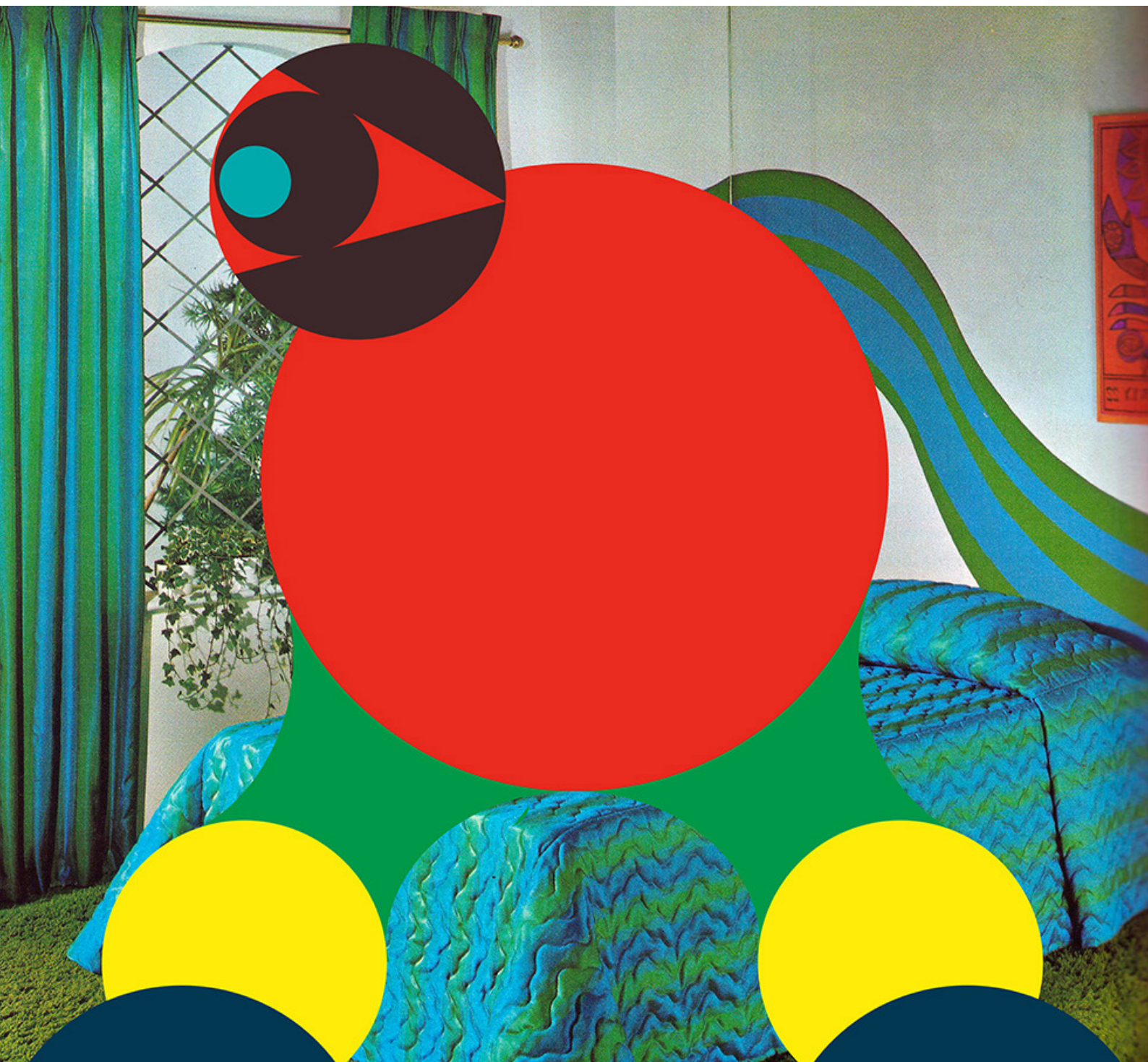


centre
de
création
contemporaine
olivier
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ad minoliti
play theater

1st October 2021 - 20 february 2022

nef



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ad minoliti



« My work builds a nonbinary geometry and an alternative universe, a speculative pictorial fiction. This is the starting point for different experimental installations that encompass modernism, animalism, fetish, art education, childhood, architecture, queer feminism, science fiction, and design & decoration.

