

THIS SEASON AT THE GRAND PALAIS

MEXICO 1900 – 1950

Diego Rivera, Frida Kahlo, José Clemente Orozco and the avant-garde artists

5 October 2016 – 23 January 2017

Since its independence won from the Spanish monarchy in 1821, Mexico has never ceased to assert its will- ingness for change and its spirit of modernity. It's through painting, sculpture, architecture, urbanism, music, literature, film and the applied arts that the country has forged its identity. The exhibition, which was desired by the highest French and Mexican authorities, is the largest event dedicated to Mexican art since 1953. Led by world famous artists such as Diego Rivera, Frida Kahlo and Rufino Tamayo, the exhibition tour offers a rich and remarkable panorama of the vibrant artistic creativity of the country throughout the twentieth century.

FROM PALMYRA TO...

5 endangered World Heritage Sites

14 December 2016 – 09 January 2017

The exhibition offers an immersion at the heart of five great archaeological sites at risk. Bamiyan in Afghanistan, the ancient capital of King Sargon in Khorsabad, Iraq, the Palmyra site, the Crac des Chevaliers and the Great Umayyad Mosque of Damascus, Syria. This excavation is backed by a 3D survey which was conducted by Iconem.

ALMAGUL MENLIBAYEVA. TRANSFORMATION

17 December 2016 – 02 January 2017

Almagul Menlibayeva is currently the most renowned Kazakh contemporary artist, both in her country and internationally. An artist with a cause, she mainly uses video installations and has imagined a piece specifically designed for the Salon d'honneur of the Grand Palais, titled "Transformation". Examining the combination of history, architecture and science and the transformation processes of a society through this fresco of the Kazakhstan of yesterday and tomorrow, Almagul Menlibayeva delivers a piece of global significance.

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AROUND THE EXHIBITION

EDUCATIONAL ACTIVITIES

ADULT TOURS

Guided tour

Undoubtedly overshadowed by his main character Tintin, a young reporter who lives through fascinating adventures, Hergé is both renowned and obscure. A collector with a passion for contemporary art and part-time painter, this ambitious exhibition introduces you to the personality and works of this creator who blends the science of storytelling with quality drawings. Take a tour with a tour guide and explore the life of a major figure of the 9th art. Duration: 1 hour 30 minutes

Dessins en promenade adult workshop tour

Do you like drawing? Do you teach plastic arts or run a drawing workshop? Are you an amateur or a professional artist? Come and experience the Grand Palais atmosphere for yourself, alone or in a group, during a restricted opening session. Take a tour with our tour guide and complete the pages of a sketch book featuring creations of the man considered as the "father of European comics". Drawing equipment not provided. Duration: 2 hours

Audio-guided tour

Take a tour with a tour guide and discover the exhibition effortlessly through a selection of translated works on embossed boards with adapted commentaries. Then, go to the exhibition rooms and journey through original Hergé creations! Duration: 2 hours (1 hour in the room, plus approx. 1 hour for the exhibition)

FAMILIES AND CHILDREN

Family guided tour

Benefit from the edifying commentaries of a tour guide as a family while discovering Hergé, his characters and comics creation techniques. Duration: 1 hour

Introductory tour of the exhibition.

Special offer for new visitors! Learn about the intensity of life at the Grand Palais with a tour guide and discover the creator of Tintin... The tour is followed by free time to explore on your own. Duration: 1 hour

Plancher comme Hergé Family workshop tour (from 5 years).

From scenarios to colour boards, Hergé worked on each of the stages involved in the creation of his albums. After the guided tour of the exhibition, participants are invited to create a comic strip with the help of a digital tool. Duration: 2 hours (1 hour tour, plus approx. 1 hour workshop).

Plancher comme Hergé Individual workshop tour (8-11 years)

From scenarios to colour boards, Hergé worked on each of the stages involved in the creation of his albums. After the guided tour of the exhibition, participants are invited to create a comic strip with the help of a digital tool. Duration: 2 hours

Online

Play as a family and introduce your children to the Tintin universe on the Jeune Public activities for youngsters page on www.grandpalais.fr/fr/jeune-public

CULTURAL PROGRAMME

Admission to the auditorium is free with an invitation, which can be downloaded from grandpalais.fr.

