

**PRESS
RELEASE**

BODIES AT STAKE
THE SANDRETTO
RE REBAUDENGO
COLLECTION

Sanya Kantarovsky - *Ladnam*, 2017 - Courtesy of the artist and Lühring Augustine, New York

**MO.CO. HÔTEL DES
COLLECTIONS**

13.11.2021
→ **13.02.2022**

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MO.CO. Montpellier Contemporain

An ecosystem unique in the world :
one institution, three sites

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Foreword

By choosing the Sandretto Re Rebaudengo Foundation in Turin to investigate the representation of the human body in contemporary art, MO.CO. continues its exploration of private collections as an essential stratum of our sometimes-chaotic relationship to living artists and their oeuvre.

Patrizia Sandretto Re Rebaudengo, a committed patron of the arts and a humanist, began her collection in 1992. With more than 4,500 works created since 1960, the majority of them produced after the year 2000, her growing collection offers an invaluable prism through which observing the globalized artistic production of our time, with its leading artists, its rising stars and its lights tinged with darkness. If museums impose hierarchies on the tastes of the past and authoritatively separate the wheat from the chaff, it is always the role of the private collector to capture – subjectively and driven by personal preference alone – the epic *Zeitgeist*, the spirit of the era.

The MO.CO. teams have carefully selected thirty artists from this phenomenal collection. Each one illustrates, in their own unique manner, new ways of thinking about the body in contemporary art. The “figuration of the figure” is closely linked to the development of Western art and offers a fundamental, and undoubtedly unequalled, frame of reference for approaching the history of art. From representations of divinities or psychopomps to powerful allegories symbolizing a society, monarchs and

heroes, the plasticity of the human body, whether realistic or idealized, has long been central to the pursuit of Beauty. With the successive pictorial revolutions of the twentieth century, of which Cubism might be the culmination, our iconographic perception of the subject has been shattered into sparkling fragments, from distortions to hybridizations. For instance, it is freed from the scientific requirements that obsessed painters who studied dissection, of which the *Vitruvian Man* by Leonardo da Vinci or *The Anatomy Lesson of Doctor Tulp* by Rembrandt represent the most-celebrated examples. Many religions dreamed of separating the flesh from the soul, artistic modernity made it a reality.

It is clear, however, that the beginning of the twenty-first century is turning away from the immediate past towards the obsessions of its distant ancestors: the body itself is once again a landscape to be explored. Disappointed by the horizon, are we withdrawing into our own shell or egotistically attracted by our image alone? In the largely secularized West, the physical envelope, photographed ad *infinitum*, auscultated, X-rayed, liberated, or annihilated, is much more than an incarnation. At once concerned with politics and identity, the collective and the intimate, it translates into a parable the rifts of an era and the struggles of a species pulled between two shores.

Numa Hambursin
Chief Executive Officer, MO.CO.
Montpellier Contemporain

Bodies at Stake

Work of Sandretto
Re Rebaudengo collection
from November 13, 2021 to February 13, 2022



Catherine Opie and Ron Athey, 1994 Chromogenic printing 152 x 76 cm
Courtesy Fondazione Sandretto Re Rebaudengo

Artists

Ed Atkins
Lina Bertucci
Maurizio Cattelan
Roberto Cuoghi
Enrico David
Berlinde De Bruyckere
Michael Dean
Trisha Donnelly
Douglas Gordon
GORDON_PARRENO
Thomas Hirschhorn
Sanya Kantarovsky
Josh Kline
Elena Kovylna
Barbara Kruger
Zoe Leonard
Sarah Lucas
Mark Manders
Nathaniel Mellors
Senga Nengudi
Cady Noland
Catherine Opie
Michele Rizzo
Thomas Ruff
Wael Shawky
Cindy Sherman
Andra Ursuta
Lynette Yiadom-Boakye

In a city of knowledge and medicine, the new exhibition of MO.CO. Hôtel des collections explores the poetics of human figures. 28 artists seize it and demonstrate that the image of the body is also that of the psyche.

The body is political, social, sexual, fantasised, celebrated, subjugated. It is the reflection of our fears, our aspirations, our times; a period during which bodies are celebrated, put to test, and questioned; where technological advancements allow for the fabrication of exoskeletons and artificial corporealities, where the shapeshifting of the body is a possibility time and time again, yet it remains as a marker of differences.

The representation of the body spans the history of art. How can artists of today, in the wake of Michelangelo, Rubens, Courbet, Alberto Giacometti, or Francis Bacon, to mention only a few of those who worked around the flesh, take appropriation of the notion of body? How can one figure humans nowadays?

At MO.CO. Hôtel des collections, some fifty works created between 1977 and 2020 attempt to seize the body. It is not a matter of showing autopsied bodies, but rather to perform a thorough analysis of the human figure as represented by artists, of the body as a means of expression, experience, as well as formal and aesthetic research, inextricably linked to social, political, and cultural evolutions.

Most of these works are presented in France for the first time. The exhibition includes videos (Lina Bertucci, Elena Kovylna, Wael Shawky) and video installations (Ed Atkins, GORDON_PARRENO), paintings (Sanya

Kantarovsky, Enrico David, Lynette Yiadom-Boakye), sculptures (Maurizio Cattelan, Sarah Lucas, Michele Rizzo, Josh Kline, Berlinde de Bruyckere, Michael Dean), and photographs (Zoe Leonard, Cindy Sherman, Trisha Donnelly, Catherine Opie) in order to present a kaleidoscopic view of contemporary bodies and a variety of perspectives.

The self-portraits (Cindy Sherman, Roberto Cuoghi, Catherine Opie, Maurizio Cattelan) unveil a divided personality, the misshapen body with an absent gaze is feminist (Zoe Leonard, Sarah Lucas, Senga Nengudi, Berlinde de Bruyckere), the collective body explores mechanisms of oppression and control (Cady Noland, Thomas Hirschhorn, Wael Shawky), while historical figures and modern icons, such as Zinedine Zidane (GORDON_PARRENO) or Eleanor Roosevelt (Barbara Kruger), deconstruct the society of spectacle.

Among key works of the exhibition, there is a set of paintings by Lynette Yiadom-Boakye, considered one of the most important painters of her generation, but little known in France so far; Ed Atkins' video *Hisser* (2015), a tragic animated film on the human condition; the awe-inspiring, 15 meter long installation *Ingrowth* (2009), by Thomas Hirschhorn; and finally the film *Zidane: A 21st Century Portrait* (2005), by GORDON_PARRENO.

