

**PARCOURS
D'ART
CONTEMPORAIN**

01 07

02 09

2018

CAJARC

ST CIRQ LAPOPIE

FAYÇAL BAGHRICHE

MOHSSIN HARRAKI

EURIDICE KALA

LUCIE LAFLORENTIE

DANA WHABIRA

Fayçal Baghriche

Born in 1972 in Skikda, Algeria,
lives and works in Paris.
Galerie Jérôme Poggi, Paris.
faycalbaghriche.com

Mohssin Harraki

Born in 1981 in Assilah, Morocco,
lives and works in Paris.
Galerie Imane Farès, Paris.
mohssinharraki.fr

Euridice Kala

Born in 1987 in Maputo, Mozambique,
lives and works in Paris.
euridicekala.blogspot.fr

Lucie Laflorentie

Born in 1983 in Moissac,
lives and works in Toulouse.
lesabattoirs.org/ressources/artistes/638/lucie-laflorentie

Dana Whabira

Born in 1976 in London, Great Britain,
lives and works in Harare, Zimbabwe.
njelele.com/whabira

Miriam Makeba's voice paves the way for the 2018 *Parcours d'art contemporain*. Her song ***Measure The Valleys*** (1970) is a burning call for increased awareness towards the environment and towards humankind.

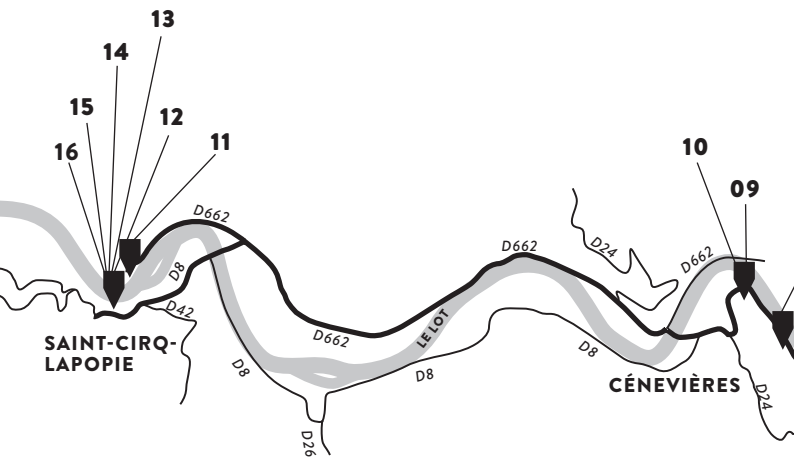
Through the prism of their experiences in Algeria, Morocco, Mozambique, Senegal, South Africa, Zimbabwe and the Whole-World*, five artists have been invited to come and measure this valley. They have used the context, their own skills and imagination to open up new experiments and propose geographical and conceptual journeys. They share a common interest for landscape and architecture, sciences and language, the incongruities of daily life as well as the visible and invisible repetitions of history in our globalised society. Here, their gazes allow for the crossing of valleys in Africa and the Western world. The artworks proposed by **Fayçal Baghriche, Mohssin Harraki, Euridice Kala, Lucie Laflorentie and Dana Whabira** resonate in these shared spaces and the 2018 *Parcours* becomes their temporary host and echoing chamber.

CO-CURATED BY CAROLINE HANCOCK AND MARTINE MICHARD

* "The Whole-World represents (...) the new co-existence of beings and things, the state of globality in which Relation rules."

Edouard Glissant, *The Whole-World Treatise*, 1997

CAJARC – SAINT-CIRQ LAPOPIE



**01 ART CENTRE
ALL ARTISTS**

**02 SEUZAC VIEWPOINT
EURIDICE KALA**

**03 CALVIGNAC WASH HOUSE
EURIDICE KALA**

**04 ROCHER DE LA BAUME
MOHSSIN HARRAKI
LUCIE LAFLORENTIE**

**05 PARISH HALL
LUCIE LAFLORENTIE**

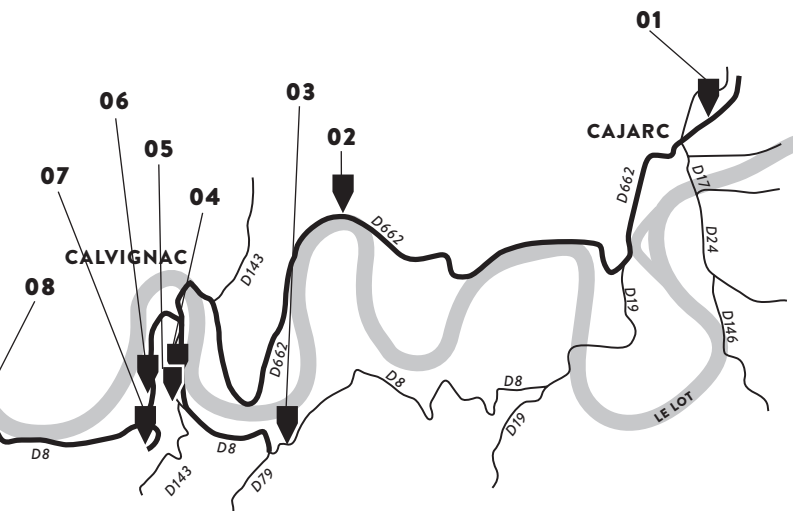
**06 AT THE BOTTOM
OF THE VILLAGE
MOHSSIN HARRAKI**

