

Jimmy Robert

*Appui, tendu,
renversé*



curator: Marie Cozette

Antoine Renard

Pharmakon



curator: Marie Cozette

from 9 October 2021 to 6 February 2022
Press preview and opening
Friday 8 October 2021

Table of contents

Jimmy Robert, <i>Appui, tendu, renversé</i>	3
Biography of the artist	5
Press photographs	6
 Antoine Renard, <i>Pharmakon</i>	 10
Biography of the artist	12
The Occitanie-Médicis prize	13
Press photographs	14
 The Crac Occitanie	 16
Support from Occitanie / Pyrénées- Méditerranée Region promoting contemporary art	18
Practical information	19

Jimmy Robert

Appui, tendu, renversé

Appui, tendu, renversé by Jimmy Robert (born 1975 in Saint Claude, Guadeloupe) is the first exhibition of this size dedicated to the artist in France.

The fruit of a coproduction with Nottingham Contemporary in the UK and the Museion in Bolzano, Italy, it looks back at more than twenty years of work.

In seven rooms on the ground floor, Jimmy Robert's exhibition offers a broad overview of the artist's career since 2001, assembling a large collection of photographs, videos, sculptures, texts and works on paper, often presented in the form of installations combining these different mediums. In a novel, nonlinear way, the exhibition establishes a dialogue between the works, which are sometimes far apart in time, giving visitors the possibility of an augmented, updated reading of the artist's practice.

Since the early 2000s, Jimmy Robert has been placing the identity and representation of the black body at the centre of his approach, more broadly exploring questions having to do with the desire, perspective and vulnerability of bodies, sometimes their absence. It is often the body and voice of the artist himself that are presented, in installations mixing writing, poetry, dance, movement and images.

Taking a special interest in paper—which he uses not only as a printing and projection surface, but also as sculptured material—Jimmy Robert cuts, fragments, crumples and unframes his images, and often presents them right on the floor: this was the case for one of his most recent series entitled *Plié* (2020). The body is exposed in its fragility, in the process of bending, crawling or falling.

The photographic installation *Untitled (Ompdrailles)* (2013) presents an image curving on both sides of a pole over which it hangs.

On one side appears a pedestalled bronze sculpture of two wrestlers, about whom it is not known whether the first is preventing or precipitating the fall of the second; the other part of the image reveals Jimmy Robert's collapsed body: it extends the sculpture and gives it a new narrative, one that is less conquering and no doubt more oblique. This turning of the body upside-down is also found in the title of the exhibition, which refers to a gymnastics pose, balancing on the hands.

If it is a question of bodies, it is also a question of dance and movement in the work of Jimmy Robert.

He regularly collaborates with classical ballet or contemporary dancers, while also owning his personal lack of skill. Far more than technique, he is interested in how a body performs in a space and interacts with others. In the video installation entitled *Vanishing Point*, he films a drag queen he met in a Rio cabaret, who is presented in front of the Capanema Palace designed by architect Lucio Costa, typical of the megalopolis's modernist architecture. The dancer's body and hair cause the surrounding space to resonate differently, literally driving it wild.

In interviews, Jimmy Robert often makes reference to clubs, spaces in which everyone performs, flirts, dances with varying degrees of ability, watches and is watched, invents a type for themselves and constantly positions themselves in relation to others, to music, to light. It is also this kind of space and this play between bodies that inform his artistic practice, as do more learned references to minimal and conceptual art, which particularly inspire him.

Throughout the exhibition, and more broadly in Jimmy Robert's practice, one finds a number of references to other artists, through various forms of appropriation, copying and citation: they place the figure of the author in a state of crisis, while offering a polyphonic composition. Thus Jimmy Robert converses with Yoko Ono, Yvonne Rainer, Marguerite Duras and Marcel Duchamp, but also with more discreet artists like Brazilian poet Ana Cristina César, and with visual artists who have made disappearance and withdrawal an artform in its own right.

