

قلقلة
Qalqalah
Plus
d'une
langue

Exhibition
7 March – 24 May 2020

Public opening
6 March 2020 at 6.30 pm

Lawrence Abu Hamdan
Sophia Al Maria
Mounira Al Solh
Noureddine Ezarraf
Fehras Publishing Practices
Benoît Grimalt
Wiame Haddad
Vir Andres Hera
institute for incongruous
translation
(Natascha Sadr Haghghian
and Ashkan Sepahvand)
with Can Altay

Serena Lee
Scriptings #47: Man schenkt
keinen Hund
Ceel Mogami de Haas
Sara Ouhammadou
Temporary Art Platform
(Works on Paper)

Graphic intervention:
Montasser Drissi

Guest curators:
Virginie Bobin
and Victorine Grataloup

25 April – 24 May 2020
Public opening: 24 April at 6pm

Exhibition presented in the context of the documentary
photography festival ImageSingulières.

American
Monuments
Marion Gronier

قلقلة Plus d'une langue

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Guest curators: Virginie Bobin and Victorine Grataloup
Graphic intervention: Montasser Drissi

The name Qalqalah قَلْقَلَة comes from two short stories by Egyptian curator and researcher Sarah Rifky¹. The eponymous heroine of these works of fiction, Qalqalah, is an artist and linguist who inhabits a near future reconstructed by the financial crisis and the popular revolts of the 2010s. Her poetic meditations on languages, translation, and their critical and imagining power accompanied our reflections, and have stayed with us ever since. Qalqalah قَلْقَلَة became an online research platform involving three languages (Arabic, French and English) and two alphabets, and now it is taking the form of an exhibition.

The title Qalqalah قَلْقَلَة: plus d'une langue [Qalqalah قَلْقَلَة: *More Than One Language*] orchestrates a meeting between our heroine and a quote by Jacques Derrida. In *Monolingualism of the Other*², the philosopher, born in 1930 in Algeria, writes of his ambiguous relationship with the French language, ensnared in military and colonial history. The book begins with a paradoxical statement: "I have only one language; it is not mine", contradicting any proprietary, fixed or unequivocal definition of language – whether it be French (as the researcher Myriam Suchet nicely puts it, the "s" in "français" should be understood as a mark of plurality), Arabic (taught as a "foreign language" in colonial Algeria, and today the second most widely spoken language in France, in its various dialects) or English (a globalised language that is dominant in contemporary art).

These three languages will come together in the exhibition, each bringing its own political, historical and poetic issues that intersect and respond to one another. Letters and voices will run through the exhibition, reminding us that languages are inseparable from speaking and listening bodies – all speakers express themselves "also through their eyes and facial expressions (yes, language has a face)³", to borrow the words of Moroccan writer and researcher Abdelfattah Kilito.

The works echo multiple, hybrid languages, acquired in the course of family migrations, personal exile or uprooted encounters. Native, secondary, adoptive, migrant, lost, imposed, common, minor, invented, pirated, contaminated languages... How do we speak (to each other) in more than one language, using more than one alphabet? How we listen from within the place and language in which we find ourselves? Between the lines, the exhibition examines the perspective from which we view works, according to the political and social imaginations that shape us.

Most of the invited artists place the works' publication, circulation and reception modalities at the heart of their practice. Operations of translation, transliteration, rewriting, archiving, publication, republication, montage, even casting and karaoke appear as attempts to offer the eyes and ears stories that are sometimes evasive. Beyond a linguistic approach, it is about establishing a space in which plural stories and heterogeneous accounts can be presented, based on one possible meaning – in more than one language – of the Arabic word قَلْقَلَة: "a movement of language, a phonetic vibration, a bounce or echo"⁴.

Virginie Bobin and Victorine Grataloup

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The online platform QALQALAH قَلْقَلَة, which will be launched simultaneously with the exhibition's opening event on 6 March, receives support from the Centre national des arts plastiques.



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- 1 Sarah Rifky, "Qalqalah: The Subject of Language", in *Qalqalah no. 1*, KADIST/Bétonsalon – Villa Vassiliev, 2015; and "Qalqalah: Thinking History", in *Qalqalah no. 2*, KADIST / Bétonsalon – Villa Vassiliev, 2016
 - 2 Jacques Derrida, *Monolingualism of the Other*, Stanford University Press, 1998
 - 3 Abdelfattah Kilito, *Tu ne parleras pas ma langue* (in French), translated from the Arabic (Morocco), Actes Sud, 2008
 - 4 In "Qalqalah: The Subject of Language", ibid.

قلقلة Qalqalah Plus d'une langue

About QALQALAH قلقلة

QALQALAH قلقلة is a non-profit association founded in August 2018 by Virginie Bobin (curator, researcher and translator, PhD candidate at the Academy of Fine Arts in Vienna) and Victorine Grataloup (curator, and lecturer at Paris-Sorbonne University). The aim of QALQALAH قلقلة is to create a platform for artistic exchanges, research and translation, in the form of an online publication (to be launched in March 2020), and also through events, workshops and conversations. It brings together international artists, theorists and researchers engaged in articulating artistic, political and social problems, particularly those who are concerned by issues linked to translation and interaction between languages, especially French, Arabic and English. The QALQALAH قلقلة editorial committee consists of Line Ajan, Virginie Bobin, Victorine Grataloup and Vir Andres Hera.

