

## Jimmy Robert

*Appui, tendu,  
renversé*



## Antoine Renard

*Pharmakon*



from 9 October 2021 to 6 February 2022

# Jimmy Robert

## *Appui, tendu, renversé*

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*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. 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.

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. 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.

commissariat : Marie Cozette

## Biography of the artist

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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. Many galleries and museums have dedicated solo exhibitions to his work, including The Hunterian in Glasgow (2021), the Leopold-Hoesch-Museum in Düren (2020), the M Leuven (2015), The Power Plant in Toronto (2013), the Museum of Contemporary Art Chicago, and the Jeu de Paume in Paris (2012).

His performances have also been presented in numerous places, including KW in Berlin and the David Roberts Art Foundation in London (2019), Performa in New York (2017), Migros Museum in Zürich (2015), and the South London Gallery in London (2010)...

He participated in the Chicago Architecture Biennial (2019), the Berlin Biennale and the Dakar Biennale (2014), and the Yokohama Triennale (2008). His work has been presented in many group exhibitions in such institutions as MoMA in New York, the Palais de Tokyo, and the Fondation Pernod Ricard in Paris...

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

## Exhibition partners

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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).



# Room 1

In the first room, visitors are welcomed by two transparent canvases (*Silk*, 2015), which are like an invitation to view the works through one another. On these, Jimmy Robert has reproduced drawings by Belgian-Romanian artist Idel Ianchelevici (1909-1994). Jimmy Robert transferred onto the transparent fabric a series of drawings created by Ianchelevici, in which he has intervened by extending the existing lines: these representations of black bodies caught his attention because of the smoothness of the lines, as well as their androgynous appearance.

The work at the centre of the room, entitled *Agon*, makes reference to Balanchine and Stravinsky's neoclassical ballet conceived in 1957. It was the first ballet in contemporary classical dance to include a black dancer. Jimmy Robert thus establishes a dialogue between these subtle presences and these marginal representations in the history 20th-century arts.

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. 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 artist Stanley Broun, who was famous for systematically rejecting the reproduction of his works in images, and about whom the only biographical information available is: "born in 1935 in Paramaribo, Suriname". A trestle table presents the reproduction of an unanswered letter that Jimmy Robert sent to Stanley Broun four years before his death.

In the video *L'éducation sentimentale*, Jimmy Robert revisits some performances by Bas Jan Ader, a Dutch artist who died prematurely in 1975 during an ocean crossing conceived as a work of art. Various small-format works distributed around the first room explore questions of hue, colour, symbolics and their associated worlds of imagination, from pink to black by way of various brown colours. The work *Untitled (Belladonna)* consists of a streak of black charcoal that spreads from a reproduction of that flower whose fruits are black. The belladonna has properties that are either toxic or beneficial depending on how they are used, and it has been linked to black magic practices.



Detail of *Untitled (Belladonna)*, 2007/2015  
Archival inkjet print, charcoal, 65 x 49.5 cm, Courtesy of the artist and Tanya Leighton, Berlin



## Room 2

The installation made up of a curtain, two images and a text is entitled *Descendance du nu*, a direct reference to Marcel Duchamp's famous 1912 painting *Nude Descending a Staircase*. Although it caused a scandal in 1912, the painting marked a major turning point in the history of art, and established Marcel Duchamp as one of the fathers of modern and contemporary art.

To this father figure, Jimmy Robert links mothers, women artists who created their own reproductions of the motif of the nude descending a staircase. They are three Americans : Elaine Sturtevant, Sherrie Levine and Louise Lawler, all known for having lent credibility to copying and appropriation, dynamiting questions of signature, authorship and originality in the process, making artistic practice into an infinite return of images into circulation. The curtain falling from the ceiling, printed with repeated motifs, literally pulverises Marcel Duchamp's painting while making the exhibition site into a theatrical stage, a space where one activates images, where one can come and perform the history of art, in order to bring out new vanishing lines and show that which had previously been outside the frame.