Geometry is for me the best tool to represent and investigate a non-human heterotopia, where the gender theories can be applied to the pictorial language and find weird ways of experimenting the visual world and redesign spaces. The animal dimension and the childhood are also very important factors at the time of thinking about what bodies matter, what bodies have self-sovereignty.

I studied painting and I consider myself a painter, but I look for a bigger concept of what the medium can be beyond a technique: as prints, clothes, video, gifs, and ambiances. The field can't be the same after the intersectional feminism and all the data on the internet, as we need to queer the very own concept of fine arts.

My work is political, but not literal. Images could work as biopolitical devices because the color, forms, and sizes can affect the body and the subconscious, both physically and intuitively.



My work as a painter also engages with the organization of cultural projects. For the Feminist School of Painting*, I invite many collaborators like artists, activists, or scholars. FSoP has different editions -now in three languages-, as a way to collectively investigate how the action of coloring can be part of the process of political knowledge and empowerment.

Inspired by the Cyborg Manifesto, I'm also interested in the dissolution of technical and conceptual borders, especially within the heteronormative context of western culture and our tendency to divide the entire world into two categories.

Ten years ago, I began my investigation into the ideas of sexuality & gender with the pictorial genres as these interact with a limited and misogynist worldview.

In order to create new hybrids, I try to defy art history and our re-interpretation of the visual identities. Animated by the book "Feminist Queer Crip", I love how Alison Kafer defines: "As critics of utopian thinking have long argued, the fantasies we imagine reveal the biases of the present. It seems entirely possible that imagining different scenarios and temporalities might help us see, and do, the present differently". »

ad minoliti

the project for the CCC OD



Osa, © Ad Minoliti - Galerie Crèvecoeur

The theatre as utopia is the general entry theme of the exhibition. Under this theme, and through an environment made up of murals and paintings on canvas, questions related to the history of representation and its codification, to the conquest of spaces not inhabited by man, to the frontiers between art, design and craft are addressed.

Ad Minoliti has designed two exhibitions, in Tours and Gateshead (England), as two recreated environments that project the viewer into a fictional space, like science fiction films. The seventies aesthetic used for the paintings and furniture contributes to this «quest for space» atmosphere. The artist also questions our contemporary relationship with the environment, nature and landscape.



Clown, © Ad Minoliti - Galerie Crèvecoeur

In Tours, the exhibition space is transformed into a kind of theatre or stage for multiple events, representations and performances. This agora with its modular potential is a living space, where utopias (or dystopias) can be invented to question the present world and perhaps the future with the public. The children find elements to develop their imagination: furniture to hide in, books and fanzines to consult, murals to make up stories.

the associated programming

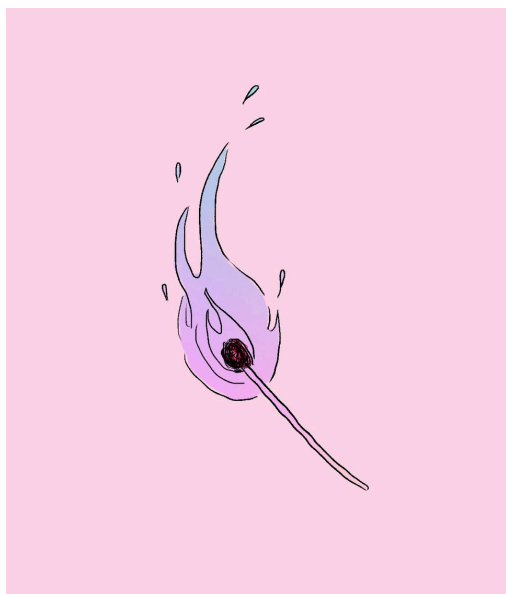
A dense and free programme will punctuate the exhibition each week. Meetings, bookclubs, open cards for local associations, screenings and debates will transform the nave into an open and welcoming platform.

