

EN

nera büyüktaşçıyan

→ *defending
ancient waters*

centre
de
création
contemporaine
olivier
debré

hera büyüktaşçıyan
defending ancient waters

nave

29.03.2024 - 05.01.2025

curator : Élodie Ströcken

This show is co-produced with the Centre International d'Art et du Paysage on Vassivière island.

In the CCC OD's Nave, Hera Büyüktaşçıyan offers us a sensitive and poetic reading, taking the Loire river as a departure point. She reveals sedimented layers of history beyond our perception through the axis of landscape and body relationship. The exhibition explores the agency of the non-human, by looking into fragments of social, environmental, and cultural histories and their traces in relation to the morpho-dynamics of water.

The protagonist here is the Loire river as a living organism. Within this site specific intervention, an unexpected wave flows within the space, mirroring the movement of the river. The geometric particles on its surface flow in suspension

as a constellation, resonating with the notions of fragments of time that appear and disappear.

The Loire river has been home to a wide range of human activities, including sericulture, which made Tours France's silk capital until the mulberry trees disappeared during the 19th century. For Büyüktaşçıyan, this resonates with her family history, as silkworm farmers in Turkey, whose development was diminished by historical conflicts. A new series of drawings alludes to this heritage and its erasure in relation to body, surface and landscape.

Defending Ancient Waters becomes an incarnate commemorative link between timelines, suggesting other ways of reading invisible histories and how we perceive the world around us.

a co-production between art centres with CIAP Vassivière

This project was born on the 'Plateau de Millevaches' (in Nouvelle-Aquitaine, France) by Hera Büyüктаşçıyan as a result of her research during her artist residency at the Centre International d'Art et du Paysage on Vassivière Island.

It began with a 3-month artistic residency on the island for the artist, then gave rise to a first exhibition at the Limousin art centre. Entitled *Terres Résonnantes (Resonant grounds)*, this first exhibition took place from 26 November 2023 to 10 March 2024.

The CCCOD exhibition is a continuation of the research carried out by Hera Büyüктаşçıyan for her first solo show in France.

The Centre International d'Art et du Paysage on Vassivière Island, France (CIAPV) supports research, experimentation, production and dissemination of contemporary art. Unique within the French artistic landscape, the CIAPV is celebrated for its remarkable contemporary architecture designed by Aldo Rossi and Xavier Fabre, its open-air permanent collection, and its program of exhibitions, residencies, publications and events exploring art and landscape. Situated on the Plateau de Millevaches, the CIAPV is firmly rooted in its rural context while forging links nationally and internationally. Artists are invited to create and present works in direct relationship with the territory while questioning broader contemporary social, political and environmental concerns.

The CIAPV is an Art Centre of National Interest (CACIN) supported by the region of Nouvelle-Aquitaine and the French Ministry of Culture - DRAC Nouvelle-Aquitaine. The CIAPV is a member of the networks d.c.a., Astre and Hexopée, and is a mediator of the Société des Nouveaux Commanditaires.

The CIAP Vassivière building, designed by architects Aldo ROSSI and Xavier FABRE in 1989-91, is a remarkable example of contemporary architecture.

www.ciapvassiviere.org

hera büyüktaşcıyan

bio- graphy

Born in 1984 in Istanbul, Hera Büyüktaşcıyan often works in a site-specific manner, taking the time to discover a territory through researching local histories and walking as a method of observing and drawing within space.

