

Alexandra Bircken

A–Z



curator: Marie Cozette

Bianca Bondi

Objects as actants



curator: Marie Cozette

from 12 March to 22 May 2022
Press preview and opening
Friday 11 March 2022

Sommaire

Alexandra Bircken, <i>A—Z</i>	3
About the artist	5
Press photographs	6
 Bianca Bondi, <i>Objects as actants</i>	 11
About the artist	13
Press photographs	14
 The Crac Occitanie	 18
Visitor services	19
Support from Occitanie / Pyrénées- Méditerranée Region promoting contemporary art	21
Practical information	22

Alexandra Bircken

A—Z

The body and its different skins are at the heart of Alexandra Bircken's sculptural and textile practice. Alongside her textile works, in which sewing, tearing, knitting, knotting and assemblage gestures predominate, Alexandra Bircken produces sculptures out of objects like motorcycles or mechanical parts: these are severed, cut and reassembled to better lay bare objects often associated with all-powerful masculinity. The artist also questions the relationship of bodies with machines, both the power that these give to human beings and the vulnerable position in which these place them.

Conceived in close collaboration with the Museum Brandhorst in Munich and its curator Monika Bayer-Wermuth, the exhibition A—Z is presented as a sculptural vocabulary assembling more than sixty works, grouped according to formal and thematic similarities. For over 20 years, certain gestures and motifs have been regularly reappearing in the work of Alexandra Bircken. The exhibition presents the threads that have been running through it since the early 2000s.

The question of the body, in its most fragile and vulnerable aspects, is at the heart of Alexandra Bircken's practice. Her sculptures are subject to incisions, gashes and cuts, just as they are repaired, enhanced and transformed by other gestures like sewing, suture, and the addition of prostheses.

The artist sometimes intimately links industrial objects with organic and natural elements: hair rigs out a leather suit; tree branches are dressed in jumpers.

These combinations of heterogeneous elements produce objects that are surreal and strange, familiar and alien, as if at the intersection of several worlds.

Alexandra Bircken conducts a veritable autopsy of objects like motorcycles, firearms and children's toys, all mechanical extensions of our bodies, which are sawn in two, offering a glimpse of their insides.

She recognises having always wanted to understand what was inside, in order to know "how it works".

By disembowelling objects as powerful as motorcycles and firearms, the artist annihilates them, while recharging them with a new symbolic function.

Although Alexandra Bircken's work deals with injury and disability, she nonetheless suggests possible forms of reparation.

Holes, voids, discontinuities, prostheses and dislocations enable the emergence of new meanings, and new ways of viewing our bodies in their connections with others and the outer world.

It is from this perspective that the artist is interested in the body's different shells, like skin, clothing and architecture, which are all interfaces that protect or constrain, connect or separate, that determine how we see the outside and how we are perceived.

The fabrics, leathers, nylon and knitting found in many works all act as membranes. The used leather biker suits, presented cut open and attached to the wall, are made of animal skin. It seems that the best way to protect yourself against accidents is to cover yourself in the skin of another animal.

Alexandra Bircken has always been fascinated by the ability of clothing to transform us and change our appearances which enables us to play and perform different positions in life. This approach to radically fluid, mutating, un-hierarchical identity is at the centre of her practice.

The artist eludes established categories and dualisms. Hard and soft, inside and outside, heavy and light merge by overlapping, interweaving and mutating in a kind of mechanics of fluids that makes the exhibition site itself into an organism of which each work is a component. The works themselves are different bodies merging the natural and artificial, a set of organs held together by threads, knots, connections, synapses, nerves or guts.

The 2017 work entitled *Origin of the World* consists of a glass box that contains a placenta in a preservative liquid. It

is the placenta the artist preserved after the birth of her daughter in 2011. This piece by itself condenses a number of themes found in Alexandra Bircken's work: skin, tissue, the thread, the envelope, the shelter, the relationship between outside and inside, the woman's body as the ultimate place of production and creation. The placenta is asserted as the quintessential place of entanglement, of interconnection, of the production of links and relations, where entities that are different but respectful of one another coexist, in the deepest intimacy.

Marie Cozette

Exhibition partners

The exhibition A—Z by Alexandra Bircken was conceived in collaboration with the Museum Brandhorst in Munich, where the exhibition was presented from 28 July 2021 to 16 January 2022 (curator Monika Bayer-Wermuth).

About the artist

Alexandra Bircken was born in Cologne in 1967. She lives and works in Berlin and Munich, Germany.

