JUNE CRESPO
PULSATION



MO.CO.MONTPELLIER CONTEMPORAIN

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EN

MO.CO. Panacée
05.12.2026 → 02.05.2027

INTRODUCTION

Pushing, pulling, stretching, hanging, resting: June Crespo's sculptural assemblages are notable for the fine balancing act that they enact between opposing forces. An electric pulse, some vital energy, courses through the rigid solidity of the materials that constitute her works. Dispersed throughout the spaces of MO.CO. Panacée, around twenty works engage in a teasing game of hide-and-seek, a distended syntax, a chamber opera in which noise, particles and membranes constantly overlap in a pulsating, carefully laid out choreography.

If a majority of the works take their formal vocabulary from the vegetal world, June Crespo is less concerned with mimetic representation than with proposing a classificatory symbolic order, where these plants serve as starting points for a deeper engagement with materiality and the evocative potential of shapes, surfaces and textures. June Crespo treats her materials as agents, placing herself in the role of assistant to her work rather than an authority figure. In this way, she offers a visceral experience in which each encounter with a work touches upon our corporeality and heightens our awareness of our own experience and its fragmented condition.

It is only by moving through the galleries and around the works that a relationship begins to be established, a spatial construction in which the weight, proportions and methods of suspension of each piece toy with the principles of gravity and the expectations bestowed on it. Some of the objects reach vertically, others emphasise their connection to the ground. Certain sculptures abide by a human scale, while other stretch above and beyond our heads or confuse and pervert our visual perception, thereby destabilising any sense of cocky self-assuredness. In all of this, a common denominator: the incessant reminder of the human body, forever hovering just out of sight, but undeniably there. The materials and their interrelations also echo intimate bodily sensations, those experienced by the palate and tongue, the eyelid and eye, or the fragile expansion of an abdomen and skin.

June Crespo creates casts and moulds, in particular of organic elements like flowers, in steel, bronze or concrete by making 3D scans, a high-tech, machinic mode of production and representation that severs these forms from any kind of natural order. She plays with enlargement and fragmentation, and her works come with various surface structures and textures – they are often abject, raw or encrusted. She then combines these moulds and casts with found textiles or industrial building elements as well as her own apparel, choosing items that are especially close to the body to add an intimate layer to the work. The industrially produced elements reference the outer skins of buildings and their systems of evacuation and climatisation. The armature-skeleton is both a recurring structural element and motif. Combining the organic and the technical, June Crespo puts into motion a process of reparation in terms of fixing fractures between things that did not seem to belong together but that are constructed and reconstructed in an alternative linking practice. The sculptures let different registers appear together, dreaming up new relations freed from heavy-handed hierarchies.

In *Molar (jaw bone) (5)* (2024), bronze, steel and fabric intertwine to form a complex entity that suggests both a sense of constraint and of embrace, a mound of different textures frozen in a fœtal position. *The Dancing Column II* (2025) consists of two concrete strelitzias nestled together, their monumental size rendered more tender by being placed on a voluminous cushion.

The horizontal wall work *TW,TG* (2025) is made of repurposed lorry tarpaulins the size of a trailer, arranged in a geometric grid and pierced by pipes that create an irregular pattern of holes, recalling industrial functionality while also seeming to vibrate with their own breath. *VSCHC* (2023), made out of a polyester resin and carbon fibre shell, draped and covered with leather and textile, appears to erupt from the walls and take flight, while the diminutive *No Osso* (2019) lures into a sense of barely-there weightlessness.

From room to room, forms are repeated but undergo slight modification; never static, these are body-objects in transition. Or, in June Crespo's own words: "I don't want to cement an image, but propose an encounter between bodies, in the in-between. My aim is to bring things into relation, but in a liberate way – so the arrangement doesn't feel like a forced construction. If the works are free, the viewer is freer too."