This is the case for Surinamese artist Stanley Broun, famous for having systematically rejected the reproduction of his works in images, or Dutch artist Bas Jan Ader, who died prematurely during a sea crossing conceived as a work of art.

Jimmy Robert sketches his own radial genealogy in time, and offers other convergence lines capable of deviating from known trajectories, while building a resolutely subjective and private friendship policy. Behind the masking, covering and disappearance games the artist plays, it is a veritable erotic of materials and surfaces that shows up everywhere. Fabric, leather, wood, the quality of papers used are all skins and tactile surfaces that summon the sense of touch and grab visual attention.

Marie Cozette

Exhibition partners

The exhibition *Appui, tendu, renversé* is the product of a partnership between three institutions: Nottingham Contemporary in Nottingham, Museion in Bolzano and the Crac Occitanie in Sète.

The first stage of the project was presented at Nottingham Contemporary from 26 September 2020 to 18 April 2021 (curated by Nicole Yip), and the second stage was shown at Museion in Bolzano from 28 May to 29 August 2021 (curated by Bart van der Heide and Frida Carazzato).

Jimmy Robert

Jimmy Robert was born in 1975 in Guadeloupe. He studied at Goldsmiths College in London and the Rijksakademie in Amsterdam. He lives and works in Berlin, where he also teaches at UDK / University of the Arts.

Jimmy Robert is represented by Tanya Leighton Gallery, Berlin, and by Stigter van Doesburg gallery, Amsterdam.

Solo Exhibitions and Commissioned Performances

(Selection 2011-2021)

- 2021 *Technique et Sentiment*, Tanya Leighton gallery, Berlin (AL)
Tobacco Flower, The Hunterian, Glasgow International, Glasgow (GB)
Mirror Language, Museion, Bolzano (IT)
- 2020 *Akimbo*, Nottingham Contemporary, Nottingham (GB)
Plié, Leopold-Hoesch-Museum, Düren (2020) (DE)
- 2019 *Old masters*, David Roberts Art Foundation, London (GB)
Joie Noire, KW Institute for Contemporary Art, Berlin (DE)
- 2018 *Many shades of brown*, Stieger van Doesburg gallery, Amsterdam (NL)
- 2017 *Imitation of Lives, Performa 17*, The Glass House, New Canaan, Connecticut (US)
European Portraits, PEER, London (GB)
Wanna talk about reading?, Western Front, Vancouver (CA)
- 2016 *Descendances du nu*, CAC - La Synagogue De Delme, (FR)
- 2015 *Abolibibelo*, Migros Museum für Gegenwartskunst, Zurich (DE)
A Clean Line that Starts from the Shoulder, Museum M, Leuven, Belgium (BE)
It's not lame... it's Lamé, Tanya Leighton gallery, Berlin (DE)
Textile languages, Thalie Art Project, Brussels (BE)
- 2013 *Draw the Line*, The Power Plant, Toronto (CA)
F230 Rose Dragée, Stigter van Doesburg, gallery Amsterdam (NL)
Made to Measure, 1857, Oslo (CA)
- 2012 *Vis-à-vis*, Museum of Contemporary Art Chicago (US)
Under the Influence: Marguerite Duras and Jimmy Robert, Picture This, Bristol (GB)
Langue matérielle, Jeu de Paume, Paris (FR)
Lemon Rose (in collaboration with Ian White), Jeu de Paume, Paris (FR)
- 2011 *Counter-relief* (in collaboration with Maria Hassabi), CCS Bard, New York (US)

Group Exhibitions

(Selection 2018-2021)

