



MABEL PALACÍN
THE SPECTATOR'S CHOICE

FRAC LANGUEDOC-ROUSSILLON

ÉCOLE SUPÉRIEURE DES BEAUX-ARTS
DE MONTPELLIER AGGLOMÉRATION

Opening Friday 31th October 2014
18.00 pm, ESBAMA – 19.30 pm, FRAC Languedoc-Roussillon
Exhibition from November 4th to December 19th 2014

PRESS KIT

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FRAC
Languedoc-Roussillon

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PRESS RELEASE



Mabel Palacín, *Hinterland*, 2009, video installation.
Collection FRAC Languedoc-Roussillon. © Adagp, Paris
2014

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The Languedoc-Roussillon Regional Contemporary Art Collection [FRAC] and the Greater Montpellier Advanced School of Fine Arts [ESBAMA] are pleased to be jointly presenting a solo show of the Spanish artist Mabel Palacín. Living and working in Milan and Barcelona, she is one of the emblematic figures of a generation offering relevant analyses of current image production methods and their powerful questioning in contemporary art (as a conventional context and “environment”), together with their analysis of reality (as a social or imaginary world). She represented Catalonia and the Balearic Islands at the 2011 Venice Biennale.

The two-part show being proposed by the FRAC Languedoc-Roussillon and the ESBAMA will be a twofold way of experimenting with Mabel Palacín’s work, based on viewpoints put forward by these two institutional contexts (teaching and creation at the School of Fine Arts, “memory of art” at the FRAC).

At the FRAC, a single installation, *La Distancia correcta* [The right distance], produced in 2002, will show the projection of a film on two screens, based on a principle of synchronization which is akin to a stereo broadcast. The two screens project a film in which other films about the history of the cinema (mainly from the 1960s) have been overhead-projected, behind an actor who is himself at times filmed and at others broadcast in their stead, and whose acts seem to want to construct something related to the characters in the films... The endless duplications (*mises en abyme*) are numerous and complex, and the “distance” between the actor(s) and his/their double, between Palacín’s film and the classic films, pinpoint the challenge of “distance” as intrinsic to the image itself. All images have to do with taking up a position, and involve many differences (“between the motif and the background, technique and ideology, fiction and reality, author and public”, MP). This is why the spectator at the exhibition will himself be prompted to move about between the screens, in a space devised like a “set”, in its turn conjuring up a cinema auditorium and a classic museum, a studio... A sound track, also broadcast in stereo, will double the deep sense of echo that this strange installation creates.

With this double show, the FRAC Languedoc-Roussillon and the Greater Montpellier Advanced School of Fine Arts hope to fuel the challenges that the image represents in present-day art and in society, in the lives of people grappling with complex techniques, which raise the issue of the collective space.

FRAC LANGUEDOC-ROUSSILLON

4, rue Rambaud - 34000 Montpellier - +33 (0)4 99 74 20 35/36 - www.fraclr.org
Tuesday to Saturday from 2 to 6 pm, except holidays—admission free

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VISITORS' DEPARTMENT - EDUCATIONAL DEPARTMENT - +33 (0)4 99 74 20 30 - se@fraclr.org

The FRAC Languedoc-Roussillon runs the ACLR network / [Art contemporain en Languedoc-Roussillon](http://ArtcontemporainenLanguedoc-Roussillon.com).
It is a partner in the [CultiZer](http://CultiZer.com) project, covering all culture in Languedoc-Roussillon.



THE SPECTATOR'S CHOICE

The Languedoc-Roussillon Regional Contemporary Art Collection [FRAC] and the Greater Montpellier Advanced School of Fine Arts [ESBAMA] are pleased to be jointly presenting a solo show of the Spanish artist Mabel Palacín. Living and working in Milan and Barcelona, she is one of the emblematic figures of a generation offering relevant analyses of current image production methods and their powerful questioning in contemporary art (as a conventional context and “environment”), together with their analysis of reality (as a social or imaginary world). She represented Catalonia and the Balearic Islands at the 2011 Venice Biennale.