The scenography of the exhibition was entrusted to Diogo Passarinho, who reconfigures the circulation and the exhibition spaces to propose an updated and sensual experience of the path to be followed by treating the walls as flesh.

**Chief Executive Director MO.CO.
Curatorship**

With the assistance of

**Coordination of the catalogue
Scenography**

Numa Hambursin
Vincent Honoré, director of exhibitions
Caroline Chabrand, curator
Emma Brun-Tournayre, Asia Lapai, Cécile Lenot, Emma Ribeyre et Djenae Segonds
Anna Kerekes, senior curator
Diogo Passarinho Studio

The Collection

Sandretto Re Rebaudengo

Coming from a family of art collectors, Patrizia Sandretto Re Rebaudengo started her own collection of contemporary artworks in 1992, during a trip to London where she met many artists and visited several galleries, raising her awareness regarding the difficulties faced by artists for creating and exhibiting their works.

Starting in 1995, Patrizia Sandretto Re Rebaudengo created the Fondazione Sandretto Re Rebaudengo to foster contemporary art by constituting a collection, which has been developing ever since through exhibitions and the production of new works by young artists welcomed in residency. The aim was to open it to a broader audience and turn it into a tool to exchange and discuss contemporary art. The non-profit association works with new generations of artists and curators in the creation of exhibitions, publications, and programs intended to further the awareness for all ages on matters of contemporary art.

In 2002, a second custom-made exhibition space—an international research and experimentation centre—opened its doors in Turin.

Initially articulated around four main axes (Italian art, the British artistic scene, Californian creation, and photography), the collection was later opened to other practices and to a larger choice of artists, but always keeping one vital feature: the works “must talk about the times we live in.”

The collection is currently composed of more than 1,500 contemporary artworks, produced after 1960—and, for the most part, less than 25 years ago—, some 3,000 pieces of costume jewellery, and 3,000 photographs, comprising works of renowned artists like Maurizio Cattelan, Berlinde de Bruyckere, Cerith Wyn Evans, Damien Hirst, Josh Kline, Sarah Lucas, Lynette Yiadom-Boakye, Mark Manders, Charles Ray, Cindy Sherman, Rudolf Stingel, Rosemarie Trockel, or Adrián Villar Rojas, as well as young artists like Ian Cheng and Michael Armitage.

The foundation is currently recognized as an international institution of reference. Its works are loaned for prestigious museums and foundations all over the world, in places as diverse as Rome, Milan, London, Berlin, Shanghai, Tokyo, or Quito.

Press visuals selection

HD visuals and credits available on
www.moco.art
Login : presse
Password : moco2019



Ed ATKINS
Hisser, 2015
HD video and sound
21'50"
Credit photo : Cabinet galley
Londres
Courtesy Fondazione Sandretto
Re Rebaudengo

Press visuals selection

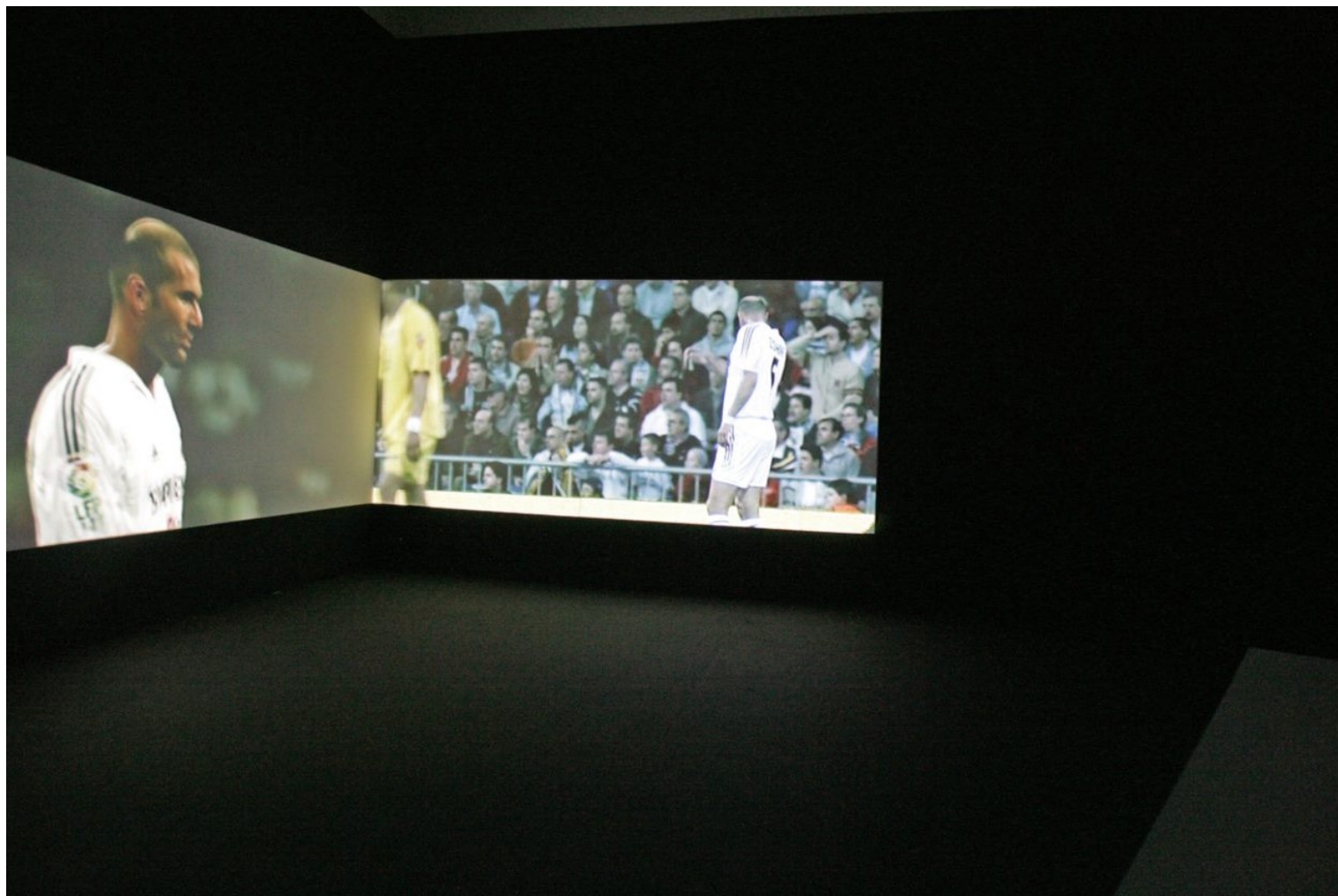
HD visuals and credits available on
www.moco.art
Login : presse
Password : moco2019