Facing that huge curtain, two images combine various references to, and appropriations of, the nude descending the staircase, reinterpreted by several 20th-century artists.

The text commissioned from art critic and theorist Elisabeth Lebovici, republished for the occasion and available to visitors, sheds its own light on the work of Jimmy Robert.



Exhibition *Appui, tendu, renversé*

## Room 3

Having a special interest in paper, which he uses not only as a printing and projection surface, but also as sculpted material, Jimmy Robert cuts, fragments, crumples and unframes his images and presents them directly on the floor, or in a sculptural way.

*Plié II* is a rolled-up photograph; it shows the artist's body suspended in a choreographic gesture whose entirety eludes us. Three other works from the series appear in rooms 5 and 6, likewise playing on the image of a body in perpetual reconstruction, while offering a necessarily decentred perspective.

In the showcase, the artist presents a book-object published in 2020 entitled *Revue*. It looks back at all of the artist's performances over the past twenty years, as well as the texts that accompanied them.



*Untitled (Plié II)*, 2020

Archival inkjet print on paper, satin ribbon, birch pedestal, 110 x 150 cm (print), 200 x 200 cm (pedestal), Courtesy of the artist and Tanya Leighton, Berlin  
*Joie Noire*, 2019, Archival inkjet print, 100 x 150 cm, Courtesy of the artist and Tanya Leighton, Berlin

## Room 4

Jimmy Robert regularly collaborates with classical ballet or contemporary dancers. Sometimes he himself reproduces memorable dances or performances from the history of art (such as *Cut Piece* by Yoko Ono and *Trio A* by American choreographer Yvonne Rainer).

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.

The voice-over reads a text by Brazilian poet Ana Cristina Cesar that explores questions of lyricism, mourning, loss...



Detail of *Vanishing Point*, 2013, Installation with birch wood structures, paper, super 8 films transferred to HD video, sound Courtesy Museum of Modern Art in Warsaw, Poland

## Room 5

The text that runs along the wall establishes a link between rooms 4 and 6. The height at which the text has been placed corresponds to that of Jimmy Robert's hip, as if body, text and architecture were one.



*You are only aware of a new neutrality that starts from the hip*, 2015, Vinyl on wall, 20 x 800 cm, Courtesy of the artist and Tanya Leighton, Berlin

## Room 6

The body-as-measurement recurs in Jimmy Robert's work. In the video entitled *Paramètres*, the artist takes geometric drawings cut out of paper and positions them on his face, in a fruitless attempt to parametrise this face and contain it with rectilinear shapes. The supposed rationality of the approach, the seriousness with which the artist applies himself to framing his face, contrasts with the visual poetry that emerges from these tools little by little, transforming something that looks like nothing into strange masks or zany outfits.

One of the works from the *Plié* series appears in this room. Its image rests directly on the floor this time.

The image opposite, *Untitled (Mur)*, flows from the wall towards the floor. This geometric visual composition brings together materials, objects and colours that recur in the artist's work, as if they were skins and tactile surfaces.

Finally, the work *Cadavre exquis* is an appropriation of a work on paper by American conceptual artist Bruce Nauman, in which Nauman gave various instructions to visitors, who were invited to take a copy with them. By folding the paper, Jimmy Robert transforms the original text, giving it a new meaning. The exquisite corpse game, invented by the surrealists, consists in writing or drawing collectively, each player knowing nothing about the preceding drawing or text.



*Untitled (Plié V)*, 2020, Archival inkjet print on paper, pedestal, Courtesy of the artist and European Investment Bank Collection, Luxembourg

*Untitled (wall)*, 2015, Archival inkjet print, beech wood rod, masking tape, 240 x 152 cm (impression), 140 x 10 cm (barre), 414 x 152 m (installation), Courtesy of the artist and Tanya Leighton, Berlin

## Room 7

The exhibition concludes with the *Plié* series, accompanied by a text on the wall that acts both as a visual poem and a series of choreographic instructions for the visitor; the text leads us to assume a position in a space where everything is nothing but body, text, language and movement.