WEDNESDAY MEETINGS - 6.30 pm

Wednesday 28 September - Hergé with a capital A. Conference by Cécile Maisonneuve, art historian, project manager, scientific advisor to Rmn-GP, and Jérôme Neutres, Strategy and Development Director at Rmn-GP.

Wednesday 5 October - Hergé: The comics become man. Conference by Benoît Mouchart, Editorial Director at Casterman and Benoît Peeters, writer and script writer, both biographers of Hergé.

Wednesday 12 October - Hergé, art lover and artist. Round table: Jean-Pierre Raynaud and Pat Andrea, both artists, talk with Stéphane Janssen, collector and friend of Hergé. Moderated by Benoît Mouchart.

Wednesday 9 November - Hergé: Hergé and the richness of the two dimensions. Conference by Joost Swarte, cartoonist and comics author.

Wednesday 16 November - The Adventures of Tintin - The Secret of the Unicorn. A film by Steven Spielberg and Peter Jackson, 2011, 1 hour 47 minutes.

MONDAYS AT THE GRAND PALAIS. The "Tintin" Cycle - 6.30 pm

Moderated by Arnaud Laporte, presenter and producer at France Culture

Monday 10 October - Billions of Blue Blistering Barnacles, is Hergé's timeless?

With Blutch, comics author and actor, Katell Guillou, scriptwriter for the "Adventures of Tintin" radio programmes, Bruno Podalydès, scriptwriter, director and actor (conditional) and Frederik Peeters, comics author.

Monday 17 October - Dreams, demons and madness... strange, Tintin's adventures?

With Emile Bravo, comics author, Pierre Fresnault-Deruelle, image semiologist, Blandine Masson, Director of fiction at France Culture and Riad Sattouf, comics author and director.

Monday 14 November - Diva, fortune teller or concierge... how did the women in Tintin come into our lives?

With Albert Algoud, comedian, radio and television presenter, François Rivière, writer and critic, biographer of Hergé and Ariane Valadié, journalist and writer.

AROUND THE EXHIBITION

CULTURAL PROGRAMME

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FAMILY CONCERT - Sunday 20 November at 3.30 pm, Tintin at the Opera

With Valentina Martínez, soprano; Olivier Grand, baritone; Marine Thoreau La Salle, piano; Marianne Vourch, presentation. The Thieving Magpie, Carmen's Toreador Song, Faust's Jewel Song... Marianne Vourch invites you to listen to opera arias sung by Bianca Castafiore and other characters from the adventures of Tintin and Snowy: a "comics-concert" acting as a fun initiation to opera.

DOCUMENTARIES

I, Tintin

by Henri Roanne and Gérard Valet, 1976, 52 minutes, at 5.00 pm on 10 and 17 October, 14 November / at 4.30 pm on Wednesday 26 October

Tintin and me by Anders Ostergaard, 2003, 1 hour 14 minutes at 1.30 pm on 18 November, 2 December and 13 January

FRIDAY FILM SCREENINGS 12 noon

Friday 14 October - Fetish and the iconoclast by Claude Haim, 2001, 28 minutes, preceded by: *The Secret of the clear line* by Michel Jakar, 1995, 16 minutes

Friday 4 November - Tintin, traveller of the century, Claude Haim, 2001, 1 hour 32 minutes preceded by: *Hergé meets Warhol* Sonuma-Fonds RTBF, 1977, 7 minutes

Friday 18 November and Friday 13 January - Hergé, Tintin in the countryside, by Nathalie Picot, 2014, 26 minutes
Preceded by: *Hergé meets Warhol* Sonuma-Fonds RTBF, 1977, 7 minutes

FAMILY CINEMA - Wednesday 26 October at 3.30 pm - The Secret of the Unicorn followed by Red

Rackham's Treasure, cartoons, 1 hour. This film is screened on Thursdays 13 October, 17 November, 1st, 8 and 15 December and 12 January at 10.00 am for schools upon registration at auditoriums.grandpalais@rmngp.fr

NUIT BLANCHE, Saturday 1 October, free entry from 10.00 pm to midnight, with Fanfare Zébaliz in the role of La Fanfare de Moulinsart

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- **What is your Hergé horoscope sign?** Find out more on AstreHerge.grandpalais.fr



THE EXHIBITION FILM: Hergé, in Tintin's shadow, broadcast on ARTE and available on DVD.

