

CRAQ OCCITANIE

visitor's guide

Pauline Curnier Jardin

*Pour la peau
de Jessica Rabbit*



02.07.22 – 08.01.23

Paul Loubet

*4X
eXplore eXpand
eXploit eXterminate*



15.10 - 08.01.23

Pauline Curnier Jardin

Pour la peau de Jessica Rabbit

Pauline Curnier Jardin (born in 1980 in Marseille) is a visual artist, filmmaker and performer who draws from a vast repertoire of references, ranging from Graeco-Roman mythology to folk tales, from various religious practices to pagan rituals.

The films and the installations, which she often conceives as theatrical stages, reflect spaces of play or popular entertainment, such as circuses, cabarets, carnivals or fun fairs, worlds where all identities, every kind of cross-dressing and reversal, is allowed. In a kind of wild and organic ethnology, Pauline Curnier Jardin documents various rituals: processions, pilgrimages, votive festivals...

Her vocabulary stems just as much from extravaganzas as from horror films or Z movies, while being populated by strange characters both grotesque and uncategorisable, or marginal figures roaming the fringes of cities as well as those of social and gender norms.

The historical or mythological characters at the centre of certain films (Saint Agatha, Bernadette Soubirous) are revisited, becoming figures that defy generally accepted ideas and stereotypes, while exposing the viewer to borderline states that derail our understanding of norms and good taste.

The exhibition at the Crac is a chance to plunge deep into Pauline Curnier Jardin's universe of plastic works and films. It is the artist's largest exhibition to date in France.

Several installations were tailor-made for the Crac Occitanie's spaces, making it possible to discover films, drawings and images within a reconstructed Roman amphitheatre, inside a giant placenta, in an archaeological diorama, or passing between the legs of a giantess.

The entire exhibition was conceived in close collaboration with the set designer, costume designer and dancer Rachel Garcia.

curator : Marie Cozette

Biographies

Pauline Curnier Jardin

Pauline Curnier Jardin was born in Marseille in 1980. She lives and works in Rome and Berlin.

She grew up in Marseille, Camargue and the Cévennes. She is a graduate of both ENSAPC and EnsAD in Paris, and completed a residency at the Rijksakademie in Amsterdam.

Other residencies include the Villa Médicis in Rome in 2019-2020, and the Villa Romana in Florence in 2021.

From 2019 to 2021, she was awarded the Preis Der Nationalgalerie in Germany. Since 2020, she has been a tutor for the international residency programme De Ateliers in Amsterdam, and is a visiting professor in the scenography department at UDK Berlin. Her work has recently been shown in several solo exhibitions: the Hamburger Bahnhof in Berlin, Index in Stockholm, Art Basel (2021), and the Fondation d'entreprise Ricard (2019).

She has also participated in various group exhibitions and festivals (selection): Haus der Kulturen der Welt in Berlin (2021), Palais de Tokyo in Paris (2020), Videoart at Midnight in Berlin, FID in Marseille (2018), 57th Venice Biennale, Tate Modern in London, International Film Festival Rotterdam, Ellen de Bruijne Projects in Amsterdam (2017), Performa 15 in New York, Fondation Cartier pour l'Art Contemporain in Paris, Migros Museum in Zurich (2015), MIT List Visual Arts Center in Cambridge in the United States (2014), the Centre Pompidou (2012), MaM Paris, and the ZKM in Karlsruhe (2010).

Pauline Curnier Jardin is represented by Ellen de Bruijne Projects in Amsterdam and ChertLüdde in Berlin.

She accompanies the work of choreographers and directors Hélène Iratchet, Pol Pi, David Wampach, Yuval Rozman, Alban Richard, Camille Cau, Fabrice Lambert, Anne Collod, Heddy Maalem and has collaborated with Sylvain Huc, Christophe Bergon, Emilie Labédan, Aude Lachaise, Julie Desprairies, James Carlès, Robyn Orlin, and Vincent Thomasset.

From 2009 to 2013, the project «Le Sucre du printemps», co-signed with Marion Muzac, a choreographic piece for 27 young dancers was produced in Toulouse, Dusseldorf, Paris and Ramallah.

Rachel Garcia

Rachel Garcia was born in 1979 in Toulouse. She lives and works in Toulouse. Set designer, costume designer and dancer, she develops her work in the context of the performing and visual arts.

She designs costumes that question nudity and the limits of the body with its material environment. Through these questions, she has developed an approach to creation linked to the choice of materials and their effects on the perception and reading of bodies.

With Pauline Curnier Jardin she continues her research into costumes. Since the film *Grotta Profunda - Les Humeurs du gouffre* (2011), and the creation of costumes and scenographies of her performances, films and installations, she co-signed the performance *Crèche vivante* in 2012, produced and presented by the Fondation Cartier pour l'Art Contemporain. She has also designed the costumes and sets for numerous films directed by Pauline Curnier Jardin: *Grotta Profunda*, *Blutbad Parade*, *Ressurrection Plot*, *Grotta Profunda Approfundita* and *Luna Kino*.

Room 1

At the beginning of the exhibition we encounter a monumental installation entitled *Fat to Ashes**. A reconstruction of a Roman amphitheatre serves both as sculptural scenery and as a cinematographic apparatus in which the film of the same name *Fat to Ashes* is screened. This title refers to Mardi Gras and to Ash Wednesday, that is to say the transition towards the beginning of fasting and abstinence on the Christian calendar. In contrast with Ash Wednesday, Mardi Gras is a day of collective exertion and release marked by a carnival.

* Installation first presented in 2021 at the Hamburger Bahnhof (Berlin) after Pauline Curnier Jardin won the Preis der Nationalgalerie in Germany.

Pauline Curnier Jardin's film is a montage of sequences filmed in Super 8 and 16 mm, interweaving several stories : procession linked to the martyr Saint Agatha of Sicily in Italy, a carnival in Cologne, Germany, and the pig slaughter, a European rural collective ritual that has lasted since Antiquity, consisting in slaughtering and preparing a pig to eat at the coldest time of the year. The interweaving of these different elements produces the effect of a trance of sight and sound in which exertion, excess, and physical or spiritual ecstasy are closely mixed. The amphitheatre that serves as a stage for these images is supposed to evoke a popular entertainment site no less than a sacrificial space, a collective outlet for taboos and repressed desires. The reconstruction of a structure emblematic of Rome (where the artist lives) and of different cities of the Empire such as Arles or Nîmes (where the artist grew up) was inspired by certain Italian culinary traditions that recreate the shape of an amphitheatre to create pastry follies. Pauline Curnier Jardin builds her own trickling architectural folly that is not just a site of gluttony, but also an ancient theatrical stage and an anatomical theatre of the kind that appeared in southern Europe in the 16th century, in which the human body was studied and dissected.



