



KASPER T. TOEPLITZ
JEAN-MICHEL ESPITALIER
VICTOR VILLAFAGNE

MÉMOIRES D'ÉLÉPHANT

(ELEPHANT MEMORIES)

Music, text and video - From age 10

An Art Zoyd Studios production in co-production
with the Communauté de la Porte du Hainaut

for schools and general public - duration: 1 hour

ART
ZOYD
STU-
DIOS

Centre
de création
musicale

www.artzoydstudios.com
www.gallery.artzoydstudios.com

MÉMOIRES D'ÉLÉPHANT (ELEPHANT MEMORIES)

ADMINISTRATION AND PRODUCTION CONTACTS

Art Zoyd Studios

Monique Hourbette Vialadieu, Art Zoyd Studio Director

artzoyd@wanadoo.fr / +33 (0)610806860

Floriane Legal, Production Administrator

fl.artzoyd@orange.fr

BRIEF DESCRIPTION OF THE PROJECT

Mémoires d'éléphant (Elephant Memories) is a sixty-minute stage production, set up as a report on the Walters Arenberg mining site.

It combines Jean-Michel Espitalier's text with the words of miners, broadcast on stage via recordings of their voices. Footage by Victor Villafagne showing the different vertiginous spaces of the mines will be projected in the background. And in the centre, two musicians will perform music by Kasper T. Toeplitz.

Mémoires d'éléphant aims to piece together the jigsaw puzzle of the site's history and the different layers of memory that coexist in it: from the words of the surviving miners to archives experts and the residents, sons and daughters of miners.

The show will also draw on existing physical traces at the site, such as the old sets of Claude Berri's *Germinal* and the presence of a digital centre with Créative Mine.

Créative Mine, a huge and remarkable site with three headframes, also hosts film sets and a wealth of digital activity that both contrasts with and honours its history.

Also presiding on the site is a huge, abandoned Elephant, lost and somewhat decrepit, which will serve as a symbolic storyteller of the site's various lives.



CASTING IN PROGRESS

Kasper T. Toeplitz musical composition
Victor Villafagne video production
Jean-Michel Espitallier text and dramaturgy
Musicians Eugénie Defraigne (Cellos), Didier Casamitjana (Percussion)
Lighting design and production technical direction in progress
Zakariyya Cammoun stage management

Production

Art Zoyd Studios in co-production with the Communauté d'agglomération de la Porte du Hainaut, with the support of the Direction régionale des affaires culturelles and the Région Hauts-de-France, Valenciennes Métropole and La Ville de Valenciennes.

With the support of Arenberg Creative Mine.



CALENDAR

SPRING / SUMMER 2025

- First phase:

Interviews with miners, historians and specialists from the Mare à Goriaux site (a nature reserve near the Wallers-Arenberg mining site). Assembling an educational pack to prepare schoolchildren for the show. The interviews, which will take place over three consecutive days, will be conducted by the project's three creators.

- Second phase:

Editing of the video by Victor Villafagne. Writing of the text by Jean-Michel Espitallier. Creation of the timeline for Mémoires d'éléphant. Musical composition.

SEPTEMBER / OCTOBER 2025

Five-day rehearsal period for the two musicians together with the composer in Valenciennes at Art Zoyd Studios. Rehearsals at Créative Mine or a partner venue.

Design of the teaching kit.

WINTER 2025 / 2026 : CREATIVE RESIDENCIES

Finally, a four-day period will bring the team together, ideally in the theatre where the project will be unveiled, just before the premiere at either Créative Mine or Le Phénix.

The show will be available in late 2025 / early 2026, with the possibility of series of two shows a day. For all audiences, but accessible from secondary school level upwards.

ABOUT THE SITE THAT INSPIRES THE PROJECT

Located in the Nord department of France, the Wallers-Arenberg mining site is unique, with its three headframes, and has been listed as a Historic Monument and a UNESCO World Heritage Site since 30 June 2012.

It hosts the headquarters of the Communauté d'Agglomération La Porte du Hainaut, where the community's elected members have been working since that date to convert the site and dedicate it to images and digital media of the future: 'Arenberg Creative Mine', an innovative project dedicated to digital images, part of Pictanovo, and consistent with the reconversions of other sites of memory in Hauts-de-France.

The site is home to different layers of memory, from the mine site to the university and the cinema.

