

BEING MEDITERRANEAN

MO.CO. PANACÉE
22.06.2024
→ 22.09.2024

EXHIBITION *BEING MEDITERRANEAN*

EXHIBITION CATALOGUE EXCERPTS

**NUMA HAMBURGIN
CHIEF EXECUTIVE OFFICER
MO.CO. MONTPELLIER
CONTEMPORAIN**

**BELOVED SEA
MONTPELLIER MAY 2024**

“I have passionately loved the Mediterranean.” With these simple and moving words, Fernand Braudel begins his illustrious work on the inland sea. We have all experienced these few words, we who were born on its shores, born in one of those places where we would have liked to have been born, as the Sétois Paul Valéry put it, we who grew up under the sun in the shadow of its history, which is itself the history of humanity, we who have sometimes left it and returned. [...]

“Never has a region,” Camus wrote, “other than the Mediterranean, taken me so far and so close to myself at the same time.” It’s not a national feeling – it’s more intimate than that - nor an identity – it’s too ambiguous for that - still less a claim; it’s the vague impression of belonging to a whole that contains and transcends you, an elsewhere that is home and yet will never be, a family that everything brings together and that everything divides. [...]

Can the Mediterranean ever accept that the world has stopped revolving around it? Overshadowed by oceanic and continental powers in the geopolitical arena, it has responded with artistic modernity on its rocky beaches. With the globalisation of contemporary art, its market, and its institutions, its influence has diminished in favour of new territories and cosmopolitan metropolises with unlimited resources. Its aura and the memory of its past glory have enabled it to retain a few privileges and stopovers

in the transhumance of the world’s artists, like Venice or the South of France in the summer months. [...]

Our identity has always been in flux. No promontory on the deep blue sea is exempt from this law: we are all of mixed blood. Minoans, Egyptians, Phoenicians, Greeks, Etruscans, Romans, Carthaginians, Jews, Byzantines, Arabs, Berbers, Normans from Sicily, Genoese, Venetians, Catalans, Libyans, Sardinians, Gauls, Iberians, Mesopotamians, Ottomans, Moors from Andalusia and so many others have in turn occupied these acres of land. They have traded, waged war, colonised, converted, and abjured, intermarried, mingled, created dynasties, languages, and new peoples, established themselves, fled, integrated, and built temples, libraries, and cities that they razed to the ground to build others with the same stones. There isn’t a block here that doesn’t rest on many strata. Pride and humility in the face of a long history? The feeling of belonging to a whole that engulfs you from all sides? The chaotic identity that commingles all of your affiliations? The sea spray of an autumn evening? The sun on your skin? That puddle of salt water we all love in equal measure? And what if this is what we have in common, being Mediterranean?

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**RAHMOUNA BOUTAYEB,
CURATOR, MO.CO. MONTPELLIER
CONTEMPORAIN**

The exhibition *Être Méditerranée* [Being Mediterranean] invites us to lose ourselves along the Mediterranean coast and dive into a reflection on the world. Taking the Mediterranean basin as a starting point, the 22 artists on show develop their practices from the countries that border the Mediterranean. They may have been born there, live and work there, or be inspired by it from elsewhere to offer us works in a wide range of forms and aesthetics.

Some forty works have been grouped together, around three main, closely interconnected themes. The first is history, archaeology, and tangible and intangible heritage, which unfold between the real and the fictional, and take us into the interstices of stories great and small. Memories and legacies based on intimate accounts, tales, and legends also help us to share our common imaginary. Lastly, ancestral skills and practices, re-interrogated or assimilated by the artists, accompany a deep-rooted and renewed look at traditions and forms.

Across the board, the exhibition also raises political issues and questions of identity, which reflect a social and humanitarian emergency in a geopolitics in constant flux. Without ignoring the tragedies and dramas that have shaken the region, the exhibition aims to offer a celebration of the abundant and shared riches, like so many forms of resistance, of a territory that is not only defined by its borders, but which above all appears to be a vibrant hotbed of creativity.

