

EN

Laura Pottereau & Marine Fiquet

→ *là où les organes
oragent*

centre
de
création
contemporaine
olivier
debré

là où les organes oragent
(where the organs storm)
galleries
03.04 — 01.11.2026

exhibition's curator : marine rochard

Laura Bottereau & Marine Fiquet, winners of the Mécénat Touraine Entreprises biennial prize (see p.9), have devised a project for the CCCOD galleries that builds on and draws inspiration from the complex constellations they have created in the past. Each new installation is based on thorough research, with a particular focus on the history of anatomy. Designed to reflect the works that came before, their new exhibition is like an additional chapter, greatly increasing its narrative and epistemological potential.

Continuing their exploration of "bodies as living political archives", and building on Paul B. Preciado's reflections⁰¹, they now propose the concept of the "catastrophic body". This idea links our physical and psychological distress to atmospheric phenomena,

suggesting that our bodies are fragments that can be reassembled to create new discourses and emancipatory narratives.

01 In a sense, Paul B. Preciado builds on Michel Foucault's ideas. Having observed that our bodies are "the place to which we are irrevocably condemned", Foucault developed the concept of a utopian body. Michel Foucault, *Le Corps utopique suivi de Les Hétérotopies*, Nouvelles éditions lignes, 2009 [1966], p.10.

laura bottereau & marine figuet

bio- graphy

Laura Bottereau was born in 1989 in Saumur (France).
Marine Fiquet was born in 1990 in Rosny-sous-Bois.

Laura Bottereau & Marine Fiquet live and work in Nantes. They form a couple of visual artists and have been working together since 2013. Combining installation, image and text, their protean approach composes body fictions made of simulacra, testing the living, except for something. As gentle as cruel, their staging invites moving projection spaces. The presences that inhabit their achievements embody transitional, mutant or mutant zones, disturbing gazes, genders and ages. Innervant with different corpus of representations to put them in tension, the duo strives to bring out the paradoxes and affects that are housed there.

They have participated in several residencies and exhibitions in France and internationally. Their works were notably shown at the Transpalette – CAC de Bourges, at the MACVAL – Musée d'art contemporain du Val-de-Marne, at the Maison des arts – CAC de Malakoff, as well as at the Lieu unique, national scene of Nantes. They are recent winners of the Prize Utopi.e.

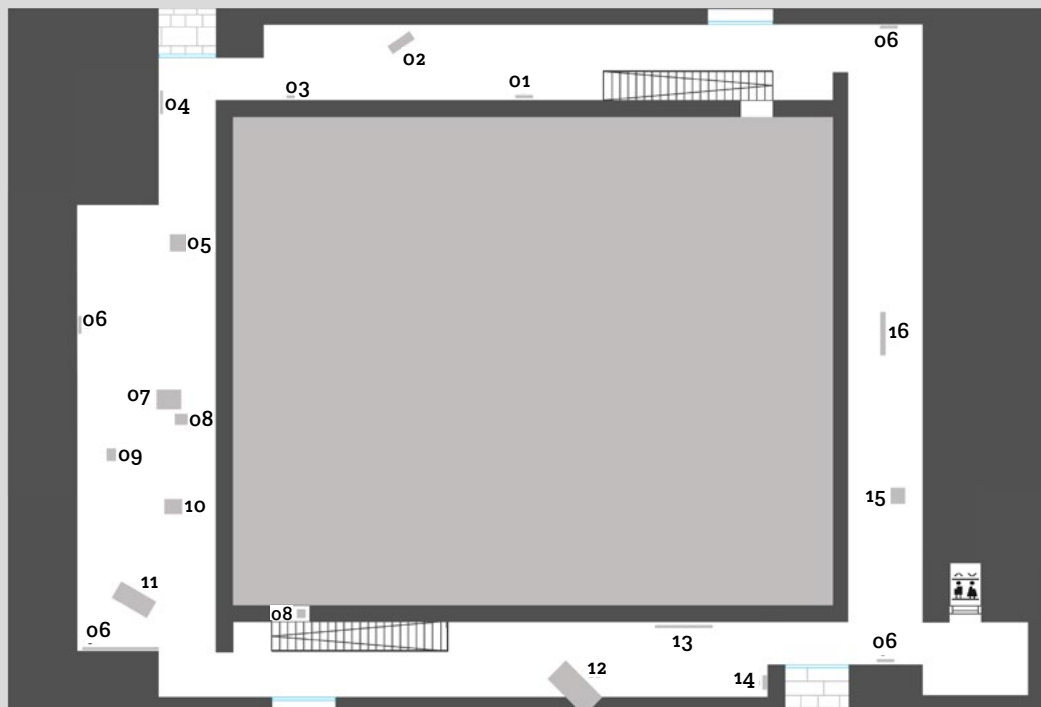
(excerpt from the artists' portfolio) | bottereau-fiquet.com

