



28.02. → 23.08.2020

## Viva Gino! A Lifetime of Art

**Gino Di Maggio's Art Collection Visits Les Abattoirs:**  
Futurism, Fluxus, Nouveau Réalisme, Poster Artists,  
Mono-ha, Gutai, Italian Kinetic Art, and more...

# Contents

Introduction	p. 3
The Exhibition Visit	p. 4
Gino by Gino	p. 5
Gino Di Maggio Chronology	p. 6 - 8
Press Images	p. 9 - 11
About Les Abattoirs	p. 12
Institutional Support	p. 13
Practical information	p. 14

With the support of the Fondazione Mudima in Milan



Cover:  
Mono-ha installation, 2015  
Exhibition at the Fondazione Mudima  
Mono-ha artists working on the installation of a work by Yoshida; photo: DR

# Viva Gino! A Lifetime of Art

## Gino Di Maggio's Art Collection Visits Les Abattoirs

28.02. > 23.08.2020

les Abattoirs, Musée – Frac Occitanie Toulouse

For the first time, Les Abattoirs, Musée – Frac Occitanie Toulouse is presenting works acquired over a number of years by Gino Di Maggio (born in 1940), an Italian collector who has spent time with and promoted artists who disrupted the international art scene from the 1950s and 60s onwards. This exhibition brings together fifty artists, from Yoko Ono to César, from John Cage to Kazuo Shiraga, from Lee Ufan to Robert Filliou, and from Daniel Spoerri to Ben Vautier, centred around more than one hundred works. It shines a spotlight on a collection that has been formed through a desire to support creation and publishing rather than for accumulation or investment, thus revealing one of the art world's personalities, who has remained behind the scenes for a long time.

More than a simple compilation of exceptional works, this exhibition tells the story of an entire life. As his friend Ben wrote, it is a manifesto "for another way of living" with art and artists. By following a historical timeline, it illustrates how the collection has evolved through meetings and encounters. It describes Gino Di Maggio through his commitment to artists, his publishing work, and through the activity of his Milan foundation, Mudima, created in 1989 – the first in Italy to support contemporary art.

The exhibition looks back at the continued development of a collection defined by a taste for performance, for the search for inter-disciplinarity in art, and for musical experimentation that expresses both humour and ingenuousness – a preference for form over content. The Grand Nave in Les Abattoirs has been transformed into the Grand Hall of Fluxus, where entirely revisited piano sounds can be heard. Pictorial and photographic works, drawings, sculptures, installations, and videos complete the overall experience.

Futurism was the starting point for Gino Di Maggio, as it triggered his curiosity in art. Originally from Sicily and a trained engineer, he came across this Italian art movement, first born in 1909, in the late 1950s. He saw it as the most radical and revolutionary form of a young avant-garde, enabling linguistic

innovation to be explored through a gradual and experimental approach. The exhibition presents a set of futurist manifestos collected from around the globe, which through their radical gestures enable us to discover and go beyond the limits of art.

His selection of works reflects his travels and demonstrates the rich diversity of the movements that have inspired him: Fluxus (Europe), nouveau réalisme (France), poster artists, Asian precursors such as Mono-ha (Japan and Korea) and Gutai (Japan), and the Italian scene with kinetic art and pop art. The collection highlights the career of nearly fifty artists with whom Gino Di Maggio has spent time over the course of his life, including Arman, John Cage, César, Marcel Duchamp, Erró, Esther Ferrer, Allan Kaprow, Yoko Ono, Nam June Paik, Marinella Pirelli, Takako Saito, Lee Ufan, Ben Vautier, and Wolf Vostell. Guided by the friendships he has developed with artists over the years, Gino Di Maggio is a talent scout as much as he is a collector.

Italy is, of course, far from absent in his collection, and thanks to Gino Di Maggio, we will be introduced to another side of Italian art. In addition to his friendships with such famous artists as Mario Merz, Cy Twombly, and Alighiero e Boetti, we will also discover the history of 20th century Italian art, often overshadowed by the success of Arte Povera. The exhibition reveals the extent to which the collector has supported poster artists, the kinetic movement, and abstract artists.

