippe / DIVERGENCE

Above —
Raphaëlle Delaunay
Photograph taken from the film
Dance elsewhere created for the exhibition
4. Political dance

Offering strong images without words, dance has always been the ideal artistic vector of politics, as much as a tool for propaganda as for the denunciation of the horrors of war and economic crises. But these monumental dances are instrumented by totalitarian regimes, the reason for which, in the 1960s, choreographers banish all that could be construed as evoking a military order. Only recently can the emergence of creations dealing with social subjects be observed afresh.

In his most recent creations, the Canadian dancer and choreographer Daniel Léveillé poses the issue of intimacy – or what remains of it in a technological world. For him, “the body is itself political” as it transcribes a state of society that transits across it without realising.
5. Erudite and popular dance

The ancestral separation between erudite and popular dance persists to the point where, nowadays, “to dance” and “to know how to dance” even today mean two different activities: popular dance practised by everyone and erudite dance reserved exclusively for professionals. Modern dance has echoed this cleavage. Some choreographers have delved into the popular tradition in order to come closer to a wider audience, while others have activated processes of composition that are more and more complex. But this opposition has recently tended to shrink. Some choreographers couple erudite with popular practices in order to invent a new form of dance.

This is the case of Cecilia Bengolea and François Chaignaud, who together do not hesitate to mix styles – Jamaican dub, dance en pointe, expressionist dance, twerk, house... – in order to bring to light “the articulation between the obsession with mastery and excess, the out of balance moments, the letting go, which turn dance into something overwhelming.”
6. Lyon, a land of dance

Crucible of contemporary French dance, in an eclectic spirit, Lyon has seen the birth of an impressive number of choreographers and personalities who have contributed to its national development. Opened in 1980 the Maison de la Danse became one of its icons while a few years later, in this same town, the completely new “hip-hop scene” emerged, and the Ballet de l’Opéra de Lyon became the first modern ballet in France. Since 1984 the Dance biennial hosts a cross-section of world dance and the parade, created in 1996, brings together amateurs from all over the Lyon conurbation and professional choreographers. Lyon also gathers together a set of structures devoted to dance that are unique in France.

Mourad Merzouki, who originates from the suburbs of Lyon, has succeeded in transposing hip-hop from the street to the stage. This major choreographer has created among other things in 1998 Recital, a leading show of the hip-hop scene, revived in 2012 during the parade of the Dance biennial in place Bellecour with 40 dancers.
Show: DADDY, I'VE SEEN THIS PIECE SIX TIMES BEFORE AND I STILL DON'T KNOW WHY THEY'RE HURTING EACH OTHER...
Choreographer: Robyn Orlin, Performer: Nelisiwe Xaba
Place: Théâtre de la Ville, Paris, 9/04/2001
Photo Laurent Philippe/DIVERGENCE
Exiting from this narrative articulated around six themes, the exhibition continues by dealing with the question of interpretation and memory: what remains of the original choreography of Nijinski for the Rite of Spring presented in 1913? How can we memorize and transmit a gesture?

**The Rite(s) of Spring**

The Rite of Spring was created in 1913 by Nijinski to a musical composition by Stravinsky. The original choreography has completely disappeared. However, The Rite of Spring has since been the subject of over 250 reinterpretations. Around this same musical excerpt, the visitor discovers in this circular space, eight versions, created by Vaslav Nijinski, Maurice Béjart, Pina Bausch, Marie Chouinard, Angelin Preljocaj, Régis Obadia, Hedly Maalem and Jean-Claude Gallotta.
**Writing dance: notation**

Writing dance supposes we account both for a gesture and its direction, for its inscription in a three-dimensional space, for the time it takes to be executed, for its intensity and, finally, for its displacement.

After the first attempts in the 15th century, the first operational system of notation was created by Raoul Feuillet in 1700. The 20th century sees the birth of other systems of writing which have as their aim to transcribe movement, and to give a language to dance. Two methods impose themselves: the **Cinematography of Rudolf Laban** and the **Benesh notation**. These systems are rarely used by choreographers in their creative phase who favour more personal methods – sketches, words, numbered boards, even conceive of their own system, to note down their choreography. But they constitute very efficient tools to afterwards preserve or analyse a piece.
Experiment: “Danser Joe” and the residencies for choreographers

This dance workshop, created by Moment Factory, invites the public to participate in the dance piece “Joe” (1984), a major work by Jean-Pierre Perreault which suggests both the collective anonymity and the singularity of the individual. After putting on Joe’s costume (boots, felt hat and large raincoat), visitors are guided by the voice of Ginelle Chagnon, one of the choreographer’s closest collaborators. This experience enables them to give form to this intangible heritage and to understand the interpretation and the challenge of transmitting chorographical gestures.