She grew up in the Black Forest before moving to an industrial town in North Rhine-Westphalia. In high school she established foundational, lasting friendships with Lutz Huelle, who became a designer, and Wolfgang Tillmans, who is now an internationally recognised photographer. All three of them loved visual culture that thwarted dominant trends. They were fascinated by British pop culture, and fully participated in the post-pop trend of the 1980s, with its music, dress codes and lifestyle.

Alexandra Bircken moved to London in the early 1990s, where she joined the fashion department at the prestigious Central Saint Martins College of Art. It was then a hotspot of creativity where John Galliano, Stella McCartney and Alexander McQueen studied. After graduating in 1995, Alexandra Bircken started her own label and developed an independent fashion career in London, and later in Paris. Returning to Germany in the early 2000s, little by little she turned her back on fashion. Her clothing and accessories increasingly eluded customary categories, becoming fully-fledged works of art. *Berge* is a knitted sculpture created in 2003. In 2004, the artist had her first solo exhibition at BQ in Cologne.

Since then, Alexandra Bircken has taken part in major group exhibitions like *Unmonumental* at the New Museum in New York in 2007, *Sculptural Acts* at Haus der Kunst in Munich in 2011, and *Material Encounters* at the Hepworth Wakefield in England in 2019. Since 2018, she has been teaching sculpture at the Academy of Fine Arts Munich. She is now a major artist in German-speaking countries and in the UK.

The exhibition that the Museum Brandhorst and the Crac Occitanie have jointly dedicated to her offers a chance to see a broad overview of her work in France.

Alexandra Bircken is represented by BQ, Berlin and Herald St, London.

Solo Exhibitions (selection)

- 2021-22 *KINDL Zentrum für zeitgenössische Kunst*, Kesselhaus, Berlin, (DE).
A–Z, Museum Brandhorst, Munich, (DE).
- 2020 *Top Down/Bottom Up*, Fridericianum, Kassel, (DE).
2020, Herald St, London, (UK).
- 2019 *Unruhe*, Secession, Vienna, (AT).
- 2018 *Mammal*, Studio Voltaire, London, (UK).
- 2016 *Parallelgesellschaften, 2016*, K21 Ständehaus, Düsseldorf, (DE).
Stretch, Kunstverein Hannover, (DE) ; Museum Abteiberg, Mönchengladbach, (DE) ; Le Crédac, Ivry-sur-Seine, (FR).
- 2014 *Eskalation*, The Hepworth Wakefield, (UK).
Musée Boijmans Van Beuningen, Rotterdam, (NL).
- 2012 *Hausrat*, Kunstverein Hamburg, Hamburg, (DE).
- 2011 Studio Voltaire, London, (UK).
- 2010 *Blondie*, Kölnischer Kunstverein, Cologne, (DE).
- 2008 Ursula Blickle Stiftung, Kraichtal-Unteröwisheim, (DE).
Units, Docking Station, Stedelijk Museum, Amsterdam, (NL).
- 2006 *Klötze*, BQ, Cologne, (DE).
- 2004 *Alex Bircken*, BQ, Cologne, (DE).

Group Exhibitions (selection)

- 2019 *The Assembled Human*, Museum Folkwang, Essen, (DE).
The Making of Husbands: Christina Ramberg in Dialogue, KW Institute for Contemporary Art, Berlin, (DE).
May You Live In Interesting Times, 58th Venice Biennale, Venice, (IT).
Museum Ludwig, Cologne, (DE).
- 2018 *Self Collection: Bumped Bodies*, Whitechapel Gallery, London, (UK).
- 2016 *Trolleys*, Tramway, Glasgow International Festival, Glasgow, (UK).
- 2015 *Fiber: Sculpture 1960 - Present*, Wexner Center for the Arts, Columbus, (US).
- 2014 *Ökonomie der Aufmerksamkeit*, Kunsthalle, Vienna, (AT).
- 2011 *Skulpturales Handeln*, Haus der Kunst, Munich, (DE).
- 2010 *Undone*, Henry Moore Institute, Leeds (UK).
- 2007 *Unmonumental*, New Museum of Contemporary Art, New York (US).



1

1. RSV4, 2020. Motorcycle, steel, 2 parts: front: 117 x 112 x 77 cm ; rear: 100 x 103 x 57 cm © Alexandra Bircken. Courtesy the artist, BQ, Berlin and Herald St, London. Photo: Roman März.