Beyond the celebratory aspect of such an exhibition, presenting this collection of works falls within one of Les Abattoirs's three main guiding principles, that is, reinterpreting avant-garde works from the second half of the 20th century (for example, Jacqueline de Jong, Eduardo Chillida, Hessie, and Daniel Spoerri).

**For its twenty-year anniversary, Les Abattoirs, Musée – Frac Occitanie Toulouse is reconnecting with the presentation of collections. This one, devoted to Gino Di Maggio, ensures continued reflection on the fundamental mechanisms that link the collector's personality to the works and artists he selects: a history of art, a lifetime's path.**

# The Exhibition Visit

## Ground Floor

**Nave:** Play, Destroy and Rebuild / the Fluxus Hall – George Brecht, John Cage, Giuseppe Chiari, Philip Corner, Esther Ferrer, Robert Filliou, Allan Kaprow, Milan Knizak, Jean-Jacques Lebel, Yoko Ono, Nam June Paik, Ben Patterson, Carolee Schneemann, Ben Vautier, and others.

**Room 1:** “Manifest Futurism”, 50 Futurist manifestoes (Filippo Tommaso Marinetti)

**Room 2:** Focus on the ready-made  
Marcel Duchamp and Shigeo Kubota

**Room 3:** Italian “Spatialists”  
Lucio Fontana and Piero Manzoni

**Room 4:** Gutai, Japan – Toshimitsu Imai, Kazuo Shiraga, and Atsuko Tanaka

**Room 5:** Mono-Ha, Japan and Korea  
Koji Enokura, Noriyuki Haraguchi, Susumu Koshimizu, Nobuo Sekine, Lee Ufan, and others.

**Room 6:** New Realities (nouveau réalistes, poster artists, new figuration)  
Arman, Arthur Aeschbacher, Gianfranco Baruchello, César, Mimmo Rotella, François Dufrêne, Erró, Raymond Hains, Wolf Vostell, and others.

**Room 7:** The Other Side of Italy  
Gianni Bertini, Sergio Lombardo, Renato Mambor, Fausta Squatriti, and others.

## Lower Level

**Room 8:** Livio Marzot (The Other Side of Italy)

## Upper Level

**Room 9:** Marinella Pirelli (The Other Side of Italy)

**Room 10:** Takako Saito

**Room 11:** Antonio Paradiso, Grazia Varisco, Lei Saito, Alighiero e Boetti, and others.  
(The Other Side of Italy)

## Curators:

- Annabelle Ténèze, head curator, director of Les Abattoirs
- Valentin Rodriguez, curator, head of collections at Les Abattoirs

## Including works by:

Arthur Aeschbacher  
Eric Andersen  
Arman  
Nanni Balestrini  
Roberto Barni  
Gianfranco Baruchello  
Gianni Bertini  
Alighiero e Boetti  
Georges Brecht  
John Cage  
César  
Giuseppe Chiari  
Philip Corner  
Sergio Dangelo  
Marcel Duchamp  
François Dufrêne  
Koji Enokura  
Erró  
Esther Ferrer  
Robert Filliou  
Lucio Fontana  
Patrizia Guerreschi  
Raymond Hains  
Noriyuki Haraguchi  
Toshimitsu Imai  
Joe Jones  
Allan Kaprow  
Milan Knizak  
Susumu Koshimizu  
Daniele Lombardi  
Sergio Lombardo  
Georges Maciunas  
Renato Mambor  
Piero Manzoni

