



PAVILLON  
**POPULAIRE**

# ANDY SUMMERS

A CERTAIN STRANGENESS

PHOTOGRAPHS  
1979 - 2018

FEBRUARY 6<sup>TH</sup>  
APRIL 14<sup>TH</sup> 2019



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## A WORD FROM PHILIPPE SAUREL

The Pavillon Populaire 2018 season – dedicated to the link between history and photography – has been truly outstanding with more than 130 000 visitors for three exhibitions. In 2019, the Pavillon Populaire puts on a new event with the world of Andy Summers, photographer and guitarist of the mythic 80's rock band The Police. Through his exhibition “A certain strangeness, photographs 1977-2018”, the artist presents us a dense masterpiece, quite similar to a private diary in form of pictures. With more than 250 images, most of which are yet unseen, the exhibition includes the series “Let's get weird!”, a lucid and corrosive outlook on the ascent of the famous 80's band.

Specially conceived for the Pavillon Populaire, this exhibition is the world first retrospective of the artist and introduces a new season which will combine artistic exigency and popular topics.

Enjoy this beautiful discovery.



**Philippe SAUREL**

Mayor of Montpellier,  
CEO of Montpellier Méditerranée Métropole

# **“ANDY SUMMERS. A CERTAIN STRANGENESS, PHOTOGRAPHS 1979-2018”**

AT THE PAVILLON POPULAIRE  
IN MONTPELLIER  
FROM FEBRUARY 6<sup>TH</sup> TO APRIL 14<sup>TH</sup> 2019

After a 2018 season dedicated to history and duty of remembrance, **the Pavillon Populaire puts on a new event in 2019 by unveiling the photographic world of Andy Summers, famous guitarist of the mythic rock band *The Police*.**

As the first part of the 2019 season, “Andy Summers. A certain strangeness, photographs 1979-2018” **is led by the both curators Gilles Mora and Andy Summers.** With about 400 pictures, the exhibition presents mainly unseen images, including some from **his series – dating back to the tours of *The Police*. Andy Summers reveals a dense piece of work, a real private diary in form of pictures.**

Along with the exhibition, Andy Summers **will give a concert on Thursday, 7<sup>th</sup> of February, at 8 p.m.** in the Corum, a solo guitar performance against the backdrop of his own projected photography playing original and unique music composed for this event.

This first 2019 exhibition at the Pavillon Populaire arrives before two other major events about equally world-renowned artists: Lynne Cohen, a Canadian conceptual photographer and Valie Export, an Austrian active feminist, pioneer of body and media art.

A new exhibition,  
world first artist retrospective

“Andy Summers. A certain strangeness, photographs 1979-2018”, conceived closely with the artist, **is the world first retrospective of the photographer and musician Andy Summers.**

As an autodidact artist, Andy Summers offers a dense photographic work, taken along his day and night-time explorations of world capitals during his musical travels and memories of *The Police* backstage.

A visual translation of the artist’s relationship with music,  
fame, guitar and body

**Andy Summers discovers photography in 1979. He describes this moment as such:**

“Sitting in a mid-town hotel room in New York, September 1979, watching American television and running my hand up and down the neck of a battered Telecaster it came to me that I should get a real camera. Our band – The Police – was moving fast in the US. With pockets suddenly stuffed with dollars and what they called “media attention,” we were a hot new band. You could feel it in this city where already our names were being called out in the streets. It was fun, but sitting around and staring at the walls of hotel rooms was boring, and we needed diversions.”

**In the course of the exhibition, we discover how the artist’s technique sharpens, his pictures becoming less urgent as he acquires precision, rationality and take distance with his fame as a member of the rock band. His appetite for photography allows an evolution in his relationship with music.**

His photographs are, for him, a true visual translation of his music:

“In those early days with a camera I must have been looking for some photographic equivalent of the music making experience – that’s what I knew. It was what I could resonate with and as has been stated: “all art aspires to the condition of music”. How do you make music with a camera? How do you get the condition of music into a photograph? It is an interesting question and whether or not my pictures were something like I had seen in the photo books of the great photographers or if I was just grabbing something in the street on impulse I was being guided by years of trying to make something that qualified as music.”

