

presi per
incantamento
(enchantment
takes by surprise)

→ *group
show*

centre
de
création
contemporaine
olivier
debré

presi per incantamento
(enchantment takes by suprise)

white gallery

15.11.2024 — 04.05.2025

exhibition curators : isabelle reiher and chiara bertola

bas jan ader
carolina antich
stefano arienti
lothar baumgarten
giuseppe caccavale
gianni caravaggio
gino de dominicis
mona hatoum
joan jonas
christiane löhr
elisabetta di maggio
georges méliès
laurent mulot
remo salvadori
mariateresa sartori

Guido, I wish that Lapo,
thou, and I,
Led by some enchantment,
might ascend
A magic ship, whose charmed
sails should fly
With winds at will where'er
our thoughts might wend,

So that no change, nor
any evil chance
Should mar our joyous voyage;
but it might be,
That even satiety should still
enhance
Between our hearts their strict
community.

Guido, i' vorrei che tu e Lapo ed io
Dante Alighieri, (1265-1321)

The common thread running through the works in the *Presi per incantamento* exhibition is that of a visionary landscape that introduces the unexpected dimension of the marvellous, the magical (or even the appalling) to everyday life.

Borrowed from Dante's poetry, the title *Presi per incantamento* expresses the effect of surprise and delight that suddenly tears

us away from reality when we encounter a work of art. Although Stendhal was overcome with melancholy at the excessive passion he felt for the works of art in Florence, we aim to explore all aspects of the powerful impact that can be generated by an aesthetic experience.

Far from a Parnassian vision of "art for art's sake," where the latter would have no social or political utility and where, in the words of Théophile Gautier⁰¹, the only purpose of art would be beauty, the exhibition seeks instead to reveal aspects of art that are often obscure, unknown or forgotten, aspects that plunge us into our own subjective, unique and singular interiority. These underlying elements can overwhelm us because they carry a message that speaks to our subconscious. They affect something deep within us. The aesthetic experience, unlike confrontation with a rational discourse that addresses only our reason, touches our mind, our senses and our unconscious at the same time. This polymorphous and irrational dimension means that the aesthetic experience cannot be predicted, controlled

or reproduced. It is a miracle, a chance event, the occurrence of which is even more precious because it escapes our will and intention.

The terrain in which the artists operate, like our contemporary worlds, is fluid, unstable and precarious. The meaning of the works they create, like these spaces, can only be asserted through fragility, ambiguity and sensitivity, rather than through certainty and irrevocability. The works brought together here are by no means definitive, nor do they suggest a path free of pitfalls. On the contrary, they explore boundaries, abandoning the established and the known, merging with existence itself and revealing themselves in delicate, inconsistent materials. They take on their real nature through new and shifting eyes. They invite viewers to draw on their inner resources to experience the astonishment. The exhibition unfolds in the spacious white gallery of the CCC OD along a fluid and shifting path that illustrates the instability of our world and the fragility of

our relationship with nature and other living things. The meaning of the works lies in the multiple variations in perception that blur the boundaries between reality and imagination. The artists use sound, light and any other effect that magnifies our relationship with reality. The works invite us to explore previously unseen aspects of time, through the ambiguity of the intangible and the impalpable; shadows and reflections become the protagonists, and the unobserved gradually appears, in the inframince of which the artist Marcel Duchamp spoke.

While many of today's exhibitions of contemporary art focus on urgent issues such as the environment, political, economic and social crises, war, gender shifts and our Anthropocene era, we have chosen to return to an equally essential notion that has been inspiring artists since long before the Romantic movement. The enchantment, or the sudden, the suspension, the rapture, the abduction, the moment when the mind, the unconscious and the senses are transported elsewhere, to a world that is

unknown, fantastic, incandescent, sometimes dark and dangerous. At a time when the balance of the world seems to be shattering, it seems even more pressing to return to these fundamental conditions that bring us back to the present moment, to the here and now.

01 French writer (1811-1872), Théophile Gautier wrote art criticism, fantasy stories and historical accounts. He is known as the master of Parnasse, a poetic movement that opposed Romantic outpourings.

themes in
the exhibit →

01

speech and voice the power of enchantment

Throughout the exhibition, speech and voice play a key role. This is reflected in the root 'chant' of the word enchantment. In magic, in tales and legends where the supernatural is involved, the melody of the words bewitches us, catching us in its spell, whether good or evil. The supernatural occurs when the magician or shaman utters words that transgress reality. The power of the work of art also lies in this transgression, in its ability to transport us to another world, beyond all rationality or predisposition.

Remo Salvadori's *Alveare*, filling the wall of the large white room with its silent but powerful musicality, demonstrates the work's physical ability to move us into another space. Using the power of copper, one of the seven pure metals that govern the laws of alchemy, Salvadori projects in this work a relationship with the world based on geometric and metaphysical harmony, a world where everything is always a beginning, where energies are combined to make the past, present and future a unique moment, a being-there.