Walter Marchetti  
Livio Marzot  
Giuliano Mauri  
Charlotte Moorman  
Yoko Ono  
Nam June Paik  
Antonio Paradiso  
Ben Patterson  
Marinella Pirelli  
Renato Ranaldi  
Man Ray  
Mimmo Rotella  
Lei Saito  
Takako Saito  
Nobuo Sekine  
Carolee Schneemann  
Kazuo Shiraga  
Turi Simeti  
Gianno Emilio Simonetti  
Pino Spagnulo  
Daniel Spoerri  
Fausta Squatriti  
Mauro Staccioli  
Kishio Suga  
Noboru Takayama  
Atsuko Tanaka  
Lee Ufan  
Grazia Varisco  
Ben Vautier  
Jacques Villeglé  
Nanda Vigo  
Wolf Vostell  
Robert Watts  
Katsuro Yoshida

## Additional exhibitions:

The Takesada Matsutani exhibition, in partnership with the Institut national d’histoire de l’art (INHA)

*Sans Réserves: Innovative Works from the 60s and 70s from the Historical Collection*, with Renate Bertlmann, Alain Jacquet, Jacqueline de Jong, Liliana Porter, Judit Riegl, and more.

# Gino by Gino

"It so happened that through texts by ancient philosophers (especially Plato), I learnt to think and reason. Through texts by Marx, Engels, and Lenin, I started to understand."

"I met Toshimitsu Imai in Paris, a complex personality, culturally radiant, who helped me to understand what had happened in the Japanese art world of the 1950s, as well as what was and is the essential culture of his country. A great samurai of art."

"Daniel Spoerri was part of the nouveau réalisme and Fluxus movements, but above all, he was a great artist – independent, an anarchist, and a nonconformist – whom I was seldom able to meet. He had a powerful and continually surprising creative energy."

"I came to see the field of art as an infinite playing field, where all freedoms are possible. I learnt to think unhindered and, I hope, never to be a conformist, or as we say today, 'politically correct'."

"To those that ask, I always reply that I am not a collector, because it would probably be difficult or inappropriate to define what I have randomly collected over all these years as a collection. What I find myself with is the result of encounters, situations, and human relations where the foremost intention was not to acquire works of art."

"I have always been determined to follow or chase up situations and experiences that appeared and that over time have proven to be outside of the norm. I walked alongside artists on some of their paths, closely observing their creative process. It was a great privilege. What we have here is only partly documented and I thus have the opportunity to pay tribute to these extraordinary friends, to whom I owe more than simply my collection."

Quotations translated from Gino Di Maggio,  
*Breve autobiografia*.

# Chronology

## 1940

Born in Novara di Sicilia, Italy.

## 1956

Becomes involved with the Italian Communist Youth Federation, the youth wing of the Italian Communist Party.

## 1959

Visits the USSR.

Gino Di Maggio discovers an affinity for the ideas of Antonio Gramsci, the founding figure of the Italian Communist Party.

Discovery of Futurism: “Despite his ideological orientation, Gino Di Maggio saw Futurism as a radical and entirely revolutionary form of the young avant-garde, which gave life to linguistic innovation, as well as to a whole new methodology that was authentic, progressive, and experimental.” (Lorand Hegyi, 2012)

## 1960s

During this period he becomes interested in musical performance, Dadaism, and literature.

Closely involved with artists from nouveau réalisme and Fluxus (Allan Kaprow and Wolf Vostell).

## 1969 / 1971

With his wife Viviana, he travels throughout Europe and the United States in order to meet Fluxus artists.

Allan Kaprow introduces him to Gutai and Japanese artists by sending him the book *Assemblages, Environments and Happenings*, published by Harry N. Abrams in New York, 1968.

## 1970

He becomes more active on the Italian and international cultural scenes. He creates the cultural association Galerie Breton, which raised the ire of Arturo Schwarz, who rebuked him for having dared use the name of the great poet and leader of the Surrealist movement. The two clashed, reconciled, and became friends – a close relationship that has now existed for fifty years.

## 1971

He opens the Galleria Multhipla, organising performances and exhibitions mainly focused on Fluxus. He spends time with artists such as Gianni Emilio Simonetti, art historian Daniela Palazzoli, and artist-composer Walter Marchetti, who introduces him to John Cage and the musical avant-garde.

He begins publishing books and magazines, including his first journal *King Kong*.

