

EN

intrication

anna solar

pierre unal-brunet

→ *dialogue*
exhibition

centre
de
création
contemporaine
olivier
debré

white gallery
26.04 — 22.09.2024

curator: marine rochard

intrication

anna solal
pierre unal-brunet

“Entanglement” is thought of as a confluence zone located in the vast museum space of the CCCOD, the white gallery. It is the meeting of two artists who had never met before: Anna Solal and Pierre Unal-Brunet, who agreed to go along with this difficult and somewhat perilous exercise of the “duo show”. We prefer here the term dialogue, as it is conducive to expressing the full discursive potential of their respective practices, based on a common predilection for the hybridization of materials, forms and genres.

With this exhibition, the CCCOD reasserts its vocation to support young contemporary creation and to accompany it in projects that give prominence to experimentation.

the exhibition

As Anna Solal rightly explained during our joint discussions about the choice of title, “entanglement, in quantum mechanics, means that two particles are intricately linked, no matter how far apart they are; this idea of science fiction and collage is prevalent in both our universes, and it would of course qualify what is happening between us in the exhibition”⁰¹. “Entanglement” also refers to something that is tangled or entangled, which fits in well with the way in which the two artists work, using elements from a variety of sources, gleaned here and there, which find a new purpose through forms where hybridisation dominates. If nothing else, the title suggests the intermingling of sources and polysemous references that feed into the work of the two artists, creating a highly significant overlap in their propensity for dialogue and back-and-forth.

Both are interested, to some extent, in science fiction and literary forms teetering on the edge where fantasy takes root in reality. Anna Solal has a pronounced taste for more poetic writing, sometimes tinged with nebulous romanticism, while Pierre Unal-Brunet’s attachment to nature and curiosity about the

unexpected forms that life takes prevail. Their preferences and “savage minds”⁰² complement and enhance each other, as when two friends who have yet to meet begin a long conversation. These literary and theoretical sources should not, however, obscure the fact that their respective works are extremely physical, based on reality that is both tangible and augmented.

01 Anna Solal’s comments, taken from our email conversations, December 2023.

02 In reference to Claude Lévi-Strauss, *The Savage Mind*, Paris, Pocket, 2020 (Plon, 1962).

For each of them, the process begins with the discovery and gathering of materials, real “gifts of chance”⁰³: out-of-use objects and inexpensive, mass-produced items in Anna Solal’s case, and rather natural and organic elements in Pierre Unal-Brunet’s. Like primordial ingredients, they are then assembled – as if by play, one might believe -, with the artists intertwining the symbolic and use values associated with them.

The aesthetics are very different but both echo a craft practice, of goldsmiths and weavers, for example. The resulting protean pieces – paintings, sculptures, objects – liquidate genre oppositions: one hesitates to speak of *arte povera* or rather of outsider art, just as we fail to qualify with certainty what we see, so porous are the boundaries between humans, animals, plants and products. Often of archetypal or even archaic appearance, the works constitute a kind of unknown folkloric bestiary that challenges the established order of things. With a rare singularity, they evoke relics emanating from a temporal and spatial otherness in perpetual motion between past, present and future. Contaminating the exhibition space as an expanding body, these works are places of intercession between self and other, between reality and chimeras.

The exhibition then becomes a place for “chatting” or “confabulating”⁰⁴ in an “erratic” way⁰⁵, or, according to Pierre Unal-Brunet, an invitation to “explore vague areas through spasmodic, convulsive, jerky wanderings”⁰⁶.

03 Georges Bataille, *Lascaux or the Birth of Art*, Paris, L’Atelier contemporain, 2021 (Skira, 1955), p.187.

04 An idea dear to Pierre Unal-Brunet, “confabulate” in psychology refers to the act of inventing a story to compensate for amnesia, but it also refers to the act of speaking to someone in colloquial language.

05 During our email conversations in December 2023, Pierre Unal-Brunet explained the definition of the word “erratic”, which in zoology is used to describe a species of animal in which individuals move without a fixed or constant path.

06 Pierre Unal-Brunet’s comments, taken from our email conversations, December 2023.

Anna Solal and Pierre Unal-Brunet show us how to poach⁰⁷ on the fringes, within a hybrid space that we shape and make our own, in a place analogous to the threshold, an inside-outside balanced between two states, a zone of renewed materialisation of the possible. Between confluences and interferences, the linking of their work is intended as the creation of a “symbiotic magic”⁰⁸, a convergence between two worlds that have the potential to be mutually acculturating.

07 The notion of poaching is to be understood here in the sense attributed to it by Michel de Certeau, i.e. both an art and a tactic aimed at inventing one’s own daily life by surreptitiously subverting accepted norms. Michel de Certeau, *The Practice of Everyday Life*, 1. *Arts du faire*, Paris, Gallimard, 1990 (1980).

