

UNDER THE SKIN

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

MO.CO. Montpellier Contemporain is an artistic ecosystem encompassing training, collection, production, exhibition, and outreach, by bringing together an art school and two contemporary art centres: MO.CO. Esba (Montpellier School of Fine Arts), MO.CO. Panacée (a laboratory for contemporary creation), and MO.CO. (a space dedicated to international exhibitions).

Under the artistic direction
of Numa Hambursin, CEO of MO.CO.

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INTRODUCTION

This summer MO.CO. Panacée presents a group exhibition exploring monstrosity, the monstrous and mutant forms in contemporary art. To paraphrase Antonio Gramsci, we live in a time of monsters. Gramsci may have been reflecting on interregnum, a moment of legal and political in-betweenness in which legality becomes suspended, and which, in his case, preceded the rise of fascism in the 20th century. Yet the present also does not seem immune to what can only be described as the monstrous, without, however, being able to define it more precisely. According to the teratologist Jeffrey Jerome Cohen, the monster represents everything that a society tries to reject or suppress. It is an error, a difference, a deviance, an excess.

While these terms were initially ascribed to monstrosity as a biological anomaly, viewed from a scientific and medical perspective, they now extend more broadly to the notion of the social monster: a being, an idea, that reflects the current state of a society and its collective imaginary. Through nearly eighty works by over twenty artists, dating from the 1970s to today, the exhibition *Under the Skin* does not claim to diagnose monstrosity, but it 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.

Akin to the abject, the monstrous disrupts identity, systems and the established order. It has no respect for boundaries, positions or norms. What perhaps best characterizes the monstrous is its visceral nature, its need for a body to inhabit and give it form, and for a skin to contain it, even though it threatens to spill over and leak beyond its flimsy container. It would be easy to attribute monstrosity to external forces, but it can also be chosen, embraced as a sign of resistance, in opposition

to the status quo and one which draws its power from alterity. Writer Charlie Fox has previously said that “Monsters cause trouble, they disturb definitions, they discombobulate what we think we mean. All of which is brave and wild, not to mention something like art’s task.” Whether attuned to gender, race or (in)validity, the “monstrous condition” should perhaps be celebrated rather than feared for irradiating our thinking about these questions. The monstrous body is, in effect, culture in its purest form.

One of the starting points for the exhibition is the following consideration: if it can be said that we grow up with monsters from early childhood — through fairy tales, nightmares, the entertainment and toy industry — why and how do these change form and follow us through our lives, in order to bring to the fore and highlight societal injustices and imbalances? Taken to its logical conclusion, how can monstrosity be addressed today? Can “monsterhood” be the realm in which culture and its (dis)contents are most at ease? Rather than give monstrosity an easily definable form, *Under the Skin* borrows and updates artist Mike Kelley’s well-known definition of the uncanny and claims that it resides in the monstrous as a *quality* and a *feeling*.

Surface, interface, membrane — skin is often the vehicle through which trauma is expressed, as in the drawings and engravings of Stéphane Mandelbaum; the ambiguity of a body-in-the-making, such as the baroque sculptures of Mónica Mays, whose threat of deformation is always imminent; or that lingering unease that rears its head once night falls, against which stand the velvet guardians of Julian Farade. It is obsessive, as evidenced by the decapitated dolls of Penny Goring; the muscular bodies, drawn from pop culture, serial killers and classical statuary, that populate the video collages

of Richard Hawkins; or the seriality of the lopsided and grotesque bodies so dear to Augustin Katz. In the 1970s, the psychoanalyst Didier Anzieu coined the term *Skin-Ego*, the skin endowed with a psychic function, a membrane among others, which creates barriers and boundaries necessary to assuage unrestrained impulses. Yet, *Under the Skin* reminds us that the permeability between the different modalities of the “monstrous condition” is what still troubles us.

The exhibition borrows its title from *Under the Skin* (2013), the cult film by the American filmmaker Jonathan Glazer, itself an adaptation of an eponymous novel by Michael Faber, which was published in 2000. In the film, an extraterrestrial entity, taking on the appearance of Scarlett Johansson, lures men into its van and drives them to an undefined, dark space. What plays out here is the irruption of a strange, foreign, undefined body into a world that is not its own, a body that slips into the skin of another and becomes a predatory instrument. It is only at the end of the film that “She”, assaulted, peels off her skin-envelope, damaged during the attack, a skin of fiction that hides a much more disturbing reality beneath it.

Through an immersive and labyrinthine approach, *Under the Skin* plays with the unconscious of our fears and desires. The exhibition is another opportunity for MO.CO. to affirm its support for artists by producing new works, particularly those by Montpellier-based artists recently graduated from MO.CO. Ecole supérieure des beaux-arts, such as Nuria Mokhtar and Arthur Monteillet, or, in the case of Dorota Gawęda and Eglė Kulbokaitė, by creating ambitious adaptations of existing work.

Exhibition Curators: Anya Harrison, Curator,
with Alexis Loisel-Montambaux,
Exhibition Assistant
Assisted by Éric Mourlaas, intern

The exhibition has been made possible with the support of Fluxus Art Projects; Pro Helvetia, Fondation suisse pour la culture; and the Polish Institute of Paris.

Albrecht Becker
Kévin Blinderman
Julien Ceccaldi
Sue Coe
Julian Farade
Dorota Gawęda
& Eglė 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

Albrecht BECKER

Born in 1906, Thale (Germany).

Died in 2002, Hamburg (Germany).