- 2021 *Balade Charlottenburg*, multiple venues, Delphi cinema, Berlin (DE)
Wild Frictions, CAC Cincinnati et Kunstraum Kreuzberg, Berlin (DE)
Crocodile Cradle, PEER, London (GB)
- 2020 *Studio Berlin*, Boros Foundation - Berghain, Berlin (DE)
OF REFRAINS AND LIMINAL SPACES, Suprainfinit, Bucharest (RO)
Sâr Dubnotal, CAC Brétigny, Brétigny-sur-Orge, France (FR)
Duro Olowu: Seeing Chicago, Chicago Museum of Contemporary Art, Chicago (US)
- 2019 *... and other such stories*, Chicago Architecture Biennale, Chicago (US)
Displacement and Togetherness, Cultuurcentrum Strombeek, Grimbergen (BE)
Stars are Closer and Clouds are Nutritious Under Golden Trees, MMAG Foundation, Amman (JO)
Hybrid Sculptures, Stedelijk Museum, Amsterdam (NL)
Tender Buttons, Künstlerhaus Bremen (DE)
Relational Undercurrents: Contemporary Art of the Caribbean Archipelago, Portland Museum of Art, Oregon (US)
- 2018 *Relational Undercurrents: Contemporary Art of the Caribbean Archipelago*, Patricia & Phillip Frost Art Museum, Miami (US)
Picture Fiction: Kenneth Josephson and Contemporary Photography, Chicago Museum of Contemporary Art, Chicago (US)
A Strong Desire, PS120, Berlin (DE)
Prosecure my Posture, Garage, Rotterdam (NL)
Nothing Will Be As Before, Tanya Leighton gallery, Berlin (DE)
Any Frame is a Thrown Voice, Camden Arts Centre, London (GB)
Relational Undercurrents: Contemporary Art of the Caribbean Archipelago, The Miriam & Ira D. Wallach Art Gallery, Columbia University, New York (US)

Public Collections

Frac Grand Large — Hauts-des-France, Dunkerque (FR)
Centre National des Arts Plastiques, Paris (FR)
Stedelijk Museum, Amsterdam (NL)
MCA Chicago (US)
Frac — Ile-de-France, Paris (FR)
Museum of Modern Art, Warsaw (PL)
LACMA, Los Angeles (US)
Walker Art Center, Minneapolis (US)
The Hunterian, Glasgow (GB)



1

1. Jimmy Robert, *Untitled (Ompdrailles)*, 2013.
Archival inkjet print. Dimensions : 110 x 150 cm. Courtesy of the artist; Stitger Van Doesburg gallery, Amsterdam; and Tanya Leighton gallery, Berlin.



2



3



4

2, 3. Jimmy Robert, *Untitled (Plié II)*, 2020.
Archival inkjet print, satin ribbon, wood veneer and wooden pedestal. Print size: 110 × 150 cm. Pedestal size: 200 × 200 cm.
Installation view *À propos Papier : Jimmy Robert - Plié*, Leopold-Hoesch-Museum, Düren, 2020. Photography : Peter Hinschläger. Courtesy of the artist; Stitger Van Doesburg gallery, Amsterdam; and Tanya Leighton gallery, Berlin.

4. Jimmy Robert, installation view, *À propos Papier Jimmy Robert - Plié* Leopold-Hoesch-Museum, Düren, 2020.
Photography : Peter Hinschläger. Courtesy of the artist; Stitger Van Doesburg gallery, Amsterdam; and Tanya Leighton gallery, Berlin.



5

5. Jimmy Robert *Untitled (wall)*, 2015.

Archival inkjet print, beech wood rod, masking tape.

Dimensions 94 1/2 x 59 3/4 in (print), 163 x 59 3/4 in (installation).

Installation view *It's not lame...it's lamé*, Tanya Leighton gallery, Berlin 2015.

Courtesy of the artist; Stitger Van Doesburg gallery, Amsterdam; and Tanya Leighton gallery, Berlin.



6

6. Jimmy Robert, *Silk*, 2015.
 Print on silk. Dimensions : 63 x 47 1/4 in
 Installation view, *Une ligne épurée qui part de l'épaule*, M Museum, Leuven,
 Belgium, 2015. Photography : Dirk Pauwels. Courtesy of the artist; Stitger Van
 Doesburg gallery, Amsterdam; and Tanya Leighton gallery, Berlin.