**Following this analysis, he chooses to take inspiration from renowned photographers such as Henri Cartier-Bresson, Brassäi, and Ralph Gibson to work on balance, angles, graphic quality, depth of field and to correct the technical errors of his beginnings.**

Shanghai (China), October 2017. Andy Summers’ photograph.



**His encounter with Ralph Gibson is a key moment for him to make his relationship with photography evolve for good. Andy Summers describes his impressions as follow:** “This made for a very different composing process. I began to slow down – shooting one picture at a time mostly using a 50mm lens. I was coming into a new way of being with a camera, a different mode of gazing, and with it black and white film – the powerful cinema I had loved as a teenager, the films of Truffaut, the photographs of Cartier Bresson; all reconciled and united through the agency of a Leica.”

“Andy Summers. A certain strangeness, photographs 1979-2018”, an exhibition created for the Pavillon Populaire and reproduced abroad

**After its creation in Montpellier**, this first retrospective dedicated to the musician and photographer and realized in close collaboration with the artist **will be launched during 2019 summer in Netherlands, at the Maastricht Bonnefantenmuseum, an Ancient and Contemporary Art museum.**



China, May 2015. Andy Summers' photograph.

## **TEXT OF INTENT OF GILLES MORA, ARTISTIC DIRECTOR OF THE PAVILLON POPULAIRE**



Andy Summers is known as the great guitarist and songwriter of the mythic and world-famous rock band *The Police*, active from 1977 to 1984. But in parallel of his musical activity, Summers also created a unique photographic masterpiece. According to him, it is the mental and visual counterpart of his music, known for its complex melodic research, melancholic and almost convulsive tinted harmonies, combining jazz, classical guitar, reggae, and South-American influences.

Since his beginnings in 1979, Summers considered his photography as the realization of a diary in pictures. **He started by taking pictures from the inside of *The Police*, but from a personal perspective, as a guitarist questioning an artistic adventure which finally undermines him, making him doubt this fake world that submerges his 'guitar hero' character at the cost of his personal life...**

As an autodidact, Summers has sharpened his eye with the albums of great masters of photography before devoting himself to this new passion that soon turned into a real craving – matching the unequaled fondness of America for photography at this time, an atmosphere that also pervaded his beginnings.

**Andy Summers never denied his influences, deeply marked by documentary photography, from Henri Cartier-Bresson to Walker Evans, or by street photography, predominant in the 70s, like Garry Winogrand's and Lee Friedlander's and their "surging" aesthetic.** He also learned from Robert Frank, whose work fascinated him – like all his generation – absorbing the lesson while favoring a personal outlook on the world with an autobiographical dimension. **Let's not forget his taste for moody pictures, which he sometimes stretched to the limit of the visible, and the blurring that comes out of it.** As for the technical simplifications and the choice of black and white that he took on, they belong to the classical European photography. **To this assumed influences, let's add Ralph Gibson's legacy. When they met in the early 80s, it is him who made Summers tackle formal questions, such as the conception of work in series, the role of abstraction, or the photographic album as a final goal.** Andy Summers did with photography what he did with music. In both areas, his creations were shaped by the deep knowledge of the masters, and in their creative surpassing.

The photographic subjects he favors – of which he excludes all reference to the noisy and media frenzied world of show business, except for his work on The Police – mainly belong to urban surrealism, a theme which is dear to our French surrealist writers, such as André Breton or Aragon, who explored its fruitful strangeness: the hustle and bustle of American or Japanese metropolis or the fascinating streets of South-American cities... As soon as he engaged in photography in 1979, the former guitarist of The Police took advantage of the extraordinary opportunity of the band’s tours to dive in the most humble and popular urban nights – and therefore the most mysterious –, leaving the stage to enjoy a second life more anonymous but as rich, if not more, as his rock star life.

In the following years, and until now, Summers has been dependent of this double fondness – for the visual and musical elements – and their possible resolution in a photographic picture, whose difficulties of realization he truly measures, especially in the limits of a picture alone. But he has carefully avoided any experimental ponderousness in his research of transposing musical effect into visual art. Hence the more subtle resort to series, album, and musical performance – most often improvising on his guitar in front of his photographs displayed by sequences.