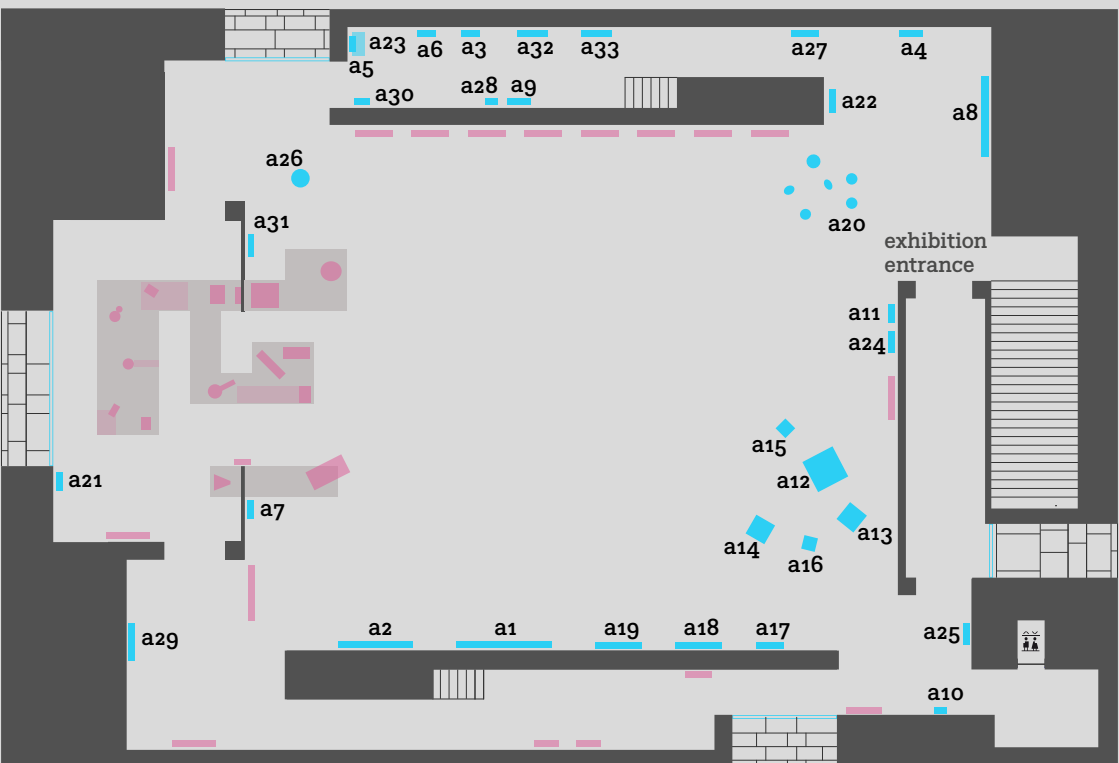
08 Georges Bataille, *Lascaux or the Birth of Art* (*op.cit.*), p.54.

texts : marine rochard

proofreading : camille fund,
delphine masson, noélie thibault

exhibition
plan →

exhibition plan | anna solal



Unless stated otherwise, all works are Courtesy of the artist.

a1

That summer

2023, painting, ropes, screens, photographs, plastic objects

a2

Habits

2023, mirror paper, rhodoid, paper, coloured pencils
coproduction of the artist and the CCC OD, Tours

a3

Towels

2019, coloured pencils drawing, Ipad broken screen, wire, plexiglas, wood

a4

The Jacket

2019, coloured pencils drawing, ropes, wire, plexiglas

a5

Brush II

2019, Iphone screens, coloured pencils drawing, make-up, wire, plexiglas, stickers, bag clip

