

centre
de
création
contemporaine
olivier
debré

dominique blain
déplacements

february 15 - september 20, 2020

opening on february 14, 6-8 pm

curators : ami barak and catherine bédard



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foreword

The notion of universal rights – to use the now somewhat controversial expression forged in the postwar charter of 1948 – implies shared values. In the face of hard reality, geopolitical stakes and differing viewpoints (both collective and individual), the ideal that it represents is the focus of debate, conflict and struggle. It provokes dissension on a sometimes terrifying scale or, on the contrary, cohesion and solidarity, giving us the feeling of belonging to the same humanity, if only for a moment. The right to culture is universal, as is the right to liberty and the right to education, that is to say it is a fundamental human right; and while that is a somewhat subjective standpoint, it nevertheless has the merit of seeking to hold together the heterogeneous units which make up our world. To complicate matters further, there are, in addition to rights, certain objects we consider “universal”, which the whole of humanity should seek to preserve and protect. Some exceptional works of art have acquired universal status through their symbolic power and their accessibility. Although they come from somewhere specific, and are the property of a public institution or a nation, we who believe in the notion of universal rights consider that they belong symbolically to everyone.

In light of major political crises, wars, the repression of freedom, vandalism and natural disasters, what do works of art represent for us? And what are we prepared to do to protect a masterpiece? These questions lie at the heart of Dominique Blain’s exhibition, *Displacements*.

Displacements is built around an imposing central installation, *Monuments II*, which revisits a major work produced at the turn of the century recalling how the masterpieces we admire were saved for us (*Monuments*, 1998).

The exhibition features two videographic works (*Dérive* and *Bouddhas de la collection du Musée de Kaboul*), a sculpture in luminous glass (*Mirabilia II*) and photographs (*Aether*, *Bamiyan*, *La Vénus de Milo*) bringing together the fate of endangered works and the fate of humanity. *Monument II* and *Mirabilia II* are extensions of two of Dominique Blain’s previous works: *Monuments* is a showpiece of the collection of the Musée National des Beaux-Arts du Québec, while the thirty-eight pieces of sculpted glass which comprise *Mirabilia* are displayed in a bespoke outside area of the Montreal Museum of Fine Arts for which the work was conceived. *Monument II* and *Mirabilia II* are exhibited here today because they speak of issues which are still relevant – the destruction of world heritage – while making us confront the importance of memory in envisaging humanity’s future.

Dominique Blain's exhibition is all about making us see the hitherto invisible and disappeared, the absent, the destroyed, the secret. Yet it also forces us meet the gaze of the huge veiled woman staring at us from the niche of a sculpture destroyed in 2001 by jihadist terrorism (*Bamiyan*), as well as that of the *Bouddhas de la collection du Musée de Kaboul* imprisoned in an image from an old catalogue, and those of the migrants in *Dérive*, a "sensitive" work in every way, both powerful and eminently delicate, which the artist has made especially for this European presentation of her work. Produced from hundreds of images harvested from the internet – taken by both amateurs and professional journalists – *Dérive* is a videographic work which exposes the fragility of those men and women who cross the sea (with no protection) in search of freedom. As powerful as it is respectful of those humans it depicts, *Dérive* challenges our will to see, to know and to act.

The title, *Displacements*, a solitary yet plural word with no further clarification, is gritty, imbued with a weight and vigour. Chosen by the artist herself, and in her image, the title expresses the efficiency of an œuvre that strikes our imagination and shakes our conscience, an œuvre that constantly brings us back to the things we don't see or from which we turn away.

Ami Barak, Catherine Bédard
Curators

the exhibition



Installation Views at the CCC, Paris



Monuments II, 2019

Installation combining a sculpture (wood, rope, metal, reconstruction of Monuments's crate, 1997-1998, in the collection of the Musée national des Beaux-Arts du Québec) and thirteen photographs (inkjet digital prints on canvas) of varied dimensions.



Installation Views at the CCC, Paris

Monuments II, 2019

Installation combining a sculpture (wood, rope, metal, reconstruction of Monuments's crate, 1997-1998, in the collection of the Musée national des Beaux-Arts du Québec) and thirteen photographs (inkjet digital prints on canvas) of varied dimensions.