Being Mediterranean is accompanied by a richly illustrated catalogue, published for the occasion in French and English by Silvana Editoriale. The graphic design has been entrusted to the studio Atelier Tout va bien. It will include previously unpublished texts by Rahmouna Boutayeb and Numa Hambursin. Envisaged as a fourth axis of the exhibition, highlighting an art of transmission, sharing and circulation, it also includes recipes, and much more, collected from the artists in the exhibition.

The exhibition is also an opportunity for MO.CO. Montpellier Contemporain to reaffirm its support for contemporary art through the production of new and significant works.

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ARTISTS

NELLY AGASSI
DIANA AL-HADID
ANDREAS ANGELIDAKIS
CHIARA CAMONI
ALI CHERRI
AYSHA E ARAR
SIMONE FATTAL
MOUNIR GOURI
NOUR JAUDA
MELIKE KARA
ELIAS KURDY
TERESA LANCETA
SANAA MEJJADI
MLADEN MILJANOVIĆ
SARA OUHADDOU
ADRIAN PACI
ZOË PAUL
AÏCHA SNOUSSI
TARWUK
ELIF URAS
ADRIEN VESCOVI
MARINA XENOFONTOS

EXHIBITION

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ARTISTS PRESENTATION

NELLY AGASSI

Born 1973 in Tel Aviv (Israel).
Lives and works in Chicago (USA).

As a multidisciplinary artist, Nelly Agassi uses her work to explore topics relating to the body and intimacy, bringing them from the private sphere into the public sphere. She works as much with performance art as with drawing and traditionally feminine and domestic crafts such as embroidery, sewing and knitting, albeit in an unconventional way.

The pieces *Cynara* and *Wide Shut* are both results of a long-term project initiated in Paris in 2003 during her residency at the Cité des Arts. Nelly Agassi began to embroider in public spaces, parks, cafés and living spaces, objects which she gathers and collects. Through her use of embroidery, she creates memory objects and spaces for us to project our imaginations onto.

DIANA ALHADID

Born 1981 in Aleppo (Syria).
Lives and works in New York City (USA).

Diana Al-Hadid creates sculptures and mural reliefs using miscellaneous media such as steel, fibreglass, wood, polystyrene and pigments. Her strange, abstract works are reminiscent of decorative patterns inspired by both ancient and modern motifs. Her influences are varied and combine Arabian tales in the oral tradition, great mythological sagas, religious iconography, cosmology and architecture.

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Showing the strong influence of her Syrian heritage and of her artistic training, her hybrid-like works convey both frailty and monumentality and generate a sense of nostalgia and mystery. They encourage us to explore imaginary worlds and to reflect on the themes of memory, history and transformation.

ANDREAS ANGELIDAKIS

Born 1968 in Athens (Greece).
Lives and works in Athens.

Based in Athens, Andreas Angelidakis is a classically-trained architect who defines himself as “an architect who does not build”. He quickly turned away from physical construction in favour of creating 3D digital architectural spaces. This transition marked his interest in the ties between architecture, art and digital technologies. His piece *Room Ruin* touches on the subject of ruins, both in ancient and contemporary societies. Angelidakis sees architecture as a space for social interaction. The modules that make up his work can be handled and moved around to create a meeting space. This playful installation prompts us to consider the importance of antiquity in present times.

CHIARA CAMONI

Born 1974 in Piacenza (Italy).
Lives and works in Fabbiano (Italy).

Inspired by Arte Povera and Italian regional handicraft traditions, Chiara Camoni gathers materials in the countryside around

Fabbiano, her Tuscan mountain village. Her work often takes shape in the domestic sphere and she favours collaborative methods of artistic creation. Steeped in the eco and cyberfeminist theories of philosophers Donna Haraway and Rosi Braidotti, she sees intuition and ancestral skills as a through-line in her practice.

The four necklaces in Chiara Camoni's *Grande Sorella* [Big Sister] are made with pieces of schist, porcelain, enamelled stoneware, flowers and sand, and come in various dimensions. Her works often convey ideas of the passing of time and of nature and its regenerative power, as well as of human rituals and relationships.

ALI CHERRI

Born 1976 in Beirut (Lebanon). Lives and works in Paris (France) and Beirut.