**07 LIME QUARRY
FAYÇAL BAGHRICHE**

**08 LOCK HOUSE
LUCIE LAFLORENTIE**

**09 ROCK SHELTER
EURIDICE KALA**

**10 RAILTRACK TUNNEL
MOHSSIN HARRAKI**



- 11 TOUR-DE-FAURE
FORMER CAMP SITE
DANA WHABIRA
- 12 VIEWING POINT 1
MOHSSIN HARRAKI
- 13 SALLE CASTRALE
MOHSSIN HARRAKI
- 14 VIEWING POINT 2
DANA WHABIRA
- 15 MAISONS DAURA
ALL ARTISTS
- 16 SAINT-CIRQ LAPOPIE
VILLAGE
EURIDICE KALA

CAJARC → CALVIGNAC
10 KILOMETERS / 13 MN / D662

CALVIGNAC → CÉNEVIÈRES
5,3 KILOMETERS / 8 MN / D8

CÉNEVIÈRES → SAINT-CIRQ LAPOPIE
7,9 KILOMETERS / 13 MN / D662

Measure The Valleys I Fayçal Baghriche, Mohssin Harraki, Euridice Kala, Lucie Laflorentie, Dana Whabira, Seamus Farrell, Pierre Daura et Louise Heron Blair.

Measure The Valleys connects close and distant voices, landscapes, histories, through everyday encounters sharing contemporary modes of expression, revealing various perceptions and spaces of potentiality.

The artists who have been invited in residence combine their conceptions of a multiple polyglot global world, made of cultural interconnections, imaginations, and unique perspectives.

Similar to a translator facing a new Rosetta stone*, **Euridice Kala** seeks to encourage the understanding of the Other, by juxtaposing the original text of the song *Measure The Valleys** in English, then in French

and in Xhosa, Makeba's mother tongue. As such she creates a new space for public exchange, like a republican banner, on the facade of the art centre. Inside the exhibition, she imagines a lost barn in the middle of a field as an island in space.

Mohssin Harraki drew inspiration from a 19th century popular protest song to write a text in Arabic that questions the universal issues of exile, hospitality and belonging. This is disseminated, verse by verse, on five different sites along the valley, located here on a glass topographic map. It is also deconstructed into an architectural tree with locally collected stones invading the gallery space.

For **Dana Whabira**, drawing is a meditative process that extends to her walking practice, following in the words of Paul Klee, "drawing is taking a line for a walk." During her residency, she has taken daily walks, meditative journeys to reflect on the links between culture and history, memory and migration. Her two large works on paper and the documentation table, testify to the complex connection between

* The famous "Rosetta Stone" enabled Champollion to start deciphering the Egyptian hieroglyphs in the 19th century. The original resides in the British Museum in London and a facsimile is on display at the Musée Champollion in Figeac.

* *Measure The Valleys*. Recording of Miriam Makeba (lyrics and music by Judd Woldin and Robert Brittan). Filmed for the TV programme called "Discorama" on French television produced by Pierre Jourdan with the presenter Denise Glaser on 20 June 1971: <http://www.ina.fr/video/I08142849>

Zimbabwe and France, linking past and present encounters and experiences in the territory of the valley.

So as to insert some layers of the art centre and the residency's history into this new edition of the Parcours, we also present artworks by Pierre Daura and Louise Heron Blair, painted between 1930 and 1975, to reveal the atmosphere and reliefs of the landscape from different viewpoints in Saint-Cirq Lapopie. The discreet presence of a permanent artwork by Seamus Farrell (2009) celebrates the consistency of light and natural life.

In virtue of the principle of “less is more”, **Lucie Laflorentie** has pointed out, on a map of the valley (that can be take away for use), the numerous sites that have inspired her and in which she would have (or has) intervened. Her steel installation all about framing devices and disguised forms of painterliness is suspended to play with the volume of the gallery.

Fayçal Baghriche's film revisits the televisual memory of an entire generation with a fierce, existential and poetic sense of humour that unveils the mysteries of manipulation and rediscovers the wonder of a starry night.

EURIDICE KALA

MEDICINE AS TREES

INSTALLATION: 3 LED BILLBOARDS
ON THE FACADE OF THE ART
CENTRE
2018

**THE SHORTEST LINE BETWEEN
TWO POINTS**

PHOTOGRAPH, DIGITAL PRINT,
250 X 160 CM
2018

KALA MEETS MEMMI

ARTIST'S BOOK, EDITION OF 10,
17 X 24 CM
2018

MOHSSIN HARRAKI

**TREE / THE SONG FROM THE
SHADOWS**

STONES, TEXTS, STEEL RODS
2018

ESPACE LISSE

[SMOOTH SPACE]

GLASS, MAP, THREAD, 60 X 42 X
10 CM
2018

DANA WHABIRA

CIRCLE OF UNCERTAINTY 8

INK ON PAPER, NEON VINYL
2018

DOCUMENTATION

PHOTOGRAPHS, TEXTS, OBJECTS,
BOOKS

LUCIE LAFLORENTIE

LA CARTE IM

[MI MAP]

OFFSET PRINT ON RECYCLED
PAPER, 66 X 100 CM,
1000 COPIES, PLACED ON A
LIMESTONE (THESE CAN BE TAKEN
AWAY)

DISPOSITIF DE CADRAGE 2

[FRAMING DEVICE 2]

INSTALLATION: METAL PLAQUE,
WOOD, ROPE, PULLEY, PAINT
2018

FAYÇAL BAGHRICHE

LA NUIT DU DOUTE

[THE DAY OF DOUBT]

