

KIKI SMITH
*BEING HERE |
NOW |
EVERYWHERE*

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BEING HERE | NOW | EVERYWHERE

MO.CO.
06.13 → 10.11.2026

INTRODUCTION

Kiki Smith is an American artist born in Germany in 1954 who has developed a multidisciplinary practice since the 1980s, mixing sculptures, prints, photographs, drawings, books, tapestries and various objects. One of her work's defining features could be the diversity of her experimentation and the absence of any form of hierarchy. Through this diversity, a central theme remains the human body, often one of a woman: its anatomy, its imprint, and its relationship to the environment. Sometimes unsettling, altered, or fragmented, the body also appears as a serene and unifying meeting point of energies.

The exhibition, designed in close collaboration with the artist, will bring together more than a hundred and fifty works, covering a wide variety of mediums and techniques, over more than forty years of production. It explores the relationship between the different aspects of her work through a narrative centered on the body. The latter can basically appear as a complex set of organs held together under the skin; it can also be a sign of our social identity, with its clothes and accessories. And it is also the seat of our animality, our connection to nature, and the vessel of a diffuse spirituality.

The exhibition presents groups of works that form a framework linking these various roles and evocative capacities of the human figure, while also revealing disruptive elements that challenge any attempt of linearity which would not align with Kiki Smith's abundant work. Her drawings, prints and sculptures also reveal twists and points of friction, without didactic aim, favoring permeability between genres, sources of inspiration, vocabularies, and forms.

Thus, the body as a social sign, responding to expected codes, will welcome the visitor, followed by sculptures representing anonymous bodies, highlighting posture as signs and insisting on our common minimum envelope. Sculpted, drawn or photographed fragments then enter into dialogue with objects from the University of Montpellier's heritage collections. On the ground floor, a group of works explores animality and our connection with nature. Finally, the basement level is devoted to the celestial dimension of our bodies and our beings, to the invisible force that links us to the stars.

A richly illustrated bilingual catalogue, in French and English, is published for the occasion and distributed by Les presses du réel. The graphic design was entrusted to Atelier Tout va bien. It includes short multidisciplinary texts commissioned for the occasion.

Room 1

This first room brings together works created around the turn of the 2010s. The drawings on Nepalese paper depict women and a man who are referred to in the titles in an unidentified manner — stranger, neighbor, girl. Yet the faces are rendered with care and might be identifiable. This recognition makes the process of doubling unsettling: the same figure appears twice, either in two separate works (*Neighbor Woman with Purse* and *Stranger with Window and Chair*) or within a single composition. In *Girl with Wood*, the same woman is depicted sitting and standing, identifiable by the precision of her tattoos. The artist uses the figure as a motif — unique yet repeated, both individual and archetype. The presence of several papier-mâché chairs, sometimes suspended, also insists on the everyday object as a motif that evokes the familiar and the domestic. The choice of a fragile and translucent material brings a lightness to the object, which thereby escapes any functionality.

Room 2

UNTITLED, 2008

Although Kiki Smith's work focuses primarily on the representation of the female body, the male figure also plays a significant role. Kiki Smith breaks free from the traditional canons of representation in art history and moves away from stereotypes and power dynamics. She offers a more intimate and universal image of man, a more sensitive and profoundly human vision of the male body.

This is what is depicted in *Untitled*, a floor installation composed of lava stone slabs on which a naked, heavily hairy man is drawn in black oxide pigment. Seated, his head turned toward the viewer, he appears to be plagued

by doubt and loneliness. This depiction is part of a broader exploration by the artist of the human body, its vulnerability, and its animal nature. In Kiki Smith's work, man is a mortal being, subject to pain, aging, and the fragility of life, and his representation conveys a desire for equality among bodies.

Room 3

UNTITLED (OIL FLOWERS), 2008

Untitled (Oil Flowers), is a triptych created with oil paint on antique blown glass, accented with white and yellow gold leaf. The work reflects Kiki Smith's meticulous observation and deep attention to nature. For the artist, flowers appear as recurring motifs laden with symbolism that she associates with purity, femininity, and spirituality. More than mere decorative elements, they invite reflection on the fragility of life, transformation, and the deep connections between human beings and the natural world. Flowers first and foremost evoke the cycle of life. Here, dandelions serve as a metaphor for transience and renewal. They appear alongside scattered flowers and a rustic bouquet, which can be interpreted as symbols of fertility, metamorphosis, and creative power. Their blooming and subsequent fading allude to birth, life, and death. The flowers thus become witnesses to a living nature, sometimes fragile, but always in motion.