Ami Barak

"The pivotal work of the exhibition at the Canadian Cultural Centre in Paris is *Monuments II*, a re-interpretation of its namesake work, first shown in 1998, which is in the collection of the Musée national des Beaux-Arts du Québec. It is an identically-sized replica of a huge wooden crate tied up with ropes that recalls the crate used to transport Titian's *Assumption* from the Academy in Venice to preserve it from destruction during the First World War, during which it was taken to successive hiding places. For this new presentation, a series of eleven differently-sized photos is shown alongside this post-minimalist sculpture. Each one is black and white and a negative of images taken during the Second World War showing how several works from the Louvre museum were moved. It is a work that certainly has a strong presence, in keeping with the enormous volume of the atrium of the Canadian Cultural Centre."

Dominique Blain

"I pay a great deal of attention to the relationship that the viewer can build up, not only to the work, but also to the space. Space has always been my blank page, the canvas base on which the work takes shape.

When I visited the gallery of the Canadian Cultural Centre, I knew I should take advantage of the central space to show a work suitable to its dimensions. As soon as visitors arrive, they have a view from above, which gives them a general view of the place. This particular lay-out guided my thinking, and the context of the place, the exhibition theme.

The work *Monuments* was of course initially created for the Musée National des Beaux-Arts du Québec. In the context of an encyclopedic museum, my aim was to juxtapose the images that show the efforts to protect art works during war time (in this case, the safeguarding of the cultural heritage in Venice during the First World War) to the function of the place in which they would be exhibited.

In this "museum city", Paris, home to one of the world's largest museums, it seemed particularly relevant to me to show a re-interpretation of the work. I was extremely interested to learn of the important role played by Jacques Jaujard in evacuating the collections of the Louvre, and of the story of Rose Valland, a volunteer worker at the Musée du Jeu de Paume, to whom we owe the saving and retrieval of over 60,000 works of art, not to mention of those who risked their lives to save this heritage."

“This monumental work deals with several emblematic subjects, starting with the fate of works during major conflicts, as well as the very idea of preservation and conservation. In the history of humankind, particularly in the West, conservation has sometimes taken adventurous turns. This can be grasped from your message, and even more so because the huge wooden crate is accompanied by a series of dated images that capture the moments the participants of the time experienced as exploits on a par with other narratives of resistance. What led you to seize on such a subject?”

“While I was rummaging through the shelves of an old book store in Montreal, I found a book called *Les monuments italiens et la guerre* (Italian Monuments and the War) published in 1917. As I leafed through it, I first saw a series of surprising photos showing strange constructions made of wood, sacks of sand and hanging mattresses. The author, Ugo Ojetti, juxtaposed the works they were protecting with these constructions: there were statues, sculptures, baptismal fonts, altars, monuments, mosaics and facades of buildings. And then there are the photos that show us the people transporting the works that they could move: the works of the great masters, Titian and Tintoretto in particular. There are also photos showing us the before and after: a view of the Scalzi Church ceiling painted by Tiepolo, and on the following page, what was left of it after the October 24, 1915 bombing. The effect that this juxtaposition triggers is overwhelming. And in fact, the aim of this book was just that: to decry such barbaric acts and raise the awareness of those living far from the areas of conflict. I was affected by the images, and also by the superhuman efforts of an entire community that, wanting to protect the works, came together in an act of resistance that required courage and determination.

I found one of the photos in the book particularly surprising. It shows the crate containing Titian’s *Assumption* in a field, surrounded by local inhabitants, as if this were a religious procession. As I looked at the negative of the reproduction I made of this image, several questions came to mind. What entity were the citizens of Venice protecting? Were they works of art of the nation or religious icons? The artistic achievement of the object or the divinity of the subject?

In the course of research I later undertook on protecting cultural heritage during war time, I found photos that documented how works in several European countries were moved during conflicts: the crates holding the masterpieces of the Prado during the Spanish Civil War; the empty rooms of the Hermitage in Saint Petersburg; those of the British Museum; and, of course, the pictures showing the efforts taken to protect the collections of certain museums and places of worship in France during the two world wars. For this new interpretation of *Monuments*, I selected a series of photos taken during the Second World War showing how several of the Louvre’s masterpieces were moved.”