Directed by Hugues Nancy, 81 min. Broadcast on Arte, RTBF and RTS. DVD available (€19.90) in French, English, the deaf and

hearing-impaired persons And downloadable on VOD (Arte Vod and iTunes)

Screening in the auditorium: at 2.00 pm and 3.30 pm on 12, 19 and 26 October, 9, 16 and 23 November, 7 December, 11 January; at 11.30 am on 13 October, 17 November, 1st, 8, and 15 December, 12 January; at 1.30 pm on 7, 14, and 28 October, 4 November, 9 et 16 December, 6 January.

THE SELFIES WALL

Take a selfie at the exhibition in front of the wall with Hergé characters and share your images on social networks. #ExpoHergé

PUBLICATIONS

EXHIBITION CATALOGUE

co-publication of Réunion des Musées Nationaux - Grand Palais - Moulinsart, 2016.

€35, 304 pages, 800 illustrations, 21 x 24.8 cm, bound- 9782711863518. This unique piece is a combination of two books in one, and allows the reader to experience reading in a new and interactive way. Alternating between Hergé and Tintin, featuring essays, quotes, documents, as well as quizzes, while largely showcasing remarkable illustrations; it's sure to awaken the inner child in all of us.

EXHIBITION ALBUM

co-publication of Réunion des Musées Nationaux - Grand Palais - Moulinsart, 2016.

€9.90, 48 pages, 80 illustrations, 23.5 x 28.5 cm, bound- 9782711863679.

Discover images of the life and works of the most famous comics creator of the 20th century. A must-have to complement the 24 adventures of the young reporter and his faithful companion.

SPECIAL NUMBERED, LIMITED EDITION IN A CASE CONTAINING THE CATALOGUE AND

AN ORIGINAL LITHOGRAPH, co-publication of Réunion des musées nationaux - Grand Palais - Moulinsart, 2016. €250, canvas cas-

ing, 30 x 34 cm - 9782711863662.

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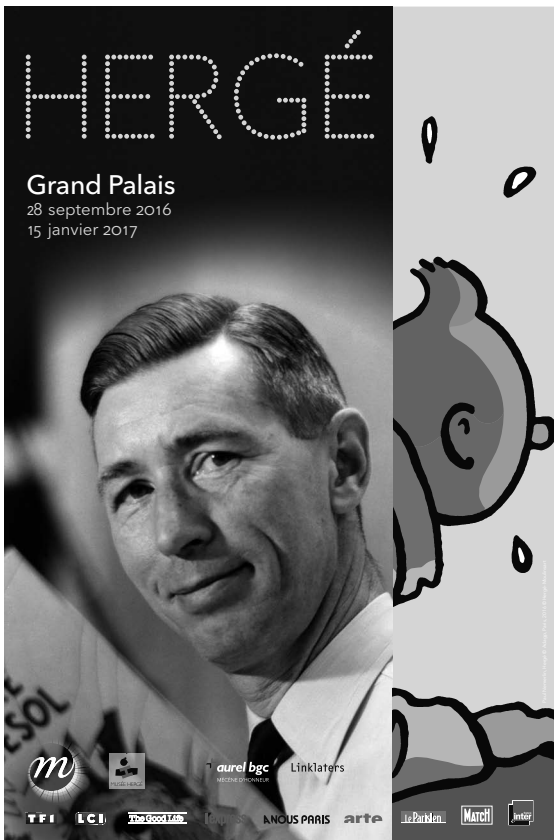
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Grand Palais, Galeries Nationales
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HERGÉ

28 September 2016 – 15 January 2017



#ExpoHergé



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ROOM 1 - THE GREATNESS OF MINOR ART

Comics in 2000? I think, I hope, that it will [at last!] be wholly acknowledged [...] that it will have become a fully-fledged means of expression, like literature or cinema.

Interview of Hergé, 20 January 1969 - The beginnings of Hergé: From drawings to comics by Philippe Goddin - 1999

The little regard for comics affected Hergé, whose internationally-acclaimed work sparked much interest, but struggled to be recognised as real art. Today, this exhibition celebrates the great artist he was by journeying back to the roots, and offers visitors the opportunity to explore certain obscure aspects of the his personality, starting with his essays as a painter in the early 1960s and the fascination he had for the art of his time, the most modern.