Fat to Ashes, 2021
Film, 20 min. 55
Installation with PVC flooring, wood, foam, fabric
Production Jacqui Davies, PRIMITIVE Film
Courtesy of the artist, Ellen de Bruijne Projects, ChertLüdde
Coproductio Crac Occitanie.



View of the exhibition *Fat to Ashes*, Hamburger Bahnhof - Museum für Gegenwart - Berlin, 2021
Arena-Installation
Fat to Ashes HD video (transferred from 16 mm and Super 8 film), colour, 20 min. 55
Production Jacqui Davies / PRIMITIVE FILM
Courtesy of the artist, Ellen de Bruijne Projects, ChertLüdde
Photo: Mathias Völzke

Room 2

This room brings together the *Peaux de dame*, a series that Pauline Curnier-Jardin began in 2018 for the Villa Santo Sospir in Saint-Jean-Cap-Ferrat. Spread out on the walls, they are ectoplasmic representations of the female body, made of mock leather in skin colours. These skin-suits, whose title also recalls the folk tale *Peau d'âne*, are not at all combative; they are limp and loose the way a woman's skin loosens with age. This widespread slackening of a body on holiday (holiday from seduction, holiday from reproductive work...) is visible in the comfort of their positions: with their arms and legs spread out, they take it easy, stretching out over all of the space they are given. Their limpness is also the sense of their extreme plasticity. Like those cartoon characters that fall from a cliff, have something roll over them, get flattened on the ground and then regain their original shape, they have that capacity for endless transformation and that touching humorousness.

The title of the exhibition, *Pour la peau de Jessica Rabbit*, refers to the French title of the cartoon world of *Who Framed Roger Rabbit* (*Qui veut la peau de Roger Rabbit*, literally Who Wants Roger Rabbit's Skin), in which the rabbit hero never stops being blithely crushed, and the worlds of animals and humans, reality and virtuality intertwine. Pauline Curnier Jardin thus pays tribute to Roger's wife Jessica, whose fantastical body is at the heart of all of the plot twists. Throughout the film, in the face of repeated accusations of adultery, she exclaims: "I'm not bad, I'm just drawn that way." This retort has become the title of the installation at the centre of the room, consisting of a tanning altarpiece, a prie-dieu and a light therapy mask.

This close encounter of the third kind between the worlds of beauty salons and churches establishes a dialogue between physical and spiritual cultures, attracting both sacred and secular light, celestial and terrestrial worlds. It is also a way of recalling the contradictory injunctions to which the female body is subject: exhibition in broad daylight or chaste covering-up.



I'm not bad, I'm just drawn that way, 2022
Mask, altarpiece, prie-dieu
Courtesy of the artist, Ellen de Bruijne Projects, ChertLüdde
Production Crac Occitanie.



Peaux de Dame, 2018-2022
Synthetic fabric
Courtesy of the artist, Ellen de Bruijne Projects, ChertLüdde

Room 3

Next, visitors are immersed in a salvaged theatre scenery : a gigantic image of Marilyn Monroe, spreading over the walls and corridors, leads to the various rooms that follow. Through an effect of extreme enlargement, Marilyn becomes a near-abstraction. If the actress embodies a film icon trapped by her own image, Pauline Curnier Jardin in turn traps us in this image through a strange effect of reversal and visual dismemberment. Rooms 3 and 4 present a recent project by Pauline Curnier Jardin, initiated during her residency at the Villa Médicis in 2019 and 2020. In the context of the 2020 lockdown and an experience of absolute restriction of the body, she initiated a long-term collaboration with a group of Colombian sex workers she met in Rome, with whom she has since created the Feel Good Cooperative.

* With Alexandra Lopez, Andrea, Alexandra Mapuchina, Gilda Star, Giuliana, Diana Veruzca Martinez, Barbie de Martinez.

Pauline Curnier Jardin established a series of workshops with these women, and for the price of a trick, she commissioned drawings from them, in which they depict work scenes. All proceeds from the sale of works are shared among all members of the cooperative, with a view to providing social assistance during the pandemic. The drawings have been shown in several exhibitions since 2020, and are being presented at the Crac in a new setup produced for the occasion : *Le tombeau*. Visitors are invited to put a token into a machine that activates the lighting in a room that looks like a diorama, which could refer to the Lascaux caves or the Etruscan tombs, or to the chapels and crypts of Christian churches. On the walls of a space that oscillates between a miniature temple and the tent of an archaeological dig, the cooperative's different drawings are reproduced.



Blonde Sas (Blond Corridor), 2022
Recycled theatre scenery, LEDs, curtains made of PVC strips
Courtesy of the artist, Ellen de Bruijne Projects, ChertLüdde
Production Crac Occitanie



Le tombeau, 2022
Army tent, change machine and drawings by Alexandra Lopez, Andrea, Alexandra Mapuchina, Gilda Star, Giuliana (Feel Good Cooperative)
Courtesy of the artist, Feel Good Cooperative, Ellen de Bruijne Projects, ChertLüdde
Production Crac Occitanie

Room 4

With the cooperative, Pauline Curnier Jardin created a film entitled *Lucciole* (Fireflies). It presents this same group of women in the night, in a twinkling of shadows and lights along roadsides, in the fields on the edge of Rome where they usually work. In a 1975 article, filmmaker and author Pier Paolo Pasolini deplored the “disappearance of the fireflies”, as part of an ecological disaster that he examined in light of all-powerful capitalism, which turns everything into an object of consumption. Furthermore, in Italian familiar language, “lucciole” also refers to sex workers. It is through this dual imagination, of social marginality and of crises both ecological and economic, that Pauline Curnier Jardin, with the Feel Good Cooperative, reexamines the symbolism of the firefly, while re-injecting a potential for life, collective joy and magic at the edge of night.