A visual artist and filmmaker, Ali Cherri spent his childhood and teenage years in the midst of the Lebanese Civil War. His works include videos, sculptures and installations that question the shaping of historical narratives. Exploring the time gaps between ancient worlds and contemporary societies, he creates objects with multiple identities that combine archaeological artefacts and contemporary sculptures. In Cherri's world, the invisible creatures of our imaginations and spiritual realms come to life to give form to what is unrepresentable in our times. The piece *Standing Figure (Pow!)* fuses contemporary aesthetics with historical and

political references. The sculpture, a silhouette evocative of strength and vulnerability, is frozen in a moment of battle or impact, symbolised by the title's "Pow!", and represents the violence of wars. Much like in his piece *The Dreamer*, the figure depicted is anonymous and universal, symbolising the shared experiences of war and violence, and affords viewers freedom of interpretation.

AYSHA E ARAR

Born 1993 in Jaljulia. Lives and works in Jaljulia.

Aysha E Arar uses painting, drawing, video, poetry and performance to explore a world entirely born from her imagination, steeped in the tales and legends that her grandmother used to tell her, and in mythology and traditions. Colour plays a major part in her art, as she uses its contrasts and symbolism to tie together natural elements with the human and non-human realms. The spray-painted piece *It was just a cup of coffee* is teeming with stylised figures in which the feminine and masculine intertwine. It is an enigmatic depiction of several monsters and chimeras whose hands are clutching a body, while another figure tries to give water to someone lying on the ground.

SIMONE FATTAL

Born 1942 in Damascus (Syria). Lives and works in Paris (France).

After studying philosophy in Beirut and Paris, Simone Fattal went back

to Lebanon in the late 1960s and took up painting. The Civil War led her to leave Beirut in 1980 and move to California, where she founded the publishing house Post-Apollo Press. After she enrolled at the Art Institute of Chicago in 1988, she returned to visual arts, making sculptures and abstract and figurative ceramics.

Her work in clay opens up a new imaginary world in which a variety of characters emerge, rooted in history, memory, antiquity and mythology. The sculpture *Dueña II* [Patroness II] conjures the slender build of a woman, while *Angel II* represents the abstract figure of an angel. Both of these pieces show traces of the modelling process and the attention given to shaping. In her watercolour *Study in Light*, she combines her research on the merging of archaic forms with landscape painting and the study of light.

MOUNIR GOURI

Born 1985 in Annaba (Algeria). Lives and works in Nogent-sur-Marne (France).

Mounir Gouri has drawn avidly since childhood. These days, his performances, videos, photographs and sculptures explore themes that touch on the universal. They reflect personal experiences and tackle questions relating to North African identity and immigration. Gouri favours charcoal as a medium and uses the recurring patterns of boats and handprints, which form a unique visual language – a metaphor of darkness,

trauma and anxieties that Algerians experience and have experienced in their country and abroad. The piece *Untitled*, which differs somewhat from his customary output, is brimming with detail and almost disturbing. Mounir Gouri draws inspiration from Algerian cityscapes, cultural symbols and ancient traditions, which he blends with contemporary and universal elements more likely to resonate with international audiences.

NOUR JAODA

Born 1997 in Cairo (Egypt). Lives and works in London (UK) and Cairo.

Nour Jaouda was born in Cairo into a Libyan family. She explores the aesthetics of identity and uprooting through painting, textile design and installation art. Jaouda uses a process of doing and undoing, where everything is fragmentary and constantly evolving, to tackle themes of individual and collective memory, migratory narratives and silent zones and, in doing so, draws out meaning from them. *As long as our tears are songs when we cry them* is a set of nine cement slates attached to the wall and shaped into delicate organic patterns, which further the experimentations with materiality that the artist holds so dear. The work *Everything touches everything else* explores the interconnectedness between humans, nature and the environment, exposing the invisible and interdependent networks that hold our world together. She makes use of scraps of fabric that

she dyes and assembles, capturing the motifs, ornamentation and traditions of Cairo and thus perpetuating its crafting heritage.

MELIKE KARA

Born 1985 in Bensberg (Germany).
Lives and works in Cologne (Germany).

