

MO.CO.

21.06 → 02.11.2025

INTRODUCTION

MO.CO. dedicates a major monographic exhibition to Françoise Pétrovitch, one of the most influential and popular artists of the French contemporary scene. Born in Chambéry in 1964, Françoise Pétrovitch has produced a prolific body of work since the 1990s, in which she uses a number of mediums and techniques, such as ceramics, bronze, video, painting and drawing. By virtue of a constant conversation with the artists who came before her, she takes on the traditional subjects of art history — portraits, landscapes and still lifes — and *folds* them into a new reading of the world marked by an absence of hierarchy. The ambivalent universes she creates, peopled by a galaxy of living beings, from animals to plants to humankind's immense diversity, play on paradoxical atmospheres that waver between the visible and the invisible, light and dark, unaltered and hybridised. This porous approach to boundaries is what enables Françoise Pétrovitch to focus the heart of her work on questions of intimacy, fragmentation, doubles, disappearance, solitude, transition and cruelty.

The MO.CO. exhibition is resolutely ambitious. Designed in close collaboration with the artist, it covers the entire spectrum of mediums and themes she explores in her work, including her relationship with staging, and brings together close to 130 works made between 1994 and 2025. Some of these, particularly those from the 1990s, are shown to the public for the first time, while others — 30 or so — were created specifically for the MO.CO. project.

The exhibition opens with the portrait series *Cinéma scope* (2020–2024), presented in one unbroken sequence along the walls, immersing us in the intimacy of adolescence — a recurring and characteristic theme in Françoise Pétrovitch's work. Deliberately presented in non-chronological order, the next rooms of the exhibition focus on the work the artist developed in the 1990s,

with its distinctive use of a variety of mediums: embroideries on canvas, drawings, and collages made out of school exercise books, postcards, labels and coasters. They show us Françoise Pétrovitch playing with words and language, a sense of quirkiness and subtle humour.

The first floor of MO.CO. hosts a sizeable series of wash drawings that conjure up strange landscapes occasionally reminiscent of Romantic or Symbolist aesthetics, and a gallery of tormented characters in the throes of aimless wandering. It also features large-scale paintings, that are a testament to the luminous dimension which imbues Françoise Pétrovitch's work, including when her intent is to capture the notion of the in-between.

The ground floor is dedicated to an immersive video installation co-created with Hervé Plumet specifically for MO.CO.. The video *Papillon* [Butterfly] combines five projections inspired by the different layers of glass that the artist painted during the filming process. Two large wall drawings as symbols of metamorphosis, will be painted on site, with the entire room bathed in purple smoky light.

Lastly, MO.CO.'s basement floor hosts Françoise Pétrovitch's bronze and ceramic sculptures, a coexistence of hybrid creatures staged in collaboration with the artist. It includes the character of *L'Ogresse* [The Ogress] (2021), as well as the piece *Sur un os* [On a Bone] (2024), which gave the exhibition its title, and depicts a little girl balancing on an ogre's femur. The previously unseen paintings of the *Sans teint* [Colourless] series (2024–2025), surrounding the group of sculptures, play on the ambivalence between the feminine and the masculine.

Curators: Rahmouna Boutayeb
and Numa Hambursin, assisted by Deniz Yoruc

CATALOGUE EXTRACT

ON A SILENCE

March 2025

Numa Hambursin

CEO of MO.CO. Montpellier Contemporain

Rare are the texts that *really* change your perception of the work of an artist whose work and developments are familiar to you, especially when the initial view — that which precedes the interpretation — is diametrically opposed to your own. Two trains of thought with contradictory origins and equal legitimacy: is the paradox lurking in the work or in the attention you pay to it? Here is *APRÈS* [Afterwards], a reflection written in 2013 by Nancy Huston on the painting of Françoise Pétrovitch, with silence as its premise. “I can’t hear a thing,” reveals the Canadian writer, attentive to the sounds produced by every work of art. “Not a sound. The silence startles me — yes, it’s the silence that hits me first and hardest.” Are the paintings of Françoise Pétrovitch silent? They whisper at times, muffled, with a slightly rasping voice that impedes concentration. “Never have I known a painter whose work radiated such a silence. Like the silence of the cosmos.” It’s impossible to reconcile my intuition with Nancy Huston’s on this point, and yet...

[...]