Room 4

BANSHEE PEARLS, 1991

This series of twelve lithographs is a prime example of the creative freedom and richness of an artist who has masterfully woven the personal with the universal, the autobiographical with the mythological. The title, *Banshee Pearls*, refers to a supernatural creature from Irish Celtic mythology. The Banshee is a sorceress or a messenger from the afterlife, whose piercing wails herald death. Kiki Smith recounts that her father called her Banshee when she was a teenager. In this work, she multiplies her self-portraits — profile faces in negative and positive, photocopies of her teeth, childhood photographs, and images of hair. The ensemble is both unsettling and exuberant, dotted with Celtic symbols, flowers, and plant veins. The artist embraces mystery and ambiguity with a spirit of freedom in her creative and expressive methods, as if to accept — without fully taming — our shadow side.

UNTITLED (PAPER BODY), 1989

VEINS ARTERIES LYMPHS NERVES, 1989

The body and its mystery permeate the room, with this silhouette made of gampi (or ganpi) paper suspended in space, barely touching the floor: *Untitled (Paper Body)*. The use of this paper — so thin and almost transparent — was inspired to the artist through the Japanese paper balloons she had seen as a child. Breath seems to shape a weightless bodily envelope. The skin and what it covers — flesh, organs, fluids, bones, and molecules — occupied the artist during the first fifteen years of her career, alongside an interest in craftsmanship and the decorative arts. In *Veins Arteries Lymphs Nerves*, we see four colored vertical bands symbolizing four important circulatory systems

in the body. The circulation of microscopic elements — that nourish, activate, protect, and exchange in order to make our body function — takes on form and color here. Life is thus expressed both in its representations and in the materials themselves, without hierarchy or scaling.

First floor

"I always think the whole history of the world is in your body." (1994)

POSSESSION IS NINE-TENTHS OF THE LAW, 1985

This is the first prints portfolio produced by Kiki Smith. The title draws on the legal concept that possession of an item constitutes proof of ownership — but what the nine silkscreen prints, and ink-enhanced monotypes depict are nine organs: the heart, kidneys, liver, pancreas, brain, lungs, stomach, gallbladder, and bladder. Floating in the center of the frame, isolated from any context, they remind us that it is their working together that constitutes a body — and thus a being. The title then takes on a different resonance: if the organs are nine-tenths of the law, perhaps the awareness of possessing them — of inhabiting our body, of being both its subject and its object — is the missing tenth, the one that would allow us to attain a form of completeness.

FALLEN, 2019
ANNUNCIATION, 2008

Fallen is a bronze bas-relief that punctuates a room where fragments of the body multiply. This depiction of the fallen body of Christ, adapted from an 18th century Brazilian painting, evokes the sacred — the envelope that unites and brings together — as well as the fragility and flaws of humanity. The sacred dimension is very present in Kiki Smith's work. The Catholic religion accompanied her upbringing, and she draws upon it for tales, characters, and symbols. For the artist, art, like religion, allows to materialize the spiritual through images. In the next part of the room, *Annunciation* takes up the pose of the Virgin

Mary, but the model is a friend of the artist's who is ill and undergoing treatment, dressed in men's clothing. An androgynous figure seems to be waiting or welcoming us, a little lost but very much present, grounded and serene.

COLOR PHOTOGRAPHIC PRINTS, 1992–1995

On the walls, photographs taken by Kiki Smith between 1992 and 1995 show fragments of her studio, her works, her materials, tools, and models. They form a kaleidoscope of a work in progress, where one recognizes fragments — sometimes repeated, sometimes cropped — at different stages of production. The body is cut up; the parts are isolated. As a tool for exploration, playing with focal length and light, and possibilities of framing, photography seems to have accompanied the artist in her experiments with techniques and materials. But beyond this accompaniment, photography becomes a means of telling the story in yet another way, of rearranging things differently, of playing with the scales and identity of what we are looking at.