Melike Kara's Kurdish ancestry deeply influences her work as an artist. She uses a variety of mediums, including painting, sculpture and photography, to tackle themes of migration, marginalisation and exclusion. Her abstract paintings, some of which draw inspiration from Kurdish tapestries, are ways for her to reclaim her cultural heritage. She reframes narratives of oppression in order to celebrate the beauty of the Kurdish diaspora's cultural life and history. By creating this one-of-a-kind world, which combines painting and mural decoration, Melike Kara fashions a personal narrative of her family history and of Kurdish visual culture. Her use of space, both intimate and political, draws attention to an endangered people, whose culture endures through unofficial routes and spoken traditions. Through her works, Melike Kara merges the personal and the collective, and presents us with her own vision of identity and memory.

ELIAS KURDY

Born 1990 in Damascus (Syria).
Lives and works in Marseille (France).

Elias Kurdy studied architecture in Damascus and Marseille, where he settled in 2013. He went on to study at the Fine Arts School in Marseille, graduating in 2019. His work revisits the history of sculpture, architecture and forms since antiquity. Through a process of exploration, appropriation and reinterpretation, he creates ambiguous artefacts and relics. *Trompe-l'œil* and imitation merge together to cast doubt and produce new narratives, questioning not only the significance of ruins and the role they play in today's world, but also the violence of historicisation.

The piece *Untitled (Ostium maris nostri)* [the portal to our sea], which was specially created for the exhibition, consists of a wooden structure adorned with fragments of bas-reliefs excavated from enigmatic and fictional digs. It is reminiscent of the vestiges of gates that can still be found in many cities – a triumphal arch of past glories, like an invitation to cross over into another world.

TERESA LANCETA

Born 1951 in Barcelona (Spain).
Lives and works close to Alicante (Spain).

Since the 1970s, Teresa Lanceta has used weaving as her main artistic medium. Following her acquaintance with the Gitano communities of the El Raval neighbourhood in Barcelona and the Moroccan women weavers of

the Middle and High Atlas, she became passionate about weaving, which she considers as both an intimate and universal craft. Throughout her career, she has also taken an interest in painting, drawing, writing, ceramics and video.

The piece *Septiembre* [September] was created in 2003 from wool and cotton yarn. Its title refers to the month of the year in which it was made and adds a time-related dimension to the work. The woven fabric showcases the geometric striped pattern that the artist generally favours in her work, and which is reminiscent of 20th century *avant-garde* experiments.

Fuelled by her love of the Moroccan textile tradition and geometric and abstract compositions in folk art and the *avant-gardes*, Teresa Lanceta uses her works to translate the visual and performative language of a timeless and borderless form of art.

SANAA MEJJADI

Born 1977 in Casablanca (Morocco).
Lives and works in Montpellier (France).

Sanaa Mejjadi examines the contributions and impact of traditions and crafting skills on the construction of one's identity. In doing so, she reclaims her history and the territories that she holds dear, as well as nature, which plays an important part in her research. She often depicts trees using lines and dots, as symbols of resilience, attachment, freedom and of her role as a woman.

For this exhibition, she has transposed and repurposed the domestic practice of weaving, which she became acquainted with in her family in Casablanca, where she grew up, and during a trip to the Moroccan Atlas. She has created an installation that comprises three panels made from intertwined yarn, wool and coloured strips of paper. Sanaa Mejjadi has included the loom in the piece, blurring the line between art and handicraft even further, somewhere between crafting technique and an object to be merely appreciated for its shapes, suspended moments, fullness and emptiness.

MLADEN MILJANOVIĆ

Born 1981 in Zenica (Yugoslavia).
Lives and works in Banja Luka (Bosnia and Herzegovina).