Pulsation is June Crespo's largest exhibition in France to date. It includes works produced especially for the occasion. It has been partly co-produced in partnership with Secession, Vienna, and Fondazione Sandretto Re Rebaudengo, Turin, where ten of the works were presented as part of the exhibition *Danzante* (2025-2026).
The exhibition is supported by Acción Cultural Española (AC/E).

A trilingual catalogue, richly illustrated, will be published in Spring 2027. It will be accompanied by a specially commissioned text, as well as a conversation between June Crespo and the curators.

Curators

Rahmouna Boutayeb and Anya Harrison
With Alexis Loisel-Montambaux, exhibition assistant

CONVERSATION

June Crespo in convervation with Rahmouna Boutayeb and Anya Harrison

The exhibition title, *Pulsation*, can be understood across different registers; it is a term used in physics and engineering, medicine, astronomy and music. What these fields all have in common is the idea of cycles and repetition. How is this reflected in the exhibition?

I understand the 'pulse' or the 'beat' as a thrusting movement, as a kind of life force. A sort of pulse and restraint that also has to do with circulation or a forward momentum. Shapes that protrude from the wall.

Your work is, on each occasion, very precisely situated within the spaces it occupies. MO.CO. Panacée retains the layout of the former Royal College of Medicine (15th to 18th centuries), with its succession of eight rooms arranged around a central courtyard and accessed via passageways, varying greatly in size and scale, and diametrically opposed to the single, open white cube design of both the Secession in Vienna and Fondazione Sandretto Re Rebaudengo in Turin, where an earlier iteration of the exhibition – was presented. How did you navigate the spaces in Montpellier during your preparatory visits?

When I visited MO.CO. Panacée, I had to think about a dramaturgy – a journey comprising different moments and states. It is a different kind of exercise than dealing with a single space.

I thought of works and bodies of work that could expand upon the pieces previously exhibited

at Secession and Fondazione Sandretto Re Rebaudengo, works that would broaden the focus and highlight a quality that has to do with passing through – with openings, circulation, interstitial spaces – and with activating these voids both within the building and within the works.

It has allowed me to add layers and present my work in a more complex way, interweaving different bodies of work. I have responded intuitively, with existing or new pieces, to the dimensions and morphologies of the different rooms, imagining the intimate encounter between viewer and sculpture in the smaller rooms, or articulating relationships between works in the larger spaces.

Rather than being viewed individually, the sculptures, assemblages and sound element that constitute *Pulsation* function as an ensemble, a polyphony of sorts, where each work forms part of a larger syntax. This idea of syntax introduces a linguistic perspective from which the works could be viewed and focuses attention on how individual pieces communicate between one another. How do you ascribe language to your works?

I believe that the vocabulary and syntax in my work relate to certain forms that recur and interlock, much like words might in a sentence. Sometimes they appear as echoes, sequences in space that form phrases.

I am also interested in bringing together disparate elements, placing sculptures that might belong to different 'worlds' in dialogue with one another and on an equal footing.

The way in which the parts and the whole, the signs, or the different materials or forms come together can have a poetic quality, one that maintains a sense of ambiguity and openness. The material and physical presence conveyed by my work relates to physical resonances – a suggestion that resonates physically, or unconsciously.

While some works in the exhibition have titles, such as *Vascular X*, *Molar* and *No Osso*, that directly bring up anatomical images, related to the 'normal' functioning of a living organism, others are more cryptic in nature (*TW,TG*). What importance do titles have for you in how a work is read, and how do you approach the act of titling your works?

The truth is that I find it very difficult to come up with titles; only on very rare occasions do I think of a relevant title that complements the work and expands upon it or adds another dimension to it—without defining or limiting it but rather endowing it with another depth.

The titles that appear as acronyms or that seem more cryptic are, in fact, titles of exhibitions that I have reduced to their initials. *TW,TG* stands for 'Their Weft, The Grass' (1646, The Hague, 2024), and forms part of the poem 'Primero Sueño' by Sor Juana Inés de la Cruz. And *VSCHC*, 'Vieron su casa hacerse campo' (CA2M, Madrid, 2023), was also a line from the same poem. In this instance, I am effectively evoking an atmosphere, certain references, which allude to transformation and the relationship between interior and exterior.