QALQALAH قلقلة took root in the magazine *Qalqalah* created by Bétonsalon and KADIST in Paris. It was active from 2015 to 2018. It is named after a character in a short story by Sarah Rifky, in which the eponymous heroine, an artist and linguist inhabiting a near future, gradually loses her memory in a world where notions of language, art, economy and nation have quietly collapsed. In this world of reconstituted, fluid knowledge, a world one does not know whether to hope for or fear, the meaning of the Arabic word *Qalqalah* – “a movement of language, a phonetic vibration, a bounce or echo”¹ – resonates as a possible navigation tactic.

1 Sarah Rifky, “Qalqalah :The Subject of Language”, in *Qalqalah no. 1*, KADIST / Bétonsalon - Villa Vassilieff, 2015.

About the curators

Virginie Bobin

Virginie Bobin combines research, curatorial practices, publishing, education and translation. Since 2018, she has been conducting research for a doctoral thesis on political and emotional issues connected with translation, in the context of the PhD-in-practice in artistic research at the Academy of Fine Arts in Vienna. Also in 2018, with Victorine Grataloup she co-founded the QALQALAH قلقلة association, a platform for exchanges linked to art, research and translation. Parallel to this, she is engaged in a long-term dialogue with artist Mercedes Azpilicueta that has given rise to a three-part exhibition presented at CentroCentro (Madrid), Museion (Bolzano) and CAC Brétigny in 2019-2020.

She was previously the head of programming at Villa Vassilieff, a centre for residencies, research and exhibitions, which she co-founded in 2016. She has worked at Bétonsalon, Witte de With Center for Contemporary Art, *Manifesta Journal*, Les Laboratoires d'Aubervilliers and Performa Biennial in New York. Her curatorial and research projects have been presented at international institutions like MoMA PS1, e-flux space and Tabakalera. In addition to her contributions to various international magazines, she has coordinated two collective books: *Composing Differences* (Les Presses du Réel, 2015) and *Republications* (in collaboration with Mathilde Villeneuve, Archive Books, 2015).

Victorine Grataloup

Victorine Grataloup studied art history and theory at EHESS (School of Advanced Studies in the Social Sciences) and at the University Paris I Panthéon-Sorbonne where she is now a lecturer, and worked at the Palais de Tokyo, at KADIST, Bétonsalon - Center for art and research and at Cneai before becoming an independent curator.

She has been collaborating with Virginie Bobin since 2018 through the QALQALAH قلقلة association, a platform for artistic exchange, research and translations they co-founded together; and with the curatorial collective Le Syndicat Magnifique which she co-founded in 2012.

In 2020, she is the recipient of the Cnap (The National Centre for Visual Arts) curatorial research grant with a project on acquisitions of works by artists from the Islamic world. She simultaneously works with École des Actes (School of Acts), a cultural structure inventing its objects and modes of production according to the needs expressed by its participants and audiences in Aubervilliers (France).

قلقلة Plus d'une langue

About the artists

Lawrence Abu Hamdan

Lawrence Abu Hamdan was born in 1985 in Amman, Jordan. He lives and works between Dubaï and Beirut. Lawrence Abu Hamdan is an artist and “private ear” whose projects have taken the form of audiovisual installations, performances, graphic works, photography, Islamic sermons, cassette tape compositions, potato chip packets, essays, and lectures. In 2013 Abu Hamdan's audio documentary *The Freedom of Speech Itself* was submitted as evidence at the UK asylum tribunal where the artist himself was called to testify as an expert witness. He continues to make sonic analyses for legal investigations and advocacy - most recently his work was prominently part of the No More Forgotten Lives campaign for Defence for Children International. The artist's forensic audio investigations are conducted as part of his research for Forensic Architecture at Goldsmiths College London.

Selected solo exhibitions were presented at the Hamburger Bahnhof, Berlin, the Institute of Modern Art, Birsbane, the Contemporary Art Museum, St. Louis and Witte de With, Rotterdam in 2019; the Chisenhale Gallery, London and the Hammer Museum, LA in 2018. Additionally his works have been exhibited and performed at institutions and international events such as Venice Biennale (2019); Tate Modern (2018) ; Sharjah Biennale (2019-2017) ; Centre Pompidou, Paris, France (2017); Con-tour Biennale, Mechelen, Belgium (2017); MACBA, Barcelona, Spain (2017) and Gwangju Biennale, Korea (2016), among others. Lawrence Abu Hamdan has won the 2017 Abraaj Art Prize and the 2016 Nam June Paik Awards. He's also the co-winner of the Turner Prize 2019.

Noureddine Ezarraf

Noureddine Ezarraf (born in 1992) lives and works in Marrakesh (Morocco). He defines himself as a “self-taught artist and do-it-yourself poet”, and through his multidisciplinary work, he operates in a constant oscillation between poetry and action, object-archive and oral literature.