VIDEO, COLOUR, SOUND, 6MN20
2016

IMPERFECTIONS

FELT-TIP PEN ON FRAMED GLASS
2010 AND ONGOING

PIERRE DAURA

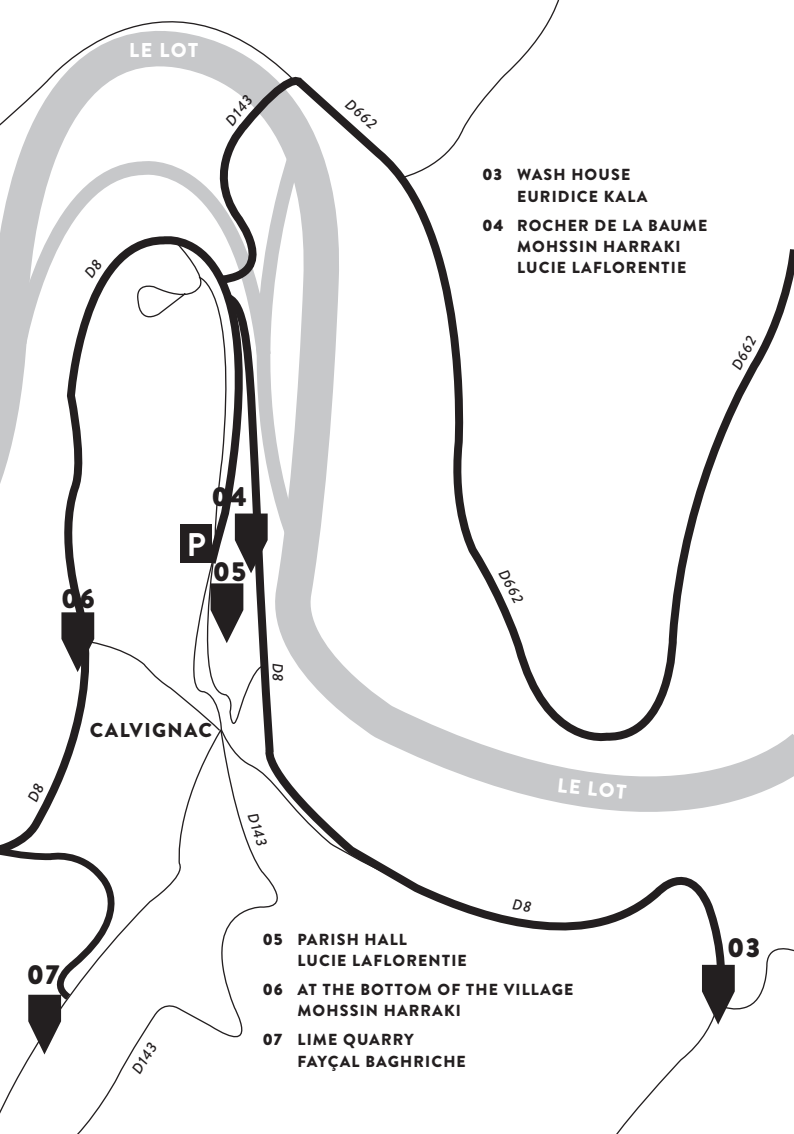
LOUISE HERON BLAIR

SELECTION OF OIL PAINTINGS ON
CANVAS IN THE MAISONS DAURA'S
COLLECTION

SEAMUS FARRELL

ROSE'S POINT OF VIEW

DIAMOND ETCHING ON GLASS
AND ON THE FLOOR
2009



LE LOT

D143

D662

03 WASH HOUSE
EURIDICE KALA

04 ROCHER DE LA BAUME
MOHSSIN HARRAKI
LUCIE LAFLORENTIE

D8

04

P

05

D662

D662

06

D8

CALVIGNAC

LE LOT

D143

D8

05 PARISH HALL
LUCIE LAFLORENTIE

06 AT THE BOTTOM OF THE VILLAGE
MOHSSIN HARRAKI

07 LIME QUARRY
FAYÇAL BAGHRICHE

07

D143

03

02

SEUZAC - VIEWPOINT

GPS 44.4803, 1.80012

Euridice Kala

THE SHORTEST LINE BETWEEN TWO POINTS

This site is devoid of a visible artistic intervention, but it is nonetheless marked on the Parcours with reference to the photomontage presented at the art centre in Cajarc : “I imagined a photograph, then an object, and finally both together. I wanted to highlight this place, which I see everyday. Here is what I have retained from this spot, here is the artwork that I wanted to show, to transform to make it mine. So far yet so visible, so close and yet so inaccessible. Thereby, it was decided that it would be yours as well, to look at, and to contemplate. This small island short of a roof and windows, without any functionality but that of reviving the memory and liberating the space.”

THE SHORTEST LINE BETWEEN TWO POINTS

2018

03

CALVIGNAC- WASH HOUSE

GPS 44.458545, 1.790963

Euridice Kala

PUBLIC DISPLAY – ARCHIVING VALLEYS

This patchwork piece made with many contributions by the artists, curators, the team and inhabitants gathers the names of all the valleys cited during the residency. It plunges in the water of this traditional wash house where several generations of women have exchanged their life stories and secrets.

The artist explains that : “Certain histories need to be completed with other histories and many more myths. One valley needs another, people of one valley needs the other ; in order to be numerous and measure a valley with another, one person with another.”