It is also home to L'Éléphant de la Mémoire, created in 1989 to mark the centenary of the French Revolution, a replica of the model of the Bastille elephant in which Gavroche takes refuge in Victor Hugo's *Les Misérables* (1862).

Thanks to Claude Berri, who shot the film *Germinal* here in 1993, the former mining site is also honoured by the presence of a giant of French literature: Émile Zola. And it's also via the written word that we will talk about the anguish and wounds of the men and women that the writer, like no other, was able to convey in his novel *Germinal*.

[...]

Again and again, more and more distinctly, as though they had come right up to the soil, the comrades were hammering. In the fiery rays of the sun on this youthful morning the country seemed full of that sound. Men were springing forth, a black avenging army, germinating slowly in the furrows, growing towards the harvests of the next century, and their germination would soon overturn the earth.

Émile Zola



A headframe is the metal or wooden structure located above a mine shaft, used to support the cables used to raise and lower the cages carrying the miners, equipment and ore. It also serves to stabilise and protect the mine access shaft. See photos in Appendix 4.

Appendix 5 : L'Éléphant de la mémoire

NOTES ON THE TITLE

On the Arenberg site, a little out of the way in the middle of a green clearing, stands a strange elephant, a replica of a plaster model of a monument commissioned by Napoleon to adorn the fountain on the Place de la Bastille in Paris. Although the monument designed by architect Jean-Antoine Alavoine never saw the light of day, the model of the elephant remained in the south-east of the square from 1814 until it was demolished in 1846. Victor Hugo described the plaster model in his famous novel *Les Misérables*. It became the home of the boy Gavroche.

To celebrate the bicentenary of the French Revolution in 1989, the architects Agence Huet (the commissioning firm) and Patrice Neirinck, assisted by OTH NORD, proposed that the Conseil général du Nord build the Elephant of Memory, a memorial echo of the provisional model that stood on the Place de la Bastille for more than thirty years, and which, under the pen of Victor Hugo, passed into posterity by giving shelter to Gavroche.

To symbolise the spread of revolutionary ideas, L'Éléphant de la Mémoire is a travelling work containing a small projection room that showed a film denouncing child labour.

After travelling to Paris, Brussels and towns in northern France, the elephant has made Arenberg its home since 1997.

[...]

It was an elephant, forty feet high, constructed of framework and masonry, bearing on its back its tower, which resembled a house, formerly painted green by some housepainter, now painted black by the sun, the rain, and the weather.

[...]

O unexpected utility of the useless! charity of great things! goodness of giants! This monstrous monument which had contained a thought of the emperor, had become the box of a gamin. The môme had been accepted and sheltered by the colossus.

[...]

The emperor had had a dream of genius; in this titanic elephant, armed, prodigious, brandishing his trunk, bearing his tower, and making the joyous and vivifying waters gush out on all sides about him, he desired to incarnate the people. God had done a grander thing with it, he lodged a child

Victor Hugo, *Les Misérables*, 1862

Now as dilapidated as its august original, it seems to have mellowed somewhat. More than L'Éléphant de la Mémoire, we will consider it, as part of our project, *Mémoires d'éléphant*, as the totem animal of the old mining pit, guardian of a multitude of stories and anecdotes to tell.

A ghostly presence visible in the images of the video, it will pass like a shadow caressing the screen. Everyone is free to feel and understand its appearances as they see fit: popular power, refuge for destitute children, as Victor Hugo put it; symbol of royalty in Thailand; emblem of the Ivory Coast; elephant-headed Ganesh deity in India; patron saint of schoolchildren and students; protector of projects and obstacle-pusher; or, once again, a figure of labour and courage who moves slowly in the stillness and aridity of the desert, a traveller who, exploited by Man since time immemorial, has had to leave its country, according to Charles Leconte de Lisle; a vision that we believe resonates

(ELEPHANT MEMORIES) MÉMOIRES D'ÉLÉPHANT

with our subject, echoing the immigration of workers from mining sites who left their countries to carry out their harsh tasks.

[...]

*But, whilst everything slumbers in the cheerless emptiness,
The rugged elephants, those slow and clumsy travellers,
Cross the deserts to the country of their birth.*

[...]