a6

Imperia bathroom

2019, coloured pencils drawing, scarf, plastic, wire

a7

L'Agneau

2022, coloured pencils drawing, balls, collages, ropes, plastic

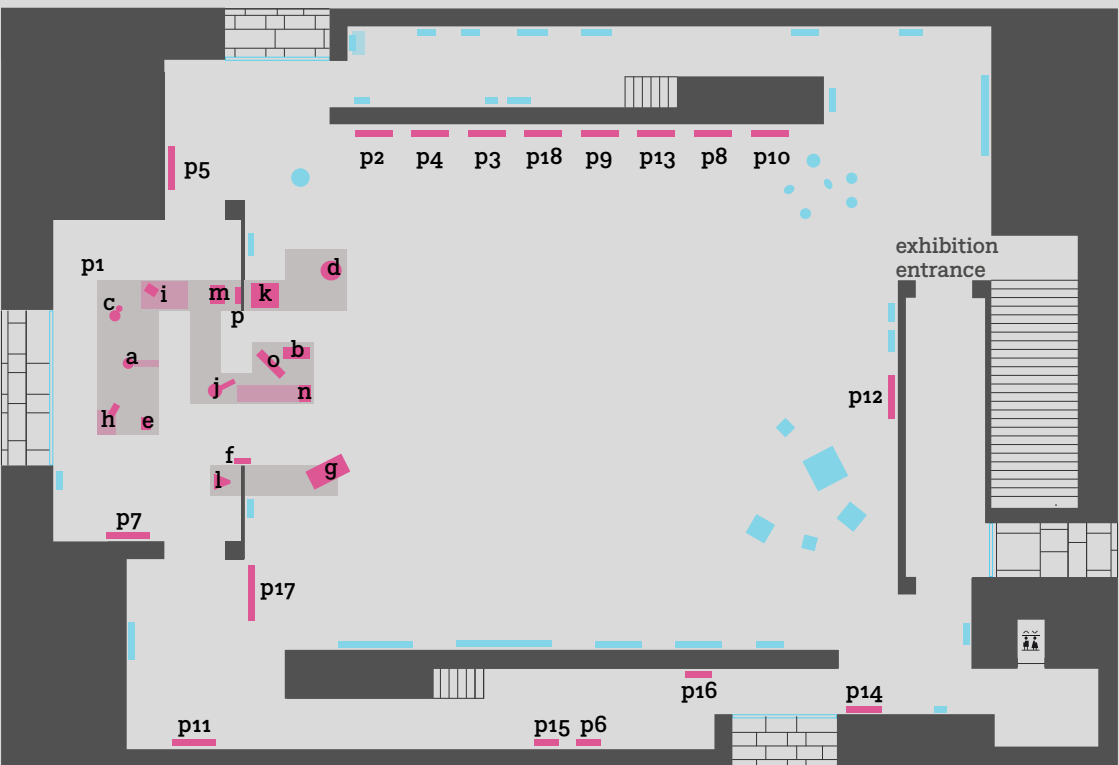
a8

L'Arène

2024, mirror paper, rhodoid paper, paper, plastic pieces, ropes, broken iphone screens, bicycle chain
coproduction of the artist and the CCC OD, Tours

- a9** *Le Shampoing (série Gaga romance)*
2015, coloured pencils on paper
- a10** *Le Jardin de Neverland (série Gaga romance)*
2015, coloured pencils on paper
- a11** *T-shirt au brassard*
2023, paper, plastic, ropes
coproduction of the artist in collaboration with Alix Prada and the CCCOD, Tours
- a12** *Cerf-volant Lolita*
2020, broken Iphone screens, Reebok shoes, headband, ropes, stickers, bicycle chain, metal rods, metal wires
- a13** *The Black kite*
2018, broken Iphone screens, tulle, stickers, bicycle chain, bicycle lock, rope
- a14** *Cerf-volant damier*
2020, broken Iphone screens, leather bag, metal pieces, kitchen utensils, zippers, plastic, wire
- a15** *Kite 1*
2016, broken Iphone screens, stickers, metal ropes, fabric
- a16** *Kite 2*
2016, broken Iphone screens, stickers, metal ropes, fabric
- a17** *Tears bird*
2019, shoes, rope, clothespins, metal, plexiglas, fabric
- a18** *Forest bird*
2019, grater, wire, clothespins, bicycle chain, combs, children's shoe, sock, rope, rulers
- a19** *Net belly bird*
2019, carpet, wire, clothespins, bicycle chains, combs, shoes, socks, ropes
- a20** *Cup with stains*
2018, broken smartphone screens, shoe pieces, razor, massage stick, plastic, ropes, wire, tulle, bicycle chains, metal parts
- a21** *L'Oiseau ceinture*
2016, plastic, printing, drawing, keyboard pieces, belt, tablecloth
- a22** *Sky night*
2019, plastic, drawing with colored pencils, sling
- a23** *The Sink*
2019, broken iphone screen, wire, bicycle chain, sling, Ipad, plastic
- a24** *Bloc-notes*
2018, plastic parts, hair clips, car carpet, metal parts, ropes, smartphone broken screens, bicycle chains, carpet, plastic supermarket grid, tie, belt, tulle, combs, metal rods, garment, wire
- a25** *Home-guest*
2017, car mat, stickers, ipad screen, mixed media
- a26** *The Sun*
2016, basketball, fabric, bicycle chain, mixed media
- a27** *L'Algue dans le canapé*
2016, coloured pencils on paper
- a28** *Oligoéléments*
2016, coloured pencils on paper
- a29** *Flag*
2023, collages, mixed medias
coproduction of the artist in collaboration with Alix Prada and the CCCOD, Tours
- a30** *Le Boudoir de Gaga (série Gaga romance)*
2017, coloured pencils on paper
- a31** *Pedicure kit*
2019, coloured pencils on paper
- a32** *Sky*
2017, plastic stool, crate, metal, colour pencil drawings, mixed media
- a33** *Morning*
2017, plastic stool, crate, metal, colour pencil drawings, mixed media

exhibition plan | pierre unal-brunet



Unless stated otherwise, all works are Courtesy of the artist.