artist news :

> *Simulacres*, Pantin, Magasins Généraux, from 26th June to 27th September 2026, curators Anna Labouze and Keimis Henni (group show)

> (upcoming title), 193 Gallery, Paris, in the framework of the Prize Utopi.e # 4, from 4th July to 1st August 2026 (group show)

floor plan



01

Variation pour Moniques, 2025-2026
variation from the installation *Soliloques /* installation; handmade box, gray cardboard, Ingres paper, false eyelashes; text drawn with a normograph, graphite, glass frame and Ingres paper; slide. Coproduction of the artists and the CCCOD, Tours (Prix MTE) © text: Laura Bottereau & Marine Fiquet; slide: Meteorology, view No. 16: Cyclone Monique, satellite view. Office français des techniques modernes d'éducation, Ministry of National Education, 1972-1973.

02

Avertissement, 2025-2026
installation; acrylic glass, plastic, epoxy resin, colourants, silicone, viscoelastic memory foam, seals, coin, beeswax, textiles, false eyelashes, digital printing, metal, Operation game elements. Coproduction of the artists and the CCCOD, Tours (Prix MTE), with the support of the CNAP © image on the postcard: Emery Walker, *La Toilette de Vénus après lacération*, mars 1914, photographie, National Portrait Gallery, Londres.



- 03** *Là où je vais, c'est seulement pour t'écrire, 2023-2026*
 excerpts from correspondence; 9 texts, digital prints on envelopes. Coproduction of the artists and the CCCOD, Tours (MTE Prize), with the support of the CNAF. Texts : Laura Bottereau & Marine Fiquet.
- 04** *Anastomose, 2023-2026*
 set of two photographs; digital prints. Coproduction of the artists and the CCCOD, Tours (MTE Prize), with the support of the CNAF. With the support of the Conservatoire d'anatomie – Faculté de médecine de l'Université de Montpellier (FR).
- 05** *Comme un orage, 2025*
 sculpture; epoxy resin, water, polyurethan foam.
- 06** *Effets d'affects, 2023-2026*
 set of photographs; digital prints; pre-sized paper prints. Coproduction of the artists and the CCCOD, Tours (MTE Prize), with the support of the CNAF.
 © with the support of: Conservatoire d'anatomie – Faculté de médecine de l'Université de Montpellier (FR); MUSA-Sistema Museale Universita-rio-Università della Campania Luigi Vanvitelli / Josephinum - Ethics, Collections and History of Medicine, MedUni Vienna. Photographic reproduction courtesy of the University of Cagliari / Museum " Raccolta delle Cere Anatomiche di Clemente Susini" - all rights reserved.
- 07** *Avers(e), 2026*
 sculpture; beeswax, viscoelastic memory foam, epoxy resin, coin. Coproduction of the artists and the CCCOD, Tours (MTE Prize).
- 08** *Bénodet, été 94, 2026*
 installation; swizzle sticks, epoxy resin, colourants. Coproduction of the artists and the CCCOD, Tours (MTE Prize).
- 09** *Vénus, vénérienne, vénère, 2025*
 sculpture; beeswax, iron filings, Lambis shell, epoxy resin, glass. Coproduction of the artists and the CCCOD, Tours (MTE Prize).
- 10** *Mains oculaires, 2026*
 sculpture; beeswax, broken glass, glass. With the support of the DRAC Pays de la Loire.
- 11** *Sous les rayons, 2026*
 sculpture; silicone, colourants, viscoelastic memory foam, glass, resin. Coproduction of the artists and the CCCOD, Tours (MTE Prize). Texts: Laura Bottereau & Marine Fiquet.
- 12** *Nuit nuit, 2026*
 installation; mattress, epoxy resin, coclourants, needles, secure glass breakage. Coproduction of the artists and the CCCOD, Tours (MTE Prize).
- 13** *Infra, 2026*
 set of two photographs; digital prints, accompanied by a bottle of artificial tears. Coproduction of the artists and the CCCOD, Tours (MTE Prize), with the support of the CNAF.
- 14** *Percés d'un courant d'air, 2021*
 installation; plastic raincoat, digital embroidery, metal hook. Coproduction of the artists and contemporary art angles.
- 15** *Brise brise, 2026*
 sculpture; polyester and cotton comforters, cotton cord, artificial respirator. Coproduction of the artists and the CCCOD, Tours (MTE Prize).
- 16** *Persistances rétiniennees, 2026*
 sculpture; 9 lens cases, digital printings on transparent, lightbox, glass. Coproduction of the artists and the CCCOD, Tours (MTE Prize).