On the contrary, the *Nuovo Vento* installation by artist Mariateresa Sartori takes nothingness and emptiness as its starting point, placing visitors in an unexpected and vibrant relationship with space. Once inside, the interior of the room gradually expands to make way for the sound of the wind, a haunting sound that gives voice to the qualities of a breath of wind, its volume and its power. In this installation, there is a dialectic between the horizontality of the space inhabited by the wind and the verticality of the visitor's body, the latter representing a witness to the passing of time, imbued with memories and emotions.

The large-scale drawings *Alberi dorati* designed for the CCC OD by Stefano Arienti transport us to a lush, surreal forest, accentuated by shades of bronze that give it a supernatural quality. This forest is evocative of the sorcery of witches hidden in the depths of the woods, the home of gnomes and shamans. It's a place where you can lose your bearings and get lost. The forest is a gateway to another world, one inhabited by divine forces, a sacred place that protects magical gifts and powers. The Surrealists depicted it as a labyrinth of the marvellous, a place where the unconscious reappears, where dreams mingle with reality.

02

the tipping point from the sublime to the astonishing

Enchantment is often associated with the sublime, and one of its dimensions, the state of shock that goes so far as to deprive us of the use of our senses and our reason.

The experience of the sublime implies that those who enjoy it are overwhelmed to the point of losing their faculties. Burke⁰² speaks of the sublime as a “delightful terror,” a state of gloom and darkness. The satisfaction it brings must come from pain. The sublime transforms definitively and without return. The sublime, in its sensualist foundations, reveals the mystery of human interiority.

02 Edmund Burke,
*A Philosophical Enquiry
into the Origin of Our
Ideas of the Sublime and
Beautiful*, 1757.

This is why the state of enchantment is often suspended in the abyss of disillusionment, a moment of both pause and expectation. In *Mona Hatoum’s Misbah*, a simple openwork metal chandelier in the oriental tradition, powered by a motor, casts the amplified shadows of its motifs onto the walls. As you enter the darkened room, the play of light is enchanting, the rotating movement of the figures almost hypnotising the viewer. But the reality of the subjects - soldiers holding rifles in a warlike stance - quickly erases this state of enchantment, plunging us into a feeling of threat and danger. The allusion to the child’s bedroom through the magic lantern device adds to the unease, contrasting with the violence of the war motif that pervades the space of intimacy and domesticity.

In *Primary Time*, Bas Jan Ader returns to the origin and simplicity of things, but also to their melancholic finiteness. Composing a bouquet of flowers is a gentle, timeless gesture that reflects the transient beauty of the world. In this performance art piece, he evokes one of the fathers of abstraction, Piet Mondrian, by successively composing bouquets in red, then yellow, then blue. As with Mondrian’s quest for the essential in both form and address, a bouquet never satisfies, abandoning conceptual radicalism for the simple, ephemeral beauty of flowers.

03 at the root of enchantment the ingenuity of childhood

Presi per incantamento gives us an opportunity to explore, through the idea of amazement, the still innocent ability of children to marvel, the openness to discovery, and the absence of prejudice leaving the path clear for the appreciation of the simple things of this world, for the evidence of emergence. In *Manifesto of Surrealism* (1924), André Breton puts it this way: “It is perhaps childhood that comes closest to one’s real life.” Thanks to the works of art and their propensity to take us on a journey into the unknown, adults rediscover the child they once were; inspired by a form of spontaneous hope, they respond to the enchantment. Using a variety of media - drawing, painting and video - the themes of childhood and ingenuity are explored in the various areas of the exhibition.

In the huge central room, the large pastels *Le semeur d'yeux* created *in situ* by Giuseppe Caccavale immerse us in a visual space offering a thousand different ways of looking at things. These are timeless young figures, attentive and calm, drifting without reference points in undefined landscapes of hazy, ethereal tones.

Carolina Antich's paintings and ceramics also invite us to dream of the world of childhood. Elongated bodies dance in the space of the painting as if weightless. Young children with a wild, free character, appear against neutral backgrounds in the colours of sky or earth, in a timeless natural setting. They are perched on a rock, on a branch, blending alone or in small groups into a monochrome, almost virtual expanse, in "that expectation of a miracle, which is, in art or passion, the greatest aspiration of life."⁰³ The painted landscape is a perfect match for the glazed ceramic sculpture, like two friends who consult and complement each other, like mirrors.

⁰³ Georges Bataille, *Lascaux, Or, The Birth of Art*, Paris, éd. L'Atelier contemporain, 2021, p.36 (éd. Skira, 1955).

Play, costume and disguise are elements of the childhood world that we find in Joan Jonas's video *Flawless Decoys*. The importance given to childhood here is not the irenicism of a mawkish or childish gaze. Nor is it a question of considering the child as an adult in the making who has everything to learn. On the contrary, it is a question of learning from the child, from their sensitivity, their conception of the world and the social roles they play.

