

CRAQ OCCITANIE

visitor's guide

Pauline Curnier Jardin

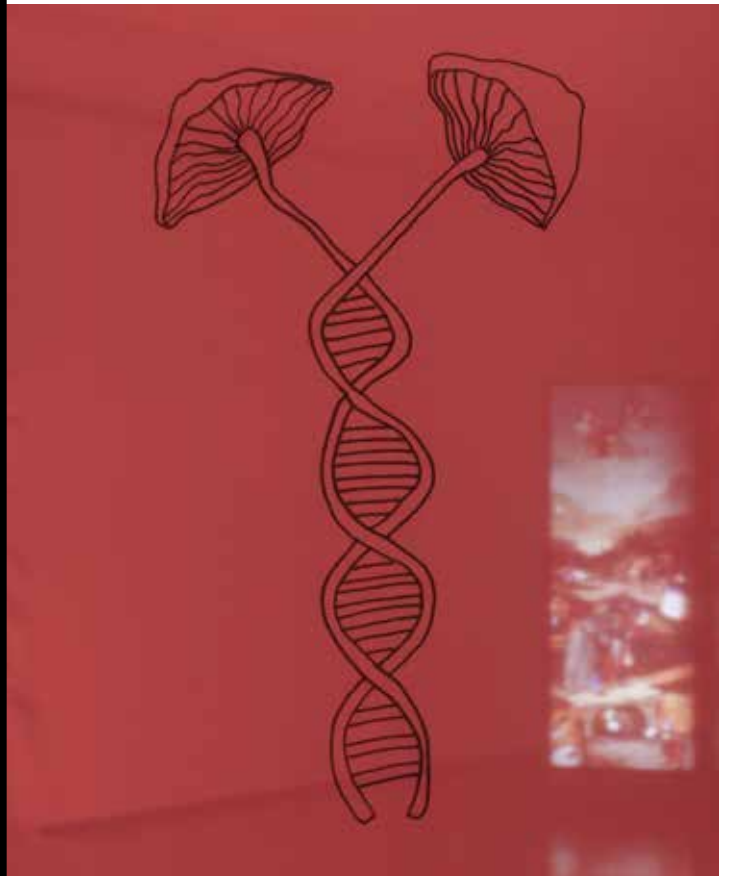
*Pour la peau de
Jessica Rabbit*



02.07.22 – 08.01.23

Diana Policarpo

*Les filets
d'hyphes*



02.07.22 – 31.07.22

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 Approfondita* 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.



View of the exhibition *Fat to Ashes*, Hamburger Bahnhof - Museum für Gegenwart - Berlin, 2021
Arena-Installation, various materials (steel scaffolding, wooden panels, foam, cloth, straw) dimensions variable
Courtesy of the artist, Ellen de Bruijne Projects, ChertLüdde
Photo: Mathias Völzke

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.



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 dames*, 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.

Next, visitors are immersed in salvaged theatre scenery: a gigantic image of Marilyn Monroe, spreading over the walls and corridors, leads to the various rooms that follow. The distortion of her image in the architecture allows us to recognise an eye here, a mouth there, and then a cheek over there... 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.



Lampadaire-dame, from the series *Peaux de dames à Paris*.

Fabrics, wood, papier-mâché

View of the exhibition *Anticorps*, Palais de Tokyo - Paris, 2020-2021

Courtesy of the artist, Ellen de Bruijne Projects, ChertLüdde

Photo : Aurélien Mole.

Room 3

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. 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. 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.

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



View of the exhibition *Fat to Ashes*, Hamburger Bahnhof, 2021
Feel Good, 2021

Sonorous installation, 9-channel sound installation, 10 min, fifty-three blessed candles, foam, ropes, seventeen framed drawings by Alexandra Lopez, Andrea, Alexandra Mapuchina, Gilda Star, Giuliana
Courtesy of the artist, Feel Good Cooperative, Ellen de Bruijne Projects, ChertLüdde
Photo : Mathias Völzke.

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 revisit the symbolism of fireflies, and reinjects the potential for life, collective pleasure, and magic.



Pauline Curnier Jardin and Feel Good Cooperative, *Lucciole*, 2021
Cinematic installation on HD video 7: 19 min.
Courtesy of the artist, Feel Good Cooperative, Ellen de Bruijne Projects,
ChertLüdde with the support of Jacqui Davies / PRIMITIVE film, HKW Berlin and
Crac Occitanie, Sète

Salles 5, 6 et 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.



