



JURUNA



EXHIBITION
MO.CO.HÔTEL DES
COLLECTIONS
MECARÔ
AMAZONIA IN
THE PETITGAS COLLECTION
06.03.2020
→ 31.05.2020

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MO.CO.MONTPELLIER
CONTEMPORAIN



EXHIBITION
MECARÔ
AMAZONIA
IN THE
PETITGAS
COLLECTION

NICOLAS BOURRIAUD

Catherine Petitgas, a Frenchwoman based in London, fell in love with South America, making it both the subject of her study and the heart of her collection. The Amazonian basin, representative today of a decisive battlefield for the future of the planet, lies at the core of this continent: ravaged by productivism ideology, this forest has recently become the stage for arson attacks while those who have populated it for millions of years watch their territory burn to its bare bones. A place of slow genocide and a site for ecological catastrophe on the brink of extinction, the Amazon has become the centre of the world because it plays a major role in our future. It is thus important to give this exhibition a title borrowed from a vernacular language because it is also essential to stop imposing our Western languages – a complex and rich notion that we have only begun to understand. “Mecarõ,” meaning “spirit of the forest in the Krahô language, takes into account the South American artistic scenes through the lens of the planet’s “green lung.” With this exhibition, produced from a large European private collection, the Hôtel des collections continues its exploration of the contemporary planet.

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INTRODUCTION

Mecarõ. Amazonia in the Petitgas Collection is the first institutional presentation of Catherine Petitgas' collection, a significant figure in the recognition of contemporary Latin American art in Europe who has been collecting works for over twenty years. Her collection today consists of more than 900 works but the exhibition presented at the Hôtel des collections unites a selection of approximately 100 that focuses on artists from the Amazonian basin. The exhibition's title, *Mecarõ*, means "the spirit of the forest" in the Krahô language. Using this Amazonian language seemed crucial to us because it is all the more urgent today to avoid substituting our Western perspective with the perilous realities that this territory faces. In part destroyed by the fires throughout the summer of 2019, the Amazon covers more than six million kilometer squared and extends across nine countries (Brazil, Bolivia, Venezuela, Colombia, Ecuador, Peru, Surinam, Guiana and French Guiana).

Mecarõ reflects upon this now emblematic territory: what do the artists think of this organic and sensitive milieu, how do they live in it? An ecosystem is not limited by its geographical definition, it also takes into account the many communities that have shaped it throughout thousands of years. How can the members of this ecosystem, humans and non-humans, help us imagine a future society and divert the course of globalization? How do we define an artistic environment from existing conditions and behaviour of the living beings that inhabit it? This exhibition intends to address these questions while allowing us to discover the rich contemporary creation in South America.

Curators: Vincent Honoré, Director of Exhibitions, Anna Kerekes, Senior Curator, Jacqueline Kok, Curator, assisted by Justine Vic, Intern at MO.CO.

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GLOSSARY

MECARÕ

Word from the Indigenous Krahô peoples' language meaning spirit of the forest. It references the notion of *mehim* that considers people, animals, plants, rituals, the spirit of the forest (*mecarõ*) and even the dead as connected to one another.

AMAZONIAN BASIN

The Amazonian basin is a region in South America drained by the Amazon River and its tributaries. It covers over 7.4 million km², taking up about 40% of South America, and is extends across nine countries: Brazil, Bolivia, Peru, Ecuador, Colombia, Venezuela, Guiana, Surinam and French Guiana.

TROPICALISM

Tropicalism is an artistic movement formed in Brazil in 1968. The term came from Hélio Oiticica's installation *Tropicalia*, shown at the Museum of Modern Art in Rio de Janeiro in the Spring of 1967. It unites literature, theatre, poetry, visual arts and cinema, and falls within other Brazilian avant-garde movements.

Tropicalism combines high-brow cultural elements with popular or local folk references.

GAMBIARRA

Gambiarra is a term that refers to an intelligent skill, necessary for solving daily problems with minimal means. It is applied to various ways of improvisations, though generally material and technical, due to lack of resources.