Film decorator, set designer, photographer, from the age of twenty-one, Albrecht Becker's practice turned towards the body, starting with young athletes whom he photographed, before eventually placing himself centre stage of his works. In 1935, he was arrested by the Nazi regime, the reason being his homosexuality and imprisoned for three years, during which time he suffered corporal punishment. In 1940, he was enlisted and sent to the Russian front, until 1944. During this period, he began tattooing himself. Becker puts his own body at play, as a witness and cartography of a certain history, using it to express himself: "Yes, I decorate myself, I feel like a décor." In the 1950s, Becker immersed himself in Hamburg's burgeoning queer art scene and indulged in BDSM practices. He brought this to life in photomontages, created through double exposure, reflection, and collage, where the representation of movement is closely linked to the exploration of his own bodily transformations. In the mid-1960s, wishing to enlarge his testicles, Becker injected his scrotum with four litres of liquid paraffin, until this mass engulfed his genitals.

Becker received the Filmband in Gold award for best set design twice, for the films *The Captain of Köpenick* (1957) and *Das Glas Wasser* [The Glass of Water] (1962) by Helmut Käutner. Becker's photomontages have been the subject of exhibitions such as *Libidinal MOTION/ Diary of an Innocent*, Delmes & Zander, Cologne (2018-2019). As part of a research project conducted at the Schwules Museum in Berlin, the artist James Richards incorporated them into his collaborative film with Steve Reinke, *What Weakens The Flesh is The Flesh Itself* (2017), presented in the exhibition *Under the Skin*.

Kévin BLINDERMAN

Born in 1994, Paris (France),

where he lives and works.

Artist, curator, gallerist: Kévin Blinderman creates intimate experiences in which objects, situations, and characters exceed their original role. By composing his artworks and exhibitions like scores, he offers viewers a performative encounter while replaying and amplifying the social choreographies that shape our environment. Found objects, "living archives", installation and painting: Blinderman's artistic practice casts a melancholic gaze on alternative cultures and their extras, and explores the unique expression, concrete rationality and inherent poetry that defines them.

In addition to his artistic work, Blinderman also has a curatorial practice. Among the exhibitions that he has curated are: *Li Shiu Tong and Magnus Hirschfeld*, CIRCUIT Centre d'art contemporain, Lausanne (2024); *Magnus Hirschfeld, Mélange*, Cologne (2024); and *Zoë Lund* (with Pierre-Alexandre Mateos and Charles Teyssou), Shmorévaz, Paris (2024) and *Haus N Athen*, Athens (2023). In September 2025, he opened the gallery Good or Trash in Paris, where he has organized exhibitions by Dean Sameshima, Unglee, Luna Mahoux, Suzie Lapierre d'Argy & Vava Dudu, as well as the group shows *Ass to Ass* (2025) and *There was a monster in my bed* (2026).

He has participated in numerous solo and group exhibitions: *Chérie*, chez Unglee, Paris (2025); *Promise I'll be Kind*, Conditions, Toronto (2025); *The ravishment of modern figuration*, Profil, Paris (2024); *Sono Andati*, Galerie Sultana, Paris (2023); Basel Social Club, Basel (2023); *The Solitary Hours of Night*, Friche la Belle de Mai, Marseille (2022); *You're The Worst*, Le Confort Moderne, Poitiers (2021).

Julien CECCALDI

Born in 1987, Montreal (Canada).

Lives and works in New York (USA).

Julien Ceccaldi began his practice with drawing and self-published comics. He has since expanded to painting, video and installation, working with various formats (canvas, chairs, doors, clothes, punching bags...). He depicts lanky figures in search of love, plagued by loneliness, who are often queer, cute, alive or undead. His universe is reminiscent of shōjo manga, a type of manga that originally targets a female audience made up of teenagers or young adults. Into it, he mixes humour, discomfort and fantasy.

He has had solo exhibitions in institutions and galleries, notably *Adult Theater*, MoMA PS1, New York (2025); *Sidewalk Flower*, Galerie Tenko Presents, Tokyo (2024); *Gourmandises*, Modern Art, London (2022). His work has been included in group exhibitions, such as *There was a monster in my bed*, Good or Trash, Paris (2026), *J'ai pleuré devant la fin d'un manga*, Le Château, Aubenas (2024), *Cute*, Somerset House, London (2024) and *They*, Le Consortium, Dijon (2023).

He is currently exhibited at MoMA, New York: *The Modern Window*, until 30 September 2026.

Sue COE

Born in 1951, Tamworth (United Kingdom).

Lives and works in New York (USA).

Sue Coe is a cartoonist, painter, illustrator and activist. Her works address inequality, discrimination, and abuse of power, notably the excess of capitalism and the violation of rights, especially those of minority groups and vulnerable persons. She is also an activist for animal rights. During her early years in

New York, in the early 1970s, she became drawn to German Expressionism. Influenced by British caricaturists such as James Gillray and George Cruikshank, she developed a sharp and direct figurative style, often devoid of any superfluous elements that could detract from the strength of the message, even going so far as to add words or symbols to her works to underline their meaning. She approaches printmaking as a political form of artmaking that is easily circulated.

She has received numerous awards, including the Arts Award of Dickinson College, Carlisle, Pennsylvania (2013). As an illustrator, she has published in media outlets including *The New York Times*, *The New Yorker*, *The Nation*, *Rolling Stone*, *Esquire*, *Mother Jones*, *Entertainment Weekly*, *The Progressive*...

She has had solo exhibitions at MoMA PS1, New York (2018) and a retrospective at the Hirshhorn Museum, Washington D.C. (1994). In 1983, P·P·O·W gallery in New York dedicated its inaugural exhibition to her. She recently participated in: *Past as Prologue: A Historical Acknowledgment – Part II, Identity & Labor*, National Academy, New York (2025); *The Lives of Animals*, SALT, Istanbul (2025) and *Why Look at Animals*, National Museum of Contemporary Art, Athens (2025).

Julian FARADE

Born in 1986, Clichy-la-Garenne (France).

Lives and works in Paris (France).