In addition, within the exhibition, there are regularly activated sessions of the Feminist School of Painting, a concept that Ad Minoliti has been developing since 2018. In this ephemeral school, a series of workshops for all audiences follow one another, each one focused on a specific genre of painting. Portraiture, landscape, history, still life, the «small genre» as she calls it, are thus examined through a queer approach, by an assembly of artists, authors and academics. Questions relating to gender equality are then addressed, the question of minorities and their access to culture, the question of the impact of colonisation on morals, on the landscape... Ad Minoliti hopes that this school will truly be part of the city and become a space of freedom and expression for all.

Curator: Élodie Stroecken



the associated programming



bookclubs in partnership with the bédélire bookshop

Located at 81 rue du Commerce in Tours since 1993, the Bédélire bookshop is a well-known address for comic book enthusiasts and a reference in the field. Recently, a specific section has been dedicated to feminist and gender issues, a section that does not only present comics. A newsletter (the Zouzletter) informs those who wish to know about releases and events related to this section every fortnight.

Reading clubs are offered every month as part of the «play theater» exhibition at 6.30 pm without reservation.

These book clubs allow for a discussion of one or more books with a guest author in a friendly atmosphere.

The bookshop and the contemporary vegetable garden will be open for the occasion. Free access without reservation.

thursday 21 october 2021 - Bookclub with Lexie

Lexie is a graduate of the Louvre School. After a master's degree in art history, she reoriented herself in art sociology. A committed activist, very active on social networks, she founded the account *Aggressively_trans* where she carries out a rigorous work of deconstruction and education on transidentity.

thursday 6 january 2022 - Bookclub with Emilie Noteris

In her literary projects, Émilie Noteris develops a multiple language, interweaving a stylistic approach based on specific and technical vocabulary.

Sans Canal Fixe

Sans Canal Fixe is a collective of directors, audiovisual technicians and programmers united around documentary film. Since its creation in 1999, SCF has developed its activity around three complementary poles

- filmmaking, mainly documentary,
- public screening through thematic cycles and events,
- image education through film-making and programming workshops.



Capture de *Système Miroir*, Eva Zornio

thursday 3 february 2022, 7 pm

«Science (or) fiction» session as part of the «What's up Doc?» cycle of Sans Canal Fixe:

- *La Vie après la mort d'Henrietta Lacks* - Mathias Théry (France, 2004, 23 min)

Filming cells day and night, Manuel, a young researcher, transmits his passion for science with energy and humour. The film offers a joyful dive into the intimacy of research through a game of poetic correspondences, depicting a thought in permanent movement. The first short film by the co-director of *La Cravate* (2019).

- *Le Système miroir* - Eva Zornio (Switzerland, 2015, 17 min)

Mirror neurons play a major role in learning by imitation, interpreting the actions of others and empathy. Between scientific film, science fiction and fantasy, Eva Zornio questions our relationship with others in a world dominated by images.

- *Condition d'élévation* - Isabelle Prim (France, 2021, 20 min)

Convinced that she went into space and had an «encounter» there as a child, Chloé tries to sort out the truth from the falsehood with a psychiatrist. Isabelle Prim interweaves the formidable audiovisual archives of the National Centre for Space Studies (CNES) with sound effects that divert them into a humorous register evoking Jacques Tati.