Through a multidisciplinary practice, Hera Büyüktaşcıyan reveals the ways in which memory, identity and knowledge are shaped by waves of history that are both deeply rooted and constantly evolving. The artist often refers to mythology and theology, as well as to specific architectural structures, as the foundation of her works, closely observing their genealogies and the way they are transformed over time. Through her site-specific interventions, sculptures, drawings and films, Hera Büyüktaşcıyan

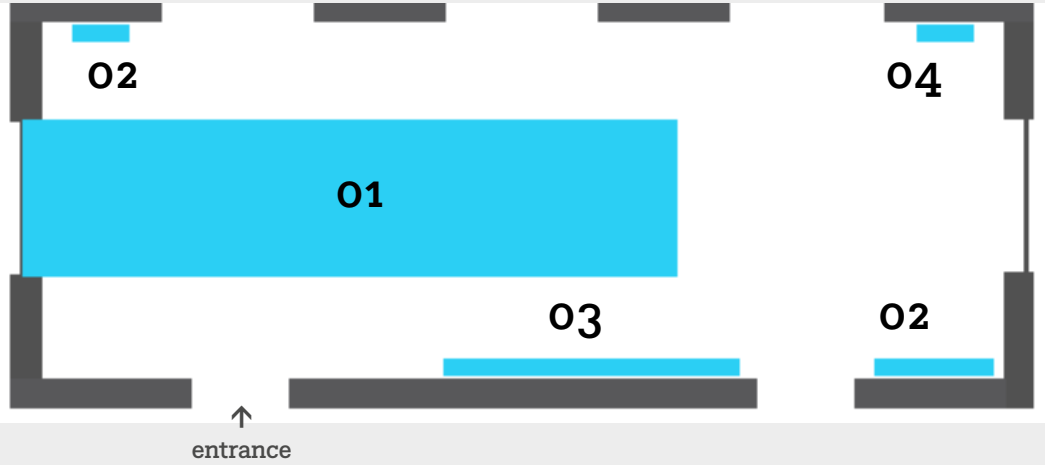
delves into the earthly imagination by highlighting the mechanisms of stories and narratives that explore an embodied memory within instable spaces.

Her exhibitions include:

- *Earthbound Whisperers*, TATE St Ives, UK (2023) ;
- Gwangju Biennale (South Korea, 2023) ;
- *Ancestral Weavings*, TATE Modern, London, UK (2022) ;
- Biennale Mater of Art, Prague, Czech Republic (2022) ;
- British Museum, London, UK (2021) ;
- The New Museum Triennial, New York, United states (2021) ;
- Autostrada Biennale, Kosovo (2021) ;
- CAC Passerelle, Brest, France (2020) ;
- Biennale of Lahore, Pakistan (2020) ;
- Biennale of Singapore (2019) ;
- Toronto Biennale, Canada (2019) ;
- *Gigantisme*, FRAC Dunkerque, France (2019) ;
- Dhaka Art Summit, Bangladesh (2018) ;
- Green Art Gallery Dubai, United Arab Emirates (2017) ;
- EVA International, Limerick, Ireland (2016) ;
- Istanbul Biennale, Türkiye (2015) ;
- 56th National Pavillon of Armenia at Venice Biennale, Italy (2015) ;
- Jerusalem Show VII (2014) ;
- ARTER, Istanbul, Türkiye (2013).

Hera Büyüktaşçıyan is represented by Green Art Gallery, Dubai (United Arab Emirates).

exhibition plan



01

Defending Ancient Waters

2023-2024

site-specific

wood and mulch cloth

more informations > p. 7

02

Wolves and sheep

2023

11 drawings

graphite frottages on paper

more informations > p. 9

03

The Garden

2024

industrial drawings on graph paper

pencil, gouache (gift of the "Tours cité de la soie" association)

7 drawings - graphite frottages on paper

more informations > p. 11

04

Portrait of an orchard in the wind

2024

industrial drawing on graph paper

pencil, gouache (gift of the "Tours cité de la soie" association)

drawing - graphite frottage on silk

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01

Defending Ancient Waters

2023-2024

site-specific installation
wood and mulch cloth

The title of this work (which is also the title of the exhibition) is inspired by the title of British poet Kathleen Raine's collection of texts *Defending Ancient Springs* (1967), and is a reformulation of an initial proposal made by the artist in the Vassivière art centre⁰¹, evoking the transformative effects of water as it passes through a landscape.