Lina BERTUCCI
Vandana, 2004
B&W video
3'47
Courtesy Fondazione Sandretto
Re Rebaudengo

Press visuals selection

HD visuals and credits available on
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GORDON_PARENNO
Zidane : A 21st Century Portrait
Video, variable dimensions
90'
Photo Credit : Maurizio Elia
Courtesy Fondazione Sandretto
Re Rebaudengo
© ADAGP, Paris, 2021

Press visuals selection

HD visuals and credits available on
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Sanya KANTAROVSKY
Letdown, 2017
Oil, watercolor and pastel on canvas
216 x 165cm
Photo Credit : Luhring Augustine,
NewYork
Courtesy of the artist, Luhring
Augustine, NewYork and
Fondazione Sandretto
Re Rebaudengo

Press visuals selection

HD visuals and credits available on
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Josh KLINE
Wrapping Things Up (Tom / Administrator)
3D sculpture in plaster, ink jet and cyanoacrylate, foam, polyethylene bag
61 x 109 x 81 cm
Photo credit : Paolo Saglia
Courtesy Fondazione Sandretto Re Rebaudengo

Press visuals selection

HD visuals and credits available on
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Sarah LUCAS
Nice tits, 2011
Tights, foam, wire frame,
concrete boots
208 x 121,9 x 80 cm
Credit photo : Mike Bruce –
Pilar Corrias Gallery
Courtesy Fondazione
Sandretto Re Rebaudengo

Press visuals selection

HD visuals and credits available on
www.moco.art
Login : presse
Password : moco2019



Catherine OPIE
Ron Athey, 1994
Chromogenic print
152 x 76 cm
Photo credit : Massimo de
Carlo Gallery
Courtesy Fondazione Sandretto
Re Rebaudengo

Press visuals selection

HD visuals and credits available on
www.moco.art
Login : presse
Password : moco2019



Cindy SHERMAN
Untitled Film Still #24
Gelatin silver print
20 x 25.5 cm – 28 x 34 cm crated
Photo credit : Maurizio Elia
Courtesy Fondazione Sandretto
Re Rebaudengo

Press visuals selection

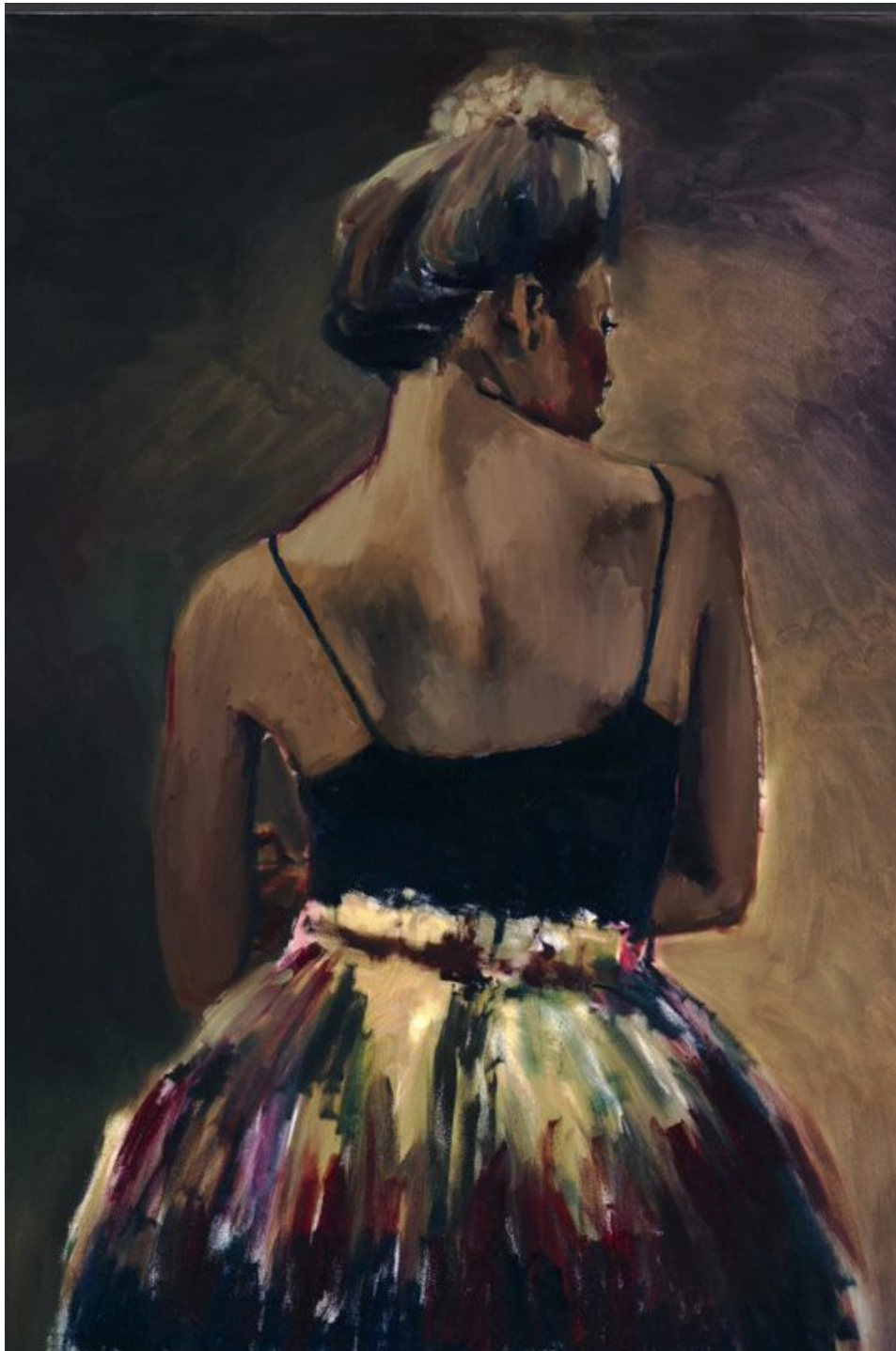
HD visuals and credits available on
www.moco.art
Login : presse
Password : moco2019



Andra URSUTA
Commerce Extérieur Mondial
Sentimental, 2017
[Sentimental Global Foreign Trade],
2017
Marble, nylon jacket, gaffer
ribbon, coins
177,8 x 45,7 x 61 cm
Photo credit : Massimo de Carlo
Gallery
Courtesy Fondazione Sandretto
Re Rebaudengo

Press visuals selection

HD visuals and credits available on
www.moco.art
Login : presse
Password : moco2019



Lynette YIADOM-BOAKYE
Switcher, 2013
Oil on canvas
150 x 140 cm
Photo credit : Marcus J. Leith –
Tomaso Corvi Mora, Londres
Courtesy Fondazione Sandretto
Re Rebaudengo

Artists' biographies

ED ATKINS

Born in 1982 in Oxford, United Kingdom, Ed Atkins lives and works in Copenhagen. He graduated from Central Saint Martins and obtained an MFA in Fine Art from the Slade School of the University College London. Ed Atkins benefited from several solo and collective exhibitions in institutions like MoMA PS1, New York (2013); Galerie Isabella Bortolozzi, Berlin (2014); MAC Lyon (2018); MAMbo – Museo di Arte Moderna di Bologna, Italy (2020).