Born in 1965 in Barcelona, after completing her studies at the School of Fine Arts, Mabel Palacín has devoted herself to the issue of the frozen/static image and the image in motion. The presentation systems of photography and film projection interest her as much as the production tools which permit their creation. This is why her works and her exhibitions have often taken the form of installations, in which the different forms of the recorded image co-exist, mutually question each other, and present the challenge of the relation they allow “subjects” (spectators and people involved with the works themselves) to have with the world. For the artist, this “world”, or reality, is as much the objective and exterior space in which human beings move about as the representations which surround them, inform them, and existed before them. Because for Palacín it would seem that there is never any pure emergence and existence of images: the people producing them, occupying them and looking at them are also guardians of a memory of images, grappling with the “image-worlds” which act on them and which tally with times, functions, and systems that are ever-moving and always efficient. Mabel Palacín’s works thus seem like differing attempts to lend perceptibility to the physical and psychic relations which the images (and their techniques) encourage or restrict, in “spaces” that are dovetailed together. (We might say that Palacín’s project consists in examining how contemporary subjects shift from one image-world to the next, or how they live between different image-worlds, and experiment with the—and their—reality in these in-between worlds.)

“My work examines our relation to images and the go-between function they have with reality. There are two aspects in this relation which particularly interest me: the resistance of images to a stable interpretation and the propensity of image techniques to produce a kind of specific language (lingua franca) in contemporary art.” Mabel Palacín



From top to bottom:

La Distancia correcta, 2002-2003, video projection 16:9 for two screens and two stereo systems (dimensions variable), 8'30". © Adagp, Paris 2014

Images are never frozen, because those who produce them (“artists”), those who occupy them (“actors”) and those who spend time with them (“viewers”) endlessly exchange and compare their situation in relation to the instruments of production (camera, stage, setting, context of the shot...) and diffusion (projector, screen, exhibition room and any other surface receiving them, for example the page of a book...) in which they are included. Otherwise put, the image is not a pseudo-object, exterior and at a distance from bodies (as the film auditorium would have us believe), but it takes place in a space in which everyone *has* to take a position (or takes a position *de facto*). The sense of images, and their interpretation, is absolutely relative to concrete displacements, corresponding to work and leisure time-frames, and to moments of action or daydreaming and detachment of the beings living with them...

But in other respects the images produced and broadcast in contemporary art produce a kind of “specific language” (lingua franca) complying with technical forms which reduce the perception of the world to their norms. If they produce a sort of universal language opening art up to a great number of people and making it possible to construct collective representations, they also tend to give the feeling of a unique (even unambiguous) space. The contemporary artist thus has to create a tension in the spaces of the images which describe worlds, ranging from the individual to the collective. So as not to become enclosed in a world of images, it is important to “play off” against each other images that are sometimes close, at others removed, and to thus set in motion, within these relations, actors who are differently situated (spectators, artists, various players). Or, as Palacín again puts it: “The best way of explaining an image is to use it and put it in contact with other images.”

The two-part show being proposed by the FRAC Languedoc-Roussillon and the ESBAMA will be a twofold way of experimenting with Mabel Palacín’s work, based on viewpoints put forward by these two institutional contexts (teaching and creation at the School of Fine Arts, “memory of art” at the FRAC):

-At the FRAC, a single installation, *La Distancia correcta* [The right distance], produced in 2002, will show the projection of a film on two screens, based on a principle of synchronization which is akin to a stereo broadcast. The two screens project a film in which other films about the history of the cinema (mainly from the 1960s) have been overhead-projected, behind an actor who is himself at times filmed and at others broadcast in their stead, and whose acts seem to want to construct something related to the characters in the films... The endless duplications (*mises en abyme*) are numerous and complex, and the “distance” between the actor(s) and his/their double, between Palacín’s film and the classic films, pinpoint the challenge of “distance” as intrinsic to the image itself. All images have to do with taking up a position, and involve many differences (“between the motif and the



From top to bottom:

Hinterland, 2009, video installation.
© Adagp, Paris 2014

6", 2005, artist book, 21 x 25 cm, éd. Cru 011, Figueras,
2005. © Adagp, Paris 2014

