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edgar sarin

ici : symphonie désolée d'un consortium
antique

11th november 2017 - 4th february 2018



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edgar sarin
'ici : symphonie désolée d'un consortium
antique'
cccod - small galleries



Edgar Sarin, Vue d'exposition, CCC OD, Tours,
2017 © Cercle de la Horla

thanks

Galerie Michel Rein Paris/Brussels
Konrad Fischer Galerie Berlin/Düs-
seldorf

Conservatoire Francis Poulenc - CRR
Tours

The cccod is delighted to announce an exhibition of Edgar Sarin's work from 11th November 2017 to 4th February 2018. He was awarded the Révélations EMERIGE prize in 2016 and Galerie Michel Rein (Paris/Brussels) recently began representing him. This young artist is now taking over the art centre's small galleries.

'Ici: symphonie désolée d'un consortium antique' consists of a unique artwork that will increase through consecutive gestures during the exhibition. This large evolving piece is indicative of the way in which the artist appropriates a space to gradually inhabit it, until it is completely repopulated with the fauna characteristic of his poetic and plastic world.

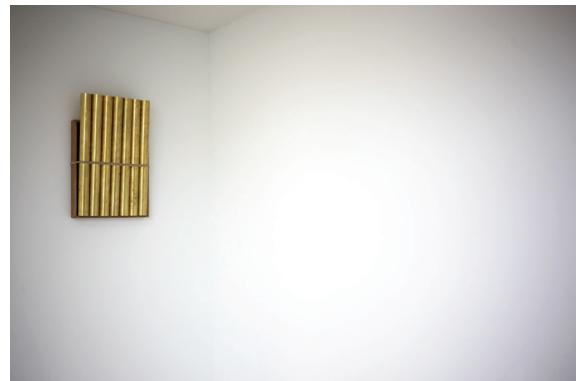
Edgar Sarin creates installations combining language and music with the most simple found objects, as well as precious metals. He sculpts stone, carves wood, composes scores, stages gestures and situations, sometimes conveying – although anachronistically – the concept of a complete work of art.

For him each exhibition is a new opportunity to call into question his work and the whole concept of exhibition, for him merely a starting point, a medium. Building on intuition, incidents and encounters with objects and materials, the artist rebuilds a carefully thought out ecosystem, with its own internal mechanics within which all components become progressively more harmonious to act together.

Edgar Sarin's substantive as well as reasoned method of research and creation is simple due to extreme economy of means. This procedure relies significantly on the space occupied. The exhibition space is conceived more as a place of work, a permanent space of creation and production given over to the visitor's gaze, body and experience.

The elements of the artwork, gradually becoming part of the place allocated to them by the space, establish themselves through their very physical nature, resulting in a reconfiguration of the place thus put into use. Visitors are the human part of this creative ecology and are indispensable: their presence and actions earmark the artwork as a functional space.

Here, Edgar Sarin's gestures orchestrate the respiration of a proliferating world, evolving towards its equilibrium.



Edgar Sarin, « Ici : symphonie désolée d'un consortium antique », CCC OD - Tours
11th november 2017 – 04th february 2018
© Cercle de La Horla.

biographical elements

Edgar Sarin was born in Marseille in 1989. After training as an engineer, he began to assert himself as an artist and organised his first exhibitions in stairwells.

His artwork cannot be envisaged without the notion of 'recipient'; each of his artworks, each of his exhibitions is directed towards an individual, a group of individuals or a situation.

Here the action transcends the technique, in the sense that Edgar Sarin has a plastic production (various disciplines), but constructs this work in keeping with literary and musical work; he considers this whole a sufficient and necessary exhaustive gesture. This is founded on a dialectic confronting an evolving and incremental system of creation made available to spectators while the physical works are often removed. The poetics of the secret, in part based on the inaccessibility of the artwork, also implies the construction of narrative by anticipating the artwork, the future life of which is subject to long or short term planning.

In 2014 he launched the journal 'L'Antichambre de la substance rayonnante' that became 'Le Geste nécessaire' in 2017. He also leads the Cercle de la Horla, an exhibition based society for reflection that he created in 2015, with which he organises group exhibitions in Paris and New York.