NERVOUS GIANTS, 1987

Hanging on the walls are the *Nervous Giants*. Forecasting her work with textiles, these drawings on muslin depict representations of the nervous system. These skeletal or ghostly apparitions reveal the invisible networks that animate us and are inspired by anatomical plates. As early as 1979, Kiki Smith began drawing human anatomy based on Henry Gray's book *Anatomy: Descriptive and Surgical* (1858), later renamed *Gray's Anatomy*, illustrated by Henry Vandyke Carter. For Kiki Smith, drawing the body

and its interior is a way of making it one's own, before moving beyond it. She describes this process as follows:
“Slowly, I went from these images to organs, then to systems, and then, at one point, I started thinking of skin as a system, and then I moved from outside the body to making figures.” (1992)

COLLECTION OF THE ANATOMY CONSERVATORY OF THE FACULTY OF MEDICINE AT THE UNIVERSITÉ DE MONTPELLIER

To highlight Kiki Smith's particular focus on anatomical drawings and objects, the Faculty of Medicine at the Université de Montpellier has loaned an exceptional collection of items. An anatomical plate, an eye, a molar, a knee, a heart, and a fetus: all of these are testaments to medical pedagogy in the late 19th and early 20th centuries, which sought to render in three dimensions the complexity of the body and its organs, as well as the connections between them.

Ground floor

BORN, 2002

In *Born*, Kiki Smith depicts a doe giving birth to an adult woman. The scene, rendered in a classical and idealized sculptural style, evokes the iconography of Diana, goddess of the hunt and nature, who is known for her ability to communicate with the animal world. The sculpture, however, shifts this mythological motif toward a reflection on the transitions between species and states of existence. For Kiki Smith birth is never linear: it involves forms of inversion, interweaving, and transformation, where human and animal — two natures of beings — blend and give life to one another. Here, the woman emerges not from a human body but from an animal's, underscoring the porosity between the realms of the living. She holds one hand to her mouth and the other on her chest, as if seized by the strangeness of her own birth. Kiki Smith further asserts that the fate of humanity is inseparable from the health of the natural world. *Born* is thus part of a body of work in which human/animal transformations do not follow a hierarchy but rather a continuum — sometimes drawing on fairy tales — where metamorphosis can be both constraining and liberating. For the artist, becoming an animal is not necessarily a loss of freedom but can constitute a form of it.

RED RABBITS, 1996

In *Red Rabbits*, one of her earliest works on Nepalese paper, Kiki Smith presents a horizontal frieze of red rabbits transferred with white ink onto handmade Nepalese paper. Repeated at regular intervals, these identical yet distinct figures evoke a procession

or a fragmented narrative. The rabbit (or hare), a motif associated with gentleness and vulnerability, takes on an ambivalent tone here: the color red evokes vitality as much as injury, blood, or the transformation of the body. Red can evoke a night perception or infrared vision, but also a medieval imagination — illuminated manuscripts, bestiaries, votive images — where color is the substance of the body and the sacred. The Nepalese paper, with its irregularities, acts as an organic surface akin to skin, where the figures are imprinted like fingerprints.

In Kiki Smith's work, the animal is an extension of the human body, a bridge between the inner self and the world, serving to articulate transformation, vulnerability, and the transition to the cosmic. The image is thus constructed as an apparition rather than a narrative. Beginning in the 2000s, the colored backgrounds fade in favor of the off-white of raw, luminous Nepalese paper, which accompanies the shift toward human figures set within more narrative or interior spaces.

SEVEN SEAS, 2017-2023

Exhibited for the first time in France, *Seven Seas* is a monumental tapestry depicting a rock with multicolored jagged edges emerging from a dark ocean beneath a cloudy sky. Depicting seascapes this work explores an ambiguous, shimmering, and unsettling nature that seems to harbor mysteries. The result of an exceptional collaboration, the work required seven years of weaving by the artisans of the Manufacture des Gobelins, with a constant attention for the interplay of subtle color gradations. A specific technique, known as “crapautage”—which involves intertwining several weft threads—was even employed in an innovative way using dyed warp

thread. When the artist saw the finished tapestry, she said she was surprised by the boldness of the colors, while acknowledging that she was delighted by the collaboration, which in itself always involves a degree of risk regarding the final result. Craftsmanship has always fascinated Kiki Smith, who explores traditional skills and works with materials by investigating their qualities and possibilities without always knowing the outcome.