ROOM 2 - HERGÉ, ART LOVER

The art lover in him never fell asleep: he was alert. He consistently held a taste for pictorial art and for quality objects. He went to the Carrefour gallery practically every day at lunch time, for an aperitif, meet people, participate in discussions [...] He would question, listen and compare. This is how he gradually became versed with the avant-garde movements and personally met many artists [...] He couldn't live without being surrounded with quality objects and images. In this realm as well, his main criterion was clarity, a certain manifest linearity that matched his own vision.

"Fanny Rodwell to Philippe Goddin, 1986"

Way before his personal encounter with modern art, Hergé had become informed about artistic movements of all origins and eras. Right from the early years of his professional activities at the *Le Vingtième Siècle* newspaper, the young man came across articles about paintings and sculptures created by his contemporaries, but which also referenced recent past and distant past artistic movements. The stories covered varied subjects such as pre-Columbian art, Van Gogh, Toutankhamon, Breughel, Utrillo, Durer, Goya, Monet, etc. Others, introduced the readers to museums such as the Cinquantenaire, the Musée des Beaux-Arts of Tournai, as well as exhibitions in Belgian and foreign galleries. With the birth of the adventures of Tintin and the network of friends and acquaintances, Hergé worked slowly by slowly to constitute a documentary image bank, which enabled him to integrate references to a variety of artistic movements. Following his initiation into modern art in the sixties, Hergé then discovered the pleasures of private collection and surrounded himself with various pieces, genuine favourites, which were hung on the walls of his private residence, but also at Studios Hergé.

ROOM 3 - THE PHOTO NOVELIST

You can't even begin to imagine how long and difficult it is: it's really manual labour! [...] Painstaking like a watchmaker's job, really. A watchmaker or a Benedictine monk Or a Benedictine watchmaker.

Hergé in Numa Sadoul, 1971

In several interviews, Hergé explained that he had always loved telling stories, and gradually, accompanying his stories with images. Additionally, having grown up with silent films ranging from black and white films, German Expressionism, in addition to the influence of his readings as a child and teenager, Hergé soon after developed a significant know-how of découpage art, from staging to presentation. Creating an atmosphere, staging a set, an environment, building a narrative, beginning a story, creating a gallery of characters; this is but a summary of the author-cartoonist's expertise which grew consistently throughout his career. Adopting a series of procedures borrowed from novel literature, as well as a few "tricks" specific to cinematographic language, he transfigured them to create an original piece, a harmonious blend of words and images. The ellipse, the running gag, the MacGuffin, word play, alternating between tragic and comical situations, humour and the psychology of the characters, among many others.

ROOM 4 - SUCCESS AND TURMOIL

The first releases of the *Adventures of Tintin* (up to King Ottokar's Sceptre in 1939) were structured by black ink lines, inked flat plate and a grey backdrop of the photoengraving. Hastened by his publisher, Casterman, to turn to colour (for obvious commercial reasons), Hergé resisted for a while then gave in half-heartedly. Yet, the first *Tintin* adventure published in colour in 1942, is a masterpiece of colour: The harmony of the sky blue and ochre in *The Shooting Star* vibrates to the tune of torrid heat, then icy coldness. The blue-light brown harmony is the very same used by Renaissance painters since Giotto... Hergé as a colour user took cautious first steps, like a classic art painter, by making a pastel of this perfect contrast.

Pierre Sterckx, "Colour in the face of the silent beauty of black and white," in *The Art of Hergé*, 2016

Late thirties. German troupes are occupying Belgium. *Le Vingtième Siècle* along with the *Le Petit Vingtième* newspapers disappear. Hergé no longer has a newspaper in which to publish his drawings. He is offered a job at a daily in Brussels, *Le Soir*, seeking to create a weekly supplement for kids. Publication of the *Tintin* adventures first resumed in the supplement *Le Soir Jeunesse* until July 1941, then directly in *Le Soir* in daily comic strips.

The collaboration between Hergé and *Le Soir*, and with other Flemish newspapers, all attached to the occupying forces, made him anxious after the liberation. Arrested several times in September 1944 for questioning about his professional activities during the war, he was only cleared in May 1946 after obtaining his civic certificate. Ironically, World War II marked a period of success for the cartoonist: never had the number of albums printed at Casterman been so high! But it's above all the period in which he attained graphic maturity. Spurred by his publisher, but still guided by his principles of simplicity and legibility, Hergé finally adopted colour in *The Shooting Star*. He opted for delicate colour tones, in solid layout, without shadows or gradations. Faced with the mammoth task of adding colour to his black and white albums, he sought help: that's when he met Edgar Pierre Jacobs. This period also marks the emergence of a new character: Captain Haddock, who made his début in *The Crab with the Golden Claws*. Gruff with a generous heart, quick-tempered, wielding insults like a new art, this great sentimental character never ceases to amaze with his unfailing sense of friendship.