*With ears spread like fans, their trunks between their teeth,
They make their way with eyes closed.
Their bellies throb and steam,
And their sweat rises in the flaming air like a mist;*

*And a thousand glowing insects hum all around.
What do they care for thirst and the consuming fly,
And the sun baking their black and wrinkled skin?
They march on dreaming of the forsaken land,
Of the forests of sycamore-figs where their breed sheltered.*

*They will see again the river broken forth from the great heights,
Where the huge hippopotamus swims along bellowing,
Where, turned white by the moonlight and casting forward their shadows,
They would crush the reeds going down to drink.*

Leconte de Lisle, Les Éléphants, Poèmes barbares, 1862

EDUCATIONAL SUPPORT AND CULTURAL ACTIVITIES

In order to better grasp the criteria for the reception of a work, it is necessary to contextualise it, and to understand what is at stake in the music, the written word and the visuals.

The creation and performance of Mémoires d'éléphant will be accompanied by a range of workshops, from historical contextualisation to the practice of music and writing.

Before the performances, every teacher involved in the project will receive an educational pack containing the project's resources: cross-disciplinary teaching ideas to be developed before and after the show.

MÉMOIRES D'ÉLÉPHANT (ELEPHANT MEMORIES)



THE MUSIC: STATEMENT OF INTENT

The music will consist of a duo for percussion and cello. Percussion instruments offer a wide range of timbres and can easily take on raw sounds, evoking machines and the sounds of men at work. The cello will conjure up the idea of 'beauty' and melody; note that it has been said to be the instrument whose timbre is closest to that of the human voice. Of course, the point will be to shift these expectations and place these instruments where we might not expect them. The third instrument used will be electronics - always live, avoiding the use of pre-recorded sequences - since the aim is to put on a live show. These electronics will mainly be used to transform the sound of the instruments and generate sounds (real-time synthesis). This can range from reworking the timbre of the instruments to multiplying them to obtain an 'orchestral' effect, turning a single instrument into a multitude. As the project also includes recordings (audio and video) of former miners, one direction under consideration is to create a cross-synthesis between the human voices and the instrumental performance: the result would be, for example, a cello that 'speaks', or the metal of a gong that enters into the voice that is telling the story. Of course, expanding on this idea, one could imagine that the two instruments would interpenetrate, creating a 'monster' through their mutual hybridisation. The generative sound synthesis would take its information in real time, according to the temporal and 'dramaturgical' unfolding of the instruments - a sound that is created in the very moment of the performance, according to pre-established rules but also according to the moment, just as a third performer would, varying his interpretation from one time to the next.

Kasper T. Toeplitz, SUMMER 2024

VIDEO: STATEMENT OF INTENT

The footage will be shot in various parts of the former Wallers-Arenberg Creative mine site, using a range of filming techniques (FPV drone, stabilised cameras, 3D video scanning, etc.) The Elephant of memory, present on the mine site, will serve as a space where the film's parallel storylines meet. Its interior space acts like a time capsule, taking us back to the active days of the mine and down into the galleries, then leading us into the contemporary era, where the stories of miners' descendants alternate with reconstructions of gestures associated with working in the mine. In addition to the historical and documentary narrative, another line of storytelling follows a contemporary Gavroche living inside the Elephant, set up as a sound experimentation studio with lots of equipment and objects, as he explores the empty buildings and underground mines.

The film is built around several temporalities linked by the figure of the Elephant, but also by different rhythms. Alternating between slow, fluid explorations of the tunnels in the mine and the reality of reproducing work gestures and the hands that make them possible, and the drone's rapid trajectories between the various buildings and mine tiles, the film focuses on different scales. First there is the scale of the material, raw but in transformation, the colour and texture of the coal, stone and metal filmed on a macroscopic scale, then the scale of the men and women who are the guardians of this memory of gestures, their hands reactivating the tools and the almost unimaginable size and surface area of the old galleries of the mining sites, at the heart of the earth's silent power. When you enter the Elephant, you explore the mines, and when you then enter the contemporary era, miners from the past meet a Gavroche who explores the abandoned parts of the site and takes them inside the Elephant where he has built his lair.

The different timelines will be edited and can be edited together during the performance, following an editing protocol established for the occasion.