Antoine Renard

Pharmakon

The exhibition *Pharmakon* presents new works by Antoine Renard, created following his residency at the Villa Médicis in 2019. In Rome, he was able to conduct various researches into scent, conceived as a medium of memory, identity, and the psyche.

Drawing from the cultural heritage of Rome and the Mediterranean, Antoine Renard based his work on ancient and Christian cultures that have a broad experience of scent in their relationship with mysticism, the body, and healing.

This research in Italy was preceded by several trips to the Peruvian Amazon between 2018 and 2020, during which Antoine Renard studied various healing rituals practiced on adolescents and adults with severe addictions. In that context, he discovered the importance of scents in those therapies, especially for *perfumeros*, healers who develop olfactory healing practices.

For over ten years, Antoine Renard has been developing unique work in sculpture, installation and video, exploring what lies in the shadows, lurking in the recesses of the subconscious, where he deconstructs and closely examines the mechanics of fear and anxiety, which sometimes permeate our relationship to reality to the point of transgression.

Although he uses the latest technologies and high-tech digital imagery, this is often in order to adulterate them, to twist the way they are used, to push error potential and machine deviance to the limit.

For the exhibition at the Crac Occitanie, Antoine Renard developed a set of works conceived from raw material samplings and empirical observations conducted during his

research. Subjected to techno-chemical processes, these materials have been reinterpreted and reformulated in the form of videos, sounds, sculptures and scents. Creating a porous environment, where chemical, digital and psychological elements meet, the artist opens avenues for dialogue between thought currents that are dear to him, such as veganism, mystical theology, structuralism, and scientific logic.

In the first room, an installation of LED screens shows videos of medicinal flowers and plants filmed very close-up, plunging the viewer into a stream of forms, colours and lights. The extreme digital precision—oscillating between clarity, plays with soft focus, and alterations in the film's source code—produces an image verging on abstraction. In the same room, a soundtrack plays a composition altered through the digital transcription of the smell of myrrh. The incense spreads its curative properties in the form of sound, infiltrating the structure with the initial recording and soaking the visitor in an atmosphere that is both lyrical and concrete, and vaguely religious.

Facing this installation, Antoine Renard has created a series of aluminium wall sculptures derived from a 3D scan of a young child. Cut up and manually reassembled, these representations of the digital child are a cross between the Christ angel, the voodoo doll and the modern clone. They do not dispose of any misfires from the production process, any of the scanning or printing imperfections, generating the feeling of a digital hologram petrified in and by metal. These sculptures are part of the artist's broader reflection on the importance of screens and images and their involvement in our individual construction. Each sculpture looks like an ex-voto or talisman whose body is fragmented, and at the same time it gives off a scent, or rather a smoke, which the artist specially designed for the exhibition in the form of a burning-paste made from various plants and resins. Here the works are presented as screens whose medium is not light but smoke, and like the video installation, they act through permeation and are capable of sparking memories, a private and distant link with each person's past and/or present

In the second room of the exhibition, Antoine Renard presents a series of structures made of wooden boards and melted wax, loosely inspired by geometric principles linked to the body, those which regulate the sacred architecture of temples and other places of worship. Scented, unstable and fragile, these micro-architectures that resemble modernist

church candles stand like psychological constructs, midway between construction and deconstruction, a kind of solidified, glazed, dripping ruins fluctuating according to the ambient temperature. They reflect the artist's interest in the link between scent, architecture and memory.

Speaking of his research at the Villa Médicis, he said: "I've understood that at the psychological level, a scent is at once a place, a moment and a history imprinted on our consciousness. Like the gardens of the Villa Médicis, which are themselves a manifestation of the villa's memory, I understood that scent does not represent a present or past moment. It is the very architecture of that moment experienced from the inside."