04

the infinitely large and infinitely small of the universe

The exhibition celebrates a sense of wonder at nature and its infinite variations and developments. The strength and power of certain works, their impact on the visitors and their permanence in our memory are often revealed in their modesty, in a few simple gestures. These works can transcend reality, sometimes simply by extracting and borrowing from nature. Others offer a breathtaking view of nature that will never cease to amaze. They emphasise the overwhelming nature of reality and the universe. They may reflect ancient cultures and traditions, but they still retain the magic of spontaneity. Whatever our relationship with the living, enchantment changes our state and the way we are in the world.

Christiane Löhr's delicate arrangements evoke what we might call the world of the small. Meticulous and fragile, her works are made up of tiny natural elements assembled: seeds, grass stems, pollen, animal hair, etc.). The artist explores the tensions between weight and lightness, between

stability and dynamics, as she constructs her landscape in the exhibition. The works function as microcosms in themselves but interact with each other in space to propel the viewer into movement. This array of elements, standing alone on their pedestals, forms a coherent whole, thanks to the movement of the viewer and the sense of intimacy that gradually develops. The body is involved in the sculpture, bending over, standing on tiptoe, and crouching down to see and understand the materials and their density. The floor itself is used as an exhibition space, using horizontality to shape the visual landscape.

05

man and landscape the oceanic feeling

In his correspondence with Sigmund Freud, Romain Rolland describes the oceanic feeling of man as a theme that has resonated in painting and literature since at least the early 19th century.

It reached its climax with the German Romantics, but also with certain American authors such as Henry David Thoreau and his *Walden or Life in the Woods*⁰⁴. The free man is at the heart of the world, with his desires and dreams. As in the immense, even tragic landscapes of the German Romantic painter Caspar David Friedrich (1774-1840), the sources of inspiration are inexhaustible for evoking a positive relationship of oneness with nature, different from the disenchanting approach of the French Romantic authors, who tend to exacerbate the melancholic or nostalgic phenomenon of being⁰⁵. This oceanic feeling aptly describes a mood of the soul that suddenly finds itself grappling with something larger than itself. Rolland chose the term oceanic to evoke the distant, the open sea, the power of nature and the origin of all life. The feeling arises, aroused by the spectacle of nature, and suddenly bursts into the normal course of life, like an "irruption in the ordinary framework of days and hours."⁰⁶

04 The first English edition was published in 1854.

05 Paul Bénichou, *L'école du désenchantement*, Bibliothèque des idées, NRF, éd. Gallimard, Paris, 1992.

06 Céline Fléchieux, « Sensation ou sentiment océanique ? », in the exhibition catalogue *J'aime les panoramas*, Musées d'art et d'histoire de la ville de Genève and Mucem, Flammarion, Paris, 2015.

re-enchanting the world

Through our senses and various forms of perception, art is one of the tools we still have at our disposal for staying in touch with the world in a balanced and meaningful way. Given the inordinate pace at which we live today, we regularly hear from contemporary thinkers that there is a pressing need to re-enchant the world in every sphere whether aesthetic, social, ecological or philosophical. Some, such as the American Jason Crawford, believe that man's true liberation, particularly in the face of the ecological crisis, must involve disenchantment

Works of art remind us of the original relationship between human beings and creation, they affirm the value of doing - combining hand with mind to transform - doing is an act of resistance in a disenchanted world where science and technology take precedence over magic and imagination. The disenchantment of the world, as expressed by Max Weber in 1917⁰⁷, would correspond to a time when scientific and technological progress gradually obliterates the religious and magical practices that connect us to a world still imbued with the supernatural. Weber attributes it to a form of rupture with a harmonious past, to a loss of spiritual values outstripped by the economy of large-scale flows and exchanges.

⁰⁷ Max Weber, *The Professor and the Politician*, Bibliothèques 10/18 collection, 1963, Plon, Paris.

In this context, re-enchantment can be claimed as an attempt to develop a new empathetic rationality, why not through art, which is close to all forms of life, and which demonstrates that our modern theories of profitability and their subsequent techniques capture only part of reality, ignoring the ineffable factor of imagination.



**biography of
the artists →**

bas jan ader

born in 1942 in Winschoten (netherlands)
and died at sea in 1975

primary time

1974, video without sound, 25'
fondation louis vuitton collection, paris

Bas Jan Ader is a conceptual artist who uses a variety of media, including performance art. In just a few years, he developed a powerful body of work that deeply probes the identity of the artist, their social legitimacy and, more broadly, the ultimate purpose of man's relationship with the world. For Bas Jan Ader, art is linked to the living and to a way of being in a world in which man's fragility is constantly put to the test. Throughout his short life as an artist, he chose the aesthetic of the fall to embody and express this relationship with existence. In his performances and actions, which he has filmed by those close to him, Bas Jan Ader constantly renews various ways of falling, both literally and figuratively. The artist also seeks to give meaning and dignity to the grotesque aspects of life.

carolina antich

born in argentina in 1970,
lives and works in venice (italy)

paisaje

2019, acrylic on canvas, 160x200 cm
courtesy of the artist

ambre

2024, glass and ceramic
courtesy of the artist

roca verde

2019, ceramic
courtesy of the artist

Carolina Antich creates magnetic, delicate and muted works that exude an intimate aura. On her large canvases, each element is precisely positioned to represent what is strictly necessary, offering not only a reflection on the power and beauty of painting but also a moment of introspection. The characters and spectators are in a state of suspension, where space is a dynamic and active element. In this way, the expectant gaze can slip away to delve into the depths of consciousness. A harmonious universe is built up in the apparent silence of her landscapes and portraits, just as in her ceramics, which are in some ways visual haikus. Although devoid of dialogue or gesture, her works are undeniably communicative and sentimental, bringing to the surface distant memories that, in a way, belong to each one of us.

