

jan. 2023 → jan. 2024

LE RETOUR

Works from the Centre national des arts plastiques in dialogue with the collections of the Musée régional d'art contemporain Occitanie / Pyrénées-Méditerranée.

With work by: Laëtitia Badaut Haussmann, Élisabeth Ballet, Bernard Bazile, Abdelkader Benchamma, Linus Bill + Adrien Horni, Jean-François Boclé, Bruno Botella, Andrea Büttner, Nina Childress, Anne-Lise Coste, Robert Crumb, Dado, Nicolas Deshayes, Studio GGSV, Anthea Hamilton, Lubaina Himid, Judith Hopf, David Horvitz, Pierre Joseph, Özgür Kar, Cécile Noguès, Nathalie Du Pasquier, Jim Shaw, Achraf Touloub, Caroline Tschumi, Nora Turato, Yuyan Wang.

Curators: Juliette Pollet and Clément Nouet

LES ÎLES FLOTTANTES

29 jan. 2023 - 21 may 2023

Pierre Tilman

Curator: Clément Nouet

Mrac Occitanie

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Le Retour [The Return]

29 jan. 2023 → jan. 2024

Works from the Centre national des arts plastiques (Cnap) in dialogue with the collections of the Musée régional d'art contemporain Occitanie / Pyrénées-Méditerranée (Mrac).

With work by: Laëtitia Badaut Haussmann, Elisabeth Ballet, Bernard Bazile, Abdelkader Benchamma, Linus Bill + Adrien Horni, Jean-François Boclé, Bruno Botella, Andrea Büttner, Nina Childress, Anne-Lise Coste, Robert Crumb, Dado, Nicolas Deshayes, Studio GGSV, Anthea Hamilton, Lubaina Himid, Judith Hopf, David Horvitz, Pierre Joseph, Özgür Kar, Cécile Noguès, Nathalie Du Pasquier, Jim Shaw, Achraf Touloub, Caroline Tschumi, Nora Turato, Yuyan Wang.
Curators: Juliette Pollet, curator at the Cnap, and Clément Nouet, director of the Mrac.

Under the bed. In the closet. In the mirror. They're back.

Breaking with thematic exhibitions and the ostensible neutrality of presentations drawn from museum collections, *Le Retour* is organized like a paranoid crisis, a nightmare or a trip, that is, around a central absence. There is no way of knowing who or what the Hollywood drum-roll of the title is announcing. And yet, there is “nothing personal” about this exhibition, either.

To paraphrase Jim Shaw, one of the exhibition's artists, we can only hope that what we do with our dreams doesn't depend on us.

The works gathered here are in some ways familiar. Many of them draw on the everyday, on a domestic or commercial vernacular, on the contemporary overproduction of clichés and things. Some look to hijack or even to sabotage the way in which images circulate through digital channels. The exhibition opens with a film by Yuyan Wang, *One Thousand and One Attempts to Be an Ocean* (2020) that consists of a montage of hundreds of ‘oddly satisfying’ YouTube videos – and which gradually reveals these sequences to be less inoffensive than they seem. What remains constant throughout is their strangeness, a case of the uncanny if ever there was one. We witness, as if hypnotized, “the evolution of surrealism as a revolutionary force at work within an advertising thing”, to borrow once again Jim Shaw's words.

Across the ebb and flow of images and the clinging mass of objects, *Le Retour* allows memories, fears and desires to agglutinate. No sooner are they repressed than they come to the fore once more. Wandering down the symptom and transfer aisle, we can peruse the whole clinical panoply: fetishes, doppelgangers, libidinal fixations, terror of the other, and above all, the entire range of melancholy. Yet none of these works indulges in the interior torment of the subject, against which irony proves an effective safeguard.

The quotes from Jim Shaw are from “A Conversation Between Jim Shaw and Mike Kelley” in Noëllie Roussel et al, Jim Shaw, *Everything must go*, Luxembourg: Casino, Geneva: Mamco, Santa Monica: Smart Art Press, 1999, p. 43 and p. 49

Le Retour [The Return],
29 jan.2023 - jan. 2024
Les Îles flottantes [The Floating Islands],
Pierre Tilman
29 jan. 2023 - 21 may 2023

With titles that are too explicit to be sincere, closer inspection reveals that the works *Mood Disorder* (2012) by David Horvitz and *Death* (2021) by Ozgür Kar are indeed more than a little sardonic. In the latter, a skeleton harangues us with a derisive soliloquy: “Hey! Hey, you! Are you naïve? Isn’t that a scary question?”

Beneath their seductive surfaces – LED screens, brilliant glazes – everything is corrupt, tendentious, joyously dysfunctional: painting and pixels contaminate one another, wallpaper creeps over the white cube, sculptures are soft or even flaccid. The works brought together in *Le Retour* mock tirelessly every last one of modernism’s grand principles, with medium specificity and all that jazz reduced to little more than elevator music. Beyond art, what is visible here is a vital élan. Strategies of hybridization and desires for transmutation seem to run from one room to the next: artist-bird, man-woman-computer, bidet-buttock. The dogged wrong-footing of fixed forms and categories appears here as a strategy of resistance against an alienating reality. Neither regression nor withdrawal, *Le Retour* is a deftly executed sidestep.

This exhibition from the collections is a new instalment in an ongoing series that is the result of a longstanding complicity between the Cnap and the Mrac. A new selection of works from the national contemporary art collections, many of which are recent acquisitions, here comes to take up residency in the museum’s galleries and dialogue with the region’s own collections over the course of a year. The twenty-nine artists featured come from across the generational spectrum and work in Europe – half of them in France – and the United States. Many works are being shown for the first time in France and/or in a museum context.

The Centre national des arts plastiques (Cnap) is one of the main agencies responsible for pursuing the Ministry of Culture’s action in the field of visual arts. On behalf of the French State, it constantly enriches the national collection – the Fonds national d’art contemporain – which it preserves and promotes through loans and placements in France and abroad, through partner exhibitions and through publications. With more than 107,000 works acquired from 22,000 artists over the course of more than two centuries, this collection is representative of a vast range of artistic trends past and present. A key cultural actor, the Cnap seeks to encourage the artistic scene in all its diversity and to support artists and professionals through a number of support mechanisms. It also contributes to the development of supported projects through diffusion initiatives. www.cnap.fr.

Le Retour [The Return],
29 jan.2023 - jan. 2024
Les Îles flottantes [The Floating Islands],
Pierre Tilman
29 jan. 2023 - 21 may 2023

Laëtitia Badaut Haussmann was born in 1980 in Paris where she lives and works as well as in London (UK).

Laëtitia Badaut Haussmann works at the intersection of different fields including domesticity, psychology, and feminism.

Her work has been presented in a number of solo exhibitions, including *Sec et Metallic* (2022, Emanuela Campoli, Milan), *The Tobacco Files* (2022, School, Vienna), *As if a house should be conceived for the pleasure of the eye, she says* à Ellen de Bruijne Projects (2021, Amsterdam) and *Le sentiment, la pensée, l'intuition* au Musée d'art contemporain de la Haute-Vienne – Château de Rochechouart (2019). She has also participated in numerous group exhibitions, including at the Musée d'Art Moderne (2021, Paris) for *Flammes*, at the Fondation Pernod Ricard (2021, Paris) for *Partitions Performances* and at the Centre Pompidou for *Dust: The plates of present* (2020). She has undertaken residencies at the Secession Building in 2022 (Vienna), at the Palais de Tokyo (Paris) in 2011-2012, and at the Villa Kujoyama (Kyoto) in 2016. She is the recipient of the 2017 Prix AWARE.

Élisabeth Ballet was born in 1957 in Cherbourg. She lives and works in Paris.

Élisabeth Ballet works on «the combination of abstraction and the subject caught within the real» through the medium of sculpture.

Her solo exhibitions include *Tout En Un Plus Trois* (2017 – 2018, Musée d'art contemporain le Mac Val), *Vie privée* (2002, Musée d'art contemporain, Le Carré d'Art, Nîmes) and *BCHN* (1997, Musée d'Art Moderne de la Ville de Paris). She has also taken part in numerous group exhibitions including *Le Cyclop* (2020, Château de Courance), *elles@centrepompidou* (2009, Centre Pompidou) and *Contrepoint De la sculpture* (2007, Musée du Louvre). She was a resident at the Villa Medici in Rome in 1984 and 1985. In 1989, she joined the *Villa Médicis hors les murs* in New York and later received a grant from the Pollock and Krasner Foundation in 1994.