Grotta Profunda, 2011
Film, 30 min.
Courtesy of the artist, Ellen de Bruijne Projects, ChertLüdde



Grotta Profunda Approfundita, 2017
 Film-installation with HD-Video, colour and b/w, sound, wood, granulate, foam
 Installation view *Viva Arte Viva*, Arsenale, 57th Biennale di Venezia
 Courtesy of the artist, Ellen de Bruijne Projects, ChertLüdde
 Photo : Daniele Zoico

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 5

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

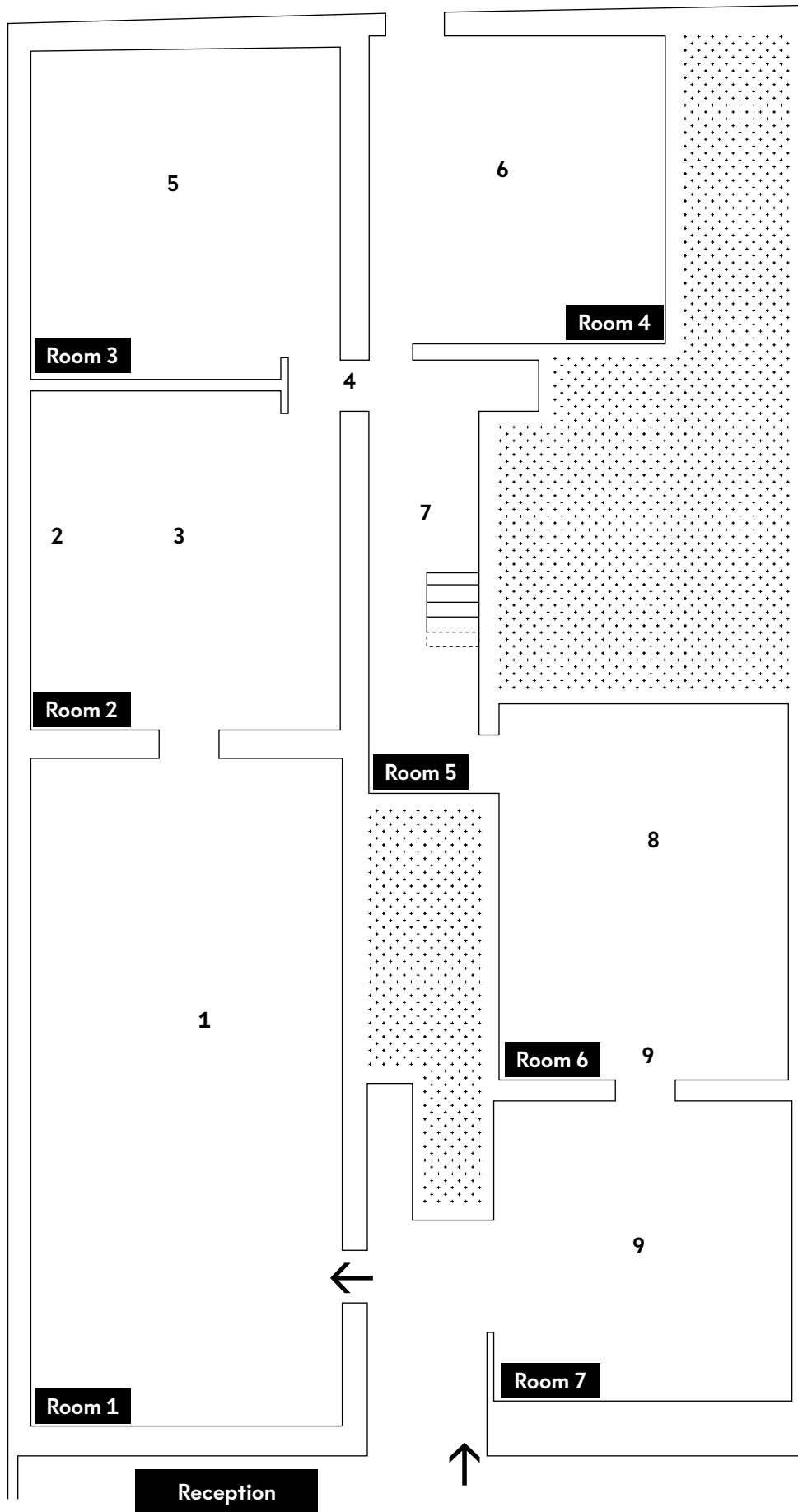
Room 6

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



Diana Policarpo

Les filets d'hyphes

Les filets d'hyphes (Nets of Hyphae) interweaves several stories and representations linked to the use of plants, fungi and bacteria by women and minorities, as a form of knowledge giving access to one's own body, at the edge of modern medicine. The title of the exhibition *Les filets d'hyphes* refers to the filaments that connect mushrooms underground and ensure their growth. With a collection of videos, sound pieces and silkscreen prints on fabric, Diana Policarpo explores the history of *Claviceps purpurea*, also known as ergot of rye, a fungus that lives as a parasite on grasses, and was the cause of St. Anthony's Fire disease in the Middle Ages. Ingestion of this fungus, present in the rye used for making bread, provoked burns and hallucinations.

curators : Elfi Turpin et Filipa Oliveira

Biography

Diana Policarpo was born in Lisbon in 1986. She lives and works between London and Lisbon.