The photographic strangeness – so characteristic of Andy Summers’ style – touches on the “uncanny” notion of Freud, that can be defined as a feeling of anxiousness arising when confronted to a familiar field that seems to hide an anxiety-inducing secret. Summers appears like a nostalgic lookout, willing to catch the last poetic slivers and strange secrets of a still diversified world before globalization leads to its final liquidation.

**Gilles Mora**

Exhibition curator

Artistic director of the Pavillon Populaire

Montserrat, July 1981. Andy Summers’ photograph.





## TEXT OF INTENT OF ANDY SUMMERS



**When I was growing up my parents always had two battered suitcases that were stuffed full of photographs.** We moved house a few times but the two suitcases would always reappear. The photographs – snaps – my Mum and Dad called them, were completely disorganized – a jumbled chaos, an uproar of photography that illustrated the years my parents had lived through together. I stared at them through schoolboy eyes, wondering about that big black car, or my Dad on a sailboat or that faint group of people waving from an English beach. **They were intriguing and magical. It was time displaced, the world before I was in it and therefore they had a strangeness and charm that kept bringing me back for another look.** The photographs were all black and white, small and square with serrated edges, and I returned to them many times until I knew them by heart.

**In hindsight, those family pictures in their yellowing monotone may have been the original inspiration that arrived later in the compulsion to photograph.** Maybe it is conjecture, but could it be that making photographs in adult life is a way of bringing your childhood with you: a visual echo of those times? **Whatever the real case is, the fact remains that once you engage in a medium you will have to find your own way with it. And finding your way must be guided by something that you recognize as authentic – in a word, the real you.**

**My sensibility was formed through music.** At sixteen I went to see Thelonius Monk who was performing in London. His music – angular dissonant and asymmetrical – was poetry. With one piano solo or composition, he seemed able to sum up the whole American experience. Throwing “wrong notes” and idiosyncratic rhythms into a progression seemed to strike deeper into the heart than anything more conventional. That was a great lesson for me, and I think back on that now as a sort of starting point in terms of any personal aesthetic.

The phrase “a certain strangeness” coined by Coleridge, seems to me a perfect and precise way to describe the element that compels in music or art. **Sometimes in photography you purposefully make a picture that way and sometimes the picture just falls into your lens. Things get interesting when there is paradox or ambiguity – something that moves you out of the comfort zone.** Often these things happen by chance...or do they? You work in uncertainty and pray for the random miracle.

**I should add that looking for this certain strangeness – wherever you find it – is itself a great adventure. It’s out there somewhere. Let’s keep looking...**

### **Andy Summers**

Los Angeles, November 2018  
Exhibition co-curator

## ARTIST'S BIOGRAPHY

Andy Summers rose to fame in the early 1980's as the guitarist of the multi-million record selling rock band – The Police. The Police were the number one band of the time and dominated the music scene and the media in the 80s with several number one records. **Summers' innovative guitar playing created a new paradigm for guitarists in this period and has been widely imitated ever since.**

**Andy is an active photographer since 1979. He has published four books of photography:**

- *Throb*, William Morrow publishing, 1983
- *Light Strings with Ralph Gibson*, Chronicle Books 2004
- *I'll be Watching You*, Taschen, 2007
- *Desirer Walks the Street*, 2009

And a forth coming title *The Bones of Chuang Tzu*, Steidl press.

**The film Can't Stand Losing You, released in 2015, is based on his bestselling autobiography and features his photographs. Made between 1980 and 2017, with a preference for the night shot, and covering a wide geographical territory** from the Alto Plano of Bolivia to the alleys of the Golden Gai in Tokyo, **the photographs convey a sense of intimacy, surrealism and situations that may be described as *in media res*.**

**Summers states that his photography may indeed be influenced by his absorption with music and that in a sense the photography he creates is a visual counterpart to the music that never leaves his head.** Thus if Summers musical predilections may be termed as a taste for the melancholic, the convulsive melodic line, the dark chord with a few stray notes added – we also find the brooding minor key photography he is attracted to.