Julian Farade works across painting and soft sculpture. In his works, subjects and inspirations resurface to create a personal identifying mark, situated between feeling and memory, fantasy and nightmare. This results in spontaneous gestural marks, guided by his emotions,

a universe inhabited by an imaginary menagerie of crocodiles, birds, bulls... placing his work in a zone of intentional instability and uncertainty. He cultivates an aesthetics of violence (the violence of human rights struggles, of emotions, or simply of the world around us) with the idea of twisting it, stepping out of his comfort zone, and in the process transforming thought. As for the forms that reappear in his paintings and sculptures, they are elements of an intuitive vocabulary, symbols that speak of frustration, confinement, but also of refuge and spaces where one can confront oneself.

His work has been presented in both solo and group exhibitions including *hors milieux*, Galerie Derouillon, Paris (2024); *Revenir du présent, regards croisés sur la scène actuelle*, Collection Lambert invites POUISH, Avignon (2024); *Salon d'été*, Maison Louis Carré, Bazoches-sur-Guyonne (2023); *Ora d'oro, Under Grounds*, Istituto Svizzero, Rome (2023); *Beautés*, FRAC Auvergne, Clermont-Ferrand (2023); *Non-fiction*, Giovanni's Room, Los Angeles (2022); and *The Sowers*, Fondation Thalie, Brussels (2021).

Dorota GAWĘDA and Eglė KULBOKAITĖ

Dorota Gawęda, born in 1986, Lublin (Poland), and Eglė Kulbokaitė, born in 1987, Vilnius (Lithuania). Live and work in Basel (Switzerland).

Working as a duo, Dorota Gawęda and Eglė Kulbokaitė blend performance, sculpture, perfume, installation, painting and video to create spaces where genres and language are fluid and transformed. Founders of *Young Girl Reading Group* (a multifaceted research project that took place between 2013 and 2021), their works address feminist theory and (science-)fiction, horror films, Eastern European folklore

and traditions, and the relationship between emancipation and technology. By transfusing different bodies of knowledge across space and time, they develop a hybrid practice based on research, weaving together different fields and entities that appear disparate, between ecology and technology, science and magic, the living and the dead, non-human intelligence and collective speculation.

The *SPIT AND IMAGE* series is the result of research conducted in Paris during a residency at the Cité internationale des arts, Paris (2025).

Their solo exhibitions include *SPIT AND IMAGE*, Basement Roma, Rome (2026) and *MACA*, Beijing (2025); *Laments*, Istituto Svizzero, Palermo (2021) and *Mouthless*, Fri Art - Kunsthalle Freiburg (2020). They have taken part in group exhibitions at Biennale Gherdëina 10 (2026); CAC, Vilnius (2026); La Synagogue de Delme (2026); The Renaissance Society, Chicago (2025); Kunsthalle Basel (2025, 2024, 2017); Thaddaeus Ropac, Paris (2024); Centre Georges Pompidou, Paris (2023).

Penny GORING

Born in 1962, London (United Kingdom), where she lives and works.

Penny Goring's work encompasses sculpture, painting, drawing, film and writing. Her pieces respond to concerns related to domestic and structural violence committed against women, poverty, as well as a constellation of "negative" emotions and affects that the artist confronts in a manner that is playful, seductive, and with a feigned naivety: anger, sadness, shame, trauma, addiction, despair, terror, etc., often stemming from the artist's own lived experiences.

The work *Amelia Brings Down the Flowers* (2026) has been produced for MO.CO. Montpellier Contemporain.

Under the Skin marks her first exhibition in a French public institution.

Among her recent solo exhibitions are *Cold Hunt Corsage*, Arcadia Missa, London (2025); *Sudden Explicit Everywhere*, Treize, Paris (2024); *Chronic Forever*, Galerie Molitor, Berlin (2023); and *PennyWorld*, ICA, London (2022). Her work has been presented in group exhibitions, such as *Monopolis*, Mécènes du Sud, Montpellier (2025); *Women In Revolt!*, Tate Britain, London (2023); *Expo en Boite*, Frac Lorraine, Metz (2022); *Paint, Also Known as Blood*, Museum of Modern Art, Warsaw (2019); and *I, I, I, I, I, I, I, I, Kathy Acker*, ICA, London (2019).

Tirdad HASHEMI

Born in 1997, Tehran (Iran).
Live and work in Paris (France)
and Berlin (Germany).

Tirdad Hashemi's practice revolves around drawing and painting, on paper or canvas, as well as sculpture. Their subject matter is depicted with gestural intensity, and the characters that inhabit their work express their desires or are tormented by more painful memories of violence or war. Tirdad Hashemi left Iran in order to live freely as a queer person. They draw on societal conflicts, with their underlying links to family, religion, or relationships between individuals, which take shape in their work via a multitude of characters. They mention that the protagonists of their works "share prolonged insomnia, heavy anxiety, and common struggles, claiming their right to exist, at least on paper."

They have recently been the subject of solo exhibitions, such as *Butchered bodies*, Galerie Christophe Gaillard, Paris (2025); *Tragic Daily Routine*, with Soufia Erfanian, École municipale des Beaux-Arts, galerie Édouard Manet, Gennevilliers, (2024); *The Trapped Lullabies*, gb agency, Paris (2024). Their works have been included in the group exhibitions *Crossing the Water*, 17th Lyon Biennale (2024); *Dream Time*, UCCA Center for Contemporary Art, Beijing; *Des corps, des écritures*, Musée d'Art Moderne de Paris (2022).

Richard HAWKINS

Born in 1961, Mexia, Texas (USA).
Lives and works in Los Angeles (USA).

Richard Hawkins' practice spans collage, painting, video, ceramics, sculpture and fanzines. His works, often at the intersection of desire, eroticism, and horror, immerse the viewer in pop, gay, teenage culture, American counterculture, as well as the history of art. By mixing representations drawn from ancient statuary, celebrity magazines, vintage pornographic images, or OnlyFans, he creates a poetic and obsessive repertoire of men. His works more broadly fit into a genealogy of the representation of male intimacy. He cites the paintings of Pierre Bonnard and the writings of Antonin Artaud as perpetual sources of inspiration, particularly their depictions of attraction. He uses digital or paper collage to create beings that oscillate between beauty and monstrosity, seduction and discomfort. The artist readily identifies with the figure of the mad scientist; a potential monster obsessed with his creation/creature. Hawkins conveys the complexity and entanglement of emotions that one can feel in situations involving our bodies.