ANTHROPOPHAGY

Brazilian artistic movement stemmed from Modernism that appeared at the end of the 1920s. The term originates from poet Oswald de Andrade's *Manifesto Antropófago*, published in 1928 in which he defends the idea of appropriating European cultures in a positive way.

Anthropophagy is understood as an *integration of the other* and consists of an identity and cultural paradigm with which the Brazilian avant-garde of the time rallied.

ECOSYSTEM

The term ecosystem designates an ensemble of living beings (animals and vegetal) and of physical and chemical components which interact closely with each other. It thus characterizes a homogeneous environment in which living beings (biocenosis) evolve in a specific environment (biotope).

NEO-CONCRETE MOVEMENT

In 1959, artists Amilcar de Castro, Lygia Clark, Ferreira Gullar, Reynaldo Jardim, Lygia Pape, Theon Spanudis and Franz Weissmann published *Manifesto neoconcreto* that rejected the rationalism of concrete art in favor of art as an expressive and multisensory space. Geometric shapes are then considered as living organisms, making the viewer aware of the unity of humanity as an organic and living whole.

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BIOGRAPHY

CATHERINE PETITGAS

Catherine Petitgas is a London-based collector, patron and art historian who focuses on modern and contemporary art, mostly from Latin America.

Following a ten-year career in Finance, she turned to collecting in 2000. She holds a Masters in the history of Modern Art from the Courtauld Institute in London. She was Executive Editor for three books on Latin American art: *Contemporary Art Brazil* (2012), *Contemporary Art Mexico* (2014) and *Contemporary Art Colombia* (2016), all published by Thames & Hudson and TransGlobe.

She serves on the boards of several leading institutions. She chairs the *Tate International Council* and she has been a member of the *Tate Latin American Acquisitions Committee* since 2004. She sits on the *Conseil d'Administration des Amis du Centre Pompidou* and the *Pompidou Latin Circle* in Paris. She is a member of the *Latin Circle* and the *Collectors Circle of the Guggenheim* in New York. She is a member of the *International Council of the Fundação Bienal de São Paulo* in Brazil and of the Museo Tamayo in Mexico City. She also chairs two important smaller organisations: Gasworks Triangle Network, that offers exhibitions, artist studios and international residencies in London and oversees a network of artist-run spaces around the world; and Fluxus Art Projects, a Franco-British initiative to support exhibitions by emerging French artists in Britain and British artists in France.

She has received two distinctions: in France she is a Chevalier des Arts et des Lettres and in Brazil, an Officer of the Order of Rio Branco.

ARTISTS

ARMANDO ANDRADE TUDELA

CLAUDIA ANDUJAR

BRÍGIDA BALTAR

ALBERTO BARAYA

MILENA BONILLA

VIVIAN CACCURI

SOL CALERO

PATRICIA CAMET

TANIA CANDIANI

CAROLINA CAYCEDO

CHELPA FERRO

LYGIA CLARK

DONNA CONLON

ALEXANDRE DA CUNHA

JOSÉ DAMASCENO

ELENA DAMIANI

TATIANA ECHEVERRI FERNANDEZ

SANDRA GAMARRA

XIMENA GARRIDO-LECCA

GEGO

ANNA BELLA GEIGER

SONIA GOMES

BEATRIZ GONZÁLES

CLAUDIA JAGUARIBE

**LUCIA LAGUNA
TONICO LEMOS AUAD
OSWALDO MACIÃ
TERESA MARGOLLES
BEATRIZ MILHAZES
PAULO NAZARETH
MARIA NEPOMUCENO
ERNESTO NETO
RIVANE NEUENSCHWANDER
LUCIA NOGUEIRA
HÉLIO OITICICA
OPAVIVARÃ!
NOHEMÍ PÉREZ
SOLANGE PESSOA
LUCIA PIZZANI
MANUELA RIBADENEIRA
ABEL RODRÍGUEZ
IVAN SERPA
VALESKA SOARES
CLARISSA TOSSIN
ERIKA VERZUTTI
DANH VO
LUIZ ZERBINI**



LUIZ ZERBINI

↑ *Serrote*, 2013

Courtesy of the artist

Catherine Petúgas Collection, London



EXHIBITION MECARÕ AMAZONIA IN THE PETITGAS COLLECTION

HISTORICAL CONTEXT

Geometric abstraction is not limited to Europe – the movement is equally well-known and practiced in Latin American artistic circles. The exchanges between the two continents intensified thanks to the launch of the International São Paulo Art Biennial in 1951. Since then, the influence of geometric forms was further emphasized by the Neo-Concrete movement and the appearance of these organic motifs in the works of Erika Verzutti, Maria Nepomuceno and Beatriz Milhazes.