A bit like someone who incorporates a ready-made into a sculpture, I too introduce, through the title, a few found words that have their own context. I often look through books for titles until I find something that catches my eye and makes sense in relation to what I am creating, be it a work of art or an exhibition.

I tend to give the same title to a whole group of works that share the same matrix, which causes me a great deal of confusion and isn't very practical, but at the same time it makes sense to me because I see my work as a *continuum*. My practice is based

on the persistence and repetition of certain forms and their variations. For me, they are a single entity that appears and reappears, until something changes and something new emerges.

Often, some works emerge from others, or as a reaction to earlier ones, and it is this idea of continuity – or of a shared essence that runs through different works – which is linked to the way I choose titles. Cryptic titles function almost like an internal code; they provide no context, so the meaning is not predetermined, suspense arises regarding what it means. Suspending that projection of meaning allows you to engage with the work on a more intimate level.

In Room 1, we are enveloped by an enigmatic, experimental soundscape, reminiscent of electroacoustics. In the past, you have incorporated existing ambient sounds, such as those emanating from ventilation ducts, into your installations. Here, this has become a sound work in its own right, created in collaboration with composer Estanis Comella. What was the process of working together on this piece, and what exactly is this sample from *Hyle*?

The sound piece developed by Estanis Comella is a collaboration, involving passing on to him – as an artist who works both with visual art and sound – my own interest in experimenting with and adding a layer of sound to my mural works.

My initial intuition was to work with the idea of speaking to a building as if it were a body, and to consider what its terms, its language and its sound might be.

As an initial proposal, we made a series of recordings in the building where I have my studio. It is an industrial building with six floors, and we recorded the inside of a duct – which is actually a flue – that runs from the roof to the basement. We lowered a tape recorder down this duct. Estanis took the material we had gathered and used it as inspiration to develop two compositions that he shared with me several days later while I was still producing the wall piece, and we continued to work on both elements in parallel. During our listening sessions, we tested how the sculptural piece reacted to the sound and how they influenced one another.

There were moments when the sound blended or merged with the wall piece, giving the impression that it was breathing or that it took on a gravity and a vibration of its own. At other times, the soundtrack had greater independence, creating a space where other associations were evoked.

Then they would intertwine once more, at moments in the soundtrack when it seemed as if voices were singing. I felt the sculpture singing through its orifices and coming to life like a huge instrument.

Your formal vocabulary is made up of a range of materials – bronze, metal chains, truck canvas, ventilation pipes, textile, stainless steel, concrete, etc. – which you deliberately pervert in your use of them. You've spoken before about consciously handling raw materials in ways that are opposed to their nature, leading to fissures and instability appearing in the final works. Can you expand on how these process-related contingencies – miscalculations, accidents and sought-out failures – affect how you work with each material, and the desired effects that you seek or hope for?

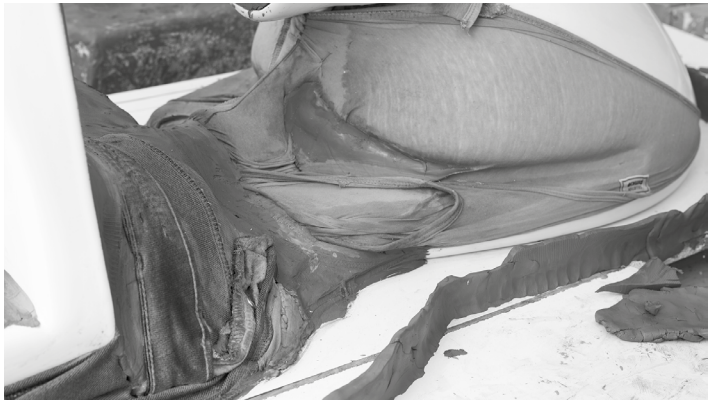
Generally speaking, the key moments in the process of creating my works often involve deviations from an initial plan. Changes in position, trial and error, and a combinatorial approach are very much at the heart of my method. I also move things around until something about the way I handle them strikes me. I work on several pieces at once, so that the elements

circulate from one to another until something gives me a clue as to where to go next. In other words, I work by listening to and negotiating with what the object actually conveys to me. I often come across a detail that interests me or that I desire, yet was previously unaware that I desired it.