Basement

JACQUARD TAPESTRY SERIES

In the 1980s, during a trip to Europe, Kiki Smith visited the Château d'Angers to see the *Apocalypse Tapestry* (circa 1373–1382). It was also during this same trip that she discovered the *Song of the World Tapestry* (1957–1966) by Jean Lurçat. She would long remember this visit, and in 2011 she had the opportunity to begin a collaboration with Magnolia Editions in Oakland, California, to create twelve large jacquard tapestries, each measuring nearly three meters by two. This project also marks a turning point in her approach to color. Five of these tapestries are presented here, drawing on elements of folk imagery and celebrating the symbiosis between humans, animals, nature, and the cosmos. For each work, Kiki Smith first created a collage using fragments of drawings and photographs, at the size of the tapestry, then photographed, digitally processed, and reworked by hand. The first tapestries in the series — *Earth, Sky, and Underground* — were created in 2012 and form a series dedicated to the four elements: air, fire, water, and earth.

DARKWATER, 2023

Among the works on display on this floor, the bronze sculpture *Dark Water* depicts the vitality of water as a divine presence. A female figure emerges from the waves, with torrents flowing from her eyes and breasts, while her hair merges with the water. *Dark Water* perfectly illustrates the artist's interest in the body, vulnerability, and the symbolic dimensions of the elements. The powerful female figure is set against a tumultuous and fluid universe, where the body seems to levitate, vanish, and be reborn all at once. Suspended in a timeless space, this presence appears

as if in a vision, a passage between different states of existence.

The title suggests a mysterious depth, linked to that which eludes the eye or rational understanding. Water is portrayed here as both a natural element, a symbol of purification, and an unsettling space. The work thus creates an atmosphere that is both poetic and unsettling. In Kiki Smith's work, natural forces, human experiences, and symbols are often ambivalent: water can protect, but it can also engulf.

TELEPATHY, 2011

In her work, Kiki Smith explores themes related to the invisible, the spiritual, and the presence of bodies beyond the material world. Telepathy can be understood as a form of silent communication between beings. Human, animal, and celestial figures seem connected to one another by mysterious forces. In the work *Telepathy*, the transmission of thoughts is conveyed through a female figure connected to owls, linked by rays emanating from their eyes. The artist depicts a world where the boundaries between bodies, species, and spirits become blurred. This connection evokes a flow of emotions, thoughts, or energies that transcends words. The question of the gaze replaces here the initial motif of the anatomical eye. For Kiki Smith, extrasensory abilities such as intuition or clairvoyance, often associated with femininity, have been devalued in our society, even though they expand our experience of ourselves, others, and the world.

BIOGRAPHY

Kiki Smith

Born in 1954 in Nuremberg, Germany.

Lives and works in New York, USA.

Since the 1980s, Kiki Smith's work has explored the relationships between the body, nature, and the sacred through sculpture, photography, drawing, printmaking, textiles, and installation. The daughter of abstract expressionist artist Tony Smith and opera singer Jane Lawrence, she grew up in New Jersey with close ties to the New York art scene. In 1973, she studied at the Hartford Art School in Connecticut and then moved to New York in 1976.

In 1978, she joined the Collaborative Projects (Colab) collective, which was involved in alternative artistic initiatives outside the commercial gallery circuit. That same year, she took printmaking classes and created her first photo etchings. Very early on, she became interested in human anatomy, organs, and body fluids, particularly through the illustrations in Henry Gray's *Anatomy: Descriptive and Surgical*. Deeply affected by the death of her father in 1980 and then by the AIDS epidemic, which profoundly impacted her artistic and family circles, she began developing a body of work centered on the vulnerable body, illness, and death. Organs, fluids, and secretions are recurring themes in her drawings, sculptures, and material experiments until the early nineties when she left that body of work to explore the external natural world.