Bernard Bazile was born in 1952 in Meymac. He lives and works in Paris.

At the beginning of the 1980s, moving away from the mainstream of contemporary art and its attendant circuits of production and diffusion, Bernard Bazile took over the metro, patches of wasteland and bourgeois apartments. From 1983 to 1987, he worked in collaboration with the artist Jean-Marc Bustamante under the name BazileBustamante. Bernard Bazile's work has been the subject of solo exhibitions at the Centre Pompidou (*It's o.k. to say no!* en 1993), at the Institut d'Art Contemporain de Villeurbanne (*Une mesure pour tous*, 2004) and has featured in group exhibitions in numerous institutions in France and abroad.

Abdelkader Benchamma was born in 1975 in Mazamet. He lives and works between Paris and Montpellier.

Abdelkader Benchamma practices drawing, often exploring ephemeral, in-situ formats, in a search of the invisible.

Various monographs have been dedicated to his work, including *Abdelkader Benchamma* (2020, The Power Plant, Toronto), *L'horizon des événements* (2018, Centquatre - Paris) or *The Great Invisible Battle* (2016, The Blueproject Foundation, Barcelona). He has recently participated in group exhibitions such as *Landscapes* (2019, Pola Museum of Art, Tokyo), à *On aime l'art...!* (2017, Collection agnes b., Fondation Yvon Lambert, Avignon), as well as the Venice Biennial in 2013 and 2011. He was a resident at the Villa Médicis in 2018-2019, after winning the Drawing Now and Art Collector prizes in 2015, as well as the Occitanie-Médicis prize in 2018.

Le Retour [The Return],
29 jan.2023 - jan. 2024
Les Îles flottantes [The Floating Islands],
Pierre Tilman
29 jan. 2023 - 21 may 2023

Jean-François Boclé was born in 1971 in Fort-de-France (Martinique). He lives and works in Paris.

Jean-François Boclé's work centres on the post-colonial consciousness and unconscious. He works on collective history and current geopolitical events, using everyday objects to foreground dialectics from those of capitalism and consumerism to those of privilege and injustice.

Various solo exhibitions have been dedicated to his work including *NOT HERE*, The Cube (2018, Van Gogh Museum, Amsterdam) and *Outre-mémoire* (2013, Philharmonie de Paris/Cité de la Musique). He has also participated in group exhibitions such as *D'une courte voix du monde* (2019, Le Centre, Cotonou), *La mística del Cuerpo* (2018, Museo Nacional de Arte, La Paz), the 13th Hors Piste festival - *La nation et ses fictions* (2018, Centre Pompidou), *Caribbean: Crossroads of the World* (2012, Queens Museum, New York), and *Zoos humains, l'invention sauvage* (2012, Musée du Quai Branly). He took part in the Bienal 43 Salon (inter)Nacional de Artistas (2013, Medellin) and the XI Bienal de la Habana (2012).

In January 2023, he will undertake a residency in Mayotte to work in prisons and in the largest slum in France, Bandrajou. His work is present in several international collections, notably the Saatchi collection in London. In France, his work has been acquired for the collection of the Cnap.

Bruno Botella was born in 1976 in Sarcelles. He lives and works in Japan.

Bruno Botella's written and plastic oeuvre effect material and semantic shifts, largely inspired by hallucinatory experiences.

His work has been featured in several solo exhibitions, such as Bruno Botella (2015, Palais de Tokyo) or *Heiran Luc* (2013, La Salle de Bain, Lyon), as well as in group exhibitions such as *humainnonhumain* (2014, Fondation d'Entreprise Ricard), *The Camera's Blind Spot* (2013, Museo d'Arte di Nuoro, Sardaigne) and *Carnets d'Inspiration*, Charity Sale (2010, Musée d'Art Moderne de la Ville de Paris). In 2010, he participated in the Biennale Off d'Art Contemporain de Bourges.

Andrea Büttner was born in 1972 in Stuttgart (Germany). She lives and works between London (England) and Frankfurt-am-Main (Germany).

Andrea Büttner's artistic practice is a self-reflexive one. She is particularly interested in humble productions and the concept of "littleness".

Her past solo presentations include exhibitions at the Bergen Kunsthall (Norway, 2018), the Hammer Museum, (Los Angeles, 2017), Kunsthalle Wien (Vienna, 2016), Walker Art Center (Minneapolis, 2015), Tate Britain (London, 2014) and the National Museum Cardiff (Wales, 2014). She was also present at the 33rd and 29th Sao Paulo Biennial (2019 and 2010) and at dOCUMENTA (13) in Kassel and Kabul in 2012. She was the 2017 winner of the Turner Prize.

Nina Childress was born in 1961 in Pasadena (California). She lives and works in Paris.

Nina Childress is amongst the most renowned painters on the French and global scenes.

Numerous monographic exhibitions have been dedicated to her work, including *Le Tombeau de Simone de Beauvoir* at the Musée des Beaux-Arts – Rouen (2022), as well as solo exhibitions at the FRAC Méca in Bordeaux (2021-2022), at the Fondation Ricard (2020), and at the Mamco in Geneva (2009). She has participated in many group exhibitions including *L'ami.e modèle* at the Mucem in Marseille (2022), *Au train où vont les choses* at the Palais des Beaux-Arts de Paris (2021) and *Futur, ancien, fugitif* at the Palais de Tokyo (2019).

Le Retour [The Return],
29 jan.2023 - jan. 2024
Les Îles flottantes [The Floating Islands],
Pierre Tilman
29 jan. 2023 - 21 may 2023

Anne-Lise Coste was born in 1973 in Marignane. She lives and works in Sète.

Anne-Lise Coste's work is characterized by its urgency, its extraversion and its violence, and her versatile punk savoir-faire.

Her work has most recently been shown in solo exhibitions at the Kunsthaus in Basel (2022), at the Institut Français in Berlin (2021), at the Dortmunder Kunstverein in Dortmund (2020), at the Crac Occitanie in Sète (2019), and at the FabriC Fondation Salomon in Annecy (2019). Her work is notably present in the collections of the MACBA in Barcelona, the Migros Museum für Gegenwartskunst in Zurich, the Künstlerhaus in Stuttgart, the Stedelijk Museum in Amsterdam, the Museum in Arnhem, and in France at the FRAC des Pays de la Loire, the Mrac in Sérignan and the Cnap.

Robert Crumb was born in 1943 in Philadelphia, Pennsylvania. He lives and works in Sauve.

Robert Crumb is one of America's best-known cartoonists, with an immediately recognizable style. A reluctant hero of the counterculture, he has authored numerous comic books since the 1970s. His most famous heroes are Fritz the Cat (a lascivious cat) and Mister Natural (a world-weary guru). He has also designed record sleeves, the most famous of which is *Cheap Thrills* by Big Brother and The Holding Company featuring Janis Joplin. For the past twenty years, he has lived in the south of France.

Numerous monographic exhibitions have presented Robert Crumb's work, including at the Museum of Contemporary Art Santa Barbara (2018), the Musée d'Art Moderne de la Ville de Paris (2012), the Museum of American Illustration at the Society of Illustrators, New York (2011), the Yerba Buena Center for the Arts in San Francisco (2007), the Institute of Contemporary Art in Philadelphia, the Massachusetts College of Art and Design in Boston, and the Grand Central Art Center in Santa Ana, California (2008 and 2009).

(Dado) Miodrag Đurić was born in 1933 in Cetinje (Montenegro) and died in 2010 in Pontoise (France).

Born in Montenegro, Dado was introduced to the Parisian art scene by Jean Dubuffet and Daniel Cordier in the latter half of the 1950s. He lived and worked in France until his death in 2010. His work includes paintings, drawings, prints, collages and sculptures, which often feature extreme violence that echoes the history of the 20th century.

Since the 1970s, his work has been featured in solo exhibitions at the Centre National d'Art Contemporain and the Musée National d'Art Moderne in Paris (1981), and more recently at the Kunsthalle Düsseldorf in 2012, at the Centre d'art contemporain de l'Abbaye d'Auberive in 2015 and at the Musée des Beaux-Arts (Pau) in 2018. His works have also been featured in various group exhibitions, such as at the Musée de l'Histoire de l'Immigration in 2022 and at the Centre Pompidou in 1989 and 1997. Dado participated in the 2009 Venice Biennial.

Nicolas Deshayes was born in 1983 in Nancy. He lives and works in Dover (England).

Nicolas Deshayes' sculptures take up semi-industrial forms and processes which humorously attest to the artist's interest in the skills and techniques of domestic production and medical industry.