the feminist school of painting at the CCC OD



© Julie Navarro, Ce que veulent les fleurs, performance collective au Centre Pompidou, 2018

saturday 2 october, 3 pm

Opening session with Ad Minoliti

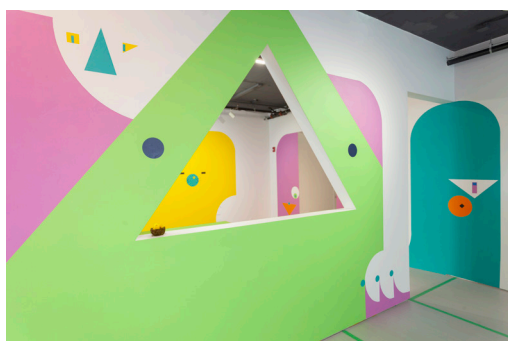
saturday 30 october, 3 pm

Julie Navarro

She was born in 1972 in Paris and lives and works between Paris and Creuse. She develops a rhizome-like approach through her paintings, sculptures and participative performances on the perception of the living, the materiality of flows and relationships. As Paul Ardenne sums up for her work Halo (2021): «Julie Navarro's artistic practice is contextual in nature. Each project developed by this artist in search of 'unnoticed' relationships (Yves Michaud, philosopher) starts from a given situation with which she finds herself confronted. Her perspective is twofold: to open a dialogue - with a geographical place, a community, a form of social life - and to poetise a relationship. Julie Navarro invents performative devices that open up to the world to the world in order to thwart certainties, to redefine and reverse the roles and places we occupy in society. She questions representations and bodily experience as a common language where space and time become the condition of the work. Julie Navarro was recently awarded the CNAP programme «oeuvre à protocole activable» with her dance sculpture SILVER BALL (2021), finalist of the COAL and Talents Contemporains prizes (Schneider Foundation).

She is represented by the LIUSA WANG gallery in Paris.

www.julienavarro.net



Feminist School of Painting, Kadist, San Francisco, 2018
© Ad Minoliti

saturday 6 november, 3 pm

Johanna Pacheco Surriable

Visual artist, born in La Paz, Bolivia. She lives and works in Paris. She graduated from the School of Fine Arts in La Paz and from the Ecole Supérieure des Beaux-Arts TALM, in Le Mans. She grew up in La Paz in a colourful universe, rich of superstitions such as Pachamama, a pagan representation of the fertility of the earth. Her abstract work represents forms, lines inspired by routes, architectures, but also the little things of everyday life that mark out our journeys. She uses the various aspects of life and revolt and interprets them in an explosion of colours, while keeping a part of mystery that allows the spectator to dream.



Feminist School of Painting, Kadist, San Francisco, 2018
© Ad Minoliti

saturday 27 november, 3 pm

Ivana Adaime Makac

Born in 1978 in Las Flores (Argentina), Ivana Adaime Makac lives and works in Paris. Her work has been shown in solo exhibitions at the Centre d'art contemporain de Pontmain in France, the Centre d'art contemporain Luxembourg in Belgium, La Chambre Blanche in Quebec City in Quebec City, Canada. She also participated in the 55th Salon de Montrouge in 2010.

www.ivanaadaimemakac.fr

saturday 11 décembre, 3 pm

Clovis Maillet

Clovis Maillet is a historian. After a thesis on kinship among the saints, he has become a reference on questions of gender and transidentity in medieval culture.

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Feminist School of Painting, Baltic Art Center, 2021 © Ad Minoliti

saturday 22 january, 3 pm

Liv Schulman

Born in 1985 in Argentina, is a contemporary Argentinean artist. She lives and works in Paris. She spent her childhood in Buenos Aires. In 2010, she graduated from the École Nationale Supérieure d'arts de Paris-Cergy. She studied at Goldsmiths University of London, which she completed with a postgraduate degree in Buenos Aires. In 2015, she studied at the École Nationale Supérieure des beaux-arts in Lyon.