Danser Joe, a participative experience realised by Moment Factory based on the work Joe by Jean-Pierre Perreault with the collaboration of the Jean-Pierre Perreault Foundation and the Musée de la civilisation in Quebec City.

Alternating, the studio will be devoted once every six weeks to choreographic creation. The visitors will be able to participate in rehearsals, to meet the artists in residence and discover their shows as they are being created.

Above, from top to bottom—
Workshop Danser Joe taken from the exhibition “Corps rebelles” at the museum of civilisation in Quebec City, photo Jérémie LeBlond-Fontaine
Booba Landrile Tchouda-Boomerang
Photo Camille Triadou
Programmed residencies at the heart of the Studio

The visitor who discovers artists' residencies at the heart of the Studio has an opportunity to sit down on a white seat if he wants to manifest a wish to ask a question to the dancer or the choreographer.

Qudus Onikeku—
Tuesday 20 to Sunday 25 September

The young Nigerian choreographer Qudus Onikeku questions himself, with his creation We almost forgot, on the body's memory. The artist blends his Yoruba culture with his European culture, the circus, dance, music and story-telling with intelligence and poetry.

Bouba Landrille Tchouda—
from Tuesday 11 to Sunday 16 October

This choreographer, who combines hip hop, capoeira and modern dance, is developing during this residency a show that will be presented at the Toboggan in Décines. He is composing for a troupe of eight dancers a choreography whose dances are inspired by the boomerang, an instrument for hunting, for play or music which crosses space and our imaginations from time immemorial.

Upcoming in 2017—

Denis Plassard—
from Tuesday 17 to Sunday 22 January

Serge Aimé Coulibaly—
from Tuesday 31 January to Sunday 5 February

Agathe Boulanger—
from Tuesday 14 February to Sunday 19 March

Collectif ES—
from Tuesday 28 February to Sunday 5 March
Until the closure of the exhibition in March 2017, the Dance Biennial, the Maison de la Danse and the musée des Confluences have developed a common programming which takes a particular interest in the question of the creative gesture.

Beyond this highlight of the Biennial, the Maison de la Danse and the museum are working for the long term on synergy, meeting their audiences for example during bar exercises in the ambulatory spaces of the museum. A symbol of this collaboration between institutions, the former musée Guimet which formerly welcomed the collections of the musée des Confluences, is currently being refurbished by the Town of Lyon to open the Dance Workshop, a space complementary to the Maison de la Danse: in this venue turned towards creation, the dance companies of the whole world will be able to work and meet their audiences.

“What happiness to be able to develop a choreographic programme in harmony with an exhibition on the history of modern dance on an international scale! It’s a great privilege because it’s fascinating from the aesthetic viewpoint and it’s a rare pleasure for exhibitions of this amplitude come along every... 30 years! Numerous spectators will discover the exhibition and will then create links and echoes with the works presented at the Maison de la Danse and during the Dance Biennial. The next season will be rich and unique thanks to the links that we will weave between the Musée des Confluences and dance in Lyon.”

Dominique Hervieu – Director of the Maison de la Danse and artistic director of the Dance Biennial
Shows during the Biennial

Free and open to all, in the crystal (the museum entrance)

Mass for the Present Time (Extract), creation 1967—
Maurice Béjart, Pierre Henry, CNDC Angers —
Grand remix, created in 2015, Hervé Robbe, Pierre Henry, CNDC Angers

Tuesday, September 13 | 2:30 pm | 4:30 pm
Wednesday, September 14 | 2:30 pm | 4:30 pm
Thursday, September 15 | 12:30 pm | 7:30 pm
Duration: 34 min

At the time of its creation in 1967, Messe pour le temps présent by Maurice Béjart marks the eruption of an innovative dance free from all constraints: dancers in jeans, aerial movements and the electronic music of Pierre Henry which tore down the barriers among symphonic music, jazz, music research and variety. Pierre Henry and the choreographer Hervé Robbe are granting today an extension to this major event with a remix of the initial composition and a dynamic choreography, pulsating and in your face, a mirror image of that of Béjart.