Lucciole, 2021
Film, 7 min. 19
Courtesy of the artist, Feel Good Cooperative, Ellen de Bruijne Projects,
ChertLüdde
Production Jacqui Davies, PRIMITIVE Film
Coproductio HKW Berlin and Crac Occitanie

Rooms 6 and 7

Another series of *Peaux de dame* and a giantess accompany visitors towards the end of the exhibition. They are invited to pass between the legs of the giantess, then cross a hand that looks like a monster, which is both the hand of artist's grandmother and that of a gorilla.

The last room present the revival of an installation created for the 2017 Venice Biennale, entitled *Grotta Profunda Approfundita*. An organic environment shaped like a placenta serves as a viewing chamber for the film of the same name, shot in 2011 following the artist's residency at the Caza d'Oro in Le Mas d'Azil.

Grotta Profunda is a burlesque reinterpretation of the history of Bernadette Soubirous, who saw the Virgin Mary appear several times in a cave on the High Pyrenees, making Lourdes into the global site of worship and pilgrimage that we know today. Pauline Curnier Jardin constructed her own series of strange and extravagant visions in succession, including a monkey-siren, a spiderwoman, a walking hand... all of them chimera that seem to be produced by Bernadette's unbridled imagination, who in the meantime has transformed into a gigantic eye...

In this film as in the other installations shown at the Crac Occitanie, Pauline Curnier Jardin reconnects sacred and secular, body and spirit, individual and collective, male and female... all territories that she reconstructs through hybrid, transgressive forms, in which the centres never cease being re-penetrated by their own margins.



(Forefront) *La géante-dame*, 2022
Synthetic fabric, metal
Courtesy of the artist, Ellen de Bruijne Projects, ChertLüdde
Production Crac Occitanie

(Background) *Peaux de dames montent à Paris (barriquade-dame, réverbère-dame)*, 2020
Fabrics, Wood, acrylic, papier-mâché
Courtesy of the artist, Ellen de Bruijne Projects, ChertLüdde



Grotta Profunda Approfundita, 2011-2017
Film, 25 min.
Mixed media installation, dimensions variable
Courtesy of the artist, Ellen de Bruijne Projects, ChertLüdde



Grotta Profunda Approfundita, 2011-2017
Film, 25 min.
Mixed media installation, dimensions variable
Courtesy of the artist, Ellen de Bruijne Projects, ChertLüdde

Plans and captions

Room 1

1 *Fat to Ashes*, 2021
Film, 20 min. 55
Installation with PVC flooring, wood,
foam, fabric
Production Jacqui Davies,
PRIMITIVE Film
Courtesy of the artist, Ellen de Bruijne
Projects, ChertLüdde
Coproduction Crac Occitanie.

Room 2

2 *Peaux de Dame*, 2018-2022
Synthetic fabric
Courtesy of the artist, Ellen de Bruijne
Projects, ChertLüdde

3 *I'm not bad, I'm just drawn that way*,
2022
Mask, altarpiece, prie-dieu
Courtesy of the artist, Ellen de Bruijne
Projects, ChertLüdde
Production Crac Occitanie.

Room 3

4 *Blonde couloir (Blond Corridor)*,
2022
Recycled theatre scenery, LEDs,
curtains made of PVC strips
Courtesy of the artist, Ellen de Bruijne
Projects, ChertLüdde
Production Crac Occitanie

5 *Le tombeau*, 2022
Installation with army tent, window,
change machine and drawings by
Alexandra Lopez, Andrea, Alexandra
Mapuchina, Gilda Star, Giuliana (Feel
Good Cooperative)
Courtesy of the artist, Feel Good
Cooperative, Ellen de Bruijne Projects,
ChertLüdde
Production Crac Occitanie

Room 4

6 *Lucciole*, 2021
Film, 7 min. 19
Courtesy of the artist, Feel Good
Cooperative, Ellen de Bruijne Projects,
ChertLüdde
Production Jacqui Davies, PRIMITIVE
Film
Coproduction HKW Berlin and Crac
Occitanie

Room 6

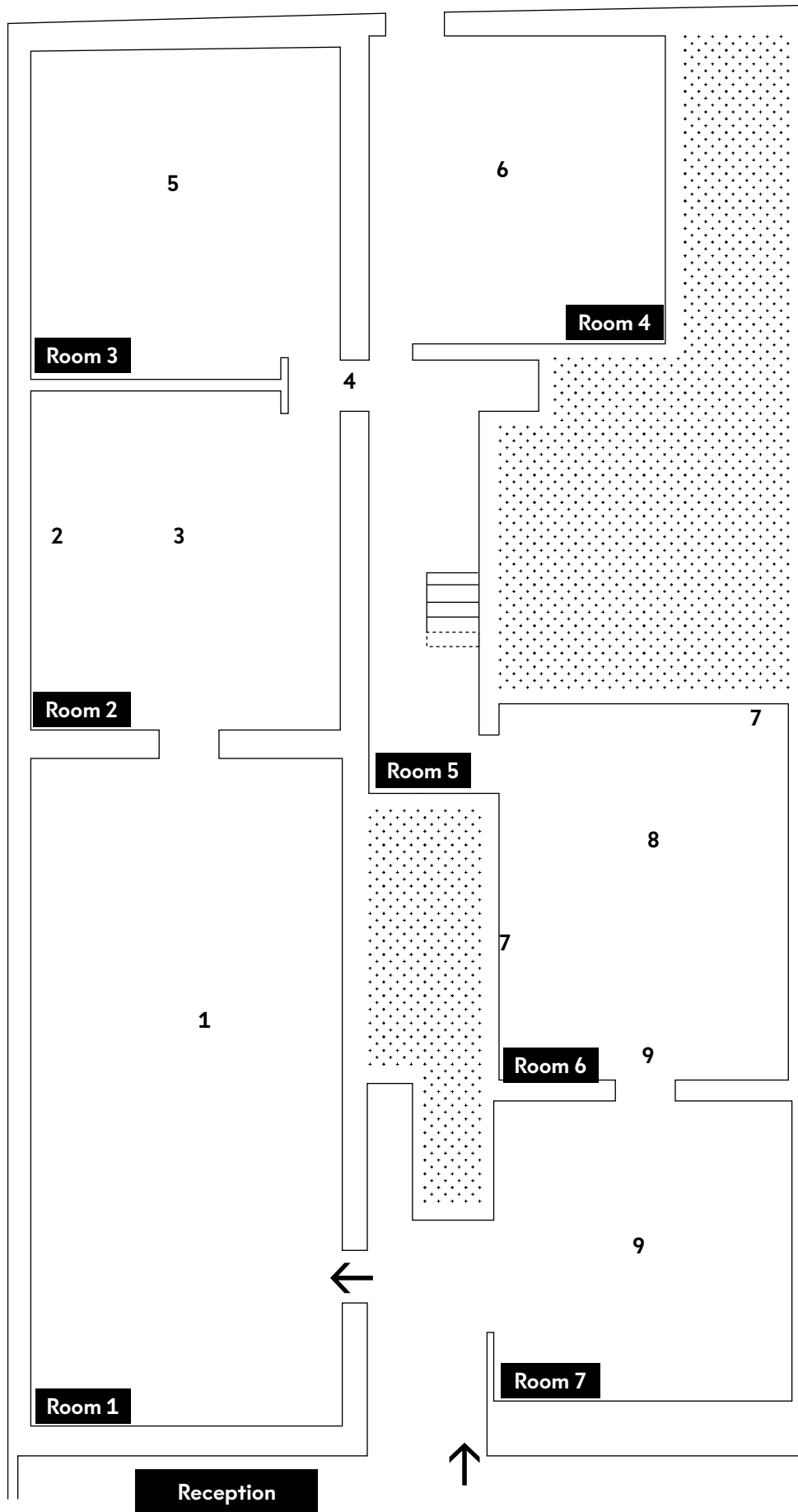
7 *Peaux de dames à Paris (barriquade-
dame, lampadaire-dame)*, 2020
Fabrics, Wood, acrylic, papier-mâché
Courtesy of the artist, Ellen de Bruijne
Projects, ChertLüdde