01 Exhibition *Resonant grounds* of Hera Büyüktaşçıyan in the nave of CIAP Vassivière, from 26.11.2023 to 10.03.2024.

In the nave of the CCCOD, a wave submerges in the space, evoking France's largest river which flows close to the art centre. The powerful energy of the river is mingled with the memory of the stable waters of the Vassivière lake.

Fragments of wood and bark collected by the artist during her daily walks along the banks of Vassivière Island adorn the mulch cloth with geometric patterns. Resembling archaeological relics or a musical score, the upper part of these fragments suggests the currents of the Loire river. While on the ground, vertically, the skilfully arranged shavings refer to the foundations of the hamlets swallowed up by the construction of the hydroelectric dam, which still lie beneath the surface of Vassivière's lake. Energy and noise have been replaced by placidity and silence.

"The exhibition takes its title from the piece "Defending Ancient Waters" previously presented in the nave of the CIAP on Vassivière island. The second chapter of this journey in CCCOD, explores the agency of the non-human, by looking into fragments of social, environmental, and cultural histories and their traces in relation to the morpho dynamics of water and what it brings through its currents.

Within this chapter, I wanted to mainly focus on the river as a vocal instrument appearing as a living entity with a dynamic body, flowing with an endless mighty movement that draws and forms the landscape, in contrast to the steady waters formed by the dam architecture in Vassivière.

While the piece in CIAPV cascaded within the space in a rather fragmented flow resurfacing fragments of sunken foundations, a singular wave submerges the nave of the CCCOD as a massive current that carries snippets of sedimentary traces emerging through its motion.

During my first visit to Tours, I was quietly drawn to the speed of the Loire's currents that directs one's gaze and shapes the perception of its surrounding environment. It almost seizes one to see things on the surface of the water in sequences, nearly fading from the memory because of this constant movement.

Mankind has attempted to tame this wild water body which hosted, as a result of its ambition, various histories, ecosystems and industrial entities that transformed the environment up to this day : hence the dams and the nuclear power plants on its banks. My thoughts often revolved around the river bed, its morphology and the strength of the current.

One aspect that represents the river as a dangerous entity, is said to be the shifting sands where the grains of sand move as particles in suspension through the constant movement of water, creating an uncanny base. These suspended kinetic particles, somehow resonate with the notion of temporality of memory and fragments of time that appear and disappear in an instant... flowing like an echo."

March 2024, Hera Büyüktaşçıyan

02 *Wolves and sheep*

2023

11 drawings

graphite frottages on paper

work produced at CIAP Vassivière

A series of graphite frottage drawings, made on Vassivière Island, accompanies the installation. Oscillating between organic and constructed images, the drawings recall the texture of skin, wool or bark, or the shaded transparency of an X-ray. In this way, Hera Büyüктаşçıyan traces the imprint of time on fragile, perishable bodies and territories, where the invisible makes its way through the visible.

“Before my residency (in Vassière) began, I had an interest in understanding how wolves have disappeared in time as well as in oral histories and folktales. While ancestral and ancient knowledge propose a totally different way of embracing nature and its creations, the image of the wolf in the so-called modern world is often associated with fear, a life-threatening entity that appears in the dark and is often the unwanted, greedy one that brings violence. To me these representations both reflect how human nature not only manipulates the dynamics of the environment but also the way in which history is written, how social systems are directed, and how power dynamics operate even within folktales.

The wolf has diminished from the landscape as have sheep, since a stronger element erased them, that is, the industrial and economic powers that prevail over the dynamics of nature and redraw a whole landscape.

Wolves and Sheep is a series of frottage drawings exploring who exists within whom ... or who is swallowed by whom through contrasting forms that are angular, oblique, constructed and organic. Frottage is a technique that I often revisit as it enables the coexistence of

02 Quote from the artist’s interview with Alexandra McIntosh, published in the exhibition catalog *Resonant grounds, CIAPV, 2023, p.33.*

transparency and full bodies of marks and traces, creating a sense of depth through the varying intensities of rubbing graphite over the surface of paper ... which is a sort of a surface full of tensions to me.