Mladen Miljanović's work is rooted in his personal experiences during and after the war, as well as in his military training and service. The artist seeks to confront the past and contribute to the present in a practical way by reasserting the necessity to "make art, not war". He is deeply committed to the sharing of collective memory, and often uses visual and narrative elements taken from the history of Bosnia and Herzegovina to delve into the aftermath of war and the healing processes that ensued. *Blaupunkt 20/21* explores the way in which death is conveyed in worldwide media. It depicts a scene teeming with famous and anonymous characters in a *trompe-l'œil* television screen. The piece was created during the COVID-19 pandemic, and tackles the questions

of death and of our relationship to information at a time when the planet was at standstill and the media fully mobilised. The artist also revisits hyperrealistic engraving, which is traditionally viewed as “kitsch”, by imbuing it with universal significance.

SARA OUHADDOU

Born 1986 in Draguignan (France).
Lives and works in Paris (France) and Marrakesh (Morocco).

Sara Ouhaddou collaborates with communities of artisans and masters of forgotten handicrafts for months at a time, following finely established protocols. Her production is a story that comes in the form of tapestries, ceramics, jewellery, stained glass, and even new alphabets. She puts traditional Maghrebi arts and contemporary art into perspective so as to create tools for social, economic and cultural emancipation and change. On the occasion of the exhibition “Hirafen”, held recently in Tunis, she created the piece *Je de Rôles* [I roles], which she readapted for the *Being Mediterranean* exhibition. This installation stems from her research on primitive dwellings, particularly the traditional tents of southern Tunisia, which are created using the technique of *flij* weaving. During her research process, she met Raggem, who is said to have taught weaving techniques to the women of the villages he passed through. The latter collaborated in the installation's soundtrack, in which he can be heard dictating the colours of the weaves in Arabic.

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ADRIAN PACI

Born 1969 in Shkodër (Albania).
Lives and works in Milan (Italy).

Adrian Paci, who fled the Albanian riots in 1997 and settled in Italy, explores the tensions at play between the tragic and the wondrous, between everyday life and poetry, and between reality and fantasy. His work on paradox enables him to tackle topics of today's world: social conflicts, migration, globalisation, exclusion, as well as the forms of resistance that artistic creation affords us. Adrian Paci's mosaics and textile works are the result of his collaboration with the Sant'Egidio community in Rome. He enhances the spontaneous drawings and mysterious symbols that the disabled people of the community create in order to fully reveal the grace, mystery and energy they carry. While these symbols may evade the standards of conventional writing or of any recognisable alphabet, they still communicate something in their own way, and therefore become universal. They reflect a lived experience, capturing a form of language that transcends words and manifests through shapes.

ZOË PAUL

Born 1987 in London (UK).
Lives and works in Athens (Greece).

Zoë Paul makes use of timeless and traditional techniques and materials such as ceramics, weaving and drawing, which all belong to humble forms

of economy. Her works draw inspiration from art history, particularly cave paintings, Byzantine iconography, Greek vases, and even digital pixels, and examines the notions of handcrafting and femininity. The two refrigerator grid weavings *Tenir Blue* and *yellow/pink/grey sweep* seek to examine our relationship with tradition and to explore how our perception of an object's value may vary depending on the period and context. The piece *Eel* is a beaded curtain that sways gently on its own and according to the movements of the viewers, evoking forms and techniques inspired by ancient Greece.

AÏCHA SNOUSSI

Born 1989 in Tunis (Tunisia).
Lives and works in Tunis and Sète (France).

Aïcha Snoussi's work is characterised by composite pieces that boldly explore materials and modes of expression. Her prolific output draws as much from reality as from imagination and memory. Archives, organic materials, bones, antique objects, visual and acoustic ambiances, drawings and paintings all make up her singular world and invite us to reflect on matters of politics, memory and activism. The series *Layla Min Omri* [One night in my life], inspired by the poster for the film *A Day of My Life*, merges the features of actor and singer Abdel Halim Hafez with those of the artist's grandmother Leïla, as well as both their voices.

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The frames of the triptych are decorated with shells, mussels and pearls. The juxtaposition of materials and memories in Aïcha Snoussi's work reveals a profound dialogue between the past and present, encouraging viewers to look inward and explore collective and individual memories.

TARWUK

Bruno Pogačnik Tremow, born 1981 in Zagreb (Croatia).
Ivana Vukšić, born 1981 in Dubrovnik (Croatia).
Live and work in New York City (USA).