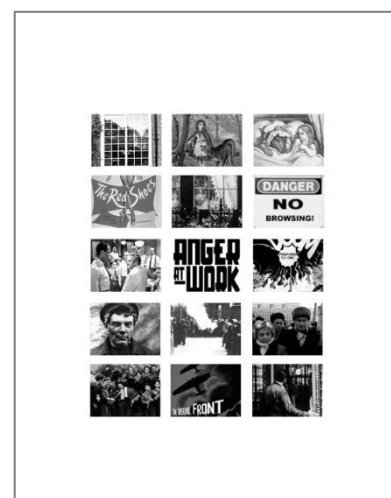
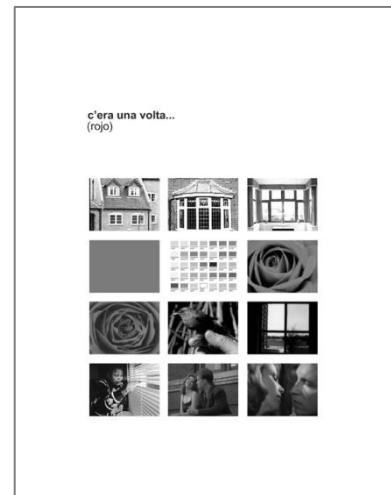
background, technique and ideology, fiction and reality, author and public”, MP). This is why the spectator at the exhibition will himself be prompted to move about between the screens, in a space devised like a “set”, in its turn conjuring up a cinema auditorium and a classic museum, a studio... A sound track, also broadcast in stereo, will double the deep sense of echo that this strange installation creates.

-At the ESBAMA, three works will be associated: **Hinterland** (2009, FRAC Languedoc-Roussillon collection) is a work produced in two media, a photograph and a film. Various characters in a landscape have been photographed with digital shots, of such a quality that the artist has managed to create, by computer, a large static image and an image “in motion” (projected). The digital element enables the artist to further develop a questioning of the distinction between cinema and photography: What is the “time” that is incorporated in the creation of one or the other? With **6**” (2005), the artist had already examined the time-frame of a collective action, by throwing a stone at a large number of people: in the end, the resulting book is like a film re-creating an action lasting 6 seconds, which also raises the challenge of the place of the individual in the collective (time). But here again the work exists in the form of static images, and photographs. Lastly, Mabel Palacín will rekindle the work **C’era una volta (rojo)** [Once Upon a Time there was (Red)], produced in 2000, a collection of 100 images retrieved from the Internet and recorded on a CD, enabling spectator to print them and create their similar narrative logic.

With this double show, the FRAC Languedoc-Roussillon and the Greater Montpellier Advanced School of Fine Arts hope to fuel the challenges that the image represents in present-day art and in society, in the lives of people grappling with complex techniques, which raise the issue of the collective space.

Emmanuel Latreille, Director of the FRAC Languedoc-Roussillon.

Translated by Simon Pleasance.



C'era una volta (rojo), 2000, hard drive with 150 images to be printed in A4 format A4, red vinyl letters.
© Adagp, Paris 2014

LIST OF WORKS ON VIEW

AT THE FRAC LANGUEDOC-ROUSSILLON

_ *La Distancia correcta* (The right distance), 2002-2003, video projection 16:9 for two screens and two stereo systems (dimensions variable), 8'30"
Production Centre d'art Santa Mònica, Museo de la Universidad de Alicante, Generalitat de Catalunya and Fundación Arte y Derecho

AT THE ÉCOLE SUPÉRIEURE DES BEAUX-ARTS DE MONTPELLIER AGGLOMÉRATION

_ *Hinterland*, 2009, video installation, consisting of a photograph and a video: photo printed on Dibond, 180 x 178 cm; video 16:9, 14'09", dimensions variable
Production Mabel Palacín, Galerie àngelsbarcelona, Museu Coleccao Berardo, Conca
Collection FRAC Languedoc-Roussillon

_ *6 seconds*, 2005, artist's book, edition of 500, 21 x 25 cm, 144 pages, Cru 011, Figueras, July 2005

_ *C'era une volta (rojo)* [Once Upon a Time (Red)], 2000, hard drive with 150 images to be printed in A4 format A4, red vinyl letters

PRESS IMAGES

IMAGES FOR THE PRESS

High definition images are available by request, or may be downloaded on the FRAC's ftp server through the following link :

<http://www.fraclr.org/ftp/expositions>

User name or identifier : [fraclr](#)

Password: [expos](#)

Dossier : [Palacin_Visuels-PRESSE](#)

Conditions for reproducing works in written press organs for this exhibition: please mention the captions with possible rights with regard to the works reproduced.