In 1983, she presented her first solo exhibition, *Life Wants to Live*, at The Kitchen in New York, in collaboration with artist David Wojnarowicz. Two years later, she met Nancy Spero, who would have a profound influence on her.

Starting in the 1990s, her work began to explore the animal world, mythological narratives, and the cosmos more extensively. She joined the Pace Gallery in New York in 1994. The backgrounds of her drawings became lighter; human figures, sometimes recognizable as her loved ones, appeared alongside animals, plants, and stars. She developed a significant practice in printmaking and collaborated long-term with the studios Harlan & Weaver and Universal Limited Art Editions (ULAE). In 2002, she began teaching printmaking at Columbia University. In 2012, she received the National Medal of Arts, the highest American artistic honor. Kiki Smith has also developed numerous collaborations with institutions, publishers, and art manufacturers, such as Magnolia Editions for her tapestries. In 2019, the Monnaie de Paris hosted her first institutional solo exhibition in France.

Her major exhibitions include *Documenta 7* in Kassel, Germany (1982); *Project 24* at the Museum of Modern Art, New York, United States (1990–1991); *the 45th Venice Biennale*, Italy (1993); *Kiki Smith: Prints, Books & Things* at MoMA, New York, USA (2003–2004); *Kiki Smith: A Gathering*, a traveling exhibition presented at venues including the San Francisco Museum of Modern Art, the Walker Art Center in Minneapolis, and the Whitney Museum of American Art in New York (2005–2007); *Sojourn* at the Brooklyn Museum, New York, United States (2010); *Les Papesses* at the Palais des Papes, Avignon, France (2013); *the 57th Venice Biennale*, Italy (2017); *Kiki Smith: Procession*, Haus der Kunst, Munich, Germany (2018); *Kiki Smith* at La Monnaie de Paris, France (2019); *Hearing You with My Eyes* at the Musée cantonal des Beaux-Arts in Lausanne, Switzerland (2020); *Free Fall* at the Seoul Museum of Art, Seoul, South Korea (2022); *The Moon Watches the Earth* at Pace Gallery, New York, United States (2025).

Also on view...

EXHIBITION

06.13.26 → 10.11.26

UNDER THE SKIN

Through nearly 80 works dating from the 1970s to today, *Under the Skin* explores monstrosity, the monstrous, and mutant forms in contemporary art. The monstrous disrupts identity, established systems and order. It has no respect for boundaries, positions or norms. The monster represents everything that a society tries to reject or suppress. Through an immersive approach, the exhibition delves into Pandora's box to reveal that the monstrous is often found not at such a distant remove as one might imagine, easily inhabiting one side of the epidermis as the other.

Artists: Albrecht Becker, Kévin Blinderman, Julien Ceccaldi, Sue Coe, Julian Farade, Dorota Gawęda & Eglé Kulbokaitė, Penny Goring, Tirdad Hashemi, Richard Hawkins, Augustin Katz, Keunmin Lee, Tala Madani, Stéphane Mandelbaum, Mónica Mays, Brilant Milazimi, Nuria Mokhtar, Arthur Monteillet, Moor Mother with Glenn Espinosa & Cauleen Smith, Ulrike Ottinger, Lili Reynaud Dewar, James Richards & Steve Reinke, Sibylle Ruppert, Ebun Sodipo, Ceija Stojka, Michelle Uckotter, Jenkin van Zyl, Issy Wood

Curatorship: Anya Harrison, curator,
with Alexis Loisel-Montambaux, Exhibition Assistant

The exhibition is supported by Fluxus Art Projects and Pro Helvetia, the Swiss Arts Council.

Opening on Friday 12 June 2026 at 7 pm
au MO.CO. Panacée

14 rue de l'École de Pharmacie – Montpellier
From Wednesday to Sunday, 11 am to 7 pm

EXHIBITION

06.26.26 → 07.09.26

MO.CO. ESBA 2026

GRADUATES EXHIBITION

HELLO, GOODBYE

Every year, MO.CO. Esba invites a prominent figure from the art world (art critics and curators) to curate the exhibition of the fifth-year graduates. In 2026, Franck Balland was invited to work throughout the academic year to design and produce their first exhibition as young artists, following their graduation at the end of the year.