His solo presentations include the exhibitions *Chambre froide* (2022, Le Grand Café, Saint-Nazaire), *Victoria Greenhouses of the Botanical Garden* (2021, 019 Ghent, Belgium), *Lupa* (2018, Basement Roma) et *Darling, Gutter* (2015, Glasgow Sculpture Studios, Scotland). His work has also been shown in group exhibitions including *London Art Now* (2019, Ca'Pesaro, Venice) as well as at the Belgrade Biennials, the 58th October Salon in 2020 and the Drawing Biennial in London in 2019. The Cnap supported Nicolas Deshayes in 2021 for work *Gargouilles*, exhibited at Le Creux de l'Enfer (2021-2022).

Le Retour [The Return],
29 jan.2023 - jan. 2024
Les Îles flottantes [The Floating Islands],
Pierre Tilman
29 jan. 2023 - 21 may 2023

Nathalie Du Pasquier was born in 1957 in Bordeaux. She lives and works in Milan (Italy).

In the early 1980s, Nathalie du Pasquier was one of the founding members of the avant-garde Memphis group, alongside Ettore Sottsass. She later distanced herself from design to devote herself to a studio practice as a painter.

The MraC recently devoted a retrospective exhibition to her work, *Campo di Marte*, in partnership with the Macro in Rome. Her other exhibitions have included *Fair Game Leipzig* (Museum of contemporary art, Leipzig, 2019). She has also participated in various group exhibitions, such as *Geometric Opulence* (Museum Hauskonstruktiv, Zurich, 2022), *Airmail #2 Ladies first* (Assab One, Milano, 2020) or *Futur, ancien, fugitif* (Palais de Tokyo, 2019).

Anthea Hamilton was born in 1978 in London (UK), where she lives and works.

Anthea Hamilton produces objects with a markedly ambiguous status: sculptures on the verge of becoming functional, monumental seats and pedestals. She imagines her exhibitions as vast sets for performances that may or may not take place.

Several solo exhibitions have been dedicated to her, such as *Mash Up* (Museum of Contemporary Art Antwerp, Belgium, 2022), *The New Life* (Palais de la Sécession, Austria, 2018) or *The Squash* (Tate Britain, 2018). She has recently participated in group exhibitions including *Myriad Reflector* (Museo Centro de Arte Dos de Mayo, Madrid, 2022), *Found Cities, Lost Objects: Women in the City* (Birmingham Museum and Art Gallery, 2022), as well as at the 2019 Venice Biennale, the 13th Lyon Biennale in 2015 and the 10th Gwangju Biennale in 2014.

Lubaina Himid was born in 1954 in Zanzibar, Tanzania. She lives and works in Preston, England.

Lubaina Himid is one of Britain's leading artists. She is also a curator and professor of contemporary art at the University of Lancashire. Her paintings question the history of the medium from the perspective of the African diaspora.

Her work has been exhibited in various solo exhibitions, including at the Tate Modern (London, 2021 - 2022), the New Museum (New York, 2019) and the BALTIC Centre for Contemporary Art (Gateshead, 2018). She has also participated in group exhibitions including: *Globalisto. Une philosophie en mouvement*, Musée d'art moderne et contemporain de Saint-Étienne Métropole. She was awarded the Turner Prize in 2016 for her retrospective at Spike Island, Bristol and Modern Art Oxford in 2017 and her contribution to *The Place is Here* exhibition at Nottingham Contemporary. She was also awarded the Order of the British Empire in 2010 for her advocacy on behalf of black artists.

Judith Hopf was born in 1969 in Karlsruhe (Germany). She lives and works in Berlin (Germany).

Judith Hopf is a German artist who pursues multiple research projects, particularly on work, the economy and new technologies. Working mainly in sculpture and deploying a minimal formal vocabulary often infused with humour, she develops a powerful critical discourse on contemporary society.

Her work has been presented in various monographic exhibitions, including *Energies*, a two-part exhibition at Bétonsalon and Le Plateau (2022, Paris), *Alifi* (2019, Metro Pictures, New York), *OUT* (2018, National Gallery of Denmark, Copenhagen) or *Stepping Stairs* (2018, Institute for Contemporary Art, Berlin). Her work has also been included in numerous group exhibitions, including *Future Bodies from a recent past – Skulptur, Technologie, Körper seit den 1950er Jahren* (2022, Museum Brandhorst, Munich) and at various biennials, such as the Montreal Biennial in 2016 and the Gherdëina Biennial in 2022. In 2023, an exhibition in Dhondt-Dhaenens (Belgium) will be dedicated to Hopf's work, and she will also participate in 5 senses (Museums of Angers).

Le Retour [The Return],
29 jan.2023 - jan. 2024
Les Îles flottantes [The Floating Islands],
Pierre Tilman
29 jan. 2023 - 21 may 2023

David Horvitz, sometimes says he was born in 1961, other times in 1982. Whatever the case, he was born in Los Angeles (Southern California), where he lives and works.

David Horvitz's work, always bordering on the immaterial, questions our relationship to time, space and the networks that surround us.

In 2019, he had a solo exhibition at the contemporary art centre in Rennes, La Criée, entitled *La forme d'une vague à l'intérieur d'une vague*. He has also been exhibited at Chateau Shatto in Los Angeles (2018), Brussels Gallery Weekend (2018), Galerie Allen in Paris (2017), The New Museum in New York (2014), and Jan Mot Gallery in Brussels (2014).

In 2019, Jean Boîte Editions will publish *Touch the sky with your eye*, an artist's book for children designed by David Horvitz.

Pierre Joseph was born in 1965 in Caen. He lives and works in Paris.

Pierre Joseph is an artist who says he seeks to «try out the world» and invites viewers to join him in his quest. In a polymorphous oeuvre, he modestly experiments through play and learning with the mechanisms of knowledge production, language and form.

His work has been presented in solo exhibitions including *Choix des plus belles roses*, (2022, Jardin de Bagatelle, Paris), *Zur falschen Zeit fal schen Ort* (2021, Kunstverein Dresden) or the Fondation Vincent van Gogh in Arles (2018). He has also participated in group exhibitions, including *L'art d'apprendre, l'École des créateurs* (2022, Centre Pompidou Metz), *Futur, ancien, fugitif – Une scène française* (2019, Palais de Tokyo) or *Dreamlands : Immersive Cinema and Art, 1905-2016* (2016, Whitney Museum) and took part in the Dallas Biennial in 2012.

Özgür Kar was born in 1992 in Ankara (Turkey). He lives and works in Amsterdam (Netherlands).

Özgür Kar's video installations leave their technological workings exposed. They feature solitary characters, seemingly imprisoned by screens, who soliloquize in speeches that are at turns amusing and melancholic.

Various solo exhibitions have been dedicated to his work, such as *At the end of the day* (2022, Stedelijk Museum, Amsterdam), *MACABRE* (2021, Fondation Louis Vuitton, Paris and Kunstverein Gartenhaus, Vienna), or *A New Start*, (2019, UKS (Young Artist Institute), Oslo). He has also participated in various group exhibitions such as *Ghost2565: Live Without Dead Time* (2022, Bangkok), *Fata Morgana* (2022, Jeu de paume), or *Anticorps*, (2020, Palais de Tokyo). He will take part in the exhibition *Intermissions, The Renaissance Society* in 2023 in Chicago.

He presented his work at the 16th Lyon Biennial of Contemporary Art in 2022, after receiving the Volkskrant Beeldende Kunst prize in 2020.

Linus Bill + Adrien Horni are a Swiss artist duo who live and work in Biel (Switzerland).

Linus Bill and Adrien Horni were born in 1982, in Jegenstorf and Geneva (Switzerland) respectively.

The duo pursues an agile and versatile reflection as to the foundations of the hierarchy of images by exploring the effects of their diffusion and proliferation, at the same time as deploying reproduction and mechanical processes to reconfigure and destabilize their values.

Linus Bill + Adrien Horni's work has been the subject of solo exhibitions at Eighteen (Copenhagen, 2019), Kunsthaus Center d'art Pasquart, (Biel, 2018), Passerelle Centre d'art contemporain (Brest, 2016), Istituto Svizzero (Milan, 2013) and the Swiss Institute (New York, 2012). Their work has also been shown in group exhibitions at FRAC Normandie-Caen (2020), Kunsthalle Saint Gallen (Switzerland, 2020) and Villa Bernasconi (Switzerland, 2014). They received the 2013 Swiss Art Award.

