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press release

ramin haerizadeh
rokni haerizadeh
hesam rahmanian
le diwan du démon

june 2, 2023 - february 18, 2024

ramin haerizadeh
rokni haerizadeh
hesam rahmanian
le diwan du démon

in collaboration with :

Julie Becton Gillum

Kiori Kawai

Mandana Mohit

Sohrab Mahdavi

Pirouz Taji

with the participation of :

Aslon Arfa

Nazli Ghassemi

Homa Farly

Christopher Lord

Minnie McIntyre

Mohammed Rahis Mollah

Jaleh Shaditalab

This exhibition is organised in co-production with the Galerie In-Situ – fabienne leclerc, Grand Paris.

With the support of :

Snow Fei Nan Li, collectionneuse et mécène, Shangai, China.

Jean-Marc Decrop, Hong Kong.

Curator : Delphine Masson.



Taliban Soldier sits on an Old Disused Soviet Tank Captured During The 1979 Invasion, Colorfully Repainted By

Artist In Red With White Dots, Bamyan, Bamyan Province, Afghanistan



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the exhibition

from 02 June 2023 to 18 February 2024

nave

The CCCOD invited the three Iranian artists Ramin Haerizadeh, Rokni Haerizadeh and Hesam Rahmanian for their first solo exhibition in an art institution in France. They will exhibit « The Demon's Diwan », a project at the intersection of two exhibitions held in 2022 in at NYUAD Art Gallery in Abu Dhabi, and in Venice for OGR-Torino¹.

These two projects resonate, extend and evolve in the nave of the CCCOD by accommodating a large new sculpture created for the exhibition. The three artists, therefore, offer a new landscape, according to the term they have chosen to describe their work and to consider as a living organism in perpetual mutation. Composed of ten recent works, this landscape is inspired by new reflections on the progress of the world and the wars that affect it, on the wounds inflicted on beings and the earth, but also on the forces of life and regeneration drawing on encounters, imagination, poetry and dance.

Titled "Hayula", the most recent work produced by the artists for the exhibition is a large sculpture made up of a hundred miniature paintings. It takes a comprehensive look at the turmoil of the world from the epicentre of a region of Iran whose multiple aspects of political, social and cultural history resonate across time and borders. This new work contributes to the overall interpretation of the exhibition as an alternative record of our times, navigating the myriad ramifications that link our chaotic present to a cosmogonic vision rooted in the Persian original myths.

¹ Exhibitions « Parthenogenesis » at NYUAD Art Gallery, Abu Dhabi (1 March-12 June 2022) and « Alluvium », an off-site project of OGR-Torino in Venice, Complesso dell'Ospedaletto, Italy (23 April-27 November 2023).

partners and patrons



Exhibition in co-production with
galerie In-Situ – fabienne leclerc, Grand Paris

With the support of :
Snow Fei Nan Li, collector and patron, Shanghai, China.
Jean-Marc Decrop, Hong Kong.

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FABIENNE LECLERC
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Discover also an exhibition of the artists at
galerie In-Situ – fabienne leclerc, Grand Paris :
Ramin Haerizadeh, Rokni Haerizadeh, Hesam Rahmanian
The Beautiful Decay of Flowers in The Vase
from 14 May to 15 July 2023
www.insituparis.fr

Installation view of *Parthenogenesis*, The NYUAD Art Gallery (photo John Varghese)

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Regional media | CCCOD - Tours • Charlotte Manceau | c.manceau@cccod.fr • +33(0)2 47 70 23 22 • +33(0)6 82 44 87 54

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the artists



Ramin Haerizadeh was born in 1975 in Tehran, Rokni Haerizadeh was born in 1978 in Tehran, and Hesam Rahmanian was born in 1980 in Knoxville.

They live and work in the United Arab Emirates since 2009.

Ramin Haerizadeh, Rokni Haerizadeh and Hesam Rahmanian belong to a generation of artists born with the advent of the Iranian Islamic regime and who grew up during the Iran-Iraq War. They began their artistic journeys in a context of cultural withdrawal that was hardly conducive to distinctive expressions, and they found alternative spaces and conditions for creation underground in Tehran, as well as stimulating resources of solidarity and collective energy.