Let’s concede the existence of a silence fraught with subterranean noise. Even if Pétrovitch’s figures, often adolescent or in a state of flux, seem marked by a kind of restraint, even erasure, they reveal an internal turbulence, a psychic density threatening to boil over. The softness of the colours and shapes amplifies the sensation of emotional fermentation and subdued uproar.

[...]

The 1980s and 1990s saw the emergence of a demonstrative figuration that was deeply narrative, banging its fist on the table to break away from the conceptual abstractions that were monopolising the spotlight. These included Figuration Libre, of course, but also the likes of Gérard Garouste and Vincent Corpet. In this context of affirmation, the painters claimed the practice of painting alone, sometimes accompanied by simple sculptural projects that served the main purpose: the construction of contemporary narratives by means of a threatened medium. Françoise Pétrovitch emerged as a counterexample for those who wanted to paint but didn’t recognise themselves in the formal and narrative exuberance of her peers. To sum up in one image, the washed-out contours and evasive subjects of her fragile works on paper were a response to the epic frescoes saturated with black strokes of the canvases of Robert Combas.

[...]

And yet there is silence in this nonetheless noisy work. What does it mean? “That’s the question,” writes Nancy Huston: “What happened?” The uniqueness of her answer justifies *a posteriori* her premise, which might otherwise have been challenged by proposing a novel and luminous hypothesis. We spontaneously associate Françoise Pétrovitch’s paintings with the uncertain times of adolescence, periods of intimate change, reconstruction and melancholy.

[...]

Far from being merely psychological, Petrovitch's painting has a metaphysical dimension that confronts us with the end of time. This simple reflection, in the space of a few lines, has opened vast new perspectives on an artistic corpus that I thought I knew. I am forced to re-evaluate my convictions about a body of work that spans several decades. Erasure is not personal, it is collective. Apnoea is not transitory, it is definitive. It's not just an adolescence that you have to get through, it's the last episode of a short life. It's not a romantic landscape; it's the last vestige of a world that has burnt. It's not an in-between, it's the end of everything. The best texts can change the way we look at things, even when they're wrong. Françoise Pétrovitch's work is not about the absence of noise, but about the ontological silence that defines our condition.

Room 1

CINÉMASCOPE [CINEMASCOPE] SERIES,
2020–2024

The *CinémaScope* [CinemaScope] series opens the exhibition with a gallery of faces in ink wash, framed in horizontal close-up, as if on a cinema screen. Their tight framing — sometimes even cutting off a chin or forehead — accentuates intimacy and obscures frames of reference. These portraits, sometimes inspired by photographs taken by the artist, or by people met in public spaces, blend contemporary figures with faces from historic paintings. The characters create a lively interplay of gaze and memory, where visitors find themselves face-to-face with these generic portraits, that seem to change before one's eyes. The artist conjures figures she has seen before in order to re-interpret and re-imagine them. Individually, these faces express a form of solitude. Together, they form a silent, moving community, marked by the intensity of their gaze. It's a progression, an unfolding that is not narrative, but plays on ellipses, as in film, retaining only the essential. Through these figures, Françoise Pétrovitch explores the thresholds between memory, interiority and the fragility of existence.

Room 2

BRODERIE [EMBROIDERY] SERIES, 1996
CONSEILS À UN APPRENTI
[ADVICE FOR AN APPRENTICE], 1997

Françoise Pétrovitch's embroideries are made from domestic textiles such as bibs, doilies and napkin rings and conjure up a world of memories and internalized norms. Her embroideries

are based on the same principle as her prints, i.e., using something made by others as a support. The artist then paints, giving these objects a second life, while preserving the language and humour in the embroidered words and phrases.

In the same room, we face the work entitled *Conseils à un apprenti* [Advice for an Apprentice] which combines drawings, collages and sound to evoke the passage from childhood to adulthood. On large unbleached canvases worked in coloured pencil, scenes of apprenticeship unfold, punctuated by small fragments of reality (shoelaces, pencil peelings, a photo portrait of the artist as a teenager). The voice-over echoes guidance from an Advice book, a mix of gendered injunctions and old-fashioned moralising. These vernacular elements evoke childhood, social norms and the construction of identities. Both intimate and distant, the piece reveals the tension between submission and the desire for emancipation.