PUBLIC DISPLAY - ARCHIVING VALLEYS

TEXTILES AND MIXED TECHNIQUES

2018

Mohssin Harraki

غناء الظل

– THE SONG FROM THE SHADOWS

كنت ضيف على نفسي
فرأيت عشب ينمو على حجر
إتخذت سمايا فكرتي والأرض منفايا المفضل
فهل تحس العصافير ان لها وطن؟...
وهل تحس الفراشات ان لها جسد؟
إنفصل الظل، وعدت صورة الشيء في غيره

I was my own guest,
Then, I saw grass grow on stones,
I transformed the sky into my idea and the earth into my favourite exile,
Do birds feel that they have a homeland ?
And do butterflies feel that they have a body ?
The shadow becomes detached and I am the image of a thing on other things

In five locations along the valley, Mohssin Harraki pays homage to Hadda Al Ghaïta, a Moroccan singer and poet at the end of the 19th century, best known as Kharboucha (meaning “crinkly hair”). Mohssin Harraki was inspired by this important figure active in the resistance against the regime to write a poem that expresses the universal issues of exile, hospitality and belonging.

04

CALVIGNAC – ROCHER DE LA BAUME

GPS 44.4656, 1.7795

Mohssin Harraki

غناء الظل

– THE SONG FROM THE SHADOWS 3/7

This verse – “I transformed the sky into my idea and the earth into my favourite exile” – written on a stone which has been picked up along the way, stands like a monolith on the gable of this house. The vernacular architecture, traditionally made of dry stones and the walls erected in a network of intricate lines, can be compared to the Causses landscape, open and aerial as it is.

Lucie Laflorentie

**VOUS SAVEZ, MON AMI, QUE POUR
LES ESPRITS PENSIFS, (...)***

SEE WORK NO 05.

أخذت سمايا فكرتي والأرض منفايا المفضل

[I TRANSFORMED THE SKY INTO
MY IDEA AND THE EARTH INTO MY
FAVOURITE EXILE]

PHOTOGRAPHIC PRINT ON CANVAS,
350 X 250 CM, 2018

**VOUS SAVEZ, MON AMI, QUE POUR
LES ESPRITS PENSIFS, (...)***

SEE WORK NO 05

05

CALVIGNAC – PARISH HALL

GPS 44.4644, 1.77576

Lucie Laflorentie

VOUS SAVEZ, MON AMI, QUE POUR LES ESPRITS PENSIFS (...)

The blocs of raw stone extracted from a local quarry are displaced onto this panoramic site and inside the intimate parish hall inciting the visitor to frame his/her experience with the surrounding and landscape beyond. Between nature and artifice, Lucie Laflorentie highlights certain surfaces to create contemplative zones and light effects, while working on the plans and lines, the textures and grooves, and gaps through to the horizon.

* The full title of the work is : *Vous savez, mon ami, que pour les esprits pensifs, toutes les parties de la nature, même les plus disparates au premier coup d'œil, se rattachent entre elles par une foule d'harmonies secrètes, fils invisibles de la création que le contemplateur aperçoit, qui font du grand tout un inévitable réseau vivant d'une seule vie, nourrie d'une seule sève, un dans la variété, et qui sont pour ainsi parler les racines même de l'être.*
Victor Hugo (*Pyrénées, Voyages*, 1843)

VOUS SAVEZ, MON AMI, QUE POUR LES ESPRITS PENSIFS,(...)*
[YOU KNOW, MY FRIEND, THAT FOR THOUGHTFUL SPIRITS (...)]
INSTALLATION: LIMESTONE, GOLD LEAF, 2018

06

CALVIGNAC – AT THE BOTTOM OF THE VILLAGE

GPS 44.4644, 1.77576

Mohssin Harraki

غناء الظل

– THE SONG FROM THE SHADOWS 7/7

In this verse, the text fixed to the wall is inverted. It reads on the water surface as if on a mirror. In each site selected by the artist, the phrase always resonates somehow with the spirit of the place. Necessary for survival, symbol of purity, life and regeneration, everyone knows the importance of water for any human community. Mohssin Harraki adds : “I read the phrase, I justify my presence at the same time. I am but a bridge to cross in order to understand the meaning of the phrase.” This poem is discovered while in motion. Everyone will reconstitute it in full after their visit of the Parcours.

SEE THE FULL TEXT AT NO 04.

أنا صورة الشيء في غيره

[I AM THE IMAGE OF A THING ON OTHER THINGS]

TEXT, VINYL ON PLEXIGLASS, 200 X 80 CM

2018

07

CALVIGNAC – LIME QUARRY

GPS 44.45823, 1.775

Fayçal Baghriche

LA VIE ANTIQUE NE FUT QUE SILENCE

The sonorous magic of this natural theatre inspired Fayçal Baghriche to create an artwork that replays at regular intervals with an emphatic force, the sound of the falling and echoing limestones. The collapse of this raw material and therefore the inevitable erosion of the hillside are emphasised by this loop as a minimal gesture that recalls the Greek myth of Sisyphus who was condemned to eternally roll a rock to the top of a hill from which it falls every time just before he reaches that summit.