## 1976

Oyvind Fahlstrom exhibition at the Galleria Multhipla.

He organises a Fluxus exhibition at Malpartida upon the invitation of Wolf Vostell (1932–1998), an internationally recognised German artist who was a prominent figure in post-war contemporary art. In 1998, Gino Di Maggio donates part of his Fluxus collection to the Vostell Malpartida Museum in Spain.

# Chronology

## 1989

Creation of the Fondazione Mudima in Milan, a foundation for contemporary art, whose objective is to establish a formal programme devoted to international experiments in the fields of visual arts, music, and contemporary literature. He organises an exhibition of nearly all the artists belonging to the Fluxus movement.

## 1990

He develops and organises with Gianni Sassi a major Fluxus exhibition **UBI FLUXUS IBI MOTUS** at the Venice Biennale, curated by Achille Bonito Oliva.

He develops and organises the *Pianofortissimo* exhibition at the Fondazione Mudima.

Nam June Paik, exhibition and catalogue.

Wolf Vostell, exhibition and catalogue.

Yoko Ono, *To See the Sky* exhibition and catalogue.

## 1993

He develops and organises exhibitions for all the Gutai artists at the Venice Biennale, curated by Achille Bonito Oliva. Shiraga, Shimamoto, Tanaka, Kanayama, Motonaga, Yamazaki, and Murakami are present as artists, accompanied by the director of the Ashiya Museum, Koichi Kawasaki.

## 1994

He presents the exhibition *Italiana – From Arte Povera to Transavanguardia* at the NICA, Yokohama.

## 1997

He develops and organises with Nanda Vigo and Uliano Lucas a major exhibition on Piero Manzoni at the Palazzo Reale in Milan. A red line was painted onto the floor at the Palazzo Reale in the Galleria Vittorio Emanuele, where the “Magical Base of the World” was installed.

## 1998

He organises two César exhibitions in Milan: *La Suite Milanaise* at the Fondazione Mudima (curated by Pierre Restany) and another major exhibition at the Palazzo Reale.

## 2000

He continues working on and strengthening cultural exchanges between Italy and Asia. He organises an exhibition on the Italian artist Alberto Burri at the Toyota Municipal Museum of Art.

Jean-Jacques Lebel, exhibition and catalogue.

## 2004

With Arturo Schwarz, he organises a major exhibition *Italian Sculpture of the 1960s Until Today* (Nicola Carrino, Pietro Coletta, Luigi Mainolfi, Eliseo Mattiacci, Hidetoshi Nagasawa, Antonio Paradiso, Pino Pascali, Giuseppe Spagnolo, Mauro Staccioli, and Antonio Trotta).



# Chronology

## 2007

At the Venice Biennale, he presents the Lee Ufan exhibition at the Palazzo Palumbo Fossati.

## 2008

He presents a major solo exhibition of Kazuo Shiraga, *Dipinti con i piedi*, and a group exhibition on Japan, *Mondo Giappone*, in the presence of Yoshihara, Yayoi Kusama, Kudo, Motonaga, and other Gutai artists at the Fondazione Mudima.

## 2009

For the centenary celebrations of the birth of Futurism, he creates a series of publications on this artistic movement with Giovanni Lista and Daniele Lombardi (*Nuova enciclopedia del Futurismo musicale, Ritratto di Marinetti: L'uomo Rosso, Giacomo Balla: Futurismo e Neofuturismo, and Luigi Russolo e la musica futurista*). At the MACRO Museum in Rome, he organises the exhibition *Futurismo Manifesto 100x100*, curated by Achille Bonito Oliva, coordinated by Francesca Barbi Marinetti, and image creation by Vincenzo Capalbo and Marilena Bertozzi – Art Media Studio in Florence. This was his first immersive video installation.

## 2010

Launch of a new magazine: *ALFABETA2*, a monthly periodical for cultural intervention directed by Nanni Balestrini.

## 2013

He works with Ben Vautier on the creation of the Fondation du Doue in Blois, an exhibition centre for contemporary art, strongly tied to the Fluxus movement.