Interview Ami Barak-Dominique Blain, catalogue excerpt, CCC/Skira, 2019



“In Displacements, there is a videographic polyptych entitled *Dérive*. It dominates the room devoted to the masterful installation *Monuments II*, preceding the more intimate room housing the luminescent chambers of *Mirabilia II*. The work plays its cards close to its chest, since it initially presents itself as abstract: moving images of still images studiously interlaid like roof shingles which – cruel irony – are not watertight. Time-images making us feel the dangerous vastness of the sea through a collage of views borrowed from streams of images. Dozens of irregular rectangles form a superb patchwork of grey/ browns lifting here and there like sails in the breeze, their gentle stirring in contrast to the offshore winds.

This is a particularly disturbing work by Dominique Blain, where the desire to see is rewarded by the embarrassment of having seen. Curious viewers who would like to know what’s hidden by this interlaying, drawn by the surprise effect of the movement of the sheets lifting with a breeze which has nothing of the sea about it, discover migrants in the open sea. They are confronted with the iconography of a current drama they watch on their screens, with more or less attention or indifference. A miniaturized version of the horror lurks behind the surface. Or, more precisely, lurks within the interleaved thickness of a foreground that condenses all the perspectives, bringing the backgrounds, bringing all the horizons to the fore, to the surface of all these little pieces of paper pinned up, gathered, to be eventually dematerialised in the videographic image.

The very ambiguity of *Dérive* is the essence of its power. On one hand, these images appear only to disappear in the collective imagination, meaning that the weight of the reality they describe vanishes. On the other hand, together they compose a monument to the memory of hundreds of anonymous people in danger, whose fate we do not know, thus establishing a resistance to the oblivion that is accelerated by the profusion of images in circulation on our screens.”

Catherine Bédard « Les œuvres à joints vifs de Dominique Blain » “The Sharp-Edged Smoothness of Dominique Blain”, extrait du catalogue/catalogue excerpt, CCC/Skira, 2019



"Aether also traps us into contemplating skies, the beauty of which is a cruel response to the images of *Dérive*. The presence of these two works in *Displacements* invites us almost to match their images one by one, as if one was the upper part and another, the lower. Yet in reality nothing permits us to do so. We are the victims of an illusion that is entirely of Dominique Blain's creation. A surface illusion, rather than one of depth, held within the thickness of a foreground that would draw, toward the front, toward us, all the backgrounds of the world of depiction. For Dominique Blain's works come not from her relationship with the depicted real, but her relationship with the image that depicts is. That is why – strategist of ambiguity that she is – she develops devices which invite us to run straight into a wall when we believe we are plunging into the image. In all of these images she presents to us, we find no escape, no 'opening on the world', no possible evasion. While the images of *Monuments II* irradiate the surface of the canvas, in a crackling visual that seems to compensate the silence of the dead, those of *Dérive* and *Aether* point an edge at us."

Catherine Bédard « Les œuvres à joints vifs de Dominique Blain » "The Sharp-Edged Smoothness of Dominique Blain", extrait du catalogue/catalogue excerpt, CCC/Skira, 2019

"However, another work by Blain takes us back to 2001 and moves our own gaze from Buddhism to Islamism, plunging us from the heights of the greatest spirituality to the blackest depths of the human tragedy playing in certain countries of the world. Blain's work is called Bamiyan. Dating from 2003, it takes into account the events of 2001 that led to the destruction of the Buddha statues. [...]



In Bamiyan, Blain adds that the destruction of the images of Buddha went hand in hand with the introduction of the burka, with the locking up of women in the prison of veils, their entombment in a cloth dungeon only open at the eyes sunken behind a grille.

[...]

Needless to say, Blain's work where a veiled woman stands in the place of the destroyed Buddha statues constitutes a monument to women with imprisoned gazes. In truth, it is much more than a monument, because by putting a woman in the place of the destroyed statues, the veiled gaze of the woman speaks of the burial of women that sometimes takes place in this world, right before our eyes."

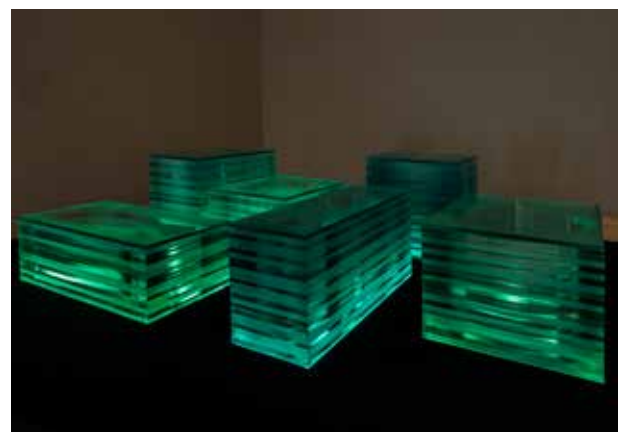
Gérard Wacjman, « Dominique Blain, L'éveillée » / "Dominique Blain, The Enlightened One", extrait du catalogue/catalogue excerpt, CCC/Skira, 2019