2



3

2. *Smartie*, 2017. Smart car chassis, wood, metal, peephole, 229,5 x 139,5 x 223 cm
© Alexandra Bircken. Courtesy the artist, BQ, Berlin and Herald St, London.
Photo: Roman März.

3. *Snoopy*, 2014. Motorbike suit, 153 x 161 x 14 cm ©Alexandra Bircken. Courtesy Udo und Anette Brandhorst Collection. Photo: Andy Keate



4

4. *INXS*, 2016. Display mannequin, motorcycle gear, metal buttons, leather, denim, latex, nylon tights, wadding, metal, protective pads, human hair, metal stand, 165,5 x 53 x 26,5 cm. ©Alexandra Bircken. Courtesy Danniel Rangel Collection, Paris.
Photo: Andy Keate



5



6



7

5. *Deine Beine*, 2019. Wood, metal joint, leather, nails, leg of a mannequin, acrylic resin, tea towel, epoxy, acorn, 62 x 58 x 55 cm © Alexandra Bircken. Courtesy the artist, BQ, Berlin and Herald St, London. Photo: Andy Keate.

6. *Origin of the World*, 2017. Human placenta, Kaiserling solution, thread, glass, 24,5 x 19,5 x 6,8 cm © Alexandra Bircken. Courtesy the artist. Photo: Roman März.
7. *Berge*, 2003. Wool, cotton, 29,5 x 55 x 54 cm © Alexandra Bircken. Courtesy Private collection. Photo: Haydar Koyupinar, Bayerische Staatsgemäldesammlungen, Museum Brandhorst, Munich.



8



9

8. *Demolition Ball / Cassius*, 2011. Leather, foam, metal, thread, 170 x 81,5 cm © Alexandra Bircken. Courtesy Collection Dennis Kimmerich. Photo: Thomas Müller, New York.
9. *Black Skin*, 2021. Nylon tights, PVA adhesive, 170 x 220,5 cm © Alexandra Bircken. Courtesy Private Collection. Photo: Andy Keate.



10



11

10. *Warrior*, 2020. Bronze, 2 parts, each 13,5 x 16 x 28,5 cm © Alexandra Bircken. Courtesy Udo und Anette Brandhorst Collection. Photo: Andy Keate.
11. *The Doctor*, 2020. Display mannequin, fabric, wadding, thread, metal, leg prothesis, tree trunk, model boat, metal stand, 183 x 62 x 60 cm © Alexandra Bircken. Courtesy the Hunterian, University of Glasgow, presented through Valeria Napoleone XX Contemporary Art Society. Photo: Andy Keate.



12

12. *Pferdchen*, 2008. Rocking horse, branches, screws, wool, 137 x 88,5 x 36 cm
© Alexandra Bircken Courtesy Kunstpalast, Düsseldorf — on deposit in the
Stadtparkasse Düsseldorf Collection. Photo: Jonas Leihener, Frankfurt am Main

Bianca Bondi

Objects as actants

Between fairytale and apocalypse, Bianca Bondi's installations and sculptures plunge the viewer into a universe both strange and familiar, where past, present and future intermix. As if in a waking dream or inner drift, her works suspend the boundaries between the astral and earthly worlds, realms of the living and the dead, the visible and invisible.

Working in connection to the exhibition site, its aura and its secret archaeology, Bianca Bondi proposes custom-made landscapes for the spaces in which she intervenes. Gardens, fountains and rooms are transfigured by the use of various chemical, climatic, olfactory, sound and light phenomena.

For over a decade, she has been using ephemeral and organic materials like wax, plants, spirulina, spices and especially salt, which has become her material of choice, both for its strong symbolism and its chemical properties. Present in religions as well as in spiritual and pagan practices, it is associated with a protective function, and repels the evil eye. In addition to its sacred dimension, it is also an essential component of body fluids. Paradoxically, salt corrodes, oxidises and permanently alters the objects it covers in Bianca Bondi's installations.

What can seem like a gradual destruction stems rather from a potential for transformation and regeneration. The artist even speaks of an "energy transfer" between the elements. Bianca Bondi's installations themselves undergo a continuous metamorphosis: one sees copper objects becoming covered in bluish stains, animal skeletons invaded by crystals, water that slowly turns from purple to crimson. Likewise, her showcases, which she herself describes as living still lives, consist of skilful amalgamations of found and personal objects, relics, plants, covered in crystals, stains and oxidation. Encapsulated and as if suspended in a frozen time, these micro-landscapes are in fact constantly evolving.

