

## Sommaire

- 2 foreword
- 3 it's over to you ! the director's editorial
- 4 CCC OD – the history of a recognised institution
- 6 reinventing the art centre right in the heart of the city
- 7 olivier debré : the endowment
- 8 programming 2017-2018
- 29 the scientific and educational mission of the CCC OD
- 30 the CCC OD and its public : putting visitors at the heart of the experience and the narrative of art
- 32 CCC OD – timeline
- 34 an architectural signature : the Aires Mateus brothers
- 35 a special «1% artistique» : a free hand with typography
- 36 partners and patrons
- 37 practical information
- 38 captions and credits

## foreword

The ccc od is finally opening its doors to the public. The inauguration of the centre is an important, symbolic moment in its life. The decision to create the centre was taken in 2011 by 'Tour(s)plus' with a view to providing the metropolitan area with a major cultural facility in the sphere of contemporary creativity. The conurbation of Tours demonstrated all of the key points required to host such a project. These were:

- the work carried out in the area over a 35 year period by an essential, recognised stakeholder, the CCC of Tours, which works with contemporary artists and disseminates their work. Many of these artists now have an international dimension to their careers.
- an exceptional place for hosting this project at the top of the Rue Nationale, in the heart of a landscape which is listed as UNESCO World Heritage site and served by a tram system.
- the requirement to showcase the work of Olivier Debré, a major 20th Century artist who always displayed a special attachment to the river Loire and took his inspiration from the Touraine region and the Loire Valley.

Hence the mission of the ccc od is to be a place that is living and open to the world of contemporary artistic creation, and to showcase the work of artist Olivier Debré, which will find its true home here.

The ccc od is one of the major national arts projects, and as such benefits from support from all of the key local bodies (Region, Department, City of Tours), by the French Ministry of Culture and by Europe.



## It's Over To You!

### the director's editorial

Making way for the public, the artists and the work!

The provision of the Olivier Debré bequest has now added a historical facet to the customary activities of a contemporary art centre. Such new responsibilities! But we are more than happy to accept these responsibilities on your behalf, in an exceptional architectural setting delivered by the Portuguese architectural practice Aires Mateus, along with outstanding graphic design by Baldinger & Vu-Huu.

The first artistic programme is devoted to Norway, and is carried out under the high patronage of the President of the French Republic François Hollande. Her Majesty Queen Sonja of Norway has been invited to the event and will honour us with her presence at our inauguration, along with all the region's elected officials. A wide variety of representatives of European institutions will also attend the celebration.

As well as these, there will be over one hundred partners from France and abroad to spread the word about this project with global reach, building the international reputation of Tours!

Saturday 11 March will be all about curiosity and enthusiasm, open-mindedness and criticism, encounters with people from here or elsewhere. 2000 curious people have already signed up to get the PASS, providing them with an open door for unlimited opportunities to enjoy the programmes awaiting the public.

The ccc od aims to buzz with the rhythm of creativity and encounters, and in doing so, share the story and the experience of art with the largest number of people possible.

Long live the ccc od!

Alain Julien-Laferrière  
Chairman

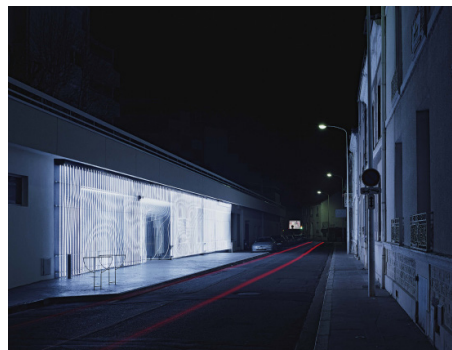
## CCC OD – l'histoire d'une institution reconnue

The CCC traces its origins back to the creation of an annual event in 1977, called "Tours Multiples". This event was a response to the need to devolve contemporary creation and to disseminate it, and created a real place for exchanging and debating ideas related to contemporary art with living artists.



From 1983 to 1985, Tours Multiples was transformed into a national Biennale of contemporary art. These initiatives, taken over a seven year period, meant that within Tours contemporary creativity was to become a tangible presence. In 1984 the CCC, the Centre de Création Contemporaine was born. It was one of the very first art centres to be built.

ccc, rue Racine  
Exhibition « Il faut construire l'Hacienda » 1990



The CCC was founded in 1996 in the area near the station, in an exhibition and work space measuring 450 metres squared. The building took on a stronger identity in 2007, when the architect Philippe Chiambaretta was invited to redesign its façade. A work in its own right, the light façade called "19ho4" became the actual signature of the art centre in an urban setting.

ccc, rue Marcel Tribut,  
Façade by Philippe Chiambaretta, « 19ho4 »

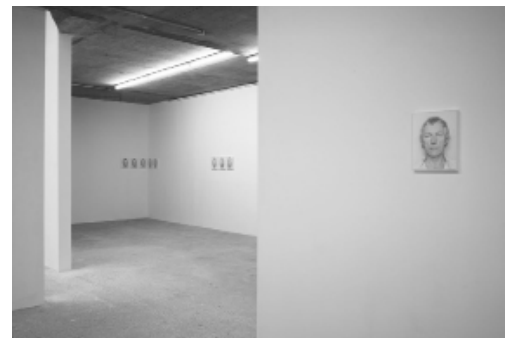
Above all, the CCC's programming has been characterised by separate exhibitions arising out of long-term dialogues with artists. Since its opening the CCC has undertaken projects with a total of 300 artists, many of whom today are at the forefront of the international art scene.

Programming at the CCC has followed in the wake of European thinking inspired by such curators as Jan Hoet and Harald Szeemann, with a heavy emphasis on "individual mythology". However in the artistic world of the CCC, this approach has been more flexible with greater proximity accorded to the artist and his or her viewpoint. This world has always been defined by a great openness, be it in generational terms, the geographical distribution of the artists, sculptural vocabularies and artistic challenges.

Programming has thus evolved while still remaining faithful to a basic principle of recovering the time of the work and the artist.



Chen Zhen - 2002



Roman Opalka - 2004



Daniel Buren - 2006



Tania Mouraud - 2011



## reinventing the art centre right in the heart of the city



The CCC OD is major milestone in an outstanding artistic journey. As soon as visitors get off the TGV train, one of the finest buildings designed by Jean Nouvel rises up before them. The tram system, one of the last creations by designer Roger Tallon, takes us through a few stops punctuated by Daniel Buren to the elegant, pared-down building designed by the Aires Mateus brothers.



This permanent invitation to live in and with art owes a great deal to the CCC's commitment over 35 years, bringing together an enthusiastic audience, and a real dynamic coming from people active in politics and the regions, still with the same leitmotiv: **the best in art freely available to all**. Arriving in the city via its historical entrance, visitors' attention is immediately captured by the exceptional architecture of the Aires Mateus brothers. The ambitious project from the Portuguese Agency was chosen in 2012 as part of an international competition, based on specific criteria:



- Starting with a building built in the 1950s, an icon with a listed historical heritage and bearing the city's collective memory, they were able to articulate a new space made of hewn stone, one which appears to float above a gallery made from glass, lit internally. **Together the two buildings create an interplay of filled and empty spaces with a variety of scales and volumes, with humans always at their heart.**



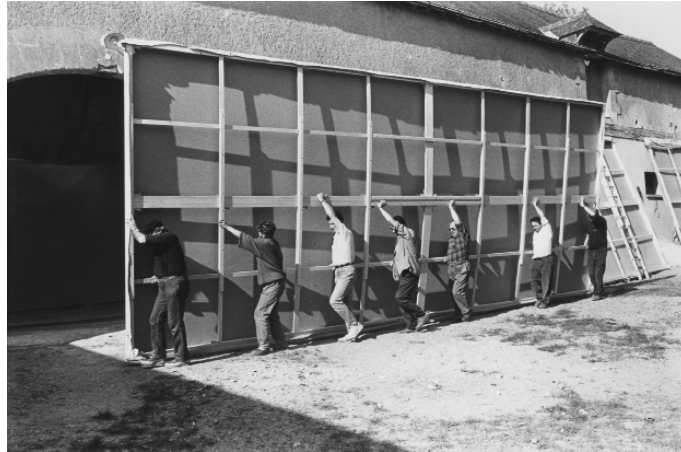
- **Light has a major role** within their aesthetic, with interaction between transparency and a hewn stone which is quarried locally, called 'la pierre de Tercé'

- The Loire, one of the last truly wild rivers of Europe, is the historical frontier between the North and the South, so the highly **specific identity of this southern European architecture seemed to be naturally** adapted to the CCC OD project, reviving the region's prestigious cultural heritage.

- With its three main exhibition spaces, the Aires Mateus brothers' project responded to **the needs of artists**, as identified by the CCC in the course of its experience over the years.