Ami Barak " In this exhibition, there is another work that deals with the question of the disappearance of objects and artistic and cultural monuments. *Mirabilia* is comprised of a series of glass sculptures made using glass plates cut out to show silhouettes; they are lit up from below. The absence is emphasized by the hollowed-out volume, which should allow us to identify, more or less, the outline of the object that has disappeared. In this work, once again, you are calling on what collective memory retains, despite everything, and preserves virtually. At the same time, you are emphasising humanity's constant oscillation between violence and vulnerability. But the themes of disappearance and lack also remain implicit. Why do you return to these so constantly?"

Dominique Blain "This project, which is still ongoing, began in 2010, when I was asked to create a permanent installation at the Montreal Museum of Fine Arts. My intention with this work was to add a series of sculptures to the museum's collections. They would bear within themselves a trace of lost objects, artifacts, sculptures and monuments, all bearing narratives that had an impact on history. Somehow, these sculptures work as a vector to revive our memories.

The use of glass is an allusion to the fragility of these lost objects, and enables the light to make them reappear, so that the imprint left by their outline is etched in our imagination. These sculptures carry within themselves both the beauty and the wretchedness of the world. Current events regularly remind us that our universal cultural heritage is endangered, either by wars and conflicts or negligence and greed, and, more recently, by climatic disruptions. All these subjects are linked to the questions I have been dealing with in my work since I began practising."

Entretien/Interview Ami Barak-Dominique Blain, extrait du catalogue/
catalogue excerpt, CCC/Skira, 2019



"In Afghanistan, on February 26, 2001, Mullah Omar, commander of the faithful and supreme leader of the Taliban, promulgated a fatwa ordering the destruction of non-Islamic statues and sanctuaries. Sixteen days later, on March 14, 2001, the Taliban announced that the Buddhas of Bamiyan – two monumental statues of bodhisattvas cut into the rock, 55 and 38 metres high and probably dating from the 6th and 7th centuries – had been entirely destroyed, along with all the sculptures of the National Museum of Afghanistan and other Afghan museums. The barbarian authors of this destruction declared that the undertaking required more than a week of efforts and the use of considerable technological means, artillery and explosives. Nevertheless, on March 16, 2001, Mullah Omar ordered the sacrifice of a hundred cows to expiate, he said, the lateness of Muslims in destroying these idols. On March 19, a filmed sequence of the destruction of the great Buddhas was broadcast on the television channel Al-Jazeera; on March 22, journalists discovered that the National Museum of Afghanistan was entirely empty, and on March 26, the same journalists were invited to Bamiyan to observe with their own eyes the obliteration of the two gigantic statues, masterpieces of Irano-Buddhist art.

Thus in a few days, an immense iconoclastic holocaust took place, it ravaged the pre-Islamic Afghan cultural heritage, leaving rooms empty of works in the museums of Afghanistan, and in the high cliffs dominating the green Bamiyan valley at 2,500 metres, two immense niches hollow like the giant eye sockets of a petrified cadaver.



That is how “things are seen” in Bamiyan.

It is the gaze of these destroyed, absent, disappeared works that Blain shows us in Bouddhas de la collection du Musée de Kaboul.

Three magnificent Buddha heads, three ancient sculptures, three fragments of statues (destroyed in the past? ruined by time and weather?). These three heads were part of the Kabul Museum collection. After the various lootings of the museum, we do not know what has become of them. Were they destroyed? Were they stolen? Sold on the black market? We do not know the end of the story. In the 1970s, the three heads had been photographed in a museum catalogue. Three images are all that now remains of these three Buddha heads.”