8 *La géante-dame*, 2022
Synthetic fabric, metal
Courtesy of the artist, Ellen de Bruijne
Projects, ChertLüdde
Production Crac Occitanie

Room 7

9 *Grotta Profunda Approfundita*,
2011-2017
Film, 25 min.
Mixed media installation, dimensions
variable
Courtesy of the artist, Ellen de Bruijne
Projects, ChertLüdde

Ground floor



Paul Loubet - Prix Occitanie Médicis

4X

This exhibition is the fruit of a partnership established in 2018 between the Occitanie region and the French Academy in Rome – Villa Médicis.

Paul Loubet was the winner of the 2021 Prix Occitanie Médicis. As such, he was granted a three-month residency at the Villa Médicis, where he conducted research and produced a new series of works, currently on display at the Crac.

Paul Loubet is a prolific all-rounder who spreads his painter vocabulary all over the place: canvases, murals, fanzines, objects, illustrations, flyers, installations in public space... His work draws from a variety of aesthetics and cultural references ranging from geometric abstraction to CGI, from history painting to video games by way of graffiti, urban cultures and science fiction.

For several years he has been more particularly exploring cartographic representations, blueprints, and aerial views, whether in the form of old maps or through new image types like those produced by drones. Paul Loubet is inspired by digital images, to which he applies an elementary rendering while using artisanal methods of production. In previous projects, he has painted on floppy discs, created wooden drones, and made video game consoles out of backlit plexiglas*. Paul Loubet in a sense reheats the disincarnate world of robotics and computer technology through a manual rendering, a DIY aesthetic rooted in minimal art no less than in naïve art.

curator : Marie Cozette

* The series entitled *ordinateurs en bois* is currently exhibited at the Miam / Musée International des Arts Modestes in Sète, as part of the exhibition *Fictions modestes et réalité augmentée*, curated by Anne-Françoise Rouche and Noël Le Roux. The exhibition runs until 8 January 2023.

Biographie

Paul Loubet is born in the department of Hérault in 1987. He now lives in Valencia, Spain.

After obtaining a diploma in graphic design from the Institut Saint-Luc Tournai in 2010 and participating in exhibitions in Belgium, France and Germany, he spent five years living in Buenos Aires, where he developed his painting work. He presented his first solo exhibition at El Mirador Espacio in Buenos Aires in 2012. In 2015 he started exhibiting his work in France again, in both Marseille and Paris. He presented two solo exhibitions at the gallery Bomma in 2017 and 2018, and another that same year at La Causa Galería in Madrid. In 2017, he won the Révélation Art Urbain prize from the ADAGP and the Palais de Tokyo, enabling him to create a monumental fresco in the basement of the Palais de Tokyo. He also began his collaboration with La "S" Grand Atelier - Centre d'Art Brut et Contemporain, located in the Ardennes forest, with which he exhibited in Marseille at the Friche La Belle de Mai (2017), in Brussels at the MIMA museum (2019) and in Sète at the MIAM (2022). In 2019, he was one of 20 winners of the *Embellir Paris* competition in collaboration with Atelier 7 octobre, with which he created a monumental sculpture in the 5th arrondissement, and with which he also won the contest *Sentier d'art Bernay* organised by La Maison de l'architecture de Normandie -le Forum in 2020.

Exhibition partner

The exhibition *4X - eXplore eXpand eXploit eXterminate* was created in partnership with the French Academy in Rome – Villa Médicis in the context of the Prix Occitanie Médicis.

The Prix Occitanie Médicis was established by the Occitanie region in 2018 in close collaboration with the French Academy in Rome – Villa Médicis. Its aim is to discover, support and promote emerging talent in Occitanie and on the international scene. The prize proceeds through an annual call for submissions, with the winner selected by a jury of international experts based on a project proposed for the Villa Médicis.

Culinary performance by Samir Boumediene Event on the opening night: Friday 14 October at 7:30pm

Historian and researcher Samir Boumediene* initiated a fruitful dialogue with Paul Loubet in 2021-2022, when they were both residents at Villa Médicis in Rome.

In resonance with the exhibition *4X*, he is offering a culinary performance in which he recounts a history of civilisations through food, for example by showing how the rice and wheat empires were founded, how that of soya spread, and finally, how that of sugar is tending to impose itself in our contemporary world.