"When I received the invitation to take part in this exhibition, I said to myself: what is happiness if not that moment when we are faced with something beyond ourselves? To be enchanted by something that exudes energy and mystery.

Much of my work is an invitation to reflect on our relationship with nature and our role as human beings in the world.

Abandoning our point of view for a moment, finding (or conquering) another perspective, reaching a summit, and observing a new landscape to live this moment to the fullest, for as long as it lasts. Greater attention to the living world around us enriches our understanding of the environment in which we live. Seeking the enchantment of simple contemplation."⁰⁸

08 Carolina Antich
interviewed by
Isabelle Reiher in
September 2024.

stefano arienti

born in 1961 in Asola (mantua),
lives and works in milan (italy)

alberi dorati

2024, oil on plastic sheeting,
courtesy of the artist

Graduated in agriculture in Milan, Stefano Arienti studied art and culture with Corrado Levi at the Politecnico, in a lively atmosphere of seminars attended by artists such as Richard Long, Daniel Buren and Tony Cragg. His artistic career began in the 1980s when one of his first works was a series of folded papers using very simple, repetitive means and procedures, a kind of everyday hobby. Handmade is fundamental to his practice, and he transforms simple objects into personal, fully invested and embodied elements and landscapes. The artist worked with reproductions of works by past masters or banal supermarket posters, covering them with malleable materials such as modelling clay or silicone. At the same time, he was engraving or perforating materials from popular culture, in a spirit of economy of means. Arienti's work inherits the sense of playfulness that is characteristic of many Italian conceptual artists and sets them apart from the more analytical postures of their foreign contemporaries.

In recent years, Arienti has created installations and exhibitions in contexts that are often outside the white walls of museums. Several of his recent projects have taken place in old collections, historical monuments or religious buildings, bringing the in situ intervention face-to-face with the depth of the temporal field.

Although the act and technique of painting are not central to Stefano Arienti's work, it is always based on the pictorial dimension of the image.

He uses poor materials as media for his works: paper, plastic building site tarpaulins, synthetic carpets, etc. Since 2019, he has been creating very large mural works using ordinary paper that he crumples up to give the image a vibratory effect, animated by contrasting colours and plays of light and shadow. The crumpling of the paper thus adds a strangely impressionistic touch, a moment in the history of painting that Stefano Arienti regularly explores in his recent works.

The large-scale Alberi drawings designed for the CCCOD follow in this vein. We enter a specially designed space, shimmering with the intertwining effect of branches and leaves painted in golden ink. Stefano Arienti looks at the world through children's eyes, recording it with his memory. He likes to dwell in places, giving them a layer of history as well as imaginary memories.

lothar baumgarten

born in 1944 in Rheinsberg (germany)
and died in 2018 in berlin (germany)

mosquitos

1969, brioches and pigeon feathers,
FRAC grand large collection, dunkirk, france

Studying in Karlsruhe in 1968-69 and then with Joseph Beuys at the Düsseldorf Academy in 1971, Lothar Baumgarten was already questioning the relationship between nature and culture in his early works. The son of an anthropologist specialising in Africa, the artist probably inherited his father's concerns, but he was above all influenced by Claude Lévi-Strauss's structuralist analyses of ethnocentrism (1952). The artist is interested in the New World: Venezuela, Brazil, Guyana and Amazonia. On several occasions, he settled in the Amazon rainforest, as in 1978-79, when he lived for a few months alongside the Yanomami Indians. Baumgarten erected a monument to these peoples in blood-red letters at Documenta VII in 1982, and in his visual work, he repeatedly names the tribes, rivers, animals and plants of South America, as if in an encyclopaedia.