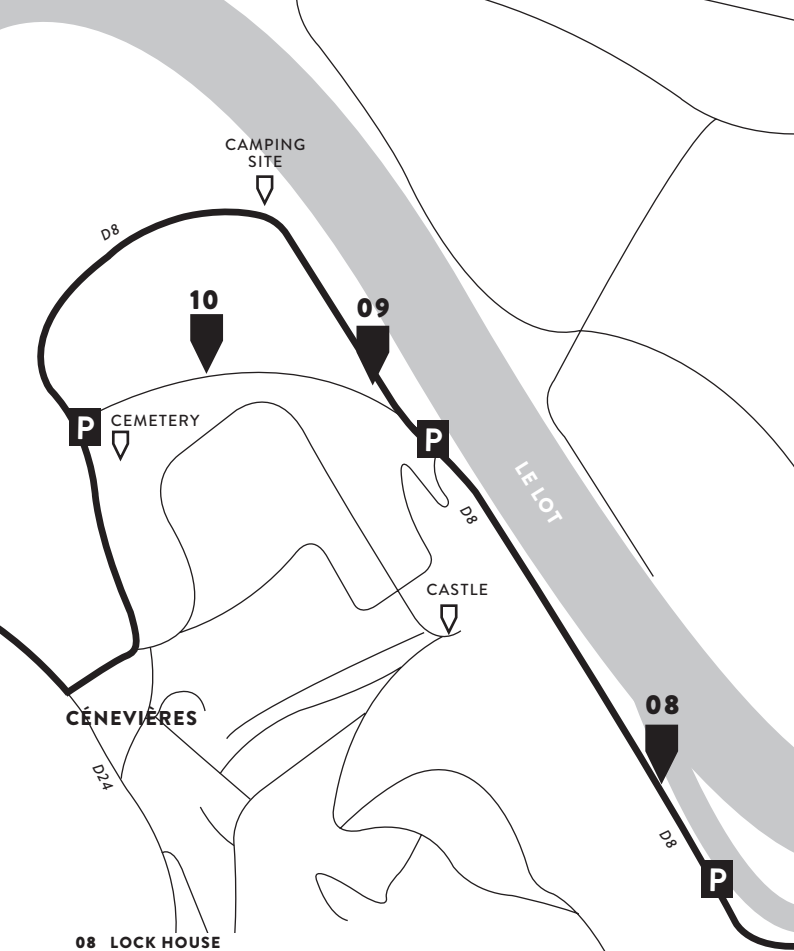
The tragicomic irony of this proposal is latent in the title which is borrowed from the writing of the Italian futurist Luigi Russolo who, in the 1910s, was enthusiastic about the din of modern society.

LA VIE ANTIQUE NE FUT QUE SILENCE

[IN OLDER TIMES LIFE WAS COMPLETELY SILENT]

INSTALLATION IN SITU : LIMESTONE, ELECTROMECHANICAL DEVICE

2018



- 08** LOCK HOUSE
LUCIE LAFLORENTIE
- 09** ROCK SHELTER
EURIDICE KALA
- 10** RAILTRACK TUNNEL
MOHSSIN HARRAKI

08

CÉNEVIÈRES – LOCK HOUSE

GPS 44.46139, 1.75575

Lucie Laflorentie

QUE VEUX-TU QUE JE DEVIENNE

The lock-keepers' houses that line the Lot Valley were all built almost identically. Now that the lock-keeper's craft is rendered obsolete by more autonomous navigation systems, these buildings are often abandoned. Lucie Laflorentie creates with the existing state of this contemporary ruin, as a place of memory. She invites us to discover the interior of this neglected construction. But the space is not penetrable, it is observed as a quasi-filmic still image. Her minimal intervention involves a rockfall of limestone. The hill enters through the chimney into the main room. This sculptural event suggests the passage of time and reconnects this house to the outside and the present.

QUE VEUX-TU QUE JE DEVIENNE

[WHAT DO YOU WANT ME TO BECOME]

IN SITU INSTALLATION: WOOD, PAINT, LIME

2018

09

CÉNEVIÈRES – ROCK SHELTER

GPS 44.4648, 1.75215

Euridice Kala

GEODESIA – TWO SPARROWS FRANTICALLY BUILDING A NEST

This modular architecture offers a utopian habitat for birds and bats in a geologically charged environment with a long history to revisit. The urgency suggested in the title references this revitalising space with the typology of temporary buildings built in the context of migration around the world. Following the principle of “doing more with less” as advocated by Buckminster Fuller who invented this model, the artist designs a space to nest time. To bring the other into the space of others, to test relationships and build together. Interested in the potential of collective work, Euridice Kala highlights the commons, as with the orange threads at Saint-Cirq Lapopie or the assembled fabrics at the washhouse of Calvignac.

GEODESIA – TWO SPARROWS FRANTICALLY BUILDING A NEST
INSTALLATION : WOODEN STRUCTURE, ACOUSTIC FOAM
2018

10

CÉNEVIÈRES – RAILTRACK TUNNEL

GPS 44.46494, 1.75011

Mohssin Harraki

غناء الظل

– THE SONG FROM THE SHADOWS
4/7 AND 5/7

Inspired by the melodies of the Moroccan Atlas, the artist says in turn : “Do birds feel that they have a homeland? Do butterflies feel that they have a body?” At the heart of the now-disused railway tunnel, his voice soothes the fear of darkness and the difficulty to move. Indeed, you have to be careful where you put your feet between the sleepers and the rail tracks! Mohssin Harraki tells the tale of the desire for freedom to move freely without any barriers. He conveys his sense of a spiritual reality which belongs to all living beings. He sings and his voice resonates around the vault and to the exits which promise light.