Mabel Palacín is a member of the Adagp. As such, any reproduction of an image of her works must be accompanied by the words "Adagp, Paris 2014".

PRESS IMAGES

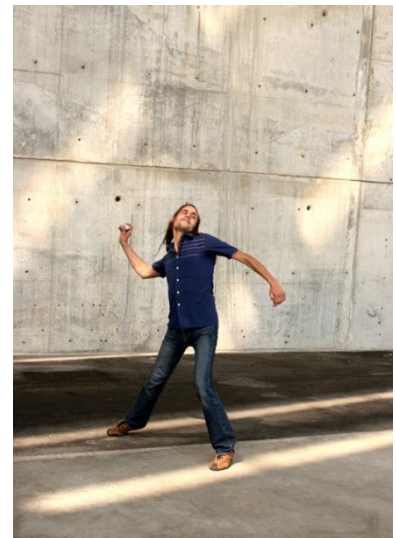


Mabel Palacín, *Hinterland*, 2009, video installation, consisting of a photograph and a video: photo printed on Dibond, 180 x 178 cm; video 16:9, 14'09", dimensions variable.

Production Mabel Palacín, Galerie àngels barcelona, Museu Coleccio Berardo, Conca. Collection FRAC Languedoc-Roussillon. © Adagp, Paris 2014



Mabel Palacín, *La Distancia correcta (The right distance)*, 2002-2003, video projection 16:9 for two screens and two stereo systems, dimensions variable, 8'30". © Adagp, Paris 2014



Mabel Palacín, *6 seconds*, 2005, artist's book, edition of 500, 21 x 25 cm, éd. Cru 011, Figueras, July 2005. © Adagp, Paris 2014

THE ARTIST'S CAREER

Mabel Palacín was born in 1965 in Barcelona; she lives in Milan. She is represented by the **àngelsbarcelona gallery, Barcelona.** | angelsbarcelona.com

_ SOLO SHOWS (recent selection)

2012

Circunvalación externa, àngels barcelona, Barcelona

2011

180°. 54 Biennale de Venise, Pavilion of Catalogne and Baléares Islands, Magazzini del Sale, Venice (catalogue)

2009

Una noche sin fin, Salvador Dalí Museum, St. Petersburg, Florida (catalogue)

Las puertas españolas, Museu Coleção Berardo, Lisbon

2005

A parts iguals, Museu Empordà, Figueras

2003

La Distancia correcta, Centre d'Art Santa Mònica, Barcelona

La Distancia correcta, MUA, Alicante (catalogue)

2001

1, 2, 3 films, Artothek, Köln

2000

Sur l'autoroute, Galería Tomás March, Valencia, Spain

...

_ GROUP SHOW (recent selection)

2014

A cop d'ull. Cultura visual reciente en Barcelona, La Virreina Centre de la Imatge, Barcelona (catalogue)

2012

Itinerarios, Fundación Botín, Santander, Spain (catalogue)

2011

Circunstancias fantásticas basadas en hechos reales, Otro Espacio/Sin Espacio, Valencia, Spain

Video(s)torias, Arium, Vitoria, Spain (catalogue)

II Muestra de Videoarte Contemporaneo, Proyecto Circo Performance&Audiovisuales, La Havane

2010

Ciudades bajo la mirada, Sala Verónicas, Murcia, Espagne, Neus Miró commissaire d'exposition

Entretiempos. Instantes, intervalos, duraciones, Teatro Fernán Gómez, Centro de Arte, Madrid, Sergio Mah commissaire d'exposition (catalogue)

2007

The Screen-Eye or the New Image, Casino Luxembourg, Forum d'art contemporain, Luxembourg, Régis Michel commissaire d'exposition

Geografías del desorden. Migración, Alteridad y nueva esfera social, Centro de Historia de Zaragoza (catalogue)