## 2014

Daniel Spoerri exhibition *Il Bistrot de Santa Marta*, where the Fondazione Mudima moves into the Bistrot de Santa Marta and organises two dinners with a menu inspired by traditional Romanian cuisine.

## 2015

For the 2015 World Expo, he organises a retrospective dedicated to the Mono-ha, a Japanese artistic movement from the late 1960s and early 1970s (Koji Enokura, Noriyuki Haraguchi, Susumu Koshimizu, Katsuhiko Narita, Nobuo Sekine, Kishio Suga, Jiro Takamatsu, Noboru Takayama, Lee Ufan, and Katsuro Yoshida).



# Press Images

Available for download: <https://www.lesabattoirs.org/presse>



## Mono-ha installation, 2015

Exhibition at the Fondazione Mudima  
Mono-ha artists working on the installation of a work by  
Yoshida; Gino Di Maggio collection (Milan)  
© rights reserved  
Photo rights © rights reserved



## John Cage

*Please play or the mother the father or the family*, 1990  
*Pianofortissimo* exhibition  
grand piano, paper, fabric, wood  
Gino di Maggio collection (Milan) © The John Cage Trust  
Photo rights © Archive Fabrizio Garghetti



## Ben Vautier

*N'import quoi est musique*, 1989  
assemblage on piano  
Gino di Maggio collection (Milan) © Adagp, Paris  
Photo rights © Fabio Mantegna



## Arman

*Quator Sérieux*, 1990  
broken violins and tubes of acrylic paint  
200 x 300 cm  
Gino di Maggio collection (Milan) © Adagp, Paris  
Photo rights © Fabio Mantegna

# Press Images

Available for download: <https://www.lesabattoirs.org/presse>



Sergio Lombardo  
*Personaggio*, 1963  
acrylic on canvas  
190 x 255 cm  
Gino di Maggio collection (Milan) © Sergio Lombardo  
Photo rights © Antonio Maniscalco



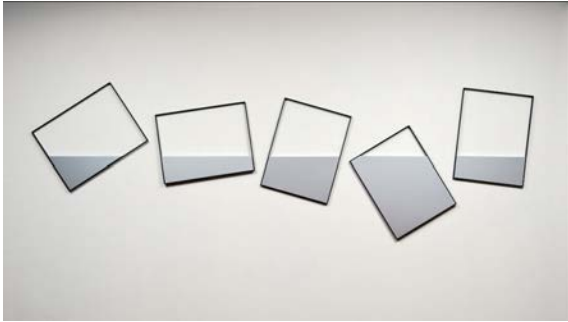
Wolf Vostell  
*Les fluxistes sont les nègres de l'histoire de l'art*, 1980  
lead foil, animal specimen (Wolf), micro-television,  
clothing, wood, photo, acrylic on canvas, emulsion  
190 x 240 cm  
Gino di Maggio collection (Milan) © Adagp, Paris  
Photo rights © rights reserved



Imai  
*Senza titolo*, 1990  
ink on cardboard  
150 x 340 cm  
Gino di Maggio collection (Milan) © rights reserved  
photo © Fabio Mantegna

# Press Images

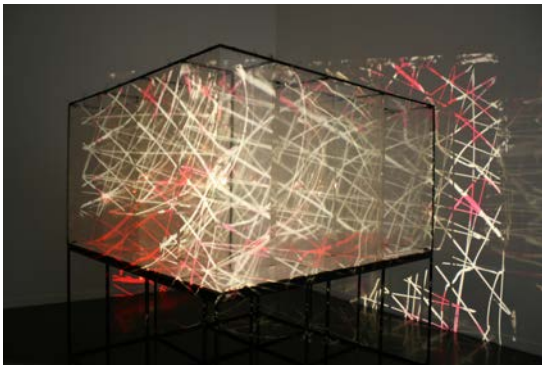
Available for download: <https://www.lesabattoirs.org/presse>