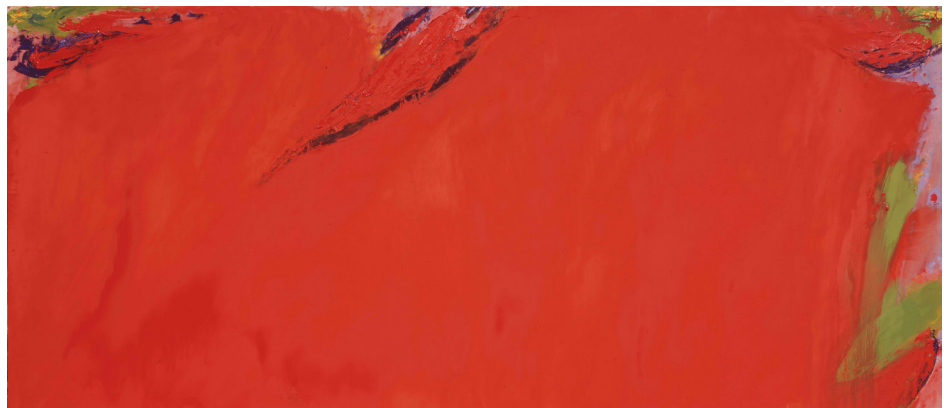
## olivier debré : the endowment



The CCC OD is now the custodian of an endowment granted by the painter, Olivier Debré. For a contemporary art centre, receiving a historic bequest is a special, rich opportunity, enabling it to create a gateway between the artistic endeavour of the past and present.

Throughout his career, Olivier Debré (1920-1999) showed a particular attachment to the Loire. He also had a special relationship with the CCC, for which he made his largest paintings in 1991. It was his wish that his work in the form of bequest be part of a permanent space, enabling there to be a dialogue with contemporary creations, and in turn, a new, fresh way of looking at his work.

The endowment made in 2008 is made up of five large-scale oil paintings created in 1991 on canvasses measuring 4 x 9 m; these were designed for the gallery walls of the CCC, which at the time was located in rue Racine. The bequest also includes 150 drawings, and is further supplemented by the permanent loan of 140 paintings.



## Programming for 2017-2018

The inaugural programme of the CCC OD seeks to reflect the range of all of its activities, promoting all forms of contemporary creation, while housing a historic bequest.

With the starting point being the exceptional works making up the Debré endowment, **visitors are taken on a real voyage** in the white gallery.

Selecting the voyage to be taken is **a way of shining new light on Debré's work** as a painter. Norway, a destination he travelled to most frequently, was the birthplace for an outstanding collection of paintings with a unique colour palette.

The Nave of the CCC OD emanates generosity by the very nature of its continual visibility, so **in an installation by Per Barclay the public is invited to experience a journey to a dizzying world**. The artist also creates an entirely fresh relationship between his work and the paintings of Olivier Debré.

The CCC OD **remains faithful to its mission statement** by reserving the black gallery for the new generation of artists who have been active in the Norwegian art scene since the 2000's. This adventure in the painter's footsteps in northern Europe takes the centre back to a mindset it has experienced before, having worked previously with major figures from the Norwegian art world, in recent years with people such as Per Barclay and AK Dolven.

To bring this 'journey' to a close and put the visitor back in touch with the world of Tours, a sound work recorded with the inhabitants of the city 5 years ago will be re-installed, to be played on the frontage of the centre.

The programming for 2017-2018 also bears witness to the same spirit of openness. The CCC OD **proudly asserts its place within an international network, as is shown in the multiple artistic voices and projects undertaken over the years**. The inaugural exhibitions reap the benefit of prestigious partnerships with bodies such as Oslo's Astrup Fearnley Museum, the Haaken Gallery and support from the Royal Norwegian Embassy.

The exhibition entitled Klaus Rinke 'Düsseldorf mon amour' is an exploration of an art scene peopled by some of the greatest names in international contemporary art. It is supported by the Kunststiftung NRW (North Rhine West Phalia Art Foundation) and the Art Academy of Dusseldorf, and is presented in partnership with the Musée national d'art moderne (National Museum of Modern Art) as part of the 40th anniversary of the Pompidou Centre.

The individual exhibition for Jordi Colomer provides the opportunity for the start of an important collaboration with the MACBA in Barcelona, one of the most dynamic art institutions in Europe.

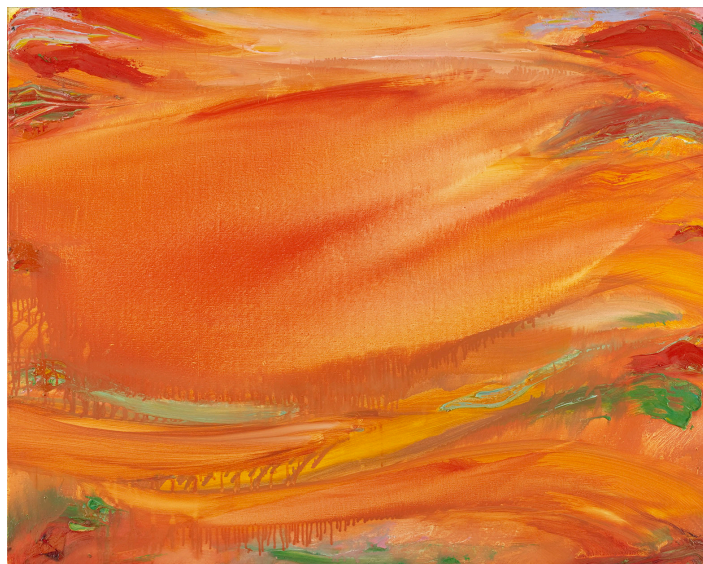


## olivier debré : a journey to norway

11 march – 17 september 2017  
curator : Marine Rochard

The exhibition "Olivier Debré: A Journey to Norway" is on show in the White Gallery, and by doing so, the cccod is choosing to put on display a little-known and surprising aspect of the painter's work. Although Debré travelled throughout Norway many times between 1966 and 1998, the paintings he made there have remained little seen in France up until now.

Artists have often used the prism of travel as a way of approaching their painting, but it appears that historiography has failed to recognise this destination, despite it being one of the most frequently recurring and one of the richest in terms of plasticity.



The artist has travelled a great deal in the course of his career, but the Loire is where his unchanging place anchorage lies, the place he leaves to always return. From this date onwards, Debré's presence at the cccod provides the material evidence of his return to the Loire.

*Even if he has worked throughout the world, either for exhibitions abroad, invitations from friends and dealers, holidays and breaks just for pleasure, seeking out a change of scenery, the Touraine remains the place he paints, his experimental laboratory where he spends time as often as he can.*

*For Debré the area is the land he chose. Not only are his roots here, but he also unwinds here between two journeys. He is linked in a visceral way to this stately river, whose "portrait" he has painted countless times. The astonishing thing is that he never tires of this subject, his vision remains just as clear and his colours fluid and fresh. Let's get in a little closer: this Loire is obvious from its source in realistic landscapes into Olivier Debré's paintings.*

The Loire provides the mindscape for Debré's work, the epicentre of his insatiable quest which was the driving force in his worldwide journeys, and particularly to a special destination – Norway.

So for the Norwegian pieces in the exhibition, it seemed essential to present a canvas depicting the Loire. The central space in the White Gallery is the heart of the exhibition the hot spot of the visitor journey, so it hosts this monumental piece.



Doing so also provides the possibility of exploring the many contrasts existing between the travel paintings and the paintings of the Loire – starting with the format..

The difference between the formats is clearly anchored in practical reasons: The factors of travel inherent in all journeys meant that Debré could not work in the same way he worked in his studio.

This format issue for the works has been taken into account through contemporary hanging practices and the specificities of the Mateus brothers' architecture. The CCC od has taken the step of moving beyond the classic hanging to which Debré's paintings are customarily confined. The exhibition remains faithful to the creative spirit and the multi-disciplinary aspect of an art centre, so opting to place Debré's Nordic paintings – albeit that they are sometimes small-scale- in dialogue with an architecture which is spacious and light-filled.

The exhibition's in situ design recalls the previous exhibition held at the CCC in 1991. "Olivier Debré. Four paintings". At the time, the painter was commissioned to produce four large-scale pieces for the walls of the premises, which was then in rue Racine – thus spectators almost literally entered into the painting.

The challenge is a different one this time. Contrastingly, the space of the White Gallery has very varied proportions and light, and these showcase the very varied, highly coloured landscapes attempted by the artist with the seasons in Norway and his travels through it.

The hanging plays with the architecture in terms of dealing in a sensitive manner with the central issue of Debré's painting: the link between abstraction and work focusing on the motif. The artist indeed held certain ideas relating to the meaning of colours. For Debré the colour blue was a shade that is non-physical and spiritual, and as such, closer to the abstract colours (or non-colours) black and white, unlike other colours which have a material quality anchoring them more closely to the earth.

The space of the White Gallery enables us to demonstrate Debré's thinking through the graphic example to be seen in the Norwegian paintings, which sometimes seek to catch a fleeting clarity, or quite conversely, to signify the concrete weight and the dramatic hostility of Norwegian nature. Thus the hanging of the exhibition uses the height of the ceilings and, more widely, the proportions of the different spaces of the White Gallery to showcase these highly protean works. Whether the paintings are exhibited in dialogue with each other or alone, their colours and radiance are heightened further still by the restrained white architecture of the gallery. This means that even where some of the pieces are smaller-scale, spectators are nonetheless able to enter into the paintings. Their brilliant shades are characteristic of Debré's Norwegian output, and these radiate across the great white walls. This previously unseen commitment gives the pieces the space they need and room to breathe which permits a more up-to-date re-reading of the Debré paintings.

