

Pauline Curnier Jardin

*Pour la peau
de Jessica Rabbit*



02.07.22 – 08.01.23

CANAL ROYAL

Hugo Bel, Dove Perspicacius,
De l'impertinence and
Per-Anders Kraudy Solli & Zoé Lakhnati,
Aria Rolland, Yohann Gozard,
Pierre-Guilhem,
Töfie et Clémentine Poirier - Allister Sinclair
- Étienne Bègue - Maël Gagnieux,
Pauline Rigal, revue Les Saisons,
Pierre Unal-Brunet

5.08 - 25.09.22

SÈTE – PALERMO

Daniel Dezeuze, Gilles-Marie Dupuy,
Gandolfo Gabriele David,
Ignazio Mortellaro, Suzy Lelièvre,
Rossella Poidomani

15.09 - 25.09.22

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
Coproduction 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-abstract. 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
Installation, 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

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 legends

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

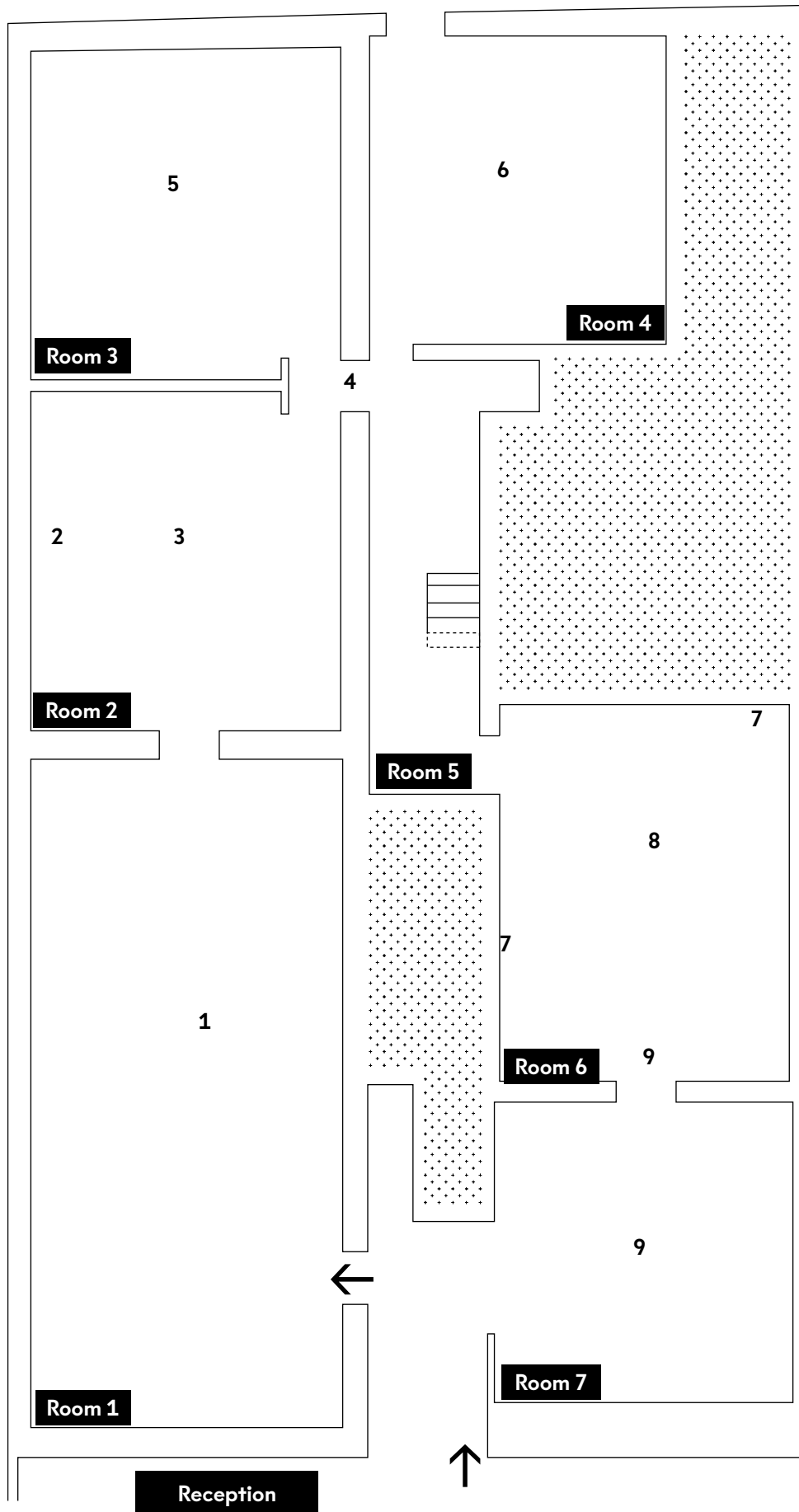
7 *Peaux de dames à Paris (barriquade-dame, lampadaire-dame)*, 2020
Fabrics, Wood, acrylic, papier-mâché
Courtesy of the artist, Ellen de Bruijne Projects, ChertLüdde

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



5.08 - 25.09 : CANAL ROYAL

Exhibitions, events, workshops
5.08 - 25.09.2022

For the third consecutive year, the Crac Occitanie and Mécènes du Sud Montpellier-Sète-Béziers are teaming up for an energetic and intensive hybrid event through several projects: exhibitions, workshops, screenings, concerts, performances... Every form of creativity is invited to the Crac this summer.