In 2016, Edgar Sarin was awarded the Révélation EMERIGE prize. In 2017, he had two solo exhibitions at Galerie Konrad Fischer (Düsseldorf / Berlin) and at Galerie Michel Rein (Paris/Brussels).



exhibitions

- (c) 'Des absents' (with the Cercle de la Horla), Paris, October 2015
- (c) 'The 67th Evidence' (with the Cercle de la Horla), New York, 2016
- (c) Exhibition of the Révélation EMERIGE Prize, Paris, Villa EMERIGE, 4th – 20th November 2016
- (p) 'Hierarchisch angeordnete Edelgesteine, dreizehn', Berlin, Konrad Fischer Galerie, 3rd March – 13th April 2017
- (p) 'Un minuit que jamais le regard, là, ne trouble' (dir. Gaël Charbeau), Paris, Collège des Bernardins, 31 March – 20 July 2017
- (c) 'L'Eau de vos yeux, douze architectures géniales' (with the Cercle de la Horla), Paris, 10th – 21st October 2017
- (c) 'Private choice', Paris, Nadia Candet, 16th – 22nd October 2017
- (c) FIAC 2017 (Galerie Michel Rein and Konrad Fischer Galerie), Paris, 19th – 22nd October 2017
- (p) 'Dans son cou la main d'une mère', Paris, Galerie Michel Rein, 16th December 2017 - 3rd February 2018

edgar sarin 2017

Since being awarded the Révélation EMERIGE prize in 2016, Edgar Sarin has already presented two solo exhibitions at Konrad Fischer Galerie in Berlin and at the Collège des Bernardins in Paris in 2017. This same year, he is preparing two new exhibitions: a project for the cccod in Tours, as well as a presentation of his works at Galerie Michel Rein in Paris.

These disparate exhibition projects nonetheless enable his character to be defined, to fathom what fuels him, and to envisage the aesthetic design he consistently aims for. Each exhibition project is conceived like a concept from which many ramifications ensue and that all converge towards understanding a central work of art.

During his exhibition in Berlin, 'Hierarchisch angeordnete Edelgesteine, dreizehn' (Konrad Fischer Galerie, 3rd March – 13th April 2017) - or 'Thirteen Treasures Ordered Hierarchically' - Edgar Sarin reworks a concept that he developed earlier, that of 'Concessions à perpétuité', works that collectors are only authorised to open upon the artist's death.

In Berlin, the exhibition is developed coherently around a central object consisting of thirteen wooden chests. Previously buried in the forest in a secret location, they are unearthed and brought to the gallery by the artist on the day of the opening. At the end of the exhibition, the chests are concealed again. The purchaser of the piece only keeps a symbolic substitute in the shape of a wooden sculpture that he will swap, after a hundred years, for the real artwork.

Within the Konrad Fischer Galerie exhibition, this artwork consisting of thirteen chests was positioned in a setting comprising various objects and sculptures.

For his project developed in Paris at the Collège des Bernardins and curated by Gaël Charbau ('Un minuit que jamais le regard, là, ne trouble.', 31st March – 20th July 2017), Edgar Sarin organises a group experiment similar, to some degree, to reflection through exhibition, developed furthermore with the Cercle de la Horla.

The exhibition functions according to a protocol established by the artist and seeking to shut himself away with 'a sample of the population' for forty-five minutes each week. These 'midnights', moments that remain invisible to spectators, permits the haphazard reconfiguration of the space from the objects located there and form 'a basic collection of materials and ideas'.

The place, a production studio and space to think, is an incubator where the exhibition is reproduced sixteen times, as a result of the pursuit of political harmony within a human group enclosed in an artificial space. Archives and documents regarding these 'midnights' are currently secretly preserved and will be returned in a century at the Collège des Bernardins.

Edgar Sarin's very often long-term work deviates from the immediacy of the current period to become part of a living cycle enabling it to be revitalised and renewed. The blend of installation, poetry, drawing, sculpture, music and gestures is always structured through language playing a central role in this aestheticism. Beforehand, the artist writes the rules of the game specific to each project or each exhibition. These protocols are intended to structure the primary material of incidents and reflexes towards a form of harmony.