For the Loewe Fall-Winter Men's show, Paris (2024), Hawkins created a series of twelve video collages. His solo exhibitions include *Potentialities*, Kunsthalle Wien, Vienna (2026); *Featuring 13 Flamboyant Fiends*, Galerie Buchholz, Berlin (2024). His retrospective *Richard Hawkins: Third Mind* originated at the Art Institute of Chicago (2010) and traveled to The Hammer Museum, Los Angeles (2011).

The exhibition *Potentialities* is currently on view at Kestner Gesellschaft, Hanover, until 2 August 2026.

Augustin KATZ

Born in 1995, Fougères (France).
Lives and works in Paris (France).

Augustin Katz's practice, which is formed mainly of painting but, since recently, also includes sculpture, is organized around affective and liminal architectures that simultaneously complicate both points of escape and entry. To construct his dreamlike compositions, which lean towards the nightmarish, he draws from personal emotions and stories, and stages characters within narrow, labyrinthine, oppressive spaces: living rooms, hallways, staircases, bedrooms, dining rooms, or even the stage of a theatre... where anxieties and uncertainties intersect. His figures appear as the remnants of a story that has already taken place, suspended in an uncertain time. Between folklore, popular imagery, altered bodies, and narrative fragments, his paintings act as memorial spaces where images seem to survive their own disappearance.

The works in the exhibition have been produced by MO.CO. Montpellier Contemporain.

Under the Skin marks his first exhibition in a French institution.

His recent exhibitions include *Untitled (study for a room)* (with William Basinski), Galerie Derouillon, Paris (2026); *Butter Saints*, ESSAIS, Paris (2026); *For My Sake, This Storm Has Come, zaza'*, Naples (2024); *Les leçons particulières* (with François Durel), Blue Velvet, Zurich (2024).

Keunmin LEE

Born in 1982, Yeongju (South Korea).
Lives and works in Seoul (South Korea).

Keunmin Lee works with painting and drawing in a visceral manner. His work is an attempt to distance himself from the clinical and cold experience of hospitalization that he underwent about twenty years ago, and which led to a diagnosis of borderline personality disorder. His motifs convey the sensations experienced during episodes of altered states of consciousness that followed. His work restores a central role to vulnerability and individuality, far from standard classifications. The artist describes the creative period concurrent with his hospitalization as a form of therapy in which he was the main participant. The artistic vision he developed has allowed him to free himself from the pathologizing perspective of the psychiatric institution and society. Keunmin Lee draws an analogy between social and physiological systems, where the various organs of the latter communicate with each other, particularly those of the digestive system: dysfunctions, or functions perceived as abnormal, are identified and then diagnosed to allow the functioning of the whole. Faced with these processes, his work is a form of resistance to normative systems, and makes visible the folds, creases, ducts, and fragile membranes in the labyrinth of our beings.

Under the Skin marks his first exhibition in a French institution.

His recent solo exhibitions include *Before It Becomes a Scene*, PKM Gallery, Seoul (2026); *Awakening Boundaries*, Park Seo-Bo Foundation, Seoul (2025); *When hallucination is no longer a symptom*, Galerie Derouillon, Paris (2025).

Tala MADANI

Born in 1981, Tehran (Iran).
Lives and work in Los Angeles (USA).

Tala Madani creates paintings, drawings and stop-motion animations. With vivid and thickly applied brushstrokes, she depicts characters whose social role or gender is often mocked. Her male protagonists, naked or bald, explore the limits of their bodies in grotesque situations. Her female characters are also often mistreated, sometimes by their own children, as in her *Shit Moms* series. With a burlesque and cynical touch, almost to the point of absurdity, these small flesh-and-blood beings struggle in fecal matter, spread their bodily fluids, or mutilate themselves. They often express fear, isolation, paranoia, or hardly confessable desires. Tala Madani explores the limits of physical and social violence, authority, domination, and taboos.

The MoMA in New York currently has a room of its permanent collections dedicated to Tala Madani's videos. Among her solo exhibitions are *Daughter B. W.A.S.M.*, Pilar Corrias, London (2025); *Biscuits*, Museum of Contemporary Art, Los Angeles (2022); *It was as if the Shadows Were Lit Up*, Longlati Foundation, Shanghai (2021). An exhibition of her paintings was held at La Panacée, Montpellier (2017). She has participated in *WOMEN Together*, National Museum of Contemporary Art Athens (EMET) (2024); *Burning Down the House: Rethinking Family*, Kunstmuseum, St Gallen (2024), and other group shows.

Stéphane MANDELBAUM

Born in 1961, Brussels (Belgium).
Died in 1986, Namur (Belgium).

Drawing is the form of expression that Stéphane Mandelbaum chose from a young age. In it, portraiture takes shape through various figures, real and imagined, inspired by literature, cinema, art, historical figures, real and imagined, or even his daily life and family history, all sharing the common thread of becoming an obsession for the artist. Prostitutes, sordid bars, and gangsters rub shoulders with Pier Paolo Pasolini, Francis Bacon, Arthur Rimbaud, or even Nazi dignitaries, the assertion of his Jewish identity having led him to draw the latter. This unique vision demonstrates his fascination with the genius of his artistic predecessors as well as their often-tragic fates. Himself drawn to transgression, weapons and theft, in December 1986, at the age of twenty-five, Mandelbaum was kidnapped and killed by his accomplices following the theft of a Modigliani which turned out to be a fake.

For thirty years following his death, Mandelbaum's work remained little known. It is now finding its place in the history of contemporary art with recent institutional exhibitions: *Drawing Outside the Lines*, Grand Palais, Paris (2026); *Pasolini in Chiaroscuro*, Nouveau Musée National de Monaco (2024); *Stéphane Mandelbaum*, The Drawing Center, New York (2023-24) and Museum of Modern Art (MMK), Frankfurt (2022); and *The Drawn Work of Stéphane Mandelbaum*, Centre Pompidou, Paris (2019).