MÉMOIRES D'ÉLÉPHANT (ELEPHANT MEMORIES)

« Twenty years ago, there was still to be seen in the southeast corner of the Place de la Bastille, near the canal basin dug in the ancient ditch of the prison citadel, a grotesque monument which has now faded away from the memory of Parisians. [...] It was an elephant, forty feet high, constructed of framework and masonry, bearing on its back its tower, which resembled a house, formerly painted green by some house-painter, now painted black by the sun, the rain, and the weather. In that open and deserted corner of the Square, the broad front of the colossus, his trunk, his tusks, his size, his enormous rump, his four feet like columns, produced at night, under the starry sky, a startling and terrible outline. One knew not what it meant. It was a sort of symbol of the force of the people. It was gloomy, enigmatic, and immense. It was a mysterious and mighty phantom, visibly standing by the side of the invisible spectre of the Bastille. [...] Few strangers visited this edifice, no passer-by looked at it. It was falling into ruin; every season, the mortar which was detached from its sides made hideous wounds upon it. "The ædiles" [...] had forgotten it since 1814. It was there in its corner, gloomy, dis-eased, crumbling, surrounded by a rotten railing, continually besmeared by drunken coachmen; crevices marked up the belly, a lath was sticking out from the tail [...]. However this may be, to return to the Place de la Bastille, the architect of the elephant had succeeded in making something grand with plaster ; [...] [Gavroche] entered through a gap in the fence into the inclosure of the elephant, and helped the mômes to crawl through the breach. »

[Victor Hugo, *Les Misérables*, Book 6, chapter 2].

THE TEXT: STATEMENT OF INTENT

Lautréamont defined beauty as "the chance meeting of a sewing machine and an umbrella on a dissection table". An 'encounter in beauty' is just what the coming together of the giant model of an elephant and the imposing headframe of a coal mine, 'posed' like incongruous objects in the Valenciennes landscape, suggests.

This elephant, set up on the Place de la Bastille in Paris in the 1830s, was the shelter of the young Gavroche in *Les Misérables*, while the coal mine is the tutelary figure of *Germinal*, both being novels that have established themselves by their universal vision of modernity and of the industrial era with its epic technological, economic, cultural, political and human transformations. These two totems standing in the landscape are not only figures whose meeting is unlikely, they also tell the legend of a territory, a history and a culture. Based on the testimonies and words of former miners, and more broadly of many actors of that era, but also by using many documents related to the big or small history (mythology and myths of the mine, migration issues, technical lexicon of the mining industry, utopias and revolutionary gestures, but also the legend of the 'hell of the North', local gastronomy, habits and customs of this region, etc.), the aim is to draw up a panoramic and mosaic picture, made up of dozens of little scenes, zooms, micro-narratives, tiny inventories, snippets of memories, traces, clues, etc., like so many 'poetic documents' (as in the works of George Oppen, Heimrad Bäcker and Svetlana Alexievitch). I would like to explore the most intimate folds of its history, the identity and memory of this region, which is in reality a collective memory – a memory that is watching us. The result will be a constellation of short texts that will sound like the choral song of a shared history.

Jean-Michel Espitallier



BIOGRAPHIES OF THE ARTISTS

KASPER T. TOEPLITZ

Composer and musician (computer, electric bass), working beyond the all too commonly accepted distinctions between contemporary music and so-called non-academic music - in this case electronic music, or noise music. He works as much with major state institutions (GMEM, GRM, IRCAM, Radio-France) as with experimental or unclassifiable musicians such as Eliane Radigue, Zbigniew Karkowski, Dror Feiler, Merzbow, Vomir, Phill Niblock, Z'ev and Art Zoyd.

He began by writing extensively for traditional instruments (1st prize for orchestral composition at the Besançon Festival; 1st prize in the 'Opéra Autrement/Acanthes' competition, etc.) as well as for his electric guitar orchestra Sleaze Art, before fully integrating the computer into his work, both in terms of compositional thinking and as a fully-fledged live instrument.

He has most notably worked on the hybridisation of instruments with electronics, a process in which the sound produced is obviously no longer that of a traditional instrument, but neither is it purely electronic. We are witnessing a phenomenon comparable to that of electrification in the 19th century. Comparable, but affecting parameters that are both more subtle and more fundamental, since here it is the organological limits of the instrument that are pulverised, in terms of timbre, ambitus, resonance and polyphony - and not just the volume of sound that is amplified. He has extended this experiment with numerous pieces for both solo instruments and ensembles.

Finally, he has founded KERNEL, a computer ensemble whose aim is the live performance of large-scale musical architectures, pieces composed, therefore, with the lines of thought induced by the statement: How to write for electronics? What does it mean to play (and play together) with computers? He has developed pieces based on structures of slowly evolving sound matter, inhabited by an internal flicker, fundamentally organic and sensual, as subtle as it is powerful, requiring from the listener much more than an ear, however complacent - so this is music first and foremost to be experienced live, and then to be listened to again (he runs his own label: ROSA). A sensory experience above all, then, hence the constant extrapolation of his approach to other disciplines - dance, theatre and, increasingly, image.