p1

LAUGHING GILLS

2024, sculptural set, 33m²

detail pp.9-10

p2

A GHOST FATTENED BY A GLOSSY NECROMASS

2022, burlap on aluminum stretcher, ink, acrylic, gesso, inkjet prints, recycled paper, bindex, spray paint, pigments, guanine collection FRAC-Artothèque Nouvelle-Aquitaine, Limoges (France)

p3

ARAPAÏMA SHOES

2022, burlap on aluminum stretcher, ink, acrylic, gesso, inkjet prints, recycled paper, bindex, spray paint, pigments, guanine collection Frac-Artothèque Nouvelle-Aquitaine, Limoges (France)

p4

HUGGING DERMAL DENTICLES

2022, burlap on aluminum stretcher, ink, acrylic, gesso, inkjet prints, recycled paper, bindex, spray paint, pigments, guanine collection FRAC-Artothèque Nouvelle-Aquitaine, Limoges (France)

p5 *SWIM BLADER*

2022, burlap on aluminum stretcher, ink, acrylic, gesso, inkjet prints, recycled paper, bindex, spray paint, pigments, guanine

p6 *FOOTLOOSE*

2023, burlap on aluminum stretcher, ink, acrylic, gesso, inkjet prints, recycled paper, bindex, spray paint, pigments, guanine

p7 *Tarballs*

2023, burlap on aluminum stretcher, ink, acrylic, gesso, inkjet prints, recycled paper, bindex, spray paint, pigments, guanine, gloves

p8 *FROST&POUND*

2022, burlap on aluminum stretcher, ink, acrylic, gesso, inkjet prints, recycled paper, bindex, spray paint, pigments, guanine

p9 *DON'T GO BREAKING MY HEART, CRAB :)*

2022, burlap on aluminum stretcher, ink, acrylic, gesso, inkjet prints, recycled paper, bindex, spray paint, pigments, guanine

p10 *LIQUID QUESTION MARK*

2022, burlap on aluminum stretcher, ink, acrylic, gesso, inkjet prints, recycled paper, bindex, spray paint, pigments, guanine

p11 *Belly of Flamb METATROIS*

2022, burlap on aluminum stretcher, ink, acrylic, gesso, inkjet prints, recycled paper, bindex, spray paint, pigments, guanine

p12 *ARGULUS*

2023, burlap on aluminum stretcher, ink, acrylic, gesso, inkjet prints, recycled paper, bindex, spray paint, pigments, guanine
coproduction of the artist, art centre Les Capucins (Embrun) and CCC OD (Tours)

p13 *LED HEADLIGHT ou L'Anus de l'Oursin, Diadème*

2022, burlap on aluminum stretcher, ink, acrylic, gesso, inkjet prints, recycled paper, bindex, spray paint, pigments, guanine
private collection, France

p14 *Pleuronectiforme 7*

2022, driftwood, clam shells, bones, black polished glasses, oyster shells, tennis balls, plastic debris, mother-of-pearl, acrylic, guanine, spray paint, graphite, epoxy glue, burlap

p15 *remonte SANIFLORE*

2023, burlap on aluminum stretcher, ink, acrylic, gesso, inkjet prints, recycled paper, bindex, spray paint, pigments, guanine
coproduction of the artist, art centre Les Capucins (Embrun) and CCC OD (Tours)

p16 *TRAJECTORY OF A MARGINAL JAWBONE*

2023, burlap on aluminum frame, ink, acrylic, gesso, inkjet prints, recycled paper, bindex, spray paint, pigments, guanine, mooring rope
coproduction of the artist and the CCC OD, Tours

p17 *MORMYRIDAE*

2024, burlap on aluminum frame, ink, gesso, acrylic, aerosol paint
coproduction of the artist and the CCC OD, Tours

p18 *LAUGHING GILLS*

2024, burlap on aluminum frame, ink, acrylic, gesso, recycled paper, epoxy glue, plastic debris
coproduction of the artist and the CCC OD, Tours