Grazia Varisco  
*Quadri comunicanti*, 2008–2015  
iron and aluminium  
Gino di Maggio collection (Milan) © rights reserved  
Photo rights © all rights reserved



Jacques Villeglé  
*Rue de Crimé*, 1972  
146 x 105 cm  
decollage on canvas  
Gino di Maggio collection (Milan) © Adagp, Paris  
Photo rights © Fabio Mantegna



Marinella Pirelli  
*Film Environnement*  
pipes, support base, Polycarbonate curtain, wooden panel, 2 carousel slide projectors, series of painted slides in two carousels placed side by side  
Gino di Maggio collection (Milan) © Archivio Marinella Pirelli  
Photo rights © rights reserved

# About Les Abattoirs

Les Abattoirs, Musée – Frac Occitanie Toulouse opened in 2000 in a nineteenth-century heritage building. It holds modern art exhibitions and presents creations by contemporary artists.

Les Abattoirs is a unique institution created through the merger of the Musée d'art moderne et contemporain de la Ville de Toulouse and the Fonds régional d'art contemporain, which brings together permanent collections, a media library, a visitor's hall, workshops, an auditorium, a bookshop, and a restaurant in one location. Its collections, as well as works by various artists, are circulated within the Occitanie region, in direct association with the territory's stakeholders.

With an ambitious exhibition programme on its Toulouse site and out in the region, the presence of major and emerging artists in its programming, and the rich diversity of its activities that are aimed at a wide audience, Les Abattoirs remains more than ever a key player in the cultural, artistic, economic, and social life of the Ville de Toulouse and the Occitanie Region and continues to affirm its value on the national and international stage with strong partnerships.

Les Abattoirs is listed as a "Musée de France".

Les Abattoirs has been directed by Annabelle Ténèze since September 2016.



© B. Conte

## Les Abattoirs – Key Figures (2018)

- > 165,903 admissions to Les Abattoirs (+4.3%)
- > 44 exhibitions in 8 Occitanie departments
- > 477,173 visitors to regional exhibitions
- > 1,274 movements of artworks
- > 13,448 people attended the Jeudis aux Abattoirs
- > 62,214 students involved in programmes at Les Abattoirs
- > 6,986 visitors to the multimedia library
- > 31,500 Facebook followers (+6.4%)
- > 4 partnerships for major exhibitions
  - Fundación Eduardo Chillida-Pilar Belzunce (Spain)
  - The Space Observatory at the CNES
  - Le Printemps de septembre (Toulouse)
  - The Mondriaan Fund (Netherlands)



# Institutional Support

## City of Toulouse

The Ville de Toulouse has a cultural and historical heritage that bears witness to the extent of its political, economic, religious, cultural, and intellectual influence since ancient times. The city council wishes to bring additional value to this legacy for the benefit of its inhabitants and tourists, by making it more attractive, accessible, and in tune with today's world.

Toulouse is thus becoming a platform for modern and contemporary artistic creation, open to all forms of expression: painting, sculpture, photography, graphic arts, design, new media, music, theatre, and more.

The City fully supports modern and contemporary art and to do so, focuses on organisations dedicated to creation, such as Les Abattoirs, which plays a prominent role in the circulation of modern and contemporary art forms at a regional, national, and international level, offering its public a vast space housing permanent and temporary exhibitions, artistic experiments, and possibilities for supporting creation.

**MAIRIE DE**  **TOULOUSE**

## The Occitanie / Pyrénées - Méditerranée Region

**The landscape of contemporary art in Occitanie / Pyrénées - Méditerranée** is extremely diverse and dynamic. The Region supports its stakeholders and assists organisations that contribute to circulating works.

There are two Fonds Régionaux d'Art Contemporain (FRAC) in the Region, which are its main regional policy tools for the development of contemporary art.

Over the past thirty years, the FRAC Occitanie Toulouse, as part of the joint association Les Abattoirs, has acquired 1,200 works, while the Frac Occitanie Montpellier has built up a collection of 1,400 works. These collections were acquired by the Region through state funding.