SEE GENERIC TEXT PAGE AT NO 04

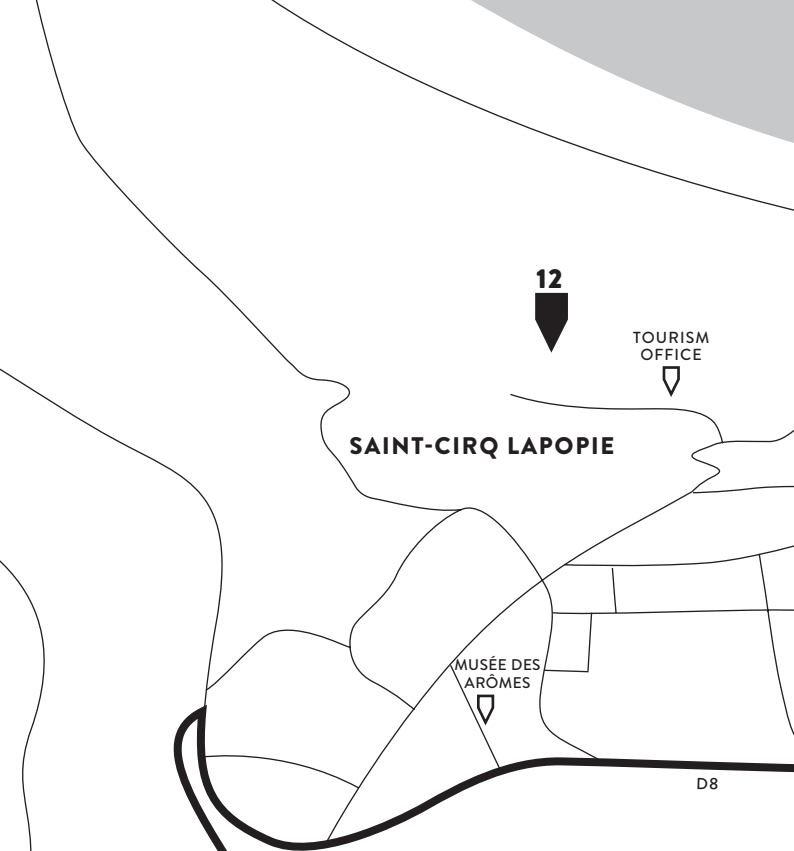
هل تحس العصفير ان لها وطن ؟

DO BIRDS FEEL THAT THEY HAVE A HOMELAND ?

هل تحس الفراشات ان لها جسد ؟

DO BUTTERFLIES FEEL THAT THEY HAVE A BODY ?

SOUND INSTALLATION, 3MN LOOP, 2018



P 4

**12 VIEWING POINT 1
MOHSSIN HARRAKI**

**13 SALLE CASTRALE
MOHSSIN HARRAKI**

**14 VIEWING POINT 2
DANA WHABIRA**

**15 MAISONS DAURA
ALL THE ARTISTS**

**16 SAINT-CIRQ LAPOPIE
VILLAGE
EURIDICE KALA**

LE LOT

13



FORTIFIED
CHURCH



14



MUSÉE
RIGNAULT



16



MAISON
BRETON



15



MAISONS
DAURA

D8

Dana Whabira

KUTETEREKA

Kutetereka means to wander. A word associated with being lost in the wilderness and disconnected from home, the piece explores notions of home, belonging and migration. It investigates the artist's family home in Harare, Zimbabwe, which was built in the early 1950s by Hans Luginbühl, a Swiss man who was inspired by Le Corbusier. During her residency at Maisons Daura, Whabira examines the international group *Cercle et Carré*, whose members included Pierre Daura, Le Corbusier, along with Kandinsky, Mondriaan, Arp and many others. The process of redrawing the plan of her home – a concrete construction articulated in circle and square – in the context of the Lot, examines the role of human action, imagination and memory in the construction of home and landscape. The resulting traces embody how the movement of people and ideas echo across time and space, and question how we imagine a future from the past.

12

SAINT-CIRQ LAPOPIE - VIEWING POINT 1

GPS 44.46509, 1.66878

Mohssin Harraki

غناء الظل

– THE SONG FROM THE SHADOWSE 2/7

In some kingdoms like Morocco or Jordan, the national slogan (god, nation, king) is often written on the hillsides as propaganda. Mohssin Harraki is informed by this leitmotiv to install the second verse of his poem “Grass grows on stones”, echoing the songs of the Atlas Valley. The artist pays homage to Hadda Al Ghaïtia, Moroccan singer and poet of the end of the 19th century, better known as Kharboucha. This popular figure of resistance to the regime at her time inspired him this poem in which he questions the issues of exile, hospitality and belonging.

عشب ينمو على حجر

GRASS GROWS ON STONES

STONES, LIME, TEXT

2018

13

SAINT-CIRQ LAPOPIE – IN THE CASTLE RUINS

GPS 44.46483, 1.66968

Mohssin Harraki

غناء الظل

– THE SONG FROM THE SHADOWS 6/7

The earthen floor of this room in the Chateau des Cardaillac, the last vestige of the 13th century building, is entirely covered in salt by the artist. A small book open on a page with Arabic calligraphy is the only thing placed in the centre of this room. It contains a message to decipher, rather like a bottle in the sea. Binoculars allow us to read.

In addition to its purifying and conservative usage, in Hebrew and Muslim cultures, salt functions as protection, alliance and hospitality. Its symbolism also evokes the sea and its corrosive water. With a particular poetic perspective, the artist wonders : “What is under the river? What can be found in the depths?”