Since 2019 Kasper T. Toeplitz has been associate composer and artistic director of ART ZOYD STUDIOS.

>>sleazeart.com

>>kasperttoeplitz.bandcamp.com

VICTOR VILLAFAGNE

Victor Villafagne is a visual artist who creates sculptures incorporating forces and energies, always in close association with sound. His works invite viewers to interact through perceptive, psycho-acoustic effects and cognitive biases. He builds sculpture-instruments such as the PPPSSS (Personal Power Plant Safety Sound System - 2019) case. Victor Villafagne graduated from Le Fresnoy - Studio national des arts contemporains in 2023, where he completed two projects: Near Life Experience and You have the right to remain silent. His work has been shown at the Palais des Beaux-arts in Paris in 2021, the Creux de l'enfer in Thiers in 2020 and the Czech Centre in Paris in 2019 and 2020. In collaboration with Flora Bouteille, he has developed sound projects at Les Subsistances in Lyon and at the Biennale d'art contemporain de Lyon in 2019; at the Salon d'art contemporain de Montrouge in 2019, as well as the radio series Le Palais Hermétique de la Mémoire, the first episode of which was presented at the Ars Electronica festival (Austria). In 2023, they founded the Angels's front company together (the Cannibales series in 2024, at the Fondation Ricard, La Villette and Lafayette Anticipation). Since 2021, he has been working with artist Marine Leleu and the association Travail et Culture in the Haut-Montreuil area.

In 2023, at Le Fresnoy - Studio national des arts contemporains, Victor Villafagne created the installation You have the right to remain silent, an imposing and disturbing sphere of speakers with a fascistic aesthetic. This work explores the links between new technologies, culture and war, and more specifically the use of artificial intelligence in current and future armed conflicts. He has collected a range of techniques from military use, which have then been transformed into sound creation tools.

(ELEPHANT MEMORIES) MÉMOIRES D'ÉLÉPHANT

JEAN-MICHEL ESPITALLIER

Jean-Michel Espitallier is a French writer, born on 4 October 1957. An unclassifiable writer, Jean-Michel Espitallier is the author of around twenty books, including, most recently: *De la célébrité: théorie et pratique* (new Pocket edition, 2016); *Tourner en rond: de l'art d'aborder les ronds-points* (PUF, 2016); *La Première Année* (Inculte, 2018), *Cow-Boy* (Inculte, 2020), *Tueurs* (Inculte, 2022. Grand Prix de poésie de la SGDL) and *Du rock, du punk, de la pop et du reste* (Pocket, 2022). He has written two classic books on contemporary poetry: an anthology, *Pièces détachées* (new edition, Pocket, 2011), and an essay, *Caisse à outils* (new edition, Pocket, 2013). He co-founded the magazine *Java* (1989-2006) and works on a number of multimedia projects, notably as a drummer with choreographer Valeria Giuga (*She Was Dancing*), the electroacoustic duo *Kristoff K.Roll* (double CD, *World Is a Blues*, 2022) and bassist *Kasper Toeplitz*. He has also created a number of radio programmes (for France Culture, Radio Nova, Arte Radio, Le Mov', etc.).

EUGÉNIE DEFRAIGNE (CELLOS)

Eugénie Defraigne is a multi-faceted cellist whose career, initially classical, has blossomed into one that embraces other musical genres and artistic expressions. Passionate about chamber and contemporary music, she plays in several ensembles, including Trio o3, of which she is a co-founder, the Musiques Nouvelles ensemble and the Nemø ensemble. She takes part in various projects involving theatre, circus and puppetry, developing her skills in arranging, improvisation and creation. Eugénie can also be found on the pop, folk and alternative scene with Belgian artists such as Loïc Nottet and Léo Nocta, whom she accompanies solo or as part of a string quartet.