Within this contemporary hanging arrangement, the exhibition is able to chart the recurring subjects of the Norwegian pieces he realised. Indisputably mixed up with the journeys of which they were the subject, the paintings reveal the things that moved and impressed the artist, they re-trace his journeys and reconstitute the customary activities adopted by Debré when visiting Norway. Hence the exhibition focuses on several series that are highly revealing of the painter's Norwegian experience. The night-time paintings were painted at 'Lysne' and are closely related to the non-material whites of winter. The compositions of mountains with a distinct heaviness are blended in places with coloured impressions that transmit the changing of the seasons and the sudden climactic reversals. The element of the sea, which is perceived in a very synthetic way, creates an eloquent contrast with the Stavkirker series (stavkirk literally means standing wooden church), clearly resulting in a direct study of the motif.

Thanks : Astrup Fearnley Museet, Galleri Haaken, Blomqvist, Tore A. Holm Collection, Galleri Ismene, Banque Européenne d'Investissement, Galerie Louis Carré & Cie, Galerie Raymond Dreyfus, as well as the loaners preferring to remain anonymous ; we are also very grateful to Olivier Debré's close relatives for their precious help.

## appendices

### olivier debré – norwegian timeline

1964

Olivier Debré and Haaken Christensen (Haaken Gallery, Oslo) began to correspond by letter. They quickly sought to arrange a date to organise the first exhibition of the French painter's work in Norway.

1966

#### Exhibition

Separatutstilling. Olivier Debré, Oslo, Haaken Gallery (preface by Magne Malmanger), 19 March – 6 April 1966

This exhibition was made up essentially of canvasses produced in France between 1959 and 1965. It gave rise to many articles in the Norwegian press. Debré travelled to Oslo for the first time to attend the private viewing, and rapidly created links and associations in Oslo

1968

#### Exhibition

Olivier Debré, Oslo, Haaken Gallery, 17 February – 18 March 1968

This exhibition presented canvasses produced in France between 1964 and 1967.

1971

#### Exhibition

Olivier Debré, Oslo, Haaken Gallery, November 1971

#### Journey

Although this exhibition still presented canvasses created in France or elsewhere, that year Debré was to start painting in Norway itself. According to the interviews he gave the following year in the Norwegian press, he visited Norway several times throughout 1971, with the aim of visiting different regions. The paintings' titles indicate that he visited Geiranger – which made a strong impression on him -, in Finmark and the Lofoten. He also created several winter landscapes in Rauland and spent a week in Sunndalsøra.

1972

#### Exhibition

Olivier Debré. Malerier fra Norge, Oslo, Haaken Gallery, February – March 1972

This was the first exhibition entirely devoted to Norway and Oslo. The canvasses produced one year earlier were presented (Geiranger, Finmark, Lofoten, Rauland, Sunndalsøra).

This first exhibition on Norwegian landscapes was to give rise to much interest among the public and the press.

1974

#### Journey

The paintings' titles indicate that the painter visited Svanøy and the region of Lærdal. Svanøy is part of a fairly dense archipelago characteristic of Norway's rugged coastal areas. As for Lærdal, it is a region with highly diverse landscapes (fjords, waterfalls and mountains). Debré was to continue to return there many times.

1975

**Exhibition**

Olivier Debré, Oslo, Haaken Gallery, April – May 1975

Within this exhibition there was a selection of the paintings painted the year before in Svanøy and Lærdal.

1978

**Journey**

The titles he gave to the paintings prove that he was painting in Oppdal that year.

On this occasion he stayed in the chalet belonging to the Riis family, who also are the owners of a gallery located in Trondheim (Riis Gallery).

1979

**Exhibition**

Olivier Debré. Separatutstilling, Trondheim, Riis Gallery, 17 March – 8 April 1979

The exhibition showed a collection of 24 canvasses made in Oppdal in 1978, as well as other canvasses dating from 1973 to 1978.

**Journey**

The paintings' titles indicate that he was once again visiting Oppdal.

In the summer months he stayed in the Lærdal region, painting the Sognefjord in particular.

His name at the Astrup Fearnley Museum, Oslo.

**Exhibition**

Olivier Debré. Malerier fra Laerdal sommeren 1979, Haaken Gallery, Oslo,

October – November 1979

The exhibition is devoted exclusively to canvasses painted in the Lærdal region:

- views of Sognefjord, from Øyri and Revsnes;

- Galdarne (the renowned waterfall at Sognefjord);

- 'Lysne': a family property belonging to Hans Rasmus Astrup, set in the heart of the Lærdal Valley and located 16km away from the village of Lærdalsøyri.

It provides an upstream and downstream view of the valley, as well as the mountains and glaciers. It is also located close to the village of Borgrund which has a fine Stavkirke painted by Debré a number of times in the course of his various stays in Norway. The artist was invited by Hans Rasmus Astrup on a number of occasions to stay at 'Lysne'.

1982

**Exhibition**

Olivier Debré, Oslo, Riis Gallery, 23 January – 11 February 1982

1985

**Exhibition**

Olivier Debré. Malerier, Oslo, Haaken Gallery, April – May 1985

1988

**Journey**

The paintings' titles indicate that he was visiting the Numedal region, as well as Sletthallen in winter.

1989

**Journey**

The paintings' titles confirm that he was once again visiting the Lærdal region. From this time onwards the Stavkirke was to become a recurrent motif in his Norwegian output. As a student he already had an interest in this kind of architecture (wooden Norwegian buildings), and now he was studying it as he started to visit Norway more often.



1990

**Journey**

The paintings' titles indicate that he was still visiting the Lærdal region. Unlike in previous journeys when he painted the mountains and other natural subjects from the valley, voyages, this time Debré ventured deeper into the interior (new pathways had been opened up into the mountains by now, allowing Debré to get there in his van with all of his materials). This meant that for the first time he was able to paint directly on the edge of the glaciers. That year he was followed on his journey by a young photographer named Jens Hauge, who, at the request of Haaken Christensen, documented this creative period.

**Exhibition**

Olivier Debré. Malerier fra Numedal og Lærdal 1988 og 1989, Oslo, Haaken Gallery, February - March 1990

As indicated in the title, the exhibition focuses on the canvasses he painted in the Numedal and Lærdal regions in 1988 and 1989.

7 small-scale paintings represent the Stavkirke in Borgrund. In these canvasses dating from 1989, the church is dominated by the landscape, but in the work produced in 1990, the opposite is the case.

It is observed that the rich autumnal colours become a characteristic of those paintings produced at Lærdal.

1991

**Exhibition**

Olivier Debré. Malerier fra Lærdal, Oslo, Haaken Gallery, 6 November – 1st December 1991

1993

**Journey**

The paintings' titles indicate that he was visiting the Lærdal region.

1994

**Exhibition**

Olivier Debré. Landscapes of the Lærdal Valley, Norway, 1993, Oslo, Haaken Gallery, October – December 1994

1996

**Exhibition**

Olivier Debré, retrospectiv, Stavanger, Rogaland Kunstmuseum, 10 March – 21 April 1996

Olivier Debré, Rosendal, Baroniet Rosendal, 1996

This exhibition was organised by Magne Malmanger, originally from this region. He wrote the preface of the catalogue for Debré's first exhibition in Oslo in 1966.

1998

**Exhibition**

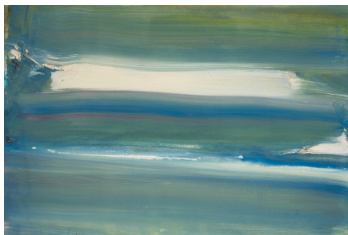
Debré i Norge, Oslo, Astrup Fearnley Museum, April – May 1998

## olivier debré – the main series



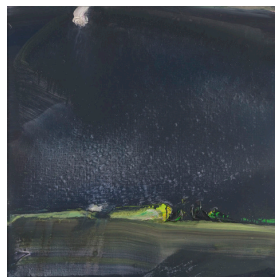
### The First Trip

In 1971, Debré made a number of trips to Norway to paint while totally immersed in the landscape. This resulted in a variety of works due to the numerous areas that he travelled to (Sunndalsfjord, Lofoten, Geirangerfjord). These initial Norwegian paintings are very marked by aesthetical changes from the rest of his production at the same time. They resonate significantly with the research and visual experimentations that Debré developed during the 1960s. His gestures gradually became more fluid, the pictorial layer thinner and the palette lighter yet more vivid.



### The Svanøy Seascapes

The works created in the Svanøy archipelago date from 1974. Debré started to find his feet in the Norwegian landscape. The maritime dimension was an ideal medium. It enabled him to experiment with various pictorial processes that would be reused in his usual production. Although he sometimes managed to cast off pictorial inertia to better transpose the nuances and fluidity of the aquatic element, his work was still marked by the effects of rough and static materials.



### Lysne by Night

Very basic paintings produced in 'Lysne' during the 1970s are entrenched in the land by this recurring horizontal line. The sombre blues allow us to imagine dusky Norwegian landscapes as the day lasts forever. Debré was able to observe them at 'Lysne', a chalet lent to him by Hans Rasmus Astrup, in the region of Lærdal. The artist returned there every evening after his daily pictorial outings in the wilds.



### Winter Whites

Debré travelled to Norway several times during the winter season. The exhibition presents some of his white series of paintings of Oppdal (1979) and Sletthallen (1988), particularly typical of the Nordic spirit. They encourage taking stock of the multitude of shades of white with which the artist experimented back then. Tackled with subtlety, the variations of white permit a glimpse, like almost intangible signs, of the ghostly silhouettes of the hills and mountains.