Bianca Bondi masters the alchemy of the materials she uses. She is getting to know them more and more, but for the most part, the organic or inorganic objects she summons have their own life, beyond of all human control. Thus the "actant objects" evoked in the exhibition title—a term borrowed from philosopher Bruno Latour—remind us that every object is a fully-fledged actor of the world, in a political ecology that involves the co-evolution of all beings, human and nonhuman. This is the source of the fundamental unpredictability that is the driving force behind Bianca Bondi's installations: substances parasitise them, and in so doing, establish relations, connect to one another, and create new alliances, with or without us.

Marie Cozette

Exhibition partners

The installation that Bianca Bondi is producing specifically for the first floor of the Crac Occitanie is the fruit of a three-week residency, in partnership with La cité scolaire Paul Valéry in Sète, which is welcoming her in the month of February for a period of creation while immersed in the city.



1

1. *The Daydream*, 2021, *in-situ* installation.
View of the exhibition "The Daydream, Open Space #8", Fondation Louis Vuitton,
Paris, 2021. Photo: Marc Damage. Courtesy the artist and Fondation Louis Vuitton,
Paris.

About the artist

Bianca Bondi was born in 1986 in Johannesburg, South Africa. She lives and works in Paris.

Bianca Bondi was born to a South African mother and an Italian father. Her heart having been set on becoming a pilot since the age of six, she undertakes the equivalent of a BAC in Science while simultaneously studying French and Art in Johannesburg. Following a series of fortuitous events, she pursues her studies at the Wits School of Arts in Johannesburg majoring in Fine Arts, with the intentions of eventually directing a cultural institution.

At the age of nineteen, she travels to Paris intent on seeing her favorite art works in real life.

After meeting the drummer of a French punk band, she decides to stay in France and continue her studies at the École nationale supérieure d'arts de Paris-Cergy. Her passion for physical science and the occult sciences enabling her to conduct experiments, using various techniques, on materials chosen for their potential for transformation or their intrinsic properties; thus developing her research and her formal and material investigations in art. Fascinated by ecology and spiritualism, Bianca Bondi creates multidisciplinary works of a transformative nature, in which the objects' aura is key. Her installations and sculptures highlight the interconnectedness of elements within the world, their transience, and reveal the cycles of life and death.

Bianca Bondi is represented by Mor Charpentier in Paris.

Solo Exhibitions

- 2021 *Underland*, galerie mor charpentier, Paris (FR)
The Daydream, Open Space #8, Fondation Louis Vuitton, Paris, (FR)
The Faint House of Yes, 10th edition « Voyage à Nantes », Nantes, (FR)
La Vitrine : Bianca Bondi, FRAC Ile de France, Paris, (FR)
- 2020 *Still Waters*, Centre d'art le Parvis, Tarbes, (FR)
- 2019 *Mother Lemon*, galerie A Pick, 6th edition of the offsite program « Orbital Projects », José de la Fuente, Turin, (IT)
Moths drink the tears of sleeping birds, VNH Gallery, Paris, (FR)
- 2018 *Diet & Psychology*, Les Limbes - Céphalopode, Saint Etienne, (FR)
Gradually, then Suddenly, Galerie 22, 48m², Paris, (FR)
SWEETTEETH, Hazard, Johannesburg, (RSA)
- 2017 *Repressed Memories Return...*, Cité des Sciences, Paris, (FR)
A Series of Discreet Events, La Villa Belleville, Paris, (FR)

Group Exhibitions (2017 > 2021)