<https://livschulman.com>

saturday 29 january, 3 pm

Annabela Tournon

Annabela Tournon is an art historian and translator. She is working on the movement of artists' groups in the 1970s in Mexico, research that she is developing in the framework of a thesis at the EHESS (Centre for History and Theory of the Arts) and on which she has produced an exhibition «Grupo Mira. Una contrahistoria de los setenta en México» inaugurated in August 2017 at the Amparo Museum (Mexico). She has published several articles on this theme in magazines and collective works such as the Cahiers du Musée National d'Art Moderne, the journal Nuevo Mundo Mundos Nuevos, the Presses Universitaires de Lyon. Contractual doctoral student at EHESS from 2011 to 2014, she was a fellow of the annual subject of the German Centre for Art History in Paris in 2016-2017. She has been teaching at the École Nationale Supérieure d'Arts de Bourges since 2014, and is a member of of the research groups Global Art Prospective of the programme «Art and Architecture in Globalization» (INHA/Paris), and of the Red Conceptualismos del Sur, an international network of artists, researchers and curators working from Latin America. Co-founder of the journal Tada, she participates in the journals Panthère première, Jef Klak and Incise.



Feminist Painting School, Gwangju Biennale, 2020
© Ad Minoliti

saturday 12 february, 3 pm

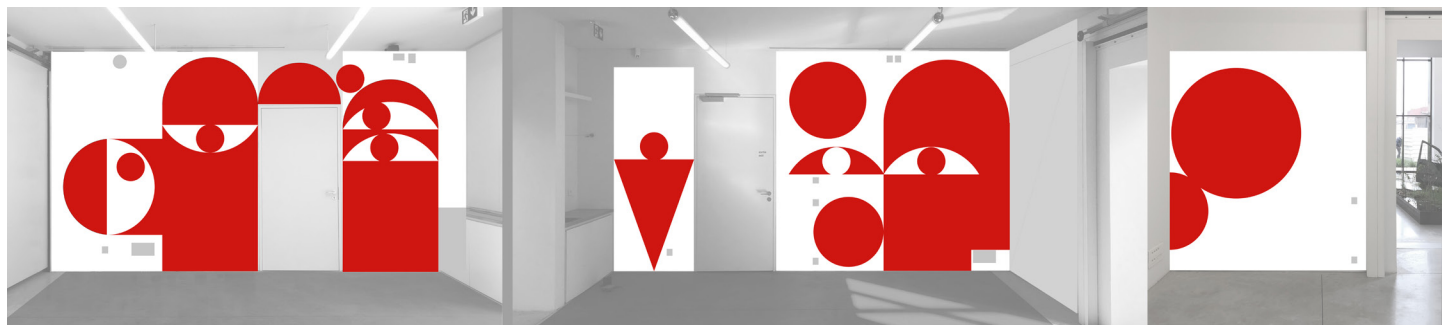
Géraldine Gourbe

Philosopher, critic and art curator. She is a specialist in the Southern California art scene, the history of radical pedagogies and inclusive feminism. She has taught philosophy of art at ENSAD, the University of Metz, Sciences Po Paris, the Beaux-arts of Marseille and Annecy. In 2018 she curated an exhibition at the Villa Arson on the work of Judy Chicago and the West Coast in the 1960s, entitled « Los Angeles, the cool years ». Since 2015, she has been working on a counter-reading of the history of ideas and art in France from 1947 to 1989 in partnership with the art historian Florence Ostende. This research led to the curation of the first edition of the Dunkirk Triennial of Art and Design « Gigantism ». In 2020, she co-signed, with Hélène Guenin, the exhibition at the Musée d'Art Moderne et d'Art Contemporain de Nice « She Bam Pow POP Wizz: les amazones du Pop ».

Maria Ibanez Lago

Born in Buenos Aires in 1960, she currently lives and works in Paris. Marie Ibanez Lago will be responsible for the design and coordination of the school's artistic practice workshops. Alongside Ad Minoliti, she has followed the alternative teaching of Diane Aisenberg in Buenos Aires. It is in this spirit that she will think her interventions, in connection with Ad Minoliti.