OSWALDO MACIÃ

*The Opera of Cross-Pollination:
for Catherine Petitgas, 2019*

Colombian artist Oswaldo Maciã uses sound and smell to sculpt space. To Maciã, an installation refers to the inter-connection between living beings and their environment.

The Opera of Cross-Pollination: for Catherine Petitgas is an olfactory-acoustic installation that immerses the visitors directly into the Amazonian flora and fauna. Within the installation, the sound of different insects mingle with the smell of wild orchids. These symbiotic elements, essential to the survival of species, are today endangered by humans. The work thus echoes the disappearance of bees and butterflies, as well as the domestication of orchids.

IVAN SERPA

*Série Amazônica, n°27
[Amazon Series, n°27], 1970*

An important figure in Constructivism in the 1950s, the Brazilian artist Ivan Serpa (1923-1973) entered a new phase of his production around 1967. The *Série Amazônica* reinterprets the Neo-Constructivist movement through popular art forms from the 1960s-1970s. Ivan Serpa's geometric abstraction (in the *Série Amazônica*) is an ode to his country. The spatial poetry that emerges takes form through the organic sensuality that emanates from it, as well as by a more Brazilian palette, with its exuberant shades of green, blue and pink, evoking both the carnival and the Amazon rainforest.

BEATRIZ MILHAZES

*Férias de verão
[Summer Holidays], 2005*

Symptomatic of the works by Brazilian artist Beatriz Milhazes (1960-), *Férias de verão* is a veritable euphoric explosion of energy. The brightly colored shapes evoke the joyful and chaotic world of a carnival parade. The multitude of circular and floral patterns materializes the frantic movement of flamboyant costumes, the rhythm of muted and bursting music.

Beneath this surface marked by gaiety and madness, there are straight lines, streaks and dull areas that recall a less vibrant socio-political context.

IVAN SERPA

→ *Série Amazônica, No 12, 1970*

© Richard Ivey

Catherine Petitgas Collection, London





EXHIBITION MECARÕ AMAZONIA IN THE PETITGAS COLLECTION

ROT AND REBIRTH: URBAN MUTATIONS

Thinking about the ecology and questioning the central place of humans in Nature are at the heart of these artists' reflection. Whether by raising awareness of the impact of human activity on ecosystems which cause the extinction of species or by celebrating the ingenuity of the human spirit, we are witnessing survival strategies. The creative spirit feeds on both the constantly changing chaos of the urban environment and the exuberant nature. The artists' practices evoke a possible return to the source: a symbiosis where each actor and/or element would have a fair place.

CHELPA FERRO

Jungle Jam, 2010-16

Formed in 1995 by three Brazilian artists, Barrão, Luiz Zerbini, and Sergio Mekler, Chelipa Ferro is an ancient and colloquial Portuguese term for money. Also chosen for the sound of the word, Chelipa Ferro explores the materiality of sound through eclectic works, including installations, sculptures, and musical performances. *Jungle Jam* is an installation of 30 plastic bags attached to hand mixers, whose movement is controlled by a software called Bighead. Through the appropriation of everyday objects, the collective manipulates their audio and visual qualities to create an experimental and musical work, encouraging us to reflect on the various opportunities produced by technology, the consumer society and its waste.

LUIZ ZERBINI

Serrote
[Saw], 2013

In both colorful and obscure ways, Brazilian artist Luiz Zerbini (1959) illustrates in his monumental compositions the different visions of the duality that characterizes contemporary life in Brazil. Resolutely influenced by Pop movement, the artist observes nature, the city, architecture or the domestic universe. Through juxtaposition of styles, of organic and geometric patterns, and of light and shadow, Zerbini floods his canvases with details creating a visual hubbub that invites the spectator to enter into a moment of contemplation and reflection on the idea of perception. *Serrote* is a view of an extinct nature, invaded by a multitude of man-made artifacts: garden hoses, a sponge, a fork, grids, etc...