#### Lærdal Atmospheres

Lærdal is the region of Norway where Debré went the most often. He immersed himself in this area during different seasons, at various times of day and at the mercy of very volatile and erratic climatic changes in the Norwegian mountains. The artist managed to sensitively and spontaneously capture on canvas the emotion felt during a fleeting moment. This atmospheric set from 1989 interprets the glossy sheen of the vegetation, after a spring shower, and the very specific brightness of a stormy sky, suddenly laden with clouds.



#### The Stavkirke Motif

The stavkirke, literally a 'standing timber church', is a construction characteristic of the Norwegian countryside. During his numerous trips, Debré had plenty of time to study this type of traditional timber construction that interested him early on, while studying architecture. The artist's most common motif is without doubt the Borgrund stavkirke (in the Lærdal region), growing increasingly in scope and autonomy within the space of the canvas between 1989-1990.



#### At the Heart of the Mountain

In 1990, Debré once again returned to the Lærdal region with which he was very familiar. This year marks however a turning point in the way he captured landscapes. Indeed, the Norwegian authorities had only just opened some roads to traffic, that until then had remained inaccessible. This new element enabled Debré to venture to the heart of the mountains, driving a little van in which he transported all of his materials. Paintings zoomed in on certain natural elements, giving an impression of being totally immersed in the motif.

#### Blue-Grey Loire

At the confluence of these Norwegian collections, it was imperative to exhibit a Loire painting, a river to which the artist returned between each of his trips. Gris bleu, taches bleu de Loire, reveals the stylistic variances and the different formats that inevitably exist between paintings while travelling and paintings produced near the studio. This monumental painting lent by the European Investment Bank (Luxembourg), embodies, more than any other, a symbolic return to the Loire and the art centre. It belongs to the same series as the donation works stored at the cccod and was commissioned from the artist by the CCC for his exhibition in 1991.



## per barclay : oil chamber

11 march – 03 september 2017  
curator : Delphine Masson

Per Barclay is the first artist to be invited to take over the nave, a vast exhibition space at the CCC OD dedicated to large installations. He has produced one of his biggest so-called 'Oil Room', presented for the first time in the context of an exhibition.

It is rather exceptional to experience these temporary installations, particularly emblematic of his production. The intention was not necessarily to exhibit them. They were originally conceived solely as unmitigated recording devices for creating photographic images.

A long collaboration with the CCC OD led Per Barclay to experiment with the in situ version of the 'Oil Room' several times since 2001, and to consider it an autonomous work of art, independent from its photographic purpose. A fully-fledged work of art, now spread out across the nave, with an unprecedented design magnifying the fascinating relationships that this work tirelessly develops between image, installation and sculpture.

### 'Oil Rooms' from Per Barclay

'Oil Rooms' refers to a device that has marked the work of Per Barclay since 1989. It was originally an installation that the artist, at the beginning of his career, produced for an alternative art centre in the Netherlands. He spreads used oil on the floor of a room, leaving the viscous matter to fill the space forming a reflective surface. Photographs of the work of art, that were back then uniquely documentary, immediately highlighted the extraordinary potential of these images to the artist, who went on to develop this work in close collaboration with photography. The American magazine Artforum was quick to commission three images from him produced in places with strong architectural and cultural characteristics: a fishing hut, a Baroque palace and a chapel. This time these three 'Oil Rooms' were produced purely for the shot.

So from the beginning the foundations were laid for a long series that the artist continues to develop around a key principle: to create a large liquid mirror on the ground that transforms and exposes a place that has become inaccessible. Then, photograph it to produce images that will form, within this complex structure, the work as such. The exhibition of the installation in situ is for its part very localised and restricted indeed.

Forty or so 'Oil Rooms' have to this date been produced in this manner and periodically renewed according to the diversity of the sites taken over, but also in terms of the liquid used: sometimes water, wine, milk or blood, but most frequently black oil, the preferred material in this venture.





In the reflection of the 'Oil Room', all the visual benchmarks shift: the venue turns upside down and the floor opens onto a vertiginous void that absorbs all the surrounding space. The intervention seems minimal, since it merges into the architecture. However the transformation is complete: the installation carves the real space of another equally imposing space, a fictional space where the imagination is projected. For the dark reflection of the 'Oil Room' does not produce a true double of the venue but an even more fascinating interpretation, shaped by the sensory and fictional filter of the black mirror showing us another aspect of reality.

#### « Oil Room » from CCC OD

Arising from the historical part of the building, the nave has a neo-classical monumentality, with obvious verticality, unique to the Reconstruction period in the 1950s. This vast parallelepiped with clear lines is particularly remarkable at a height of 11 metres, but also for the transparency of its four large bay windows opening onto the city.

Formed integrally with the architecture, 'Oil Rooms' have the ability to expose it with magnified intensity. The reversal of perspectives and the variation of contrasts reveal in the reflection details that are not usually apparent. In the inaugural context of this production, Per Barclay's work enables the already strong features of the venue to be highlighted and multiplied.

Per Barclay's intervention is very paradoxical, as at first glance the intervention on the ground appears not to take advantage of the impressive volume of the space and to the contrary choose emptiness. However, this volume resurfaces in all its aspects upon approaching the reflection, opening a chasm that is particularly vertiginous as the height of the nave is extremely high.

This 'Oil Room' also plays with the relations that the venue has with the exterior. Beyond the architecture itself, it captures the whole urban environment in its reflection as well as changes in light and the transition from day to night. The form of the basin itself suggests that it penetrates the walls to extend mentally on the exterior forecourt of the building. Disrupting perspectives, the installation's oblique lines break down the clean lines of the architecture and accentuate the tipping effect.





The 'Oil Room' at the CCC OD results in a photographic work, relating to the best-known part of this work. Here the extraordinary experience of the installation in situ is involved, characterised first of all by the physical presence of the black oil, this liquid and viscous matter that conjures up murky stagnant waters, like a Styx with strange and unfathomable depths.

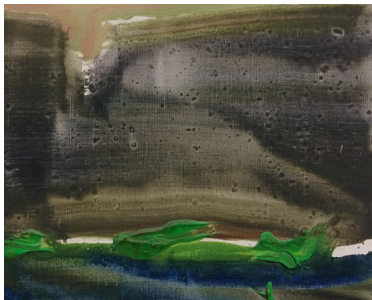
To face a 'Oil Room', is to reconcile in the same place and same object, 'the mechanisms of the imagination and the tools of reason'. In spite of the clear dividing line separating the real place from its image, confusion remains. Where does reality end and illusion begin? Perception constantly wavers between the two. It is vague in determining the true nature of what is on front of us: liquid or solid, a flat surface or an unfathomable chasm, etc.

Per Barclay's installation in the nave questions more than ever these ambiguities that act on the perception. It also plays on the hybrid status of these installations blending image and sculpture.

The previous presentations in situ relate more specifically to one or other of these domains: to image, when the reflection takes up the entire confined area; to sculpture, when the basin located in the middle of the space is on the contrary clearly distinguished from the architecture. The 'Oil Room' at the CCC OD plays on these two statuses simultaneously. Adjoined to the architecture on two of its sides, it almost blends with it producing the illusion of a pure image free of any materiality. On its other two sides it is also a sculpture, a physical object carving out the space. In this protruding portion, the threshold is very slightly raised; just enough to create a drop effect identifying the basin as relief even though it opens onto a void.

For this reason, this new installation renews the 'Oil Rooms' experience and propels them to a new stage of in their development.

It is also an opportunity for Per Barclay to experiment with a new way of producing image, by using video. The 'Oil Room' is continuously filmed and its image broadcast in real time at the entrance to the exhibition. This new device enables the artist to integrate the movement and flow of life in his photographs of 'Oil Room' until then deliberately empty, deserted and timeless.



#### Barclay's relationship to Olivier Debré

Per Barclay discovered a small painting by Olivier Debré: 'Petit Lysne gris' (Small Grey Lysne) 1974 at Galleri Ingeleiv in Bergen in 1976, when he was a history of art student. This was a formative encounter according to him, an aesthetic shock that contributed to the assertion of his calling as an artist. In a moving mise en abyme, this painting marks its reflection of the 'oil room'.

Thanks : the galleries OSL Contemporary, Oslo ; Galleria Giorgio Persano, Turin ; Galeria Oliva Arauna, Madrid ; Art Bärtschi & Cie, Genève ; Francesco Pantaleone, Arte contemporanea.

David Baty and Vincent Joly,  
Société Meltis

## annexes

### biography

Per Barclay was born in 1955 in Oslo, Norway. He currently lives and works between Oslo and Turin, after living for almost fifteen years in Paris.

After studying History of Art at the University of Bergen, he decided to pursue an artistic career and left Norway in 1979 to study art in Italy. Discovery of cultural heritage and the artistic melting-pot in the early 1980s was a real shock. Per Barclay rapidly became involved in the artistic community and frequented in particular Arte Povera artists in Turin. Under the influence of the art critic Achille Bonito Oliva, he started to exhibit in 1984. Italy became a real country of adoption where he thereupon resides very regularly while maintaining a close relationship with Norway.



Per Barclay gained an international following during the 1990s. His richly varied work blends photography, sculpture and installation around concerns connected with space. Equilibrium and tension are key terms in order to address the work of this artist who says he wants to portray internal tensions, and to surpass them through formal perfection enabling a form of equilibrium to be reached.