**He adds that music and photography are kindred spirits in that they are nonverbal arts, but may be seen as having interchangeable terms.** He describes his own act of photography as tearing pages from a book and then reshuffling the results into a new visual syntax.

**Andy Summers has been active as a photographer since 1979 with to date around fifty photography exhibitions across the world.** He is active at the present time with a solo multimedia performance.

The recipient of a large number of music awards he is also a Doctor of the Arts and a Chevalier des Arts et des Lettres.

**Mexico (Mexico), April 1991.  
Andy Summers'photograph.**

## **2019 PAVILLON POPULAIRE PROGRAMME**

After a 2018 season dedicated to the link between history and photography, the Pavillon Populaire will present three distinct exhibitions in 2019. These three exhibitions specially conceived for the Pavillon Populaire are, once again, whole events in both their absolute novelty and their aesthetic or historic interest. **It is that same role of decryption and familiarization of a wide public with a demanding photography that the Pavillon Populaire and Montpellier have been playing for many years, both on the national and international scene.**

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### **“Lynne Cohen (1944-2014), Double blind”**

**Exhibition Curator: Marc Donnadieu**

From 27<sup>th</sup> of June to 22<sup>nd</sup> of September 2019

“Lynne Cohen (1944-2014), Double blind” is the first French retrospective on this great Canadian conceptual artist. Lynne Cohen’s first pictures were in black and white before she switched to colors, but she has always captured public spaces (laboratories, spa resorts, industrial offices...) devoid of all human presence. Their existence is only suggested by traces, throughout which we can constitute a portrait of their psychology and social state. Pop’art, references to Arte Povera or Marcel Duchamp are mingling in a rigorous masterpiece presenting strict framings captured at the same distance of light which underline matter and colors and confer to these images a constructed appearance. If she shows the artificial aspect of these often undefined places, Lynne Cohen’s pictures nevertheless suggest a social control that spreads out diffusely.

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### **“Valie Export, feminism on”**

**Exhibition curator: Brigitte Huck**

From 16<sup>th</sup> of October 2019 to 5<sup>th</sup> of January 2020

This exhibition at the Pavillon Populaire will be the first retrospective of the world known artist Valie Export in France.

Valie Export, mythical Austrian artist born in 1940, is the embodiment of the engaged artist, pioneer in media art (videos, performances, photographs), and worthy successor of the Viennese Actionists who turned the European artistic scene upside down in the 60’s and 70’s. Her strong feminist discourse and her reflections on the social role of woman are translated into aesthetic experiences in new forms (with photography at its core), aiming at disrupting the passivity of the viewer thanks to provocative and often unsettling pictures. This exhibition will feature her photographs, films, videos and avant-garde installations which were not presented again since her last major exhibition at the Museum Moderner Kunst Stiftung Ludwig of Vienna in 1997.

# PAVILLON POPULAIRE, PHOTOGRAPHY MADE ACCESSIBLE FOR ALL

Located in the heart of the city on **Charles-de-Gaulle esplanade**, the Pavillon Populaire is a photographic art space in Montpellier **open to the public free of charge**. About three exhibitions take place every year. It is accessible to all and it encourages people to discover different aspects of photography, depending on the subject of the exhibition. Its top-of-the-line programme **presents the work of nationally and internationally renowned artists such as Brassai, Bernard Plossu, Patrick Tosani, Jakob Tuggener, Denis Roche, Ralph Gibson or Elina Brotherus**.

The institution is under **the artistic direction of Gilles Mora, a photographic historian, founder of Les Cahiers de la Photographie and former president of Rencontres de la photographie in Arles**. Under his direction, the Pavillon Populaire asks curators and artists to work on **chosen themes to create new exhibitions made to measure for Montpellier**. The relevance and originality of the subjects, the quality of the photographs and the care put in their display allowed the Pavillon Populaire to earn **a worldwide recognition in photographic art, with general or specialized media, and to gain the loyalty of its ever-growing number of visitors**. **Between 2011 and 2017, with photography projects both patrimonial and contemporary, the Pavillon gathered more than 550,000 visitors, with about 26,500 people per exhibition. 2018 was an outstanding year with about 35 000 visitors per exhibition.**

Thanks to the Pavillon Populaire, Montpellier is now amongst the **first places to house art photography exhibitions in France**.