NOHEMÍ PÉREZ

Catatumbo Project – Panorama
Catatumbo, 2019

The pictorial practice of Nohemí Pérez (1962-) was born from the need to document the violence in body and in nature. Originally from a region deeply affected by the Colombian armed conflict - the El Catatumbo region in Venezuela - the artist addresses the relationship between human ambitions and a depleted Nature in her works. With astonishing strength and sensitivity, the monumental canvas *Panorama Catatumbo*, accompanied by the *Diary of the Catatumbo project - A voice descends memories*, tackles both the history of an intimate territory, mixed with the busy history of this region of world. Inspired by the panoramas - paintings made in the colonial era to represent exotic, distant and marvelous landscapes, potentially colonizable lands, the artist turns this model aside by creating a fictional landscape based on emotion, nostalgia. At the same time dark, mysterious and luxuriant, the landscape presented by Nohemí Pérez is intriguing and fascinating. It is only by delving a little deeper into the work that one enters the reality composed of massacre, destruction, pillage and exploitation, that several small drawings on the canvas begin to relate, and that the explicit begin to appear.

PATRICIA CAMET

→ *Huacamets 1*, 2016
© Juan Pablo Murrugarra
Courtesy of the artist and LAMB Arts Collection
Catherine Petitgas, London





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AMAZONIAN COSMOLOGY

The ecological threats hanging over the Amazon basin also reveal ethnic and social inequalities. Deforestation, forest fires, and violations of the law, particularly those of ethnic minorities, fuel the work of many artists. From the microcosm of indigenous colonized cultures to the macrocosm of the representation of the Universe, this section of the exhibit examines the interaction between humans and non-humans.

ANNA BELLA GEIGER

O Pão Nosso de Cada Dia
(*Our Daily Bread*), 1978

Coming from the abstract tradition of the Brazilian avant-gardes of the 1950s, Polish artist Anna Bella Geiger (1933) radically questioned her artistic practice in the 1970s, turning towards more experimental art forms like performance and video, that addressed topics linked to politics and identity. *O Pão Nosso de Cada Dia* (*Our Daily Bread*) is a work consisting of six postcards mounted with black and white photographs and a brown paper bag with the inscription "Our daily bread." The title of the work makes explicit reference to the prayer addressed to God: "Give us today our daily bread," which is a request to provide for the daily need for food. In this sense, this work highlights in a subtle and minimalist way, the precariousness - poverty and famine - which affects Brazil and more generally Latin America.

MANUELA RIBADENEIRA

Los Culpables
[*The Guilty Ones*], 2018

Inspired by symbolic meanings linked to the notions of border and territory, Ecuadorian artist Manuela Ribadeneira conceives her works as political investigations in which the visitor finds themselves as an active spectator. Arriving on the ground floor, the visitor will find themselves faced with fifteen bronze fingers placed on a plinth, pointing at them directly in an accusatory manner. This sculpture, modeled from three fingers stolen from a statue of a settler, thus echoes the history of colonization.

DANH VO

Untitled (Les grands voyages),
n° 9, 26, 27,
[*Untitled (The Great Voyages)*,
n° 9, 26, 27], 2014-2015

Known for his conceptual practice, Danh Vo, born in Vietnam, often incorporates his own personal experience when telling a collective story. Using historically charged consumer items, or personal data from his own life, Danh Vo examines the different levels of understanding and meaning, as well as the symbolic significance of these items. The Talavera pottery pieces – the bowl (n° 9) and the two large vases (n° 26 / n° 27) – from the series *Untitled (Les grands voyages)* come from a Mexican and Spanish pottery tradition in which the earthenware is covered with a white base glaze decorated with blue. Borrowing the motif of anthropophagy, Danh Vo not only addresses a ritual practice that seems inconceivable today, but reminds us of the origin of the Brazilian artistic movement of the same name, which proposed to digest the European cultural heritage to create a typically Brazilian art. These highly emotional sculptures created from daily objects are for Danh Vo a way to question the symbolism and the heritage they constitute.