In recent years, he has been developing street actions, interventions, poetry readings, video art and visual art in various locations such as Marrakesh, Casablanca, Madrid, Brussels, Malta and London.

Sophia Al Maria

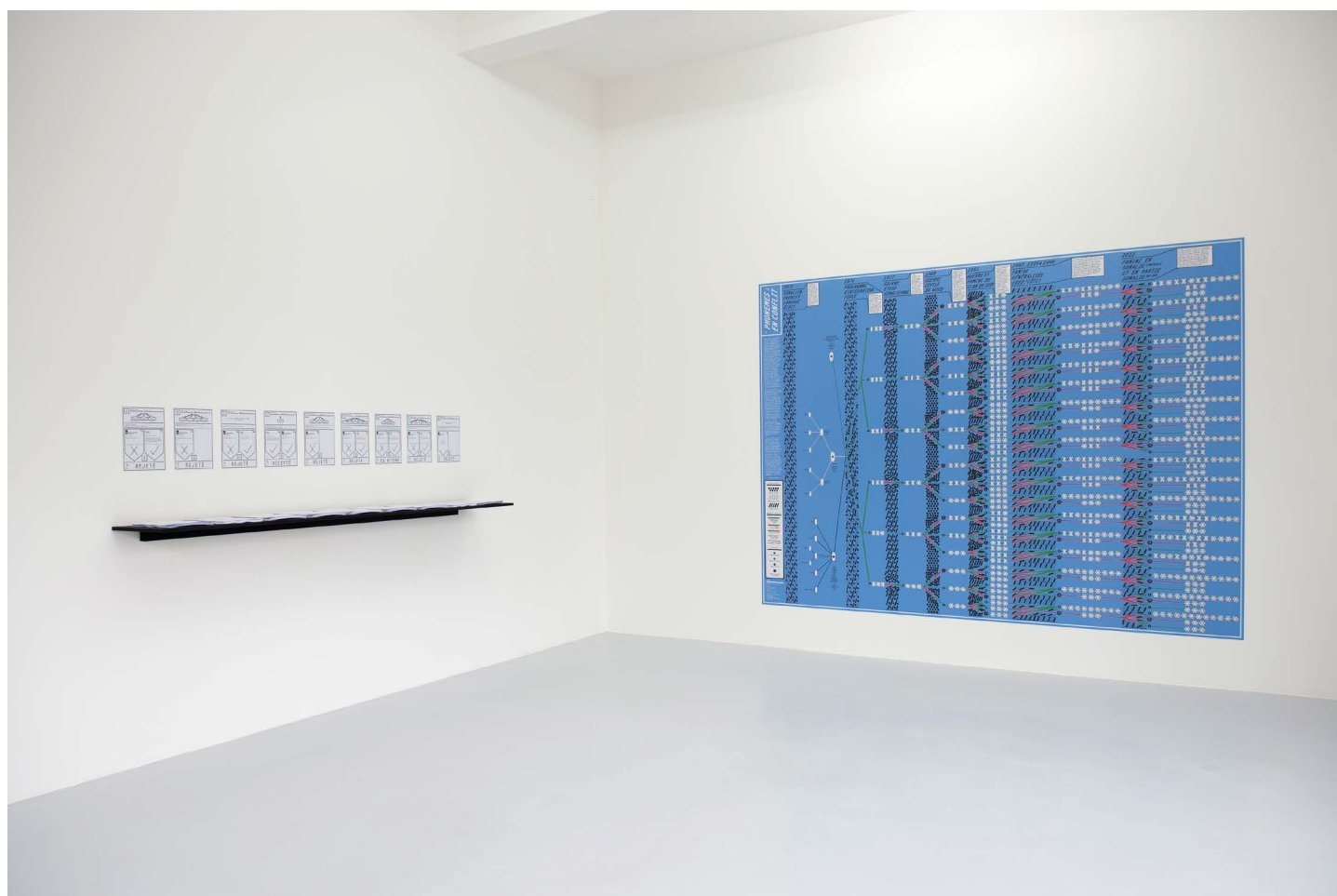
Sophia Al Maria is an artist, writer and filmmaker living and working in London. She studied comparative literature at the American University in Cairo, and aural and visual cultures at Goldsmiths, University of London. For the past few years, she has been carrying out research around the concept of Gulf Futurism. Her primary interests are around the isolation of individuals via technology and reactionary Islam, the corrosive elements of consumerism and industry, and the erasure of history and the blinding approach of a future no one is ready for. Sophia is the author of *Sad Sack*, *Virgin With A Memory* and *The Girl Who Fell To Earth*.

Her work has been exhibited in various institutions around the world, including Tate Britain, London, Fondazione Pomodoro, Milan and Whitechapel Gallery, in 2019; Mercer Union, Images Festival, Toronto, in 2018; Biennale of Moving Images, Miami, CCS Bard Gallery, NY, Villa Empain Boghossian Foundation, Brussels, Shanghai Project, La Casa Encendida, Madrid and Museum of Contemporary Art, Chicago in 2017; and the Whitney Museum of American Art, New York, in 2016.