The exhibition's title *Pharmakon* borrows from the Greek term that means both "remedy" and "poison". Contemporary philosopher Bernard Stiegler has also explored this notion, linking it with digital technologies, which act upon our lives like powers that are both destructive and liberating.

As Antoine Renard explained: "Faced with the way the body politic, screen-based surveillance technology and the healthcare industry are currently coming together, it seems like there is an urgent need to reconsider these very problems and tools from perspectives that are detached from the imperatives of industry and the market economy, to place the body back at the centre of an ecology of virtue systems, and thus turn poison into remedy."

Marie Cozette

Exhibition partners

The exhibition *Pharmakon* was produced in partnership with the French Academy in Rome in the context of the Occitanie-Médicis prize.

Antoine Renard received assistance from the Cnap for his research (artistic project support). The scents designed in the exhibition were created in collaboration with the Master of the École Supérieure du Parfum in Paris (Tonka class of 2022).

The artist wishes to thank Sister Marie-Noëlle and the community of the Emmanuel of the Trinité-des-Monts in Rome for their support.

Antoine Renard

Antoine Renard was born in 1984 in Paris. He graduated from ENSA Dijon in 2008. He lived in Berlin from 2008 to 2017, where he co-directed the independent space Center. Since 2017, he has been working between Paris and Lourdes, where he grew up.

In 2020, he was awarded the SACRe PSL doctoral grant with the École nationale supérieure des beaux-arts in Paris, where he wrote a thesis on the materialities of scent and olfaction as an extended field of sculpture, with Pascal Rousseau as his thesis supervisor.

Antoine Renard is represented by Galerie Nathalie Obadia in Paris.

Solo and duo exhibitions

- 2021 *Amnésia*, Nathalie Obadia Gallery, Paris (FR)
- 2019 *Geometries of -l-o-v-e*, Very, Berlin (DE)
ALTAR, Artemis Fontana Gallery, Paris (FR)
- 2018 *Cats in the city*, Komplot, Brussels (BE)
- 2017 *Red Lines*, Ferdinand Baumann Gallery, Praha (CZ)
1999 Macelleria Antonio Miranda, Milan (IT)
Resource Operation (part II), In-Extenso, Clermont-Ferrand (FR)
- 2016 *Resource Operation (Part I) "The monk's corridor"*, Tlön, Nevers (FR)
Peripheral Healing, Komplot, Brussels (BE)
Black dance, Chez Valentin Gallery, Paris (FR)
I spell it Nature DIESEL, Liège (BE)
- 2015 *Ivana Basic*, Antoine Renard, Gillmeier Rech Gallery, Berlin (DE)
1 Lunatic 1 Ice Pick, L'Atelier-ksr, Berlin (DE)
- 2014 *pro.age*, STORE contemporary, Dresden (DE)

Residencies, Awards and Grants

- 2020 Bourse SACRe PSL, École beaux arts de Paris (FR)
- 2019 The Occitanie-Médicis prize (FR/IT)
Bourse CNAP (financial support for the artistic project) (FR)
Cité Internationale des arts, Paris (FR)
- 2018 Residence Cheval Noir (with Komplot), Brussels (BE)
- 2017 Residence Goethe Institut, Prague (CZ)
- 2016 Siliqoon Labs, Sandra Natali/MAMbo artists' space, Bologna (IT)
- 2013 La Grande Ourse, Contemporary Art Center Parc-St-Leger, Pougues-les-Eaux (FR)
- 2011 CAMPUS, Espai cultural Caja Madrid, Barcelone (ES)
Residence OFAJ GRANT, Fugitif, Leipzig (DE)

Public collection

- Frac Aquitaine (FR)
- Collection Uhoda (BE)
- La space collection (BE)

The Occitanie-Médicis prize

What is the Occitanie-Médicis prize ?