## PLAN YOUR VISIT

### **Pavillon Populaire // Photographic art space in Montpellier**

Esplanade Charles-de-Gaulle  
34 000 Montpellier  
Phone: 0033467661346

### **HOURS**

Opening hours: Tuesday-Sunday,  
10 a.m.-1 p.m. and 2 p.m.-6 p.m.

### **FREE TOURS**

Tuesday-Sunday, 10 a.m.-1 p.m.  
and 2 p.m.-6 p.m.

### **GUIDED TOURS**

- Every Friday at 4 p.m. **for a discovery tour** (about 45 minutes), free of charge and without booking.
- Every Saturday at 11 a.m., 2:30 p.m. and 4 p.m. **for a more extended tour** (about 1 hour 30 min), free of charge and without booking.

- Every Sunday at 11 a.m. (about 1 hour), **free of charge** and without booking.

- Every Wednesday and Sunday during school breaks for **family tours, free of charge** and without booking:

- At 11 a.m. for 3-6 yrs old
- At 4 p.m. for 7-11 yrs old.

- **To book free guided tours for groups or school groups.**

Mandatory booking by email:  
visites@ville-montpellier.fr

- **To book free tours for groups or school groups.** Mandatory booking by email: visites@ville-montpellier.fr

- **“New way of seeing” tour**  
Tours for the blind and visually impaired as well as sighted people willing to discover the exhibition without sight, **Wednesday, 27<sup>th</sup> of March, 2019, 4 p.m.**

- **Tour translated into French sign language** for deaf and partially deaf, **Sunday, 10<sup>th</sup> of March, 2019 at 11 a.m.** Free tour, booking preferred by email: visites@ville-montpellier.fr



**Exhibition catalogue:**  
**“Andy Summers. Une certaine étrangeté”,**  
**Éditions Hazan, 24,95 euros.**

## **MONTPELLIER, A CULTURAL DESTINATION**

Since 2014, thanks to Philippe Saurel, mayor of Montpellier and CEO of Montpellier Méditerranée Métropole, culture took a new turn in the city, which is now a real cultural laboratory.

With 62 M€ in 2018, the city and its metropolis dedicate one of France’s highest budget to culture. The cultural offer is characterized by its innovation, great diversity, high quality and accessibility to all.

### A diversified offer

**Famous festivals, nationally renowned facilities, birth of new talents, and development of art in all its forms:** Montpellier truly is a city of culture, and in every field, from music to literature, including visual arts, theatre, urban culture, dance, cinema and heritage.

### A high-quality offer that continually renews and develops itself

**Montpellier aims to conduct a cultural policy that continually renews itself while aiming for excellence, in supporting cultural dissemination and creation, in designing new facilities or in developing artistic formations.** More than a simple destination, Montpellier aims to be a real cultural laboratory..

### An accessible offer

**One of the goals of the city was to make culture accessible for all, and it is partly achieved thanks to numerous events and amenities.** Every exhibition housed in the Pavillon Populaire are made especially for the place and are entirely free of charge. This is also the case for exhibitions in the Espace Dominique Bagouet or La Panacée-Mo-Co.

**Access to quality culture for all is a priority. We want visitors to have the opportunity to discover – on premiere – national artists whose fame extends well beyond France and Europe’s borders, freely and regularly.**

## Three new facilities by 2020

### **Conservatoire à Rayonnement Régional de Montpellier Méditerranée Métropole – Conservatory with Regional Radiance of Montpellier**

Located in the former maternity hospital Grasset, in the heart of Boutonnet neighborhood and near the tramway line 1, the new Conservatory of Montpellier is under the pedagogical direction of the Culture and Communication ministry. In 2020, it will propose new activities: a theatre department, dramatic art and new fields such as early music, amplified contemporary music, dance, and jazz.