<https://mariaibanezlago.com>



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cartes blanches aux relais culture du cœur en indre-et-loire



« prendre sa place ». exercices des droits culturels

Un mercredi par mois de 15h à 17h, l'Association Culture du Cœur a carte blanche pour proposer .

Gratuit, ouvert à tous

Biosfera Peluche

24 July 2021 - 8 May 2022

baltic art center

an exhibition in collaboration with the CCC OD



Exhibition view *Biosphere Peluche*, © Baltic Art Center

Biosfera Peluche / Biosphere Plush was conceived as a critical speculation of Biosphere 2, the largest Earth science experiment launched in 1984 in the Arizona desert. Funded by oil tycoon Ed Bass, Biosphere 2 was created to see whether or not humans could create and sustain life in an artificial environment such as space stations. The B2 team attempted - unsuccessfully - to isolate eight people (all white Americans and one European) for two years. This monumental experiment perfectly illustrates that the space race is an extractivist colonisation enterprise, which strengthens the interests of the already powerful - including large economic and military institutions - and exacerbates pre-existing detrimental processes such as war, economic inequality and environmental degradation.

Biosfera Peluche / Biosphere Plush intends to work in the opposite direction to Biosphere 2. The exhibition was conceived as a community centre open to all, offering a space for intersectional feminist education and fantasy.

The exhibition presents the ongoing project of Minoliti, the Feminist School of Painting, which transforms part of the gallery space into an active classroom. Through bi-weekly painting workshops, the school will deconstruct historical narratives and re-imagine the traditional genre of landscape painting from a feminist, intersectional and queer perspective. In partnership with a multidisciplinary group of artists, academics, writers and activists, the workshops will re-evaluate the structure of art education and foster accessibility, creativity and curiosity rather than art-specific expertise.

Building on Minoliti's interest in highlighting feminist and queer art practices, the exhibition also includes an international library of queer and feminist zines and feminist zines, which will be expanded during the course of the exhibition.

ad minoliti

born in 1980

lives and works in buenos aires, argentina

www.minoliti.com.ar

Ad Minoliti is a graduate of Argentina's National Academy of Fine Arts. Her focus has always been on development of a form of abstract painting that questions notions of gender and power through crosscutting reappropriations and interpretations of the history of art, the social sciences, and science itself.

She proceeds by creating collages of ideas, combining elements from a variety of cultural spheres, including design, architecture, animated cartoons, science fiction, toys and the world of childhood. She seeks to break the conventions and stereotypes arising from the perceptions that dominate our capitalist western society.

Ad Minoliti is committed to the defence of minorities, animals, respect of rights and access to culture for one and all. As a painter determined to extend the notion of painting to new media (printed matter, fabrics, clothing, video, etc.), she draws on the legacy of gender studies, queer theories and Donna Haraway's A Cyborg Manifesto, in response to normative trends of representation in the field of modern and contemporary art. For example, when she makes use of the codes of geometric abstraction, she stresses the male domination evident in the history of art and the artistic avant-garde, the way in which the media – advertising in particular – have made use of the codes of abstract aesthetics in order to communicate a male chauvinist vision of society.

Her works contribute to the creation of a fictional universe beyond the reach of time, one that is not dominated by humankind but rather by other forms of existence. The use she makes of animal figures and the world of childhood enables her to provide an alternative representation of the world. She also uses geometry as a tool for exploration of new heterotopias occurring outside the world of human beings.

A committed artist, Ad Minoliti belongs to a post-colonial intersectional feminist movement, advocating a way of life in society other than the one developed by capitalist globalisation and neoliberal policies. She upholds the importance of utopia, humour, pleasure, tenderness and sexual desire, in the field of art as in life.

She is represented in France by the Crèvecoeur Gallery, Paris.