Le Retour [The Return],
29 jan.2023 - jan. 2024
Les Îles flottantes [The Floating Islands],
Pierre Tilman
29 jan. 2023 - 21 may 2023

Cécile Noguès was born in 1975 in Bayonne. She lives and works in Paris.

Cécile Noguès' practice encompasses painting and ceramics, which she pursues as artisanal processes that allow for experimentation and offer the possibility of performativity, without the need to be indexed to previously established discourses.

Her work has recently been presented in monographic exhibitions including *Dialogue avec les morts* (2018, Centre céramique contemporaine de La Borne) or *La retenue* – curated by Damien Airault as part of *Nouvelles vagues* (2013, Palais de Tokyo). She has also been featured in group exhibitions, including *Les Flammes. L'Âge de la céramique* (2021 – 2022, Musée d'Art Moderne de la ville de Paris), *DUST: The plates of the present – photogram project* (2020, Centre Pompidou), *Disorder (Somewhere in Between)* (2018, BOZAR, Brussels), or *INTOTO* (2018, Fondation Ricard). Cécile Noguès received research support from the Cnap in 2014, as well as in 2021 for her project *Digital Sylvestre*.

Studio GGSV are a duo of French artists who live and work in Paris. Gaëlle Gabillet was born in 1976 in Le Mans, and Stéphane Villard was born in 1973.

Before forming the GGSV duo, Stéphane Villard was a consultant for EDF and Gaëlle Gabillet worked in scenography and interior design. Both were trained as designers at the ENSCI. They joined forces to create their studio in 2011. Their practice is multifaceted, ranging from interior design to curating. Whether they are producing objects or exhibitions, the duo strive to give form to visual intuitions that are rooted in a critical analysis of domestic production and the domestic landscape.

Studio GGSV oversaw preparatory work for the interior redesign of the Musée d'Art Moderne de la Ville de Paris in 2018. That same year, they undertook a residency at the Villa Médicis, were exhibited at the Miami/Basel Design Biennale and designed *Galerie Party* for the Galerie atelier d'enfants at the Centre Pompidou. In 2015, they designed the exhibition *Form follows information* for the Saint-Étienne International Biennial, as well as *Zone de confort* at the Poirel Gallery in Nancy, in collaboration with curator Juliette Pollet. They also designed the interior architecture of the Théâtre de La Commune, centre dramatique national in Aubervilliers in 2014.

Jim Shaw was born in 1952 in Midland, Texas. He lives and works in Los Angeles (Southern California).

Jim Shaw is a key figure from the Californian art scene of the second half of the 20th century. Like his contemporaries Paul McCarthy and Mike Kelley, he is committed to exploring the dark side of American society through his images and artifacts, which reflect both personal and collective history. With his drawings and his installation *Thrift Store Paintings*, Jim Shaw also shows himself to be an inveterate saboteur of the hierarchies between «high» and «low» culture. Since 1992, he has been transcribing his dreams into drawings (*Dream Drawings*) and creating sculptures of the artworks that appear to him during his sleep (*Dream Objects*).

His solo exhibitions include presentations at the Broad Art Museum (2018), the New Museum (New York, 2015), the Museum of Modern and Contemporary Art (Geneva, 1999) and at the Gagosian (London, 2022). He has also participated in group exhibitions at the Tang Teaching Museum and Art Gallery (New York, 2020).

Shaw has shown his work at various biennials, including the Venice Biennale in 2022, the Santa Monica Biennale in 2008, and the Whitney Museum of American Art in 2002 and 1991. A retrospective exhibition will be held at the Gagosian in Beverly Hills in 2023.

Achraf Touloub was born in 1986 in Casablanca (Morocco). He lives and works in Paris.

Through his paintings, Achraf Touloub engages with what he refers to as “the complex and intimate links between the development of technology (especially its dematerialization) and tradition, both of which invite carnal and immersive experiences.” His work has been shown in several solo exhibitions, including presentations at the Centre d'art contemporain de Brest in 2021 and at the Villa Médicis in 2019. He has also contributed to numerous group exhibitions in France and internationally, including the Baltic Triennial in 2018, the Barjeel Foundation in the same year, the Institut du Monde Arabe, Villa Médicis and the 2017 Venice Biennale.

Le Retour [The Return],
29 jan.2023 - jan. 2024
Les Îles flottantes [The Floating Islands],
Pierre Tilman
29 jan. 2023 - 21 may 2023

Caroline Tschumi was born in 1983. She lives and works in Lausanne (Switzerland).

Caroline Tschumi's imagination is rooted in popular culture, and in particular in the psychedelic visual universe of cult bands from the 1960s and 1970s, such as The Beach Boys, Pink Floyd, Black Sabbath or Led Zeppelin. Drawing and painting are for her modes of writing that allow her to retranscribe her imaginaries by mixing historical cultural references and personal mythologies.

Her work has been the subject of various monographic exhibitions, such as *Sigils* (2018, espace GPS, Le Manoir de la ville de Martigny), or a presentation at the Ateliers de Bellevaux (2017, Lausanne), as well as featuring in group exhibitions including *Avertissement à l'humanité* a proposition by the HEAD (2018, Centre Pompidou) and *Zeitgeist* (2017, Mamco, Geneva). Her works are currently on show at the Château de Chillon in Switzerland for the exhibition *Princesses en lumière*.

Nora Turato was born in 1991 in Zagreb (Croatia). She lives and works in Amsterdam (Netherlands).

Nora Turato works with language as her raw material. She draws on a range of sources and in particular on the uninterrupted flow of words visible in the media and on social networks. She creates artist's books, wall paintings and panel paintings that bear a disturbing resemblance to the surface of digital screens. She is also a performance artist, delivering pieces in an explosive spoken word format.

Her monographic exhibitions include *Pool 5*, Studio Now, (2022, The Museum of Modern Art, New York), *ri-mEm-buhr THuh mUHN-ee*, (2021, Secession Palace, Vienna) or *Someone oughta tell you what it's really all about*, (2019, Serralves Museum of Contemporary Art, Porto). She has also participated in various group exhibitions, such as *Wild Frictions* (2021, Center for Contemporary Art, Cincinnati), *Image Power* (2020, Frans Hals Museum, Haarlem), and *Open Shelf* (2016, Museum of Contemporary Art, Denver). Her work is currently on show at the Kunsthal Charlottenborg in Copenhagen.

Yuyan Wang was born in 1989 in Qingdao (China). She lives and works between Bastia (Corsica) and Paris.

Yuyan Wang graduated from the Chinese Academy of Arts in 2012, from the Beaux-Arts de Paris in 2015 and from the École du Fresnoy in 2020; at this latter institution, she met artist Wang Bing. She describes her work as "poetic and political", and looks to offer an X-ray of the mutations that productivist modernity has undergone since the start of the 21st century.

She has recently exhibited at Looiersgracht 60 in Amsterdam and at the Berlinale (2021), in Hong Kong (2021), at the Salon de Montrouge (2021), at the Festival Ovni (2021) and at the Carreau du Temple (2020), as well as at the Mac/Val and at the "Do disturb" festival at the Palais de Tokyo (2017). In 2022, she was in residence at Triangle Astérides in Marseille. The video *One Thousand and One Attempts To Be an Ocean* (2020) is her first work to be acquired by a public institution.

Le Retour [The Return],
29 jan.2023 - jan. 2024
Les Îles flottantes [The Floating Islands],
Pierre Tilman
29 jan. 2023 - 21 may 2023