Gérard Wajcman « Dominique Blain, L'éveillée » / “Dominique Blain, The Enlightened One”, extrait du catalogue/catalogue excerpt, CCC/Skira, 2019

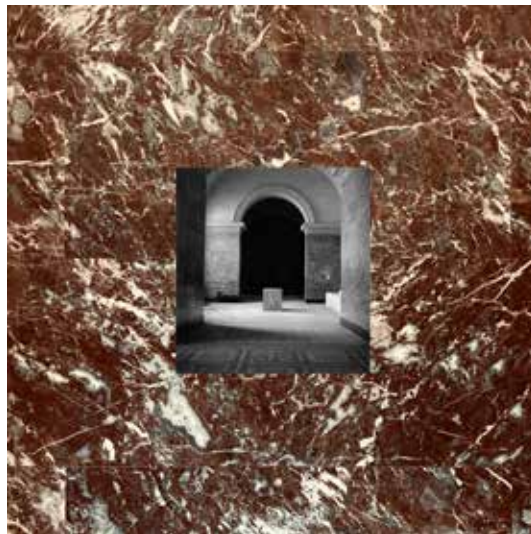


I Monumenti Italiani is a series of twelve photolithographs on paper, was made from archive images showing the protection of Italian works of art in wartime. These images allow the works to be seen in a different way, once « packed », and thus transform the way we look at them. Rooted in the artist's search for historical documentation, this series questions the value of objects, as well as the sustainability of the artistic heritage as a symbolic value of humanity, the constitution of collective memory and the writing of history. This printed work finds several echoes in the artist's production, both by its status of multiple and by its inner reflection on the construction of history which uses the archive both as material and as subject.

Louise Déry

One edition of this work is part of the collection of Galerie de l'UQAM (Université du Québec à Montréal), Canada.

“Dominique Blain’s work reminds us that the commission to document the moving of the Louvre artworks was a privileged opportunity to produce memorable images and that the proximity of such masterpieces could only be a source of emulation, sparked by the imminent danger. The height of this aesthetic ambition tinged with ambiguity is represented by a photograph of the pedestal of the absent Venus de Milo taken by Laure Albin Guillot, who thoroughly celebrates the beauty of a museum emptied of its masterpieces, and the behind-the-scenes of such an institution.
[...]



The marble framing Laure Albin Guillot’s image energises the apparatus of depiction photographed at the Louvre, disturbing its solemnity. It draws our attention to the importance of the frame of the absent work. It augments, swells the effect of the exhibitiv installation (pedestal, walls, arch), the perfection of which comes to rival the vanished goddess of Beauty. Here is a frame framing a frame, a double stabilisation device which, by drawing in perspectives from different levels of reality, disturbs our relationship to the work and, paradoxically, destabilises us. We perceive the image – all in chiaroscuro shades, nine times smaller than the work of which it is a part – alternatively as a hole and as an insert. Switching from Guillot’s world to Blain’s, we discover joints which fracture the harmony of the decor. The marble’s white veins suddenly stop at the point where one slab meets another, revealing a geometry hidden in the facing. All we can see are the edges of the small central pedestal that previously supported the most beautiful curves in Antiquity, its sharp edges contrasting sharply with the web of tangled lines decorating its face. The artist is showing us here what she means by the behind-the-scenes. It’s not about what is hidden behind the stage, but about what surreptitiously structures our gaze.”

Catherine Bédard « Les œuvres à joints vifs de Dominique Blain » “The Sharp-Edged Smoothness of Dominique Blain”, extrait du catalogue/catalogue

dominique blain

born in 1957, montreal (canada)
lives and works in montreal



« Social and political history of the last hundred years is at the heart of my work, a timeframe, which reflects a need to understand where I come from and what role I play in a world that is in constant turmoil.

My work is not about the representation of the political; it focuses instead on a questioning of the political. My particular interest lies in the perception of the real by addressing the tensions between objectivity and subjectivity, perception and representation. Its aim is to focus our attention on sociopolitical situations that are often forgotten but still present around the world.

The subjects I examine are for the most part universal and call into question our privileged position, and unique role as witnesses. Where the aesthetic and the socio-political collide is where, as an artist, I find the most fertile ground. My work clearly shows how inextricably linked these two concerns are. »

Artist's website : www.dominiqueblain.com

solo shows (selection)

2020

Displacements, Centre de Création contemporaine Olivier Debré, Tours, France.

2019

Displacements, Canadian Cultural Center, Paris, France.

2018

Champs de mémoire, Métis-sur-Montréal en collaboration avec Les jardins de Métis et le Château Ramezay à Montréal, Canada.

2015

Blackout, Bentley Projects, Phoenix Arizona, United States.

2013

Blancs de mémoire (Memory blank), galerie antoine ertaskiran, Montréal, Canada.
Mindscapes, Volta NY, New York, United States.