Specifically, during the casting process, I have experimented with introducing materials that do not belong there, so that they are encased by the metal, burnt, or cause cracks or irregularities.

It is a way of relinquishing control and creating surfaces with effects I cannot foresee. I keep traces of the technical steps necessary for casting while carrying out a sort of editing process. These gradually transform the surface, producing scars, grooves and stains caused by mixtures of metals that contaminate the bronze pieces, slightly altering the nobility of this material, which carries such weight in the sculptural tradition.

In the case of the concrete pieces it is also very clear. The steps taken can be seen on the surface. I pour the concrete on different days and, with each layer, I alter the proportions of cement and aggregates in the mix. Often this deviates from what is technically correct, adding more stone than necessary.
The texture of the material becomes more clearly apparent and creates a tension between the object's form and its surface, drawing attention to its most material aspect.



Whether in *Niki*, where it becomes an oversized trompe l'oeil image, or *Molar*, in which it carries the distinct inflections of a human body, of having been worn, textiles appear time and again in your sculptures. What role would you say they play?

Textiles play a key role in my work. For me, they are the material that carries affective and tactile aspects, or those in which experiences and memories are most vividly present. Blankets, sleeping bags, jackets, T-shirts, curtains, cushions… We all have experiences of these objects and materials in our lives.

My sculptures reveal their material qualities: quilted, stretchy, shiny, translucent, patterned... The gestures I apply to these materials are also significant: a rug flattened by a heavy weight, a veil that acts as a delicate cover, a stretchy garment under tension, something quilted or soft embracing or acting as a support. Textiles in contrast or in combination with other materials become meaningful in their own right.

It is also a way of bringing things to life, of introducing something emotional and personal into the work. Often these are garments I have worn myself, which find their way into the work out of sheer urgency. Let's say there is a somewhat impulsive way of incorporating them. At the same time, it's a way of introducing colour. I don't usually dye or paint the elements I work with. They carry the colour of their own materiality as well as dirt acquired during the process; and very often, colour emerges through textile elements that squeeze into gaps or, in the case of straps, hold the work taut and become a structural element.

If we continue thinking about this relationship to the body, which is either implied or very pronounced, as in the *Helmets* series, which you began working on in 2022 for the Venice

Biennale, and which draws on your previous research, particularly from your 2015 residency at De Ateliers in Amsterdam, could you expand on how your thinking has evolved over these years, and what is at play when you confront solid mass with negative space?

I began the *Cheek to Cheek* series just before going to De Ateliers, and continued it there with works that also drew on mannequin parts. Initially, I created them as solid pieces in concrete; later as hollow forms in ceramic; and subsequently, in the *Helmets* series, as cast steel and bronze. These were reproductions of a hollow mannequin torso, which I would alter and layer; initially, they referenced a series of works by Henry Moore called *Helmet Heads*.

I wanted to create surfaces that had neither an interior nor an exterior, conceiving them almost as models for architectural forms through which the gaze could pass. As one walked around them, they unfolded with greater complexity and varying degrees of engagement. You could interpret them narratively, as two bodies – of no clear gender – one atop the other; yet at the same time, there were perspectives that created a great sense of distance or estrangement from any figurative image. The body appeared more as an abstraction, like a shell.

Afterwards came the pieces from both the *Core* and *No Osso* series, and the entire body of work brought together in *Vascular* (Guggenheim, Bilbao, 2024). Taken together, they speak in different ways about this positive-negative relationship, active orifices, holes as points of attraction and magnetism, tubular forms and circulation.