Mounira Al Solh

Born in 1978 in Beirut, Lebanon. Lives and works between Beirut and Amsterdam. Mounira studied painting at the Lebanese University, Beirut from 1997 to 2001, and Fine Arts at the Gerrit Rietveld Academy, Amsterdam from 2003 to 2006. She was also Research Resident at the Rijksakademie, Amsterdam in 2007 and 2008. She is a visual artist embracing inter alia video and video installations, painting and drawing, embroidery, and performative gestures. Irony and self-reflectivity are central strategies for her work, which explores feminist issues, tracks patterns of micro-history, is socially engaged, and can be political and escapist all at once. In 2008, Al Solh started a NOA Magazine, a performative gesture co-edited with collaborators such as Fadi El Tofeili and Mona Abu Rayyan, and Jacques Aswad (NOA III).

She has had solo exhibitions at the Art Institute Chicago (2018); ALT, Istanbul (2016); KW Institute for Contemporary Art, Berlin (2014); Center for Contemporary Art, Glasgow (2013); Art in General, New York (2012); and Stedelijk Museum Bureau, Amsterdam (2011). As well as group exhibitions at Carré d'Art Musée d'art contemporain de Nîmes (2018); documenta 14, Athens & Kassel (2017); 56th Venice Biennial (2015); New Museum, New York (2014); Homeworks, Beirut (2013); House of Art, Munich (2010); and the 11th International Istanbul Biennial (2009).



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About the artists

Fehras Publishing Practices

Fehras Publishing Practices (Sami Rustom, Omar Nicolas and Kenan Darwich) is an artist collective founded in Berlin in 2015. The collective is researching the history and presence of publishing and its entanglement in socio-political and cultural sphere in the Eastern Mediterranean, North Africa, and the Arabic diaspora, focusing on the relationship between publishing and art historiography. It concerns with the role of translation as a tool facing cultural domination in its traditional and modern forms, as well as a tool for creating solidarity and deconstructing colonial power. Fehras observes publishing as a possibility for creating, transferring and accumulating knowledge and therefor initiates projects that carry different forms such as exhibition, film, book, lectures, performances.

Projects i.a. *Borrowed Faces, Stories of Publishers during the Cold War*; n.b.k., Berlin (2019), *Disappearances. Appearances. Publishing*, EMST, Athens (2018), *Soapy post modern bathwater*, Sharjah Biennale 13, Tamwuj, Sharjah, AE (2017), *Waiting Trajectory*, Haus der Kulturen der Welt, Berlin (2017).

Benoit Grimalt

Benoit Grimalt was born in 1975 in Nice. He holds a degree in photography from the École des Gobelins. He is therefore a photographer. But not exclusively because in 2009, he directed a documentary film (*Not All Fuels Are the Same*). He is therefore also a director. But not exclusively because in 2012, he published a book of drawings (*16 photos que je n'ai pas prises*). He is therefore also a bit of an illustrator.

In 2017, he directed a second documentary (*Back to Genoa City*), which was more successful than the first one, because it won awards at numerous festivals (such as Directors' Fortnight, Cinémed and Premiers plans).

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Wiame Haddad

Wiame Haddad was born in 1987 in Lille to a Tunisian father and Moroccan mother. Having lived in Morocco, Tunisia and France, she currently resides in Paris. She obtained her DNSEP (National Postgraduate Diploma in Visual Arts) in 2012 from the École Supérieure d'Art et de Design de Valenciennes, and spent a year at La Cambre in Brussels under the ERASMUS Programme. She has been awarded several artist residencies, particularly in Morocco at the Institut français du Maroc (2015), L'Atelier de l'Observatoire (2016), Le Cube – independent art room (2016), and in 2018 she was a resident in Paris at the Cité Internationale des Arts. She develops artistic and photographic projects inspired by anything that shows how the body expresses a situation of confinement, inner conflict, or conflict provoked by a historical or social context, thus focusing on the body as a signifier of the political.

She received the “jury favourite” award at the Prix LE BAL de la jeune création with ADAGP in 2015, as well as the “Pharisee” award at the 19th edition of Sept Off: Festival de la Photographie Méditerranéenne in Nice in 2017. She has also been awarded grants from the Arab Fund for Arts and Culture (AFAC) in 2017 and from the Production Awards Programme of Culture Resource (Mawred el Thaqafy) in 2018 for her project *In Absentia*. She has presented her work in group exhibitions at Boston University (2019), Villa Empain (Boghossian Foundation) in Brussels (2018), the Arab World Institute in Paris (2018), the Museum of African Contemporary Art Al Maaden (MACAAL) (2018), the Institut français de Tunisie (2016), the Dubai Photo Exhibition (2016) and at the Rencontres Internationales de la Photo de Fès (2016).