2012

Missa, Musée des beaux-arts de Montréal, Montréal, Canada.

2009

Europe année 0, Musée de l'Europe, Wrocław, Poland.

2008

Europe année 0, Musée de l'Europe, Bruxelles, Belgium.

2007

Nickle Art Museum, Calgary, Alberta, Canada.

2006

MacKenzie Art Gallery, Regina, Saskatchewan, Canada.
Territoires, Musée régional de Rimouski, Québec, Canada.

2005

Bentley Projects, Phoenix, Arizona, United States.

2004

Musée d'art contemporain de Montréal, Montréal, Québec, Canada.
Monuments, Galerie de l'UQAM, Montréal, Québec, Canada.

2002

Carnegie Mellon University, Pittsburgh, United States.

2001

Bentley Gallery, Scottsdale, Arizona, United States.
Fragments of Unity, McIntosh Gallery, London, Ontario, Canada.

2000

Inscape, University Art Gallery, San Diego, Californie, United States.
Montréal Télégraphe, Montréal, Québec, Canada.

1999

Bearing Witness, Vancouver Art Gallery, Vancouver, Colombie-Britannique, Canada.

1998

Médiation, Musée national des beaux-arts du Québec, Québec, Canada.
Médiation, Sala 1, Rome, Italy.
Stills Gallery, Édimbourg, Scotland.
Chorus, The Museum of Science and Industry, Manchester, England.
Photographers' Gallery, Londres, England.

1997

Island, installation in situ, Orchard Gallery, Londonderry, Ireland.
Chorus, installation in situ, Montréal, Québec, Canada.
Arnolfini, Bristol; Zone Gallery / Laing Art Gallery, New Castle Upon Tyne, England.
Cambridge Darkroom, Ormeau Baths Gallery, Belfast, Ireland.
Médiation, Ansel Adams Center, San Francisco, Californie, United States.

1996

Paule Anglim, San Francisco, Californie, United States.

1995

Inner Sanctum, Ruth Bloom Gallery, Santa Monica, Californie, United States.
Western Gallery, University of Bellingham, Washington, United States.
Mendel Art Gallery, Saskatoon, Saskatchewan, Canada.
Art Gallery of Windsor, Windsor, Ontario, Canada.

1994

Portland Museum of Art, Portland, Maine, United States.
Southern Alberta Gallery, Lethbridge, Alberta, United States.
Fine Arts Gallery, University of British-Columbia, Vancouver, British Columbia.
Owens Art Gallery, Mount Allison University, Sackville, Nouveau-Brunswick, Canada.

1993

Suspended Beliefs, Ruth Bloom Gallery, Santa Monica, Californie, United States.
The Primitive Room, Contemporary Art Museum, Houston, Texas, United States.

1992

Galerie Gabrielle Maubrie, Paris, France.
Missa, Centre international d'art contemporain de Montréal, Montréal, Québec, Canada.

1991

The Primitive Rooms, Meyers/Bloom Gallery, Santa Monica, Californie, United States.

1990

Meyers/Bloom Gallery, Santa Monica, Californie, United States.
Galerie Christiane Chassay, Montréal, Québec, Canada.

1989

Art Gallery of Ontario, Toronto, Ontario, Canada.

1984

Centre culturel canadien, Paris, France et Rome, Italy.

catalogue



A catalogue accompanying the exhibition at the Canadian Cultural Centre has been published by the Éditions Skira Paris October, 2019.

Illustrated with images of the works on site, it includes essays on the artist's œuvre written by:

Ami Barak – Independent curator, currently artistic co-director of the Salon de Montrouge.

Catherine Bédard – Art historian and curator, director of the Visual Arts programme of the Canadian Cultural Centre.

Louise Déry – Art History PhD, director of the gallery of the Université du Québec à Montréal (UQAM).

France Trinque – Art History PhD and archivist at the Montreal Museum of Fine Arts.

Gérard Wajcman – Writer and psychoanalyst, lecturer emeritus in the Department of Psychoanalysis at the Université Paris VIII.

On sale at the bookshop, CCC OD, Tours (France).

Characteristics: Hardback cover 21 x 31 cm, 128 pages, 50 images, 30 €, Bilingual French-English, ISBN 978-2-37074-125-7

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the centre de création contemporaine olivier debré



Maurizio Nannucci, *Listen to your eyes*, 2010, FNAC 10-1055, collection du CNAP, 2018-2020

~~jardin~~
~~françois 1^{er}~~
~~37000~~
~~tours~~

In the heart of the Loire castles region, the recent art centre endows the city of Tours with with a prestigious creative space of international reputation.