Per Barclay has benefitted from solo exhibitions in many museums and international art centres, in particular at the Creux de l'Enfer in Thiers (2015), the CAC Malaga (2012), the Bergen Kunsthall (2009), the CCC OD, Tours (in 2001 and 2008), the Merz Foundation, Turin (2008), the Musée d'art contemporain in Sérignan (2008), the Palacio de Cristal, Museo Nacional Centro de Arte Reina Sofía, Madrid (2003), the Koldo Mitxelena Kulturanea San Sebastián (2002), the Museum of Installation, London (2000), the Museum for Samtidskunst, Oslo (1998), the Power Plant, Toronto (1992) and the Musée d'art contemporain in Nice (1992).

He is represented by the galleries OSL Contemporary, Oslo ; Galleria Giorgio Persano, Turin ; Galeria Oliva Arauna, Madrid ; Art Bärtschi & Cie, Genève ; Francesco Pantaleone, Arte Contemporanea

### per barclay at the ccc od

2001 – Solo exhibition: sculptural and photographic works of art presenting the diversity of the artist's practice. These include several 'Oil Room'.

2006 – Group exhibition Home Sweet Home: invited by Achille Bonito Oliva, Per Barclay takes over a small architectural prototype acting as exhibition space. In an entirely black space, he produces an introverted 'Oil Room' in situ.

2006 – Production « Chapelle Sainte Radegonde », Chinon : in the context of an 'outside the walls' exhibition in Chinon organized by CCC OD, a 'Room' has been realised with wine. It wasn't accessible to the public.

2008 – Solo exhibition 'Oil Rooms': the dialogue elaborates around this work, the unique subject of the exhibition here, with a retrospective set of photographs and a new 'Oil Room' in situ.

2011 – 'Chambre d'huile' in situ, 46 quai le Gallo, Boulogne-Billancourt: reflection on the independence of these installations results in the largest 'Oil Room' measuring 1600 m2 produced in the former Thomson head office before its renovation. The CCC OD is responsible for the artistic direction of this mammoth production.

2017 – 'Oil Room' in situ, CCC OD: installation produced for the nave of the new building.

## innland

11 mars – 11 juin 2017

curators : Thora Dolven Balke, Élodie Stroecken

avec Ahmad Ghossein, Tiril Hasselknippe, Saman Kamyab, Ignas Krunglevičius, Kamilla Langeland, Lars Laumann, Solveig Lønseth, Ann Cathrin November Hoibø, Linn Pedersen, Tori Wrånes and Thora Dolven Balke.



Faithful to its prospective mission, the CCC OD entered into encounters with artists active on the Norwegian art scene since the 2000s. The exhibition «Innland» showcases eleven artists from roughly the same generation, all with a relationship to Norway, whether they are born there, live there or have studied and spent time there.

Rather than looking at a group of artist through the perspective of nationality, it shows how these artists have been influenced by the unique conditions of their own time, by their shared circumstances for thinking and producing and how this manifests itself in their work and their perspective of the future. For the first time, the Black Gallery turns into a platform of production and experimentations, laid out in a dense scenography.



«Innland» is a Norwegian term indicating the interior of a territory. As a title it questions the meaning of 'interior' of any defined space. Geographically Innland is far from the territorial boundaries, and as such, historically, further removed from outside influence that arrives across borders. It can evoke a variety of characteristics depending on where you come from. In Norway, for example, the interior landscape is dense with forests, mountains and lakes, different from the openness of the coast that makes up almost the entire country. "Innland" could also refer to another kind of intimate topography that signifies a personal interior; the self - a place worth protecting and inaccessible to others. Using this word today also inevitably summons a political definition of interior, a country's domestic territory, in a moment where different powers are pushing to close or open borders across Europe and elsewhere. The works shown here each raise various questions concerning these geographical, political or personal interpretations of innland – whilst together forming an ephemeral shared landscape, accessible for the duration of the exhibition.



The diversity of this art scene has modelled our proposition. We are witnessing a profound reassessment of the mediums themselves and of their limits. These artists are questioning the definition of images as well as their use; the way they are generated and how their interpretation could move our understanding of the world. A generation who grew up saturated with images of all kinds adopts a posture of detachment that creates a deceleration, allowing time and concern to contemplate meaning. This process of slowing down and concentrating allows a play of constant exchanges between the surface of objects and their materiality and depth. Something these artists share is a critical point of view on their own realities, even as the works take a variety of forms. Here, they give relevant propositions in search for meaning in our shared world.



Artists in Norway play a significant part in their society, largely owed to a political movement in the 70s arguing the social importance of art. Today Norway's artist unions are a part of political discussions, acting as a link between artists and government. Since the mid 90s the Norwegian art scene has known various renewals, the last decade defined by an active artist-run scene, which reaches far beyond the borders of the country. The artists in this exhibition all started their careers within this period, beginning at a time when there was barely any dialogue between established institutions and emerging artists. Many of them have consistently taken means to create spaces to show their own work and that of others, supporting each other independent of institutions and commercial galleries. This movement allowed the artist-run scene to set their own agenda, organising projects normally reserved for bigger institutions such as group shows across nationalities, generations and stages of careers. Building on a long tradition in Norway the art, music, literature and theatre scenes have close ties, and these places provide an essential meeting place. This has created an international generation of artists moving freely between the roles of creator, curator and critic in a collaborative manner.

Bringing this group together is the result of a collaboration between artist Thora Dolven Balke, who herself ran the artist-run gallery Rekord in Oslo<sup>1</sup> and curator Elodie Stroecken at the CCC OD. The view then is both from the inside of the scene in question and from the outside, by a French institution discovering these artists for the first time. The majority of the works are created specifically for the exhibition, as an answer to the context and in some cases the building itself.

*"The sharing of the sensible is the way in which the forms of inclusion and exclusion that define participation in a common life are first and foremost configured within the sensible experience of life. (...) It is a matter of knowing first of all how the order of the world is pre-inscribed in the very configuration of the visible and the dicible, in the fact that there are things that can be seen Or not, things that are heard and things that are not heard, things that are heard like noise and others that are meant as discourse."*

*Jacques Rancière*<sup>2</sup>

<sup>1</sup> Rekord was founded and programmed by Eirin Støen, Thora Dolven Balke and Ingvild Langgård. It was active between 2006 – 2010 organising on average 10 events a year including exhibitions, talks and performances.

<sup>2</sup> in Jacques Rancière : « le partage du sensible » », Christine Palmiéri, ETC, n°59, 2002, p. 34-40

Thanks :

Royal embassy of Norway in Paris

VI, VII ; Maureen Paley ; DREI ; STANDARD (Oslo) ; Carl Freedman Gallery

Hory Chauvelin ; TEDCO Toys



The work on the image undertaken by **Thora Dolven Balke** (born 1982) could be seen as related to the long tradition of Scandinavian landscape painting. Undoubtedly the images have become digital ones, but they undergo modifications or 'perturbations', which in certain cases can be reminiscent of the effects created by Peder Balke on the surface of his paintings. She deconstructs and uses the materials on which these images occur, and in doing so, brings out their beauty, their narrative and poetic potential, and simultaneously produces an important work around sound.

**Ahmad Ghossein** (born 1981) has a very specific way of questioning reality. In his video *The Fourth Stage*, he focuses on the strange disappearance, in the region of Lebanon he comes from, of a magician. This event occurs simultaneously with the appearance of abstract monumental sculptures in the public realm. By doing so, he is suggesting that the disappearance of magic in the public realm and the propagation of narrations based on ideological principles and visual mythologies are very closely related. He focuses especially on authority structures and their societal effects.



Sculptor and writer **Tiril Hasselknippe** (born 1984) has a particular interest in objects and their physicality, texture and consistency. For the exhibition, she is presenting several sculptures from her series of 'Balconies'. In her view, these architectural features have a powerful political symbolism, a form of power in and of themselves.

The artistic endeavour of **Saman Kamyab** (born 1981) looks at the social and political aspects of fictions based on image and narrative. He examines the relationships between language and objects, their physicality and subjectivity. He seeks to represent the relational structures operating between the individual and their background, with recourse to concepts originating in history and customs. His work is predominantly oriented towards film and video, and is frequently exhibited alongside installations which include static objects and images.



**Ignas Krunglevičius** (born 1979) initially studied musical composition. He currently works as an artist and composer, investigating the psychology behind the mechanisms involved in the taking of power and control. He does this via installations, videos and sound works. His interest lies in revealing the coded systems used by society in order to control individuals and situations.

The ccc od is producing a site-specific piece by the artist, one created especially for the Transparent Galleries, which will be visible from the outside of the building. It will take the form of a large-scale abstract sculpture created with black balloons which will encase the exterior of the Black Gallery (transparent galleries). For the artist, this material refers to a post-human form of the body.

**Kamilla Langeland** (born 1989) is a photographer who is interested in printing analogue photographs and experimenting with them in the darkroom. She considers photography as an imprint and she is fascinated by the way in which mechanism conceals the construction secrets of the physical world. She uses both negatives she has created herself and negatives she has borrowed. Her images are usually made up of several layers of negatives and photograms. She collects objects and, in the process of composing the image, she focuses on the possibility of modifying the object. She uses photography to explore her surroundings by investigating the way in which photography can distort visual perceptions, and in doing so, transform the everyday into confusing phenomena.