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About the artists

Vir Andres Hera

Vir Andres's imagination expresses itself in several languages: French, Spanish, Creole, Aztec and other Native American languages. All of his language realities mix together. His images and representations are always expressed through video, but with a broader idea of writing, since stories are so important. In his videos, everything is mysteriously scattered with stories and his own strange anecdotes, with literature and his own faraway tales, with myths and his own dreamlike figures, with sacred landscapes. In a gentle way, nothing in it is considered superior or true, everything is humble and poetic, put in doubt or revealed, without time or identity. (Text by Julie Gil Giacomini)

Vir Andres Hera is also a member of the editorial committee of QALQALAH قلقله. He is currently a PhD candidate at the Université du Québec in Montréal and Le Fresnoy in Tourcoing. His research project entitled "Hétéroglossies littéraires" explores the coexistence of different languages within mythological stories.

The institute for incongruous translation

The institute for incongruous translation was founded in 2010 by Natascha Sadr Haghghian and Ashkan Sepahvand in order to support discord and negotiation in translation. The institute sees translation as a polyphonic reverberation of voices that cannot be set into accordance, yet still talk to one other by means of reflection. An incongruous translation starts not from the center of meaning, but from the margins of association.

Serena Lee

Serena Lee's practice stems from a fascination with polyphony and its radical potential. She works across disciplines, collaboratively and aleatorically. Serena also works with Read-in, a collective researching political, embodied, and situated practices of reading; and SHATTERED MOON ALLIANCE, a collaboration with artist Christina Battle. Recent projects have played out at Cubitt (London), transmediale (Berlin), Mitchell Art Gallery (Edmonton), Museum of Contemporary Art (Toronto), and Whitechapel Gallery (London). Serena holds an MFA from the Piet Zwart Institute in Rotterdam, an Associate Diploma in Piano Performance from the Royal Conservatory of Music in Canada, and is currently based in Vienna as a PhD researcher at the Academy of Fine Arts. Serena was born in Tkaronto/Toronto, Canada and at one point her first language was Cantonese.

Scriptings #47: Man schenkt keinen Hund

Scriptings #47: *Man schenkt keinen Hund* is a multipart book and exhibition project edited by Christine Lemke in collaboration with Achim Lengerer, both Berlin-based artists. It brings together writers, activists, artists, course participants and educators, among whom Richard Djif, Bahati Glaß, Maria Iorio & Raphaël Cuomo, Karen Michelsen Castañón with Pedro Abreu Tejera, Daniela Carrasco, Katty Moreno Bravo and Mauricio Pereyra, Christine Lemke, Kinay Olcaytu Okzidentalismus-Institut, Romy Rüegger, Janine Sack and Jan Timme.

Conceived as an open-ended research project, *Man schenkt keinen Hund* adopts various approaches and artistic/theoretical/activist strategies in an attempt to problematise the identitarian national discourses around the concept of "integration". By investigating textbooks and pedagogical materials used in the so-called integration courses implemented in Germany after the 2005 immigration law, the project deconstructs the ways these discourses are manifest thematically, iconographically, pedagogically and linguistically.



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About the artists

Ceel Mogami de Haas

Ceel Mogami de Haas (born in 1982) lives and works between Amsterdam (Holland) and Geneva (Switzerland). His work explores relations between writing and animality in the cultural history of representations, through sculpture, writing, drawing, installations and video. Poetry is one of its essential references. Both exquisite corpses and rebuses, the works play on intertextuality and inter pictoriality.

A graduate of the Rijksakademie (Amsterdam, Holland), Ceel Mogami de Haas is one of the co-founders of the artist-run space One Gee In Fog in Geneva, and a member of the community project "Bookstore" in Amsterdam.

Sara Ouhaddou

Born in France in a traditional Moroccan family, Sara Ouhaddou's dual culture informs her practice as a continuous dialogue. She studied at the École Olivier De Serres Paris. She strikes a balance between traditional Moroccan art forms and the conventions of contemporary art, aiming to place artistic creation's forgotten cultural continuities into new perspectives.

She participated in the exhibitions Islamic Art festival, Sharjah (2017-2018), *Crafts Becomes Modern*, Bauhaus Dessau Foundation (2017); Marrakech Biennale (2016) and also held solo exhibitions of her work at the Moulin d'Art Contemporain Toulon (2015); Gaité Lyrique, Paris (2014); and the French Institute in Marrakech (2014). Awards include Arab Fund for Art and Culture grant (2014); and One Percent contemporary art NYC, Little Syria project (2017). She has taken part in artist-residencies at Appartement 22, Rabat (2017); Culturunner, New-York (2016); Think Tanger, Tangiers (2016); Edge Of Arabia ISCP residency, New-York (2015); Dar Al Ma'mun, Morocco (2014 and 2013); and Trankat, Morocco (2014). She is represented by the Polaris gallery, Paris.

TEMPORARY. ART. PLATFORM (TAP)

TEMPORARY. ART. PLATFORM (TAP) was founded in 2014 in Beirut by curator Amanda Abi Khalil to commission projects, residencies and site-specific artworks concerned by social practices and public spaces in Lebanon. The structure of this curatorial platform and its organic, non-regular programming, gives way to a deeper engagement with the context in which the platform unfolds and a focus on knowledge production and community impact. TAP is also concerned with legal and artistic research that stimulate more proactive attitudes towards curating art projects outside of the art world in collaboration with private and public partners. Since its very beginnings, TAP has focused its efforts on facilitating art interventions in physical and intangible public spaces; fostering debates around social themes, and positioning communities at the core of the reception of contemporary art, while providing artists with unique production and creation opportunities. TAP is an international platform based in Beirut, Lebanon. It is registered as a non-profit association coordinated by Nour Osseiran.