CLAUDIA JAGUARIBE

→ *Library Vine* and *Library Heliconia*, 2017
Courtesy of the artist and Casa Nova Arte, São Paulo
Catherine Petitgas Collection, London





EXHIBITION MECARÔ AMAZONIA IN THE PETITGAS COLLECTION

"TROPICAL FEMINISM"

This selection of female artists highlights issues related to female identity from the perspective of tropical aesthetics. Their diverse practices (painting, photography, sculpture, installation or video), question the ambiguity of gendered cultural signs filled with political and social connotations.

SOL CALERO

Bienvenidos a Nuevo Estilo
[Welcome to New Style], 2014

Colorful and vibrant, the works of Venezuelan artist Sol Calero give the impression of being joyful and playful, with multiple references to tropicality. However, beyond this first reading, her works tackle political subjects, notably that of Latin American identity, through the prejudices conveyed by non-Latin Americans. The installation *Bienvenidos a Nuevo Estilo* takes a typical hair salon as a template, evoking personal memory. The artist questions the idea of a secure space, where women are no longer marginalized. Composed of banal and kitsch elements, the installation also highlights the contradicting dichotomy between rejecting and appropriating these stereotypes by immigrant women.

TANIA CANDIANI

Nombrar el agua
[Name the Water], 2019

Coming from a literary background, multidisciplinary artist Tania Candiani (1974) is interested in “the complex intersection between different linguistic systems; phonic, graphic, symbolic or technological.” The words that make up language represent a source of fascination and frustration for the artist: each human being cannot necessarily understand the other, and yet language is an integral part of their uniqueness. Tania Candiani uses a multifaceted artistic approach to tell stories that everyone can identify with or interpret. As a creator of experiences and sensations, the artist presents a looping sequence in her video *Nombrar al agua*: a jet of water shoots in the air only to suddenly stop and fall violently against the ground. The muffled sound of water on the stone is followed by voices of speakers who name the water in different languages. This piece is shown alongside an embroidery of an eponymous series of grids covered with white fabric, on which the term “water” is embroidered in the languages that have disappeared from the Amazon basin.

LUCIA PIZZANI

Límbica series
[Limbic Series], 2018

London-based Venezuelan artist Lucia Pizzani explores the notions of fracture, anxiety and transition in a process guided by action, movement and transformation of the surface and of the body itself in her elegant and poetic videos, photographs, prints and sculptures. She weaves relationships between femininity, gender, biology and environment through the recurring theme of metamorphosis. The term *Límbica* refers to the limbic system, or the limbic, emotional brain, where intense emotions such as aggression, fear, pleasure, sexual desire, and memory formation reside. From the *Límbica Series*, *Circunferencia* [Circumference] and *Double # 2* are sculptures made of black clay whose surface evokes the erogenous and memorial sensuality of the skin. *Imperfect Bodies # 1* of the same series is a ceramic sculpture with a shinier appearance, reminding the visitors at once the body of a woman, and a chrysalis, the symbol of transformation.

SOL CALERO

→ *Bienvenidos a Nuevo Estilo*, 2014
Courtesy of Gallery Crèvecoeur,
Gallery ChertLüdde, Gallery Barbara
Gross and the artist

CINE

Desde
el Jardín





EVENTS NOT TO BE MISSED

07.03.20	ROUNDTABLE
4:30pm-6pm	Exchanges between the artists present, Sswaldo Maciá and Sol Calero, as well as the collector Catherine Petitgas. Free - Subject to seats available MO.CO. Panacée auditorium 14, rue de l'École de Pharmacie - Montpellier
06.04.20	RADIO PROGRAM: TROPICALIA
7pm-8pm	Fabien Garcin will exclusively program one hour of tropical music related to the theme of the exhibition. Monday Service on Piñata Radio
10.04.20	MO.CO. LIVE #4
8:30pm-5:30am	MO.CO. Live is back at Rockstore with (LA)HORDE, Rowdy SS and COUCOU CHLOE for a new evening of performances. Programmed: performances uniting body and technology to think otherwise about possible futures. Dark but pulsating ambiance where risk and potential intertwine. DJ sets to follow after the performances. Free – subject to the number of available seats In collaboration with Rockstore 20, rue de Verdun - Montpellier
29.04.20	ROUND TABLE COLLECTION #3
6:30pm-8pm	For its third round table, the TALKS COLLECTIONS program explores the question of the collection in regards to its territorial and patronage aspects. For the collection constituted by Catherine Petitgas, which is oriented towards artists from the Amazonian basin and exhibited at MO.CO. Hôtel collections until May 31, 2020, it is a question of the implication of the collectors within a particular scene. Free - Subject to seats available MO.CO. Panacée auditorium 14, rue de l'École de Pharmacie - Montpellier