(Photo : Andrea Rossetti)

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the artists

This collective energy is what they wanted to reinvent by living and working together, where they went into exile after being forced to leave Tehran. They have thus developed a prolific and rhizomatic collective work in three voices, marked by a great heterogeneity of practices associating painting, sculpture, collage or video, travelling between eras and cultures, drawing on numerous sources of reference and knowledge. The constant flow of media coverage provides artists with an ever-renewed resource that they use in «fluid paintings», animated films that combine news images and painting to open reality to strange phantasmagorical visions.

Through their collective practice, Ramin Haerizadeh, Rokni Haerizadeh and Hesam Rahmanian transform themselves into a « creature with six eyes », as they like to describe themselves. A creature with their combined energies and languages, enabling their various perspectives to coexist and even clash. These confrontations or «negotiations fields» are at the heart of a dynamic of questions and answers, of mutually enriching ideas that allow the three artists to go beyond their subjectivity and take unexpected paths.

« in our practice, production is performance, and the performance is a collective action leading to dance, art, and politics »

The practice of the trio is regularly opened to other people, friends, artists, authors or artisans who regularly take part in the projects, allowing the collective to continuously reconfigure itself by welcoming new otherness and exploring new fields.

As a result of these strategies of decentering and shared creation, of multiple interactions and contexts, the works of Ramin Haerizadeh, Rokni Haerizadeh and Hesam Rahmanian develop in various directions at the same time, act and react to each other as they grow autonomously, like an ever-expanding organism evolving by its logic.

the artists

« Dastgah » is one of the strategies that allow the trio to distance themselves from any form of intentionality. Borrowing from a Persian word, a technical term in traditional Iranian music that designates a melodic matrix allowing for improvisation, « dastgah » also means system, tool, or machine.

The three artists activate the dastgah in ritualistic creative moments, embodying somewhat grotesque characters with fantasy and humour. Using accessories such as flippers, sprays or bicycle wheels as prostheses that hinder their gestures, they transform themselves into real painting machines. Traces of paint emerge and spread uncontrollably through the space, drawing the primordial weft and motifs that the artists return to extend with their newfound subjectivity.



(Photo : Musthafa Aboobacker)

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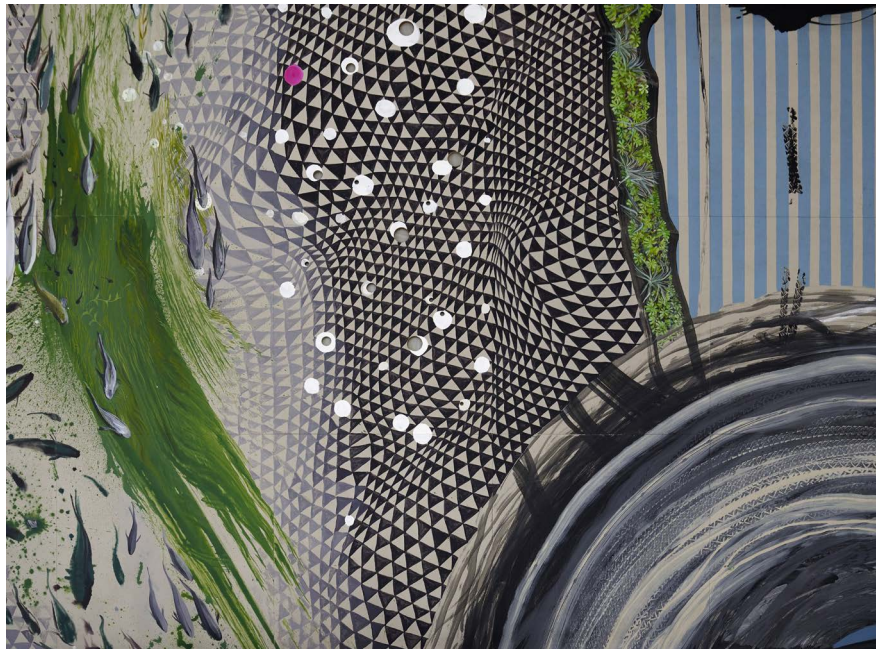