Diana Policarpo is a visual artist and composer. Her approach abolishes the boundaries between the visual and sound arts, mixing drawing, scoring, sculpture, acoustic composition, performance, and sound installation. She studied at ESAD (2004-2008) and the Conservatório de Música do Porto (1999-2002) in Portugal, and graduated from Goldsmiths College in the United Kingdom in 2013.

Diana Policarpo has presented solo exhibitions abroad: the Kunsthall Trondheim and the Galeria Municipal do Porto (2021); Centro de Artes Visuais, Coimbra and Lehmann + Silva Gallery, Porto (2020); gnration, Braga (2019); Belo Campo / Galeria Francisco Fino, Lisbon (2018); Kunstverein Leipzig (2017); IAb - Artists Unlimited, Bielefeld (2016); Kunsthalle Baden-Baden, Germany (2014), and xero, kline & coma, London (2015).

Her work is currently being presented in Venice, as part of the exhibition series "The Soul Expanding Ocean" at Ocean Space, organised by curator Chus Martínez, in partnership with TBA21—Academy.

Diana Policarpo is represented by Lehmann + Silva Gallery in Porto.

Exhibition partners

This exhibition was conceived in partnership with Anozero'21-22 — Coimbra Biennial of Contemporary Art (Portugal), whose curators are Elfi Tuprin, Director of the CRAC Alsace, and Filipa Oliveira, artistic director of Casa da Cerca in Almada, Portugal.

Diana Policarpo's installation was previously presented at the Kunsthall Trondheim and at the Galeria Municipal do Porto, which co-produced it (curator Steffi Hessler).

This exhibition is also supported by the Calouste Gulbenkian Foundation - Delegation in France, which co-financed it as part of the *GULBENKIAN EXHIBITIONS* programme to support Portuguese art within French art institutions.

Les filets d'hyphes

Ergot of rye was traditionally used in small doses by women to facilitate childbirth or abortions, or to treat post-partum bleeding. This curative knowledge practiced by healers and midwives was broadly wiped out by the hegemonic narratives produced by modern science, making way for obstetric medicine as a patriarchal tool for the control and reproduction of bodies. Albert Hoffmann's discovery of LSD in the 1930s and the synthesis of ergot in the laboratory ended up rendering invisible a completely different epistemology, the oral history not only of the transformation and alchemical processes of this parasite, but also of interspecies relations that feminist activists are attempting to find again and revive in artisanal workshops dedicated to biohacking and DIY gynaecology.

The exhibition *Les filets d'hyphes* (Nets of Hyphae) by Diana Policarpo is an extension - a parasite! - of the 4th Coimbra Biennial 2021-2022, untitled, *Meia-Noite* (Midnight) et presented as part of the France-Portugal Season. The guest curators, Filipa Oliveira and Elfi Turpin, view night as a territory of investigation, a space of fluidity, a metaphysical space, a place open to other possibilities of vision, knowledge and interaction, open to other bodies. They were inspired by a colony of bats living in the Biblioteca Joanina in Coimbra.



Capture of video *Cyanovan*, 2020 © Diana Policarpo
Collaboration with Paula Pin, HD video,color, sound, 10'56''(loop)
Video post-production: Mariana Silva
© Diana Policarpo



View of the exhibition *Nets of Hyphae*, Galeria Municipal do Porto
Photo : Dinis Santos

Les filets d'hyphe

This 18th-century library—a treasure of the University of Coimbra—was erected as an imperialist gesture aiming to encapsulate European knowledge and support the colonial project. This fortress of knowledge (and power) is also the refuge of a small colony of nocturnal animals: bats, which found an ideal habitat in the library's ecological conditions. The insects and worms that live in the 55,000 books feed the bats, while the nocturnal silence gives them unlimited freedom. Night is when they come out of their hiding place and get work, hunting bibliophile insects and protecting the books from a slow destruction. It is in this ecology of thought that this biennial and the exhibition *Les filets d'hyphe* are situated.



