

centre  
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debré

**laura bottereau & marine figuet**  
*là où les organes oragent*

3 april - 1 november 2026

press release



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# laura bottereau & marine figuet

## where the organs storms

3 april -  
1 november 2026

opening 2<sup>th</sup> april 2026

galleries

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

Continuing their exploration of 'bodies as living political archives', and building on Paul B. Preciado's reflections<sup>1</sup>, they now propose the concept of the 'catastrophic body'. This idea links our physical and psychological distress to atmospheric phenomena, suggesting that our bodies are fragments that can be reassembled to create new discourses and emancipatory narratives.

Curator: Marine Rochar

The organisation and production of this exhibition at the CCC OD have been made possible thanks to the support of Mécénat Touraine Entreprises through its biennial award. Around twenty works will be on display in 'the galleries', the majority of which are new and have been produced with the support of Mécénat Touraine Entreprises and the Centre national des arts plastiques. One of the sculptures was also produced with the support of the DRAC Pays de la Loire.



<sup>1</sup> In a sense, Paul B. Preciado builds on Michel Foucault's ideas. Having observed that our bodies are 'the place to which we are irrevocably condemned', Foucault developed the concept of a utopian body. Michel Foucault, *Le Corps utopique suivi de Les Hétérotopies*, Nouvelles éditions lignes, 2009, p.10.

# laura bottereau & marine figuet

## where the organs storms

“

May the madness that overcomes me when I hear your voice, stripped of its connection to your body and distant from the throat that utters it, be cursed.<sup>2</sup>

”



Laura Bottereau & Marine Fiquet, *Variation pour Moniques* (extract), 2019-2026, installation, courtesy of the artists, coproduction MTE prize by the artists and the CCC OD, Tours, ©Adagp, Paris  
Photo : Anthony Girardi

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

The anatomical Venus figure<sup>3</sup> was the starting point for the artists' investigations at various European museums, conservatories, and universities that preserve vestiges from the history of medicine and anatomy. These institutions house scientific and educational artefacts that were once used to teach young students the skills they needed to become practitioners.

The history of anatomical wax models is rich in fragments that bear witness to scientific observations and discoveries. These models depict diseases and skin conditions or simply reproduce the morphology of our organs to demonstrate their functions. The artist duo have previously studied this type of three-dimensional representation. They examined the body through the prism of its fragments, readily associating it with symbolic and spiritual significance - as one might with an ex-voto<sup>4</sup>.

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

<sup>2</sup> Monique Wittig, *Le Corps lesbien* (*The Lesbian Body*), Paris, Minuit, 2022 [1973], p.110.

<sup>3</sup> The focus of Laura Bottereau & Marine Fiquet research focused on anatomical Venuses from the 18<sup>th</sup> and early 19<sup>th</sup> centuries.

<sup>4</sup> Ex-votos were traditionally made of wax

# laura bottereau & marine figuet

## where the organs storms



Laura Bottereau & Marine Fiquet, *Avertissement* (extract), 2025-2026, installation, courtesy of the artists, coproduction MTE prize by the artists and the CCC OD, Tours, © Adagp, Paris

Paradoxically, objectification is not purely clinical. It is staged using accessories, such as hair and jewellery, and sensualised by the bodies' erotic poses, which are reminiscent of Saint Teresa's ecstasy rather than cadaverous models on an operating table. These anatomical statues are imbued with the beauty of a goddess to emphasise these so-called female bodies, which are depicted in various states: motionless, suffering, crying, dozing, possessed or slain. These museum pieces bear witness to the Western, masculine history of medicine that began with the mutilation of a dying woman<sup>5</sup>.

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

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

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

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<sup>5</sup> According to Ovid's account in *Metamorphoses*, Asclepius, the god of medicine, was the son of Apollo and Coronis in Greek mythology. Upon learning of her infidelity, Apollo murders the mortal woman, who reveals that she is pregnant as she dies. Apollo then snatches the child from her womb, effectively giving birth to Asclepius himself.

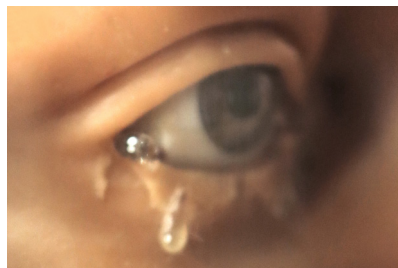
For more on female bodies subjected to both desire and violence, see Georges Didi-Huberman's *Ouvrir Vénus. Nudité, rêve, cruauté. L'image ouvvrante*, 1, Paris, Gallimard, 1999.

# laura bottereau & marine figuet

## *where the organs storms*

We navigate from one jolt to the next, moving between soft and rigid materials, transparency and opacity, reflection and mirror effects. The plastic elements are sometimes repeated, reproduced or replicated. In this way, we search for formal survivals and hidden clues, which are only revealed by certain points of view and careful observation. The works of Laura Bottereau & Marine Fiquet compel us to do just that. The resulting narrative is entirely personal and varies from viewer to viewer. Deliberately departing from normative fictions, it challenges the gaze in order to reinvent a new one in which attention can nestle. The motif of the eye is prevalent throughout the exhibition. Sometimes bathed in tears and 'slumbering beneath the eyelid'<sup>6</sup>, it reminds us of this relentlessly.

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



Laura Bottereau & Marine Fiquet, *Effets d'affects*, 2023-2026, ensemble de photographies, courtesy of the artists, coproduction MTE prize by the artists and the CCC OD, Tours, © Adagp, Paris

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<sup>6</sup> '... 'eyes sleepy beneath woodland lids, already in the ash fields of dreams, so as not to be responsible.' Wolfgang Hilbig, *Vieille écorcherie*, *L'Extrême contemporain*, 2024 [1991].