- p1-d BIBI-LOVE-BIBI**
2022, dead wood, burlap, ink, acrylic, spray paint, octopus trap, acrylic glue
- p1-e sans titre (LAUGHING GILLS #3)**
2023-2024, wood, burlap, tire, fishing line, hook, swivel, Indian ink, stone, epoxy glue, acrylic
coproduction of the artist and the CCC OD, Tours
- p1-f Pleuronectiforme 10**
2022, driftwood, acrylic, glycerol, shells, guanine, spray paint, ink, graphite, epoxy glue, burlap
- p1-g sans titre (LAUGHING GILLS #4)**
2023-2024, burlap, gesso, acrylic, ink, string, Indian ink, textile, upholsterer nails, metal, shells, polished glass, epoxy glue, plastic debris, swivel, wood
coproduction of the artist and the CCC OD, Tours
- p1-h sans titre (LAUGHING GILLS #5)**
2023-2024, wood, metal, glycerol, float, biomia, stone, shell, mother of pearl, plastic debris, dog toy, bones, hook, swivel, rope, driftwood, wire, ink, acrylic, textile, gesso, epoxy glue, diving shoe
coproduction de l'artiste et du CCC OD, Tours
- p1-i sans titre (LAUGHING GILLS #6)**
2023-2024, wood, printing matrix, burlap, gesso, acrylic, textile, ink, plastic debris, fishing lures, faux flower, rope, workshop debris, epoxy glue
coproduction of the artist and the CCC OD, Tours
- p1-j sans titre (LAUGHING GILLS #7)**
2024, nasse, burlap, shell, textile, upholsterer nails, gesso, acrylic, oil, epoxy glue, workshop debris, drawing on recycled paper, bindex
coproduction of the artist and the CCC OD, Tours
- p1-k sans titre (LAUGHING GILLS #8)**
2024, wooden board, burlap, ink, acrylic, gesso, neoprene glue, dead wood
coproduction of the artist and the CCC OD, Tours
- p1-l sans titre (LAUGHING GILLS #9)**
2024, wooden board, biomedica, rope, shell, metal gourd, cardboard cup, plastic debris, wood, driftwood, tennis balls, wax, stone, bone, acrylic, ink, epoxy glue, gesso
coproduction of the artist and the CCC OD, Tours
- p1-m sans titre (LAUGHING GILLS #10)**
2024, plastic lid, ink, acrylic, gesso, burlap, plastic debris, mother of pearl, knives, fishing lead, wire, swivel, hook, epoxy glue, inkjet printing, pigments, Indian ink, bindex
coproduction of the artist and the CCC OD, Tours
- p1-n sans titre (LAUGHING GILLS #11)**
2024, wood, textile, ink, acrylic, gesso, epoxy glue, stone, upholsterer nails
- p1-o Pleuronectiforme 1**
2022, driftwood, clam shells, pelican feet, polished glasses, oyster shells, unidentified object, plastic debris, mother of pearl, acrylic, guanine, aerosol paint, graphite, epoxy glue, burlap
- p1-p Pleuronectiforme 6**
2022, driftwood, basketball fragment, shells, phosphorescent plastic star, stone, polished glasses, plastic debris, acrylic, guanine, spray paint, epoxy glue, burlap

anna solal

born in 1988 in Dreux (France)

lives and works in Paris (France)

“Artech povera” is how the artist describes her work, the elements she uses as materials often being scraps of our technological tools or cheap mass-produced products.

Her sculptures and objects, whether hung on the wall or placed on the floor, are made up of an assortment of mundane things: shoe soles, clothespins, bicycle chains, kitchen utensils, textile pieces, all assembled with threads and ropes, as if she aims to make her action reversible so that these fragments can be reused in the future. She also recurrently diverts out-of-use smartphone screens, using them for their material characteristics; the crackings pattern, created on their surface by various impacts and accidents that have occurred in the past, takes on a plastic dimension while evoking the broken mirror of a consumerist and deleterious contemporary narcissism.

The objects thus created most often take on a figurative form, such as kites or birds, for example, motifs that the artist develops in series. This aerial dimension greatly contradicts the original use of the materials employed, which was most often very prosaic. While the kite of course calls to mind childhood, but also flight toward the sky, the birds, also in flight, symbolise freedom and independence, as if Anna Solal wanted to make apotropaic objects, talismans designed to protect and ward off bad luck. But the way the birds are depicted is somewhat surprising. Although they are pleasant to look at, and we are attracted by the sometimes vivid colours of their wings - colours chosen by the artist according to the plastic qualities of the objects she uses, such as clothes pegs - they are laid out flat, just as one would lay out an animal ready to be dissected, or as if it had just been hung on the wall like a carrion nailed to a door to attract the evil eye to an enemy.