2006

Geografías del desorden. Migración, Alteridad y nueva esfera social, La Nau, Universidad de Valencia ; Centro de Arte Juan Ismael, Fuerteventura ; Centro de Historia de Zaragoza (catalogue)

Mirador. Medienkunst aus spanien, O.K. Center, Linz

La mirada breve, CCEBA, Buenos Aires (catalogue)

16 Proyectos de Arte Español, ARCO' 06, Madrid (catalogue)

Identidades críticas, Museo Patio Herreriano, Valladolid, Spain (catalogue)

2005

Identidades críticas, Sala Puerta Nueva, Cordoue, Spain

Picasso to Plensa : A century of Art from Spain, The Albuquerque Museum, Albuquerque (catalogue)

Sessió contínua, CCCB, Barcelona (catalogue)

Permanencias difusas, CAB, Burgos, Spain (catalogue)

The Jafre Project, Jafre

Standars of reality. Five artists from Barcelona, Bolsky Gallery, Otis College of Art+Design, Los Angeles

...



La Distancia correcta, 2002-2003, video projection 16:9 for two screens and two stereo systems (dimensions variable), 8'30". © Adagp, Paris 2014

BIBLIOGRAPHY

BOOKS AVAILABLE FOR CONSULTATION AT THE FRAC'S DOCUMENTARY CENTRE

Una noche sin fin

Mabel Palacín; essays by Hank Hine, William Jeffett.
St Petersburg, Florida (US): Salvador Dali Museum, 2009.
Cote: ACF PALA

Mabel Palacín

Mabel Palacín; essays by Jean (de) Loisy, Andrés Hispano.
Toulouse : Actes Sud, 2004.
Cote: ACF PALA

La Distancia correcta

Mabel Palacín; essays by Manel Clot, David G. Torres.
Alicante (ES): MUA - Museo de la universidad de Alicante, 2004.
Cote: ACF PALA

SEE ALSO...

Gallery websites

<http://www.angelsbarcelona.com/artistas/Palacín/>

<http://lagallery-frankfurt.de/Palacín.html>

Online resources

Video interview with Mabel Palacín on the *Oral Memories* website

<http://oralmemories.com/mabel-Palacín/>

Pavilion of Catalogne and Baléares, Venice Biennale 2011

<http://venezia.llull.cat/2011/cat/home/index.cfm>

AROUND THE EXHIBITION

_ WORKSHOP WITH ANNE LOPEZ

Help to create a 10-minute dance performance with Anne Lopez.

For teenagers aged from 12 to 17

Friday 31 October 2014 (10 am-12.30 pm and 2-4.30 pm)

In tandem with Mabel Palacín's show, the Visitors' Department is offering a group of teenagers the chance to take part in a workshop with the choreographer and dancer Anne Lopez. The need to be for a while in a different, vibrant, surprising body sometimes skims through our mind. The encounter proposed by Anne Lopez is an invitation to capture, for the duration of a workshop, this body of a dancing superhero.

The workshop will be held as long as there is a minimum number of participants.

The registration form is available on the FRAC's website.



Anne Lopez, *Face à vous*, 2005.
© Compagnie les gens du quai

New !

_ A FAMILY JOURNEY

Saturday 8 November 2014 (2 pm)

The Visitors' Department offers you a Family Journey in the Mabel Palacín exhibition. Young and old alike are invited to make a playful visit where the roles are reversed: through games initiated by Aude Joly, it is children who will take grown-ups to discover the world of the Spanish artist.

Fee 6 € adult, 4 € children



New !

_ RELAXATION WORKSHOP

The Visitors' Department and the choreographer Maud Chabrol are proposing a new workshop for you, devised as a pause, designed for children and grown-ups. By being in touch with artworks, participants will be invited to awaken their senses through relaxation exercises.

For grown-ups, and to take everyone's schedule restrictions into account, several time slots have been organized. At the end of the workshop, there will be a discussion about the exhibition currently on view. For children, the meeting will be followed by a workshop involving visual/plastic activities.