In a kind of culinary landscape in perpetual motion, where each dish equals a pixel of colour, Samir Boumediene mixes oral storytelling with dynamic cartography. Invited to eat dishes as the event unfolds, the audience participates in the performance, and in the metaphorical disappearance of civilisations in favour of others.

The culinary performance was created with the help of a lower sixth Cooking, Marketing and Restaurant Service class taught by cooking teacher M. Hamonet and restaurant service teacher M. Yernaux, of the Charles de Gaulle Professional Highschool in Sète. Thanks to Headmaster Mme. Cané and Studies Director M. Pujolle. Samir Boumediene was also assisted by Giovanni Farina.

* Samir Boumediene (born in Moselle in 1985, lives in Lyon) is the author of *Une histoire des plantes médicinales du Nouveau Monde* (les Éditions des mondes à faire in 2016, republished by Folio Gallimard in 2022) as well as various articles on the history of knowledge and the arts in the modern area, from colonial America to Europe.

First floor

In the context of his 2021 residency at the Villa Médicis, Paul Loubet conducted research into *Civilization II*, a strategy and conquest video game that consists in creating an empire, by means of nothing less than the destruction of all surrounding others. *Civilization II* belongs to a broader family of « 4X » games (eXplore eXpand eXploit eXterminate). Imperialism and cultural domination, whose final stage would be extermination, are among the objects of these games.

Alongside analysis of the game, Paul Loubet took advantage of his residency to study the iconographic resources of the Vatican's *Galleria delle carte geografiche*, a 120-metre-long gallery painted by Ignazio Danti between 1580 and 1585, which presents obvious analogies with the isometric views of another video game called *Age of Empires*.

In the course of his research, Paul Loubet has unearthed the script of a round of the 1990s game, the visual inspiration for a series of new paintings. A large triptyc in the form of an altarpiece represents the end game, the map of a world that sees Rome dominating all other civilisations. From the 1990s game, the artist has preserved the pixelated visual aspect, a simple and flat colour palette, and a system of representation with no depth or base line. Like a game archaeologist, and as if to better conjure up the horror that the domination of all by

one can inspire, the artist confronts us with a depiction of the end of the world : the map produced sets out past conquests and destructions, while projecting us into a dystopian future, where a single culture reigns. If the format that Paul Loubet revisits here refers to historical and religious painting (the altarpiece), the deployed motifs stem from the mass culture and entertainment that is embodied by video games. Shifting our perspective on these different worlds, the artist radically and thoroughly decompartmentalises them. On the map, Paul Loubet places several cartouches, a series of those ornamental frames found in classical painting and sculpture. Like visual comments, these windows represent different elements of the game, such as the « wonders », exceptional architectural accomplishments that Paul Loubet brings into cohabitation in one same space: the Eiffel Tower, the Great Wall of China, and the Sistine Chapel. In another cartouche, the artist depicts the Villa Médicis of the future, half-palace, half-favela... He invites us to visually explore this map teeming with stories, while suggesting several points of visual focus: it is at once very large, so that this world can be viewed as a whole, and very close-up, so one can discover all the details that bring the surface of the canvas alive.



ju_finis.sav. *The Democratic Commonwealth of Rome* (detail), 2022
Acrylic, offset ink, oil on canvas, lacquer and offset ink on aluminium, 195 x 560 x 3,5 cm



1904 AD. *The Romans Walk on the Moon* 2022
Acrylic, offset ink and oil on canvas, iron frame, 195 x 140 x 3,5 cm
2009 AD. *The Launching of the R.S.S. Julius Caesar Destination: Alpha Centauri*, 2022
Acrylic, offset ink and oil on canvas, iron frame, 195 x 140 x 3,5 cm

First floor

In addition to this tryptic, five large paintings offer five close-ups on several of the game's key dates. Each painting takes its title from the date and way in which it was documented by the player. Happy anachronisms see Romans walking on the moon in 1904; in 2009 it's the launch of the spaceship Julius Caesar, bound for Alpha Centauri; in 4000 BC, the founding of Rome; in 1440 BC, the first round-the-world trip by General Agrippa; and in 350 BC, Rome establishes its first contact with Carthage. The artist freely reinterprets those moments of the game, taking inspiration from a wide variety of cartographic references, including a book of 13th-century Islamic maps, a fragment of a 3rd-century plan of Rome, and a military map of the American Civil War.

All of this iconographic research is compiled in a document made available to the public at the entrance to the exhibition.

Across from the large paintings, Paul Loubet presents a series of works more similar to miniatures: screen prints, etchings, paint on aluminium, prints on sales receipts, etc., which draw upon various aspects of the game.

Paul Loubet enjoys mixing the precision of certain printing techniques with the low-fi look of simple colouring by hand or the use of sales receipts as printing mediums, casually dismantling categories and hierarchies within different artistic genres.

The *Machine chronographique* presents a summary of the video game in time and space. On an chronological frieze, all of the civilisations visible at the beginning gradually disappear to the advantage of conquering Rome, which occupies all of the space. Under this timeline, visitors can manually activate a procession of different game data, such as cities, population numbers, conflicts, scientific discoveries, and structures.

The *Tabula Itineraria*, a geo-temporal fresco printed on a sales receipt, depicts all of the roads leading to Rome, while *L'échelle des éliminations* compiles the revolts and revolutions in the game. *L'arbre des technologies*, which could evoke a network of electronic circuits, graphically translates all knowledge, beliefs, and the way these are assimilated and appropriated in the course of the game. In other series, Paul Loubet offers focuses on battles (*Battle Maps*), translates the continents into logotypes (*Les 9 continents*), presents Rome's rail network map (*Roma Rail Map*), and paints the eight coliseums that he spotted in the game, those of Rome, Beijing, Guangzhou, Carthage, Macao...

Between formal and technical experimentation, visual games, and the synthesis of an enormous variety of cultural references, Paul Loubet takes the archive of a game and turns it into a world of infinite explorations.