the pieces

o'you people

2019-2022

At the heart of the exhibition is a huge landscape of rivers, whirlpools and craters. *O'you people* is a large floor painting created by summoning the *dastgah*, that creative moment when artists transform themselves into painting machines. In this large fresco, the cartographic scale is combined with a macroscopic vision to penetrate the thousands of details of a thriving life, populated by land and sea animals, fantastic creatures or humans captured in their ultra-connected daily lives. Bringing together all the strata of life, this alternative landscape conjures up another dimension of the earth's history: the industrial exploitation of its resources, and that of oil, which fuels the geopolitical tensions and recurring conflicts of the Middle East. The question of war, a central theme in the artists' work, is addressed here from the standpoint of nature and its suffering. The Iran-Iraq War, which took place during their childhood, forms the basis of a collective memory that they continue to explore.



O, You people, 2019-2022 (detail), gesso, acrylique, epoxy sur MDF, 11 x 12 m. Commande du NYUAD.
(Photo : Ramin Haerizadeh)

For all works in the exhibition:
Courtesy des artistes et Galerie In Situ-
fabienne leclerc, Grand Paris

P.11 : *Hayula* (détail), 2022-2023, acrylique, gesso, encre, aquarelle, gouache, collage sur assiette d'argile, production CCCOD (photo : Musthafa Aboobacker)

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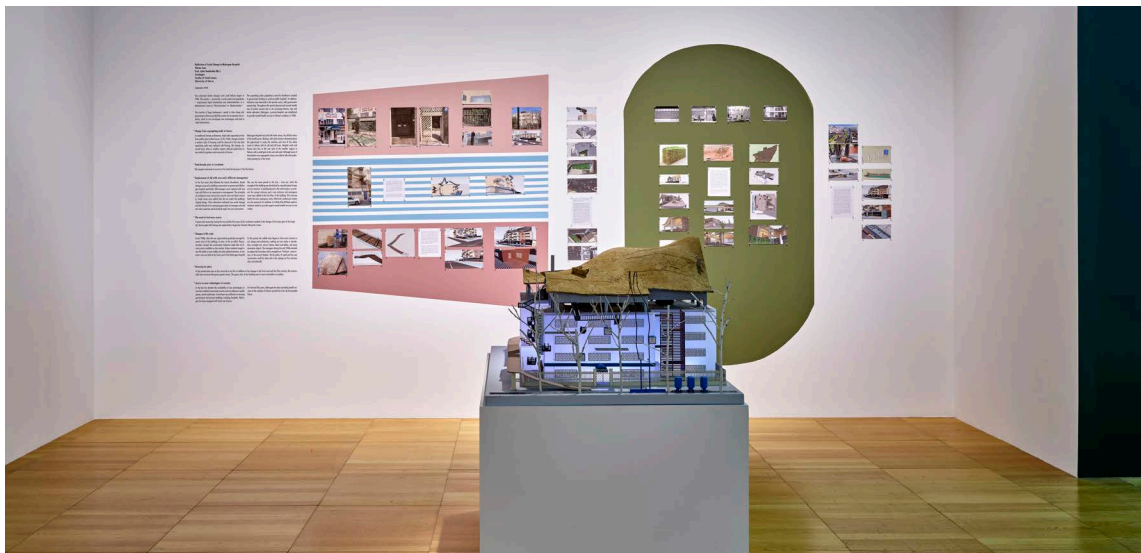
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the pieces

boys and animals

2018-2022

The impact of the Iran-Iraq War is also at the heart of the mural poem *Boys and Animals*. The narrative describes the experience of the conflict on child soldiers and animals, innocent beings are thrown into chaos and tragedy. This text is part of the «Unfaithful Poems», a collective writing process developed by the artists by involving various authors. The text is shaped through a chain of successive rewritings and translations, gradually shifting its focus and nuances according to the cultural references of the different participants. This is an « unfaithful » rewriting of "From Ismael", a poem by the Iranian author Rez Baraheni on the Iran-Iraq War.