CANAL ROYAL assists artists by supporting new productions or the circulation of a recent work.

CANAL ROYAL promotes the art scene in the Occitanie region: all of the invited artists have a strong link to this territory, either as a home or as a direct inspiration for their work.

The title of this summer program refers to the city of Sète's main canal, which runs alongside the Crac Occitanie.



De l'impertinence Photo : Jules Pandolfi



Hugo Bel *Paysage mental* 2022
Plaster, black pigment, chairs, 270 x 160 x 160 cm, 2022
Photo : Loïc Madec

Agenda

Hugo Bel

Paysages scéniques

Exhibition, first floor, 5 to 14 August

Dove Perspicacius

Dis lui que j'en rêve

Exhibition, first floor, 17 to 21 August

Per-Anders Kraudy Solli et Zoé Lakhnati

Where the fuck am I ?

Performances, cultural action room, 17 August at 6pm

De l'impertinence #1

Patauger, quelques fois

Residency re-creation, Crac forecourt, 17 August at 6:45pm

Aria Rolland

Saynètes

Actions, Crac forecourt, 22 August to 4 September

Yohann Gozard

En atelier, une semaine d'août

Exhibition, first floor, 24 to 28 August

Pierre-Guilhem

Fais nous rire, fais nous pleurer

Exhibition, first floor, 31 August to 4 September

Töfie et collectif linge

Concerts, performances, Crac forecourt, 2 September

6pm - 10pm

Pauline Rigal

Les Calbertettes

Exhibition, first floor, 7 to 11 September

Les Saisons

Alexandra Cuesta

Cinema and reading, cultural action room, 9 September

7:30pm and 9pm

Pierre Unal-Brunet *Maldormir PT.2.*

Open studio and edition launch, 20 rue pierre Séward, 22 September 5:30 pm

Project partners

Mécènes du Sud Montpellier-Sète-Béziers is an association that was born as a spin-off of the organisation of the same name in the Aix-Marseille area. It is a collective of companies supporting art and financing various works, events and collaborations in the field of contemporary art. Mécènes du Sud Montpellier-Sète-Béziers benefits from a dedicated site for its activities, located right in the Montpellier city centre, where a yearly programme of exhibitions is conceived and offered to the public.

CANAL ROYAL is part of L'Été culturel and is receiving support from the Drac Occitanie for this project.



Pierre Unal-Brunet *Maldormir Pt.1.* 2022
Photo : Elise Ortiou-Campion

15 - 25.09 : SÈTE—PALERMO

Exhibition

15 - 25.09.2022

In September and October, the Sète-Palermo festival welcomes some thirty artists from Sète, Montpellier and Palermo on various sites in the three cities. As a partner of the event, the Crac is presenting one of the exhibitions, featuring artists Daniel Dezeuze, Gilles-Marie Dupuy, Suzy Lelièvre, Gandolfo Gabriele David, Ignazio Mortellaro and Rossella Poidomani.

This intercultural meeting in partnership with the BAM (Biennale Arcipelago Mediterraneo) brings together artists recognized on the international scene as well as young graduates, women and men from all geographical and social backgrounds. Sète, which has been home to a large Italian community for generations, and Palermo, a quintessential Latin city, were destined to come together.

The city of Palermo was the natural choice because of its emerging art scene, its maze of narrow streets similar to certain districts of Sète, and its volcanic energy.

Two cities, two societies of artists whose common resonance revolves around themes like the vibrance of seriality, fragility, rooting. A shared research field that examines the notion of rites, nature, and science. And on the horizon, in the background, is the Mediterranean, whose banks have been populated by artists and adventurers since the dawn of time...

curator : Federica Fruttero

Exhibition curator

Federica Fruttero is an art consultant and an expert in modern and contemporary engraving. She studied at the University of Turin and the École du Louvre. After being in charge of exhibitions at the Musée Maillol and the Musée Jacquemart-André, she fell under Palermo's spell.