With members who grew up in war-torn Yugoslavia in the 1990s, the artist collective TARWUK makes use of loose and unexpected associations of stories, iconographies and cultures, from pop culture to art history. Their works are figurative and (falsely) naive mixed media compositions. They explore our contemporary society, technology, nature and human identity through an experimental and conceptual approach in which painted or sculpted bodies are deeply mistreated, damaged and deconstructed. *KLOSKLAS_yalP_eht_dna_sreyalP_ehT_teop_ehT* is a hybrid, peculiar, singular composition: two characters seem to be engaged in an imaginary dialogue across time. A masked mannequin wearing an outfit combining a Yugoslavian worker's uniform and an Edwardian dress, its hands mutilated, sits on a wooden chair, facing a painted portrait attached to an art nouveau-

style wirework chair. By bringing these composite elements together, the artists produce significant combinations of art history and theatre.

ELIF URAS

Born in Ankara (Turkey).
Lives and works in New York City (USA) and Istanbul (Turkey).

Elif Uras explores topics of gender and class through her depiction of women across various periods and geographies. She works in a variety of mediums, which include ceramics, drawing and painting, tackling the questions of tradition, ornamentation and labour, particularly the work of women. By intrinsically merging geometric and naturalistic motifs, she references symbols of femininity in a fast-changing society that is nonetheless still strongly rooted in tradition.

The pieces *Olivepickers* and *Pink Spiral Goddess* are both made from underglaze-painted stoneware. The former depicts women at work in the fields picking olives, on a backdrop inspired by antique sculptures. The organic and generous curves of *Pink Spiral Goddess* are undoubtedly reminiscent of prehistoric Venuses, whilst its pink shade points to a more modern reference.

ADRIEN VESCOVI

Born 1981 in Thonon (France).
Lives and works in Marseille (France).

Adrien Vescovi creates abstract paintings that come in the form of large unstretched canvases

and installations – a coloured palimpsest made by his own hand. With the help of time, nature and the elements, the muted colours and pastels of his paintings invite contemplation. Adrien Vescovi conceives his projects in relation to the territory and places in which the work is included, producing “landscape juices” made from plant and mineral decoctions, infusions and reductions that he then uses to dye his sheet canvases.

For *Being Mediterranean*, he created the piece *Sans titre (Page 1 et 2)* [Untitled (Page 1 and 2)], which consists of two large unstretched canvases that take up the entire space of the MO.CO. Panacée hallway, playing on the interface between indoors and outdoors. They echo the piece *Sans titre (marque-page)* [Untitled (book-mark)], which hangs over the patio fountain from the roof.

The combination of each piece’s sewn geometric shapes and colour palette conveys the memory of the landscapes that made them.

MARINA XENOFONTOS

Born 1988 in Limassol (Cyprus).
Lives and works in Athens (Greece).

Through her work, Marina Xenofontos explores the intersections between ideology, memory and materiality, using a variety of mediums, including sculpture, installation and cinema. She has developed a multidisciplinary approach that enables her to capture the fantastic and imaginary aspects of culture, which are often obscured by conventional historical narratives. Her work is

steeped in her reflection on the intimate and memory, and offers a singular perspective on these topics.

Two fists in a heartshape is a bronze sculpture that depicts two fists clasping a heart that seems to be disintegrating. Marina Xenofontos has created several variations of this same motif. Therefore, the work becomes a relic of the present, while also evoking archaeological artefacts unearthed in great numbers.

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WEEKLY EVENTS

GUIDED TOURS (IN FRENCH)

4pm Guided tour with a cultural mediator.
Wednesday to Sunday
Free

FLASH VISIT (IN FRENCH)

12.30pm – 1pm At lunchtime, a 30-minute tour with a selection of works from the current exhibition.
Every Friday
Free

FAMILY VISIT (IN FRENCH)

11am – 12.30pm A visit followed by a workshop for families.
For 3-6 year olds and 7-12 year olds
Every Sunday
Free with booking at mocoreservation@moco.art

PUBLIC DEPARTMENT

The Public Department offers special tours and creative workshops linked with the programme for constituted groups from institutions and associations. Custom projects are also possible in french, english or spanish upon request.