For children aged over five

_ RELAXATION + Storytelling

Wednesday 12 November 2014 (2 to 3.30 pm)

Fee 3 €

_ RELAXATION + Plastic Arts + Storytelling

Wednesday 10 December 2014 (2 to 4.30 pm)

Fee 5 €



Photographies M. Chalvin

AROUND THE EXHIBITION

_ RELAXATION WORKSHOP

For adults

_ RELAXATION

Wednesday 19 November 2014 (10 - 11 am)

Thursday 20 November 2014 (1-2 pm and 6.30 - 7.30 pm)

Fee 8 €

_ MEETINGS WITH ARTISTS

As part of the Modern and Contemporary Art Discovery Programme funded by the Région Languedoc-Roussillon.

In November

At the FRAC: **Stéphanie Majoral**

In lycées:

Lycée Albert-Camus in Nîmes: **Hamid Maghraoui**

Cité scolaire André Chamson at Le Vigan: Workshop with **Pablo**

Garcia

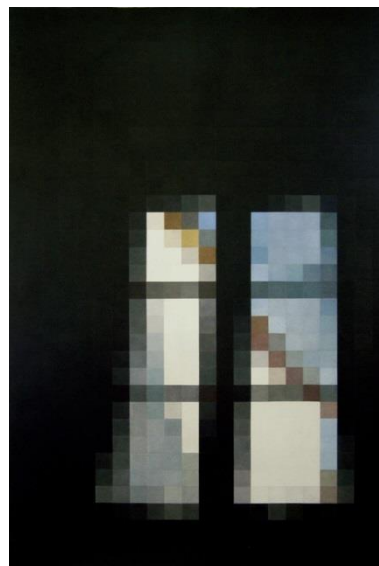
Lycée Victor-Hugo in Lunel: **Jean-Adrien Arzilier** (meeting included in the Artistic 1%)

In December

At the FRAC: Thursday 11 December, as part of the Trades Discovery Day/ Journée découverte des métiers, meeting with Solenne Gout, restorer.

_ GROUP VISITS

Free visits by appointment, for everyone.



Stéphanie Majoral, *Fenêtre #1*, 2013, color pencils on paper, 80 x 120 cm



From top to bottom:

Hamid Maghraoui, *Raid sat*, 2009, video installation

Jean-Adrien Arzilier, *Para*, 2011, mixed techniques, 212 x 104 x 167 cm

VISITORS' DEPARTMENT / EDUCATIONAL DEPARTMENT
Gaëlle Dupré Saint-Cricq, Céline Mélissent, Julie Six
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THE FRAC LANGUEDOC-ROUSSILLON

1 300 WORKS / 400 ARTISTS

_ COLLECTING

The Languedoc-Roussillon Regional Contemporary Art Collection (FRAC), which was founded in 1982, is a public collection of almost 1,300 works produced by more than 400 artists. It is enriched every year by new acquisitions chosen by a committee made up of art world figures. The FRAC's collection illustrates the diversity of the challenges of contemporary art. In it, all the media are represented (painting, installation, video, drawing, photography, sculpture), both by works of major artists and works of promising young visual artists.



Photography M. Chalvin

_ DISTRIBUTING

With a keen eye on present-day art, the FRAC enables artists to develop their approaches and lend visibility to their work. It thus proposes a discovery of contemporary art through temporary exhibitions of previously unexhibited works, and works coming from the collection.

The collection's main brief is that it be made available to other cultural venues in the region, where works are distributed on loan and/or as permanent loans in order to nurture quality projects. The distribution of works is also carried out within partnerships with local authorities, the National Education system, and the associative network.

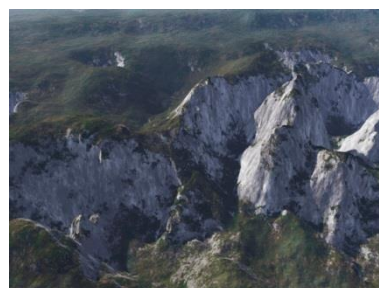
The FRAC's programme spreads beyond the geographical boundaries of Languedoc-Roussillon: many loans are thus made to national and international institutions, as part of exhibitions devoted to known artists, and as part of the distribution of French collections beyond France.