Imagining renovation and extension of Mehregan Asylum Center, 2018-en cours, plexiglass, résine, impressions 3D, en collaboration avec mandana mohit et avec la participation de nazli ghassemi, minnie mcintyre, christopher lord. (avec le soutien du NYUAD)

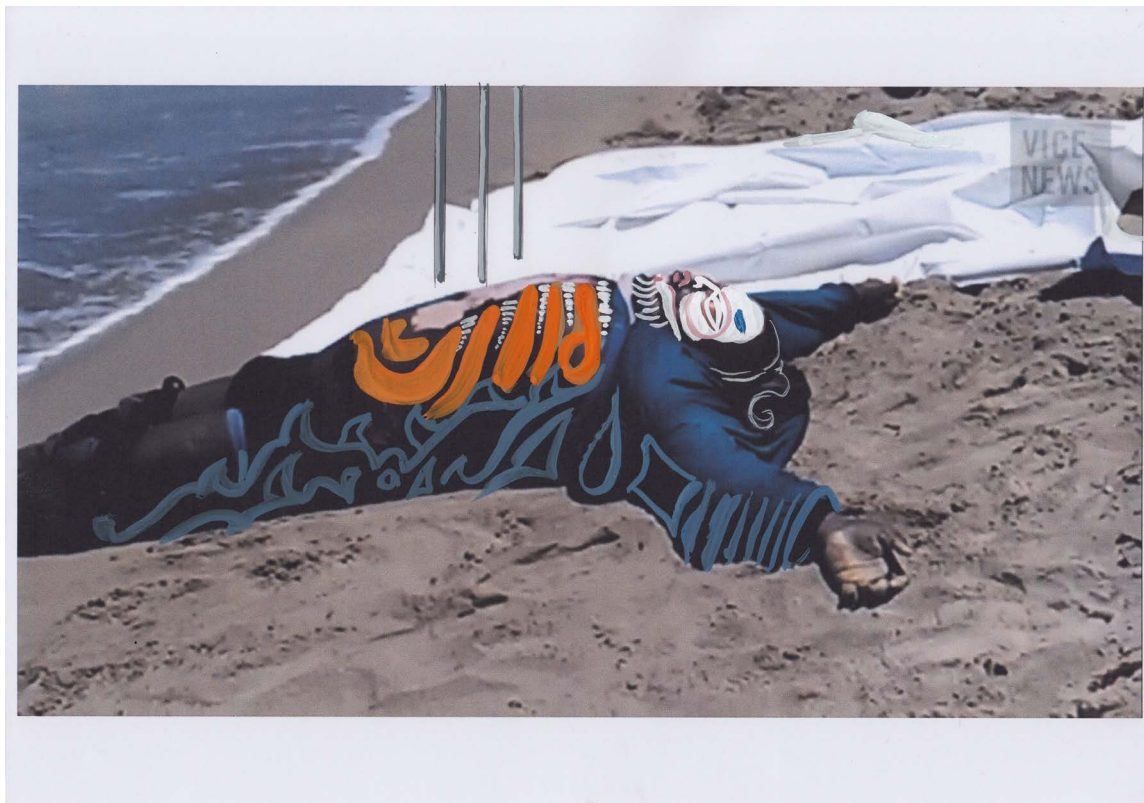
Boys and animals is the matrix for a body of work in the exhibition and inspired many of the motifs and subjects of the large floor painting *O'You People*. It is also behind the work '*The project Mehregan Asylum center*' (2018-Ongoing). This work addresses the layers of Iran's recent history in a reflection on architecture, in collaboration with the architect Pirouz Taji and the sociologist Jaleh Shaditalab.

the pieces

from sea to dawn

2016-2017

The experience of exile is explored and transcended through painting and drawing in the animated film *From Sea to Dawn*. Using images from media reports, the artists paint chimerical creatures on the faces and bodies of thousands of migrants making their way to better lives. Breaking with the usual view of migration, the overlay technique enables a more universal counter-narrative to emerge, replacing the reality perceived through the prism of the media with another story shaped by dreams.