LINA BERTUCCI

Born in 1958 in Milwaukee, USA, Lina Bertucci lives and works between Chicago and New York. She obtained a degree from the Aegean School of Fine Arts in Paros, Greece in 1976, and an MFA in Photography from the Pratt Institute of New York in 1980. Her work has been presented in exhibitions at Eleni Koroneou Gallery, Athens (2012); MoMA New York (2017); and the Fondazione Sandretto Re Rebaudengo in Turin (2017), among others.

MAURIZIO CATTELAN

Born in 1960 in Padova, Italy, Maurizio Cattelan lives and works in New York. He held several exhibitions and retrospectives of his work, notably at the Guggenheim in New York (2011); 54th Venice Biennale (2011); La Monnaie de Paris (2016); UCCA Center for Contemporary Art in Shanghai, China (2021); Fondazione Pirelli HangarBicocca in Milan, Italy (2021).

ROBERTO CUOGHI

Born in 1973 in Modena, Italy Roberto Cuoghi lives and works in Milan. Among the institutions where he presented his most recent monographic exhibitions are the Consortium, Dijon (2014-2015); Aspen Art Museum (2015); DESTE Foundation for Contemporary Art, Athens (2016); Centre d'Art Contemporain Genève and Museo Madre, Naples (2017); as well as the Italian Pavilion at Venice Biennale (2017). Several collective exhibitions have equally showcased his work: Berlin Biennial for Contemporary Art (2006); Pinault Collection, Palazzo Grassi, Venice (2007); Venice Biennale (2009 and 2013); New Museum, New York (2010); Gwangju Biennale (2010); Whitechapel Gallery, London (2013); Fondazione Prada, Milan (2018).

ENRICO DAVID

Born in 1966 in Ancona, Italy, Enrico David lives and works in London. Graduated from Central St. Martins in London, he was shortlisted for the Turner Prize in 2009. After his first solo exhibition at Head Gas, in New York, he presented an installation made of paintings, tapestries, and sculptures at The Encyclopedic Palace (Venice Biennale, 2013). His work was presented at the Institute of Contemporary Arts, London (2007), Seattle Art Museum (2008); Museum für Gegenwartskunst, Basel (2009); Hammer Museum, Los Angeles (2013); Sharjah Art Foundation, United Arab Emirates (2016), among others. In 2019, the exhibition *Enrico David: Gradations of Slow Release*, organized by the

Museum of Contemporary Art Chicago and the Hirshhorn Museum and Sculpture Garden, presented twenty years of his production.

BERLINDE DE BRUYCKERE

Berlinde de Bruyckere was born in 1964 in Ghent, Belgium where she currently lives and works. In 2015, she received an honorary doctorate degree from the University of Ghent. In Belgium, she has exhibited her work at the Middelheim sculpture park and the Museum voor Hedendaagse Kunst in Ghent. After a solo exhibition at Tilburg thanks to the De Pont Foundation in 2001, she later presented her work at the Venice Biennale Italian Pavilion (2013). She also held solo exhibitions at Fondazione Sandretto Re Rebaudengo, Turin (2019); MAMCO, Toulouse (2009); Maison Rouge, Paris (2014); and MAMC, Strasbourg (2015).

MICHAEL DEAN

Born in 1977 in Newcastle upon Tyne, United Kingdom, Michael Dean lives and works in London. He graduated at Goldsmiths, University of London in 2001. His work has been showcased at BALTIC Centre for Contemporary Art, Gateshead (2018), as well as in collective exhibitions at Palais de Tokyo, Paris (2013), Fondation Hippocrène, Paris (2014), and Marcelle Alix, Paris (2020).

TRISHA DONNELLY

Born in 1964 in San Francisco, USA, Trisha Donnelly lives and works

in New York. In 1995, she graduated from the University of California, and, in 2000, from the Yale University School of Art. She took part in several exhibitions held by different institutions, like Palais de Tokyo, Paris (2015); Galerie Air de Paris, Paris (2018); Fondation Van Gogh, Arles (2019).

DOUGLAS GORDON

Born in 1966 in Glasgow, Scotland, Douglas Gordon lives and works in Berlin, Glasgow, and Paris. He holds degrees from the University College London and the Dumbarton Academy. The artist was awarded the Turner Prize in 1996. His work was presented in exhibitions like Documenta 14, in Athens and Kassel (2017); Institut du Monde arabe, Paris (2019); Fondation Giacometti, Paris (2020).

THOMAS HIRSCHORN

Born in 1957 Bern, Switzerland, Thomas Hirschhorn lives and works in Paris. In 1983, he graduated from the Schule für Gestaltung in Zurich, Switzerland. In Paris, he is represented by Galerie Chantal Crousel and held numerous solo exhibitions, in institutions like Palais de Tokyo, Paris (2014); 56th Venice Biennale, Italy (2015); and Kunsthall Aarhus, Denmark (2017), among others. He received the Meret Oppenheim Prize in 2018. He also exhibited at ESS/SPA Swiss Sculpture Foundation, Biel (2019).

SANYA KANTAROVSKY

Born in 1982 in Moscow, Russia, Sanya Kantarovsky

Artists' biographies

lives and works in New York. He studied at the Providence Design School (Rhode Island) and obtained his MFA from University of California. Sanya Kantarovsky participated in several exhibitions, in institutions like Fondation Van Gogh, Arles (2018); Kunsthalle Basel, Switzerland (2018); Fondazione Sandretto Re Rebaudengo, Turin (2017-2018); Galerie Félix Vercel, Paris (2018); Galerie Art Concept, Paris (2016). His works integrate the collections of the Hirshhorn Museum and Sculpture Garden, Washington D.C.; Institute of Contemporary Art Boston; Hammer Museum, Los Angeles; Tate Modern, London; and the Whitney Museum of American Art, New York.