Corbeaux—
Bouchra Ouizguen

French première – 2014 creation
Thursday, September 22 | 1:00 pm
Duration: 30 min

To create this show, the Moroccan choreographer Bouchra Ouizguen was inspired by Persian literature from the 9th-12th centuries, an era when the madman and his words, both candid and wise, had their place in society. His memories of long nights spent in trance mark the surface of these bodies filled since childhood with the Issawa and Hmadcha rituals from the region of Marrakech.
Cultural and scientific conferences
Free and open to all, in auditoriums

Lecture on Dance—
Cie Fred Bendongué
Thursday, September 15 | 8:30 pm
Grand Auditorium | general admission seated
Duration: 1 hour

Coming out of the hip-hop movement and trained in parallel to classical dance, this committed choreographer will bear witness to the research he has carried out on the Congolese Rumba – “that drum resounding with the illusions and disillusions of African independences”. Many journeys back and forth to Kinshasa marked the path of Fred Bendongué, giving rise to several creations, including a tribute to Patrice Lumumba.

Is physical failure the rebellion of the body?—
Tuesday, December 6 | 7:00 pm
Grand Auditorium
Free | without reservation

Speakers (standby): Patrick Dupont, dancer, François Galichet, philosopher, University of Strasbourg, Edgar Grospiron, former skier Alexandre Jollien, philosopher Yves Rossetti, Professor of Physiology, University of Lyon. In collaboration with Fabienne Martin-Juchat, University Professor of Information and Communication Sciences and Thierry Ménissier, University Professor of Philosophy University Grenoble Alpes.

The body, an instrument honed by youth, displays resistance to the will in old age or after injury, and denies the desire for omnipotence. Former dancers, sportsmen at a high level, handicapped authors will share their testimonies: In such cases, how can it free itself? Can one imagine that once confronted by the limits of the body and the need for an internal dialogue, one can free oneself by the transcendence of norms, of the injunction to performance and aesthetics?
Workshop

Dance The Rite of Spring —
Jeudi 29 septembre | 19 h
Within the framework of the Fabrique du regard [Look Factory], suggested by the Maison de la Danse

Experience a workshop around the Rite of Spring. Dominique Genevois, professional dancer delegated by Maurice Béjart to transmit his works, will hold a practical workshop around the choreography of the Rite of Spring by Maurice Béjart. No need to be a professional dancer to start dancing the workshop is open to all at any level.

Booking – Maison de la danse: ticketing office or +33 (0)4 27 46 65 65
Rate: admission to the museum (€9 full price)

Practical information

Museum opening hours
Tuesday to Friday from 11:00 am to 7:00 pm
Thursday from 11:00 am to 10:00 pm
Saturday and Sunday from 10:00 am to 7:00 pm

Getting here
www.museedesconfluences.fr/fr/informations-pratiques

Rates
Entry charge €9 for all the exhibitions, free to children until the age of 18 and students under the age of 26.
www.museedesconfluences.fr/fr/tarifs-expositions

Reservations and information
+33 (0)4 28 38 12 00
Monday to Friday from 10:00 am to 5:00 pm
Tickets online: www.museedesconfluences.fr/fr/billetterie-réservation-0

La sacrée journée —
As part of European Heritage Days
Saturday 17 and Sunday 18 September | 2:30 pm
Free, no prior reservation required

La sacrée journée is organized by the dance Biennial, the Maison de la Danse, the Auditorium – National Orchestra of Lyon and the musée des Confluences on the occasion of European Heritage Days. In the museum the exhibition Corps Rebelles occupies a 360° surrounding space where 8 choreographic interpretations will be presented to the music of the Rite. During the weekend, in the ambulatory spaces of the museum, there will be four duos lasting four minutes each one bringing together a dancer in the process of becoming professional and a musician from the National Orchestra of Lyon to show several inventive and playful ways to marry music with dance.