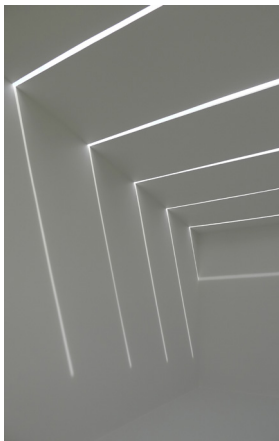
**Lars Laumann** (born 1975) explores the people and events existing on the margins of contemporary society. His last film, 'Season of Migration to the North' is the story of a refugee as seen from the perspective of a young gay asylum-seeker from Sudan. The film is narrated in the first person: the central character is Eddie Esmail, and he reads out his diary, starting from his arrest in Khartoum through to his reception in a refugee camp. He is arrested during a fashion show in which he is taking part in Khartoum. Esmail draws parallels between his story and that of Ruth Maier, a young Austrian woman who arrived as a refugee in Norway during the Second World War.

Lars Laumann is one of the artists nominated for the Lorck Schive Art Prize 2017, the biggest prize awarded in Norway each year to contemporary artists.

**Solveig Lønseth** (born 1986) is working on perceptions with pieces that alter our habitual ways of looking, as well as the way we experience the world around us. Her installations are frequently a response to the architecture in which they are rooted. These often involve light, space and literature. In particular in 2015, she created a striking installation for the joint exhibition called "Black Mountain. An Interdisciplinary Experiment" at the Hamburger Bahnhof, Berlin, by producing a piece for the light ceiling of the exhibition space.

Solveig Lønseth will be creating a piece which will mirror the architecture of the Aires Mateus brothers, and will attempt to capture the latent light getting into the Black Gallery.

**Ann Cathrin November Høibo** (born 1979), examines the complex relationships between technology, representation, production and reproduction (both industrial and craft-based). Elle explores the physicality of objects through found objects, ready-mades, fabrics and also pieces of textiles that she produces herself. From these, she creates installations made up of contrasting, combined elements arranged on top of each other in layers.



The artistic endeavour of Linn Pedersen (born 1982) involves photography, collage and sculpture, as well as video and film. She blends documentary and poetic elements, depicting a variety of subjects such as thrown-out consumer goods, landscapes, architectural constructions and human figures with large-scale installations which are based on a sedimentary approach. Her photographs (the basis for all of her work) are taken by chance in the course of walks through landscapes, and are both expressive and inward-looking, examining the line held between the everyday and the extraordinary by focusing on the physicality and the qualities of the object as a work of art.



As a plastic artist and vocalist, **Tori Wrånes'** (born 1978) main artistic endeavour is performance, combining her voice and sculpture. The starting point of her work is her use of sound then costumes, accessories and architecture on which she carries out actions. She distorts its physical appearance and creates an extraordinary world inhabited by trolls, by creatures suspended in the air. Her work was shown at the Biennale of Sydney in 2014 and at the New York festival Performa. She has been awarded a major solo exhibition at the national Museum of Contemporary Art in Oslo in April 2017. For the ccc od, she will be creating a sound piece, and as part of the inauguration, a performance piece as well.

## a k dolven : tours voices



Tours Voices 2013  
Exterior forecourt  
Interactive sound installation  
Cry Baby pedal, wires and speakers  
Donated by the artist to the cccod

'Tours Voices 2013' is a sound piece that the Norwegian artist A K Dolven created specifically for Tours. She recorded the voices of women from Tours for it for her personal exhibition at the ccc in 2013. Donated by the artist to the cccod, the work is now in its final form, on the exterior forecourt of the building.

A K Dolven is one of the most renowned Norwegian artists on the international scene. Born in Oslo in 1953, she divides her time between London and Lofoten in Norway. Her work makes use of different mediums such as painting, video, photography, sound and installation. Her works of art have a minimalist style and explore the mechanisms of perception, memory and emotions. Human energy is the driving force behind her creations, endeavouring to capture the fragility of a moment.

'Tours Voices 2013' is part of the research that the artist has been conducting for several years on the voice, mankind's oldest instrument and a creative material in its own right.

Beyond language and the meaning expressed, above all for A K Dolven the voice physically conveys an individual's personality, emotions and personal background.

Solely using the voice, 'Tours Voices 2013' reproduces the moment of an encounter: between the Norwegian artist and 22 women living in Tours who gathered together on 24 February 2013 to make the recording<sup>1</sup>. This unique moment is embodied by the expression of the word 'YES', proclaimed in unison. All the voices become one, resounding with different textures and nuances, as well as the emotions and the presence of each of these women in the world. The artist enjoys comparing the vibrations of the voice with those of a bell, also producing a direct and analogical sound. Like the sound of a bell faithfully resonating through the centuries, digital recording and the long-term dimension of the installation enable all these voices to be set in a period of history, in a period time that exceeds the individual history of its protagonists.

The recording took place in 2013 exactly 100 years after Norwegian women obtained the right to vote in 1913. In France, this was granted later, not until 1945. For the artist, the 'YES' of 'Tours Voices 2013' carries the memory of this vital benchmark in the history of women and the progress of their rights.

By using the Cry Baby pedal, everyone can now revive and reactivate this word charged with energy.

<sup>1</sup> Recording produced at Le Temps Machine, in Joué-les-Tours.

## lee ufan – pressentiment

july 08 – november 12 2017

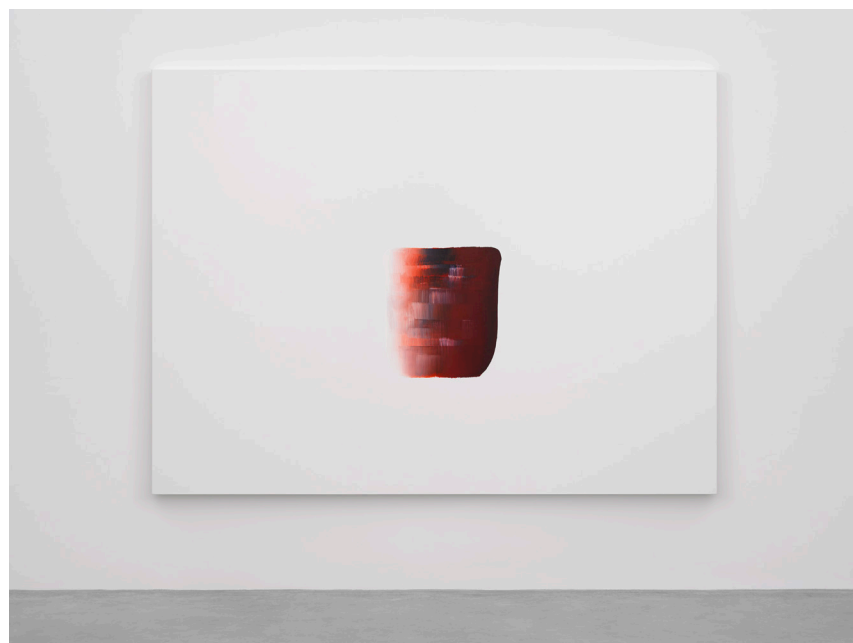
Lee Ufan is one of the best-known Korean contemporary artists in the world today. He was one of the major founders and representatives of the Japanese movement known as Mono-Ha, which appeared at the end of the 1960s and which shares many similarities with Italian Arte Povera in its plastic conception of materials. Lee Ufan was invited to show his work in the Château de Versailles in 2014, and has enjoyed solo exhibitions, in particular at the Tate Modern in London, the Guggenheim and the New York MoMA.

His work is characterized by its pursuit of an extreme simplicity of form. His sculptures are an assemblage of materials selected from nature, such as stone and wood, together with industrial materials, whereas his paintings tend towards a single gesture; meditation and an evocation of the void. One of his principles is that "by seeing, choosing, borrowing or moving thing, there is already a creative act".

His work combines painting and sculpture, both of which are characterised by great purity and economy of materials.

Despite Lee Ufan's work being abstract, it is deeply tied to reality and to nature, creating bridges between the visible and the invisible.

Lee Ufan was born in South Korea in 1936, and he lives and works in Japan and France. This exhibition at the CCC OD is his first in a French foundation.



## klaus rinke – düsseldorf mon amour

october 13, 2017 – april 02, 2018

As part of programme celebrating the 40th anniversary of the Pompidou Centre, two spaces at the CCC OD will be focusing on Düsseldorf's artistic scene.

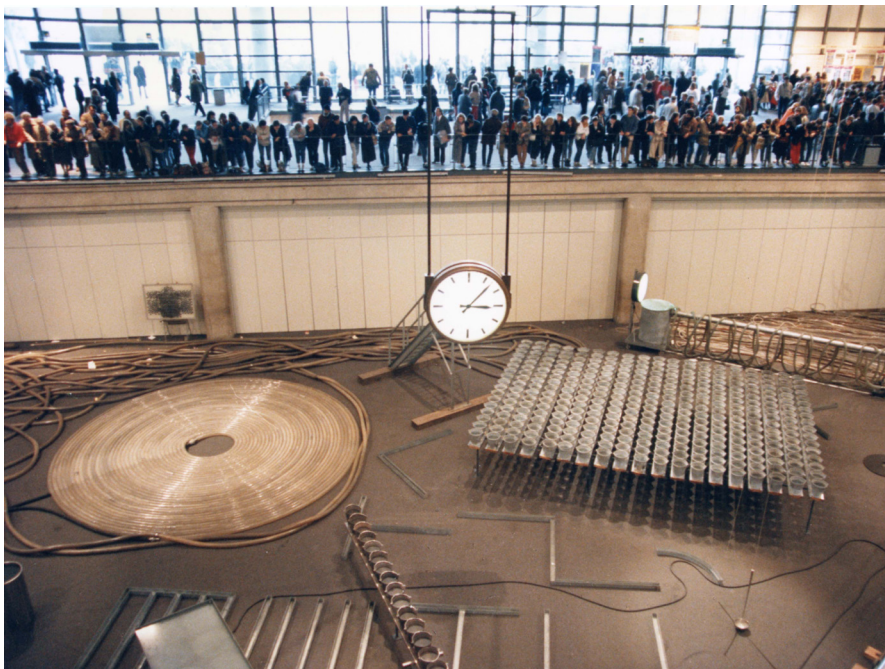
### remounting of the « instrumentarium » by Klaus Rinke

Klaus Rinke is one of the major figures in German and international contemporary art. He has worked in and passed through the primary artistic movements of the 1960s and 1970s such as Conceptual Art, Body Art and Land Art. As a major player in the Düsseldorf Kunstakademie (Art School), where he taught for 30 years and became a friend of Joseph Beuys, he has constructed a body of work blending physical and psychological instruments for measuring the time in order to create a confrontation between nature and culture.