DIDIER CASAMITJANA (PERCUSSION)

Classically trained and contemporary percussionist. Sound therapist and Reiki trainee. Participates in a number of cross-disciplinary projects in the performing arts of dance and theatre, as well as contemporary music, and has written a multitude of stage scores. In music, he has worked with the group *Art Zoyd* on live 'ciné-concerts' (as musician and composer) and contemporary music projects for orchestra. He founded the *Wooshing Machine* collective in Brussels with the dancer *Mauro Paccagnella* and took part in the creation of choreographic pieces by *Myriam Gourfink*. Since 1989, as a percussionist, he has created numerous pieces by *Kasper T. Toeplitz*. After working with the gongs at the *Espace Pasolini* in Valenciennes in 2013, he launched his *Gong Bath* project of sound therapy, relaxation sessions using the gongs' sounds and vibrations, and a solo concert of gongs: – *Nap Gong*, nap with the gongs, an intergenerational sessions project – *Gongs à l'Hôpital*, raising awareness of the sound and vibration of gongs in hospitals – *Gongs for the elderly*, energy awareness in geriatric settings – *Gongs in schools*.

| DOCUMENTATION

- [Teaser for Zones de profondeurs \(2024\), concert-installation](#)
- [Report about the creation of Zones de Profondeurs \(2024\)](#)
- [Teaser for Paysages des enfers \(2023\)](#), a performance combining dance, music and video

[Art Zoyd Studios](#) website

[Gallery](#) website - directory of the residencies and works produced by the centre

APPENDICES

Appendix 1 : The Arenberg mining site

1899 - 1989: The Wallers-Arenberg mining site The Wallers-Arenberg mining site, operated since 1899 by the Compagnie des Mines d'Anzin, is emblematic of the industrial history of the Nord-Pas-de-Calais region. The Wallers-Arenberg site hosted the last mining operation until its closure in 1989. Three years later, it became famous thanks to the filming of Claude Berri's *Germinal*, which kick-started its conversion to the image and audiovisual heritage industries. The Bassin Minier has been designated a "living evolving cultural landscape", a "combined work of nature and man" in the words of the World Heritage Convention.

Fosse d'Arenberg à Wallers © Jean-Michel André

Since 2015: Arenberg Creative Mine The Nord Pas-de-Calais coalfield has been a UNESCO World Heritage Site since 2012. The region and its stakeholders are committed to managing and protecting this precious heritage with a view to passing it on to future generations. The Wallers-Arenberg mining site, which has become the Arenberg Creative Mine, a centre of excellence dedicated to the image and digital media of the future, is one of the major emblematic sites of this heritage conversion. The site is equipped with a film and television studio, editing and post-production rooms, and a film set. In association with the University of Valenciennes, the site offers training in audiovisual and film techniques. The site hosts a variety of events, exhibitions and festivals, integrating the arts and digital culture in a unique heritage setting.

FIND OUT MORE

[Site du bassin minier](#)

[INA](#)

[Office du Tourisme Porte du Hainaut](#)

[Arenberg Creative Mine](#)

[Wikipedia](#)

Appendix 2: Headframes



[Source](#)

(ELEPHANT MEMORIES) MÉMOIRES D'ÉLÉPHANT

Appendix 3: L'Éléphant de la mémoire

In 1989, the department of Nord commissioned a monumental resin statue designed by architects Agence Huet and Patrice Neirinck. Inspired by the Bastille Elephant, a project dreamed up by Napoleon and made famous by Victor Hugo in *Les Misérables*, it stands 13 metres high and weighs 17 tonnes. Its purpose was to be shown around the region to celebrate the bicentenary of the French Revolution.

Inside was a small projection room, capable of seating ten people, retraced the history of the Revolution. For three years, tens of thousands of visitors climbed aboard the Elephant. In 1992, the tour came to an end because the costs were too high. The Elephant was initially stored in sheds, before being transferred to the Wallers-Arenberg mining site in 1997, where it has since become a symbol of mining memory.



Sources :

- [Geoconfluences-Lyon](#)
- [France 3](#)
- [Youtube France 3](#)
- [Histoire par l'image](#)

Drawing of the final design for the Elephant Fountain for the Place de la Bastille by Jean-Antoine Alavoine (19th century)

Appendix 4: The terril

The imposing terril 160 at Wallers-Arenberg, now gone.



[Sources](#)

Once imposing, the 105-metre-high conical slag heap no. 160 on the Arenberg mining site was a symbol of intense mining activity. Today, only its base remains visible, the slag heap having been mined for the construction of roads such as the A21 mining bypass and the A23 motorway. The site, now reclaimed by nature, still reveals some traces of its mining past.



[Sources](#)

Today, nature has reclaimed its rights.

ART
ZOYD
STU-
DIOS

Centre
de création
musicale



PRÉFET
DE LA RÉGION
HAUTS-DE-FRANCE



Valenciennes
Métropole

Nord
Le Département est là

Ville de
Valenciennes