Works on paper is a series of artist interventions in four Lebanese newspapers – *Assafir*, *Al Akhbar*, *The Daily Star*, and *L'Orient Le Jour*. In 2016, Temporary Art Platform and APEAL (the Association for the Promotion and Exhibition of the Arts in Lebanon) commissioned twelve artists to reflect upon the space and the physicality of the newspaper as a space for engagement with the public. On the last Saturday of the months of April, May and June, each newspaper printed one artist intervention within their pages.



American Monuments

Marion Gronier

25 April – 24 May 2020
Public opening: 24 April at 6pm

Guided tour with Marion Gronier on 20 May at 5pm
As part of the launch of the ImageSingulières festival

Curated by Gilles Favier, artistic director
of the ImageSingulières festival

North America, a promised land romanticised by a handful of white religious dissidents, was wrested from native populations in order to be exploited using black slaves abducted from Africa.

Positivist Western science of the 19th century invented an artificial hierarchy of human races to justify and implement an arbitrary segregation of populations according to skin colour.

Three communities testify to the persistence of this violence, which has become systemic in American society: Mennonites, Native Americans on reservations, and African-Americans in ghettos. Portraying them means showing the harshness of their current situation and bringing the ghosts that haunt this history to the surface.

These portraits testify to the perpetuation of a system of oppression that targets certain human groups. Nevertheless, with all their singularity, with all their quiet intensity, they resist processes that aim to annihilate them.

About the artist

Marion Gronier was born in 1976. After two years of preparatory classes in literature, a master's degree in film studies and a DESS in cultural mediation, Marion Gronier discovered photography. Three years as an assistant at Agence VU shaped her perspective. She began practicing photography in 2003, pursuing personal projects that were very soon focusing on faces.

Since then, her photographic work has been exploring the portrait. She views the human face as a source of fascination and inexhaustible mystery.

A face, stopped by photography, takes the time to reveal tiny tremors and intimate shifts under our eyes. It oscillates, vibrates, plunges and never immobilises.

It is close to us like a reflection and distant like a ghost looking at us through the depths of time.

In 2011, her series *I am your fantasy* was exhibited at the Photography Museum in Charleroi, among other places. It was also the subject of a book published by Images en Manœuvres. In 2012, she was awarded the BMW Residency at the Musée Nicéphore Niépce. *Les glorieux*, created during this residency, was exhibited in 2013 at Les Rencontres d'Arles and at Paris Photo. A book was published by Éditions Trocadéro. Since 2013, she has been working on the *American Monuments* series presented here.

An exhibition presented as part of the ImageSingulières documentary photography festival in Sète.
www.imagesingulieres.com

imageSingulières

Exhibition created in partnership with Prophot

American Monuments received contemporary documentary photography funding from the Centre national des arts plastiques



The ImageSingulières festival in Sète

The advent of digital changed the photographic order and provoked the loss of old-fashioned photojournalism. Photographers no longer travel every time there's the tiniest convulsion on the planet in order to show us the world from their point of view, since images now reach us instantly from everywhere through social networks or the internet.

Armed with that observation, the ImageSingulières festival was created to show and decrypt a more analytical photography that, unconcerned about form, focuses on content and images that create meaning. This is a basic description of the documentary form we have been advocating for twelve years in our own way, by welcoming concerned photographers who are omniscient witnesses of our world.

ImageSingulières is the documentary photography festival created in 2009 by CéTaVOIR and co-directed by its founders Valérie Laquittant and Gilles Favier. An international programme of exhibitions, screenings and meetings revolving around documentary images is offered free of charge on around ten sites in Sète. Emerging photography, new writing and revisited legacy works: no form is excluded if it makes an exacting, curious, but also convivial contribution to a reflection on the world.

ImageSingulières
12th edition of the documentary
photography festival – Sète
20 May to 7 June 2020
Official inauguration of the festival
on 20 May at 6:30pm in the former
Collège Victor Hugo in Sète.