« The Sète-Palermo festival will be an opportunity for exchange between some thirty French and Sicilian artists. Their works, full of poetry, respond to one another, and have some shared resonances linked to nature, to material, to that expanse of water with its sublime yet deadly beauty, and to the embracing of others. It proves that the sea in the middle does not separate us, but instead continues to forge very powerful links despite the distance. »

Federica Fruttero

Scenography

Studio Mr & Mr (Alexis Lautier and Pierre Talagrand)



Suzy Lelièvre, *Sinuosités*, 2019

The festival

This year, works by 31 artists from Sète, Montpellier and Palermo can be found in Sète (Le Cyclo, L'échappée belle bookshop, La Chapelle du Quartier Haut, the MIAM, La Ola, Galerie Zoom, La Pop Galerie, L'école des beaux-arts ...).

Painting, performance, literature, music, video... a unique chance for the perspectives of two Mediterranean ports to meet!

Festival highlights:

→ 12 to 18 September 2022 in Sète and Montpellier.

→ 17 to 23 October 2022 in Palermo.

Full programme at: www.sla-festival.com

SLA is the acronym for Sète Los Angeles. SLA is a non-profit cultural association created in January 2018 for the purpose of organising cultural events in Sète and other cities around the world. Founded by Sophie Dulin, Pauline Boyé and Marie Taillan, it has created a travelling biennial contemporary art festival. This project took shape around the artists of Sète and the desire to open up to other cultures.

Daniel Dezeuze

Daniel Dezeuze, born in 1942 in Alès, lives and works in Sète. As a visual artist, he examines art's place in society. In 1967, his work entitled *Châssis avec feuille de plastique tendue* prepared the ground for his formal and intellectual research surrounding the traditional medium of painting. In the 1970s, he was one of the founding members of the Supports/Surfaces movement. His work revolves around questioning painting, picture rails and space. Pervaded by artisanal practices and anthropology, his unique itinerary passed through experimentation with materials regarded as poor (wood, grilling, netting, fabrics, diverted objects). With simplicity and depth, gentleness and emotion, brutal curves and pure colours, he demystifies painting and endeavours to lay it bare.

Gandolfo Gabriele David

Gandolfo Gabriele David, born in 1968 at Polizzi Generosa in Sicily, lives in San Sebastián and Palermo. Sicilian artist and designer Gandolfo Gabriele David studies and develops ecological and social questions through participatory formulas. His research deepens the study of the heritage of territories by collecting stories and languages and developing aesthetic feedback thanks to the involvement of local communities. His work on archetypes and traditions goes beyond geographical and linguistic boundaries. He is one of the founders of Dimora Oz, a group of artists and curators based in Palermo.

Gilles-Marie Dupuy

Gilles-Marie Dupuy, born in Sète in 1948, lives in Tréguier and Sète. A former architect and oyster farmer, Gilles-Marie Dupuy shapes repetitions of loops, ovals drawn to infinity in dazzling colour variations. His graphics are like a language, a code, and an abstract writing, which create a new form of expression. He is drawn to all mediums, all colours and all materials. Audacity and passion are his driving forces.



Gilles-Marie Dupuy, *Sans titre*, 2022

Suzy Lelièvre

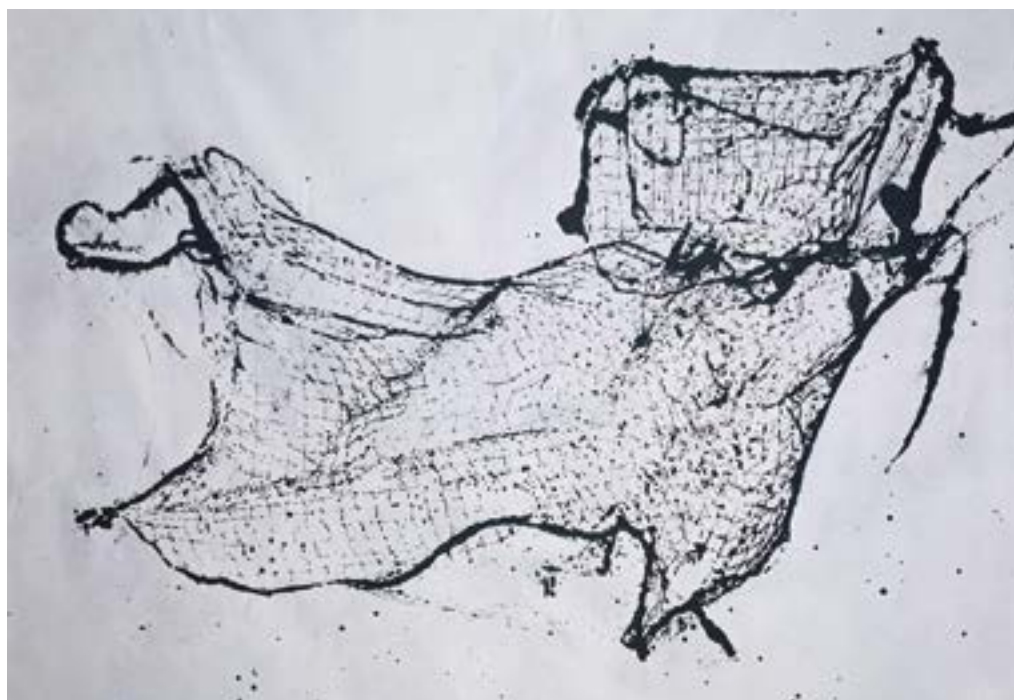
Suzy Lelièvre, born in 1981 in Sète, lives in Sète. Her research revolves around reversals of logic and form. Often inspired by mathematics, she experiments with seriality, a way of perceiving the world by freezing the different phases of an evolution. Whether they are twisted, curved or damaged, Suzy Lelièvre's works have a deformation tactic in common. She constructs a precise, determined work that is generated by a logic inspired by geometry and topology no less than by her environment.