JOSH KLINE

Born in 1979 in Philadelphia, USA, Josh Kline lives and works in New York. He presented his works at the 2019 Whitney Biennial at the Whitney Museum of American Art in New York; New Museum Triennial, New York (2015); Fondazione Sandretto Re Rebaudengo, Turin (2016); Gagosian San Francisco (2019); ICA Boston (2018); Abattoirs, Toulouse (2017); and Castillo/Corrales, Paris (2014).

ELENA KOVYLINA

Born in 1971 in Moscow, Russia, Elena Kovylin lives and works in Moscow. She graduated from the Moscow Art Academy in 1995 and from F+F Art and Media School Zurich, and later obtained an MBA from RSUH Moscow in 2013. She took part in several exhibitions in France, like Printemps de Septembre, Toulouse (2012); Biennale

de Douai (2015); as well as others held at Maison Rouge (2009-2010), Mep (2017), and Fondation Carrier (2017) in Paris.

BARBARA KRUGER

Born in 1945 in Newark, USA, Barbara Krueger graduated from the Syracuse University in 1965, and the Parsons School of Design in 1966, both in New York. She participated of numerous solo and collective exhibitions in France and abroad, among which are: Fondation Vuitton, Paris (2017); Hirshhorn Museum and Sculpture Garden, Washington, D.C. (2012); Modern Art Oxford (2014); National Gallery of Art, Washington, D.C. (2016); Sprüth Magers, Berlin (2017).

ZOE LEONARD

Zoe Leonard was born in 1961 in New York, where she currently lives and works. She took part in many collective exhibitions, like at the Grand Palais, Paris (2018); La Chambre, Strasbourg (2019); FRAC, Rouen (2020); Centre Pompidou-Metz (2021); in addition to solo shows at the Mudam Luxembourg (2021); Museum of Contemporary Art, Los Angeles (2018); and the Whitney Museum of American Art, New York (2018).

SARAH LUCAS

Sarah Lucas was born in 1962 in London, where she currently lives and works. She graduated from the Working Men's College in 1983, the London College of Printmaking in 1984, and Goldsmiths, University of London in 1987. She exhibited at the British Pavilion of the 56th Venice Biennale (2015); Fine Arts Museums of San Francisco, California (2017); New

Museum, New York (2018); Palais de Tokyo, Paris (2018); and Consortium, Dijon (2021), among others.

MARK MANDERS

Born in 1968 in Volkel, Netherlands, Mark Manders lives and works in Ronse, Belgium. He graduated from ArtEZ Academy of Art and Design in 1992. His work was presented at Bergen

Kunsthall, Norway (2008); La Casa Luis Barragán, Mexico (2011); Aspen Art Museum, Colorado (2011); Carré d'Art – Musée d'art contemporain, Nîmes (2012); Palais de Tokyo, Paris (2012-2013); 55th Venice Biennale (2013); MoMa New York (2013); Jardin de Versailles (2017); and MAC, Marseille (2018).

NATHANIEL MELLORS

Born in 1974 in Doncaster, England Nathaniel Mellors lives and works in Los Angeles and Amsterdam. He studied at the Ruskin School of Drawing & Fine Art of the University of Oxford (1996-1999) and at the Royal College of Art (1999-2001). He has exhibited his works in many institutions, in addition to taking part in the 9th Lyon Biennale (2007) and the 57th Venice Biennale (2017). His works have been presented at Salle de Bains, Lyon (2012); Art Concept gallery, Paris (2014); New Museum, New York (2018); Museum of Contemporary Art Kiasma, Helsinki, Finland (2018); The Box, Los Angeles (2019), among others.

SENGUA NENGUDI

Born in 1943 in Chicago, USA, Senga Nengudi lives and works in Colorado Springs. After graduating from the California State

University, Los Angeles in the late 1960s, Nengudi has presented her work in several major exhibitions, like the 57th Venice Biennale (2017) and the Museum of Contemporary Art Denver (2015). Her work is part of the permanent collections of many prestigious museums, like the Museum of Modern Art, New York; Whitney Museum of American Art, New York; Studio Museum in Harlem, New York; Brooklyn Museum, New York; Hammer Museum, Los Angeles; Carnegie Museum of Art, Pittsburgh; Musée National d'Art Moderne, Centre Georges Pompidou, Paris; Tate Modern, London; and The Israel Museum, Jerusalem.

CADY NOLAND

Born in 1956 in Washington D.C, USA, Cady Noland lives and works in New York. She studied at the Sarah Lawrence College in Bronxville. In 1991, she participated of the Whitney Biennial and Documenta 9, Kassel, in addition to several solo shows held, among others, at Paula Cooper Gallery, New York; Museum Boijmans Van Beuningen, Rotterdam; De Hallen Haarlem, Netherlands (1989); and the MMK, Museum of Modern Art of Frankfurt, Germany (2018).

CATHERINE OPIE

Born in 1961 in Ohio, USA, Catherine Opie lives and works in Los Angeles. She obtained a BFA from the San Francisco Art Institute in 1985, and an MFA from CalArts in 1988. Solo exhibitions of her work have been organized at Plug In Institute of Contemporary Art, Winnipeg, Canada (2020); FRAC Rouen

Artists' biographies

(2020); Grand Palais, Paris (2018); Fondation Cartier, Paris (2017); Guggenheim Museum, New York (2019); Whitney Museum of American Art, New York (2016); San Francisco Museum of Modern Art (2016-2017), among others..

PHILIPPE PARRENO

Born in 1964 in Oran, Algeria, Philippe Parreno lives and works in Paris. He graduated from Beaux-Arts de Grenoble in 1990, along with some renowned artists (Philippe Perrin, Pierre Joseph, Dominique Gonzales-Foerster). Among his main exhibitions are *Snow Dancing*, Consortium, Dijon, 1995; *No Ghost Just a Shell: Anywhere Out of the World*, the Air de Paris gallery, 2000; and *Anywhere, Anywhere Out of the World*, Palais de Tokyo, 2013. The artist also took part in several collective exhibitions, specially three of them at the Institut d'art contemporain, Villeurbanne: *Identité* (1997); *Dévoluer : Vivent les Frac* (2001); and *C'est arrivé demain*, the 7th Lyon Biennale (2003).