Room 3

PLAQUE SENSIBLE [SENSITIVE PLATE]
SERIES, 1994

The *Plaque sensible* [Sensitive Plate] series was created on wooden chassis from old box cameras, which are used here as a support for paintings presenting colourful, dynamic scenes, with characters often alone and frozen in action. The various sketches play on the dynamics of bodies between immobility and movement, in a kind of freeze-frame. A teenager in a swimming costume tries to physically push back the limits of the frame; another seems to be picking up the metal edge of the frame, a young girl pulls on

live wire that we glimpse out of the frame, and we are also confronted with the explosion of an incandescent mushroom cloud. Motifs such as floating bodies and fragments (feet, legs or hands) will subsequently recur. The series also lays the foundations for a relationship with the medium, playing here with the exposed wood, just as she would later do with the white blanks on the sheet of paper, in contrast to the coloured inks of the washes.

Room 4

PRINTED MATERIALS, 1994–1998

From the outset, books have been a field of experimentation for Françoise Pétrovitch. More than just a medium, they became a space for images and narratives, where dialogues were invented between text and drawing, reproduction and original. In the 1990s, Françoise Pétrovitch discovered the Antiquarian book and paper fair, Porte de Champerret in Paris, where she bargain-hunted for school notebooks, sheet music, tickets, school forms and postcards. These humble media, often gendered or moralising, became the breeding ground for a body of work combining engravings, drawings, collages and discreetly humorous titles. These objects, produced from the 1930s to the 1960s, create an offbeat dialogue with her drawing and writing. Both quotations and misappropriations, these prints recount a collective memory - everyday, intimate, sometimes absurd. Their injunctions — “Be gentle and modest”, “Think before you act” — find a critical echo in a slow, rigorous printmaking practice that enables the artist to take a detached view of the world.

SOLEIL [SUN], 2020

Since the 1990s, she has been incorporating nature into her work, notably through the *Herbiers* [Herbarium] series in which she glues dried plants onto school notebooks, creating surreal scenes in which the tiny becomes monumental, with a touch of humour and irony. The theme of the landscape and the garden, though often physically absent from her work, is often suggested in her drawings, paintings and sculptures beyond the frame. It is an essential element in her world, as evidenced by her participation in an exhibition at the Musée de la Chasse et la Nature in 2011 where she created a plant setting in ceramics. Françoise Pétrovitch's connection with nature is also intimate and personal, evoking memories of her childhood in Savoie, where her grandparents were farmers and her father cultivated a garden. In 2016, she began a series entitled *Soleil* which depicts sunflowers as dishevelled portraits. Part of this series is currently on show alongside Berthe Morisot's *Roses trémières* [Hollyhocks] at the musée Marmottan Monet until September 2025.

First Floor Plateau

SANS TITRE [UNTITLED], 2019–2024

In this large quadriptych, we see a crouching figure looking down at the ground, with two body fragments looming behind it; in the abstract, indefinite background, we can make out the silhouette of a boat, the sea and a cliff in a play of contrasts and gradations of blue. Although the spaces are undefined, the effect of the interweaving planes offers an immediate reading. Yet without precise location, nothing is anecdotal; we grasp the scene as a whole. Moreover, the introspective character adds a dreamlike dimension to the whole. Françoise Pétrovitch's paintings conjure up very silent inner worlds. Not seeking to be a faithful representation of reality, but a suggestion of it, this large-format painting immerses us in reverie, reminiscent of the artist's work over the last few years in large wall drawings that take over the space.

TENIR [TO HOLD], 2022

As with most of Françoise Pétrovitch's paintings, the two diptychs of *Tenir* [To Hold] are created in a straightforward manner, there are no second thoughts and no turning back. At first glance, the scene may appear to be a simple moment of play, but it also reflects Françoise Pétrovitch's particular attention to individuals, and her desire to capture their gentleness, fragility and fears. In her portraits, the force of the gaze is very present, inviting us to seek something in the other person. Here, a figure with closed eyes, held firmly in place, gives an impression of distance and interiorisation. The restrained, slumped body hints at a symbolic dimension about mutual trust, letting go and the need for physical as well as mental support. The portrait theme no longer predominates here; the gaze eludes us, and we find ourselves faced with the immediacy of painting.

DOUBLE LINE PRESENTATION
OF INK WASH DRAWINGS, 2020–2025

On the large plateau on the first floor, a double line of ink wash drawings attracts the visitor with imaginary landscapes that seem to suggest countries of the North. Some are occupied by human figures who seem to move silently forward, side by side. Individually, they maintain their solitude — but together, they form a strange, unreal community. Colour is central to Françoise Pétrovitch's practice. More than just a mere filler, it composes, structures, and gives intensity to the image. Françoise Pétrovitch constructs each image in a subtle balance between vivid tones and coloured greys — discreet greys, tinged with red, green or violet, that set the other hues in tension. Each image overflows beyond the frame. There is no beginning or end: only enigmatic presences, captured in a suspended moment. These singular landscapes and inner worlds trouble our relationship with the reality.