Mónica MAYS

Born in 1990, Madrid (Spain), where she lives and works.

Industrial and domestic waste, assembled and mixed with raw materials — animal skins, vellum, beeswax, wool, feathers — is at the heart of Mónica Mays's sculptural practice, into which she injects autobiography and historical archives.

Inspired by a Baroque logic and iconography, she plays with abundance, the ambiguity of forms and the dynamism of compositions, while highlighting the semantic and narrative strata buried within the objects and materials she uses. Among them are exhaust pipes that the artist has twisted, evoking both evacuation outlets and exhausted body parts, as well as palm oil, a lubricant that points to the violence and corruption that go hand in hand with the flows of late capitalism.

The work *Without Icons II* (2026) is produced by MO.CO. Montpellier Contemporain.

Under the Skin marks her first exhibition in a French public institution.

Among her recent solo and group exhibitions: *Blinds and Shutters*, Gratin, New York City (2026); *Pulgar*, Matadero, Madrid (2026); *ridden*, Blue Velvet, Zurich (2025); *Fragment and Form*, Henry Moore Institute, Leeds (2025); and *Fueled*, *Oasis*, Pedro Cera, Madrid (2024).

Brilant MILAZIMI

Born in 1994, Gjilan (Kosovo). Lives and works in Pristina (Kosovo).

Brilant Milazimi's childhood was marked by the violence of the Kosovo War (1998-1999).

His paintings bear the marks of the events of this period, particularly that of forced displacement. Waiting, sovereignty, and perseverance are among the recurring themes of his work. Mouths with clenched teeth haunt his canvases, a reaction to adversity that reflects the psychological and physical tensions of his characters. His paintings delve into the workings of the unconscious, blending dark humour and the grotesque in a macabre dance populated by humans and animals with often disproportionate limbs. The vibrancy of his palette, as well as the childlike or skeletal appearance of his characters, lends them a disturbing strangeness.

Under the Skin marks his first exhibition in a French institution.

His recent solo exhibitions include: *Permanence in the Ephemeral Displaced*, Stacion-Center for Contemporary Art, Pristina (2025); and *Lurk beneath the surface*, Paul Soto, Los Angeles (2023).

He is representing the Kosovo Pavilion at the 61st Venice Biennale, on view until 22 November 2026.

Nuria MOKHTAR

Born in 2002, Cairo (Egypt). Lives and works in Montpellier (France).

Nuria Mokhtar's practice unfolds as a spiral that alternates between phases of research, production and writing, seeking answers through the accumulation of sources, often found online. Her works focus on the ways in which representation can be emancipatory for marginalized communities. She depicts submission, domination, and monstrosity as they take shape across societal, corporal, and intimate

levels, while avoiding a victimizing lens. Mokhtar equally dissects the works of Tom of Finland and G.B. Jones to study the history of representation of marginalized and queer communities, in relation to historical and sociopolitical contexts. Through performances, readings, and installations combining wall and paper drawings, metal engravings, and excerpts from social media, her works seeks a non-canonical way of representing these groups, their actions, and their desires.

Mokhtar is a graduate of MO.CO. Esba in Montpellier (2025). Her graduate exhibition was titled *Oscar was a female knight with a sword and a horse*. She has recently participated in: *Words and Worlds*, Beaux-Arts de Paris (2026); *Air de Tranny*, an exhibition by Mona Filleul at Air de Paris, Romainville (2025); *Ghost in the Machine*, Mécènes du Sud, Montpellier (2022).

For this exhibition, a new installation by Nuria Mokhtar is produced by MO.CO. Montpellier Contemporain.

Arthur MONTEILLET

Born in 1999, Béziers (France).
Lives and works in Montpellier (France).

Arthur Monteillet is interested in storytelling and the effect of fiction on our realities, creating his own pieces of fiction, like so many excerpts cut from a film reel. He draws on pop culture, erotic imagery, fantasy and horror cinema, particularly their repertoire of monsters, as an endless source of inspiration. He absorbs these sources as much as he allows them to shape him, giving them form in ceramics, textile and silicone. The malleability of these materials allows him to dissect and recompose unicorn horns, claws, equine hooves, fangs, or fragile hides. Through references to the chivalric world, he often alludes

to stereotypes of masculinity, like a certain injunction to virility. Not without humour, his installations leave room for fantastical chimeras, the vulnerability of the powerful, or our most intimate fears and desires.

Monteillet is a graduate of MO.CO. Esba in Montpellier (2025). He recently participated in: *J'accueille avec plaisir tout ce qui viendra alors*, Faculty of Medicine, Montpellier (2025); *Minér'Alès*, IMT Mines, Alès (2025).

For this exhibition, a new installation by Arthur Monteillet is produced by MO.CO. Montpellier Contemporain.

Moor MOTHER

Born in 1981, Aberdeen, Maryland (USA).
Lives and works in Philadelphia (USA).

Camae Ayewa, better known by her stage name Moor Mother, is a musician, poet, and activist. She is part of the literary and artistic collective Black Quantum Futurism, associated with the Afrofuturist movement. Dubbed 'the poet laureate of the apocalypse' by the music publication *Pitchfork*, her music draws inspiration from the pioneers of jazz, hip-hop, and the poetry of the Beat Generation. She creates works inspired by the dreams and nightmares that permeate her, particularly those concerning the colonial past, slavery, and their still-perceptible consequences. Her works advocate against racism and inequality, and for access to housing and healthcare in Black communities. Many of her pieces are created in collaboration with other artists, filmmakers and writers.