From Sea to Dawn, 2016-2017, video, 6 mn 21 s.

the pieces

alluvium 2022-2023



Alluvium, 2022, acrylique, gesso, encre, aquarelle, gouache sur assiettes d'argile, fer. Ensemble de 27 assiettes. Photo : Andrea Rossetti

The rewriting of current events through the medium of art is also at the heart of the «Alluvium» (2022-2023) series. This set of sculptures consists of small paintings on clay plates hanging from metal structures, like constellations in a precarious balance. The paintings and collages reinterpret articles from a wide range of media. Linked to each other, they establish connections between different events and cultural references, increasing the number of angles to provide a polysemous record of our times.

Alluvium is based on a triangle of collaborations developed between the three artists, the welder Mohamed Rahis Mollah and the choreographer Kiori Kawai. At the origin of the process, the movements danced by the artists are interpreted into metal forms by Mohamed Rahis Mollah, creating a structure where the small paintings on plates are placed. The sculpture is then interpreted in turn by Kiori Kawai, whose choreographic creation becomes the starting point for new sculptures, integrating the chain of interpretations that allows the «Alluvium» series to develop in an organic way.

Like the biological principle of DNA replication, the plates are multiplied like molecules and the sculptures are replicated, gradually being transformed according to the sensitive interpretation filters of the various protagonists.

the pieces

The two sculptures from the 'Alluvium' project presented in the exhibition constitute two successive moments in the process of replication. The first sculpture, with its hieratic forms addresses the Taliban takeover in Afghanistan. Reinterpreted through the choreography of Kiori Kawai and Julie Becton Gillum, the initial sculpture transforms and expands on an amplified scale to generate *Hayula* (2022-2023), the largest work in this series made especially for the exhibition.

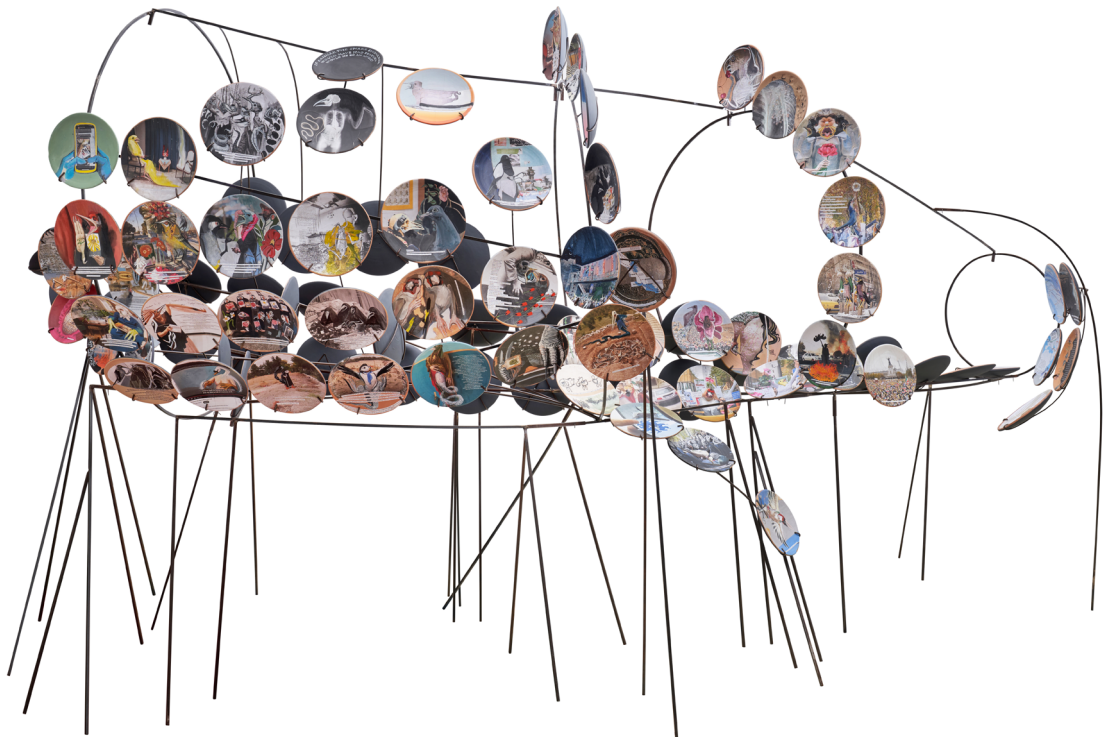
Both works are supported by the Black Mountain College Prize 2022.