Detail of *Untitled (Plié III)*, 2020, Archival inkjet print on paper, pedestal, Courtesy of l'artiste et Tanya Leighton, Berlin

# Plan de salle et légendes

## Room 1

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**1** *Untitled (Belladonna)*, 2007/2015  
Archival inkjet print, charcoal, 65 x 49.5 cm, Courtesy of the artist and Tanya Leighton, Berlin

**2** *Untitled (skin) / Untitled (visage)*  
2013, archival inkjet print, oak frame, 117.5 x 91 cm (print), 36 x 27 cm (frame), Courtesy of the artist, Stigter Van Doesburg, Amsterdam et Tanya Leighton, Berlin

**3** *Embers*, 2007  
Super8 transferred to video, black & white, silent, 6'30", Courtesy of the artist and Tanya Leighton, Berlin

**4** *Silk*, 2015  
Print on silk, 160 x 120 cm each, Courtesy of the artist and Tanya Leighton, Berlin

**5** *Untitled (Ompdrailles)*, 2013  
Archival inkjet print, turned oak, 144 x 97 x 10 cm, Courtesy of the artist, Frac Grand Large - Hauts de France et Tanya Leighton, Berlin

**6** *Untitled (Sebastien)*, 2006  
Archival inkjet print, beech wood board, 150 x 15 x 1 cm, Courtesy of the artist and Tanya Leighton, Berlin

**7** *Untitled (Agon)*, 2015  
Archival inkjet print, 140 x 106 cm  
Courtesy of the artist and Tanya Leighton, Berlin

**8** *Untitled*, 2005  
A4 leather and perfume, 29.2 x 21.3 cm  
Courtesy of the artist and Tanya Leighton, Berlin

**9** *Untitled (fog)*, 2019  
Archival inkjet print, newspaper, paper, graphite, artist frame, 31.4 x 44.4 cm, Courtesy of the artist and Tanya Leighton, Berlin

**10** *Untitled (brouwn)*, 2015  
Archival inkjet print and silk on wood, 150 x 110 cm, Courtesy of the artist and Tanya Leighton, Berlin

**11** *L'éducation sentimentale*, 2005  
Super8 film transferred to video, black and white, colour, silent, 5'36", Courtesy of the artist and Tanya Leighton, Berlin

## Room 2

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**12** *Descendances du nu (Velvet)*, 2016, Velvet, iron tube, automotive paint, 240 x 8 cm (tube), largeur 240 cm, longueur variable (fabric), Courtesy of the artist and Frac Grand Large - Hauts de France

**13** *Descendances du nu (impression, panneaux de bois)*, 2016, Wood, inkjet prints, 238 x 122 x 92 cm, Courtesy of the artist and Frac Grand Large - Hauts de France

**14** *En descendant*, text of Elisabeth Lebovici accompanying the installation  
*Descendances du nu*

**15** *Brown Leatherette*, 2002  
Film Super8 film transferred to video, colour, silent, 5'55", Courtesy of the artist and Tanya Leighton, Berlin

## Room 3

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**16** *Untitled (Plié II)*, 2020  
Archival inkjet print on paper, satin ribbon, birch pedestal, 110 x 150 cm (print), 200 x 200 cm (pedestal), Courtesy of the artist and Tanya Leighton, Berlin

**17** *Jimmy Robert : Revue*, 2020, Artist publication, 5 copies, Courtesy of the artist and Tanya Leighton, Berlin

**18** *Joie Noire*, 2019, Archival inkjet print, 100 x 150 cm, Courtesy of the artist and Tanya Leighton, Berlin

**19** *Vogue 1977*, Vinyl on wall

## Room 4

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**20** *Vanishing Point*, 2013, Installation with birch wood structures, paper, super 8 films transferred to HD video, sound  
Courtesy Museum of Modern Art in Warsaw, Poland