Moor Mother's musical career comprises ten albums. In 2016, she released a studio album, *Fetish Bones*, on Don Giovanni Records,

accompanied by a poetry collection. In 2017, she released *The Motionless Present* with The Vinyl Factory. Three of her albums were recorded with the American label ANTI-RECORDS, including *The Great Bailout* (2024), whose political impact has marked her career. She has performed songs from this album, notably at the Triennale Milano (2024). From this experimental release, emerged *All the Money* with Cauleen Smith, and *Death by Longitude* with Glenn Espinosa, both featured in the exhibition *Under the Skin*. Her most recent album, *The Film*, a collaboration with Sumac, came out in 2025.

Glenn ESPINOSA

Born in 1997, Maputo (Mozambique).
Lives and works in Los Angeles (USA).

Glenn Espinosa is a video artist and photographer. Drawing from African and diasporic traditions, his work explores the intersections of myth, spirituality, memory, and cultural identity. Moving between documentary observation and poetic experimentation, he is interested in the ways traditions, beliefs, and collective histories are represented and transformed through images. He regularly collaborates with musicians and composers, including MIOBE and Moor Mother.

Under the Skin marks his first exhibition in a French institution.

He received the YoungArts Award in Visual Arts in 2016 and participated in the exhibition *19 YoungArts Award Winners Explore the Many Ideas of Blackness and Home* at the YoungArts Gallery in Miami in 2022.

Cauleen SMITH

Born in 1967, Riverside, California (USA).
Lives and works in Los Angeles (USA).

Cauleen Smith is a filmmaker and multimedia artist who also works with drawing, ceramics, and textiles. She creates feature films and experimental works exploring Afro-diasporic histories and Black cultures. In her installations, Smith constructs miniature worlds using a myriad of elements, often including everyday objects and figurines alongside symbols of colonialism, such as porcelain. Accessibility for audiences is an important element of her creative process, leading her to incorporate direct message in her practice, particularly in her textile works.

Her work is currently exhibited at the 61st International Art Exhibition *In Minor Keys*, on view until 22 November 2026. She has had solo exhibitions: *In Space and In Time*, Hammer Museum, Los Angeles (2024); *Give It or Leave It*, LACMA, Los Angeles (2022). She had also taken part in *Collective Joy — Learning flamboyance!*, Palais de Tokyo (2025).

Ulrike OTTINGER

Born in 1942, Constance (Germany).
Lives and works in Berlin (Germany).

Ulrike Ottinger began her artistic career as a photographer, painter, and printmaker. In 1960s Paris, she was part of the Narrative Figuration and New Figuration movements. Her art is imbued with an interest in sociology, architecture, and anthropology. It often explores the myth of mass culture. Her first film, *Laokoon und Söhne* (Laokoon and Sons) was made between 1971 and 1973. In 1977, she directed *Madame X — Eine absolute Herrscherin* (Madame X — An Absolute Queen), which won international

critical acclaim but shocked the general public. A pioneer of queer cinema, she quickly became an emblematic figure of the new German avant-garde.

She has been the subject of solo exhibitions, such as *Ulrike Ottinger: 25 Filme: Screening the Archive*, Contemporary Fine Arts, Berlin (2024), and *Ulrike Ottinger — Retrospective*, Austrian Film Museum, Vienna (2022); as well as group exhibitions, including *Defiant Muses*, LaM Lille Metropole, Villeneuve-d'Ascq, and Museo Reina Sofia, Madrid (2019).

She took part in this year's 76th Berlinale with *The Blood Countess* (2026).

Lili REYNAUD DEWAR

Born in 1975, La Rochelle (France).
Lives and works in Paris (France).

Lili Reynaud Dewar's work explores the contours of autobiography in a protean manner. Her films and installations feature her biological or chosen family, her diary is displayed in a monumental way, and for over a decade, her videos have documented the confrontation between the institution and her naked, dancing body. Numerous cultural references (Guillaume Dustan, Pier Paolo Pasolini, Cosey Fanni Tutti, etc.) act as levers that complicate this constantly renegotiated self-portrait. Her aluminium sculptures also form a kind of journal, but a deviant one: her body is cast at different periods of her life and reassembled according to monstrous arrangements.

She has had solo exhibitions at: Consortium, Dijon (2025); Galleri Opdahl & Norwegian Petroleum Museum, as part of Stavanger Secession (2025); Palais de Tokyo, Paris (2023);

Musée d'art contemporain de Montréal (2023); Layr, Vienna (2022); and Clearing, New York (2022). An exhibition dedicated to the project *Gruppo Petrolio*, made with students from HEAD, Geneva, and MO.CO. Esba, Montpellier, was held at MO.CO. in 2022. In 2019, Lili Reynaud Dewar produced a sculpture for the exhibition *100 Artists in the City* (ZAT 2019), installed in a public space in Montpellier. She is the recipient of the Prix Marcel Duchamp (2021).

James RICHARDS & Steve REINKE

James Richards, born in 1983, Cardiff (Wales).
Lives and works in Berlin (Germany).
Steve Reinke, born in 1963, Eganville (Canada).
Lives and works in Chicago (USA).

Twenty years and the Atlantic Ocean separate these two artists, but they share a fascination with images imbued with a psychological haunting. Their collaborative videos, created remotely like a game of exquisite corpse, combine media clips, field recordings, and other soundtracks with their own personal archives. The resulting works are profoundly disturbing, born from an associate and affective interplay between image and sound, capable of producing ambiguous, often visceral and emotional responses in the viewer, rather than offering a direct narrative.

James Richards is an artist whose video, sound, and curatorial projects explore themes of obsession, desire, and technology through archival research, found materials, and extensive artistic collaboration. His work has been exhibited at: Fluentum, Berlin (2026); Sylvia Kouvali, London (2026); Stavanger Secession (2025); Grazer Kunstverein, Graz (2025); Nicoletta Fiorucci Foundation, Venice (2025); Hamburger Bahnhof, Berlin (2024); Sculpture Center,

New York (2024), among others. In 2017, he represented Wales at the 57th Venice Biennale.