Like a razor blade, which she regularly uses in her assemblies, the works are sharp and duplicitous as is the figure of Janus. She started creating this work in 2015, in parallel with the creation of these sculptural objects, Anna Solal also creates drawings and paintings that are more related to everyday life and to intimacy. In 2018-2019, her favourite subjects are still lifes - still like birds - found in the flat: clothes lying around or food which is perhaps being prepared or the remains of a meal. Either way, they are evidence of a moment spent in the kitchen or bathroom: the *Sink* series of sculptures is in fact indicative both of the domestic environment and of a personal, intimate moment, during which we observe ourselves in the mirror as if we were facing someone else. The double game - double I? - is again conjured up here by the double meaning of the word "sink", which refers to a wash basin while at the same time hinting at the threat of sinking.

Whether drawings or paintings, they are always embellished – augmented - with elements from concrete and material reality: pieces of plastic or fabric, for example, which form frames or are directly integrated into the composition. This is the case in the artist's recent paintings, that extend over larger formats, sometimes panoramic. For *That summer*, a large-scale fresco created using collage techniques, the artist has combined plastic objects and photographs, as well as her favourite motifs, such as the sun. The overall composition reveals a forest, or at least the edge of one, using a metonymic principle: we see only the lower part of the trunks, rooted in the ground but truncated by the upper edge of the medium. These trees are made up of photographic fragments of bark, topped with other gilded and coloured elements, statuettes of virgins and rosaries, as ex-votos deposited in exchange for a favor, offerings made in desperation in the hope that a wish will be granted. The artist's literary references and her own writing also feature prominently in her most recent paintings, as if to give them a voice.

pierre unal-brunet

born in 1993 in Lyon (France)
lives and work in Sète (France)

To observe and understand Pierre Unal-Brunet's work is to embrace in a single gesture different dimensions that we would not have thought capable of coexisting and which – we do not know by what miracle - build up a coherent universe despite all the mystery it continually spreads. Superimposed in the thickness of time and matter, the artist's sources are manifold; the lexicon needs to be adopted and deciphered: literature and fantastic fiction as well as anthropology, marine biology, speculative biology - another form of fantastic narrative - the art of fishing and a love of words. The creative process itself is a combination of actions, practices and techniques such as beachcombing, gathering, cuttings - and even more so layering - collage, recycling, painting, cutting and grafting.

We gradually become familiar with these seemingly scattered elements, just as we do when go off to discover the many adventures composing the mythology of a distant civilization. Only then do we realize that the paintings, objects and sculptures of the artist tell the epic story of a biotope that is built, continues from one work to another, and whose main protagonists - creatures, *Bellies*, "*pleuronectiformes*" (French word used to refer to flatfish species) and other ghosts – can be discerned.

The driftwood is painted with colour and adorned with shells, various objects, jigs and graceful drawings. These sculptures - perhaps we should call them statues or even totems? - seem to be three-dimensional models of the creatures that populate the paintings, most of which are named by Pierre Unal-Brunet (either through the title or by incorporating letters, words or phrases into the composition). These creatures, we easily assimilate them as characters: not only are they given their own identity and existence through the act of baptism, but most of them are more or less on a human scale. The artist insists on the importance of collecting objects that correspond to the scale of his own body. Among the paintings, the most common format is one hundred and seventy centimeters high.

Compositions with deliberately colorful backgrounds are based on the practice of collage, whether it is real through the addition of physical elements or printed images for example, or more illusionistic employing trompe-l'œil techniques. Collage also manifests through the coexistence of living forms alongside symbols or abstract signs. Certain motifs are used repeatedly; such as a kind of stone or celestial body depicted in black and white, drawing a relationship, or even a narrative, from one to another.

While all these encounters function partly on the combined principles of chance and choice, the sense of play also seems to be important. The artist explains that the creation of the sculptures is a time to pause, a latency that fills the gap between two strictly pictorial work sessions. Is this some kind of studio game to relax the hands and entertain the mind? For the "Entanglement" exhibition, Pierre Unal-Brunet has decided to create an installation made up of scenographic units on which various objects, sculptures, drawings and paintings are placed. He sees it as a kind of board game on a human scale. We see it as a mock-up of his creative process and his working space - both physical and mental. Some of the objects that pepper his studio can be found here, as well as several references to his system of thought, as if it were once again a question of isolating a given biotope in the form of a diorama. The title, *LAUGHING GILLS*, brings a smile to your face. The sound of the word also evokes the name of a geographical space ("hills"), a city or a suburban residential area. The various bodies making up the installation would thus be perceived as inhabitants, members of the same community, an ecosystem extending horizontally across the exhibition space, threatening to flood it.

glossary

ARGULUS

Known by the common expression “sea lice”, this crustacean is an ectoparasite (external parasite) that clings to the fish with a hook and two suction cups.