Ground Floor Plateau

FRANÇOISE PÉTROVITCH
& HERVÉ PLUMET
PAPILLON [BUTTERFLY], 2025

The video installation *Papillon* [Butterfly] takes over the entire ground floor of the MO.CO., immersing us in a colourful universe populated by human and animal figures. The central theme is metamorphosis: the passage from one state to another, in movement and transformation. Fragmented and projected onto five veiled screens, the installation re-enacts the production process using ephemeral ink drawings on glass plates, creating depth and a sense of layering. The viewer is immersed in a luminous violet atmosphere, evoking a sense of unreality and perceptual destabilization, reinforced by a repetitive, haunting sound. The immersive experience blends video, sound and drawing, a plurality of media that can refer to the concept of the total work of art (from the German *Gesamtkunstwerk*). The installation also evokes the link with dance, playing on the fragility of bodies and movement.

Basement Plateau

CERAMICS, 2004–2024

Hybrid creatures take shape and translate into volume through bronze and ceramic sculptures in the MO.CO. basement. For Françoise Pétrovitch, unlike bronze, ceramics are not necessarily born of an attraction to volume alone, but also of a fascination with materials, surfaces, light and, above all, colour. Attracted by the changing lustre and translucency of glazes, the artist explores the tension between opacity and brilliance, solidity and fragility. Modelling,

a gesture in volume akin to sketching, leaves visible traces of the shaping process. In *Tenir* [To Hold] (2019), two figures merge, the glazes intermingle, and the form seems to dissolve. *Demi-mammouth* [Half Mammoth] (2014), a truncated and mysterious creature, manifests the radicality of the sculptural gesture: slicing, deciding, subtracting. Whether representing children, animals or hybrids, the ceramic sculptures always retain something of the indefinite. Even when finished, these figures open to interpretation, remain in suspense.

SUR UN OS [ON A BONE], 2024

The bone motif appears in many different forms and different times. Its first occurrence was in 2011 at the Musée de la Chasse et de la Nature, where Françoise Pétrovitch created engraved plates, one of which, entitled *L'Ogresse* [The Ogress] depicts a little girl who has eaten an ogre, with a disproportionately large femur in her mouth, symbolizing triumph over the predator. This motif is also present in *Le service de Fables* [Fable Service] created for the Manufacture de Sèvres in 2013, where one of the plates features a girl balancing on a bone, making an old-fashioned bow. Pétrovitch later explored this motif in the *Nocturnes* series. In 2021 and 2024, she created sculptures in black patinated bronze, such as *L'Ogresse* [The Ogress] and *Sur un os* [On a Bone], echoing the drawing of the little girl *En équilibre sur un os* [The Little Girl Balancing on a Bone], which explores balance and resistance. *On a Bone* is also a reflection on death and the materiality of the body, carried by a mysterious history, a symbol of presence and absence.

SANS TEINT [COLOURLESS] SERIES,
2024–2025

In this series of desaturated portraits, the painting plays with signs and gestures between the figures and the background and creates a form of ambiguity that draws the eye in. The subject is never alone on the canvas, is always altered with the background. The use of colour and visual force disrupts the viewer's gaze. The whitened faces, the pale shades juxtaposed with acid colours, evoke both make-up and masks. These androgynous figures change tone and presence, slipping between genders and affects. While each one appears solitary, their gathering in the exhibition space suggests a dialogue with the ceramic and bronze sculptures. Surrounded by ambiguous, chimerical beings, the viewer pieces together a fragmentary, subjective sensory narrative of memory and recollected images.

BIOGRAPHY

(Selection)

Françoise Pétrovitch

Born in 1964 in Chambéry.

Lives and works in Verneuil-sur-Avre.

Françoise Pétrovitch's work has been shown in numerous institutions in France and abroad.

In the mid-1990s she published works such as *Cahiers d'entraînement à l'écriture* [Writing Training Notebooks] (1995) and *Avec mon meilleur souvenir* [With my Fondest Memory] (1999). She then launched the *Radio Pétrovitch* project (2002), a daily diptych of drawings inspired by the news broadcast by France Inter and by her personal life.

In 2015, she was selected by the National Museum of Women in the Arts in Washington to participate in the *Women to Watch* Biennial.