AGENDA

MARCH

APRIL

MAY

**FROM TUESDAY
TO SUNDAY****THE TOUR**

1pm, 3pm, 5pm

Daily tours with a mediator to discover the works in the exhibition.

Included in the entrance ticket

No registration needed, subject to the number of available seats

EDUCATION DEPARTMENT

For groups (schools, social centres, associations, specialized institutions...), the education department offers guided visits of the exhibitions and creative workshops related to presented artists and works.

Possibility to create specific projects

For more information or to register, please contact:

+ 33 (0)4 67 34 59 16 - mediation@moco.art

14.03.20**CURATOR'S TOUR**

2pm

A guided tour by MOCO's curatorial team.

Registration required at reservation@moco.art

19.03.20**SURPRISE THURSDAYS**

6pm-7pm

Once a month on Thursday, a mediator from MO.CO. creates a new way of understanding the works in the exhibition.

Registration required at reservation@moco.art

28.03.20**PERCEPTIONS TOUR
MEETING II. ABSURDLY TALENTED:
CAN YOU LEARN SYNESTHESIA?**

10:30am - 12

With Nadine Soubeyran, artist

Free - Registration required at reservation@moco.art

MO.CO. Panacée

14 rue de l'École de Pharmacie - Montpellier

29.03.20**FAMILY TOUR**

2pm

Adults and children visit the exhibition together.

Registration required at reservation@moco.art

05.04.20**POINT OF VIEW TOUR**

4pm

MOCO gives "carte blanche" to outside contributors to help the public discover the exhibition in a different way.

With Marcelo Aguirre, artist and healer

Registration required at reservation@moco.art

16.04.20	SURPRISE THURSDAYS
6pm-7pm	Once a month on Thursday, a mediator from MO.CO. creates a new way of understanding the works in the exhibition. Registration required at reservation@moco.art
18.04.20	LITTLE COLLECTORS MANGROVE TOUR
2pm	A playful tour to discover a selection of works from the collection. Registration required at reservation@moco.art Children 6 years and over
25.04.20	PERCEPTIONS TOUR MEETING 3 : MEDITATE FOR A BETTER VISIT
10:30 - 12	With Christelle Labasor, sophrologist Registration required at reservation@moco.art MO.CO. Hôtel des collections 13, rue de la République - Montpellier
07.05.20	SURPRISE THURSDAYS
6pm-7pm	Once a month on Thursday, a mediator from MO.CO. creates a new way of understanding the works in the exhibition. Free - Registration required at reservation@moco.art
09.05.20	TOUR IN FRENCH SIGN LANGUAGE
2pm	Free - Registration required at reservation@moco.art
10.05.20	FAMILY TOUR
2pm	Adults and children visit the exhibition together. Registration required at reservation@moco.art
15.05.20	SENSITIVE TOUR
10am	Tactile tour for the blind and visually impaired. Free - Registration required at reservation@moco.art
16.05.20	NIGHT OF THE MUSEUMS
7pm-11pm	Special opening For the Night of the Museums, come discover the exhibition for free. On this occasion, OPAVIVARA!'s performance pieces and Sol Calero's installation will be activated all night long. There will also be a presentation of the creations made by 4th and 5th Grade students from Michel de L'Hospital Elementary School for the "la classe, l'œuvre!" initiative. Free entry MO.CO. Hôtel des collections 13, rue de la République - Montpellier

17.05.20**POINT OF VIEW TOUR**

16h

MOCO gives "carte blanche" to outside contributors to help the public discover the exhibition in a different way.
With Laurent Fontaine, PhD in anthropology

Registration required at reservation@moco.art

23.05.20**LITTLE COLLECTORS TROPICAL TOUR**

2pm

A playful tour to discover a selection of works from the collection.