MICHELE RIZZO

Born in 1984 in Italy, Michele Rizzo graduated from the School for New Dance Development in 2011 and from the Sandberg Institute in 2015, both in Amsterdam. His work was presented in Rome Quadriennale in 2020. Since 2012, he is supported by the International Choreographic Arts Centre ICK, in Amsterdam. He is also one of the artists supported by the 3PackageDeal grant of the AFK, Amsterdam Fonds voor de Kunst.

THOMAS RUFF

Born in 1958 in Zell am Harmersbach, Germany, Thomas Ruff lives and works in Düsseldorf. From 1977 to 1985, he studied photography at the Düsseldorf Art Academy, along with Bernd and Hilla Becher. In 1981, Thomas Ruff had his first important solo exhibition at the Rüdiger Schottle gallery in Munich. He participated of the Documenta 9 in Kassel (1992) and exhibited in important international museums, like the Rooseum – Center for Contemporary Art in Malmö (1996), and the Centre national de la photographie in Paris (1997). That same year, he participated in the exhibition *Young German Artists 2* at the Saatchi Gallery in London. He also held monographic exhibitions at the Irish Museum of Modern Art in Dublin (2002) and at Tate Liverpool (2003).

Wael Shawky

Wael Shawky was born in 1971 in Alexandria, where he lives and works. He holds an MFA from the University of Pennsylvania, Philadelphia, and a bachelor's degree in Fine Arts from the University of Alexandria, Egypt. His work was presented at Modern Art Museum of Fort Worth, Texas (2021); Palais de Tokyo, Paris (2020); Museum of Contemporary Art (MOCA) Yinchuan, China (2017); Castello di Rivoli, Turin, Italy (2016); Fondazione Merz, Turin (2016); Musée du Louvre, Paris (2015); MoMA PS1, New York (2015). He also took part in the following exhibitions: Lahore Biennale, Pakistan (2020); 14th Istanbul Biennial, Turkey (2015); 11th

Sharjah Biennial, United Arab Emirates (2013); Documenta 13, Kassel, Germany (2012); 9th Gwangju Biennale, South Korea (2012); SITE - Santa Fe Biennial, United States (2008); 9th Istanbul Biennial, Turkey (2005); and 50th Venice Biennale, Italy (2003).

In 2010, Shawky founded the educational art space MASS Alexandria. He was awarded, among others, the first place of the Mario Merz Prize (2015); the Award for Filmic Oeuvre offered by Louis Vuitton and Kino der Kunst (2013); and the Abraaj Capital Art Prize (2012).

CINDY SHERMAN

Born in 1954 in Glen Ridge, USA, Cindy Sherman lives and works in New York. She graduated in art from the Buffalo State College in 1976. Her work has been presented in countless major international exhibitions. Her 2012 retrospective at the MoMA New York was subsequently presented at the San Francisco Museum of Modern Art, Walker Art Center in Minneapolis and the Dallas Museum of Art. In 2020, she was awarded the Wolf Prize in Arts and the Praemium Imperiale, granted by the American Academy of Arts and Letters. Cindy Sherman participated of four editions of the Venice Biennale; her work was selected for five editions of the Whitney Biennial, twice for the Biennale of Sydney, and also for the Documenta (1983). Other recent exhibitions took place at the Fosun Foundation in Shanghai; Broad Museum in Los Angeles; Queensland Art Gallery & Gallery of Modern Art in Brisbane, Australia; Astrup Fearnley Museum in

Oslo; Fondation Louis Vuitton in Paris (2019); Centre Pompidou, Paris (2015); Gagosian Gallery, Paris (2012); and Jeu de Paume, Paris (2006).

ANDRA URSUTA

Andra Ursuta was born in 1979 in Salonta, Romania. She lives and works in New York, where she also graduated from Columbia University in 2002. Her work was presented in solo and collective exhibitions, like at the New Museum, New York (2011); MoMA PS1, New York (2013); Hammer Museum, Los Angeles (2014); Kölnischer Kunstverein, Cologne (2014); Institute of Contemporary Art, Miami (2014-2015); Kunsthalle Basel (2015); 13th Lyon Biennale (2015-2016); New Museum, New York (2016); 15th Istanbul Biennial (2017); Fondazione Sandretto Re Rebaudengo, Turin (2018-2019); 58th Venice Biennale (2019); David Zwirner Gallery, Paris (2021).

LYNETTE YIADOM-BOAKYE

Born in 1977 in London, United Kingdom, Lynette Yiadom-Boakye concluded her studies at the Falmouth School of Art in 2000, and from the Royal Academy School in 2003. Her work was showcased in several exhibitions, held in places like Tate Britain, London (2020); 58th Venice Biennale (2019); MoMA New York (2017); New Museum, New York (2017); 12th Sharjah Biennial, United Arab Emirates (2015); and the 11th Lyon Biennale (2012).

Partnership

Bodies at stake at the Musée des Moulages



Sherrie LEVINE

Body Mask

2007

Sculpture 57,2 x 24,1 x 14,6 cm,
Courtesy of the artist and Fondazione
Sandretto Re Rebaudengo

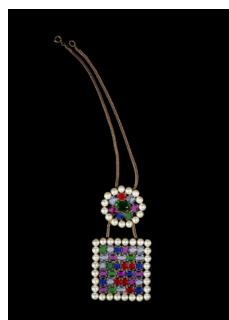
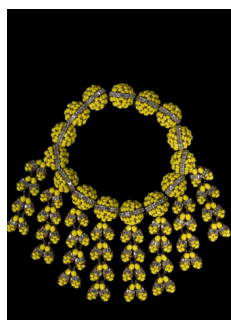
Born in 1947 in Hazelton, Pennsylvania (USA), Sherrie Levine lives and works between New York and Santa Fe. After graduating from the University of Wisconsin in 1973, the artist soon made it to monographic exhibitions in places like 3 Mercer Street in New York (1977) or the Hallwalls Contemporary Arts Center in Buffalo (1978). Soon after, she would also be in worldly known institutions: Hirshhorn Museum and Sculpture Garden in Washington, D.C. (1988); Kunsthalle Zürich (1991); Museum of Contemporary Art of Los Angeles (2015), and the Simon Lee Gallery in London (2015).

Sherrie Levine participated of documenta VII (1982), São Paulo Bienal (1998), and the Whitney Biennial (1985, 1989, and 2008). The artist also presented her work in major exhibitions, like *The Pictures Generation*, 1974–1984, at the Metropolitan Museum of Art of New York (2009); *Prima Materia*, at Punta della Dogana in Venice (2013); and *NOT I: Throwing Voices* (1500 BCE–2020 CE), at the Los Angeles County Museum of Art (2020).