In the Nave, the artist will remount the 'Instrumentarium', his installation/performance which was made in 1985 in the Forum in the Pompidou Centre in Paris. The installation consisted of a presentation of his arsenal of instruments for collecting, measuring and circulating water taken from the Rhine and the Seine.

For the re-creation of this work in Tours, Klaus Rinke will blend water from the seven great rivers criss-crossing Europe from Danube to the Loire, the continent's last wild waterway, and located right next to the CCC OD.

The presentation of the 'Instrumentarium' will provide the opportunity for a more comprehensive examination of current challenges associated with water.



group exhibition – Dusseldorf's art world

Running in parallel with Klaus Rinke's installation, the CCC OD is presenting a journey through several decades of the German art scene from the 1950s to the present day, based on the artist's archives and a collection of works loaned by the National Museum of Modern Art.

This exhibition will be the first time in France that the important role of this school and its teachings in the renewal of German art since the Second World War will be put on display.

List of artists (subject to confirmation): Joseph Beuys, Blinky Palermo, Sigmar Polke, Günther Uecker, Tony Cragg, Reinhard Mucha, Daniel Buren, Gerry Schum  
With support from the Kunststiftung NRW (North Rhine West Phalia Art Foundation) in Düsseldorf.

In partnership with: Mission Val-de-Loire, the Kunstakademie (Art School) Dusseldorf and the National Museum of Modern Art as part of the 40th anniversary of the Pompidou Centre.



## cécile bart – solo exhibition

december 09, 2017 – march 11, 2018

Cécile Bart is an artist who has been part of the French art scene since the 1980s. She has developed a particular work based on screens/paintings that play with the notion of space, between transparency and opacity.

The screens/paintings is a monochrome picture which the eye can move across and see both the painted surface and the real world behind and surrounding it. Changing according to the angle from which it is viewed, the screen/painting presumes that the spectator is mobile, and is invited to construct their own frames and travellings, to measure the depth of field, to be tempted towards what is off-camera.

For the CCC OD Cécile Bart will be creating a completely new piece, at one and the same time bringing into play painting, cinema and dance. Through her screens/paintings the artist will project extracts dance scenes taken from film archives.

The cinema has long been an important cultural reference for Cécile Bart, albeit covertly. This exhibition constitutes the first encounter between this underlying culture and the culture of modernist and post-modernist painting, now recognized in the artist's work.

Cécile Bart was born in Dijon in 1958. She lives and works in Marsannay-la-Côte.



## jordi colomer – new production

in 2018

The work of Spanish artist Jordi Colomer bears witness to a strong sculptural dimension and a great sense of staging, bringing together a number of different artistic practices such as photography, video, installation, performance, cinema and theatre. A multidisciplinary approach probably linked to his twin training as an artist and an architect. His films constitute fictions marked by the idea of "living the scenery", leaving the stage and infecting the street.

Alert to the effects of architecture and town planning on human behaviour, his work focuses specifically on people, who he often actively links to the creation of his works. For his project, the artist will take possession of the nave, what amounts to the 'lungs' of the centre, opening onto the city and creating the link between inside and outside space.

For this exhibition, le CCC OD is pleased to be collaborating with a major European institution, the MACBA of Barcelona.

Jordi Colomer was born in 1962 in Barcelona (Spain). He currently lives and works in Barcelona and Paris. He has been chosen to represent Spain at the 57th Venice Biennale in 2017, and for this occasion will be reviving his work 'The Dormitory', a film produced by the CCC in 2002.



## the CCCOD's scientific mission and educational activities

### the development of student training

Le **Bureau des Etudiants (BDE)** accueille depuis 25 ans tout étudiant cherchant à se professionnaliser, à travers le bénévolat et les stages, au sein des différents corps de métier du centre d'art.

Since 2003, the '**Experimental Gallery**' has been offering a semester of total initiation in the activity of mounting exhibitions, directed at the 3rd year degree students at the François-Rabelais University of Tours. The CCC OD makes its premises and skills available for the students to create a temporary exhibition.

Since 2010, **the curriculum for Training in Arts Outreach** has been set in collaboration with the François-Rabelais University of Tours, the "Jeu de Paume" and the City of Tours.

This training is unique in France, and can also be incorporated into the first year of a Masters programme in Art History.

These projects as well as others are offered as part of a partnership between the François-Rabelais University of Tours.

### all new: the research centre

The CCC OD, based on its archives and documentation gathered for the last 35 years on the artists who have been shown here, is extending its activities to researching the history of contemporary art.

The CCC OD now has a research centre, making it able to welcome researchers and students who are seeking to carry out studies based on this significant body of work.

Another of the missions of the research centre is to study and promote the works of Olivier Debré, with a view to contributing to an increased knowledge and dissemination of his work.

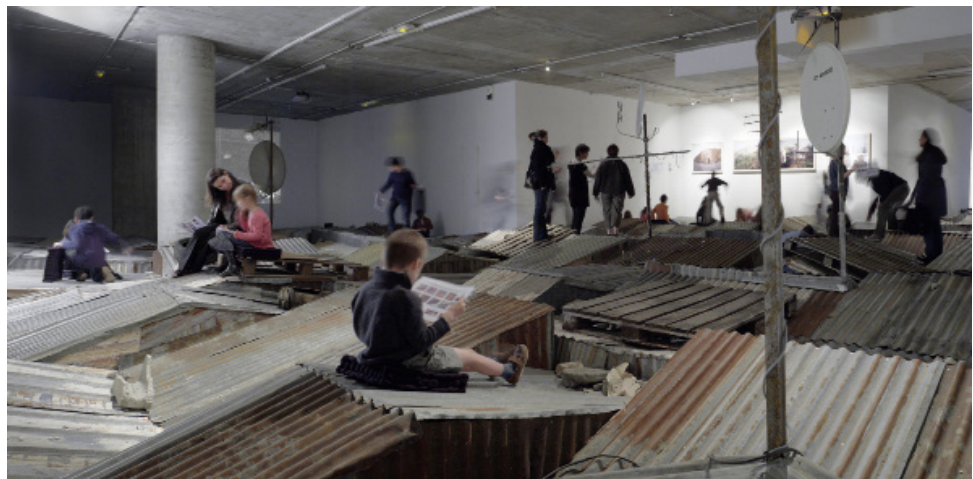
On one hand there will be the study and conservation of the endowment; on the other hand the creation of a catalogue raisonné of his work.

## the cccod and its different publics: involving visitors in experiencing art and its story

In the course of its 35 years being present in the area, the CCC OD has developed its outreach to the public in three directions: **communicating** to the public, **enabling it to claim** the works and **generating discussion** with different stakeholders in the world of art.

Hence in the same way as the artists themselves, visitors become stakeholders themselves in the life of the art centre.

The growth in the missions of the CCC OD means that the institution will move to a new system and will charge an entry fee. Alongside the system of 10 exhibitions per year, the offering to the public will be considerably increased, **but a balance between free and paid entry will be carefully maintained to ensure a spirit of access to art for everyone.**



### increased accessibility

the experience starts at the approaches to the centre

From the Jardin François Premier, the Nave, the largest part of the CCC OD, remains visible 24/7 thanks to its large glazed openings. On the windows are QR codes, enabling interested parties to get information about the art centre and its events at all times.

open access spaces inside

A helpful, experienced team will welcome you in and advise you year-round.

But the offering does not stop there. Opposite the reception area is a bookshop, with a catalogue of specialist art publications. The selection ranges from general subjects to specific titles relating to the current artists and exhibitions. The historic Tours bookshop, the 'Boîte à Livre' will be taking on its management.

On the first floor, the Centre Café will become one of the city's popular places to meet. Visitors will be able to enjoy two outstanding viewpoints with one side of the café overlooking the garden and the exterior of the new building, while the other has a great view of the interior of the nave.

#### entry charges within everyone's reach.

There will be charges made for exhibition entry. However we plan to keep all prices low.

The **cccod LEPASS** enables the holder to enter the exhibitions, conferences and other events at the art centre on an unlimited basis for one year.

#### personalised access to art throughout the exhibitions

There will be a team of facilitators available to visitors to assist them in embracing the work of the artists and the pieces on show.

Visitors are also able to enjoy their visit alone using a CCC OD mobile application, with content in French and English changing for each exhibition.

The majority of the commentary can be accessed by flashing QR codes which are placed around the building and in the exhibition spaces.