Negative forms feature prominently in my work, stemming from my use of moulds, which have heightened my awareness of them. Moulds provide many evocative images that I associate with bony cavities, as in the case of the *No Osso (Occipital)* series. The concrete pieces known as *Core*, which correspond to the negative space created by 200-litre oil drums, are passageways capable of housing a body within them.

This interest in the void has become very prominent in bodies of work that are formally very different, yet which I feel it makes sense to present together.



This interplay of positive and negative spaces is also rendered visible in the display systems, as the works have a particular relationship with the wall and picture rail, which in turn become integral parts of the sculptures. In the *VSCHC* and *TW, TG (Acanthus)* series, the sculptures appear to emerge from the walls, as if in flight, while pieces like *No Osso (Occipital)* invite us to peer into the building's intestines. How would you describe your relationship to architecture?

During my time at De Ateliers, I took the material I had to hand – which was my own studio – as my starting point. What began to develop is an interest, or a way of relating to the space, as an extension of the body and transferring our functions onto it. I made copies of different parts and elements found there, such as radiators, pipes, drains, sewers and floor surfaces, and with these I began to articulate objects that later took on a life of their own and

resonated with different parts of myself, or of my own body.

At other times, the intervention focuses on the wall as a liminal element, between interior and exterior. In the case of the *No Osso (Occipital)* series, I deliberately pierce through and into the wall to access the invisible, empty spaces through which energy and heat systems often circulate. It is like gaining access to the interior, accessing the structural walls or revealing a deeper layer of these architectural bodies in which we live.

In other wall-mounted pieces, my approach to engaging with architecture centres on proportions and scale – responding to the dimensions of a space with a gesture tailored to it. It is a way of creating an ambience, reverberating within the space and generating an atmosphere that radiates out to the other sculptures positioned on the floor, in a body-to-body relationship to the visitor.

Upright or horizontal forms emerge from the wall, highlighting a state of suspension or a posture defying the effects of gravity. By positioning these pieces perpendicularly to the wall, with a pronounced volume, there is a propulsion or incorporation of the wall and the space moving forwards.

The majority of works in *Pulsation* take their formal vocabulary from the vegetal world. You take a particular interest in flowers, which are an important source of inspiration, particularly in the *Dancing Column* series, that rely on photogrammetry. Could you explain this process and the change in scale that it entails?

After working for several years with objects that found their way into the studio because of my attraction to them, their adaptability to the body and their ergonomics, I set out for a while to bring together existing shapes that would allow me to create a final form that was less recognizable.

I was drawn to the idea of considerably enlarging the scale of plants and spent some time collecting flowers. I began with the strelitzia because its shape was difficult to associate even with a flower. It led me to think of joints such as necks or other body parts like knees and elbows. And, in turn, if I thought of enlarging it, the stem resembled functional elements such as pipes.

In this case, rather than moving directly from a mould to the object and fragmenting that object, I used photogrammetry to capture a high-quality three-dimensional scan of the object. I then 3D-print it at the desired scale and make a silicone mould. I work from several wax copies of this mould. Starting from a matrix or a common module, I assemble these copies in such a way that they gradually change and deviate from the original form. I generally work with resin or wax, and these wax models are subsequently cast as pieces in metal, cement or concrete.



BIOGRAPHY

June Crespo
Born in 1982 in Pamplona.
Lives and works in Bilbao, Spain.

June Crespo obtained her BFA from the University of the Basque Country, Bilbao, in 2005, and went on to pursue her research there as part of a PhD programme from 2008 to 2010.

Her early years were marked by numerous residencies in Spain and abroad, during which she began experimenting with found materials (fabrics, mannequins, radiators, printed images, etc.).

Her residency at De Ateliers in Amsterdam from 2015 to 2017 was a significant milestone in the development of her practice. She continued her research there, drawing inspiration from the architecture of her studio. Plants and flowers that she collected daily in Amsterdam gradually began to feature in her assemblages. She temporarily began modelling clay and cutting polystyrene blocks, which enabled her to momentarily detach from existing objects and reproduce their forms.