## Room 5

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**21** *You are only aware of a new neutrality that starts from the hip*, 2015, Vinyl on wall, 20 x 800 cm, Courtesy of the artist and Tanya Leighton, Berlin

## Room 6

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**22** *Untitled (Plié V)*, 2020, Archival inkjet print on paper, pedestal, Courtesy of the artist and European Investment Bank Collection, Luxembourg

**23** *Untitled (wall)*, 2015, Archival inkjet print, beech wood rod, masking tape, 240 x 152 cm (impression), 140 x 10 cm (barre), 414 x 152 m (installation), Courtesy of the artist and Tanya Leighton, Berlin

**24** *"Cadavre Exquis" after Bruce Nauman*, 2010, Archival inkjet print 80 x 80 cm, Private collection, Belgium

**25** *Paramètres*, 2012, HD video, colour, sound, 5'30", Courtesy of the artist and Tanya Leighton, Berlin

## Room 7

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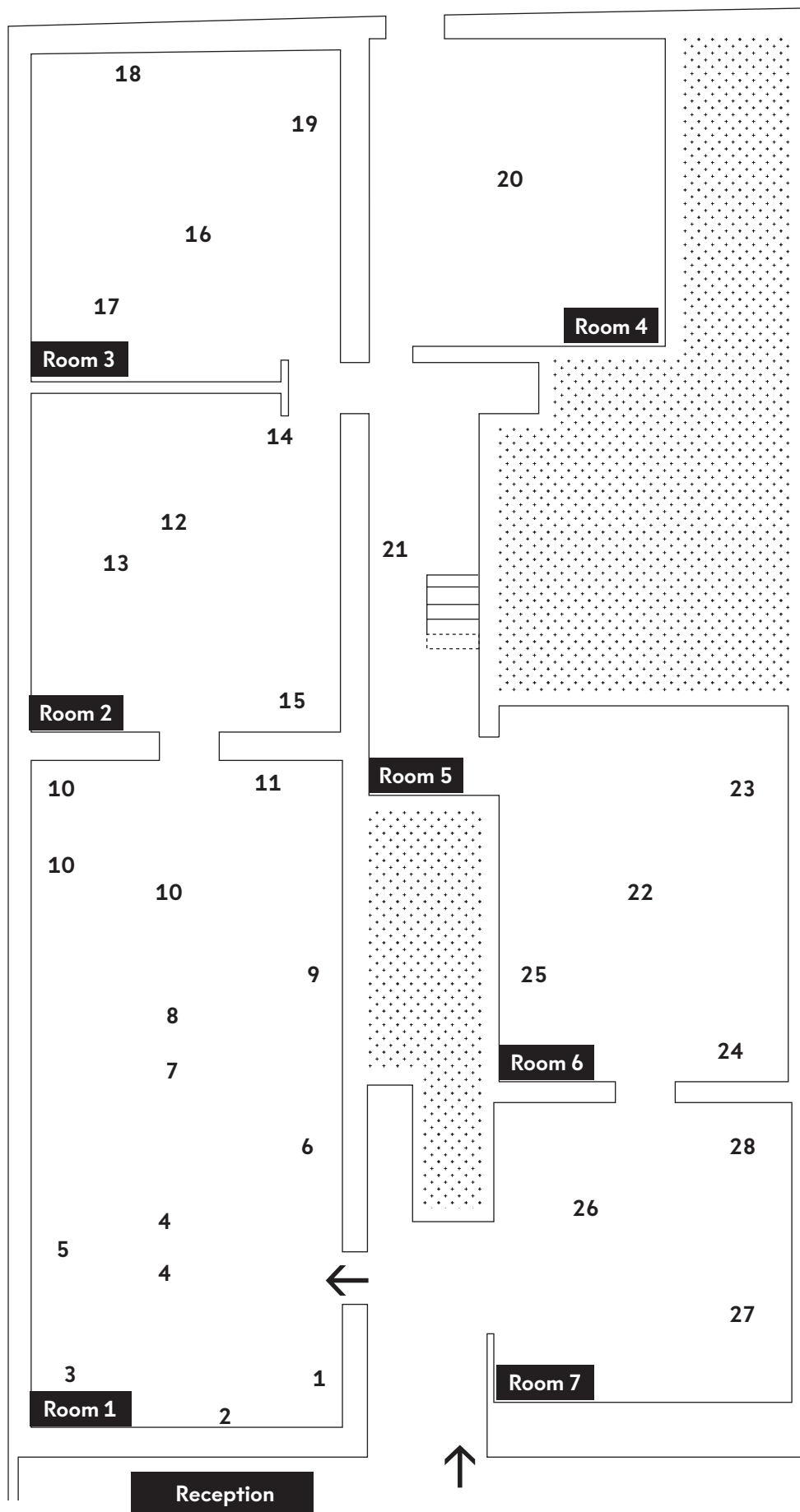
**26** *Untitled (Plié III)*, 2020, Archival inkjet print on paper, pedestal, Courtesy de l'artiste et Tanya Leighton, Berlin