là où les organes oragent

“May the madness that overcomes me when I hear your voice, stripped of its connection to your body and distant from the throat that utters it, be cursed.”⁰²

Là où les organes oragent (*Where the Organs Storm*) is the culmination of a project that Laura Bottereau & Marine Fiquet have been working on for several years. The research phase of this project, entitled *Là où je vais, c'est seulement pour t'écrire* (*Where I'm Going is Only to Write to You*), was supported by the Cnap in 2023.

The anatomical Venus figure⁰³ was the starting point for the artists' investigations at various European museums, conservatories, and universities that preserve vestiges from the history of medicine and anatomy. These institutions house scientific and educational artefacts that were once used to teach young students the skills they needed to become practitioners.

02 Monique Wittig, *Le Corps lesbien* (*The Lesbian Body*), Paris, Minuit, 2022 [1973], p.110.

03 The focus of Laura Bottereau & Marine Fiquet's research focused on anatomical Venuses from the 18th and early 19th centuries.

The history of anatomical wax models is rich in fragments that bear witness to scientific observations and discoveries. These models depict diseases and skin conditions or simply reproduce the morphology of our organs to demonstrate their functions.

The artist duo have previously studied this type of three-dimensional representation. They examined the body through the prism of its fragments, readily associating it with symbolic and spiritual significance – as one might with an *ex-voto*⁰⁴.

04 *Ex-votos* were traditionally made of wax.

The anatomical Venus is different. It is a complete body modelled in wax and constructed to a human scale. It is a representation of a woman offered to young doctors for practice. It is a body that can be opened up, its organs extracted and examined. Motionless bodies awaiting deliverance.

Paradoxically, objectification is not purely clinical. It is staged using accessories, such as hair and jewellery, and sensualised by the bodies'

erotic poses, which are reminiscent of Saint Teresa's ecstasy rather than cadaverous models on an operating table. These anatomical statues are imbued with the beauty of a goddess to emphasise these so-called female bodies, which are depicted in various states: motionless, suffering, crying, dozing, possessed or slain. These museum pieces bear witness to the Western, masculine history of medicine that began with the mutilation of a dying woman⁰⁵.

⁰⁵ According to Ovid's account in *Metamorphoses*, Asclepius, the god of medicine, was the son of Apollo and Coronis in Greek mythology. Upon learning of her infidelity, Apollo murders the mortal woman, who reveals that she is pregnant as she dies. Apollo then snatches the child from her womb, effectively giving birth to Asclepius himself. For more on female bodies subjected to both desire and violence, see Georges Didi-Huberman's *Ouvrir Vénus. Nudité, rêve, cruauté. L'image ouvvrante, 1*, Paris: Gallimard, 1999.

These simulacra of patients, simulacra of women, constructed through the male gaze, reflect a certain history of violence that Laura Bottereau & Marine Fiquet examine, considering other artefacts and research themes. Their artistic approach, akin to collage, blends reality with fiction and the real with the artificial. This allows them to highlight the absurdity of a scientific history whose so-called enlightened reasoning, since the second half of the 17th century, has merely been one cog in a widespread strategy of domination.