ARTE POVERA

This Italian expression means “poor art” and is an artistic movement that advocates sobriety of means opposed to productivism. It originated in Italy and developed on the international scene in the 1960s. Anna Solal has turned this term on its head to speak of “artech povera”, recontextualising it within our contemporary everyday lives, where technology is omnipresent.

BEACHCOMBING

“Beachcombing” refers to the practice of picking up objects washed up by the sea.

BELLY

“Belly”, “stomach”, “digestive system”, “hollow” or even “swelling” - this word is frequently used in the titles given by Pierre Unal-Bunet to a series of works he has been working on since 2022.

EUTROPHICATION

The process by which nutrients accumulate in an aquatic environment or habitat, enriching alluvial soils. These areas are characterised by rapid change and the proliferation of certain invasive species, such as algae.

EXTREMOPHILIA

Term used to describe certain species that thrive in conditions that other species cannot withstand.

FOLKLORE

All the cultural practices of traditional societies (beliefs, rituals, tales, legends, festivals, cults).

GAGA ROMANCE

Gaga romance is a series of drawings by Anna Solal that began in 2015. It depicts a love story between Lady Gaga and seaweed, the latter becoming the main character in the project. Exemplary of the way the artist works, this series challenges the boundaries between the hierarchies established by our society: human/non-human; celebrity/ordinary everyday life...

GUANINE

This substance, which is widespread in the animal kingdom, contributes to the brilliance and shimmer of the living tissue (or tegument) that covers the body: feathers, hair, scales, quills. Pierre Unal-Brunet makes frequent use of this substance in his work, and sometimes even uses the term in his titles, as in the case of *Turlu GUTTULATU (Guanine Crystals)*, a sculpture that is part of the *LAUGHING GILLS* installation.

JIG (TURLUTTE)

A familiar object to fishing enthusiasts like Pierre Unal-Brunet, the jig is a lure combined with a hook, used to catch cephalopods.

KITSCH

German word that appeared at the end of the 19th century, derived from kitschen meaning “to pick up objects in the street”. Initially, it was used to describe anything that was not authentic, tasteless or cheaply mass-produced. The way it is used implies a value judgement in relation to accepted standards of taste.

LO-FI

Short for low-fidelity as opposed to high-fidelity, the term was originally used to describe musical recordings with a deliberately imperfect sound. The term came into widespread use in the 1980s in reference to bands that had inherited garage rock.

MORMYRIDAE

Family of freshwater fish with not only a trunk, but also an appendix generating electrical impulses.

NECROMASS

All the dead organic bodies essential to the balance of living organisms.

OUTSIDER ART

Coined by the French artist Jean Dubuffet (1901-1985) just after the Second World War, the term refers to works produced by self-taught artists on the fringes of the art world, unconcerned with commercial networks or the process of reception and recognition.

PLEURONECTIFORME

Order name given to teleost fish or flatfish that swim sideways. When very young, pleuronectiformes stop swimming and lie down on the seabed. The side facing the seabed becomes discoloured, while the eye on this side migrates to the upper side, which becomes pigmented. There are two suborders: the pleuronectoids (halibut, plaice, dab, turbot), which have a terminal mouth, and the soleoids (sole), which have a mouth on the blind side. This is the name of one of Pierre Unal-Brunet’s series of sculptures.

SPECULATIVE BIOLOGY

An amateur discipline midway between art and science that aims to create imaginary animals based on specific ecosystems. Pierre Unal Brunet refers to the work of Scottish geologist and palaeontologist Douglas Dixon, *After Man: A Zoology of the Future* (St. Martin’s Press, 1981), a benchmark in the field.

biographical informations

Born in 1988, Anna Solal is a graduate of the École nationale supérieure des arts visuels in La Cambre (Belgium). She lives and works in Paris (France).

exhibitions (selection)

- > 2014 « The Office », ACL Partners, Paris (France)
- > 2015 « Drawera », Island, Bruxelles (Belgium)
- > 2016 « The Little Planet Pavilion », Operative Arte Contemporanea, Rome (Italy)
- > 2016 « Dinner Room Terravore », OSLO10, Basel (switzerland)
- > 2016 « Afaz(2), 63rd77thsteps », Art-O-rama, Marseille (France)
- > 2016 Biennale de Saint-Cirq Lapopie, Figeac (France)
- > 2016 « Una Obra de Teatro en el PEEE », Lodos, Museo Experimental El Eco (Mexico)
- > 2016 « Some of My Best Friends Are Germs », DOC, Paris (France)
- > 2016 « IL FUTURO ERA BELLISSIMO PER NOI », Cité des Arts, Paris (France)
- > 2016 « Highway Raven », Diesel Project Space, Liège (Belgium)
- > 2017 « The Harpist Rover », Interstate Projects, New York (united states)