Hayula (détail), 2022-2023, acrylique, gesso, encre, aquarelle, gouache sur assiette d'argile.
Production CCCOD.

the pieces

hayula
2022-2023



Hayula, 2022-2023, acrylique, gesso, encre, aquarelle, gouache, collage sur assiettes d'argile, fer. Ensemble de 99 assiettes. 275 x 280 x 520 cm. Production du CCCOD.

Consisting of one hundred painted plates, it unfolds in the space like a large, fantastic creature. It also forms a vortex that propels us into an alternative narrative of Iran's history, from its original myths to the ongoing women's uprising in the country. The region of the marshes on the border between Iran and Iraq is the epicentre of this multi-faceted interpretation. The cradle of pre-Zoroastrian beliefs, to which the Dives or Demons of the exhibition's title belong, this region is envisaged here in its multiple political, social and cultural aspects, as an interconnected network whose shockwaves resonate beyond borders and eras to create a portrait of our time.



biography

shows (selection)

2023

The Beautiful Decay of Flowers in The Vase, Galerie In Situ - fabienne leclerc, Grand Paris, France

Le Diwan du Démon, CCCOD, Tours, France

2022

Parthenogenesis, New York University (NYU), Abu Dhabi, United Arab Emirates

ALLUVIUM, OGR Torino (off site project in Venice), Complesso dell'Ospedaletto, Italy

2020

Either he's dead, or my watch has stopped, Groucho Marx (while getting the patient's pulse), Schirn Kunsthalle Frankfurt, Germany

2019

The Rain Doesn't know Friends from Foes, Frye Art Museum, Seattle, United States

2018

Like clouds, the forms of the world turn into one another, Centre d'art Contemporain Chanut, Clamart, France

Night of Another Spring (Part I & II), In Situ - fabienne leclerc, Paris, France

Forgive me, distant wars, for bringing flowers home, OGR, Turin, Italy

From Sea to Dawn, Galerie Krinzinger, Vienne, Austria

2017

The Maids, Museu d'Art Contemporani de Barcelona, Barcelone, Spain

2015

The Birthday Party, Institute of Contemporary Art (ICA), Boston, United States

Those Who Love Spiders, and Let Them Sleep in Their Hair, Den Frie Centre of Contemporary Art, Copenhagen, Denmark

All the Rivers Run Into The Sea. Over. / Copy. Yet, The Sea Is Not Full. Over, 8th Asia Pacific Triennial of Contemporary Art, Queensland Art Gallery, Brisbane, Australia

The Fal, Rodeo Gallery, Istanbul, Turkey

Slice A Slanted Arc Into Dry Paper Sky, Kunsthalle, Zurich, Switzerland

2014

The Exquisite Corpse Shall Drink the New Wine, Gallery Isabelle van den Eynde, Dubai, United Arab Emirates

2012

I Put It There You Name It, Gallery Isabelle van den Eynde, Dubai, United Arab Emirates

P18 : *From Sea to Dawn*, 2016-2017, video, 6 mn 21 s.