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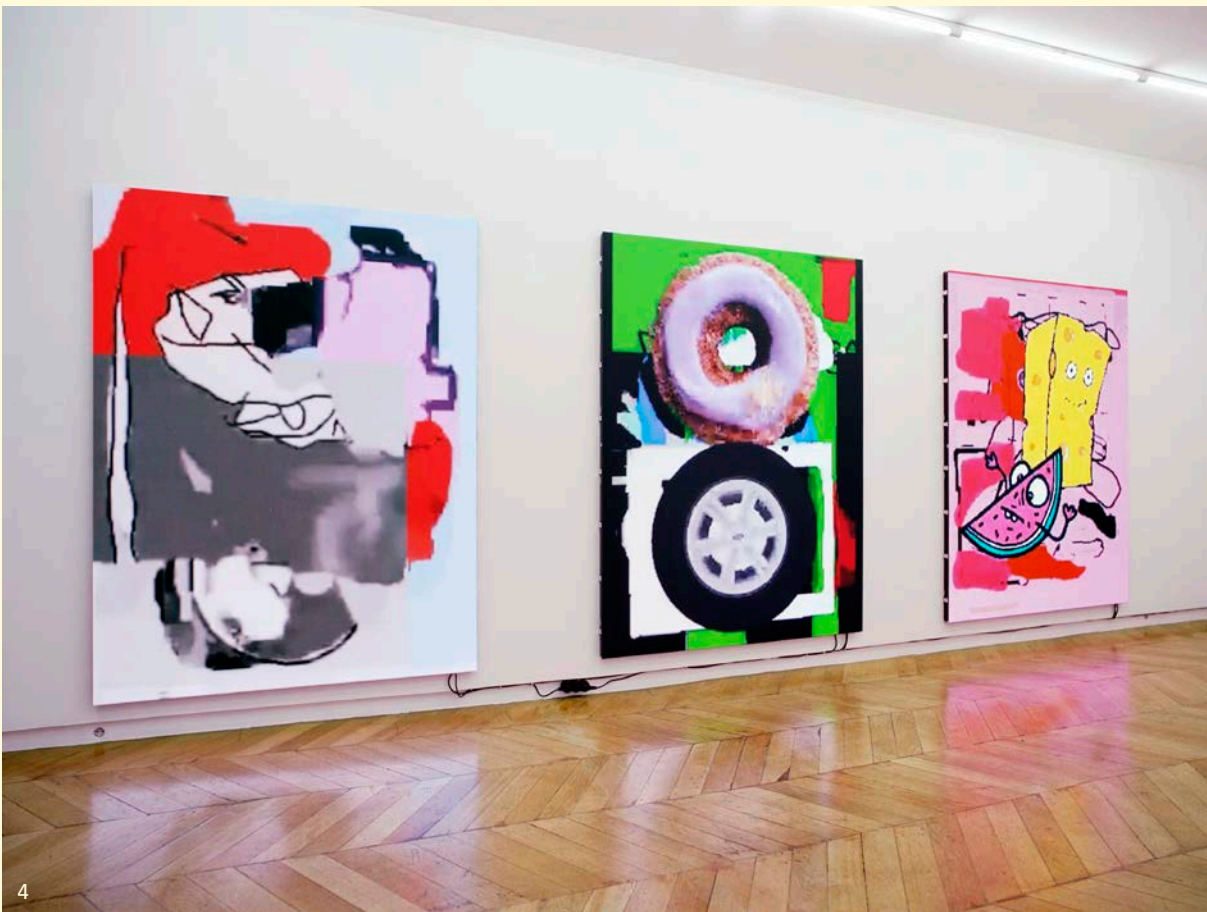
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1. **Nora Turato**, *i'm no longer a baby, i want power | went for a creepy little walk*, 2020. Emulsion paint, variable dimensions. Centre national des arts plastiques
© Nora Turato / Cnap. Photo credit: La maison de rendez-vous, Brussels / Isabelle Arthuis.

2. **Nina Childress**, *522 - Untitled (Christopher)*, 1995. Acrylic oil and bandage on canvas, 146 x 89 cm. Mrac Occitanie, Sérignan. Photo credit: Pierre Schwartz.

3. **Judith Hopf**, *Untitled (Laptop Man 8)*, 2018. Lacquered steel, 155 x 32 x 51 cm. Centre national des arts plastiques
© Adagp, Paris / Cnap. Photo credit: Frank Sperling.

Le Retour [The Return],
29 jan.2023 - jan. 2024
Les Îles flottantes [The Floating Islands],
Pierre Tilman
29 jan. 2023 - 21 may 2023

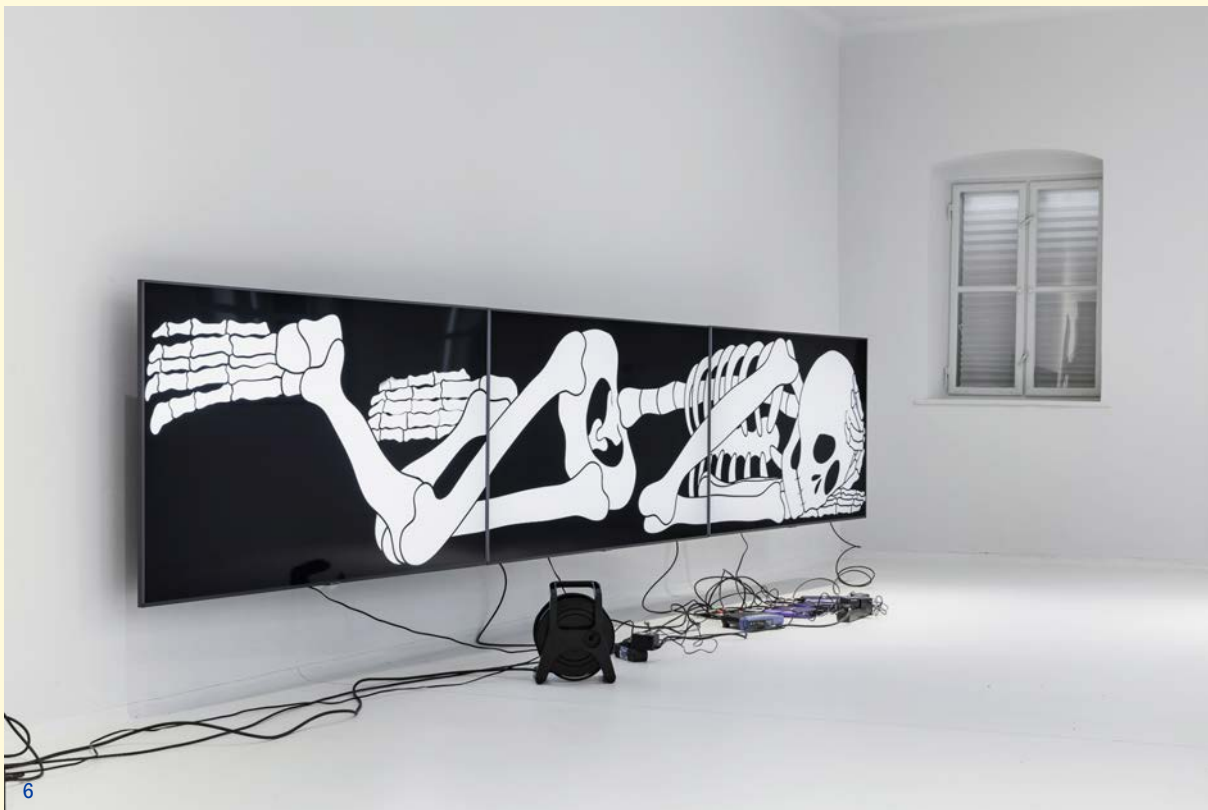


4. **Linus Bill + Adrien Horni**, *GIFs*, 2020. 500 gifs in a random alternating sequence, LED screens, variable dimensions. Centre national des arts plastiques © Linus Bill + Adrien Horni / Cnap. Photo credit: Galerie Allen.

5. **Jim Shaw**, *Dream Object (I was going through an art exhibition the first room of which contained miniature table top landscapes abstracted into rectangles and shrouded with mosquito netting which was blown by fans. The next room was teardrop shaped and constructed of pillars painted with a southseas islander decorative motif, but seen from the opposite direction was a pastiche painting of stereotypical native american scenes mixed with "Indian" gambling scenes. Upon exiting that I came upon a Jeff Koons exhibition of a statue of a screaming figure and a same sized painting of the same figure, as well as some latex bas-reliefs with painting of the same. One was of a boy taking off a Santa Claus mask (see also the bas reliefs from Texas thrift store of juvenile delinquent Hairdo transforming into a werewolf and a vampire bat transforming into a juvenile delinquent.)*, 1999. Oil on canvas, resin, lacquer and fabric, installation, variable dimensions. Centre national des arts plastiques © Jim Shaw / Cnap. Photo credit: Galerie Praz-Delavallade.



Le Retour [The Return],
29 jan.2023 - jan. 2024
Les Îles flottantes [The Floating Islands],
Pierre Tilman
29 jan. 2023 - 21 may 2023



6



7

6. **Özgür Kar**, *Death*, 2021, Installation view - Centre national des arts plastiques - 4K video with sound, three 65» 4K TV sets, media player, 80 x 430 x 35 cm, duration: 20 min. Centre national des arts plastiques © Özgür Kar / Cnap. Photo credit: Courtesy of the artist and Kunstverein Gartenhaus.

7. **Élisabeth Ballet**, *Boléro*, 1999. Sand-blasted aluminium, 85 x 422 x 422 cm. Centre national des arts plastiques © Adagp, Paris / Cnap. Photo credit: Joël Damase.