Lothar Baumgarten's *Mosquitos* installation is an unexpected encounter between brioche bread and feathers, a material he uses on several occasions in his works dealing with issues of colonialism. These unusual materials are used to symbolise and relate the American Indians, whose traditions have been disregarded by colonialism, to Western societies dominated by trade and industrialisation. The bird feather and the white bread roll made from refined flour and shaped mechanically for canteens are two representations of identity and lifestyles that draw on clichés. The feather refers to the folklore and traditions of an endangered culture, while the bread roll refers to large-scale, globalised and accelerated consumption, which runs counter to the increasingly urgent recommendations to protect our environment and our planet. On a more poetic level, *Mosquitos* alludes to the fragility of birds,

through the subterfuge of misappropriating objects, but also to the fleeting and sometimes meteoric nature of bird flight, which also reminds us of our inability to fulfil our desire for freedom.

giuseppe caccavale

born in 1960 in Afragoli (Naples-Italy), lives and works between Paris (France) and Bari (Italy)

le semeur d'yeux

2024, pastel drawings on spolvero paper, installation *in situ*, production CCCOD

Giuseppe Caccavale currently teaches mural art and the poetics of spaces at the Ecole nationale supérieure des arts décoratifs in Paris. His work is rooted in both visual arts and poetry, using a range of techniques, often traditional crafts, to bridge the gap between these disciplines. Frescoes, mosaics, watercolours and glass all serve as a means of translating one language into another. His projects are most often linked to a specific context or location, such as a heritage site or place of remembrance. He has carried out many public and private commissions, for example at the Italian Cultural Institute in Paris and the ceiling in honour of Paul Celan at the Ecole Normale Supérieure in Paris.

For the exhibition, Giuseppe Caccavale has been invited to create a mural installation in the CCCOD's main white gallery, consisting of a series of large-format pastels. His inspiration came from a text by author and translator Luba Jurgenson, *Le semeur d'yeux* (published by Verdier, Paris, 2022). The text reflects on the long road travelled by Soviet writer Varlam Shalamov, who witnessed one of the darkest realities of the 20th century, the Gulag. Jurgenson draws on Shalamov's writings to address the poetics of making, the creative act as an act of hope.

"While reading the notebooks, I came across this formula "What has become great in art is what could go beyond art." By drawing the destiny of a tree, in the singular, the pencil captures a particle of existence. The important thing is to stick to the small, to a crumb of life - isolated, but exemplary."⁰⁹

09 Luba Jurgenson *Le semeur d'yeux*, édition Verdier, Paris, 2022.

10 Giuseppe Caccavale interviewed by Isabelle Reiher on 4th June 2024.

Giuseppe Caccavale chose this extract to compose a visual scaffolding filled with children's figures, metaphors for starting again, to get as close as possible to the reality we are living through. Most often inspired by writers and poets, Caccavale draws on words for the imaginative power of images. His visual language is always an act of translation: "a work must convey something other than itself; it should always contain something other than itself."¹⁰

gianni caravaggio

born in 1968 in rocca san giovanni (italy),
he lives and works in milan (italy)

L'orizzonte si posa sulla nuvola mentre il sole l'attraversa

2015, installation with fishing line and
cotton, variable dimensions
courtesy of the artist

After studying philosophy at the universities of Florence, Milan and Stuttgart, Gianni Caravaggio graduated from the Brera Academy of Fine Arts in 1994. For some forty years, he has been producing a highly evocative body of work, inspired by the elements of nature and the cosmos, in which the infinite is constantly present. Focusing primarily on sculpture and drawing, his work draws a correlation between the various forces that make up our universe, highlighting the inextricable links between detail and the absolute. The various formal and material combinations in his work bring together metaphorical and evocative values that keep coming back to the origin. They often connect the age-old durability of minerals with the volatility of the atmosphere represented by snow, clouds and dust. The sheer density of the world is always present, as a component of time and space. The titles he chooses help to interpret meaning, involving the viewer's imagination and perception. The artist defines his works as "devices for demiurgic acts."

The work *L'orizzonte si posa sulla nuvola mentre il sole l'attraversa (the horizon rests on the cloud as the sun passes through it)* suggests a natural image, one that both defines us and reflects certain things we may encounter beyond ourselves. Our experience of nature is revived in our memory through recollections rather than representations of reality. This is the experience that Gianni Caravaggio explores through sculpture.

The work toys with natural elements - horizon, cloud, sun - like a child playing with dice. The blue cotton thread rests on a tangle of fishing lines, forming an unintended pattern through its multiple intricacies. Through its plasticity, the blue thread conveys the weight of the cloud, which nonetheless seems to hang like a puff of air. It weighs down the entire very light form, which becomes a silhouette. The title of the work is neither an explanation nor a representation, but the imaginary possibility of what is happening visually and bearing fruit before our eyes.

gino de dominicis

born in 1947 in ancona (italy)
and died in 1998 in rome (italy)

tentativo di volo

1969-1971, 23 photographs,
courtesy of Gino de Dominicis archives

tentativo di volo and quadrati cerchi

1969-1971, black & white films, Gerry
Schum and Ursula Wevers archives

Gino de Dominicis was one of Italy's most mysterious and revered post-war artists. He gravitated towards the Arte Povera and Transavanguardia movements but preferred to keep his distance from them and remain a solitary, fiercely independent artist. As a painter, sculptor and filmmaker, he cultivated a taste for the enigmatic, always keeping out of the media. From the late 60s until the early 80s, he pursued a conceptual art marked by experiment and self-representation. The 1980s and 1990s were more devoted to neo-figurative painting. His life as an eccentric dandy and his early death made him an artist whose mythology contributed to his fame. His work deals intensely with existential subjects such as life, death and immortality.