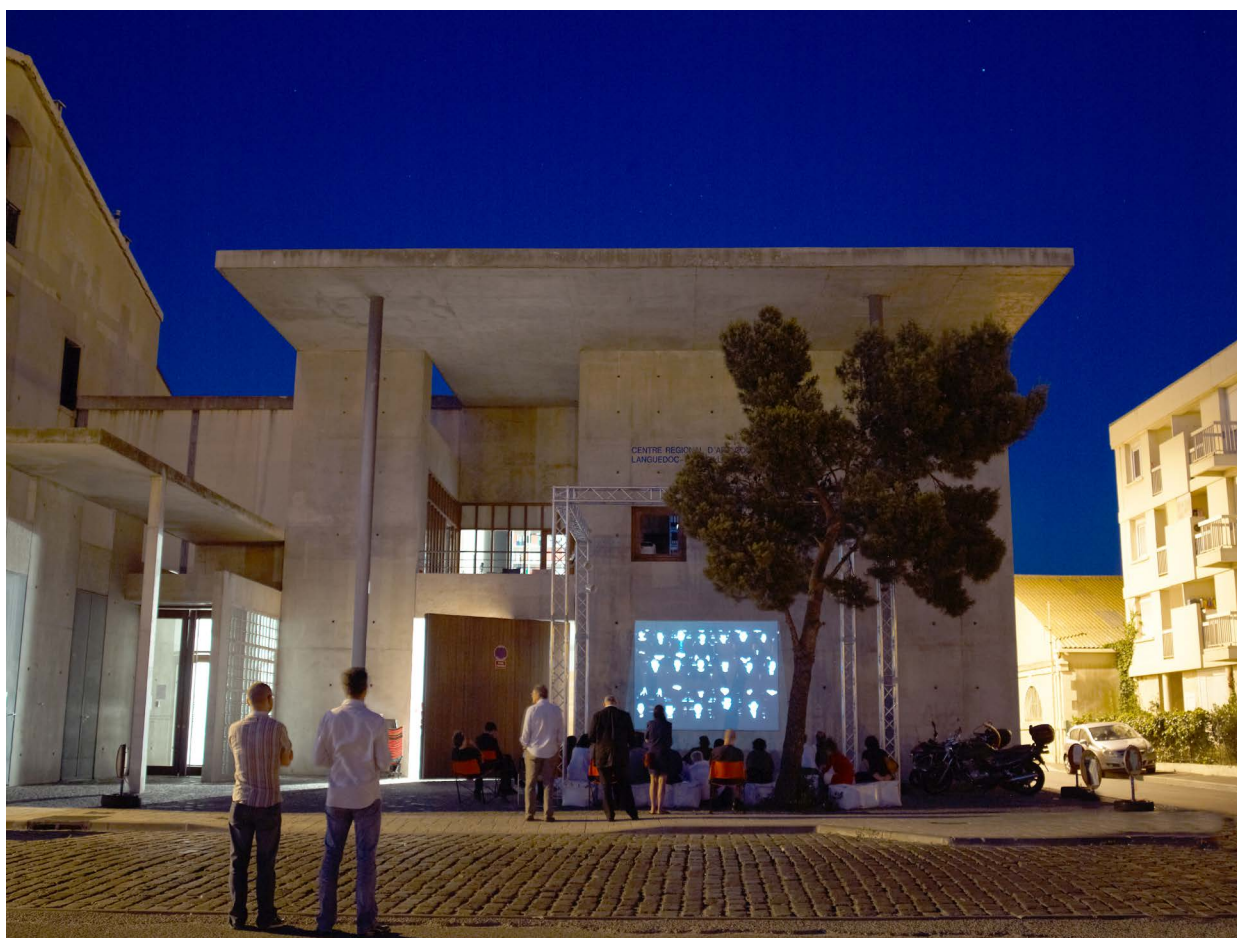


The art centre

Located in Sète, on the bank of Canal Royal in the heart of the city, the CRAC Occitanie overlooks the port and the Mediterranean Sea. Its architecture's exceptional volumes reflect the industrial nature of the building, which was originally a refrigerated warehouse used for the conservation of fish. In 1997, architect Lorenzo Piqueras renovated the original building, giving it the current configuration and transforming it into an exceptional exhibition site, offering 1,200 square meters of gallery space distributed over two floors.

The CRAC is dedicated to artistic creation. It offers a programme of temporary exhibitions, publishes exhibition catalogues and artist books, and develops a dynamic cultural and educational programme for all audiences, through guided tours, workshops, lectures, concerts, performances and more.

The CRAC promotes local, national and international partnerships based on the dual principle of proximity to its visitors and an open attitude towards the world. As a place of production, research, experimentation and exhibition, the CRAC has, over a period of more than twenty years, presented over six hundred artists from the French and international art scenes



View of the CRAC, projection presented during the exhibition *The first image*, 2009.

Photographer : Marc Damage © CRAC Occitanie.

Events

QALQALAH exhibition: related events

**Performance by the Fehras
Publishing Practices collective
On the evening of the opening**

**Guided tour with Victorine Grataloup,
co-curator of the exhibition
Sunday 29 March at 4pm**

***American Monuments* exhibition: related events**

**Guided tour 20 May at 5pm with
Marion Gronier as part of the launch
of the ImageSingulières festival**

Visitor services

**Guided tour for teachers
Wednesday 25 March at 2.30 pm**

**CHILDREN AGED 7-12
“CRIC-CRAC” workshops
Every Friday during school holidays
from 2 to 3.30 pm**

**CHILDREN AGED 7-12
Workshop in movements
led by: Maud Chabrol
Wednesday 15 April from 2 to 4 pm**

**TEENAGERS
“Action Art” workshop
led by: Pascale Ciapp
Saturday 25 April from 2 to 4 pm**

**FOR ALL VISITORS
Conversational tour
Saturdays and Sundays
from 4 to 5.30 pm**

FOR ALL VISITORS

**Flash tours
Mondays and Thursdays
during school holidays, 4 to 4.15 pm**

EVERYONE WELCOME

**Conversational tour in French
Sign Language
Saturday 28 March at 4 pm**

FOR THE VISUALLY IMPAIRED

**“Sense of Perspective” tour
Monday 18 May at 2.30 pm**

And year-round...