These two FRACs undertake several vital missions: the creation of a collection representing "the art of our times", the circulation of this collection throughout the whole regional territory, direct support of artistic creation, and awareness-raising and educational activities for the widest possible audience.

Media Department Region Occitanie / Pyrénées - Méditerranée - Montpellier:  
presse-region@laregion.fr - Toulouse:  
service.presse@laregion.fr [www.laregion.fr](http://www.laregion.fr)



## Ministry of Culture

The Directions Régionales des Affaires Culturelles (DRAC or Regional Directorate of Cultural Affairs) is a decentralised department of the Ministry of Culture that implements cultural policies established by the government under the authority of the regional and departmental prefects. It supports, advises, supervises, and provides expertise to the cultural partners and territorial collectives in all the Ministry of Culture's sectors of activity: heritage, museums, archives, books and public readership, music, dance, theatre and performance, scientific and technical culture, visual arts, and audio-visual and film.

In this capacity, the DRAC Occitanie provides financial support to the joint association that is Les Abattoirs, given its artistic and cultural project of general interest whose aim is the development, conservation, scientific study, and presentation of a collection of contemporary artworks, as well as its circulation and awareness-raising among the public, in accordance with the label Fonds Régional d'Art Contemporain" (FRAC or Regional Contemporary Art Fund). Organisations labelled "FRAC", as well as those labelled "art centres of national interest", comprise an outstanding national network contributing to the support and development of contemporary creation in the field of visual arts.

Furthermore, along with the Occitanie Region, the DRAC may contribute to the enhancement of its collections of modern and contemporary art via the intermediary of the Fonds Régional d'Acquisition pour les Musées (FRAM or Regional Acquisitions Fund for Museums), as well as to restoration projects under the framework of the new FRAR measure (Fonds régional d'aide à la restauration - Regional Fund for Help in Restoration).

This support is based on two legal texts: Book IV of the Code du Patrimoine (French Heritage Code) and the decree of 28 March 2017 relative to labels and conventions in the fields of live performance and visual arts.



## les Abattoirs

Musée - Frac Occitanie Toulouse  
Museum of Modern and Contemporary Art  
Regional Fund for Contemporary Art.

76 allées Charles de Fitte  
31300 Toulouse  
[www.lesabattoirs.org](http://www.lesabattoirs.org)

+33 (0) 5 62 48 58 00

### How to access

Underground: line A, stop at "Saint-Cyprien République"  
Bus: n°31 et 45, stop at "les Abattoirs"

### Schedule

Open from Wednesday to Sunday, from 12:00 to 18:00.  
Opening night on Thursday until 20:00 (not during school holidays).

### Price

Full price: 8,00 €  
Half price: 5,00 €

### Contacts

#### **Curator**

Annabelle Ténèze  
[at@lesabattoirs.org](mailto:at@lesabattoirs.org)

#### **Exhibitions at les Abattoirs**

Valentin Rodriguez  
[vr@lesabattoirs.org](mailto:vr@lesabattoirs.org)

#### **Exhibitions in Occitanie**

Emmanuelle Hamon  
[eh@lesabattoirs.org](mailto:eh@lesabattoirs.org)

#### **Public service**

Laurence Darrigand  
[ld@lesabattoirs.org](mailto:ld@lesabattoirs.org)

#### **Communication**

Jason Petit-Jean  
+33 (0) 5 34 51 10 68  
[jpj@lesabattoirs.org](mailto:jpj@lesabattoirs.org)

#### **External Relations Officer**

Alessandra Bellavita  
[ab@lesabattoirs.org](mailto:ab@lesabattoirs.org)

### Contact for national and international press

#### **anne samson communications**

Federica Forte  
+ 33 (0)1 40 36 84 40  
[federica@annesamson.com](mailto:federica@annesamson.com)

## This image shows a full page of blank, lined paper. It features approximately 20 evenly spaced horizontal grey lines across its entire width, providing a guide for handwriting or typing. The background is a clean, solid white color.



## Notes

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

[illegible]