<http://www.annasolal.com>

Born in 1993, Pierre Unal-Brunet is a graduate of the École supérieure d'art et de design in Saint-Étienne. He lives and works Sète (France).

exhibitions (selection)

- > 2020 « INNSMOUTH », Galeries Nomades 2020, Villeurbanne, Parc international Cévenol, Chambon-Sur-Lignon (France)
- > 2022 « Amber Grease », young international creation, 16th Biennale de Lyon, IAC, Villeurbanne (France)
- > 2022 « Shakin'Guanine », Nicoletti Contemporary. Artorama, Marseille (France)
- > 2022 « Maldormir », winning project Mécènes du sud, Montpellier-Sète (France)
- > 2023 « L'homme qui a perdu son squelette », Galerie Derouillon, Paris (France)

thanks

The CCCOD wishes to thank warmly
Anna Solal et Pierre Unal-Brunet for their generosity and
enthusiasm in designing this exhibition,
and the Collection FRAC-Artothèque Nouvelle-Aquitaine, Limoges
(France) and the Private collections which have agreed to
collaborate in this project.

related to the exhibition

> Saturday 18 May from 7 pm.

kissmogony, vanasay khamphommala, cie. lapsus chevelü

This autonomous, participative and musical performance follows the research that the playwright undertook with workshops at the CCCOD in June, September and May. *Kissmogony* claims the militant legacy of «kiss-in», the practice of kissing as a choreographic and/or militant form.

In the exhibition «Intrication», for about twenty minutes, a quinzaine of performers meet, embrace, look at each other according to a protocol centered on the notions of care and consent, imposing no physical contact.

free entrance • without booking

on the occasion of the European Night of Museums (the CCCOD opens from 7pm to 11pm)

to go further...

Anna Solal's readings *

> GENËT Jean, *Le journal du voleur*, Folio, 2022 [Gallimard, 1949]

> JÜNGER Ernst, *Le Cœur aventureux*, Gallimard, 1969 [1938]

> DE NERVAL Gérard, *Les Filles du feu*, éd. Folio, 2005

Pierre Unal-Brunet's readings *

> BALLARD James Graham, *La forêt de cristal*, Denoël, 1977;

Le monde englouti, Gallimard, 2011 [1962]

> BIOY GASARES Adolfo, *L'invention de Morel*, éd. 10/18, 1992 [1940]

> BORGES Jorge Luis, *Fictions*, Gallimard, 1993 [1956]

> DE CERTEAU Michel, *L'invention du quotidien*, 1. Arts du faire, Gallimard, 1990 [1980]

> LOWENHAUPT TSING Anna, *Le Champignon de la fin du monde. Sur la possibilité de vivre dans les ruines du capitalisme*, La Découverte, 2017 [Princeton University Press, 2015]

* references available at the CCCOD bookshop

selection of the CCCOD bookshop

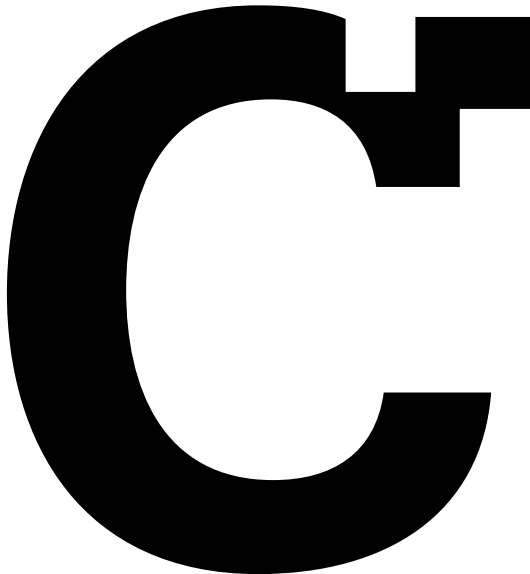
> BATAILLE Georges, *Lascaux ou la naissance de l'art*, L'atelier contemporain, 2021 [Skira, 1955]

> DESPRET Vinciane, *Autobiographie d'un poulpe et autres récits d'anticipation*, Actes Sud, 2021

> LÉVI-STRAUSS Claude, *La Pensée sauvage*, Pocket, 2020 [Plon, 1962]

tours

- > guided (all year round)
every Saturday and Sunday, 4:30 pm (1 hour)
- > short guided (during school holidays)
from Wednesday to Friday, 3:00 pm
(20 minutes)



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opening hours

Wednesday to Sunday
11:00 am to 6:00 pm
Saturday until 7:00 pm



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