Ad Minoliti, Photo by Andrea Altemüller, © Kadist

recent solo exhibitions (selection)

2021

- BALTIC Centre for Contemporary Art, Newcastle, UK
- CCC OD Centre de Création contemporaine Olivier Debré, Tours, FR

2020

- *Fantasias Modulares*, MASS Moca, Massachusetts Museum of Contemporary Art, United States
- *Nave Vermelhe*, Kunsthalle Lissabon, Portugal
- *Siembra*, with Zadie Xa, Galería Agustina Ferreyra at Kurimanzutto gallery, Mexico City, Mexico

2019

- *Museo Peluche*, Museum of Modern Art Buenos Aires MALBA, Argentina
- *Playboard*, Galerie Crève-cœur, Paris, France
- *Margins of Ten*, Nogueras Blanchard Gallery, Barcelona, Spain
- *Construction House*, with Heather Rowe, Providence College Galleries, Rhode Island, United States
- ATRIUM PROJECT, Museum of Contemporary Art Chicago, United States

2018

- *Playground 2.0 CDMX*, Galería Agustina Ferreyra, Mexico City, Mexico
- *Dollhouse*, Peres Projects, Berlin, Germany
- *Tango Play*, Parcours Night, Art Basel, Basel, Switzerland
- 45 cbm Programm - Staatliche Kunsthalle Baden-Baden, Germany
- *Symposium for expanded painting and speculative fiction*, Art Basel Buenos Aires, Argentina
- *Collective model for an affective institution*, Sala Siqueiros, Mexico City, Mexico
- *The Feminist School of Painting*, Kadist Foundation, San Francisco, United States
- *Playpen 5*, Mite, Buenos Aires, Argentina
- *Present Future*, Artissima, Turin, Italy

recent collective exhibitions (selection)

2021

- L'INCONTRO, curated by Cristiano Raimondi, Le Quai, Monte Carlo (MC)
- The Prophetic Pictures, Crève-cœur, Paris (FR)
- PORTALS, NEON, former Public Tobacco Factory, Athens (GR)
- Minds Rising, Spirits Tuning, curated by Defne Ayas and Natasha Ginwala, 13th Gwangju Biennial, Gwangju (KR)
- Bauhaus: Utopia in Crisis, NOVA art space, Bauhaus University Weimar, Weimar (DE)

2020

- Module II, Kinderhook & Caracas, Berlin (DE)
- Institute of Contemporary Art, Los Angeles (US)
- More, More, More, curated by Passing Fancy (X Zhu-Nowell and Frederick Cruz Nowell), with Elise Armani, TANK Shanghai, Shanghai (CN)
- Construction House, curated by Jamilee Lacy, Hunt-Cavanagh Gallery, Providence (US)
- Olev Subbi: Open Landscape, curated by Àngels Miralda, Tallinn Art Hall, Tallinn (EE)
- Duo project with Zadie Xa, Galería Agustina Ferreyra, México (MX)
- Prismes, Frac des Pays de la Loire, Carquefou (FR)
- Restons Unis : Emmanuel, Perrotin, Paris (FR)
- A Cat May Look On A Queen, The Green Gallery, Milwaukee (US)

2019

- Construction House: Heather Rowe & Ad Minoliti, Providence College—Galleries, Chicago (US)
- Still I Rise: Feminisms, Gender, Resistance 2, De La Warr Pavilion, Bexhill (GB)
- May You Live in Interesting Times, curated by Ralph Rugoff, 58th International Art Exhibition - La Biennale di Venezia, Venice (IT)
- Forget Sorrow Grass: An Archaeology of Feminine Time, Times Museum, Guangdong (CN)
- Kiss My Genders, Southbank Centre, London (GB)
- Margins of Ten, Nogueras Blanchard, Barcelona (ES)