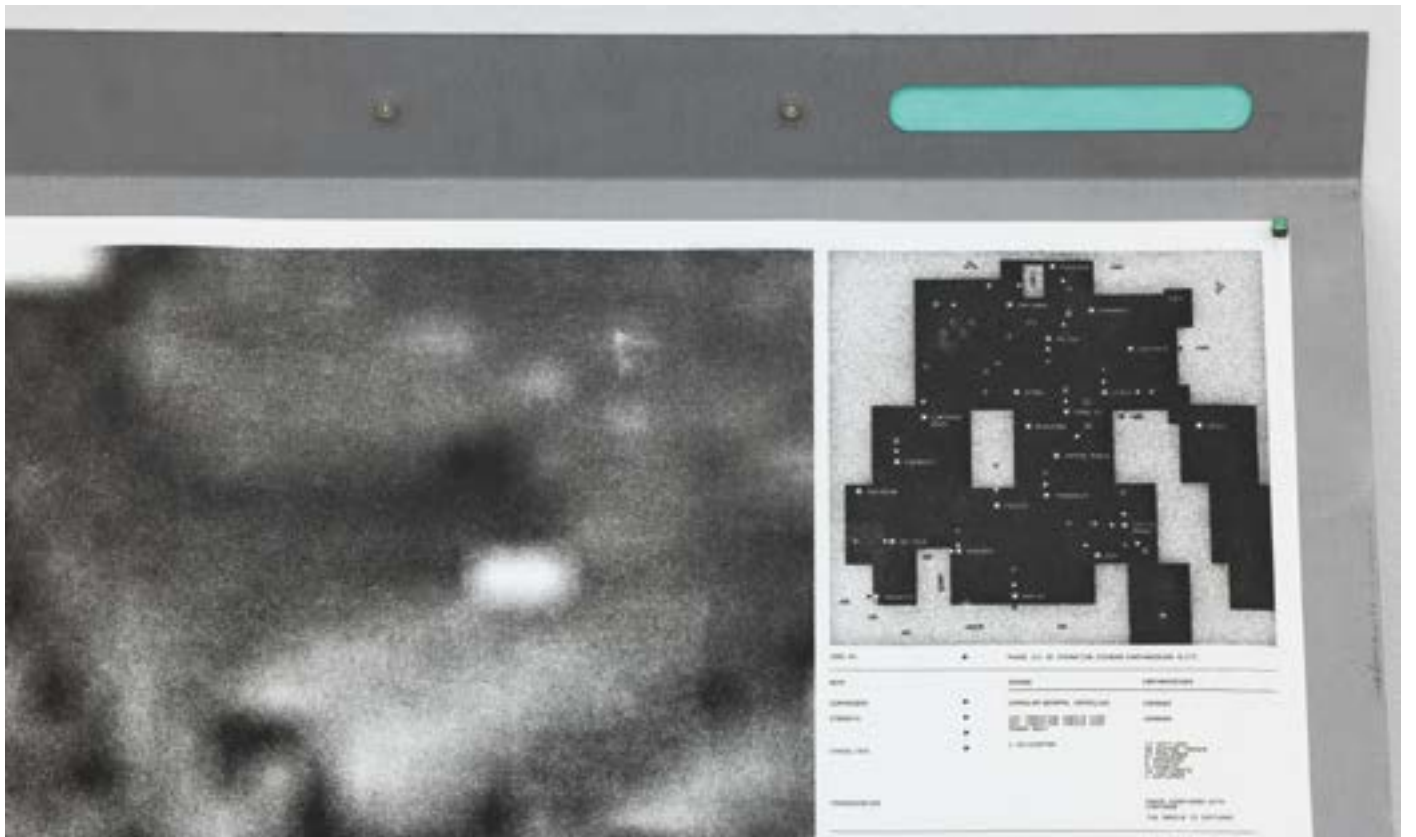
Machine chronographique, 2022
Aluminium, mechanisms (La Cumbre workshop), sales receipts, 20 x 96 x 36 cm



The 9 Continents, 2022
Spray, lacquer, oil on 9 aluminium plates, 20 x 20 cm



Ressource Maps (detail), 2022
5 laser prints and CNC drawing on paper, 9 x 7 cm, iron support Falco Metal



Battle Maps (detail) 2022
Intaglio print (Atelier Morsure), 30 x 45 cm, 195 x 140 x 3,5 cm,
Iron support Falco Metal

Plans and captions First floor

Works produced by Crac Occitanie

1. *ju_finis.sav. The Democratic Commonwealth of Rome*, 2022, acrylic, offset ink and oil on canvas (front), lacquer and offset ink on aluminium (back), 195 x 560 x 3,5 cm

2. *Railway Map of Rome (maquette)*, 2022, toner transfer, CNC, felt on paper, 34 x 24 cm *

3. *The 9 Continents*, 2022, spray, lacquer, oil on 9 aluminium plates, 20 x 20 cm

4. *Arbre des technologies*, 2022, toner transfer, 118,9 x 84,1 cm

5. *Machine chronographique*, 2022, aluminium, mechanisms (La Cumbre workshop), sales receipts, 20 x 96 x 36 cm

6. *1904 AD. The Romans Walk on the Moon* 2022, acrylic, offset ink and oil on canvas, iron frame, 195 x 140 x 3,5 cm

7. *2009 AD. The Launching of the R.S.S. Julius Caesar Destination: Alpha Centauri*, 2022, acrylic, offset ink and oil on canvas, iron frame, 195 x 140 x 3,5 cm

8. *Colosseums*, 2022, 8 laser prints on 8 aluminium plates, 85 x 6 cm*

9. *Map World 1*, 2022, fanzine, photocopied

10. *350 BC. First Contact with Carthage*, 2022, acrylic, offset ink and oil on canvas, iron frame, 195 x 140 x 3,5 cm

11. *4000 BC. The Foundation of Rome*, 2022, acrylic, offset ink and oil on canvas, iron frame, 195 x 140 x 3,5 cm

12. *1440 AD. First Circumnavigation of the World by the Admiral Agrippa*, 2022, acrylic, offset ink and oil on canvas, iron frame, 195 x 140 x 3,5 cm