- 2021 2nd Biennale of Thailand, Korat, Nakon Ratchasima, (TH).
La mer imaginaire, Fondation Carmignac, Porquerolles, (FR).
Life to Itself, CIAP Vassivière, (FR).
A Sunless Future?, mor charpentier, Paris, (FR).
- 2020 *Words at an Exhibition*, Busan Biennial, South Korea, (KR).
L'Homme Gris, Casino Luxemburg, (LU).
Anatomie du Quotidien, Maison forte de Hautetour, Saint-Gervais-les-Bains, (FR).
Crystal Clear, Pera Museum, Istanbul, (TR).
De(s)rives, Galerie Aline Vidal, Paris, (FR).
Composite Materiality, El Jundi Gallery, Marbella, (ES).
Programme Spécial, Atelier Poush, Clichy, (FR).
Chapter 3, Het HEM, Zaandam, (NL).
Le Vaisseau d'Or, Galerie Vallois, Paris, (FR).
- 2019 *Où les eaux se mêlent*, 15th Biennale of Lyon, Usines Fagor Brandt, Lyon, (FR).
Alchemy, IK Lab, Tulum, (MX).
From Flood to Flight. Myths, Songs & Other Stories, Premier Regard, Paris, (FR).
Brasero, Chapelle de la Madeleine, Arles, (FR).
MERDELAMERDELAMER, Mario Mauroner Contemporary Art, Vienna, (AT).
IncarNations, BOZAR - Palais des BA, Brussels (BE).
Have a Butcher's, Ballon Rouge, Brussels (BE).
La Baie aux 2 Lunes, EAC Les Roches, Le Chambon-sur-Lignon, (FR).
Some of us..., Nord'art, Büdelsdorf, (DE).
- 2018 *11ème Prix Meurice*, Hôtel Le Meurice, Paris, (FR).
Décadence, Franklin Azzi Architecture, Paris, (FR).
A Hole in Time, CAC La Traverse, Alfortville, (FR).
Se mettre au vert, Maison des Arts et Loisirs, Laon, (FR).
Des fils ou des fibres, CAC Meymac, (FR).
Material Narratives: Get it While It's Hot, DOC, Paris, (FR).
INTOTO, Fondation d'Entreprise Ricard, Paris, (FR).
Biennale de la Jeune Création, Centre d'art de la Graineterie, Houille, (FR).
Crash test, La Panacée, Montpellier, (FR).
Continent des anecdotes, Galerie Felix Franchon, Ixelles, (BE).
- 2017 *Built like a memory*, Tag Team Studio, Bergen, (NO).
8th Young Triennial, Center of Polish Sculpture, Oronsko, (PL).
Dans la place, Pavillon Carré de Baudoin, Paris, (FR).
Ainsi jouaient les enfants seuls, Les Ateliers des Arques, (FR).
Freak Park, La Villa Belleville, Paris, (FR).
Pillars, Carrington Gallery, Gent, (BE).
Preparatory portrait of a young girl, Plato, Ostrava, (CZ).
Les Vies de Cagliostro, Galerie 22, 48m², Paris, (FR).



2



3

2. *The Daydream*, 2021, *in-situ* installation. View of the exhibition "The Daydream, Open Space #8", Fondation Louis Vuitton, Paris, 2021.
Photo: Marc Damage.
Courtesy the artist and Fondation Louis Vuitton, Paris.

3. *Red List Amazon River Dolphin (The Fall and Rise) et Red List Hector's Dolphin (The Fall and Rise)*, 2021, resin and fiberglass sculptures, salt. View of the exhibition "Underland", gallery mor charpentier, Paris, 2021.
Photo: Francois Doury. Courtesy the artist and gallery mor charpentier, Paris.



4



5

4. *Still Waters*, 2020, *in-situ* installation. View of the exhibition "Still Waters - Scrying in Astral Ponds", Le Parvis, Tarbes, 2020. Photo: Bianca Bondi. Courtesy the artist and gallery mor charpentier, Paris.

5. *The Private Lives of Non-Human Entities*, 2020, *in-situ* installation. View of the exhibition "Chapter 3", Het HEM, Zaandam, 2020. Photo: Cassander Eefinck Schattenkerk. Courtesy the artist and gallery mor charpentier, Paris.



6



7

6-7. *The Sacred Spring and Necessary Reservoirs*, 2019. Specific installation, mixed techniques (salt, salt water, copper, neon...). Former Fagor Brandt factories for the 15th edition of the Biennale de Lyon. Courtesy the artist and gallery mor charpentier, Paris



8

8. Artworks from the *Bloom* series, 2018.
Courtesy the artist and mor charpentier gallery.

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.

Visitor services

Workshops and tours

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

Group tours are possible year-round, subject to reservation. Contact Vanessa Rossignol: +33 (0)4 67 74 89 69 / vanessa.rossignol@laregion.fr

Activities marked with an asterisk require reservation.

Toddlers

Fun tools are available at reception: detail cards, puzzles, difference games.

7-12 years old

A children's discovery book is available at reception

- **Workshop in Motion ***
Sat. 26 March from 2pm to 4pm with Maud Chabrol
- **Cric Crac workshops*** **school holidays**
Fri. 29 April from 2pm to 3:30pm (exploring Alexandra Bircken's exhibition)
- Fri. 6 May from 2pm to 3:30pm (exploring Bianca Bondi's exhibition)
- **« Tell me an exhibition »**
Revolving around Bianca Bondi's exhibition, in partnership with the Médiathèque François Mitterrand in Sète
Wed. 30 March from 2:30pm to 4pm, tale-telling session at the Médiathèque François Mitterrand in Sète **off-site**
Wed. 6 April from 2:30pm to 4pm, workshop-tour at the Crac.
Registration required at the Médiathèque: in person or phone :04 67 46 05 06

Adolescents

- **« Action Art » workshop ***
Sat. 2 April from 2:30pm to 4pm with Pascale Ciapp.