Steve Reinke is an artist and writer known for *Final Thoughts* (2004-2007), a series of videos based on monologues. His videos have been screened at film festivals, including Sundance, Berlinale, Rotterdam, Oberhausen, BFI London, and the New York Film Festival. The Toronto International Film Festival listed his work *The Hundred Videos* (1989-1996) as one of the 150 essential works in the history of Canadian cinema.

Sibylle RUPPERT

Born in 1942, Frankfurt (Germany).
Died in 2011, Paris (France).

Between the 1960s and 1980s, Sibylle Ruppert created a radical body of work encompassing painting, drawing, and collage in a brutal aesthetic that blends dark surrealism, eroticism, and an intimate yet fierce exploration of her own traumas. She was born during an air raid on the night of the first major bombing of Frankfurt during World War II. At the age of seventeen, she was admitted to the Städelschule in Frankfurt. Shortly afterward, she moved to Paris, where she enrolled in a classical ballet school. During a visit to New York, she decided to abandon her dance career and devote herself to art. From the 1980s onwards, she taught art in prisons, psychiatric hospitals and drug rehabilitation centres.

Her charcoal drawings and large-format etchings are characterised by an extremely detailed and elaborate depiction. Her work is inspired by the morbid and obscene writings of the Marquis de Sade, Comte de Lautréamont, and Georges Bataille. In addition to these literary influences, Ruppert's work reveals traces and visual echoes

of Hieronymus Bosch, H.R. Giger, Henry Fuseli, Hans Bellmer, William Blake, and Francis Bacon, although this in no way alters his singularly visceral and kinetic imagination. In her works, bodily depictions are always in motion; bodies twist, stretch, collapse and seem to undergo a monstrous transformation of human anatomies into distorted masses of abstract forms.

Under the Skin marks her first exhibition in a French institution.

During her life, Ruppert exhibited at Galerie Bijan Aalam, Paris (1975, 1976, 1977). Several exhibitions of her work have been held more recently at: Gathering, Cologne (2025); Project Native Informant (2024); Kunsthalle Giessen (2023); and Blue Velvet, Zurich (2022).

Ebun SODIPO

Born in 1993, London (United Kingdom), where she lives and works.

Ebun Sodipo is a British-Nigerian artist and writer working with installation, video, collage, sculpture, sound, and text. With a critical approach, she tells and creates histories of Black trans women, drawing most of her content from the internet, pop culture, or art history. Sodipo is interested in the circulation of images and narratives, particularly in terms of how particular folks have been erased or left out of these networks. Through the repetition of images and texts, Sodipo plays with the perception of time, creating loops, far from a linear and invisibilizing view of history. Her work compiles content published on social networks without placing them in a hierarchical order, to create a genealogy of these representations, like an archive of the present for future generations.

Under the Skin is her first exhibition in a French public institution.

The artist has recently performed at the Institute of Contemporary Arts, London (2025); The Performance Art Museum, Los Angeles (2024); Live Collision International Festival, Project Arts Centre, Dublin (2023) and Bergen Kunsthall, Norway (2022).

Sodipo has had solo exhibitions at Soft Opening, London (2025); Aspex, Portsmouth (2025); Shmorévaz, Paris (2025); Inter.pblc, Copenhagen (2024) and Goldsmiths Centre for Contemporary Art, London (2022), among others.

Ceija STOJKA

Born in 1933, Kraubath an der Mur (Austria).
Died in 2013, Vienna (Austria).

Ceija Stojka was born into a Romani family of horse traders from Hungary, the Lovara-Roma. In 1938, the Stojka family was settled in Vienna, under the ambient pressure of anti-Rom prejudices, in an Austria then annexed by Nazi Germany. In 1943, deprived of their rights, persecuted, Ceija Stojka was deported with her mother, brothers, and sisters to Auschwitz-Birkenau. They were transferred in 1944 to the Ravensbrück women's concentration camp, then to Bergen-Belsen camp in January 1945. She survived the Nazi extermination and was liberated by British troops in April 1945. It was only in 1988, at the age of fifty-five, that Ceija Stojka, self-taught, began to depict this trauma as well as happier pre-war moments through writing, and from the 1990s through painting and drawing. Her meeting with documentary filmmaker Karin Berger was an important step in this process. She published her first book, *We Live Hidden — Memories of a Romani-Tsigane* (1988), at the same time as the far-right electorate in

Austria was rising in power. Her work constitutes an important testimony of the genocide of the Roma: about a thousand paintings and drawings of a life haunted by memories of horror. On the back of one of her paintings, Stojka wrote, 'I fear that Auschwitz only sleeps.'

There has been a renewed interest in her work following her death: *Ceija Stojka*, Manuel Rivera Ortiz Foundation — Drawing Festival, Arles (2026); *Ceija Stojka, Making Visible*, The Drawing Center, New York City (2026); *This Has Happened*, Reina Sofia, Madrid (2020); *A Roma Artist in the Century*, Maison Rouge, Paris (2018); *And Even Words Were Not Enough*, Galerie Christophe Gaillard, Paris (2018).

Keeping Eyes Open is on display at the Museum of Fine Arts and Archaeology and at the Museum of Resistance and Deportation in Besançon, until 21 September 2026, as well as *Ceija Stojka Sunflower is the Flower of the Roma* at Frac Normandie, Sotteville-lès-Rouen until 30 August 2026.

Michelle UCKOTTER

Born in 1992, Cincinnati, Ohio (USA).
Lives and works in New York (USA).

Michelle Uckotter's paintings, which feature visceral and expressive use of oil pastels, render women in interstitial interiors: hallways, attics, and basements. Uckotter's figures play with the genre tropes of horror films, and heighten the stakes inherent to those suspenseful scenes. Her exhibitions include elaborate set-ups: live-action films that serve to inspire her paintings; constructed installations; ready-made dioramas that confront the pressure of psychological spectatorship. The shifting perspectives of her work create a fragmented montage.