Registration required at reservation@moco.art
Children 6 years and over

30.05.20**PERCEPTIONS TOUR
MEETING 4 : CEREMONY OF THE GAZE**

10am-12pm

With Véronique Antoine-Andersen, author

Registration required at reservation@moco.art
MO.CO. Hôtel des collections
13, rue de la République - Montpellier

31.05.20**THE GRAND TOUR**

2pm

Tour of the Hôtel des collections (rehabilitation of an art center, works on-site and exhibition layout).

Registration required at reservation@moco.art

ALSO ON DISPLAY...

OZAN ATALAN
→ *Monochrome*, 2019
Courtesy of the artist
© Sahir Ugur Eren



MONTPELLIER CONTEMPORAIN: ONE INSTITUTION, THREE VENUES

FROM TRAINING TO COLLECTING, ALSO ENCOMPASSING PRODUCTION, EXHIBITION AND MEDIATION, MONTPELLIER CONTEMPORAIN IS AN ECOSYSTEM THAT BRINGS TOGETHER A FINE ART SCHOOL, MO.CO.ESBA (ÉCOLE SUPÉRIEURE DES BEAUX-ARTS DE MONTPELLIER), AND TWO EXHIBITION SPACES: MO.CO.PANACÉE, CONTEMPORARY ART CENTRE, AND SINCE JUNE 2019: MO.CO.HÔTEL DES COLLECTIONS, WHICH IS DEDICATED TO SHOWING PRIVATE AND PUBLIC COLLECTIONS FROM ALL OVER THE WORLD.

**01.02.20 →
03.05.20**

EXHIBITION PERMAFROST. FORMS OF DISASTER

The exhibition Permafrost is presented as an unstable landscape, transforming the art center into an immersive experience.

The exhibited works pertain to natural, social or political disasters resulting from shifts, and confront the visitor with the vulnerability of an evolving world.

With Deniz Aktaş, Ozan Atalan, Nina Beier, Dora Budor, Rochelle Goldberg, Eloise Hawser, Max Hooper Schneider, Nicolás Lamas, Pakui Hardware, Michael E. Smith and Laure Vigna.

Curators: Vincent Honoré, Director of exhibitions, Caroline Chabrand, Curator and Rahmouna Boutayeb, Project manager, assisted by Taddeo Reinhardt.

Lighting designer: Serge Damon

In partnership with IKSIV Istanbul Foundation for Culture and Arts – 16th Istanbul Biennial and with the support of Fluxus Art Projects and the Lithuanian Culture Institute.

More information on www.moco.art

MO.CO. Panacée

14 rue de l'École de Pharmacie – Montpellier

PRACTICAL INFORMATION

MO.CO.HÔTEL DES COLLECTIONS

13 rue de la République - Montpellier

ACCESS

By tram

Lines 1, 2, 3 or 4 Gare Saint Roch tram stop

By car

Parking Eiffa Montpellier Saint Roch

Parking de la Comédie

HOURS

September to May From Tuesday to Sunday 12pm – 7pm

Open on Sundays and public holidays

ON LINE

www.moco.art

Facebook : MO.CO. Montpellier Contemporain

Instagram @montpelliercontemporain

ADMISSION

Single-entry ticket, full price: €8 Single-entry ticket, concessions: €5

Please check the exhibition ticket guidelines concerning eligibility for free entry

MOCO PASS SOLO Annual Membership: €30

MOCO PASS DUO Annual Membership: €45

For more information or to register:

mediation@moco.art

reservation@moco.art

CATALOGUE

The catalog is available at the bookstore / Sauramps boutique - MO.CO.

Co-edited by Silvana Editoriale

IMAGE CREDITS

Front covers:

Anna Bella Geiger

História do Brasil: Little Boys & Girls I, 1975

© Bruno Leão

Courtesy of the artist and Mendes Wood DM Catherine Petitgas Collection, London