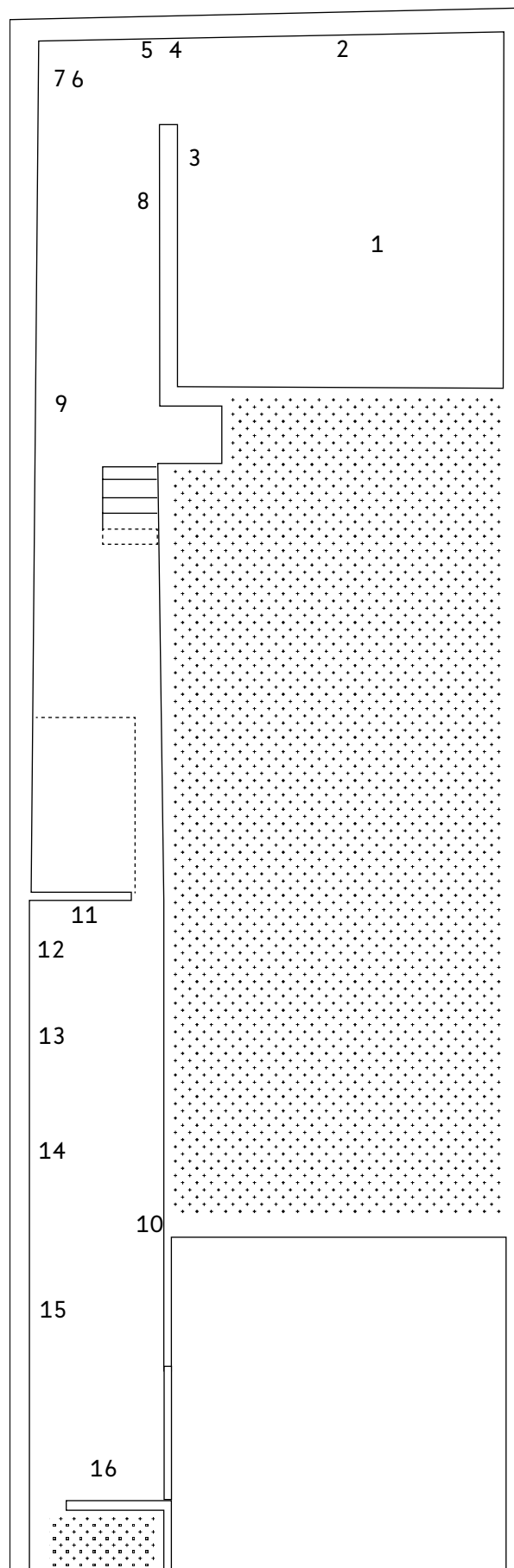
13. *Ressource Maps*, 2022, 5 laser prints and CNC drawing on paper, 9 x 7 cm*

14. *Tabula Itineraria*, 2022, toner transfer and print on sales receipts, 100 x 7,5 cm *

15. *Battle Maps*, 2022, intaglio (Atelier Morsure), 30 x 45 cm, 195 x 140 x 3,5 cm *

16. *Echelle des éliminations*, 2022, toner transfer and print on sales receipts, 50 x 7,5 cm *

* Iron support Falco Metal



Visitor services

Workshops and tours

The Crac Occitanie's Visitor Services team offer a programme adapted to a wide range of visitors in a spirit of inclusiveness. They develop tools that facilitate accessibility to the Crac's artistic and cultural programme.

Group tours are possible year-round, by reservation with Vanessa Rossignol:

+33 (0)4 67 74 89 69 - vanessa.rossignol@laregion.fr

*Activities marked with an asterisk require registration.

Toddlers

Fun tools available at the reception : detail cards

7-12 years old

Children's discovery book available at reception

- Playful tours* **school holidays**
Fridays on 28 October and 23 December from 2pm to 3pm (Pauline Curnier Jardin exhibition)
Fridays on 4 Novembre et 30 December from 2pm to 3pm (Paul Loubet exhibition)

Adolescents

- **Action Art Workshop with Pascale Ciapp ***
Sat 19 Nov from 2:30pm to 4:30pm, (Paul Loubet exhibition)

Blind and partially sighted people

- **Les sens du regard*** (Sense of perspective)
Wed 16 Nov from 2:30pm to 4:30pm

For everyone

- **A Gentle Sunday*** **New**
New series of tours from 4pm to 5pm (ages 12+)
13 November : **Relaxing tour** with Crystel Labasor, relaxation therapist
27 November : **Choreographic tour** with Maud Chabrol, choreographer
11 December : **Haptic tour** with Julie Laporte contemporary dancer and a shiatsu practitioner
- **Interactive tour in French Sign Language**
Sat. 26 nov. at 4pm 
- **Flash tours** **school holidays**
Every Mon, Wed and Thu during school holidays from 4pm to 4:15pm
- **Weekend tours**
Saturdays and Sundays from 4pm to 5pm

Event related to the exhibitions

- **Tour of the exhibitions with Marie Cozette**, director of the Crac
Sun 20 Nov at 4pm

Coinciding with the exhibitions

- SPLACH (Séminaire Pour l'Art et les Choses imprimées), in partnership with the bookshop L'Échappée Belle and the École des Beaux-Arts in Sète
- Thu 24 Nov at 6:30 at the Crac: **Meeting and discussion with Hervé Joubert-Laurencin about his book *Le Grand Chant. Pasolini poète et cinéaste***