Le Retour [The Return],
 29 jan.2023 - jan. 2024
 Les Îles flottantes [The Floating Islands],
 Pierre Tilman
 29 jan. 2023 - 21 may 2023

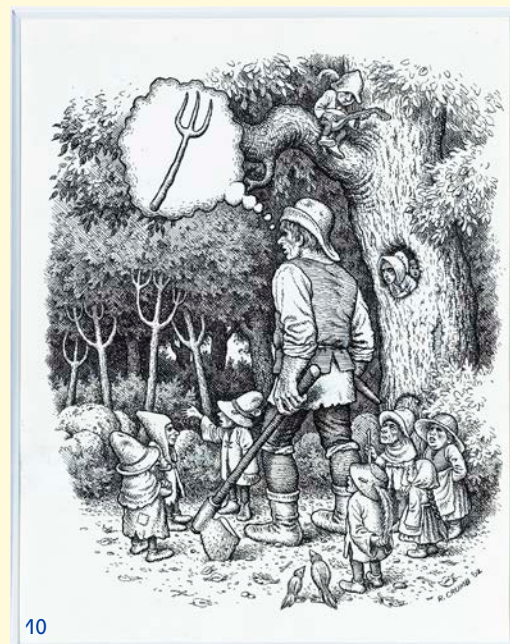


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ERA MENESTER QUE FUESES SACRIFICADO COMO VÍCTIMA...



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8. **Abdelkader Benchamma**, *Rayon bleu (Monolyte)*, 2015. Ink on printed engraving by Gustave Doré, 32,5 x 29 cm. Mrac Occitanie, Sérignan. Photo credit: Galerie du jour – agnes b., Paris.
9. **DADO**, *Sans titre*, 1982. Drypoint on paper, 76 x 57 cm. Mrac Occitanie, Sérignan. Photo credit: Jean-Paul Planchon.
10. **Robert Crumb**, *Sans titre*, 2002. Ink and typex on paper, 52 x 44,5 cm. Mrac Occitanie, Sérignan. © Robert Crumb. Photo credit: Jean-Paul Planchon.
11. **Caroline Tschumi**, *L'ange poulet*, 2021. Gouache and coloured pencils on paper, 70 x 50 cm. Mrac Occitanie, Sérignan. Courtesy of the artist.

Le Retour [The Return],
 29 jan.2023 - jan. 2024
 Les Îles flottantes [The Floating Islands],
 Pierre Tilman
 29 jan. 2023 - 21 may 2023



12



13



14

12. **Bernard Bazile**, *Petite maison - Je t'aime - 3615 NANA 77*, 1988 - 1994 / 2019.

From the series of 4 chromogenic prints on paper, 23.6 x 29.6 cm each. Centre national des arts plastiques © Bernard Bazile / Cnap. Photo credit: Fabrice Lindor.

13. **Jean-François Boclé**, *Consommons racial !*, 2005-2017. Packaging for everyday consumer products, cardboard, plastic, metal, wood, 60 x 700 x 24.5 cm. Centre national des arts plastiques © Adagp, Paris / Cnap. Photo credit: Maëlle Galerie.

14. **Laëtitia Badaut Haussmann**, *Daybed n°6*, 2015. MDF wood, tiles, glue and plaster, 28 x 250 x 112.5 cm. Centre national des arts plastiques © Laëtitia Badaut Haussmann / Cnap.

Le Retour [The Return],
29 jan.2023 - jan. 2024
Les Îles flottantes [The Floating Islands],
Pierre Tilman
29 jan. 2023 - 21 may 2023



15. **Anthea Hamilton**, *Prude Wallpaper*, 2018. Protocol, wallpaper, variable dimensions - *Slanted Tartan Frame*, 2018. Stainless steel and galvanized steel, 200 x 426.4 x 5 cm - *Peacock*, 2018. Foam, digital print on cotton, denim, steel ring, 140 x 271 x 3.5 cm. Centre national des arts plastiques © Anthea Hamilton. Courtesy of the artist, kaufmann repetto, Milan/New York and Thomas Dane Gallery / Cnap. Photo credit: Andy Keate.

16. **Nathalie Du Pasquier**, *Cabina*, 2021. Wood, plaster, ceramic tiles produced by Mutina (Italy), 550 x 550 x 550 cm. Gift of the artist in 2022. Collection of Mrac Occitanie, Sérignan. Courtesy of the artist. Photo: Aurélien Mole.

Le Retour [The Return],
 29 jan.2023 - jan. 2024
 Les Îles flottantes [The Floating Islands],
 Pierre Tilman
 29 jan. 2023 - 21 may 2023

Les Îles flottantes [The Floating Islands]

Pierre Tilman

29 jan. 2023 - 21 may 2023

Curator: Clément Nouet

A jack of all artistic trades, Pierre Tilman is a visual artist, writer, critic, performer, art historian and poet. It is in all of these capacities that the Musée régional d'art contemporain has invited him to present his work in the Cabinet d'Arts Graphiques.

At the crossroads of poetry and art, Pierre Tilman's visual work finds its form across various media. Drawing, photography, publishing, collage and recycling all contribute to give his words a material dimension that challenges their conventional meanings. In love with words, sounds and forms, Tilman thinks of his work as a vast game of multiple combinations.

Pierre Tilman began his series of *Îles flottantes*, in 1977 before reactivating in 2012, 2020 and again today. He explains that when he works on this series, his inspiration drifts, ebbs and flows, but always returns in a discontinuous river which "pours forth to give birth to the living world". In 1979, Pierre Tilman published "Ile Flottante"¹ one of his rare science fiction novels. "On the distant planet Earth (...) the main character of the novel sets off in search of himself. From one adventure to another, he crosses paths with a number of men and women, such as the tender Joss, the beautiful and erotic Bijou Précieux, a black stripper with red sequined shoes, Grand Serpent the Indian, and a unsettling old fisherman in a battered hat who takes him down the river on his boat for a fantastic voyage through space and time."² With its highly complex plot, this novel offers one possible reading of the drawings presented in the exhibition, where notions of travel, drifting, water, and eroticism emerge as motifs.

In the exhibition *Les Îles flottantes*, Tilman presents several drawings from the series of the same name, including a number of new works. He sketches out a miniature cartography of islands or groups of islands whose reliefs

¹ Pierre Tilman, *Île flottante*, Galilée, , Collection : Lignes Fictives, paperback, 315 pages, published 25/05/1979.

² Extract from the blurb.

Le Retour [The Return],
29 jan.2023 - jan. 2024
Les Îles flottantes [The Floating Islands],
Pierre Tilman
29 jan. 2023 - 21 may 2023

are composed of colourful abstract forms sometimes covered in glitter, accompanied below by a fragment of handwritten text.

In this way, a subjective form of reading emerges between image and text, from which recurring terms such as air, sea, love, wind, desires, eyes emerge in a lexical field which orients the reader without trying to deliver a message. Quite the contrary: this modest mode of expression lends an enigmatic quality to the ordinary. In this way, Pierre Tilman invites visitors to invent their own stories and embark upon their own voyages. By blending with material objects, each word takes on a singularity in a pop-inflected semiotics

Les Îles flottantes overflow the sheets of paper that contain them to come alive on the museum's walls through collages. Some of these assemblages feature short typed poems on strips of paper stuck to sticks of wood mounted on the wall. The placement and the pattern of these strips rhythm the composition and our reading of it. The minimalist texts hover between poetry and axioms and take on, thanks to the sticks, a visual depth.

In the universe of Pierre Tilman, words are not just for listening to or reading: they open onto other modes of perception, too. The senses here work in concert with one another through text, image, and material support. In this way he looks to bring viewers to participate in a humorous and interactive form of reading where the word leaves the conventional frame fixed by grammar and the dictionary.

Pierre Tilman was born in 1944 in Salernes (France). He lives and works in Sète. Pierre Tilman is a French visual artist, writer, critic, art historian and poet. After studying literature, he founded the magazine *Chorus* in 1968 together with Franck Venaille, Daniel Biga, Claude Delmas and Jean-Pierre Le Boul'ch and collaborated with many artists who shared his love of creation and words, including Robert Filliou, Jacques Monory, Ben, Gérard Fromanger, Christian Boltanski, Annette Messager and Jean-Pierre Raynaud. He published several collections of poems before adding a new dimension to his oeuvre in the 2000s as his words materialized, took shape in space and acquired a very real presence. An indefatigable experimenter who works through play, Pierre Tilman tirelessly and unapologetically manipulates and tinkers with words, signs and sounds.