**With 9,800 square meters, the new Conservatory will be able to welcome 2,200 students.**

**Mingling history and modernity, the new conservatory will be built around the ancient structure of the former maternity hospital Grasset, to which will be added a glass building.**

The main part of the conservatory, fitted with several teaching rooms, auditoriums and studios will also have patios and an open terrace overlooking the verdant park on the South and the vast forecourt on the North. Transparency and vegetation will be at heart of this architectural project.

With 13 rooms for musical formation, 57 recording rooms, 10 group practice rooms, 7 dance studios, one theatre studio and one room for body awareness, our new conservatory will offer a wide range of spaces to improve our chances to discover and develop future professional artists. In order to promote cultural dissemination for a vast public, this new facility will also feature a 400 seats auditorium to welcome viewers.

**In total, 41,6 M€ will be invested in the new conservatory of Montpellier so the city can enjoy a place up to its quality requirements.**

**About 9,800 square meters to host 2,200 students in 2020.**



## **The MoCo – Montpellier Contemporain (Contemporary Montpellier), future art center in the Montcalm hotel**

This unique and brand new structure gathers in a Cultural Cooperation Public Institution (led by designer Vanessa Bruno) an Art school and two exhibitions centers:

**MoCo Esba (Fine Arts Superior School of Montpellier), MoCo Panacée, contemporary art center, and from the June 29<sup>th</sup>, the MoCo in Montcalm hotel, flagship vessel of the trio.** These three complementary structures aim to cover all the professional pathway of art, from the formation of students to the exhibition of works, including production and mediation of contemporary art. The MoCo, of which the main entity, Hotel Montcalm, will open in June 2019, will be a lively space deeply rooted in local culture, a true place of conviviality where the inhabitants of Montpellier and the tourists of the world will be seduced by the quality of the building, the relevance of the offer and the uniqueness of its visual identity.

Located near Saint-Roch station and at the crossroads of the four tramway lines, the Hôtel Montcalm has a strategic geographical location. It will be the starting point of a cultural route roaming throughout Montpellier and invite the visitors to discover one of the largest pedestrian zones in Europe through a cultural filter.

**3,500 square meters dedicated to XXI<sup>th</sup> century art exhibition.**



© Montpellier Méditerranée Métropole

While waiting for the opening of this innovative pioneering institution, the Panacée prefigures this new art center with its programme and through a coordination role.

In view of the MoCo opening, Montpellier Contemporain organizes “100 artists in the city”, a major exhibition in public space starting on the 8<sup>th</sup> of June 2019, which will invade Montpellier (exhibition spaces, shops, coffees, walls, public places...) in order to highlight the contemporary line which is being built. An artistic path will be created between the train station and the Fine Arts School, by way of La Panacée. As a neighboring coastal town, Sète will also be associated to the event.

## **The new municipal and metropolitan Archives, an area dedicated to remembrance**

A new building of about 7,300 square meters including 5,000 for storage.

The municipal and metropolitan Archives are currently split into different areas of the city. It was important to centralize the whole memory of Montpellier to optimize the service's functioning and to offer the visitors a complete view of history in the same place.

Since the acquisition of the Regional Archives of Hérault in 2013, it is now possible. Conceived specially for that, the building is made to house the 10km of archives and each new 300 meters per year.

With this new building located in the Fine Arts neighborhood, the goal is to propose a complete cultural offer about remembrance. **In this view, the Regional Center of Resistance and Deportation History, currently located in Castelneau-le-Lez, a Montpellier Metropolis town, will also be integrated on the first floor of the municipal Archives and will offer a place of memory within a district deeply affected by the dark hours of Nazi Occupation during World War II.**



## **MONTPELLIER, A CANDIDATE FOR THE EUROPEAN CAPITAL OF CULTURE**

France is taken on by the European Commission to choose the European Capital of Culture in 2028. And Montpellier has solid arguments to win the prestigious label: valuable artists and artistic teams, facilities of national and international scope – existing or up-and-coming – performances on every form of art open to all during the whole year. This label would help Montpellier to radiate even more in Europe and beyond.