Families (Adults and children aged 7+)

- **Holiday course: "From the Plate, to the Dish: the Art of Metamorphosis" with culinary artist Débora Incorvaia***
(in connection with Bianca Bondi's exhibition)
In conjunction with the art and design centre La cuisine in Nègrepelisse.
Wed. 27 & Thu. 28 April from 2pm to 4pm **school holidays**
- **Holiday course: "OVER-garment" with artist Eva Debra Debrececi*** (in connection with Alexandra Bircken's exhibition),
Wed. 4 & Thu. 5 May from 2pm to 4pm

For all ages

- **Flash tours** **school holidays**
Mondays and Thursdays during school holidays from 4pm to 4:15pm
- **Weekend tours**
Saturdays and Sundays from 4pm to 5:30pm
- **Interactive tour in French Sign Language** 
Sat. 9 April at 4pm
- **European Night of Museums**
Saturday 14 May Crac open until 11:30 pm. Meetings, readings and performances with the collective Les Désirables.
- **Signdance workshop*** 
Individual and group choreographic creations with French Sign Language, relating to the works exhibited by Alexandra Bircken.
- With Jos Pujol, choreographer and a sign language dancer and poet with the Singulier Pluriel company
Sun. 15 May from 2:30pm to 4:30pm

Visitor services

Events revolving around the exhibitions

- **Talk by Bianca Bondi** off-site
(prior to her exhibition at the Crac)
In partnership with MO.CO. in Montpellier
Thu. 24 Feb. at 7pm in the amphitheatre at La Panacée in Montpellier.
- **« Before » at the Crac**
In the early evening, students from various backgrounds share their unique perspectives on the exhibitions.
In partnership with the Cultural Centre at the Université Paul Valéry and Mécènes du Sud Montpellier-Sète.
Wed. 23 March special opening until 9pm, accessible to everyone.
- **Tours of the exhibitions with Marie Cozette**, director of the Crac
Sun. 27 March at 4pm
- **Tour: "From One Landscape to Another"** 
Sensory tour for the visually impaired, exploring the exhibitions of artist Max Hooper Schneider at the MO.CO. and artist Bianca Bondi at the Crac Occitanie.
In partnership with the MO.CO. in Montpellier.
Friday 22 April 10am-12pm: MO.CO. Panacea off-site
Wed. 18 May 2:30pm to 4:30pm at the Crac
Registration: reservation@moco.art or 04 99 58 28 01
- **Two-voice tour**, of Alexandra Bircken's exhibition A—Z, with choreographer Alban Richard and a mediator from the art centre.
Sunday 22 May 2pm
Echoing the show *Défilé pour 27 chaussures* by Mathilde Monnier and Olivier Saillard (28 and 29 May)
- **Défilé pour 27 chaussures** by Mathilde Monnier and Olivier Saillard
Saturday 28 May at 6pm and Sunday 29 May at 11am
In partnership with Le TMS national theatre, as part of Alors, on danse ! Admission 8 to 14€. To reserve or buy tickets, visit either the "Billetterie" page on the website of Le TMS: www.tmsete.com or the ticket desk in reception at the Crac on the night of the show.

Concurrent with the exhibitions

- **Le grand bestiaire des petites bêtes**
This exhibition is made up of plastic works created by primary school students in Hérault taking part in the "Arboebio" federative art education project favouring biodiversity.
In partnership with DSDEN 34, Direction des Services Départementaux de l'Education Nationale — Hérault from Thursday 12 to Sunday 22 May, in the mediation room at the Crac.



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 FRAC Occitanie Toulouse, and FRAC 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 Bagnolsles-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. 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

Région Occitanie/Pyrénées-Méditerranée :

Gwenaëlle Hatton : gwenaelle.hatton@laregion.fr

+33 (0)4 67 22 98 71 — +33 (0)6 45 53 74 09

service.presse@laregion.fr

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.

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

facebook: @crac.occitanie
instagram: @crac.occitanie
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Bianca Bondi, *Underland (détail)*, 2021. Courtesy the artist and mor charpentier gallery, Paris.

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26 quai Aspirant Herber
F-34200 Sète, France **Occitanie/Pyrénées-Méditerranée**

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