Le Retour [The Return],
29 jan.2023 - jan. 2024
Les Îles flottantes [The Floating Islands],
Pierre Tilman
29 jan. 2023 - 21 may 2023

Les Îles flottantes

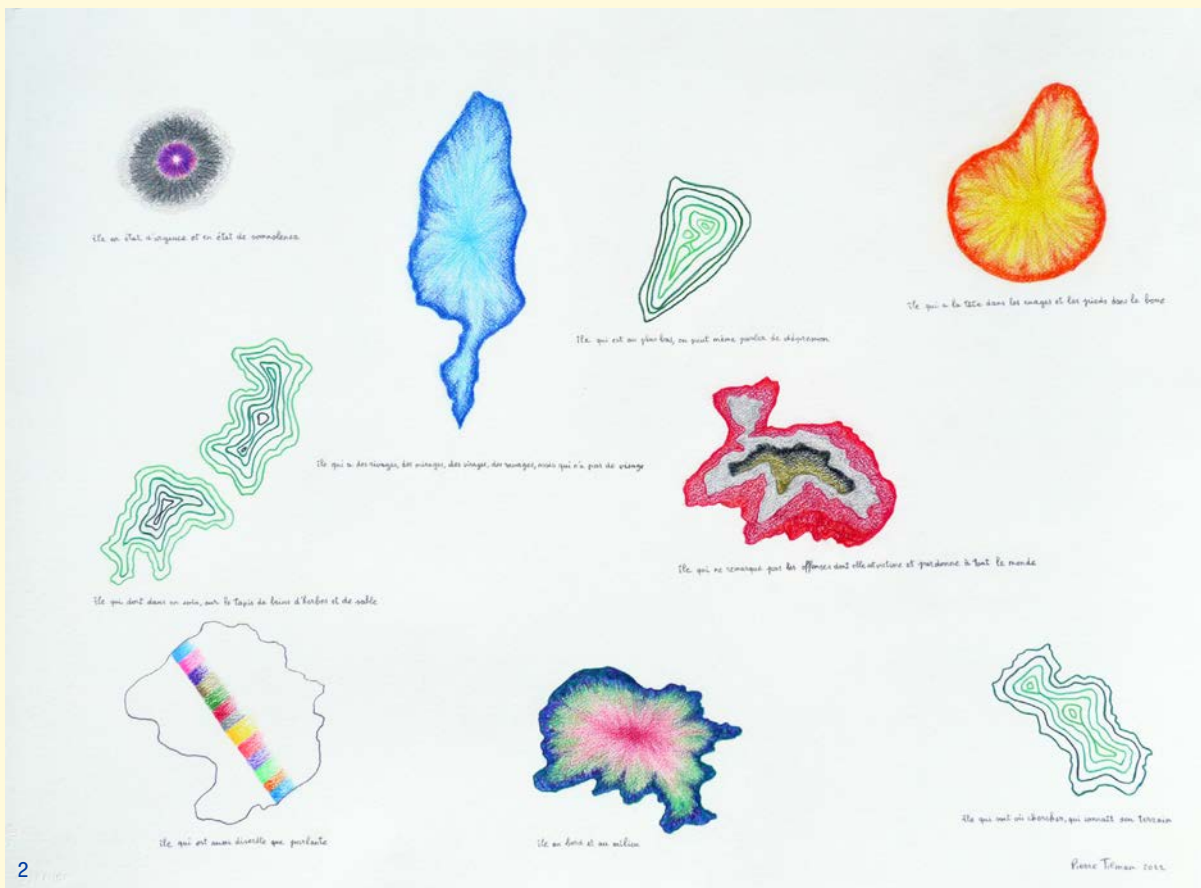
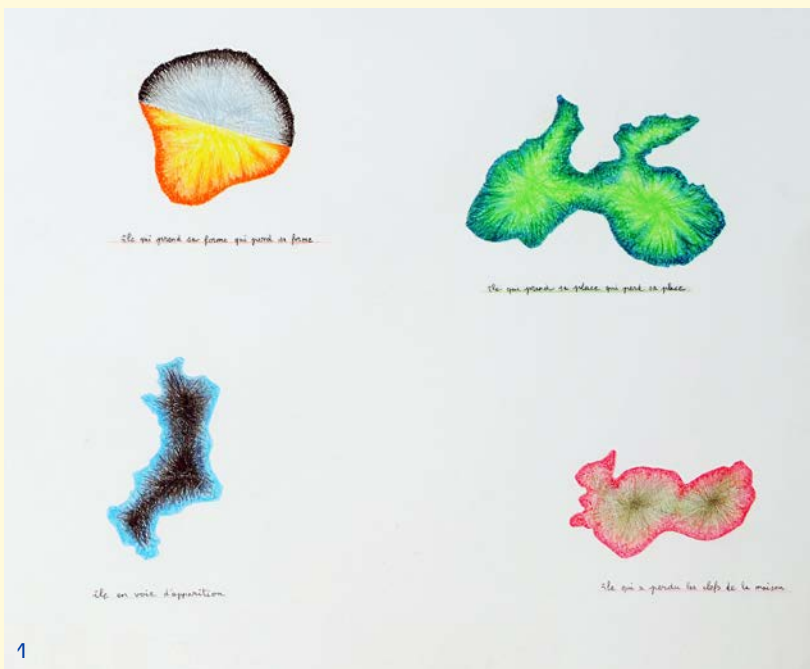
“ Les Îles flottantes [The Floating Islands], *why this title ?*

The artist is the island. He stays afloat, surrounded on all sides by immensity. He does what he wants, what he can, what he must to gather his forces and hold on to his identity. His challenge is that he must not seal himself off in his own self-particularity. He must be able to drift, surf, float, move around. My first name is Pierre [‘Peter’ | ‘stone’]: petrification haunts me. Isolated isola. Dry land, surrounded by humidity. My floating islands must be research and confidence as well as handsome and delicious like the dessert whose name they share. When you work with writing and with images, you always return to the same two intersecting directions: the weight of words, the shock of images. But since poetry has its head in the clouds, here it is the light weight of words and the light shock of images. But since poetry has its feet on the ground and even in the mud, here it is the force of material, of colours. Everything is played out permanently between the words of language and the forms of painting and drawing, between what is perceived mentally and what can be touched materially... Les Îles flottantes are to be read and looked at with the same gaze, which means that they live simultaneously in the time of reading from left to right, and in plastic space which is apprehended as a totality.

What counts is the obviousness of poetry, its obvious presence. Everything that I have just said would be nothing but talk if the Îles flottantes did not bear their poetic reality within them. All that must seem improvised. Everything must be as swinging as the voice of the blues singer which bears within it all the pain of the world and which makes you want to smile in time to its rhythm and keep on living. The guy was there, with his guitar, on the pavement, on the street corner, and he’s gone, we don’t know where, we don’t know much about him, we don’t even know his name. What counts is that that guy, or that woman, makes you want to sing and that the tune and the lyrics grab you by the nape of the neck and accompany you along part of your life’s path. I hope that my Îles flottantes are made of the same stuff, the same skin, the same emotion, the same fraternal family. They move through the history of lived emotions, of thought in action, of words that do things, in short, of poetry.”