ROOM 5 - A FAMILY ON PAPER

More or less willingly, I "entered" my main characters, in *Tintin* mostly (who provides me with a perfect image, too perfect from what I'd like to be), but also Thompson and Thomson (who represent who I am sometimes but would rather not be)... Which of my characters is my favourite? ... I think it's Captain Haddock. He has so many flaws that I almost identify with him as a close friend, like a brother, like a second me.

Hergé to R.P. Etienne Ascacibar, 6 March 1963

The twelve pencil-drawn boards presented to the public in this room demonstrate Hergé's great mastery of portrait art. He focuses on his characters and his pencil strokes becomes magical. It's upon close examination, or at a distant, that we realise just how much Hergé is good at drawings. His sensitivity, feeling and expertise on the genre are a marvel. He observes and reproduces, often based on nature (others pose for him), and the results are masterful. In as much as comics have long been regarded as a minor art, it's people like Hergé who have made them rise to unrivalled artistic heights. Certain lead pencil sketches of Captain Haddock, Tintin or Prof Calculus for instance, through their complexity, sagacious turbulence and accuracy of tone reflect exercises in style that rival pieces by Durer, Holbein, Da Vinci or Ingres...

ROOM 6 - HERGÉ, THE BRAVE-HEARTED?

The Jo & Zette series was commissioned to me by the directors of the *Cœurs Vaillants* review: They told me: "We like Tintin, but, well, he doesn't have parents, he doesn't go to school, he doesn't work for a living. Can't you create a series of the same genre but in which the main character would have a father and a mother and a little dog or cat, etc.?" And that's how I came to create Jo, Zette and Jocko, but I've never really been that comfortable with this series.

Hergé to Patrice Hamel and Benoît Peeters at Studios Hergé, 29 April 1977.

The relationship between the cartoonist and his characters is deep, intimate and enduring. But his characteristic mainly applies to the series of adventures of Tintin and Snowy. This connivance was not as strong in the case of Quick and Flupke, even though the two kids in Brussels go through adventures and gags inspired in part by his own experiences as a child. And it was practically non-existent in the Jo, Zette and Jocko stories. In the latter series, it was genuinely a case of commissioned work. The cartoonist worked with a manifest lack of enthusiasm and only created a limited number of albums for this series Although the father of Tintin was glad to have been published quite early in France, Switzerland and Portugal, he was however disappointed that *The Adventures of Tintin*, much like those of Jo and Zette, were presented, printed and coloured without much regard for the quality standards of the original publications. Hergé wasn't quite brave-hearted when he discovered his work reproduced in *Cœurs Vaillants*...

ROOM 7 - THE ART OF ADS

In the beginning, Georges paid more attention to his drawing work and ad conceptions than to the adventures of Tintin [...] He greatly admired graphic designers of his time, e.g. Léo Marfurt.

Germaine Remi-Kieckens alias "Hergée" to Philippe Goddin, 1986.

The French slang for advert "réclame" was not selected randomly; it is a direct reference to the one used in the thirties, instead of "publicité" or "pub" as it is now referred to. The thirties marked the launch of Atelier Hergé-Publicité. This is an obscure aspect of the cartoonist's talents. These big, beautiful posters were produced by Hergé and his then partner, José Delaunoit. The father of Tintin demonstrates true talented in the field of advertisements and publicity messages. The exhibited documents impart a graphic design lesson: simplicity of the message.

Lettering, distribution, spacing, colour; all a series of characteristics and specificities that are found in the fundamental principles of a clear-cut line. The same principles apply to illustrations on covers, publicity brochures and other documents related to this field. This phase, a marginal one in the artist's career, is completed by another that is just as marginal: *Tim the Squirrel* animal series, influenced by the perception at the time of Disney cartoons.