A piece of fleece from a sheep, the surface of tree bark or paper cut-outs, that suggest more architectural elements such as dams, combine to form a kind of palimpsest where elements are seen as if through a layer of fog. Over time the images begin to resemble pieces of limbs, parts of an organism or a decomposed architectural fragment that are all interwoven and incorporate internal and external states, as well as the coexistence of what is seen within the unseen.”⁰²

The Garden

2024

industrial drawings on graph paper pencil, gouache (gift of the "Tours cité de la soie" association)

7 drawings - graphite frottages on paper

Apart from the current that floods the space as an unexpected wave, we see another element resurfacing in reference to a once thriving craft that produced surfaces through textile that is the rise and fall of the silk industry in and around Tours.

One of the aspects that fostered the economy of the area was sericulture and silk weaving used in various fields, such as for garments, furniture design and interior decoration. The industry, that dates back to 15th century through the planting of the white mulberry trees to encourage raising silk worms at abandoned limestone quarries along the Loire, lost its economic importance around late 19th century due to a disease caused by a fungus that infected the caterpillars on the banks of the river that ceased the production of silk.

This tradition is evoked here through technical drawings hung behind the artist's frottages. Drawn by industrial designers on large sheets of graph paper, these red floral motifs are then reproduced in textile form. The red colour is often used in these drawings for the patterns to manifest themselves and become visible. The artist builds a dialogue between these floral patterns that form an imaginary garden with her drawings. These graphite forms, which explore the morphology of fabric and its relationship with skin, appear like studies of limbs, where the internal and external merge within one another in a constant movement through threads, pieces of textile in relation to surface and body. The coexistence of these drawings from different timelines and authors becomes an agent in vocalizing the disappearance of the mulberry trees from the region.

Portrait of an orchard in the wind

2024

industrial drawing on graph paper pencil, gouache (gift of the "Tours cité de la soie" association)

drawing - graphite frottage on silk

Hera Büyüktaşçıyan has a personal bond with sericulture and its erasure. It is linked to her family history, who were silkworm farmers in Bardizag in Türkiye (today called Bahçecik in the province of Adapazari), once populated by the Armenian community before 1915. Their main source of income was agriculture, sericulture, raw silk and textile production, mainly exported to the Ottoman capital and the trading centers of Europe.

Adorned with the marks of fruit tree leaves, the artist depicts her grandmother's once existent garden through frottage on silk. The work was conceived as a portrait bearing traces of the artist's family and stands as a relic. Through this, a personal history finds a sensitive resonance with the city's past whilst merging distant landscapes on one surface.

Placed in a corner of the Nave, the work refers to the relationship between image and representation, erasure and reappearance. Like a veil bearing an imprint, this work makes direct reference to classical Christian iconography that is an anchor between the living and the dead.

to go further...

at the CCCOD auditorium

a documentary portrait of the artist is shown : *What this ground remembers, a walk through Istanbul, 2023*

length : 11 min | production : TATE modern, London (UK)

English version with French subtitles

exhibition events *

This exhibition involves collaborations with the scientific, cultural and associative communities of the Loire Valley nourishing a diversified cultural program throughout the whole year.

> Friday 29 March, 11 am : meeting with the artist Hera Büyüktaşçıyan discussion with Alexandra McIntosh (director of CIAP Vassivière) and Élodie Strœcken (curator of the artist's exhibition at CCCOD)

> Wednesday 12 June, 6 pm : concert of Paul Colomb

as part of Grange de Meslay musical festival

music festival ticket office (<https://www.festival-la-grange-de-meslay.fr>)

> Wednesday 22 June, 4:30 pm : book club comics

comics presentation with the river the Loire as the main theme

a selection made by the association A Tours de bulles and the CCCOD bookshop

> Saturday 7 July, 3:30 pm : concert PTYX

contemporary music concert, followed by an audio walk starting at the CCCOD

before heading to the City Library and the open-air bar/café of Tours

as part of people of Loire Valley Festival, in partnership with the city of Tours

and the cultural associations "La Mission Val de Loire" and "Le Petit Monde"