Information and booking:
+ 33 (0)4 99 58 28 02
mocoreservation@moco.art

Find the complete agenda of the exhibition events and cultural actions on the programme of MO.CO. Montpellier Contemporain and on line www.moco.art

ALSO ON VIEW ...

22.06
→ **22.09.24**

EXHIBITION KADER ATTIA **DESCENT INTO PARADISE**

For his exhibition *Descent into Paradise*, Kader Attia drew inspiration from the very geography of the MO.CO., its journey from top to bottom, from the sky to the earth and its depths, offering a reflection on reparation and transcendence that questions the notion of verticality as a vital and spiritual movement. Just as the rain that ravages and transforms natural and human creations, paradoxically an elevation can also occur a downward flow.

MO.CO. – 13, rue de la République - Montpellier.
From Tuesday to Sunday, from 11am to 7pm

28.06
→ **12.07.24**

MO.CO. ESBA GRADUATES 2024 EXHIBITION **THERE IS NO REASON TO BE AFRAID**

Yiseul Bae, Meryam Benbachir, Ana•tole Bloch, Nicolas Foix, Tipoume Garin, Margaux Horel, Damien Huguenin-Virchaux, Cassandre Lecocq, Daphné Royant, Audrey Sales Albella, Kit Szasz, Clothilde Venot.
Guest curator: Lila Torquéo

Over the course of the past five years, the School has immersed itself in ghosts, fantasies and feelings. The twelve artists graduating this year have asserted their desire to tame the spectres that separate them. The exhibition builds on their critical, luminous and physical methods to capture auras and attempt to give a tangible form to repressed memories.

MO.CO. Esba gallery – 130 rue Yehudi Menuhin - Montpellier.
From Tuesday to Friday, from 1pm to 6pm
Free entrance. Find out more at moco.art/fr/esba

21.09
→ **15.11.24**

EXHIBITION MARIE FÉMÉNIAS **LE TONNERRE MONTE DOUCEMENT. DANS LES HAUTEURS DU MONUMENT - [THUNDER CREEPS UP SLOWLY INTO THE MONUMENT'S HEIGHTS.]**

In partnership with MO.CO. Montpellier Contemporain.

Abbaye de Fontfroide - Narbonne - www.fontfroide.com

11.10
→ **18.12.24**

EXHIBITION NICOLAS AGUIRRE **CARPACCIO, THÉÂTRE D'ANATOMIE - [CARPACCIO, ANATOMICAL THEATRE]**

In partnership with MO.CO. Montpellier Contemporain.

Kiasma - Castelnau-Le-Lez - www.lekiasma.fr

PRACTICAL INFORMATION

MO.CO. PANACÉE

14, rue de l'École de Pharmacie - Montpellier
Accessible to people with reduced mobility

ACCESS

Tramway : Lines 1, 2 et 4 - Corum station
Car : Préfecture and Corum parkings

OPENING TIMES

From Wednesday to Sunday
From October to May → 11am to 6pm
From June to September → 11am to 7pm

ON LINE

www.moco.art
facebook.com/montpelliercontemporain
instagram : @montpelliercontemporain

CATALOGUE

Being Mediterranean will be accompanied by a richly illustrated catalogue, published for the occasion in French and English by Silvana Editoriale. The graphic design has been entrusted to the studio Atelier Tout va bien. It will include previously unpublished texts by Rahmouna Boutayeb and Numa Hambursin as well as recipes collected from the artists in the exhibition.
Price: 28 euros



MO.CO. MONTPELLIER CONTEMPORAIN: ONE INSTITUTION, THREE SPACES

MO.CO. is an artistic ecosystem, ranging from training to art collection, production, exhibition and mediation, encompasses an art school and two art centres: the MO.CO. Panacée (laboratory for contemporary creation) the MO.CO. (gallery dedicated to international exhibitions), and an art school: the MO.CO. Esba.

The EPCC MO.CO. benefits from the support of Ville de Montpellier, Montpellier Méditerranée Métropole, Direction régionale des affaires culturelles Occitanie and Région Occitanie / Pyrénées-Méditerranée.