The Occitanie-Médicis prize was established in the Région Occitanie in 2018 in close collaboration with the French Academy in Rome — Villa Médicis. Its aim is to discover, support and promote Occitanie's emerging talents on the international scene.

For four years, the prize has been the subject of a call for submissions, and the winner is selected by a jury of international experts based on a project proposed for the Villa Médicis.

After Abdelkader Benchamma in 2018, Antoine Renard was the second winner of the prize in 2019.

Antoine Renard talks about his residency in Rome

"The project I developed at the Villa Médicis is a study on ritualised scent practices, in the context of the stratified and juxtaposed layers of ancient, Christian and contemporary Rome. For three months, I worked on collecting raw material in the form of texts, video images, plants, incense, and scents.

I explored the city, its gardens, its churches, its temple ruins, and its many perfumeries. I met personalities linked to the culture of monastic pharmacopoeia, and actors of the historical and contemporary cosmetics industry. I also travelled through the countryside in search of the sites that certain famous and sacred scents come from, some of which are foul-smelling, holy or they disappeared long ago. I visited the sage gardens in Pisa, met herbalists in Florence, sniffed at the dusty ossuaries of Naples, the sulfurated waters characteristic of the thermae of Padua, smelled the roses and mothballs in the Padre Pio hospital in San Giovanni Rotondo... These visits enabled me to generate an approach to scents in direct connection with the territory, its inhabitants, and its architecture. I understood that at the psychological level, a scent is at once a place, a moment, and a history imprinted on our consciousness."