**27** *Untitled (Plié IV)*, 2020, Archival inkjet print on paper, pedestal, Courtesy de l'artiste et Tanya Leighton, Berlin

**28** *Plié*, Vinyl on wall



# Ground floor



# Antoine Renard

## *Pharmakon*

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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.

commissariat : Marie Cozette

## Exhibition partners

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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.

## Biography of the artist

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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.

His work was shown at the Palais de Tokyo in the exhibition *Future, Former, Fugitive* in 2019. Galerie Nathalie Obadia dedicated a solo exhibition to his work in 2021.

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.

## What is the Occitanie-Médicis prize ?

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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.

# Room 1

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.



*The Large Crypto-Pharmacopoeia Archive Project, 2018-2021, altered digital files, LED screens, variable dimensions, Crac Occitanie Production/ Cnap support*



*Solal 04 et Solal 07, 2021, cast aluminium, metal, incense*



## Room 2

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. »



*Sans Titre (Olfa-Architecture\_CRACSETE\_01)*, 2021, myrcene terpene, wax, wood and metal, 300 x 120 x 120 cm, Crac Occitanie Production



Detail of *Sans Titre (Olfa-Architecture\_CRACSETE\_02)*, 2021, geraniol terpene, wax, wood and metal, 180 x 120 x 120 cm, Crac Occitanie Production

# Plan de salle et légendes

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## Room 1

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**1** *Data sonnification\_00 (myrrh// Soeur Marie-Noëlle)*, 2021, mp3, 15' 54 "

**2** *The Large Crypto-Pharmacopoeia Archive Project*, 2018-2021, altered digital files, LED screens, variable dimensions, Crac Occitanie Production/ Cnap support

**3** *Solal 08*, 2021, cast aluminium, metal, incense, Crac Occitanie Production

**4** *Solal 02*, 2021, cast aluminium, metal, incense, Crac Occitanie Production

**5** *Solal 05*, 2021, cast aluminium, metal, incense, Crac Occitanie Production

**6** *Solal 07*, 2021, cast aluminium, metal, incense, Crac Occitanie Production

**7** *Solal 09*, 2021, cast aluminium, metal, incense, Crac Occitanie Production

**8** *Solal 04*, 2021, cast aluminium, metal, incense, Crac Occitanie Production

**9** *Solal 03*, 2021, cast aluminium, metal, incense, Crac Occitanie production

**10** *Solal 01*, 2021, cast aluminium, metal, incense, Crac Occitanie Production

**11** *Solal 10*, 2021, cast aluminium, metal, incense, Crac Occitanie Production

## Room 2

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**12** *Sans Titre (Olfa-Architecture\_CRACSETE\_01)*, 2021, myrcene terpene, wax, wood and metal, 300 x 120 x 120 cm, Crac Occitanie Production