The work *It's Always Lightest Just Before the Dark* (2026) is produced by MO.CO. Montpellier Contemporain.

Under the Skin marks her first exhibition in a French institution.

Uckotter's most recent solo presentation was at Frieze London with King's Leap, where she won the Focus Stand Prize. Select solo exhibitions include Matthew Brown, Los Angeles (2025); Marc Selwyn, Los Angeles (2025); Rubell Museum, Miami (2024); Bernheim Gallery, Zurich (2024); King's Leap, New York (2023); and t293, Rome (2021).

Jenkin VAN ZYL

Born in 1993, Guildford (United Kingdom).
Lives and works in London (United Kingdom).

Jenkin van Zyl has a multidisciplinary practice in which moving image has a central role. He creates immersive installations that give rise to fantastic communities inhabiting transient spaces: stunt cowboys in a sound studio, doppelgangers exchanging their sweat, or rats in full competition in love hotels. Drawing inspiration from spaces in which marginal communities thrive – spaces where alternative ways of living are mapped – the artist observes the construction of vital and complex worlds that occur there. He also depicts how microcosms of 'real world' politics can appear in these constructed worlds, as an attempt to escape from them. Invoked with queer irreverence, attentive to the power and politics of fantasy, Jenkin van Zyl's work rejects the binaries between frontstage and backstage, self and other, desire and repulsion, ruin and repair, in favor of multiplicity, instability, and entropy.

His recent solo exhibitions include: *Lost Property*, ArOs Museum, Aarhus (2025); *Palace of Wasted Footsteps*, Hua International, Berlin (2023); *Surrender*, FACT Liverpool, and Edel Assanti, London (2023); *Vore*, Rose Easton, London (2022); and *Machines of Love*, Glasgow International, Tramway, Glasgow (2021).

Issy WOOD

Born in 1993, Durham (United Kingdom).
Lives and works in London (United Kingdom).

Issy Wood is a painter, writer, and musician. She primarily paints on linen and velvet, with an almost photorealistic touch that leaves visible the dry or silky aspect of the fabric. The fear that desire can provoke is one of the main starting points of her work. The artist herself describes her paintings as often lacking human forms, even though they nevertheless appear in outline: decontextualized body details, pets, family trinkets, or manufactured objects that we handle daily. She often paints from photos that she keeps on her smartphone. The tight framing of the subject leaves room for our own projections, giving a strange sense of familiarity with this intimacy that does not, however, belong to us.

Issy Wood's first institutional solo exhibition in Norway recently opened at the Kistefos Museum. Previous major solo presentations of Wood's have been staged at Schinkel Pavillon (2025); TANK, Shanghai (2024); the Ilmin Museum of Art, Seoul (2023); Lafayette Anticipations, Paris (2023); and Goldsmiths Centre for Contemporary Art (CCA), London (2019).

Additional events for *Under the Skin*

FILM SCREENINGS JUNE → OCTOBER 2026

In partnership with Utopia Ste Bernadette Cinema, a programme of film screenings exploring the theme of monstrosity complements the exhibition: on 22 June, 23 July, 23 September and 7 October 2026 at 8 pm.

Cinéma Utopia Ste Bernadette
5, avenue du Dr Pezet
34090 Montpellier

Tickets must be purchased

PERFORMANCE 02.10.26, 7PM SAMIR KENNEDY

In partnership with Agora, Cité internationale de la danse, Montpellier, a performance by Samir Kennedy will take place on 2 October 2026 at 7pm at MO.CO. Panacée, in the exhibition galleries.

Free entry, limited capacity

JEUDIS MO.CO. PANACÉE

01.10.26, 7PM to 8PM
Lecture on monstrosity
by philosopher Quentin Dubois.

08.10.26, 7PM to 8PM
Roundtable with Sabrina Calvo,
Mónica Mays, Taous Merakchi, Anya Harrison,
moderated by Clarence Edgar-Rosa.

In partnership with Gaze Magazine.

MO.CO. Panacée, Auditorium

Free entry, limited capacity

Find the full programme
on www.moco.art

Also on view...

EXHIBITION 13.06.26 → 11.10.26 KIKI SMITH *BEING HERE | NOW | EVERYWHERE*

Kiki Smith, an American artist born in Germany in 1954, has been developing a multidisciplinary practice since the 1980s, combining sculptures, prints, photographs, drawings, books, tapestries, and various objects. The exhibition, designed in close collaboration with the artist, brings together more than a hundred works, covering a wide variety of mediums and techniques, over more than forty years of production. It explores the interrelation of the different aspects of her work through a narrative centered on the body. Indeed, the body can appear both as a complex set of organs held together under the skin; it is also a sign of our social identity, dressed and accessorized. It is also the seat of our animality, of our connection with nature, and the dwelling of a diffuse spirituality.

Curators: Numa Hambursin, CEO of MO.CO.,
Rahmouna Boutayeb and Pauline Faure, Curators,
and Deniz Yoruc, Exhibition Assistant.

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

EXHIBITION 26.06.26 → 09.07.26 MO.CO. ESBA 2026 MFA GRADUATE 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 Friday 26 June 2026 at 12.30pm

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

EXHIBITION

14.03.26 → 31.08.26

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

15.04.26 → 11.10.26

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

07.05.26 → 29.07.26

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 Crouzette,
34170 Castelnau-le-Lez

Weekly Schedule

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

A 30-minute tour around a selection of themes from the current exhibitions.

Wednesday to Sunday
at 11.30am, 2.30pm, 3.30pm, 5.30pm
MO.CO. Panacée (free)

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

Family Visits

A visit followed by a workshop for the whole family. For 3-6 year olds and 7-12 year olds. Register at mcoreservation@moco.art

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

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.

Register at www.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. Panacée

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

Access

Tram: Lines 1, 2 and 4 – Corum stop
Car: Préfecture and Corum car parks

Opening Hours

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

Online

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

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