Ignazio Mortellaro

Ignazio Mortellaro, born in 1978 in Palermo, lives in Palermo. After studies in architecture and engineering and residencies abroad, he focused his research on the visual arts, thus combining his interest in numerous disciplines like science, philosophy, geography and literature. His search focuses on the study of nature's phenomena and rhythms, and on the logic of knowledge and of space definition. His works are heterogeneous, since they involve different mediums like sculpture, photography, video and installations.

Rossella Poidomani

Rossella Poidomani, born in 1977 in Comiso, lives in Palermo and Turin. She began her journey into the world of visual arts by studying at the Modica art school. Her plastic research concerns the primordial aspects of everyday life, the primordial need to exist in the world, as implied by the man-life-death relationship. Rossella Poidomani establishes a relationship between bodies (quite often reduced to shadows) and time, often incalculable and ephemeral.



Gandolfo Gabriele David, *Reti di Terra*, 2017

Visitor services

Workshops and tours

Group tours res. contact Vanessa Rossignol : +33 (0)4 67 74 89 69 vanessa.rossignol@laregion.fr

Toddlers

Fun tools available at the reception : detail cards

7-12 years old

Children's discovery book available at reception

- **Playful tours 2pm to 3pm**

every Friday from 15 July to 26 August **school holidays**

An active and participatory tour exploring works in Pauline Curnier Jardin's exhibition, involving play, drawings, stories, and more.

Reservation required: 04 67 74 94 37

For all ages

- **Flash tours**

Mond. Wed. and Thurs. on school holidays from 4pm to 4:15pm **school holidays**

- **Weekend tours**

Sat. and Sun. from 4pm to 5pm

Events revolving around the exhibitions

- **Game Afternoons**

Wed. 20 July and Wed. 10 August

Activation of the *HOP! Un jardin* play mat for children aged 6 months to 3 years

Hourly from 2pm to 5pm (lasting 30 min.)

reservation required : 04 67 74 94 37

HOP! Un jardin is a play mat that artist Julien Martinez designed with the visitor services team at MO.CO. in Montpellier

For older children at no charge, connected with the exhibitions:

Treasure hunt through the works' descriptive cards (age 4+)

Playful journey through a discovery notebook (age 7-12)

The board game *Tous les chemins mènent à l'œuvre* (age 8+): a game to talk about contemporary art, created by the LMAC

Game Afternoons are events offered as part of the 20th anniversary of the LMAC, Laboratoire des Médiations en Art Contemporain Occitanie

Acknowledgements

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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.

Press contact

Anne Samson Communications
Morgane Barraud
morgane@annesamson.com

Crac Occitanie
Sylvie Caumet
sylvie.caumet@laregion.fr

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.

tel. +33 (0)4 67 74 94 37
crac@laregion.fr

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

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

Team

Director
Marie Cozette

Administration
Manuelle Comito

Administrative Assistant
Martine Carpentier

Communication
Sylvie Caumet

Digital Communication and public relations development
Marion Guilmot

Head technician
Cédric Noël

Responsable du Service des publics
Vanessa Rossignol

Documentation, young visitors' mission
Karine Redon

Educational Service
Lucille Bréard et Cécile Viguière

Interns
Julie Chazard, Coline Herrero, Jimmy louknane, Inès Laboucarié, Asia Lapai, Alice Monneret, Pauline Pages

Set up team : Quirin Bäumlér, Julien Bouissou, Johan Fourcroy, Laurène Hombek, Ludovic Maréchal, Ugo Masciave, Benjamin Mathieu, Thomas Pellet, François Pinel, Milan Tutunovic
Backface Montpellier

Mediation team : Julie Chazard, Daria Fourgeot, Manon Gaffiot, Barbara Rybnikow, Sarah Vialle, Marine Tanguy
Un goût d'illusion Montpellier

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Aloïs Aurelle
Photograph
Aurélien Mole

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