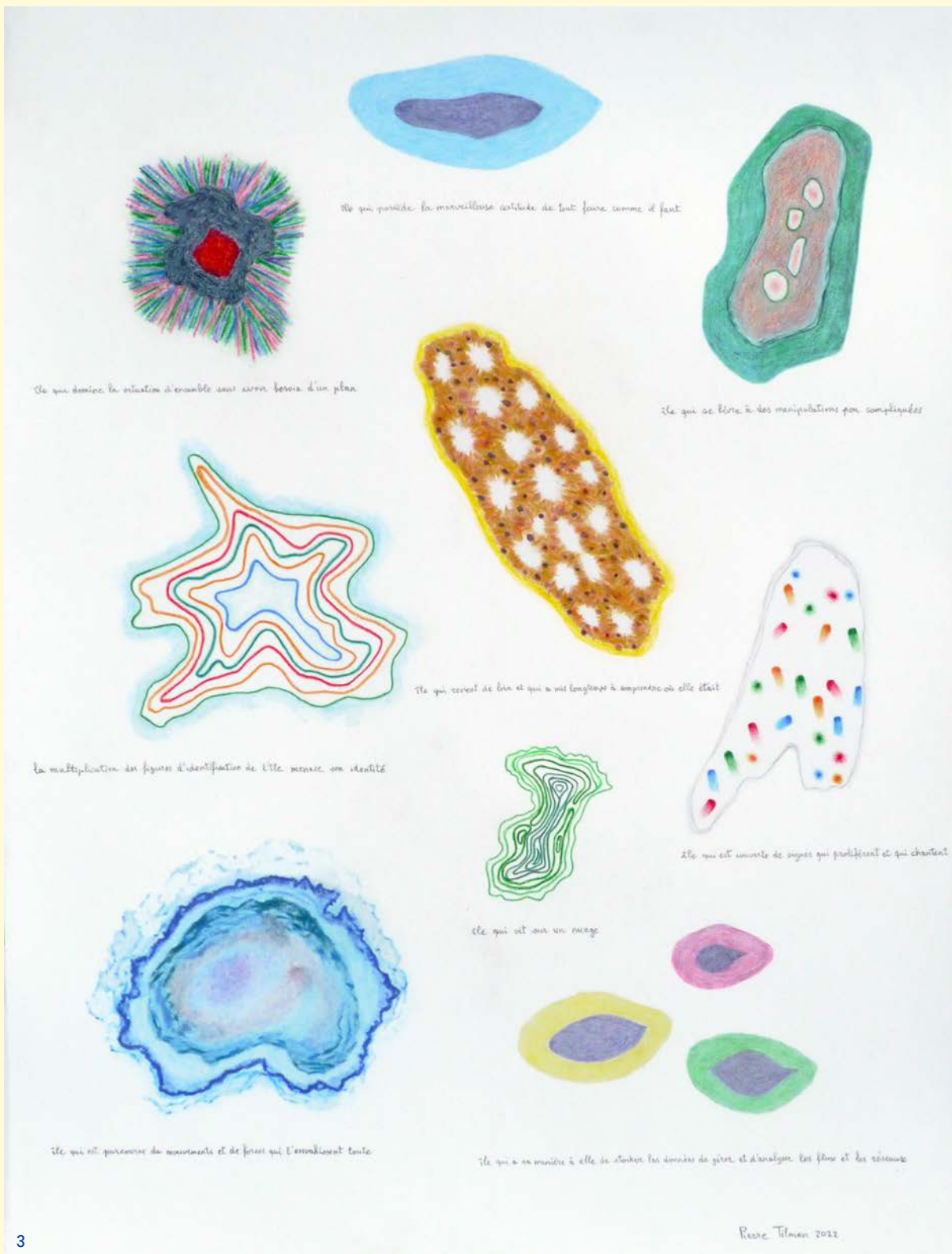
Pierre Tilman

Le Retour [The Return],
29 jan.2023 - jan. 2024
Les Îles flottantes [The Floating Islands],
Pierre Tilman
29 jan. 2023 - 21 may 2023



1. Pierre Tilman, *Les Îles flottantes (detail)*, 2022.
 Coloured pencils on paper, 70 x 91 cm © the artist.
 2. Pierre Tilman, *Les Îles flottantes*, 2022.
 Coloured pencils on paper, 56 x 76 cm © the artist.

Le Retour [The Return],
 29 jan.2023 - jan. 2024
 Les Îles flottantes [The Floating Islands],
 Pierre Tilman
 29 jan. 2023 - 21 may 2023



3

3. Pierre Tilman, *Les Îles flottantes*, 2022.
Coloured pencils on paper, 56 x 76 cm © the artist.

Le Retour [The Return],
29 jan.2023 - jan. 2024
Les Îles flottantes [The Floating Islands],
Pierre Tilman
29 jan. 2023 - 21 may 2023



4



5



6

4. **Pierre Tilman**, View of the exhibition of the collections, Mrac Occitanie 2011. Photo credit: Jean-Paul Planchon.
 5.-6. **Pierre Tilman**, *Un coup de D.*, 1983, silkscreen and Diamino pieces on wood, 48 x 48 cm. Mrac Occitanie. Photo credit: Jean Christophe Lett.

Le Retour [The Return],
 29 jan.2023 - jan. 2024
 Les Îles flottantes [The Floating Islands],
 Pierre Tilman
 29 jan. 2023 - 21 may 2023

Support for contemporary art from the Occitanie / Pyrénées-Méditerranée Region

In 2016, the Occitanie / Pyrénées-Méditerranée Region began redefining its cultural policy in order to bring concrete solutions to artists, curators, and cultural sites.

It is offering regional aid in all art and cultural sectors: performing arts, visual arts, creative and cultural industries, heritage, languages, and regional cultures. Its action is aimed at reinforcing the equality between citizens and between territories.

In the field of contemporary art, the Region is making a concerted effort to enable artists and art-lovers to meet under optimal conditions. Occitanie's contemporary art landscape is an extremely rich and dynamic creative territory. The Region is very keen to support artists and the places in which art is created and circulated, and to bring contemporary art as close as possible to every resident.

The Occitanie Region manages and supports key contemporary art sites

In addition to the **Centre Régional d'Art Contemporain (Crac) in Sète**, the Region is also responsible for the development of the **Musée Régional d'Art Contemporain (Mrac) in Sérignan**. Thanks to investment by the Region, the Mrac now has a 3200-square-metre exhibition surface, dedicated to permanent collections and temporary exhibitions.

As a founding member of several renowned public establishments, the Region makes a strong contribution to raising the standing of sites in Occitanie, like the Musée d'art moderne de Céret, the Musée Soulages in Rodez, the Musée Cérès Franco in Montolieu, Les Abattoirs Musée-Frac Occitanie Toulouse, and the Fonds régional d'art contemporain Occitanie Montpellier.

Finally, the Occitanie Region supports the circulation of contemporary art throughout its territory, in association with public and private partners like the Maison des Arts Georges Pompidou (art centre in Cajarc), the BBB Centre d'art in Toulouse, Le LAIT (Laboratoire Artistique International du Tarn) in Albi, the Carré d'Art in Nîmes, and the galleries AL/MA, Chantiers Boîte Noire, Aperto and Iconoscope in Montpellier, Le Vallon du Villaret in Bagnols-les-Bains, Le LAC in Sigean, Lieu-Commun in Toulouse, and l'Atelier Blanc in Aveyron.

The Region also directly supports art production on its territory

The Region is very involved in supporting visual artists and providing art production assistance. It gives special attention to artist residencies in rural areas (like Maisons Daura, Les Ateliers des Arques on the Lot, Caza d'Oro in Ariège, and Lumière d'encre in Céret).

It also supports artist mobility, thus contributing to the recognition of their work at the national and international levels. **The Prix Occitanie-Médicis**, created in 2018, is one of the jewels of this support. Every year its aim is to discover, promote, and support Occitanie's emerging talent on the international scene, thanks to close collaboration with the prestigious Villa Medici in Rome.

PRESS CONTACT

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The Musée régional d'art contemporain, a Region Occitanie/Pyrénées-Méditerranée institution, receives support from the Ministry of Culture, the Prefecture for the Region Occitanie/the Drac cultural services department for the Region Occitanie.

Partners of the exhibition «Le Retour»



The Centre national des arts plastiques (Cnap) is one of the main agencies responsible for pursuing the Ministry of Culture's action in the field of visual arts. On behalf of the French State, it constantly enriches the national collection – the Fonds national d'art contemporain – which it preserves and promotes through loans and placements in France and abroad, through partner exhibitions and through publications. With more than 107,000 works acquired from 22,000 artists over the course of more than two centuries, this collection is representative of a vast range of artistic trends past and present.
www.cnap.fr

Partenaires réseaux



PRATICAL INFORMATION

OPENING HOURS

September-June: Tuesday → Sunday, 10am-18pm
and weekend: 1pm-6pm.

July-August

Tuesday → Friday: 11am-7pm, weekend: 1pm-7pm.
Closed on Mondays and holidays.

PRICES:

€5 normal / €3 reduced.

Payment: credit card, cash, and checks.

REDUCTION

Groups of more than 10, students, members of the Maison des artistes, senior citizens.

FREE ENTRY:

Free admission for all on the first Sunday of each month.

Upon presentation of identification: art and architecture students and teachers, under 18s, journalists, jobseekers, social benefits recipients, adults with disabilities, members of Icom and Icomos, employees of cultural organisations, employees of Occitanie/Pyrénées-Méditerranée Regional Council.

ACCESS

By car via the A9 highway, take the Béziers centre or Béziers Ouest exit, follow signs for Valras/Sérignan and then Centre Administratif et Culturel. Free parking.

By public transport: TER or TGV, Béziers station.

From the station, bus No. 16, direction Valras, stop Promenade in Sérignan.

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