Its 4500m² building, which owes its elegance to its light and spacious rooms, was designed by one of the most innovative architectural consultancy firm: the Aires Mateus agency. It comprises four exhibition spaces, two auditoriums, a café and a bookshop. The centre provides a place for people to meet and share real artistic experiences. It is from that perspective that this season's programme is based on the dialogue between the work of Olivier Debré, major figure of the XXth century painting, and recent visual art creations.

Each exhibition results in a personalised accompaniment suited for both children and adults, conferences, meetups, and varied cultural events. The CCCOD is now depository of a donation from the painter Olivier Debré, which presents a unique opportunity for the arts centre; the historical funds create a gateway that connects yesterday's and today's creation.

The arts centre is located at a strategic crossroads in the city of Tours, which is in the middle of the Porte de Loire area and at the junction of three ensembles; the buildings from the 1950's reconstruction, orchestrated by the architect Pierre Patout, the historical centre, typical of the Loire heritage, and the renovation of the city's entrance, from which the centre represents the first achievement.

The CCCOD is the milestone of a remarkable artistic journey. From the moment the visitor gets off the TGV train imagined by Roger Tallon, one of the greatest buildings designed by Jean Nouvel stands in front of his eyes. The 15 km long tramway, dressed up by Daniel Buren, leads him to the centre's refined and elegant building in just a few minutes.

~~+33(0)2 47 66 50 00~~
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~~www.cccod.fr~~

programme 2020



alain bublex // *an american landscape (theme song)* until march 8

nave

In the Nave, the artist presents his latest video work in a monumental diorama. In this way, he questions the idea of the landscape, its representation and its relationship with notions of identity and nation.



fabien verschaere // *la géographie du totem* until may 3

black gallery and transparent galleries

Fabien Verschaere unfolds a map, in which works produced in recent years interact with new works. He extends his world to the outside by stepping in the Transparent Galleries, visible from the outside.



mathieu dufois // *dans l'ombre le monde commence* february 15 - june 14

galleries

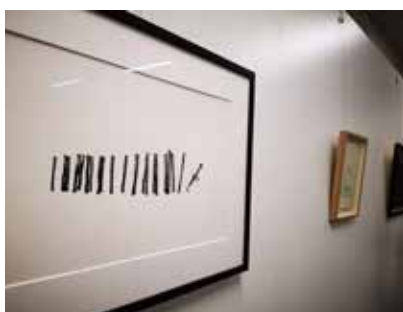
The exhibition extends Mathieu Dufois' residency in the Egyptian Fayoum in 2018. An outstanding inspiration for this artist who explores through his drawings the memory of places.



maurizio nannucci // *listen to your eyes* until 2021

façade du cccod

Written in gleaming green letters on the facade of the art centre, Maurizio Nannucci's message is an invitation to passers-by to be cautious of the world around them.



hors-les-murs *signes personnages*

with olivier debré, mathieu dufois, fabien méréelle, massinissa selmani, and claire trotignon

saint-pierre-des-corps january 25 - march 14

This exhibition about contemporary drawing travels around 'Tours Métropole' in 2019/2020. It brings together an ink from Debré Donation and works commissioned from three local artists.

More infos: cccod.fr

partners and patrons

partners of the exhibition



cultural and education partners



the patrons in 2020



practical informations



getting here

Jardin François 1er
37000 Tours
T +33 (0)2 47 66 50 00
F +33(0)2 47 61 60 24
contact@ccc.od.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 of the
Résistance and street of the Commerce
on-site amenities available : lifts, magnetic
induction loop, disabled toilets, pushchair
parking, baby change area, wheelchairs

free access

restaurant : le 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

The publisher Bookstorming-Paris proposes a broad
choice of book specialized in art, architecture and
design.

opening hours

summer season (20th may - 16th sept)
tuesday - sunday from 11am to 7pm
late night thursday until 9pm

entry fees

4 € (reduced price)
7 € (full price)
9 € (with multimedia guide)
free access under 18

CCC OD LEPASS

unlimited access to exhibitions and events valid
for 1 year
27 € single pass
45 € duo pass
12 € for students / 7€ PCE

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