**Guided tours for groups by
appointment with Visitor Services:
vanessa.rossignol@laregion.fr
+33 (0)4 67 74 89 69**

Support from the Occitanie / Pyrénées-Méditerranée region promoting contemporary art

In order to increase equality between citizens and the areas in which they live, the region is dedicating them €96 M in order to support culture, art and heritage, as well as the Occitan and Catalan languages. The contemporary art scene in the Occitanie / Pyrénées-Méditerranée region is extremely rich and dynamic. The region is committed to assisting its stakeholders in supporting organisations and making contemporary art as accessible as possible to everyone, with a desire for regional influence and ambition in its quality. The region continues to support ambitious plans to promote contemporary art. These include:

Direct governance of the Centre régional d'art contemporain (CRAC) in Sète and of the Musée régional d'art contemporain (MRAC) in Sérignan, with the expansion of exhibition areas at the MRAC, inaugurated in May 2016.

The region's involvement in the Musée d'art moderne de Céret, as a founding member of the Public Institution for Cultural Cooperation.

The Region's involvement within the Regional contemporary art collection Occitanie Montpellier and within the Mixt Union Les Abattoirs (which includes Les Abattoirs Gallery and the Regional contemporary art collection Occitanie Toulouse).

Regional contemporary arts collections (FRAC) are in charge of broadcasting, promoting and supporting contemporary creation. They are both resource centres through their collections and experimental spaces.

Support for the creation of a regional network for contemporary art

The region favours a close-knit cultural network in the contemporary art sector, supporting over fifty or so venues in the Occitanie / Pyrénées-Méditerranée area for their activities to promote contemporary art, and for the benefit of artists and all members of the public. They provide support for networks of contracted contemporary art venues, such as the Maison des Arts Georges Pompidou (Art Centre in Cajarc), the BBB Centre d'art in Toulouse, Le LAIT (The Tarn International Artistic Laboratory) in Albi, Le Carre d'art in Nîmes, and other non-contracted venues with an ambitious programme like, for example, the galleries AL / MA, Chantiers Boite Noire, Aperto in Montpellier, Le Vallon du Villaret in Bagnols-les-Bains, the LAC (lieu d'art contemporain) in Sigean, the Lieu Commun in Toulouse, L'Atelier Blanc in Aveyron and more.

These venues offer high-quality programmes and act as local intermediaries for community neighbourhoods, medium-sized cities and rural areas across the region.

It also accompanies the Air de Midi Network, which gathers 30 art institutions across the region and helps structuring contemporary arts centres in this area.

Support for events

Support for the 'Printemps de Septembre' Festival in Toulouse, for example, or for more focused festivals in the area of photography notably, Visa pour l'image in Perpignan, Sportfolio in Narbonne, Images Singulières in Sète and L'Ete Photographique in Lectoure, in the Gers region.

Direct support for creativity

The region is very involved in supporting visual artists via organisations that often fund the creation of works. Through individual grants for creation, there is support for artists' books and artistic residencies (such as the Maisons Daura, the Ateliers des Arques in the Lot region, Caza d'Oro in Ariège, and Lumière d'encre in Céret).

Furthermore, the region is very involved in supporting artistic creativity in the area, through public procurement that corresponds to at least 1% of the budget. Several works have thus been acquired in secondary schools built in the Occitanie / Pyrénées-Méditerranée area, and at the Rivesaltes camp memorial.

Support for art galleries

The region enables galleries that have an association or business status to participate in contemporary art shows and fairs in France and abroad. This support for the economic development of the sector helps artistic ecosystems, which sustain visual artists, to function.

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Also showing at the Musée régional d'art contemporain
Occitanie in Sérignan from 24 November 2019 to 24 May 2020

Exhibition by Abdelkader Benchamma *Fata Bromosa*

Collective Exhibition
La mesure du Monde

Curators:
Sandra Patron & Clément Nouet

Dove Allouche, Marie Cool
& Fabio Balducci, Caroline Corbasson,
Attila Csorgo, Edith Dekyndt,
Hugo Deverchère, Julien Discrit,
Anne-Charlotte Finel, Mark Geffriaud,
Joan Jonas, Pierre Malphettes,
Masaki Nakayama, Otobong Nkanga,
Elisa Pône, Linda Sanchez, Stéphane
Sautour, Daniel Steegman Man-
grané, Francisco Tropa, Keiji Uematsu,
Capucine Vandebrouck, Adrien Vescovi,
Maya Watanabe, Lois Weinberger...



CRAC Centre Régional d'Art Contemporain
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by the Région Occitanie / Pyrénées-Méditerranée.
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from the Occitanie region's prefecture and DRAC.

Open weekdays from 12.30 pm to 7 pm (except Tuesday)
and on the weekend from 2 pm to 7 pm. Free admission.
The exhibition will be closed on May 1st.



Toute
La Culture.

air de Midi