Moreover, although the body is clearly present in the form of fragments – casts that resemble death masks – in each work, the beings and their emotions have only left traces hinting at a delayed presence or inevitable disappearance. This is exemplified by the cold, ambiguous bulge of *Comme un orage (Like a Storm, 2025)*: a resin pillow that, rather than evoking reassuring intimacy, leaves the threat of mutilation in the air.

Like a fragmented body, the exhibition unfolds through replicas, rebounds and collisions throughout the four galleries, as described by the artist duo as a 'catastrophic body'. We sense this catastrophe everywhere, through successive infiltrations that imperceptibly weaken the body's structural and cultural construction. A storm has passed, leaving slight traces that are diverted and reinvested through poetic inflections, incantatory phrases, votive forms and coins that materialise

a wish, perhaps symbolising the hope of exorcising this contained violence.

We navigate from one jolt to the next, moving between soft and rigid materials, transparency and opacity, reflection and mirror effects. The plastic elements are sometimes repeated, reproduced or replicated. In this way, we search for formal survivals and hidden clues, which are only revealed by certain points of view and careful observation. The works of Laura Bottereau & Marine Fiquet compel us to do just that.

The resulting narrative is entirely personal and varies from viewer to viewer. Deliberately departing from normative fictions, it challenges the gaze in order to reinvent a new one in which attention can nestle. The motif of the eye is prevalent throughout the exhibition. Sometimes bathed in tears and “slumbering beneath the eyelid”⁰⁶, it reminds us of this relentlessly.

06 “ [...] eyes sleepy beneath woodland lids, already in the ash fields of dreams, so as not to be responsible.” Wolfgang Hilbig, *Vieille écorcherie*, L'Extrême contemporain, 2024 [1991].

Certain seemingly insignificant objects, duplicated and multiplied in space, create a discrepancy that allows us to question an alternative narrative. Such is the case with the series of sculptures *Bénodet, été 94* (*Bénodet, summer 94*, 2026), which features glasses of coloured syrup with cocktail stirrers bearing images of cheerful, naked women floating in them. The sweet freshness of these sculptures delights us until we discover one that has been inadvertently (?) drowned.

This exhibition sees warm, reassuring intimacy constantly clash with coldness and so-called clinical objectivity. The numerous plastic delusions, plays on materials and textures, colour indications, limpidity, dissolutions and opacities disturb each of our senses. Are we looking at soft, warm flesh irrigated with blood, or uninhabited, inert, rigid bodies? Are we permitted to look beyond or inside what is shown to us? Does the mist on this window come from a mouth that has just uttered a word?

The sharp, gentle, sweet and incisive works – synecdochical or augmented objects; hybrids, sublimated by their monstrous essence and emancipated by their tenfold potential – remind us that, in Laura Bottereau & Marine Fiquet's creative protocol, “the image is in solidarity with words and thoughts”⁰⁷. Their work stems from correspondence: references, exchanges of letters and

07 Marie-José Mondzain, *Le Commerce des regards*, Paris, Seuil, 2003, p.17.

lexical coincidences. They write to each other, and they speak to us. Is it possible to imagine hearing their voices while reading their words scattered throughout the exhibition space?

Breaking free from the “mists of sorrow”⁰⁸,
*Là où les organes oragent (Where the Organs
Storm)* is where emotions take shape
and anger rumbles.

⁰⁸ Georges Didi-Huberman,
*Brouillards de peines et
de désirs. Faits d'affects 1*,
Paris, Minuit, 2023.

the mécénat touraine entreprises Prize

Celebrating its 30th anniversary this year, Mécénat Touraine Entreprises (MTE) brings together business leaders who wish to support cultural projects in Touraine.

The association has collected and redistributed more than one million two hundred thousand euros for an immense variety of projects: live performance, concert, exhibition, heritage restoration, contemporary creation or artist residency... Its members want to be incubators and agitators of culture in Touraine!



The association MTE created in 2022 a biennial prize endowed with €20,000 for contemporary creation in the Loire Valley, in partnership with the CCCOD. Through this award, MTE contributes to supporting creation, to stimulate the regional territory and to transmit its taste for innovation with pleasure and commitment.