**13** *Sans Titre (Olfa-Architecture\_CRACSETE\_02)*, 2021, geraniol terpene, wax, wood and metal, 180 x 120 x 120 cm, Crac Occitanie Production

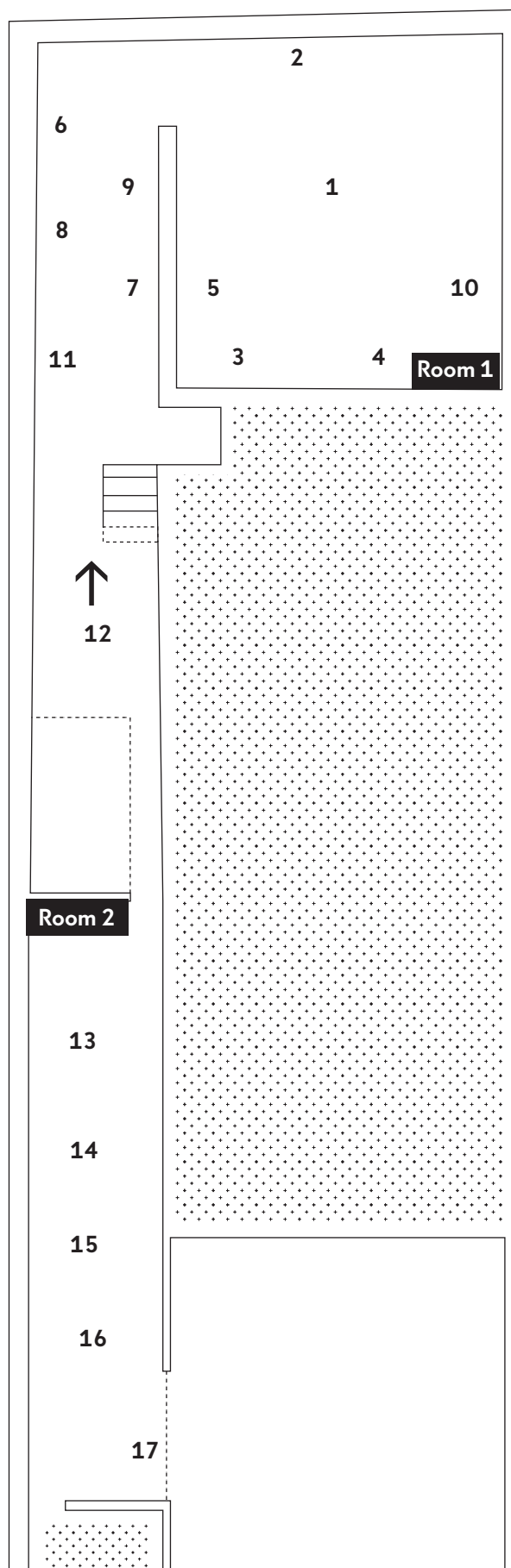
**14** *Sans Titre (Olfa-Architecture\_CRACSETE\_03)*, 2021, lonone - alpha, cire, wax, wood and metal, 200 x 120 x 120 cm, Crac Occitanie Production

**15** *Sans Titre (Olfa-Architecture\_CRACSETE\_04)*, 2021, linalool terpene , wax, wood and metal, 200 x 120 x 120 cm, Crac Occitanie Production

**16** *Sans Titre (Olfa-Architecture\_CRACSETE\_05)*, 2021, terpeneol terpene , wax, wood and metal, 200 x 120 x 120 cm, Crac Occitanie Production

**17** *Pandora box*, 2021, 10 perfume samples, test strips, wood and bolts, 117 x 20 x 20 cm. Collaboration with the ESP Tonka class of 2022

# First floor



# Visitor Services

## Workshops and tours

\*registration required

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](mailto:vanessa.rossignol@laregion.fr).