> 21 - 22 September, 4 pm : hosting of the Association Tours Cité de la Soie

discovery of the history of silk in Touraine with the presentation of archival

materials all weekend long, and a lecture held on the 21st of September at 11 am

on the occasion of European Heritage Days

> Wednesday 25 September, 2 pm : it's engraving workshop (from age 14)

with the complicity of the artist Diane Etienne, creation of an experimental

herbarium with plants from the Loire and introduction to monotype printmaking

on the occasion of "La Fête nationale des simples", 28 and 29 september at

Bréhémont (37)

- > **Saturday 12 October, 4:30 pm : concert-reading**
selection of texts and reading with music, by the author and playwright Bernard Pico
in partnership with the association "Le Printemps des Poètes - Tours"
- > **Wednesday 16 October, from 3 pm to 5 pm : it's writing workshop (from age 14)**
with the complicity of the writer Marie Remande
in partnership with the association "Le Printemps des Poètes - Tours"
- > **Wednesday 23 October, from 11 am to 5 pm : it's book-making workshop (from age 15)**
with the complicity of Françoise Rouiller, Pierre Texier and Jean-Louis Maître,
pulp manufacturing, text printing and creation of sewn-bound book
in partnership with the association "Le Printemps des Poètes - Tours"
- > **Saturday 23 November, at 5 pm : concert ElaNaveVa**
presentation of their new creation made in the exhibition space
by the 24 members of the choir

* informations and booking
via the CCC OD online ticketing service

selection of the CCC OD bookshop

Hera Büyüктаşçıyan, *Terres Résonnantes*, catalogue d'exposition
du CIAP Vassivière, 2023

Anni Albers, *En tissant, en créant*, éd. Flammarion, 2021

Gaston Bachelard, *La Terre et les rêveries du repos*, Corti, 2024 *

Sacha Bourgeois Gironde, *Être la rivière*, éd. PUF, 2020

John Brinckerhoff Jackson, *De la nécessité des ruines et autres sujets*, éd. Du Linteau, 2005

Henry David Thoreau, *Sept jours sur le fleuve*, éd. Fayard, 2012

Honoré de Balzac, *Le Lys dans la vallée*, Folio, 2004 *

Gilles Deleuze, *L'île déserte et autres textes (1953 - 1974)*,
éd. de Minuit, 2002 *

Bruno Latour, *Lettre à Gaïa, Empêcheurs de penser en rond*, 2015 *

Virginia Woolf, *Vers le Phare*, Folio, 1996 *

Virginia Woolf, *Les Vagues*, Folio, 2012 *

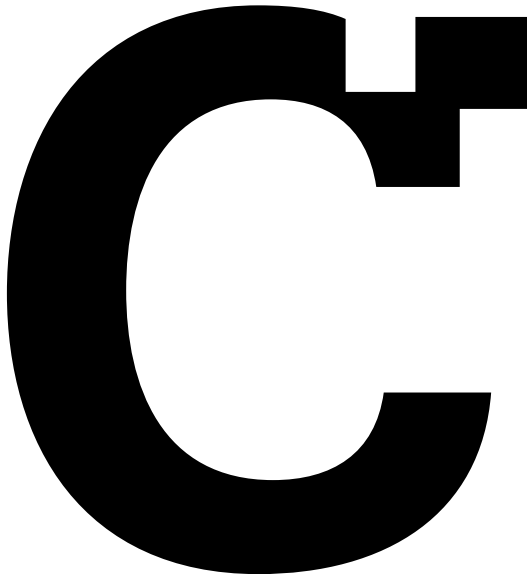
Virginie Serna, *La Loire dessus-dessous. Archéologie d'un fleuve*,
Faton, 2010

* Hera Büyüктаşçıyan's readings

tours

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

> short guided in English (July and August)
Wednesday and Saturday, 11:30 am (20 minutes)



access

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opening hours

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



www.cccod.fr