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awards

2022

Black Mountain College Prize, Asheville, United States

2015

Fundació Han Nefkens/MACBA Award, Barcelona, Spain

collections

Art Gallery of New South Wales, Sydney, Australia

British Museum, London, United Kingdom

Städel Museum, Frankfurt, Germany

Museum of Applied Arts and Sciences, Powerhouse museum, Sydney, Australia

Louisiana Museum of Modern Art, Copenhagen, Denmark

Frye Art Museum, Seattle, Washington, United States

Fundació Han Nefkens, Barcelona, Spain

Collection Le Centre National des Arts Plastiques, France

Borusan Contemporary Art Collection, Istanbul, Turkey

Los Angeles County Museum of Art (LACMA), United States

Guy & Myriam Ullens Foundation Collection, Switzerland

publications

2020

EITHER HE'S DEAD OR MY WATCH HAS STOPPED, GROUCHO MARX (WHILE GETTING THE PATIENT'S PULSE), Schirn Kunsthalle Frankfurt, Distanz Verlag.

2018

Forgive me distant wars for bringing flower home, Corraini Edizioni.

2016

Her Majesty ?, Edition Patrick Frey.

2015

Ramin Haerizadeh Rokni Haerizadeh Hesam Rahmanian, Mousse Publishing.

the cccod



Maurizio Nannucci, *Listen to your eyes*, 2010, fnac 10-1055, collection du cnap, 2018-2023. Photo F. Fernandez, CCCOD - Tours

In the heart of the historic city of Tours, in its contemporary architecture designed by the Portuguese agency Aires Mateus, the Olivier Debré Centre for Contemporary Creation offers itself to the public as an open space, a place of discovery, of sharing knowledge and experience. As a centre for contemporary art, it is also a place for multidisciplinary cultures that dialogues with all the actors of the territory to explore new grounds.

The CCCOD is now the custodian of a donation of works by the painter Olivier Debré, who lived in Touraine from a very early age. The reception of a historical collection within a contemporary art centre is a fruitful singularity, which allows bridges to be established between the creation of yesterday and today.

Throughout the year, the public service invents a wide range of activities for children and adults, customising their proposals to suit individuals and different groups. The exhibitions are accompanied by a rich and curious cultural programme: conferences, meetings, performances or screenings, all of which help to awaken the senses and broaden knowledge.

With a demanding exhibition programme, the CCCOD is increasingly anchored in its territory while exploring international creation. The CCCOD is a pioneer and curious institution, never indifferent to current issues, and looks to the future with the artists who continue to question our world in new ways.

the ccc od

Ramin Haerizadeh,
Rokni Haerizadeh,
Hesam Rahmanian
Le Diwan du Démon
June 02, 2023 - February 18, 2024

curator : Delphine Masson

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access

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1h10 from Paris by TGV
by the A10 motorway, Tours Centre exit

opening hours

Wednesday to Sunday from 11am to 6pm
Saturday until 7pm

From June 1st to August 31st :
Tuesday to Sunday from 11am to 6pm
Saturday until 7pm

tarifs

4 € (reduced rate)
7 € (full price)
free for under 18s

CCC OD LEPASS

unlimited access to exhibitions and activities
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27 € solo
45 € duo
12 € reduced / 7 € passeport culturel étudiant

open access

the café - restaurant :

le potager contemporain

Marie and Stanislas welcome you to taste their
dishes and wines, when the ccc od is open from
11am to 4pm.

Contact : 09 72 61 78 71 / contact@lpctours.com
<https://lepotagercontemporain.com/>

the bookshop

Maillys, our bookseller, offers you a large choice
of specialised books on art, architecture and
design, as well as books and games for children,
postcards and goodies...

Open from Wednesday to Friday from 2pm to
6pm, Saturday from 11am to 1pm, then from 2pm
to 6pm

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07 85 93 42 93 / librairie@cccod.fr

accessibility

the ccc od is accessible to people with
disabilities.

2 PRM spaces Jardin François 1^{er}

bicycle parking

car parking at Porte-de-Loire, Place de la
Résistance and Rue du Commerce

services available on site: lifts, magnetic
induction loop, adapted toilets, pushchair
lockers, baby changing facilities, a wheelchair
(available at reception on request)

P.22 et 4^e de couverture : *Hayula* (détail), 2022-2023. Acrylique, gesso, encre, aquarelle, gouache, collage sur assiette d'argile. Production ccc od.

The ccc od is a cultural facility of Tours Métropole Val de Loire.
Its construction was made possible by the joint efforts of the State and local authorities.

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