### Toddlers

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

### 7-12 years old

**school holidays**

A children's discovery book is available at reception

- **Workshop in Motion\* with choreographer Maud Chabrol** Sat. 30 Oct. from 2pm to 4pm
- **Cric Crac workshops\* from 2pm to 3:30pm** Fri. 29 Oct., 5 Nov. ; Wed. 22 & 29 Dec.

### Adolescents

- « **Action Art** » **workshop\* with artist Pascale Ciapp** (Jimmy Robert show) Sat. 4 Dec. from 2:30pm to 4:30pm
- « **Action Art** » **workshop\* with artist Pascale Ciapp** (Antoine Renard show) Sat. 15 Jan. from 2:30pm to 4:30pm

### Families

**school holidays**

- **Holiday course\* with artist Clarissa Baumann** (Jimmy Robert show), Wed. 27 & Thu. 28 Oct. from 2pm to 4pm
- **Holiday course\* with artist Julie Laporte** (Antoine Renard show), Wed. 3 & Thu. 4 Nov. from 2pm to 4pm

### All ages

- **Flash tours** Mondays and Thursdays during school holidays from 4pm to 4:15pm
- **Weekend tours** Saturdays and Sundays from 4pm to 5:30pm
- **Sign danced performance** (sign language and ) contemporary dance) by the Singulier Pluriel company Sat. 20 Nov. starting 2:30pm, hourly
- **Interactive tour in French Sign Language**  Sat. 20 Nov. at 4pm
- **Sign dance workshop\* with the Singulier Pluriel**  company, Sat. 27 & Sun. 28 Nov. from 2:30pm to 4:30pm

## Meetings revolving around the exhibitions

- **Tour with Marie Cozette, director of the Crac** Sun. 21 Nov. at 4pm
- **Teachers' tour** Fri. 19 Nov. at 5:30pm with members of the education team



# Visitor Services

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## Related events

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- **On the Crac forecourt**

The Crac welcomes *nappes-nattes*, an exhibition in and around the Art Nomad van, curated by Valentin Rodriguez, director of the Institut français du Cambodge.

**Festive processions, informal round table discussions, visual arts workshops and film screenings**

Fri. 15 Oct. from 2pm to 10pm on the Crac forecourt  
Project produced in partnership with the Art Nomad association and the Institut français du Cambodge.

- **Reconstruction-exhibition: « Reorganising space »**

Presentation of works created during Art Action workshops at the Crac with adolescents, led by artist Pascale Ciapp  
Sat. 1 to Sun. 12 Dec.

- **Talk with Pascale Ciapp** (following the « Art Action »

workshop planned from 2:30pm to 4:30pm)  
Sat. 4 Dec. at 5pm

- **Series of talks**

In partnership with the Échappée Belle bookshop and the École des Beaux-Arts in Sète

**Talk with graphic designer Fanette Mellier**

Wed. 24 Nov. at 6:30pm at the École des Beaux arts in Sète

**Talk with art critic Élisabeth Lebovici** about her book "Ce que le SIDA m'a fait" [What Aids Has Done to Me]

Sat. 27 Nov. at 5:30pm at the Crac in Sète.

In partnership with Éditions Anamosa, attended by members of the steering committee for the catalogue "VIH/sida : l'épidémie n'est pas finie !" organised by the MUCEM in Marseille