This exhibition is also the occasion to establish a dialogue between the ancient statuary of the Museum of Mouldings, located at the heart of the campus of Université Paul-Valéry Montpellier 3, and certain pieces of the costume jewellery collection of the Fondazione Sandretto Re Rebaudengo.

Patrizia Sandretto Re Rebaudengo's collection of costume jewellery was developed thanks to the collector's fascination for the context that witnessed the appearance of these pieces of astonishing design, yet without employing costly materials. Created in the United States during the period of the Great Depression over the 1930s, they were a response to the demand of women who wished to attire themselves with the most beautiful accessories and with a modest income. Haute couture fashion designers and the Hollywood cinema have recovered this unprecedented concept that favoured the use by all classes of the US society. The history surrounding their creation, as well as the fact of being passed from one generation to another, always dictate the acquisition choices of Patrizia Sandretto Re Rebaudengo.

After a keen selection amid the collection of more than 3,000 pieces, it is time for the white plaster casts of statues coming from major collections of European museums and archaeological sites of the Mediterranean to attire themselves with the most original shapes and the Art Deco influence. The costume jewellery displayed on the sculptures of the Museum of Mouldings renew the traditional 19th century teaching course, both chronological and stylistic, of the single exhibition room. Placed on casts of men and women, they allow to blur the gender dichotomy, all the while also freshening our perception of Ancient Greek masterpieces that are part of our shared cultural heritage.



The artwork *Body Mask* (2007), by the North American artist Sherrie Levine, also acquired by Fondazione Sandretto Re Rebaudengo, equally resonates with the works of the Museum of Mouldings, placed right at the centre of the exhibition space for the occasion. This bust of a pregnant woman stems from a cycle of bronze-cast works reproducing the masks of femininity used by Makonde men in Southeast Tanzania for ritual ceremonies. The artist, known for her appropriation of imagery, decontextualised the original wooden object and stripped it of its ceremonial weight. The work takes on luxurious and opulent connotations proper to our contemporary society.

Le Musée des Moulages

A university museum with an educational vocation, the Museum of Mouldings was created in 1890 to conserve and exhibit study collections linked to the teaching of Archaeology (plaster prints of sculpture elements, antique original objects, photographic collections). Inaugurated on the occasion of the 6th centenary of Montpellier University, the museum was located in the Palais de l'Université, home to the Faculty of Letters. The purchase, in 1904, of Canon Didelot of Valencia casts collection made it possible to broaden the historical periods presented, by introducing medieval art.

The museum, which followed the successive relocations of the Faculty of Letters, was installed in the 1960s in a specially designed building in the heart of the new Paul-Valéry University.

The classification of the mouldings collection as a Historic Monument further confirmed its historical and heritage value, all the more so as the university museum is now unique in France. The preservation and enhancement of the university's historical heritage contributes to anchoring the identity and cultural singularity of Paul-Valéry University, whose campus was recently awarded the "20th century heritage" label.

To this end, the University renovation project for the Museum of Mouldings, has received scientific and/or financial support from external partners, aware of the historical and heritage value of the museum and the university collections: Regional Conservation of Historic Monuments - DRAC Languedoc-Roussillon, Louvre Museum, Barcelona National Museum of Catalan Art, Fabre Museum, Lattara Archaeological Site - Henri - Prades Museum, Labex Archimede, Languedoc - Roussillon Region.

The Museum of Mouldings, an educational tool and "ornament" of the former Faculty of Letters, is today a key part of Paul-Valéry Montpellier 3 University. It is both a historical record of teaching and scientific research at the turn of the 19th and 20th centuries, a testimony to the development of the scientific community, and an actor in the cultural life of the university, thanks to scientific, artistic and cultural events regularly organised there.

In partnership with Université Paul-Valéry Montpellier 3

Catalog of the exhibition

The exhibition catalog, bilingual in French and English, was produced under the graphic direction of Sarah de Bondt.

It includes interviews between Vincent Honoré, curator of the exhibition, and the collector Patrizia Sandretto Re Rebaudengo and the choreographer Michele Rizzo on their relationship to the body in the creation of the collection, creative writing texts by Amélie Lucas-Gary and Marion Zilio, and critical texts by Julie Ackermann, Marie Applagnat, Angela Blanc, Caroline Chabrand, Jean-Baptiste Delorme, Anna Kerekes, Marilou Thiébault and Justine Vic.

Coordination of the catalogue :
Anna Kerekes, senior curator

Graphic design catalog
Sarah De Bondt

Edition/Diffusion
Silvana Editoriale

Edition : bilingual french /
english

Format :
21 x 27 cm French style

Pages : 184 pages

Price : 35 euros

In Conversation with Patrizia Sandretto Re Rebaudengo and Vincent Honoré [Extracts]

Vincent Honoré: Your first acquisitions focus on works by artists such as Mario Merz, Salvatore Scarpitta and painters like Tano Festa and Carla Accardi. What led you to these choices?

Patrizia Sandretto Re Rebaudengo: [...] The first contemporary artworks I bought in 1992 were signed by these four Italian artists, works produced between the late fifties and early sixties. I have a memory of me looking at those paintings with interest, and they almost spoke to me. I really felt as if they already belonged to me. This was my first approach to contemporary art.

I grew up in the midst of ancient art and perhaps I started collecting contemporary art just when I realized that those paintings and objects were precious but I felt the need to get closer to my time.

I didn't study Art History and at the beginning of my career, my art education developed from conversations I had with some inspiring women who really influenced my thinking. The first, Rosangela Cochrane, is a visionary art collector who in the 1960s collected important works by artists such as Piero Manzoni, Giulio Paolini and Cy Twombly; she shared her enthusiasm with me. She took me to London in 1992 to visit galleries and art places and it was on this trip that I fell in love with contemporary art. [...]

VH: What tendencies and desires guided you when you first created the Collection? Did these guidelines evolve over the years?

PSRR: From my point of view, art has always been a way to understand the times we are living in. The medium used by the artist is not as important as the content of the work and the meanings that it can convey. [...]

I decided to start collecting contemporary art with a focus on new or recent works by living artists. My collection was immediately "generational" - it grew out of my friendships with artists who were approximately my age. [...] Through their eyes, I learned to look ahead, to understand art being created by the younger generations, in addition to themes and practices that they were passionate about. I learned not to be afraid of what I didn't understand at first sight. I learned that art has the ability to communicate to us even what is strange, unfamiliar and obscure. [...]

VH: You have been collecting for several decades, and maintain close relationships with the artists, institutions, and curators you work with.