1



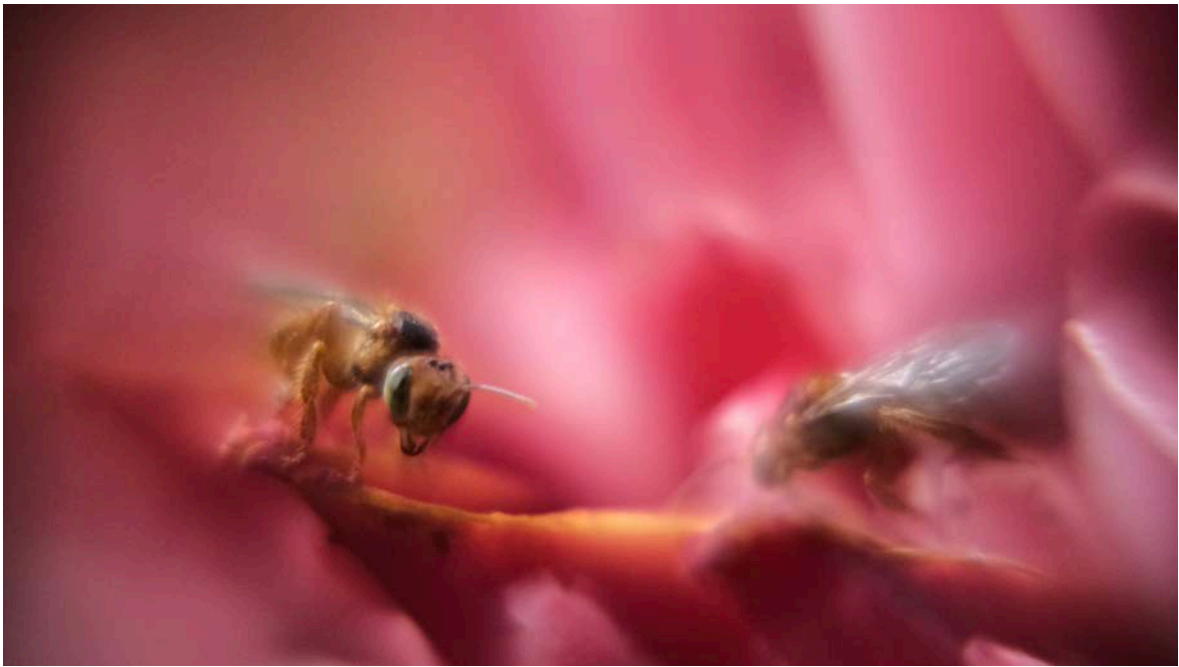
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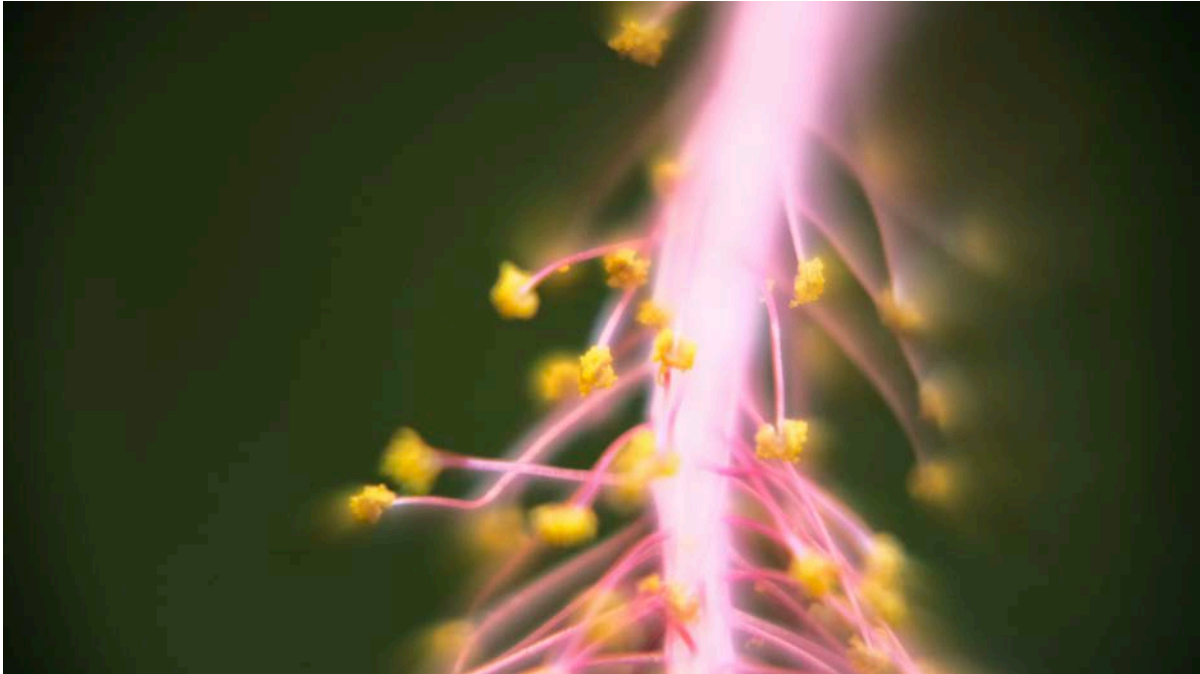
3

1. & 2. Antoine Renard, *Untitled (Olfarchitecture study 02)*, 2020.
Wood, wax, fragrances (laurel, thym, orange, myrtle) on metal base.
Dimensions : 25.6 x 31.5 x 27.56 in. Exhibition view at Galleria Mario Iannelli, Rome.
Courtesy Antoine Renard and Galleria Mario Iannelli, Rome.

3. Antoine Renard, *Interfaith rack IX*, 2017.
Metal, wax candle and print on paper. Dimensions : 98.43 x 98.43 x 98.43 in.
Exhibition view at Marselleria, Milan. Photo: Siliqoon. Courtesy Antoine Renard,
Libby Rothfeld and Siliqoon.



4



5

4, 5. Antoine Renard, *Untitled*, 2021.
Video study for *Pharmakon*. Courtesy Antoine Renard.

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 Crac,
projection presented during the exhibition *The first image*, 2009.
Photographer: Marc Damage
© Crac Occitanie.