- **Art and cinema series**

in partnership with the cinemas of Sète and the École des beaux-arts in Sète

Screening of *Walking on Water*, and a talk by Sylvie Lagnier

Tuesday 19 Oct. at 6:30pm at Le Nouveau Palace



## Acknowledgements

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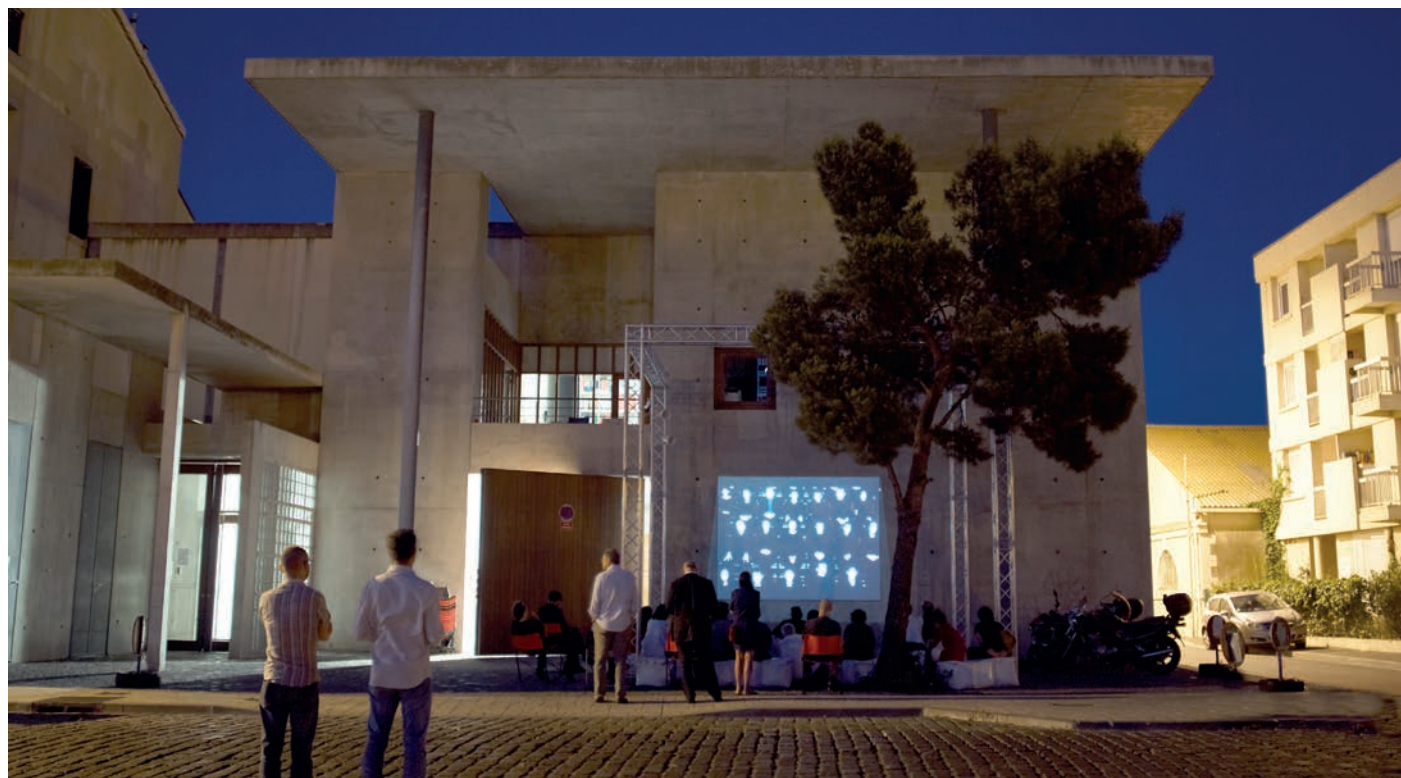
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## The Crac Occitanie

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

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

facebook: @crac.occitanie  
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Légendes couverture :

**Jimmy Robert** *Untitled (Ompdrailles)*, 2013. Archival inkjet print, turned oak 56 3/4 x 38 1/4 x 4 in. Installation view, AMLA Photo Prize Exhibition 2016, Art Gallery of Ontario, Canada. 2017 Photography: Dean Tomlinson. Courtesy of the artist, Frac Grand Large - Hauts de France and Tanya Leighton, 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:  
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