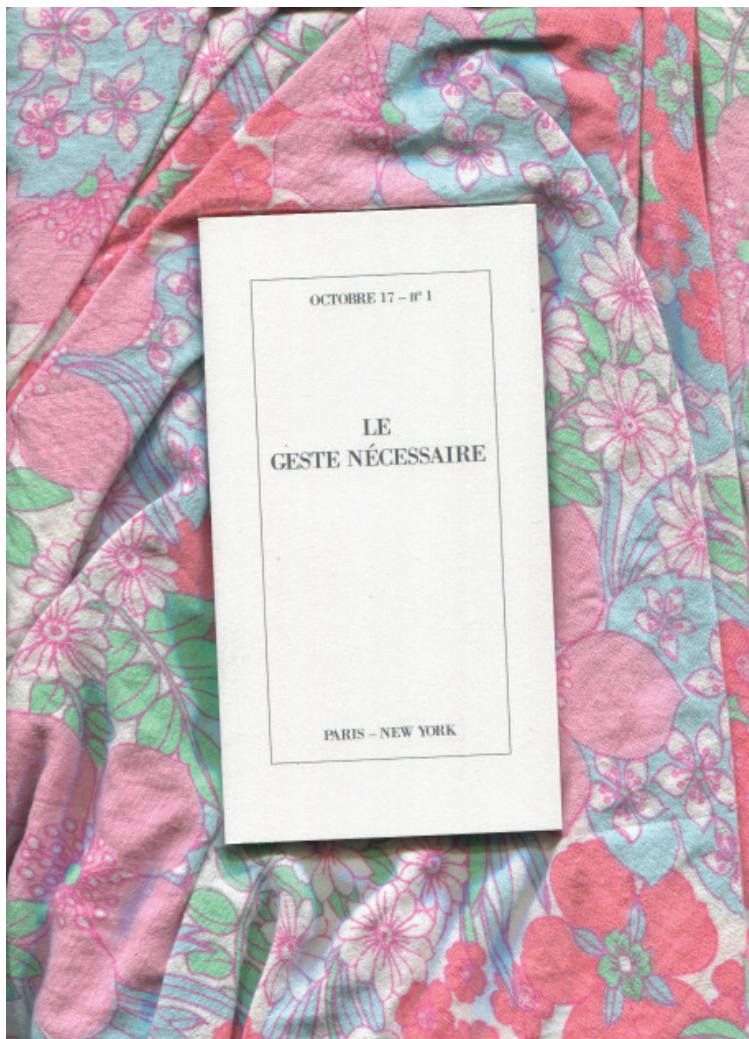
Edgar Sarin, 'Un minuit que jamais le regard, là, ne trouble.'
Collège des Bernardins, 31st March – 20th July 2017
© Cercle de La Horla. Courtesy galerie Michel Rein Paris / Brussels



Edgar Sarin, 'Hierarchisch angeordnete Edelgesteine, dreizehn'
(Konrad Fischer Galerie, 3rd March – 13th April 2017)
© Courtesy Konrad Fischer Galerie, Berlin / Düsseldorf

'le geste nécessaire'

'Le Geste Nécessaire' is a paper journal created by Edgar Sarin in October 2017. Tuesday 29th August 2017, four people— three in Paris, one in NYC —were enclosed in the Paris metro and NY subway respectively for 12 hours —8am-8pm, Paris time —, each supplied with just a small notebook and a black pen. Everything that they wrote that day was compiled in the first issue of 'Le Geste Nécessaire'. The second issue is scheduled for December 2017. 72 pages.



patrons and partners

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fifteen companies are our patrons and partners for the reopening of the CCC OD in 2017 included



artistic and cultural partnership

international and national



regional



the cccod - jeu de paume partnership

Since 2010, the CCC OD has developed a partnership with the Jeu de Paume – Château de Tours, to achieve its education initiatives. Since 2010, the Jeu de Paume has presented exhibitions with a patrimonial character at the Château de Tours, promoting the historic collections and archives of 20th century photographers, donations but also public as well as private collections.

In the framework of this partnership between the CCC OD and the Jeu de Paume, three missions were defined:

To blend audiences: an 'images and visual arts' programme is proposed by the CCC OD and the Jeu de Paume - Château de Tours in connection with educational and sociocultural partners, to share and compare points of view on exhibitions proposed by the two art centres, and therefore support the public in their discovery.