Support from Occitanie / Pyrénées-Méditerranée Region promoting contemporary art

In 2016, the Occitanie / Pyrénées-Méditerranée Region began redefining its cultural policy in order to bring concrete solutions to artists, curators and cultural sites.

It is offering regional aid in all art and culture sectors: performing arts, visual arts, creative and cultural industries, heritage, languages, and regional cultures. Its action is aimed at reinforcing the equality between citizens and between territories.

In the field of contemporary art, the Region is making a concerted effort to enable artists and art-lovers to meet under optimal conditions. Occitanie's contemporary art landscape is an extremely rich and dynamic creative territory. The Region is very keen to support artists and the places in which art is created and circulated, and to bring contemporary art as close as possible to every resident.

The Occitanie Region manages and supports key contemporary art sites:

In addition to the Crac Occitanie in Sète, the Region is also responsible for the development of the Musée Régional d'Art Contemporain (Mrac) in Sérignan. Thanks to investment by the Region, the Mrac now has an 3200-square-metre exhibition surface, dedicated to permanent collections and temporary exhibitions.

As a founding member of several renowned public establishments, the Region makes a strong contribution to raising the standing of sites in Occitanie: like the Musée d'art moderne de Céret, the Musée Soulages in Rodez, the Musée Cèrès Franco in Montolieu, Les Abattoirs, and the Fonds régional d'art contemporain Occitanie Montpellier.

Finally, the Occitanie Region supports the circulation of contemporary art throughout its territory, in association with public and private partners like the Maison des Arts Georges Pompidou (art centre in Cajarc), the BBB Centre d'art in Toulouse, Le LAIT (Laboratoire Artistique International du Tarn) in Albi, the Carré d'Art in Nîmes, and the galleries AL/MA, Chantiers Boîte Noire, Aperto and Iconoscope in Montpellier, Le Vallon du Villaret in Bagnols-les-Bains, Le LAC in Sigean, Lieu-Commun in Toulouse, and l'Atelier Blanc in Aveyron.

The Region also directly supports art production on its territory

The Region is very involved in supporting visual artists, providing art production assistance. It gives special attention to artist residencies in rural areas (like Maisons Daura, Les Ateliers des Arques on the Lot, Caza d'Oro in Ariège, and Lumière d'encre in Céret).

It also supports artist mobility, thus contributing to the recognition of their work at the national and international levels. The Prix Occitanie- Médicis, created in 2018, is one of the jewels of this support. Dedicated to young artists, every year its aim is to discover, promote and support Occitanie's emerging talent on the international scene, thanks to close collaboration with the prestigious Villa Medici in Rome.

Press contact

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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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crac@laregion.fr

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instagram: @crac.occitanie
twitter: @crac_occitanie

Légendes couverture :

Jimmy Robert *Untitled (Ompdrailles)*, 2013. Archival inkjet print, turned oak 56 3/4 x 38 1/4 x 4 in
Installation view, *AMIA Photo Prize Exhibition 2016*, Art Gallery of Ontario, Canada. 2017
Photography: Dean Tomlinson
Courtesy of the artist, Stigter Van Doesburg gallery, Amsterdam, and Tanya Leighton gallery, Berlin

Antoine Renard *Untitled (Olfarchitecture study 02)*, 2020. Wood, wax, fragrances (laurel, thym, orange, myrtle) on metal base. Dimensions: 25.6 x 31.5 x 27.56 in.
Exhibition view at Galleria Mario Iannelli, Rome.
Courtesy Antoine Renard and Galleria Mario Iannelli, Rome.

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From 09 october 2021 to 20 march 2022, press preview and opening:
Saturday 9 October 2021

centre régional d'art contemporain crac.laregion.fr
26 quai Aspirant Herber
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The Centre Régional d'Art Contemporain is managed by the Région Occitanie / Pyrénées-Méditerranée. It receives support from the Ministry of Culture and aid from the Occitanie region's prefecture and DRAC.