Visite d’un soir [Evening call]
with Dominique Hervieu and Marianne Rigaud-Roy
Thursday, November 17 | 8:00 pm
5 € – 3 € + museum entrance fee | reservation required

Dominique Hervieu, Director of the Maison de la Danse, and Marianne Rigaud-Roy, project officer at the musée des Confluences for the exhibition Corps rebelles, invite you to discover the close relationships between contemporary dance and society and the great upheavals that it is undergoing: a visit marrying pleasure to senses through a dialogue between history and creativity.
Antarctica

Until 4 | 16 | 2017

Prepare yourself for a journey to Antarctica, that land that is only accessible to international scientific missions. A world premiere, the exhibition invites you to enter the beauty of this oasis of ice: dive into the depths of the Antarctic ocean and walk on the ice fields in order to discover the incredible biodiversity of the white continent.

After the cloakroom where the men engage in long and meticulous preparations, you are invited to dive next to Weddell seals and emperor penguins in Adélie Land into the depths of the Southern Ocean. Submerged, guided by the divers, you will discover the teeming life of deep water. Returning to the surface, you will step onto the ice. Surrounded on all sides by screens several metres high, you will be present at scenes of the daily life of colonies of penguins, lost in contemplation of the beauty of the ice which stretches out as far as the eye can see.

In 2015, ten years after The March of the Penguins, the director Luc Jacquet, accompanied by two photographers, Vincent Munier and Laurent Ballesta led a polar expedition unique in the world. The meeting between the expedition’s teams and the museum gave rise to a sensitive and unprecedented exhibition, a real ode to polar biodiversity.

An exhibition co-designed by the musée des Confluences and Wild-Touch. With the support of Blancpain and in partnership with Paprik Films, Andromeda, ARTE, IPEV, TAAF, CNRS.

The Musée des Confluences opened its doors on 20 December 2014. Novel in the world of European museums, it creates a dialogue between sciences in order to understand the history of humanity.

“Beyond the defining nature of its geographical location, the musée des Confluences – which wears its name with great appropriateness – is a philosophy of encounter, a taste for exchange, a source of intelligence for gazes that cross.”
Hélène Lafont-Couturier, director of the musée des Confluences.

The musée des Confluences tackles big universal questions: the origin and fate of humanity, the diversity of cultures and civilisations, but also the place of the human at the heart of the living world. So there is a permanent trail of four exhibitions whose novel strategy is to offer the visitor an interdisciplinary approach. This intersection of life and earth sciences with ethnology offers to the public new ways of learning to see and understand the complexity of the world. These new perspectives awaken our curiosity and, through emotion and wonder, invite us to know.
Potières d’Afrique
Female potters of Africa
Until 4|30|2017

“Ceramics is a total art that blends everything: earth, water, the body, tradition, daily life, fire, fragments of bowls and the gods.” —Camille Virot

The exhibition offers us a journey going out to meet the female potters of West Africa and their products. Eleven European potters made this journey 20 years ago. They brought back pottery, several hours of film, field notes and numerous photographs that the museum still keep today.

This exhibition highlights approximately sixty of these pieces of pottery, carefully decorated or, on the contrary, left as they are. These objects for ordinary use carry in them both the humbleness of the everyday and a plastic beauty conducive to contemplation. They are also pretexts to explore the know-how of these female potters.

Thanks to the films and the photographs which punctuate the exhibition we can follow their itineraries from the clay’s extraction from the ground, at the origin of all creation, up to the pot’s being sold on a marked an opening on the world in general.

An exhibition has been designed and realised by the musée des Confluences in collaboration with the potter Camille Virot.

À vos pieds
At your feet
Until 4|30|2017

Do you know that your shoes are talkative and say a lot about the person wearing them? To better understand what these objects reveal, the exhibition takes you step by step to discover pairs stemming from every continent, from the 16th to the 21st century, from delicate lotuses for bound feet in China to trainers nowadays.

Whether they be sandals, boots, moccasins, slippers or something else, from here or elsewhere, from yesterday, today or the future shoes are intimately linked with human history. It is therefore not surprising that they are so close to us whether we are aware of it or not. They act as witnesses to various life styles, as objects of desire, an often indicate belonging to a group. Under the gaze of whoever knows how to decipher them, they reveal codes and symbols. These multiple facets thus reassure us with the idea that there is nothing anodyne in the shoes we chose to wear. At the heart of the exhibition, you will be led to as questions about your own shoes and what they say about you.

The exhibition presents nearly a hundred pairs from museum collections from the Musée international de la chaussure in Romans, loans from institutions and private collectors.

An exhibition designed and realised by the musée des Confluences in co-production with the Musée international de la chaussure, in Romans-sur-Isère.