In 2021, she was awarded the 14th Prix du Dessin Contemporain [Contemporary Drawing Prize] by the Daniel and Florence Guerlain Foundation.

Recent exhibitions and performances in France and abroad include *Tenir* [To Hold] (2018), Pavillon en verre [Glass Pavilion], Louvre Lens, Paris, France; *À vif* [On Edge] (2018), Centre de la gravure et de l'image imprimée, La Louvière, Belgium; *À feu* [On Fire] (2018), Musée Keramis, La Louvière, Belgium; *Passer à travers* [Passing Through] (2019), Centre Pompidou, Paris, France and Centre Pompidou x West Bund Museum, Shanghai, China; *Habiter la Villa* [Inhabiting the Villa] (2020), Villa Savoye, Poissy, France; *Se laisser pousser les animaux* [Growing Your Own Animals] (2020), Centre Pompidou, Paris, France; Françoise Pétrovitch (2021), Fonds Hélène & Édouard Leclerc, Landerneau, France; *Derrière les paupières* [Behind the Eyelids] (2022),

Bibliothèque nationale de France, Paris, France; *L'Abrégé des Merveilles de Marco Polo* [Marco Polo's Compendium of Wonders] (2022), by Arthur Lavandier with a libretto by Frédéric Boyer, Opéra de Rouen, France; *Enamel and Body* (2023), Le Forum de la Maison Hermès, Tokyo, Japan; *Aimer. Rompre* [To Love. To Break] (2023), Musée de la Vie romantique, Paris, France; *Des chimères dans la tête* [Pipe Dreams in Your Head] (2023), Centre Chorégraphique National de Roubaix, France; *De l'absence* [Absence] (2025), Musée Jenisch, Vevey, Switzerland; currently her work is on show until September 14, 2025 at Musée Marmottan Monet for a *Dialogue inattendu* [Unexpected Dialogue] with Berthe Morisot.

As part of the "Balades artistiques en Méditerranée" [Art Walks in the Mediterranean] program organized by the conurbation of Sète, her permanent work *Derrière les paupières* [Behind the Eyelids] unveiled in the Parc Simone Veil in Sète in March of 2025. She also has created a tapestry installation, in homage to George Sand, for the Cité internationale de la tapisserie d'Aubusson. Entitled *George*, this work was begun in spring 2024 and will be unveiled in June 2026.

Françoise Pétrovitch's work can be found in numerous private and public collections in France and abroad, including the Centre Pompidou, the Centre national des arts plastiques, the MAC VAL, Musée d'art contemporain du Val-de-Marne, the Musée Jenisch, Vevey, Switzerland and the National Museum of Women in the Arts in Washington DC, USA.

Also on view...

EXHIBITION

21.06.25 → 28.09.25

JEAN-MARIE APPRIOU

LA CINQUIÈME ESSENCE

Through his sculpture, Jean-Marie Appriou creates alchemy. He offers a oneiric journey, linked to the four elements that make up his practice: water, earth, air and fire. Ether is the fifth element that gives life to the others. His works, fashioned with bronze, aluminum, marble, volcanic stone and glass, are poetic fictions. Steeped in legend, his universe of dreams and matter stretches from the infinitely small to the infinitely large.

Opening on Friday 21 June 2025 at 7 pm

MO.CO. Panacée

14, rue de l'École de Pharmacie – Montpellier

Wednesday to Sunday, 11 am to 7 pm

EXHIBITION

25.01.25 → 30.06.25

LÉO FOURDRINIER

LES HISTORIENS DU FUTUR

[THE HISTORIANS OF THE FUTURE]

As part of the annual residency/exhibition program supported by MO.CO. Montpellier Contemporain and Site Archéologique Lattara - musée Henri Prades, Lattes.

Site Archéologique Lattara – musée Henri Prades

390 Rte de Pérols – Lattes

EXHIBITION

18.06.25 → 02.07.25

MO.CO. ESBA 2025 GRADUATES EXHIBITION

J'ACCUEILLE AVEC PLAISIR TOUT CE QUI

VIENDRA ENSUITE [I WELCOME WITH

PLEASURE ALL THAT WILL COME AFTER THAT]

Laure Brioude, Paloma Calandra, Léa Cortiglia,
Colombe Delacoste, Elisa Fabre, Tamara Gavrillov,
Soline Le Courbe, Chloé Lefevre, Lilou Marquez,