Captures of the video *Oracle*, 2020
HD video, color, no sound, 10' (loop), video post-production: Rúben Santiago
© Diana Polcarpo



Captures of the video *Infectedear*, 2020
Digital animation video, color, no sound, 8' (loop)
VFX: João Cáceres Costa
© Diana Polcarpo

Plans and legends

1^{er} étage

1 *The Oracle*, 2020

HD video, color, no sound, 10' (loop)

Video post-production: Rúben

Santiago

2 *Cyanovan*, 2020

Collaboration with Paula Pin

HD video,color, sound, 10'56''(loop)

Video post-production: Mariana Silva

3 *Infected Ear*, 2020

Digital animation video,color, no
sound, 8' (loop)

VFX: João Cáceres Costa

4 *Bodies we Care for I – X*, 2020

Print on fabric, hanging string, metal

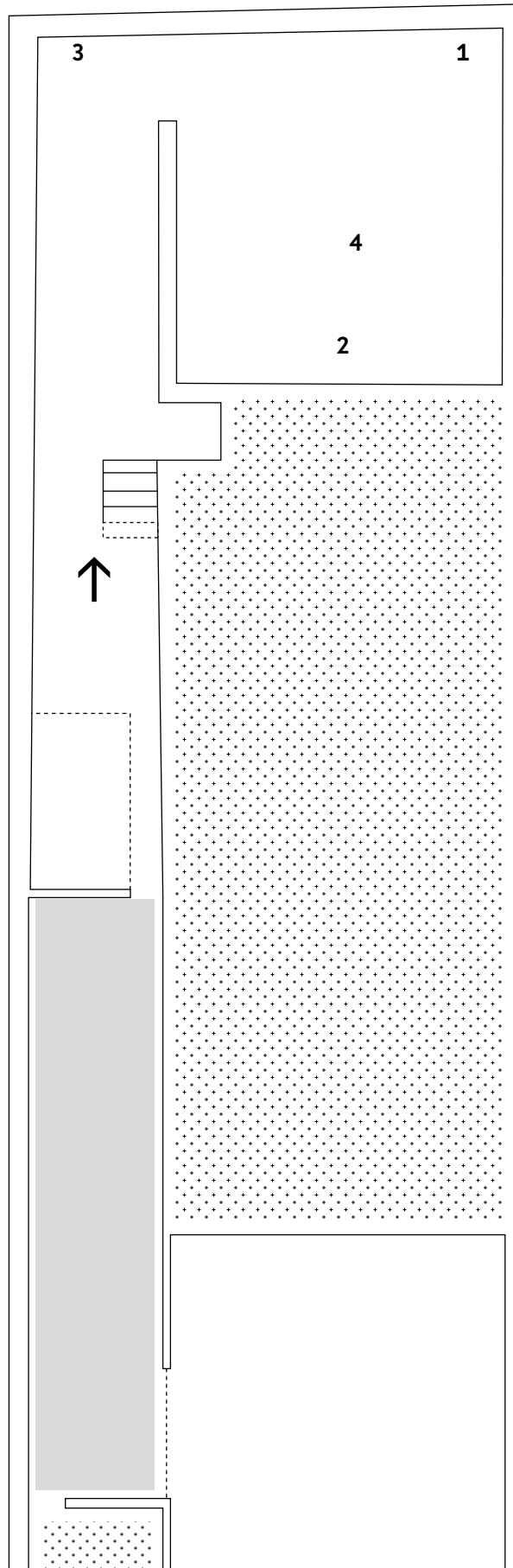
Numbered series 1-10

Dimensions:

150 x 106 cm

Courtesy Lehmann+Silva, Porto,
Portugal

First floor



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, difference games

7-12 years old

Children's discovery book available at reception

- **Playful tours 2pm to 3pm** school holidays
every Friday from 15 July to 26 August
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** school holidays
Mond. Wed. and Thurs. on school holidays from 4pm to 4:15pm
- **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 MOCO. 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.

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instagram: @crac.occitanie
twitter: @crac_occitanie

Cover captions:

Pauline Curnier Jardin, *Grotta Profunda*
Approfondita, 2017. Installation, HD-Video, colour and b/w, sound, granulate, foam. Installation view
Viva Arte Viva, Arsenale, 57th Biennale di Venezia.
Courtesy of the artist and Ellen de Bruijne Projects,
Photo © Daniele Zoico
Diana Policarpo, *Bodies we Care for I – X*, 2020
Print on fabric, hanging string, metal, Numbered series 1-10, Dimensions : 150 x 106 cm. View of the exhibition
Nets of Hyphae, Galeria Municipal do Porto. Photo : Dinis Santos

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Professional partners



Exhibition partner of Diana Policarpo's exhibition

Anozerø'21-22
Bienal de Coimbra
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Tout
La Culture.



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Also to be seen at Mrac Occitanie in Sérignan

until 25 september 2022

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Nathalie du Pasquier

Curator: Luca Lo Pinto

Exhibition in co-production with the Macro of Rome

until 8 January 2023

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centre régional d'art contemporain

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