Artists: Gilian Barcelo, Eloïse Caracotch, Mathis Charpentier, Zoé Crevoisier, Louise Crovella, Alexandre Duboc-Simoes, Oriana de Medeiros, Myra Eschauzier, Alicia Fonseca, Gabriela Fuentes Miranda, Chloé Héreau, Rayan Hevin, Juliette Klopp, Varvara Klymenko, Suzy Kokot, Emery Lichtenstein, Maël Matelet, Sarah Michelin, Elina Pechena, Cloé Poussou, Lilian Rattier, Louna Raynaud, Ambre Sinibaldi, Nikoleta Tzirita Zacharatou

Guest Curator: Franck Balland

MO.CO. Esba – École supérieure des Beaux-Arts de Montpellier, in partnership with l'Université de Montpellier.

Opening Thursday 25 June 2026 at 6pm

Les Échelles de la Ville,
1 place Paul Bec, Montpellier
Free entrance.

EXHIBITION

03.04.26 → 08.31.26

SARA OUHADDOU

*S'ABSENTER QUELQUES SIÈCLES, ET REVENIR**

Sara Ouhaddou lives and works in France and Morocco. Through her artistic practice, she explores traditional craftsmanship while striving to always retrace the original history of each of the crafts she studies: its handiwork, its circulation, its influences. When working with archaeological artefacts from Mediterranean Antiquity, she overlays them with another geography: that of the Arab world, of the North African Mediterranean, and of migrations and ancient dialogues between the two shores. The exhibition includes an original collaboration with the museum's team, inspired by their daily contact with the artefacts, which often occurs out of the public's eye.

* *Swann's Way*, first volume of Marcel Proust's novel *In Search of Lost Time*

This exhibition is organised in partnership with MO.CO. Montpellier Contemporain.

Site archéologique Lattara - musée Henri Prades
390, route de Pérols – 34970 Lattes

EXHIBITION

04.09.26 → 10.11.26

JUNE CRESPO

DANZANTE

Through her sculptures, made out of assemblages and combinations of objects, mouldings, salvaged fabric or industrial construction elements, June Crespo makes use of the exhibition space to create an astonishing choreography. Combining the organic and the technical, her work does more than reflect the pressure and destruction that post-industrial production inflicts on nature. It also involves a process that consists in repairing the rifts between elements that seem disparate, but are deconstructed and reconstructed through an alternative relation-building practice.

This exhibition is co-produced in partnership with Secession, Vienna, Sandretto Re Rebaudengo Foundation, and MO.CO. Montpellier Contemporain.

Fondation Sandretto Re Rebaudengo,
Via Modana, 16, 10141 Turin, Italie

EXHIBITION

05.07.26 → 07.29.26

BAPTISTE EYBERT

MORE CANDLES, MORE TROUBLES

Working with worn clothing, salvaged fabrics and hybrid materials, Baptiste Eybert creates forms that hover between the familiar and the spectral: fragmented silhouettes, body parts, visions emerging from a distorted inner space. In his practice, recycling is never neutral: it becomes an act of rewriting and deviation, allowing for the hybridisation of temporalities and the creation of unstable spaces made up of remnants and apparitions. *More Candles, More Troubles* is Baptiste Eybert's first solo exhibition, following his artist residency at the Fonderie Darling in Montreal, which now showcases, through his collages and new sculptures, the evolution of his practice since leaving art school.

A partnership between Kiasma, Castelnau-le-Lez and MO.CO. Montpellier Contemporain.

At Kiasma, 1 Rue de la Cruzette,
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MO.CO. (included in admission ticket)

→ Wednesday to Sunday at 4 pm

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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

Catalogue

Kiki Smith

Being Here | Now | Everywhere

With texts by Rahmouna Boutayeb, Rodolphe Calin, Gérald Chanques, Pauline Faure, Numa Hambursin, Arthur Le Saux, Aurélien Potier, Emmanuel Terrier and Deniz Yoruç

On sale at the MO.CO. boutique, in bookshops and online from the publisher.

Graphic design: Atelier Tout va bien

Distributor: Les presses du réel

Price: 35 euros

Practical info

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: Parkings 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

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Printed on 100% recycled paper with vegetal based ink