Nicolas Martin, Nuria Mokhtar, Arthur Monteillet,
Jongeeun Park, Léo Rump, Melika Sadeghzadeh,
Hélène Sagnier, Sophia Schotel, Lou Semete,
Dachi Siboshvili, Sarah Vozlinsky
Commissaire invitée : Sophie Lapalu

MO.CO. Esba – École Supérieure des Beaux-Arts
de Montpellier, in partnership with the University
of Montpellier

Opening Tuesday June 17, at 6 pm

Faculty of Medicine

2 rue de l'École de Médecine,

Dissecting room - Montpellier

Open Tuesday to Friday, 1 pm to 6 pm

EXHIBITION

20.06.25 → 29.11.25

PHILIP BERG (GUEST: BAPTISTE AIMÉ),

CAMILLE CASTILLON, AURORE CLAVIER

AND JIAJING WANG

COMME UN WESTERN [LIKE A WESTERN]

As part of the “Nos vœux les plus sincères”
[“Our most sincere wishes”] program organized
by Frac Occitanie Montpellier and the region's
four art schools: ÉSAD Pyrénées, ésban Nîmes,
isdaT Toulouse and MO.CO. Esba - École Supérieure
des Beaux-Arts de Montpellier Contemporain.

Opening Thursday June 19 at 6 pm

FRAC Occitanie Montpellier

4-6 rue Rambaud – Montpellier

EXHIBITION

18.09.25 → 30.11.25

SOFIA LAUTREC

As part of the annual residency program organized
by MO.CO. Montpellier Contemporain and Abbaye
de Fontfroide Narbonne

Opening Tuesday, October 14 at 3 pm

Abbaye de Fontfroide

Departmental road 613

Chemin de Fontfroide – Narbonne

Passer à travers [Pass Through]

YOUNG AUDIENCE

AN EXHIBITION-WORKSHOP BY ARTIST
FRANÇOISE PÉTROVITCH, FOR AGES 3
AND UP

As part of the exhibition *On a Bone* and in connection with the upcoming opening of Mille formes, a center for artistic initiation for children aged 0-6 in Montpellier, MO.CO. will host the *Passer à travers* project, designed by Françoise Pérovitch for the Centre Pompidou.

Artist Françoise Pérovitch presents an interactive installation where the familiar characters from her artistic universe come to life in three-dimensional form. Line, stroke, color, and drawing take on a new dimension, transforming into a unique sculptural experience.

A world of plants, animals, and human figures fills the space, standing like an enigmatic horde.

From June 21 to September 21
Free access at MO.CO., 13 rue de la République,
Montpellier

Catalogue

The exhibition comes with a richly illustrated catalogue, published for the occasion by Silvana Editoriale, with graphic design by Atelier Tout va bien. It includes a conversation between Françoise Pérovitch and Rahmouna Boutayeb, as well as an unpublished text by Numa Hambursin.

On sale at the MO.CO. shop,
in bookshops and online at Silvana Editoriale
Price: 35 euros incl. VAT

Weekly visits

Guided Tour

Every day, a friendly visit accompanied by a cultural mediator.

→ Tuesday to Sunday at 4 pm
MO.CO. (included in admission ticket)
→ Wednesday to Sunday at 4 pm
MO.CO. Panacée (free)

Flash Visit

At lunchtime, a 30-minute tour of a selection of works from the current exhibition.

Every Friday from 12:30 pm to 1 pm
MO.CO. (included in admission ticket)
MO.CO. Panacée (free)

Family Visits

A visit followed by a workshop for the whole family.
For 3-6 year olds and 7-12 year olds.
Alternating between both of our art centres.
Register at mocoreservation@moco.art

Every Sunday from 11 am to 12:30 pm
MO.CO. (admission €3)
MO.CO. Panacée (free)

Visitors' Service

For groups (schools, leisure centres, associations, specialised establishments), the Visitors' Service offers exploration tours and creative workshops linked to the programme. Tailor-made projects are also possible.

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

You can find the full calendar of events and cultural activities linked to the exhibition on the MO.CO. Montpellier Contemporain programme and online at www.moco.art.

Practical Information

MO.CO.

13, rue de la République - Montpellier
Accessible to people with reduced mobility

Access

Tram: Lines 1, 2, 3, 4 – Gare St. Roch stop
Car: Gare St. Roch, Comédie

Opening Hours

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

Online

www.moco.art
facebook.com/montpelliercontemporain
instagram : [@montpelliercontemporain](https://instagram.com/montpelliercontemporain)

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