ROOM 8 - LESSON FROM THE FROM EAST

The ideal of a sleek, clear-cut line was indeed achieved by Hergé. But other qualities of his drawings should not be overlooked. Meeting Chang in 1934 in Brussels was, as we know, a considerable event in Hergé's life. He perceived at that moment that "the others" would not simply act as extras for Tintin. The stranger became a friend. Chang did not represent simple alterity. He introduced Hergé's art to the flows of the Chinese paint brush. Without Chang and his flow, the clear-cut line might have become too hard - a line of steel.

Pierre Sterckx, "Experience of the Chinese paint brush," in *The Art of Hergé*, 2016

Undeniably, the main event of the thirties for Hergé was the release of the *The Blue Lotus* and meeting Chang Chong-jen. A young Western artist "encounters" a young artist from the Far East. They had a number of things in common: art (painting, sculpture, drawing, comics), religion (Chang was a catholic), language (Chang spoke French). A culture shock... A meeting that led to collaboration around a new Tintin adventure, endowed with an additional dimension in the narrative, i.e. humanity and sensitivity. This event is rightfully celebrated in this room through a number of documents: boards with Indian ink, cover illustrations for the *Petit Vingtième* in connection with *The Blue Lotus*, documentation leaflets, some of Chang's personal objects, etc. In addition, a wall with *Le Petit Vingtième* leaflets depict the intense activity of Hergé the cartoonist and illustrator in the thirties. Activities obviously not limited to creating *The Blue Lotus*. You'll notice the nod to Quick and Flupke and other Hergé productions from this period of intense work.

ROOM 9 - A MYTH IS BORN

It's in *Le Petit Vingtième* in January 1929 that I created Tintin. He was kind of the small brother of Totor. A Totor who's become a journalist, but is still a scout at heart.

Hergé in Numa Sadoul, 1971

Hergé's destiny forever changed on 10 January 1929. Tintin is in motion! Hergé has always loved telling stories. And so like the perfect sponge he is, curious about everything, purely self-made, he quickly learned the art of narration, découpage, recipes for "it to work". From influences acknowledged by the author himself (Rabier, Saint-Ogan, MacManus) to the first significant drawings, from "childhood mistakes" to refined boards, from pre-publication in the *Boy Scout* to Casterman albums, from approximate reproduction techniques to beautiful print on superior quality paper, let's discover the creative process that lead young Georges Remi to become Hergé, father of European comics. There'll be a lengthier stop in front the remarkable excerpts from *Tintin in the Land of the Soviets*. A beautiful contemplation of "the silent beauty of black and white" and the recipe for a clear-cut line.

ROOM 10 - HERGÉ, THE CURIOUS FOX

As I was a boy scout, I started telling the story of a little boy scout to other little boy scouts. And that led to the *Adventures of Totor*, *C.P. des Hannetons*. In fact, it wasn't really a real comic book: it was a written and illustrated story with, sometimes, a rather timid exclamation or question mark.

Hergé in Numa Sadoul, 1971

Hergé has never stopped drawing. He began the discipline while still very young. His credo: presentations based on nature. Later, each time a trainee cartoonist would ask him about the recipe for success, his answer would always be the same: draw, draw and then draw some more, and do it based on nature, with a model, copy what you see. Make the most of it... Train the eye; observe the world around us, things and people. To this effect, it's manifest that the young artist was indeed always alert, curious about everything... Hence his totem while a scout: Curious Fox. Let's travel with Georges Remi through various sketches produced when he was a teenager, during expeditions with members of his patrol. We discover that he had already developed a sense of composition, perspective and colouring. A kid open to the world that'll later create a cartoon character that's just as open.

Hergé (28 September 2016 - 15 January 2017)

Exhibition opening times

Open every day, except Tuesdays, from 10 am to 8 pm. Late-night opening on Wednesdays until 10 pm. During school holidays, additional late-night visits until 10 pm on Thursdays and Fridays
Nuit blanche: Saturday 1 October, free from 7.30 pm to midnight.

Planned early closure at 7 pm on Thursday 29 December.
Early closure at 6 pm on 24 and 31 December. Closed on Friday 25 December 2016.

This exhibition is organised by Réunion des Musées Nationaux - Grand Palais and the Musée Hergé.



Exhibition Curators:
Jérôme Neutres, Director of Strategy and Development at the Réunion des Musées Nationaux - Grand Palais.
The Musée Hergé, with the support of Moulinsart.

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EXHIBITION MAP