### an enhanced offering

Audience services can provide an accompaniment for **visitors of all ages** by introducing them to and teaching them about contemporary art.

- All year long and throughout the exhibitions, the CCC OD will invite its visitors **to follow the narrative and the latest events in the world of art** by offering them regular meetings, guided visits, seminars and the opportunity to meet the artists.
- **'l'atelier de l'artiste'** (the artist's workshop) is a space specifically devoted to artistic experimentation with a public covering all age ranges. Originating from the imagination of the artist who is exhibiting their work in the Nave, the aim of this workshop is to promote direct, creative exchanges between the artist and the visitors.
- **documentation and teaching materials** will be supplied to people leading groups (teachers, tour guides, facilitators from the social sphere, associations and firms)



## cccod : timeline

- 1977-1983** A great many art events and joint exhibitions entitled 'Tours Multiples' are organised every year in different parts of the city of Tours. They are run by the 'Tours Art Vivant' association created among others by Alain Julien-Laferrière.
- 1984** The 'Centre de Création Contemporaine' moves into its own premises and takes the name CCC. Several months later in January 1985, the doors open.
- 1991** Exhibition called "Olivier Debré - 4 paintings" at the CCC (29 May – 24 September 1991). When this exhibition was being prepared, Olivier Debré started discussing the issue of his legacy with Alain Julien-Laferrière and the possibility of his work being on show in an art centre, alongside paintings by contemporary artists, rather than in a museum where he would be stuck in the past.
- 1992-1994** The CCC works on a plan to be sited in the gardens of the Conservatoire Francis Poulenc. To do this, an architecture competition is launched, drawing responses from major international architects such as Daniel Liebeskind, Odile Decq and Peter Eisenman. This project does not come to fruition.
- 1996** The CCC organises and hosts in Tours the first interprofessionnal congress of contemporary art.
- 1995-1997** A project is undertaken with a view to moving to the site of the former Carmel de Tours.
- 1997** As the CCC has to leave its premises in Rue Racine, it moves to a new space in Rue Marcel-Tribut. At the time, this move is considered to be a temporary one.
- 1998** The CCC organises and hosts in Tours the second interprofessionnal congress of contemporary art.
- 1999** Death of Olivier Debré
- In the same year, the CCC proposes and develops two projects for a new site. The two buildings under consideration are located in Rue de l'Hospitalité and Rue Etienne Pallu.
- 2003** The CCC makes application to the municipalities concerned for funding to carry out assessments studies for an establishment capable of becoming the cccod.

- 2004 Renaud Donnedieu de Vabres, the Minister of Culture and Communication, officially entrusts Alain Julien-Laferrrière with the mission of carrying out a feasibility study on a building devoted to contemporary art on the basis of having Olivier Debré as a figurehead, and on his works.
- 2007 Architect Philippe Chiambaretta designs and makes a luminous façade for the CCC in rue Marcel Tribut, enhancing its profile and providing greater readability about what it does.
- 2008 The project is launched to build a new site to include the endowment from Olivier Debré. Doing so in the Jardin François Premier is raised at this time.
- 2011 The centre d'art contemporain Olivier Debré is recognised as being in the community interest by the 'Communauté d'agglomération Tour(s)plus' the municipality covering the Tours metropolitan area, which from this point onward takes on the project. It is registered in the planning contract at the State-Region level
- 2012 As a result of an international competition, the architects Aires Mateus are named to design and build the new buildings. The four finalists included the French agencies Rudy Ricciotti and Berger & Berger, as well as the Spanish agency Nieto Sobejano.
- 2014 Work starts at the Jardin François Premier
- 2015 The first stone is laid
- october 2016 The team moves in to the new premises
- march 2017 Opening

## an architectural signature: the Aires Mateus brothers



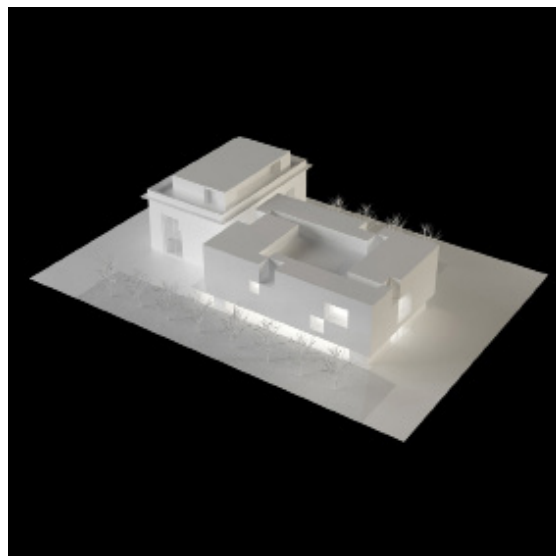
In an international competition in 2012, Aires Mateus e Associados is the architects' practice which was selected from among 80 other agencies to design and build the CCC OD building.

The practice based in Lisbon is made up of Francisco and Manuel Aires Mateus, born in 1964 and 1963 respectively. They are currently major players in Portuguese architecture and are developing timeless, refined, minimalist architecture which has the potential to transform existing sites.

Their work is often based on the seeking out of oppositions and interactions, paying special attention to the balance of filled and empty spaces, working with subtle plays and relationships between negative and positive.

The work of the Aires Mateus practice ranges from the scale of a family home – an area of work which is particularly close to their hearts and into which they are constantly researching – to urban infrastructure, as well as buildings and public facilities. In recent years their work has appeared in a number of national and foreign publications and they play a role in international contemporary architectural debates. They have carried out many noteworthy prize-winning projects such as the Santa Marta Lighthouse Museum at Cascais near Lisbon, the Sines Arts Centre and the Alcacer do Sal retirement home in Portugal.

The Centre de Création Contemporaine of Tours is the first project to be carried out by them in France, and as such paves the way for other major European museum projects, particularly the Mudac – the Elysée Museum of Lausanne, Switzerland.



## a special « 1% artistique » : a free hand with typography

As part of the “1% artistique” scheme which provides state funding for artistic endeavour, the CCC OD has chosen to focus on typographical design as an extension of the building, the institution and its philosophy.

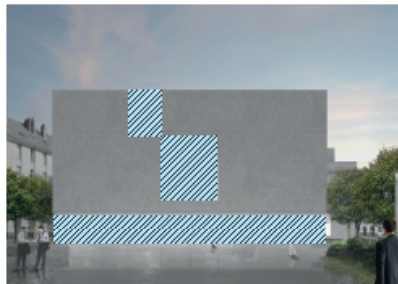
André Baldinger and Toan Vu-Huu have been chosen to provide the CCC OD's graphic content, reaching out even as far as the interior and exterior.

They began with a deliberation of the architectural project. There are several elements making this building a unique architectural expression:



- its geometric nature based on cubic spaces
- its openings created by the movement of spatial volumes
- how light works within it and how it presents itself

On the basis of these elements, they literally hollowed out their characters from materials, adjusted their vertical proportions to those found in the architecture, lending a unique aspect to the typography.



ar

ar

## partners and patrons

'Mécénat Touraine Entreprises' is providing an exceptional patronage for three years



We have fifteen companies acting as patrons and partners for the reopening of the ccc od in 2017:



## artistic and cultural partners

international and national

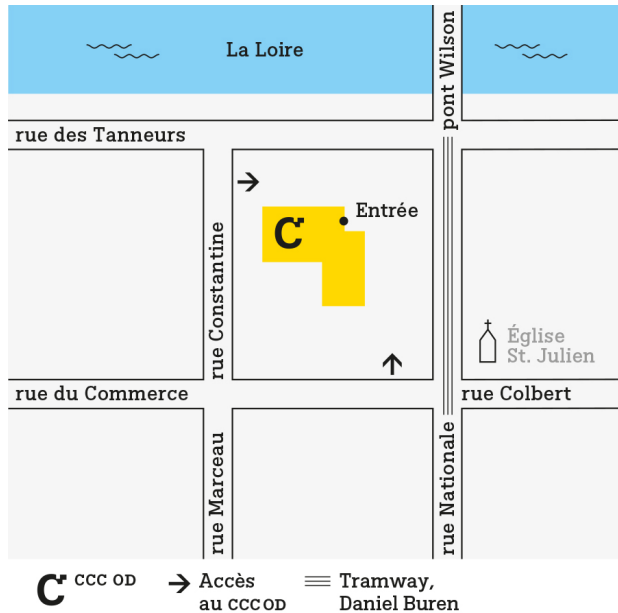


regional





## practical information



### 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)

### 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 CCCOD.

### getting here

Jardin François 1er  
37000 Tours  
T +33 (0)2 47 66 50 00  
F +33(0)2 47 61 60 24  
contact@cccod.fr

Temporary access via  
rue Constantine / rue du Commerce

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

### facilities

#### bike park

2 spaces PMR Jardin François 1er  
Car parking spaces Place Anatole France et de la Résistance, rue du Commerce

On-site amenities available: lifts, magnetic induction loop, disabled toilets, pushchair parking, baby change area

### opening hours

winter season  
wednesday- sunday from 11:30 am to 6:00 pm  
late night thursday until 8:00 pm

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

### entry fees

€3 (reduced price)  
€6 (full price)  
€9 (with multimedia guide)

### cccod LEPASS

unlimited access to exhibitions and events  
valid for 1 year  
€25 for one person  
€40 for two people  
€12 for students