SEE TEXT NO 04

لظلا لصفنإ

THE SHADOW BECOMES DETACHED

INSTALLATION: SALT, BOOK, TEXT, BINOCULARS

2018

14

SAINT-CIRQ LAPOPIE - VIEWING POINT 2

GPS 44.46501, 1.67045

Dana Whabira **KUTETEREKA**

Several points of view of *Kutetereka*, examine how we place different meanings and values onto landscape. Redrawing the plan of her home on the ground, Whabira inscribes a further layer of meaning onto existing intangible strata and land usage. The remaining traces embody the ambiguities and entanglements of memory and migration, landscape and home. The piece maps the shifting cultural contexts of Harare and Saint-Cirq Lapopie, and ultimately questions when does a house become a home?

SEE ON SITE NO 11

KUTETEREKA
MARKS ON THE LANDSCAPE
2018

Measure The Valleys II Fayçal Baghriche, Mohssin Harraki, Euridice Kala, Lucie Laflorentie, Dana Whabira

Visible in the gardens on the gable of the little house, **Mohssin Harraki** presents the first verse of the text that he has disseminated throughout the valley, making a temporary imprint in his new host territory. A recording of the voice of Kharboucha, a poet of the Moroccan Atlas, creates an echo with Miriam Makeba's* song.

Euridice Kala welcomes the tale of one of the rare year-round residents of this village. The man describes the seasons and time passing in this environment which is so confined to heritage preservation. Photographs taken in Mozambique are overlaid with tonalities from the Lot vicinity.

Lucie Laflorentie presents her research process to point to various inspirations sparked by this residency: small treasures, extreme experiences, shared worlds.

Ted Joans, African-American jazz poet visited Saint-Cirq Lapopie between the 60s and 70s. According to his friend André Breton, he was the “only African-American surrealist”. Exploring notions of *balade and ballad*, **Dana Whabira** interweaves sound, walking and documentation to produce an indelible trace in memory of the late great Ted Joans.

Echoing his visit to the cave of Pech Merle, **Fayçal Baghriche** offers a very official imaginary account by a guide through the ‘wonderful caves’ of the province of Jijel in south-east Algeria. It is as if this underground promenade is adorned with monuments surging from stalagmites and animals hidden in the folds of the rock. The whole history of the world has been inscribed there forever, available to the gaze of those who venture there.

* *Measure The Valleys*. Recording of Miriam Makeba (lyrics and music by Judd Woldin and Robert Brittan). Filmed for the TV programme called “Discorama” on French television produced by Pierre Jourdan with the presenter Denise Glaser on 20 June 1971: <http://www.ina.fr/video/I08142849>

MOHSSIN HARRAKI
غناء الظل - *THE SONG FROM THE SHADOWS 1/7*
[I AM MY OWN GUEST]
INSTALLATION: TEXT, WOOD, 2018

UN CHANT MULTIPLE
[MULTIPLE CHANT]
SOUND INSTALLATION: AUDIO CASSETTE, MAGNETIC TAPE, SPEAKERS, 2018

EURIDICE KALA
TO PIMP A BUTTERFLY - UNTITLED
FILM, COLOUR, SOUND, 5MN, 2018

FAYÇAL BAGHRICHE
LES GROTTES MERVEILLEUSES
VIDEO, COLOUR, SOUND, 8MN28, 2010

DANA WHABIRA
BIRD LIVES
DOCUMENTATION, 2018

LUCIE LAFLORENTIE
GLITCHER
MIXED MEDIA, 2018

16

SAINT-CIRQ LAPOPIE – VILLAGE

GPS 44.46471, 1.67108

Euridice Kala

MANIFESTATIONS – A CLEAR SIGNAL

These lines, orange like a luminous flux, interact above the heads of the walkers, like a garland to follow in the labyrinth of the streets of Saint-Cirq Lapopie, from the Maisons Daura to the former house of the surrealist André Breton. To get away, to come back...

The vines create a bond of love between buildings made of old stones. These are given a contemporary sculptural extension (which is completely ephemeral of course!) like a festive aerial packaging for glorified tourism. The artist will propose a performance echoing this installation on the evening of the opening.

MANIFESTATIONS – A CLEAR SIGNAL
INSTALLATION : ORANGE ROPE
2018



EURIDICE KALA,
THE SHORTEST LINE BETWEEN TWO POINTS,
PHOTOGRAPH, DIGITAL PRINT, 2018

AROUND THE PARCOURS D'ART CONTEMPORAIN

BICYCLE RIDING TOUR

THURSDAY JULY 5TH & 12TH

10AM - 1PM : 16 €

START : TOUR DE FAURE /
LES P'TITS VÉLOS

In partnership with Les P'tits Vélos, bicycle rental, MAGCP invites you to an original and fun experience on the Parcours. Maxime will monitor the ride and a member of the art centre will present the works. Bicycle rental on location.

CINÉLOT

CINEMA UNDER THE STARS AN AFRICAN NIGHT

THURSDAY JULY 12TH / 22H

ART CENTRE / 4€ FOR ALL
EXHIBITION OPENING AT 9.30PM

L'étrange histoire de Prince Dethmer

Hadrien La Vapeur et Corto Vaclav,
2018 (22 mn) Documentary Price at
Festival of Curitiba (Brazil).

In a working-class neighbourhood of Brazzaville...

