

LARGE PRINT GUIDE



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Simone Fattal
« Des villes au fond d'un lac »
September 18, 2026 — January 24, 2027

Lebanese American artist born in 1942 in Damas, Syria, Simone Fattal relentlessly explores materials and techniques. She started painting in the late 1960s, inspired by the landscape and the subject of trees that she rendered in variations blending abstraction and figuration.

Settling in Sausalito, California with the Lebanese poet and painter Etel Adnan, she founded the The Post-Apollo Press in 1982, devoting over thirty years to that publishing venture. The bold graphic designs and political commitment of the texts ensured the success of the publications.

Having given up painting, Simone Fattal embarked on a sculptural practice in the late 1980s. Working in clay was a revelation for the artist. Her ceramics give shape to the mythological narratives of ancient Mesopotamia, a region located between the Tigris and Euphrates Rivers that arose in the 4th millennium BCE. Clay gives birth to gods and heroes of epics poems, such as the *Epic of Gilgamesh*, the first epic narrative, dating to the 3rd millennium BCE.

In the 2010s, alongside sculpture and the production of collages, landscape painting resurfaced. Still tending toward abstraction, this renewed practice went hand in hand with works on paper expressing the artist vision of nature animated by a vital force.

This first exhibition in a Parisian museum retraces, through different sequences, over fifty years of artistic creation marked by diversity and renewal.

Artist's words

“Damascus is an oasis”

“There’s the entrance to Damascus where you have gardens on one side and the river on the other. It doesn’t exist so much today, but it was famous for that. The hill overlooking the city, because it was a ritual for people who visited the city to go up there to look upon the city from that hill, and that was a site that was talked about in poems, praised for its beauty, because Damascus is an oasis, and it was surrounded with gardens, with orchards, and this was so beautiful to see.”

“My past, along with Beirut’s, comes with me”

“There was a freedom, a semblance of indolence, but at the same time we were very aware of political problems [...] Beirut was a place where there was freedom for everybody—Syrians, Iraqis, Egyptians, etc. [...] When I started painting, there weren’t any galleries. We exhibited in hotels, in the former premises of L’Orient-Le Jour next door to Ajami restaurant. It was a dream to exhibit in that space. That was when the galleries took off, and all of the sudden there were ten. Not only was I beginning to paint, but the whole city began to change. It was that energy, specific to Beirut, its vibrations and materiality, that propelled me. Beirut is a magical city.”

«My first works were trees »

“It’s the theme that became obvious to me from the start [...]” 3.1.

“I used to drive to the mountain of Barouk, where there is a forest of cedars ; I would go up there and sit and draw theses cedars on long, peaceful, blissful afternoons. [...] The trees and their renderings really nourished my work.”

“That stone spoke to me of those fragments”

“When I started making sculptures in 1988, I wanted to create warriors linked to history and mythology, from Gilgamesh to Dionysus. I went to college ready to work with clay, but there was this big piece of marble, and I said: “This is what I want to do.” The result was a torso you’d find at Baalbek or at other archaeological sites. That stone spoke to me of those fragments, but it represented the present.

The clash of these two temporal universes imprinted everything that came after.”

« Ziggurat »

“I chose a ziggurat because it’s presented in Babylon not only as the temple of the gods, but also as the link between earth and sky. When one reached the top, they could see himself. This station represented a way to know oneself, before the Greeks made it the ultimate goal of one’s life.”

“I’ve always been an avid reader”

“I’ve always been an avid reader ever since I was small, and I find the epics to be what talk so wonderfully well about a culture. When you enter a civilization, you enter through their epics. The Iliad and the Odyssey are the universal doors to thinking, to knowing, to history, to poetry.”

The Post-Apollo Press

“Press name came from the Apollo program that took man to the moon. This unreachable destination — the symbol of the sky — for it is the companion of the night, was made possible by the Apollo program. I thought at the time, the same way I think today, that for mankind to leave gravity and head for the universe, was the beginning of a new era. Therefore, we could count the years with “The Post-Apollo”, the way we did with B.C. and A.D.”.

“When I started in '82, the feminist movement was very strong. There were many feminist presses, many feminist bookstores and publications, but I didn't want to have this label.”



Simone Fattal, *Stele*, 2008.

Wood-fired stoneware, 70,5 x 37 x 31 cm.

Simone Fattal collection.

Photo : François Fernandez © ADAGP,
Paris, 2026

Simone Fattal

« Des villes au fond d'un lac »

18 septembre 2026 — 24 janvier 2027

Director : Fabrice Hergott

Curator : Jessica Castex

Exhibition assistants : Audrey Japaud

Garcia et Lilou Miné

PUBLICATION

Catalog, published by Paris Musées : 35 €

TARIFS

Regular rate 14€

Reduced rate 12€

Combined ticket 20€/18€

Free for visitors under 18

With the Paris Musées card, unlimited access to all exhibitions of the museums of the City of Paris (except for the Crypte archéologique and Catacombes).

Reserving a timed entry is recommended:
www.billetterie.parismusees.paris.fr

Free entry for the permanent collections.

ACTIVITIES AND EVENTS

Information and reservations

www.mam.paris.fr/fr/agenda

www.billetterie-parismusees.paris.fr

T : 01 53 67 40 80 / 40 83

GETTING THERE

Métro Line 9 : Alma-Marceau or Léna

Bus : 32 / 42 / 63 / 72 / 80 / 92

RER C : Pont de l'Alma

The exhibition is accessible to persons
with disabilities

OPENING HOURS

Tuesday to Sunday from 10 am to 6 pm

Late-night opening Thursday until 9:30 pm
(exhibitions only)

Closed on Mondays and some public
holidays.