In 2019, June Crespo created her first work in a public space, *Core*, for the Plaça de Can Colom in L'Hospitalet de Llobregat, Barcelona.

She continues her exploration of voids and interstices with her series of installations *No Osso*, which began in 2019 with her exhibition of the same name at Uma Certa Falta de Coerência in Porto.

In 2020, her first monograph titled *Helmets* was published by Fundación María José Jove.

In 2020 and 2021 she continued the *No Osso (Occipital)* series, connecting the cavities of the works with the empty interior of the museum walls in Artium Museoa, Vitoria-Gasteiz and Jeu de Paume, Paris.

In 2022, for her exhibition *Entre alguien y algo* [Between Someone and Something] at the CarrerasMugica gallery in Bilbao, June Crespo developed the *Vélos* [Veils], a series of works veiled in fabric. They are inspired by riding saddles – the point of contact between human and horse – but also by the intimate contact between the tongue and the palate, or that between the eyelid and the eyeball.

That same year, she took part in the International Art Exhibition of La Biennale di Venezia, *The Milk of Dreams*.

In 2023, the Centro de Arte Dos de Mayo (CA2M) in Madrid dedicated a major solo exhibition to her, *Vieron su casa hacerse campo* [They saw their house turn into fields]. For this, Crespo went even further with her *No Osso (Occipital)* series placing the works within the walls, only visible through opening cuts into them. She developed another series of works tensioned against the wall, variations on flowers that had been scanned and then 3D-printed to create moulds, before being cast in aluminium and steel. This new process allowed her to play with changes in scale and the architecture of the space. These sculptures evoke ducts and ventilation systems as much as they do body parts. These scans of plants, carried out between 2021 and 2024, would serve as starting points for future works.

In 2024, the Guggenheim Museum in Bilbao opened *Vascular*, the artist's largest exhibition to date, featuring around thirty works. For the occasion, she created her first monumental works as part of her *Vascular* series.

In the same year, she began the monumental series *TW,TG*, created using ventilation tubes secured to the wall by taut lorry tarpaulins, for her exhibition *Their weft, the grass* at 1646.nl, The Hague.

In 2025, *Rose Trraction* was Crespo's first solo exhibition in France at the Crédac in Ivry-sur-Seine.

That same year, the travelling exhibition *Danzante* at the Secession in Vienna, and the Fondazione Sandretto Re Rebaudengo in Turin in 2026, co-produced with MO.CO. Montpellier Contemporain, enabled her to continue her *Vascular* and *Dancing Column* series.

After several years of creating large-scale, even monumental, works, the new *Pulsation* series, on display at MO.CO. Panacée, marks a return to smaller-scale works.

Works by June Crespo are currently on display in *To pass from one dream to another* at the Lyon Biennale at macLYON, until 13 December 2026, and in *Sculpture beyond the solid* at the MSN Museum of Art in Warsaw until 28 February 2027.

ALSO ON VIEW…

EXHIBITION 05.12.26 → 02.05.2027
I'm the Phantom of My Own Opera
At the Raw Edges of Art

The exhibition *I'm the Phantom of My Own Opera* brings together more than sixty artists whose works explore the various ways of expressing one's identity – let it be social, personal, contextual, imposed, or imagined. By exploring the fields of raw art and contemporary art, the exhibition focuses above all on free and spontaneous creation – disinterested and often modest in its use of materials. Co-curated with Reno Leplat-Torti, independent curator.

MO.CO., 13, rue de la République, Montpellier

EXHIBITION 10.03.27 → 02.05.2027
Ambre Sinibaldi

A graduate of the DNSEP 2026 at MO.CO. Esba and winner of the 2nd edition of the Prize of the Fondation d'entreprise of MO.CO., Ambre Sinibaldi has developed a practice that explores contemporary forms of self-representation and self-presentation. Her works draw in particular on the worlds of party culture, social media, fashion and underground subcultures. Painting, drawing, video, make-up and digital imagery intermingle in a practice where the intimate is constantly interwoven with the visual codes produced and disseminated collectively. The exhibition at the Espace Saint-Ravy marks her first solo exhibition.