Akounak tedalat taha tazoughai
Christopher Kirkley, 2015 (1h15)

Agadez, Niger : A young man tries to become a guitarist, at all costs.

CONCERTS DISPERSÉS (SCATTERED CONCERTS)

FRIDAY JULY 13TH / 6PM

CÉNEVIÈRES RAILTRACK TUNNEL- PARKING AT CITY HALL

Les Concerts Dispersés ("Scattered concerts") invite you outdoors to discover digital and sound works created on location, in the Lot Valley. The invited artists create a gathering between digital and analogue media and the surrounding landscapes via acoustic waves projected on the slopes, computers linked to telluric forces and slow radio processions that echo the valley's industrial remains.

Among the invited artists: Julien Clauss & Emma Clauss-Loriaut, Fou Lucifer Fou, Amédée De Murcia & Romain de Ferron, Terrine, Thomas Tilly, Valentina Vuksic, Buisson... www.concerts-disperses.org

FESTIVAL AFRICAJARC

JULY 19TH - 22ND / CAJARC

africajarc.com

CINÉLOT

CINEMA UNDER THE STARS

SHORT FILMS

THURSDAY JULY 26TH – 10PM

MAGCP ART CENTRE

4€ FOR ALL

An evening under the stars in the MAGCP gardens! Séquence Court-Métrage festival (Toulouse) has made an eclectic selection of short films produced in the area (in partnership with Cajarc's youth centre and 7° ciel).

Opening at 9.30PM so you can enjoy a visit of the exhibition first.

In partnership with Séquence court-métrage festival, Toulouse.

ART & SCIENCES SKY OBSERVATION

FRIDAY AUGUST 17TH /

10PM TO MIDNIGHT

4 € / PERSON

BOOKING REQUIRED : 05 65 40 78 19

Discover a creation... at dusk! Followed by a sky observation session led by an astronomer. Make sure you bring some cakes and drinks to share with everyone involved !

In partnership with Carrefour des sciences et des arts.

POM*POMPIDOU WORKSHOPS!

SUMMER THURSDAYS /

10AM-12NOON MAGCP,

ART CENTRE

7 € / CHILD (5 TO 12)

BOOKING REQUIRED

05 65 40 78 19

A fun and creative moment mixing a guided tour for young audiences and a workshop. Children are invited to create something related to the Parcours and exhibitions.

LES MERCREDIS CURIEUX MODELAGE

WEDNESDAYS JULY 11TH

& AUGUST 8TH / 3PM – 5PM

PLACE FRANÇOISE SAGAN / CAJARC

7 € PER CHILD (5 TO 12)

BOOKING REQUIRED

AT CAJARC TOURIST OFFICE

A fun and creative moment mixing a guided tour for young audiences and a workshop. Children are invited to create something related to the Parcours and exhibitions.

EATING

LARNAGOL

BUVETTE L'ANNEXE
06 82 13 31 80

CALVIGNAC

RESTO LA GUINGUETTE BAMBOU
07 81 00 87 38

BAR LE BISTROT
LES BELLES VUES
05 65 31 27 86

PICNIC ON THE CALVIGNAC BRIDGE,
FACING LARNAGOL

LA TOULZANIE

PICNIC ON THE BEACH, FACING THE
CHÂTEAU DE CÉNEVIÈRES

CÉNEVIÈRES

BAR LE PARADOU
05 65 30 29 06

TOUR-DE-FAURE

BOULANGERIE DU CŒUR
RESTO L'OÏLO
05 65 24 78 91

BUVETTE LA SOURCE ZEN
06 64 15 41 25

PICNIC ON THE BEACH OF
SAINT-CIRQ LAPOPIE

OPENING HOURS

CAJARC

MAGCP ART CENTRE

EVERYDAY EXCEPT MONDAY
11AM - 1PM / 2PM - 6 PM

SAINT-CIRQ LAPOPIE **MAISONS DAURA**

EVERYDAY EXCEPT MONDAY
11AM - 1PM / 2PM - 6 PM

TOUR-DE-FAURE

LES P'TITS VÉLOS

WE WOULD LIKE TO THANK
MUNICIPALITIES OF THE COMMUNES
THE OWNERS OF THE SITES, ALL THE TRAINEES AND VOLUNTEERS ...
CÉNEVIÈRES QUARRY
CHRISTIAN DESTIEU
PATRICK DE BRAQUILANGE
NICOLAS GALTÍÉ
TÉO AND KEZIAH BÉTIN
INA
THE DEPARTMENTAL ARCHIVES OF CAHORS
THE MUSÉE DES ÉCRITURES À FIGEAC [HTTP://WWW.MUSEE-CHAMPOLLION.FR/](http://www.musee-champollion.fr/)
AND PARTICULARLY GILBERT MIJOLE, OUR INTENDS AND VOLUNTEER
PUBIC SERVICE LOUISE BOURGEOIS, EVA BELMAS, RENAUD LEMOZY,
DANIELLE KRIKORIAN, ANAÏS PIAUD
OUR VOLUNTEERS
OUR PARTNERS

DESIGN LA/PROJECTS

MAISON DES ARTS GEORGES ET CLAUDE POMPIDOU
CENTRE D'ART CONTEMPORAIN CONVENTIONNÉ
RÉSIDENCES INTERNATIONALES D'ARTISTES
134 AVENUE GERMAIN CANET 46160 CAJARC
T 05 65 40 78 19 / CONTACT@MAGCP.FR

MAGCP.FR

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