When Gino de Dominicis practised flying in *Tentativo di volo* (*Flight attempt*), he repeated a gesture for three years that was both full of hope and programmed to fail. Standing at the top of a mountain, he spreads his arms to clumsily flap his wings, leaps into the void only to fall back again, and so on. The movement remains perpetually fixed, never completed, outside real, concrete time. The repetition adds to the irremediable state of return, reminding us of the eternal recommencement of the cycle of life and death. Flight symbolises a desire to escape from the earthly human condition towards a state of spirituality. Gino de Dominicis rejects the world's unchanging order with a poetic candour, attempting to shake it up by creating his laws of physics, as in another filmed performance, *Quadrati cerchi* (*Squares circles*), in which he throws pebbles into the water in an attempt to create squares rather than the natural circles of propagating waves.

The artist, who naturally associates these two attempts, says: "In fact, they are not two separate actions, but two different moments in one and the same problem."¹¹

¹¹ Letter from Gino de Dominicis to Gerry Schum, Rome 20th February 1971, Gerry Schum & Ursula Wevers archives.

mona hatoum

born in 1952 in Beirut (lebanon),
lives and works in london (uk) and berlin (germany)

misbah

2006-2007, installation
courtesy of the artist, london (uk)

Based in London since the 1980s, Mona Hatoum has developed a body of work that uses a variety of media to address social and political issues of universal concern. The 1980s were devoted to performance and video, while the 1990s were more concerned with sculpture, drawing and installation. She uses materials from industrial production as well as more bodily or natural elements (hair). From the outset, her work has been influenced by feminist concerns, at a time when women are still subject to various forms of oppression in many societies. But she also uses a formal language of art, such as geometry and abstraction, to create visually and physically powerful works. In her work, she explores themes of exile, displacement, isolation and violence, often linked to the structures of control and power that she observes in her daily life in Western society. Her work is very much concerned with intimacy, with analysing our identities as political and social beings. Her work looks at the home as a refuge or, conversely, as a prison. This is the context in which we find domestic and everyday objects that she transforms and shifts to other registers, often linked to situations of conflict or oppression, giving them a sense of threat.

joan jonas

born in 1936 in new york (united states)
where she lives and works.

flawless decoys

2017, video, colour, sound, duration 24'07''
centre national des arts plastiques collection, paris

An American artist who was a pioneering performance artist in the 1970s, she very soon embarked on a multi-disciplinary practice combining sound, images and choreographed movement. Going against the grain of the minimalist and conceptual artists active in New York at the time, she used expressivity and staging to explore feelings and emotions. Her psychic landscapes, as here in the video *Flawless Decoys*, create narrative frescoes using props from theatre and games, such as mirrors and masks, attributes that sometimes hide, sometimes reveal, and sometimes disguise identity, to question it.

Flawless Decoys is a fable that looks at nature and the climate changes we are experiencing, a look that is full of hope but also concern. Over two years, the artist collected images of birds, urban views and images of forests and rivers during his travels in Southeast Asia. The images were then edited, juxtaposed and projected in the artist's studio to become the material for performances by young protagonists.

christiane löhr

born in 1965 in Wiesbaden (germany)
lives and works between cologne and prato (italy)

18 sculptures consisting of natural elements

1996-2024, plant seeds, tree flowers,
seedlings in nets, dog hair, horsehair,
courtesy of the artist.

Christiane Löhr's creations are extremely delicate. Searching for all the elements that nature has to offer, whether twigs, stamens or pistils, she gathers them, arranges them and designs spider-like architectures of incredible grace. Like a plant alchemist, she transforms ordinary elements into precious jewels.

In Christiane Löhr's work, the handmade dimension introduces an ethos of refinement and a notion of rarity, both of which draw on the symbolism of preserving precious nature. Handcrafting to create the very modest, the very fragile, contrasts with monumental sculpture, while at the same time asserting the strength of a sculpture focused on wonder and the imaginary. In this way, reduction amplifies intensity, and the work takes on a dimension that is more metaphysical than physical.

As Germano Celant says in the catalogue dedicated to the artist sculpture¹² ceases to be a mere volume and reverts to the state of an image, a representation with magical and symbolic power.

¹² *Christiane Löhr*, éd. Hatje Cantz Verlag, Berlin, 2020, p. 233-249.

elisabetta di maggio

born in 1964 in milan,
lives and works in venice (italy)

mapping the air

2024, cut paper,
courtesy of the artist

Elisabetta Di Maggio cuts a range of materials such as paper, film, plaster and porcelain with sharp scalpels to create partitions that become both filters of time and metaphors for strength and fragility as archetypes of everyday life. Her constructions take on a strange allure when light shines through them, creating new spaces with huge potential for imagination. When she uses natural elements to create small, delicate, precarious sculptures, she triggers the enchantment that comes from feeling at a loss when faced with the beauty of the world.