To teach young audiences about image: in cooperation with the Directorate of the Departmental National Education Services of Indre-et-Loire, CCC OD public services and the Jeu de Paume educational services provide several actions for school groups and teachers: academic discussions for teachers, historical records, partnerships and class projects, tours and activities for pupils. Extracurricular activities are also included in these proposals.

Training in mediation: the city of Tours, François-Rabelais University, Jeu de Paume - Château de Tours and the CCC OD are working in tandem to implement a team of speakers dedicated to the CCC OD and the Château de Tours exhibitions. This partnership enables the delivery of a programme dedicated to passing down the history of photography and visual arts in Tours. Each year, several students from the François-Rabelais University participate in this professional training covered by the CCC OD, the Jeu de Paume and a teacher from the university.

at the jeu de paume - château de tours : lucien hervé, 'the geometry of light', 18.11.2017 - 27.05.2018



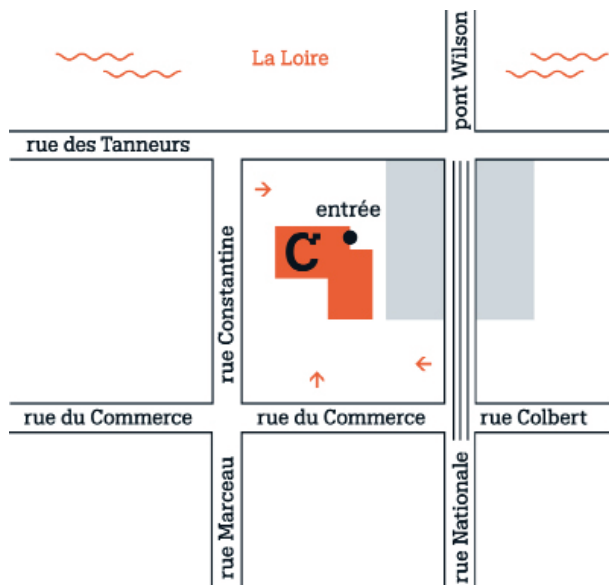
Lucien Hervé, Observatoire, Delhi, Inde, 1955
© Lucien Hervé, Paris

Part of Lucien Hervé's work remains unknown to the wider public. Despite his passion for architecture, this was never his sole subject or exclusive focus, Lucien Hervé also sought to represent in his work humanity and traces of humanity on the world, all the while avoiding the anecdotal.

Curator: Imola Gebauer

further information : www.jeudepaume.org

practical informations



free access

café contemporain

Julie and Thomas welcome you throughout the day to enjoy their cuisine which is healthy and tasty. come and discover our simple, creative menu taking its inspiration from the CCC OD's spirit.

the bookshop

'la Boîte à Livres' bookstore has set up at the CCC OD in a space devoted to contemporary art, architecture and photography.

apart from the Art and Games section for young people, the bookshop which is an annex to the main branch in rue Nationale dances to the same beat as the exhibitions at the CCC OD.

the CCC OD app

use the FlashCodes to discover contemporary art and gain access to extra information (both in French and English) during your visit...

available at Apple Store, Google Play (Multimedia MobileGuide for hire at the reception when you show your 'billet Plus' ticket).

The CCC OD is a cultural equipment of Tours Métropole Val de Loire.

His achievement was made possible thanks to the State and territorial collectivities support.



getting here

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contact@cccod.fr

train station 70 minutes from Paris by TGV train
by motorway A10, exit Tours Centre

facilities

bike park
car parking spaces Porte de Loire, place de la Résistance and rue du Commerce
on-site amenities available: lifts, magnetic induction loop, disabled toilets, pushchair parking, baby change area

opening hours

summer season

monday 2:00 pm to 7:00 pm

tuesday- sunday from 11:30 am to 7:00 pm

late night thursday until 9:00 pm

winter season

wednesday - sunday from 11:30 am to 6:00 pm

late night thursday until 8:00 pm

entry fees

€3 (reduced price)

€6 (full price)

€9 (with multimedia guide)

free access under 18

CCC OD lepass

unlimited access to exhibitions and events valid for 1 year

€ 25 single pass

€ 40 duo pass

€ 12 for students