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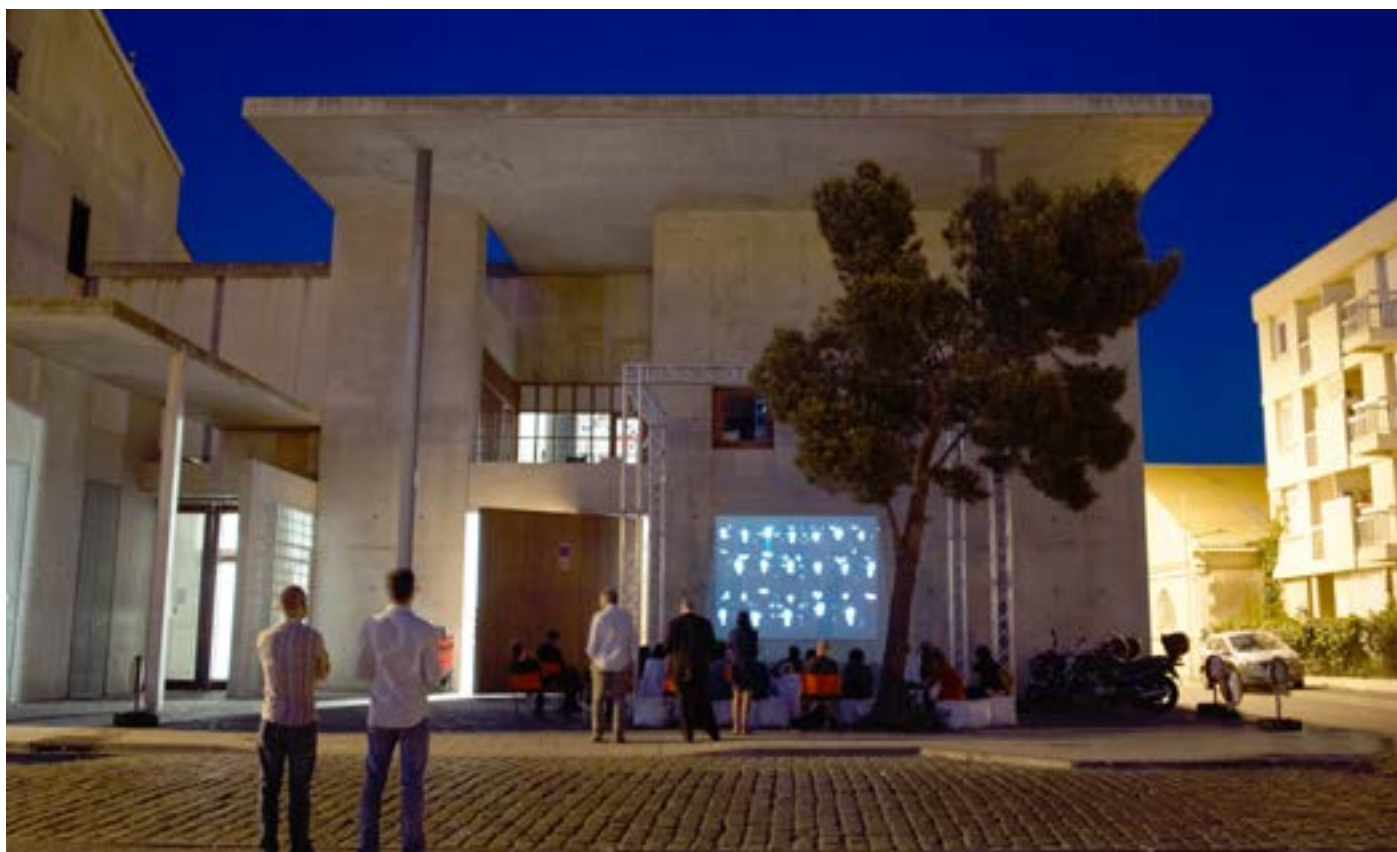
Paul Loubet would like to thank : the whole team at the Crac, Julia Zac, Mimi, Youri Hammache, Dani La Cumbre, Tomas Diaz, Ale, Guillaume Guilpart, Samir Boumediene, Giovanni Farina, Marine Lang and Adrien Fregosi, Renaud Othin Girard, Abel Iglesias, Israel Pinilla, Pierre Gagnard, Isabella Vitale and Lucas Grechi, Francine and Jean Michel Buesa, Arthur Godart, les deux Ghislain, Camille Coschieri, Vincent Bomma, Paul Magnan, Samson Picard, Arthur Bodin, Papi Jacques, Mamie Annie, Papa, Maman and the Loubet mafia, Chief keef.

The Crac Occitanie

Located in Sète, on the bank of Canal Royal in the heart of the city, the Crac Occitanie overlooks the port and the Mediterranean Sea. Its architecture's exceptional volumes reflect the industrial nature of the building, which was originally a refrigerated warehouse used for the conservation of fish. In 1997, architect Lorenzo Piqueras renovated the original building, giving it the current configuration and transforming it into an exceptional exhibition site, offering 1,200 square meters of gallery space distributed over two floors.

The Crac is dedicated to artistic creation. It offers a programme of temporary exhibitions, publishes exhibition catalogues and artist books, and develops a dynamic cultural and educational programme for all audiences, through guided tours, workshops, lectures, concerts, performances and more.

The Crac promotes local, national and international partnerships based on the dual principle of proximity to its visitors and an open attitude towards the world. As a place of production, research, experimentation and exhibition, the Crac has, over a period of more than twenty years, presented over six hundred artists from the French and international art scenes.



View of the façade of the Centre régional d'art contemporain. Screening presented as part of the exhibition *La première image*, 2009
Photo : Marc Domage © Crac Occitanie.

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Practical information

Open everyday from 12:30 p.m. to 7 p.m. (except Tuesday) and weekends from 2 p.m. to 7 p.m.

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facebook: @crac.occitanie
instagram: @crac.occitanie
twitter: @cracoccitanie

Cover captions:

Pauline Curnier Jardin, *Fat to Ashes*, 2021 Film, 20 min. 55 Installation with PVC flooring, wood, foam, fabric Production Jacqui Davies, PRIMITIVE Film Courtesy of the artist, Ellen de Bruijne Projects, ChertLüdde Coproduction Crac Occitanie.
Suzy Lelièvre, *Sinusités*, 2019

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Video
Aloïs Aurelle
Photograph
Aurélien Mole (PCJ exhibition) & **Yohann Gozard** (PL exhibition)

Partners

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Paul Loubet exhibition partner

VILLA MÉDICIS
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À ROME

Press Partners



Culinary performance partner



Also to be seen at Mrac Occitanie in Sérignan

EXPOSITION DES COLLECTIONS
jusqu'au 8 janvier 2023

STADIO,
Installation by **Olivier Vadrot**
until 8 January 2023

MUSIC HALL (des Lettres de Didier à Boum ! Boum !)
Noëlle Pujol
15 October 2022 - 19 March 2023

OULIOULÉ
Collective exhibition
15 October 2022 - 19 March 2023

UN MUSÉE À SOI
Participatory exhibition created with the Art.27 workshop from the Centre de Jour du Biterrois, Centre Hospitalier de Béziers.
15 October 2022 - 19 March 2023

centre régional d'art contemporain

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Occitanie/Pyrénées-Méditerranée

crac.laregion.fr

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