Visitors will discover a paper house suspended in mid-air, so fragile that it can be seen through. The casing unfurls like a protective skin, suggesting the extremely complex composition of plant cells.

"The installation *Mapping the Air* that I'm showing in this exhibition is a work made of tissue paper cut by hand with a scalpel. This is a volume floating in space. Over the entire surface, maps of real cities and the structures of radiolarians (marine micro-organisms) are intertwined, forming a large irregular grid reminiscent of embroidery... I have put disparate worlds on the same scale, to highlight the links between structures that belong to different spheres and that are not always visible but are part of our everyday lives. If you look closely at a nerve cell or a micro-organism, they have a lot in common with the tracks of an underground railway or a map of a city... my research is certainly a metaphorical reflection on our existence as if we were parts of a whole, fragments of a natural world which, in its microcosm and microcosmic dimension, reflects many similarities and affinities..."¹³

13 Elisabetta di Maggio interviewed by Isabelle Reiher in September 2024.

georges méliès

born in 1861 and died in 1938, in paris (france)

A Trip to the Moon

1902, film, 14 min

cinémathèque française collection, paris

Georges-Méliès, a pioneer of French cinema who trained as a conjurer, developed his first visual experiments by combining theatre and moving image projections. His films are photographic illusions that offer burlesque magic, blending facetiousness and poetry, where the narrative is constantly enhanced by a very free and innovative aesthetic approach.

A Trip to the Moon, a 14-minute film made in 1902, features a group of astronomers propelled to the moon by a giant cannon invented by Professor Barbenfouillis. Stunned, they witness an earthrise, followed by a series of adventures and discoveries 'from another world.' The author's cult film left its mark on the history of cinema with its fairytale and fantastic dimension and its clever trick effects, for which Méliès was one of the precursors. The main characters are transported by this enchantment, created in the imagination of Méliès, which brings together the mysterious and a form of naivety that becomes pure poetry.

laurent mulot

born in le havre,
he lives and works in lyon (paris)

aganta-Kairos

2012, inkjet print mounted on dibond,
private collection

The artist Laurent Mulot approaches the landscape in his photographic work through a scientific approach. He explores the farthest reaches of the earth by working with teams of scientists whose research concerns unknown and rarely accessible strata of the earth's geography. The photograph in the exhibition shows two figures lost in the enormity of a landscape, merging with it to become one with it, almost becoming a landscape. The two silhouettes are scaled out of all proportion.

The work, entitled *Aganta-Kairos* (Aganta means to fish, to catch in old Provençal), refers to the very ephemeral moment marking a break in the chronological frieze, a unique moment with no return that will occur only once, and which must be grasped. How can we still exist in the landscape? One answer lies in the search for a form of healing between human beings and the world in which they live. Reconciling man and nature means finding a relationship with time that is more shared, more in tune, a time of fulfilment, conducive to enchantment.

remo salvadori

born in 1947 in tuscanly
he lives and works in milan (italy)

alveare

1997, copper
courtesy of the Building Gallery, Milan and the artist

Remo Salvadori has been developing a focused, precise artistic language since the early 1970s, reflecting on the methods and means of artistic practice and, in particular, his way of being an artist in a cultural context steeped in history. At the heart of his work is the cosmogonic, even sacred nature of the universe, the inner harmony that attunes the living with the world, expressed through the primary and foundational elements of life. Drawing harmonious cycles in which water, colour and the seven metals - lead, tin, iron, copper, mercury, silver and gold - interact, he oscillates between elementary chemistry and complex alchemy. His visual work develops in families of figures that mature slowly and consciously. He focuses on the relationships between work/object, artist/worker, full/empty, horizontal/vertical, exploring new visual horizons generated by the combination of figures. Salvadori presents a fresh approach to the work of art, defined by minute details, alchemical mutations and flows of knowledge.

For Remo Salvadori, art is a way of isolating clusters of energy in which substance emerges and makes us aware of our life in the world.

Vitality emanates from the rhythmic composition of the many skilfully arranged copper tubes in *Alveare (Beehive)*. Each line of copper is an entity, with its aura, but also acts in relation to the others to form a great living, breathing and singing organism. Like a musical score, the notes tinkle through the visual space of the main gallery, inspiring each visitor with a unique and intimate movement. Salvadori's installations activate and nurture the idea of the vitality of the work, of the work as a place around which energy is generated and experiences lived, an intimate and dynamic exchange with spectators.

mariateresa sartori

born in 1961 in venice (italy)
where she lives and works

nuovo vento

2019-2022, sound installation,
courtesy of the artist

Mariateresa Sartori graduated in German Studies. She wrote her thesis on Freud and the psychology of art. Her research focuses on three themes: the empirical scientific method, behavioural dynamics, often in relation to neuroscience, and music and sound in relation to language. All her research is fuelled by the balance between the objective and the subjective, between the uniqueness of events and general theory, and often calls on the collaboration of experts: geologists, theoretical physicists, linguists, musicologists, singers, actors, botanists, ornithologists, and so on. The actual data is collected empirically and then analysed from angles that vary from one work to another, from video to drawing, from pinhole photography to sound works. Mariateresa Sartori never aims for objectivity in her processes but rather aims to create a sense of tension between spaces and bodies.