A partnership between MO.CO. Montpellier Contemporain, Fondation d'entreprise of MO.CO. and Ville de Montpellier.

Espace Saint-Ravy, 2 rue Cozit, Montpellier

EXHIBITION 18.03.27 → 30.04.2027
Léo Rump

A graduate of MO.CO. Esba in 2025, Léo Rump lives and works in Montpellier. Through a blend of real and imaginary maps, narratives, sounds and homemade instruments, he explores the memory of places and the ways in which we inhabit them. The map occupies a central place in his work: an object of knowledge and power, it also becomes a space in which to bring forth stories, voices and fictional geographies. His drawings and cartographic publications thus reposition places that have been observed, travelled through or imagined, to compose territories inhabited by a multitude of narratives. Walking, travelling and collecting also inform a practice that combines drawing, publishing, video, performance and sound creation. At Kiasma, as part of a season centred on closeness and sharing, these become spaces for encounter, listening and play, where everyone can find their place, share a story and experience a shared territory.

A partnership between MO.CO. Montpellier Contemporain and Kiasma, Ville de Castelanu-Le-Lez.

Kiasma, 1 rue de la Crouzette, Castelnau-Le-Lez

EXHIBITION 02.04.27 → 05.05.2027
Dove Perspicacius
The Cloth of My Shadows

Dove Perspicacius (Claire Wallois) fills the Nazareth chapel with large handsewn banners. Since 2010, she has been painting ex-votos, objects that are left in a place of worship to make a wish or to give thanks. Her work here connects clearly with the history of the site. In the 19th century,

the Solitude of Nazareth housed women released from prison, it was a site where they lived and worked communally. The artist has drawn on this past history, creating works in situ during a residency at the Institut Nazareth, where she also developed and lead workshops with young adults. In the chapel, she tells her own stories in images that blend pagan, religious and mythological iconographies.

A partnership with Institut Nazareth - Fondation de l'Armée du Salut

Chapelle de Nazareth, 804 Avenue de la Justice de Castelnau, Montpellier

EXHIBITION → February 2027
Philip Berg

A partnership with Ecole Florian, FDE - Université de Montpellier, DRAC Occitanie

Espace culturel de la Faculté d'éducation, 2 Place Marcel Godechot, Montpellier

WEEKLY SCHEDULE

Guided tour
Every day, a friendly visit accompanied by a cultural mediator.
→ Wednesday to Sunday at 4 pm
MO.CO. Panacée (free)
→ Tuesday to Sunday at 4 pm
MO.CO. (included in admission ticket)

Flash visit
A 30-minute tour to enter the exhibition.

→ Wednesday to Sunday at 11.30 am and 2.30 pm
MO.CO. Panacée (free)
→ Tuesday to Friday at 11.30 am
MO.CO. (included in admission ticket)

Family visit
A visit followed by a workshop for the whole family.
On a rotating basis at our two art centres.
For 3-6 year olds and 7-12 year olds.
Every Sunday from 11 am to 12.30 pm.
MO.CO. (€3 per participant) / 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
+ 33 (0)4 99 58 28 00
mocoreservation@moco.art
Online ticket office: https://moco.qweekle.shop/mocopanacee

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

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.

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

Printed on 100% recycled paper using vegetable-based inks.

PRACTICAL INFORMATION

MO.CO. Panacée

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

ACCESS

By tramway
Lignes 1, 2 et 4 - Corum station

By car
Préfecture and Corum parkings

OPENING TIMES

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

ONLINE

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





secession

FONDAZIONE SANDRETTO RE REBAUDENGO

AC/E
ACCIÓN CULTURAL ESPAÑOLA

PRÉFET DE LA RÉGION OCCITANIE

La Région Occitanie

MONTPELLIER
Métropole et Ville