Julien Crépieux, Re: *Wind Blows up*, 2010, video, 105'

_ RAISING AWARENESS

The Visitors' Department and the Educational Department propose many arrangements, devised with different interlocutors and involving partnerships and twinning. They offer training adapted to teachers, students and adults, as part of the ongoing training programme. The Educational Department works closely with the Board of Education, the DRAC, the region and the *département*. In the region, almost 40 exhibitions a year are put on and/or accompanied by the Visitors' Department in partnership with local authorities, schools, and associations. Lectures and meetings are organized with artists. At the FRAC a huge programme of activities, visits, and meetings is offered to the public throughout the year, echoing the exhibitions held.



Joan Fontcuberta, *Cézanne - « Orogénèse »*, 2003, photography, 120 x 160 cm

Consult the programme of activities proposed by the Visitor's Department on the FRAC's website: www.fraclr.org

Discover the new website for the FRAC's Collections, a project underwritten by Videomuseum: www.lescollectionsdesfrac.org



Adam Vackar, *Slap*, 2007, video, 1'49"

PRATICAL INFORMATION

FRAC LANGUEDOC-ROUSSILLON

4, rue Rambaud

BP 11032

34006 Montpellier Cedex 1

Phone number +33 (0)4 99 74 20 35/36

www.fraclr.org

Tuesday to Saturday from 2 to 6 pm, except holidays—admission free.

Premises accessible for persons with reduced mobility.

How to find us?

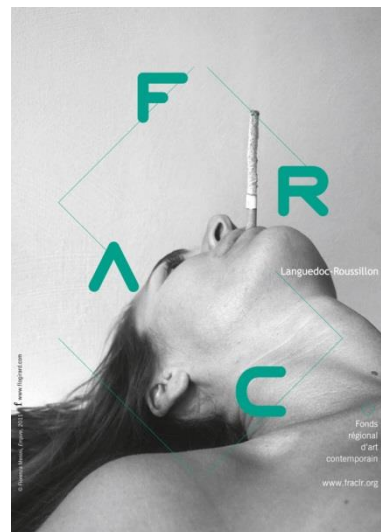
Tramway Line 3, station Plan Cabanes - Bus 11, Gambetta stop

Carparks close by: Parking Gambetta, Parking des Arceaux

Keep up with the FRAC's latest news on [FACEBOOK](#) and [TWITTER!](#)

The FRAC Languedoc-Roussillon runs the ACLR network / [Art contemporain en Languedoc-Roussillon](#).

It is a partner in the [CultiZer](#) project, covering all culture in Languedoc-Roussillon.



Graphic design Florence Girard

_ PRESS CONTACT

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_ NEXT EXHIBITION AT THE FRAC

Esprit de famille (Family Spirit) – Works from the collection

16 January - 7 March 2015 (dates to be confirmed)

Belkacem Boudjellouli, Benoît Broisat, Alain Clairet et Anne-Marie Jugnet, Gérard Collin-Thiébaud, Daniel Firman, Joan Fontcuberta, Filip Francis, Man Ray, Javier Tudela, Patrick Van Caekenbergh

Exhibition in partnership with the Éducation Nationale, based on a proposal by Julie Six, professor of visual arts, and with the backing of Cyril Bourdois, IA-IPR Arts plastiques



The FRAC Languedoc-Roussillon runs the Art contemporain network in Languedoc-Roussillon.



ART CONTEMPORAIN
EN LANGUEDOC-
ROUSSILLON

TOUT L'ART
CONTEMPORAIN
DE VOTRE RÉGION
SUR INTERNET

www.artcontemporain-languedocroussillon.fr

ANNUAIRE
AGENDA
INFORMATIONS
PROFESSIONNELLES
ART DANS
L'ESPACE PUBLIC
PUBLICATIONS
ARTISTES
EN LANGUEDOC-
ROUSSILLON

Réalisation
FRAC Languedoc-Roussillon
ABM Studio
Mangrove
2012

www.artcontemporain-languedocroussillon.fr

DIRECTORY/SCHEDULE-discover the programme at the cultural venues in the region

PROFESSIONAL INFORMATION –Keep up day by day with announcements and practical information

ART IN THE PUBLIC PLACE –Consult new documentation about public commissions and the 1% Artistic

PUBLICATIONS –Peruse publications specialising in contemporary arts at a regional level

ARTISTS IN LANGUEDOC-ROUSSILLON – Consult the repertory of artists who live and work in Languedoc-Roussillon

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