"In Nuovo Vento (New Wind), the sound of the wind blends almost imperceptibly with a cappella fragments of Tchaikovsky's Il Cherubino, to such an extent that it is difficult to distinguish the human voice from the voice of the wind. The shift from one to the other is the source of enchantment and, I believe, disquiet. The wind is an invisible force that reveals itself through what it moves: I have always found the association with the unconscious striking.

The listener, placed at the centre of the dark space, is surrounded by a sound that revolves around them, an external force that becomes an internal movement, a powerful natural force that enchants and ensnares us." ¹⁴

¹⁴ Mariateresa Sartori interviewed by Isabelle Reiher in September 2024.

to go further...

events

In response to the *presi per incantamento* exhibition at the CCCOD, this invitation to Italy is echoed in other cultural structures in the Tours area: Centre chorégraphique national (CCN) in Tours, Centre Dramatique National (théâtre Olympia) in Tours, fine arts school TALM- Tours, Le Petit fauchoux, Petit Monde-guinguette de Tours, Le Temps machine.

› créations théâtrales au Théâtre Olympia CDN de TOURS

La Vegetariana by Daria Deflorian (from 20.11 to 22.11.2024)

Une démarche un peu bancale et fougueuse by Antonio Tagliarini (from 27.11 to 29.11.2024)

informations and booking Théâtre Olympia

› dance performance in the theatre Théâtre Olympia-Tours

in association with the CCNT

Graces by the choreographer Silvia Gribaudo (26 and 27 April 2025)

informations and booking Théâtre Olympia

› jazz concert in concert hall Le Petit Fauchoux - Tours

Live & Kicking by the pianist, Giovanni Mirabassi and the saxophonist, Rosario Giuliani (Wednesday 26 February 2025 at 8pm)

informations and booking Le Petit Fauchoux



RÉSONANCES was born out of a shared desire to create more synergies between artistic practices and programming. Each season, a series of events is created around a common theme, showcasing contemporary creation of one European country.

selection from the CCCOD bookshop*

Giuseppe Caccavale, *Armenia*, Ossip Mandelstam, éd. Parenthèses, 2017

Luba Jurgenson, *Le semeur d'yeux*, éd. Verdier, 2022

Collectif, *Christiane Löhr*, éd. Hatje Cantz, 2020

Oliver Sacks, *L'homme qui prenait sa femme pour un chapeau*, éd. Points, 2014

Gilles Deleuze, *Sur la peinture*, éd. Minuit, 2023

Thomas Giraud, *Avec Bas Jan Ader*, éd. J'ai Lu, 2023

Baptiste Morizot, *Sur la piste animale*, éd. Actes Sud, 2021

Max Weber, *Le savant et le politique*, éd. 10/18, 2002

Joëlle Zask, *Admirer - Eloge d'un sentiment qui nous fait grandir*, éd. Premier Parrallèle, 2024

François Jullien, *Vivre de paysage : ou l'impensé de la raison*, éd. Folio, 2022

Henry David Thoreau, *Walden*, éd. Gallmeister, 2017

Charles Le Blanc, *La forme poétique du monde - Anthologie du romantisme allemand*, éd. Corti, 2003

* available at the CCCOD's bookshop, in French versions only

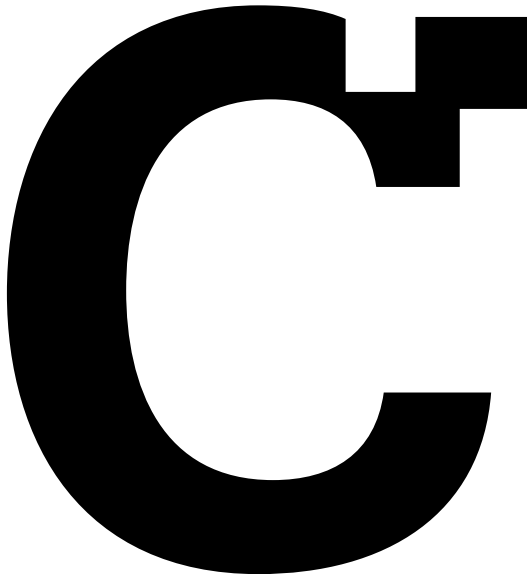
talk with exhibition curators

> Friday 15th November 2024 at 11am (in french)
limited number of seats | booking via the CCCOD
online ticketing service

tours

> guided in French (all year round)
every Saturday and Sunday, 4:30 pm (1 hour)

> guided for families in French (during the holidays)
Wednesday, Thursday and Friday at 4pm (for 5-11
years old) - Saturday at 11am (for 2-4 years old)



access

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

opening

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



www.cccod.fr