Building on the expertise and know-how of CCCOD in terms of artist monitoring, production support and exhibition design, this prize is awarded every two years to an artist from the current French art scene, living or working along the Loire river. It allows him to create an exhibition in the CCCOD galleries.

Dieudonné Cartier was the first winner of the prize, awarded in spring 2022. In 2025, it is the duo of artists Laura Bottereau & Marine Fiquet who was selected to exhibit at CCCOD.

acknowledgment

This exhibition at the CCCOD was organised and produced with the support of MTE through its biennial prize.

Around twenty pieces, most of which are new, will be displayed in the galleries, produced with the support of MTE and the Centre national des arts plastiques (CNAF). One of the sculptures was produced with the support of the DRAC Pays de la Loire.



the CCCOD team

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The Centre de Création Contemporaine Olivier Debré, a non-profit organisation, is a contemporary art centre with national interest, whose building has been rewarded as "remarkable contemporary architecture".

reading tips of the artist duo

* Isabelle ALFONSI, *Pour une esthétique de l'émancipation. Construire les lignées d'un art queer*, Paris, B42, 2019

Grégoire CHAMAYOU, *Les Corps vils. Expérimenter sur les êtres humains aux XVIII^e et XIX^e siècles*, Paris, La Découverte, 2011 [2008]

* Georges DIDI-HUBERMAN, *Ouvrir Vénus. Nudité, rêve, cruauté. L'image ouvrante 1*, Paris, Gallimard, 1999

Georges DIDI-HUBERMAN, *Ex-voto Image, organe, temps*, Paris, Bayard, 2006

* Georges DIDI-HUBERMAN, *Brouillards de peines et de désirs. Faits d'affects 1*, Paris, Minuit, 2023

Estelle FERRARESE, *Une philosophie des sanglots*, Paris, Rivages, 2025

* Hélène GIANNECCHINI, *Voir de ses propres yeux*, Paris, Seuil, 2020

* Raïsa INOCÊNCIO, *Guérir Vénus, décoloniser l'amour*, Marseille, Wildproject, 2025

Rafael MANDRESSI, *Regard de l'anatomiste. Dissections et inventions du corps en Occident*, Paris, Seuil, 2003

* Marie-José MONDZAIN, *Le Commerce des regards*, Paris, Seuil, 2003

* Maggie NELSON, *Bleuets*, Paris, éditions du Sous-sol, 2024

* Katharine PARK, *Secrets de femmes. Le genre, la génération et les origines de la dissection humaine*, Paris, Les Presses du réel, 2009 [2006]

* Monique WITTIG, *Les Guérillères*, Paris, Minuit, 2019 [1969]

* Monique WITTIG, *Le Corps lesbien*, Paris, Minuit, 2022 [1973]

* books available in the CCCOD bookshop

lecture at the CCCOD

conference of Laura Bottereau & Marine Fiquet

> Saturday, April 11, 2026 at 3:30 pm (1.5 hours)

limited places available,

booking required [online ticket office](#)

tours

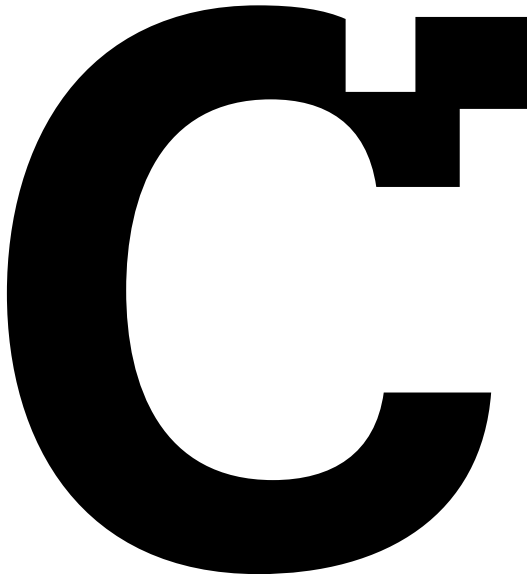
> guided (in french)

about a current exhibition

every Saturday, 4:30 pm (1 hour)

all dates and themes of guided tours

[available online](#)



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opening

from Wednesday to Sunday

from 11am to 6pm

Saturday until 7pm



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