2018

- Still I Rise: Feminisms, Gender, Resistance, Nottingham Contemporary, Nottingham (GB)
- La Cabeza Mató a Todos, Galería Agustina Ferreyra, Mexico City (MX)
- Strange Messengers, Peres Projects, Berlin (DE)
- Drawings, 650mah, London (UK)
- Front, Cleveland Triennial for Contemporary Art (US)
- Science Window, Kayokoyuki gallery, Tokyo (JP)
- Abris secrets Construire des espaces, Frac des Pays de la Loire, Carquefou (FR)

le centre de création contemporaine olivier debré



Maurizio Nannucci, *Listen to your eyes*, 2010, FNAC 10-1055, collection du CNAP, 2018-2020

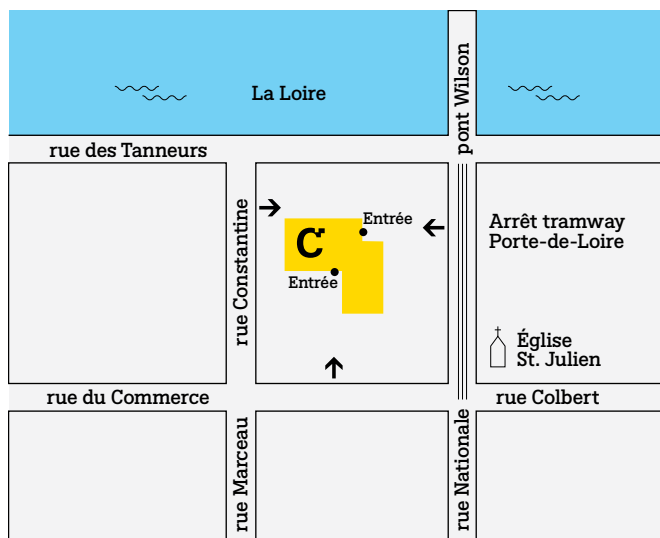
Right in the historic centre of Tours, with its contemporary architecture designed by the Portuguese agency Aires Mateus, the Centre de Création contemporaine Olivier Debré is somewhere the public can come and make discoveries, share knowledge and experiences in an open setting. A contemporary art centre, it is also a multidisciplinary culture venue which engages with all local stakeholders in its ambition to explore new ground.

The CCC OD is now the custodian of a donation of works by the painter Olivier Debré who lived in Touraine from early childhood. Hosting a historic collection within a contemporary art centre throws up a whole host of unique possibilities for building bridges between past and present creation.

All year round, our Visitors' Department organises a wide range of activities for young and old alike, tailoring their options to suit individuals and different groups. An exciting and intriguing programme of cultural events can be enjoyed alongside the exhibitions, including conferences, encounters, performances and film screenings – all designed to awaken your senses and broaden your knowledge.

With an ambitious exhibition programme, the CCC OD is forging ever closer ties with its region whilst exploring international creation. Pioneering, inquisitive and ever mindful of the issues that matter today, it looks ahead with the artists who are constantly questioning our world in a different way.

practical informations



getting here

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contact@ccc.od.fr

train station 70 minutes from Paris by TGV train
by motorway A10, exit Tours Centre

facilities

bike park

car parking spaces Porte de Loire, place of the Résistance and street of the Commerce on-site amenities available : lifts, magnetic induction loop, disabled toilets, pushchair parking, baby change area, wheelchairs

opening hours

tuesday-sunday, 11am - 6pm
saturday until 7pm

entry fees

4 € (reduced price)
7 € (full price)
free access under 18

CCC OD LEPASS

unlimited access to exhibitions and events valid for 1 year
27 € single pass
45 € duo pass
12 € for students / 7€ PCE

free access

le café - restaurant

Marie and Stanislas welcome you to taste their meals and wines, from Tuesday to Sunday from 11am to 4pm.
+33(0)9 72 61 78 71 / contact@lpctours.com
<https://lepotagercontemporain.com/>

la librairie - boutique

The publisher Bookstorming-Paris proposes a broad choice of book specialized in art, architecture and design.
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The ccc od is a cultural equipment of Tours Métropole Val de Loire.
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