**Culture is part of Montpellier’s DNA. It is an identity that has strengthened since 2014, with the appointment of Philippe Saurel, mayor of the town and CEO of Montpellier Méditerranée Métropole. Culture is at the heart of the territory plan and of its development. It also widely contributes to its attractiveness and will collect a 126 million investment from now to 2020.**

This is our will to promote culture that has given birth to structuring and audacious projects: the Conservatory with Regional Radiance that will be relocated in the former maternity hospital Grasset in 2020, the municipal and metropolitan Archives gather in a unique building, backed up with the Regional Center of Resistance and Deportation History, and in 2019, the MoCo – Montpellier Contemporary – a groundbreaker pioneering art center, tripartite with the Panacée and the School of Fine Arts, that will be the starting point to the cultural tour at the heart of the city, and the symbol of the collaboration of local and cultural actors. All these amenities aim to give a second life to abandoned buildings and to revitalize the neighborhoods.

Montpellier always reinvents itself and innovates. The city builds itself on strong foundations: the Fabre museum, dedicated to Fine Arts and renowned in Europe, the Pavillon Populaire, a reference in the field of photography that presents an original season devoted to History this year, festivals like Montpellier Danse, Radio France, the Printemps des Comédiens or Cinémed for Mediterranean cinema, all of which gather visitors from all around France each year, but also ZAT – temporary artistic zone – that present art in the street, the National Opera Orchestra, the National Dramatic Art Center, the National Choreography Center, all of which presenting a quality programme, and the Fise, a festival blending sport and urban culture.

**In Montpellier, culture is all around and saves a special place for creation and audacity, with energy sharing, local and national actors mobilization. Everything is done to give the territory a national and international radiance.**

# PRESS IMAGES

"Andy Summers. A certain strangeness, photographs 1979-2018"  
 Pavillon Populaire - From February 6<sup>th</sup> to April 14<sup>th</sup> 2019



1	4
2	5
3	6

**1**  
 Guizhou (China),  
 October 2016.  
 Andy Summers'  
 photograph.

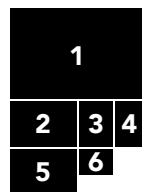
**2**  
 Montserrat,  
 July 1981.  
 Andy Summers'  
 photograph.

**3**  
 Montserrat,  
 December 1982.  
 Andy Summers'  
 photograph.

**4**  
 Cheng Du (China),  
 25<sup>th</sup> May 2015.  
 Andy Summers'  
 photograph.

**5**  
 Copenhagen  
 (Netherlands),  
 January 1982.  
 Andy Summers'  
 photograph.

**6**  
 Montana (United  
 States of America),  
 August 2010.  
 Andy Summers'  
 photograph.



**1**  
Vancouver (Canada),  
August 1982.  
Andy Summers'  
photograph.

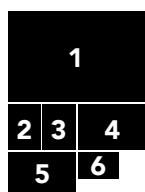
**2**  
New York (United  
States of America),  
October 2004.  
Andy Summers'  
photograph.

**3**  
Mexico (Mexico),  
April 1991.  
Andy Summers'  
photograph.

**4**  
Fez (Morocco),  
May 2009.  
Andy Summers'  
photograph.

**5**  
Soho (London),  
April 2005.  
Andy Summers'  
photograph.

**6**  
Bonito (Brazil),  
April 2016.  
Andy Summers'  
photograph.



**1**  
Beijing (China),  
August 2012.  
Andy Summers'  
photograph.

**2**  
Guangzhou (China),  
October 2014.  
Andy Summers'  
photograph.

**3**  
China, May 2015.  
Andy Summers'  
photograph.

**4**  
Huang Shan (China),  
October 2013.  
Andy Summers'  
photograph.

**5**  
Shanghai (China),  
October 2017.  
Andy Summers'  
photograph.

**6**  
Hong Kong (China),  
October 2017.  
Andy Summers'  
photograph.

**PRESS CONTACT**

**Ville et Métropole de Montpellier**

Pauline Cellier

Deputy Director of Press relations

Montpellier Méditerranée Métropole et Ville de Montpellier

Phone: 0033467134946 – 0033628104793

p.cellier@montpellier3m.fr

**National Press**

Catherine Philippot

Media Relation

Phone: 0033140476342

cathphilippot@relations-media.com



@PresseMTP  
#DestinationCulture

newsroom.montpellier3m.fr