PSRR: I think the work that I have carried on with my foundation – whether it be exhibitions, acquisitions, or commissions - has played a very important role in the Italian scene. I believe that, especially in the 1990s, the foundation grew within a context that was not very attentive to contemporary art. I think our impact has achieved a good level of recognition. I continue to see this through our different and constantly evolving projects and the feedback we receive from both our loyal and new audiences. All my artworks have a deep bond with me, even if each one is different from the others. I could not choose a single masterpiece; it would be like having to choose between my children.
[...]

Catalog of the exhibition

VH: Can this collection be perceived as an independent body or organism, an evolving being, growing on its own (works in the Collection naturally appealing to others), living its own existence, like B.O.B. by Ian Cheng? Or, on the contrary, are acquisitions self-sufficient, independent from each other?

PSRR: I prefer the term "organism" because it restores the vital character of the Collection. I have always imagined it as a dynamic and evolving whole rather than as an independent body, with a life of its own. The Collection is an open structure, a constellation that reflects my biography and my choices, the meetings with the artists, the contents of their works, the shows in which they were exhibited and therefore also the ideas and feelings that they produced in the public. The Collection is a special form of cultivation for me. It requires care, dedication, time, and material, intellectual and emotional resources.

Ever since I started it in 1992, it has been clear to me that I would not have acquired works if they were only meant to be kept private. Contemporary art must circulate, it must be seen, it has to participate in the world of which it is part, express itself in the present, giving us unexpected and complex perspectives.

After just three years of collecting I chose to give it a broader, shared, public framework. In 1995 I created the Sandretto Re Rebaudengo Foundation [...]. The Foundation has never been just a museum for the Collection, but was conceived rather as a space for research, a tool for supporting and promoting contemporary art. The Collection and the Foundation are the spaces through which I express my passion and my commitment, guided by a new concept of patronage: formally independent of each other, they have a strong relationship of reciprocity and dialogue.

I personally chose every single work in the Collection: I know the author, the history, the medium, the concrete aspects related to the setting, the exhibition itinerary. Each work therefore has its own specific and singular relevance which, in my eyes, appears to be further enhanced in its relationship with the other works in the Collection. This dialogue finds full evidence in the exhibition. [...] I am happy that its next chapter will take place in the rooms of the Hôtel des Collections of the MO.CO in Montpellier. [...]

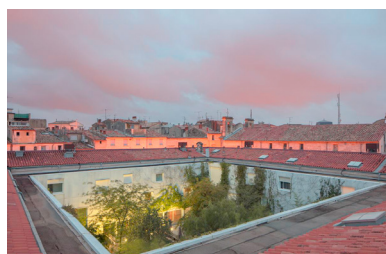
In addition to the internal curatorial department, I have always sought to collaborate with curators from all over the world [...]. The external glance opens the Collection to new paths, renewing its interpretations and strengthening its open and pluralistic physiognomy.

MO.CO. Montpellier Contemporain, unique ecosystem in the world : one institution, three places

A public institution for cultural cooperation dedicated to contemporary art – a unique model, MO.CO. Montpellier Contemporain is an artistic ecosystem that brings together two exhibition venues and an art school.



MO.CO. Hôtel des collections



MO.CO. Panacée



MO.CO. Esba (Montpellier School of Fine Arts)

This horizontally structured institution is designed around the capacity for invention and creativity of its team to produce and share content with the widest range of publics.

The exhibitions' themes delve into contemporary cultural, political, and societal issues, offering an immersion into the artistic production of lesser-known territories (Russia, South America, Africa...). Both solo and group exhibitions at MO.CO. Panacée are an opportunity to exhibit artists never before seen in France, and to produce new works in close collaboration with local artisans and industries. MO.CO. Hôtel des collections' thematic exhibitions deploy a rich and varied education programme to facilitate the understanding and appreciation of the artistic, political and social contexts that each exhibition uncovers. And each exhibition is organised around a public or private collection presented for the first time in France.

In the framework of this curatorial project, MO.CO. and the Université Paul Valéry of Montpellier have jointly set up an international and interdisciplinary research centre for research on art collections to place Montpellier as the research headquarters for this topic.

Alongside its exhibitions, MO.CO. proposes a rich cultural programme whose objective is to make contemporary art accessible to as many people as possible (young children, school and university students, adults, disabled visitors, etc...). MO.CO.'s cultural mediators embody the institution's overriding ambition to encourage visitors, be they art lovers or those who are simply curious, to develop their critical thinking skills and sensitivity to contemporary art, and to converse about artworks and artists. The editorial policy also ensures that MO.CO.'s exhibitions are shared via publications and exhibition guides.

Central to MO.CO. is the synergy between the art school and the exhibition sites. The École Supérieure des Beaux-Arts (ESBA, Montpellier School of Fine Arts) benefits from talks and other interventions by artists, curators, and other professionals invited by La Panacée and the Hôtel des collections and, conversely, the two exhibition venues benefit from the students' presence and energy. This configuration allows MO.CO. ESBA's students to learn and develop at the heart of an ecosystem that is unique both in France and internationally, and for which MO.CO. ESBA has been awarded the HCERES (High Council for the Evaluation of Research and Higher Education) accreditation for 2020-2024.

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Planning 21/22

SOL ! - The Biennial territory

#1 - One step aside

02.10.21 → 09.01.22

MO.CO. Panacée

14, rue de l'École de Pharmacie
Montpellier

Max Hooper Schneider

12.02.22 → 24.04.22

MO.CO. Panacée

14, rue de l'École de Pharmacie
Montpellier

Transmission

With Lili Reynaud-Dewar / Jean-Luc

Vilmouth / Mathilde Monnier

19.03.22 → 22.05.22

MO.CO. Hôtel des collections

13, rue de la République
Montpellier

Raphaël Barontini

J'habite un long silence

07.10.21 → 07.03.22

Site archéologique Lattara

Musée Henri Prades

390, Route de Pérols - 34970 Lattes

ENSEM

Montpeyroux city and the MO.CO.

16.10 → 19.12.21

Commune de Montpeyroux

Hérault

Bodies at Stake at the Musée des Moulages

12.11.21 → 11.02.22

Université Paul-Valéry Montpellier 3

Route de Mende - Montpellier



Practical Information

MO.CO. Hôtel des collections

13, rue de La République

34000 Montpellier, France

Open from tuesday to sunday

From 11am to 18pm

+33 (0)4 99 58 28 00

www.moco.art

Price conditions

Single entrance full price: 8 €

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Free, see tariff conditions

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MO.CO. PASS SOLO : 30€

Annual subscription

MO.CO. PASS DUO : 45€

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or for a reservation

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