# laura bottereau & marine figuet

## *where the organs storms*

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

The sharp, gentle, sweet and incisive works - synecdochical or augmented objects; hybrids, sublimated by their monstrous essence and emancipated by their tenfold potential – remind us that, in Laura Bottereau & Marine Fiquet's creative protocol, 'the image is in solidarity with words and thoughts'<sup>7</sup>. Their work stems from correspondence: references, exchanges of letters and lexical coincidences. They write to each other, and they speak to us. Is it possible to imagine hearing their voices while reading their words scattered throughout the exhibition space?

Breaking free from the 'mists of sorrow'<sup>8</sup>, *Là où les organes oragent* (*Where the Organs Storm*) is where emotions take shape and anger rumbles.



Laura Bottereau & Marine Fiquet, *Bénodet, été 94*, 2026, installation, courtesy of the artists, coproduction MTE prize by the artists and the CCC OD, Tours, ©Adagp, Paris

<sup>7</sup> Marie-José Mondzain, *Le Commerce des regards*, Paris, Seuil, 2003, p.17.

<sup>8</sup> Georges Didi-Huberman, *Brouillards de peines et de désirs. Faits d'affects, 1*, Paris, Minuit, 2023.

# focus on the works

## *comme un orage* (like a storm)

2025, sculpture, epoxy resin, water, 20 x 60 x 60 cm, courtesy of the artists, ©Adagp, Paris



The pillow encompasses the bed, the bedroom, sleep and the night. We press our necks, our faces and our dreams into it. We stifle our cries and tears within its confines. *Comme un orage (Like a Storm)* presents an image of defeat and opacity, almost spectral. Pierced by light, the sculpture overturns the intimate space it represents. As rigid as stone, the pillow appears uncomfortable, frozen and fixed like a corpse. Evoking an overflow, the pillow bears a puddle from which a knife emerges. Suggesting a dream of revenge, a tactic of self-defence, an act of mutilation or an X-ray of a nightmare, *Comme un orage* evokes a shift between protection and threat.

Like water damage, violence seeps in, mirroring the body of work on display. The knife may evoke chiselled anatomical Venus figures, textual incisions on silicone skin, and fragmented anatomies. *Comme un orage* captures both the idea and the intensity of resemblance. The evocation of rain oscillates between violent atmospheric disturbance and imminent eruption.

Text: Laura Bottereau & Marine Fiquet

# focus on the works

*vénus, vénérienne,  
vénère  
(venus, venereal,  
venerated)*

2025, sculpture, beeswax,  
iron filings, Lambis shell, epoxy  
resin, glass, 83,5 x 33,2 x 43,2  
cm, courtesy of the artists,  
coproduction MTE prize by the  
artists and the CCC OD, Tours,  
©Adagp, Paris



A shell is set into a block of wax, the material used by anatomists to create the Venus figures. Shell, wax and fleece are embedded here like tools designed to challenge the way we look. Recalling the mythological conception of the goddess, the conch encircled by hair morphs into a representation of the vulva.

*Vénus, Vénérienne, Vénère (Venus, Venereal, Venerated)* invokes declensions and their polyphonies and polysemies. The sculpture explores the concept of Venus through its very title, playing on grammatical and political nuances where anger emerges. The etymological shift from the noun 'Venus' to the adjective 'venereal', which is specific to sexually transmitted diseases, speaks volumes about the pathologisation of female sexuality, which has been considered deviant and contagious. The addition of the term *vénère* thus functions as a response—a speculative and biting lexical pursuit that brings together the notions of admiration and respect associated with veneration and the agitation conveyed by the slang *vénère*, which expresses anger.

The visual vocabulary employed conveys self-defence: a jagged shell and iron filings evoke the vulva and pubis. In its very form, the sculpture resists, recoiling and rejecting.

Assigned an object at birth - a body without a vulva, or a vulva without a body - the figure of Venus confronts us with the misogynistic history of her depictions. However, by reversing the stigma, *Vénus, vénérienne, vénère* opens up a range of responses.

Text: Laura Bottereau & Marine Fiquet

# focus on the works

## *avers(e)* *(obverse)*

2026, sculpture, beeswax, viscoelastic memory foam, epoxy resin, coin,  
15 x 45 x 54 cm, courtesy des artistes, coproduction des artistes et du CCC OD (Prix MTE), ©Adagp, Paris



The obverse – opposite to the reverse – is the side that faces forward. On a coin, the obverse bears an effigy. The same face is replicated on the three coins nestled in the hollow of the wax bust: we can make out the figure of Venus, borrowed from Botticelli. Like a sculpture without a back, this body segment only presents the obverse of a body resting on memory foam. Between her ribs, at the solar plexus, a slight cavity contains a pool of resin which the coins turn into a wishing fountain. The obverse becomes a receptacle for the downpour, and the body becomes a receptacle for wishes.

The association between bodies and money evokes multiple resonances, including votive offerings, as well as the commodification of bodies, particularly in the history of medicine and anatomy. The techniques used to acquire corpses for the first autopsies in the late 15<sup>th</sup> and early 16<sup>th</sup> centuries reveal a political hierarchy of remains: medical knowledge was developed on the basis of the bodies of the poor, prisoners, prostitutes, slaves, and those condemned to death<sup>10</sup>.

*Avers(e) (Obverse)* calls forth fragmentation, the obverse of narratives that must be pieced back together. In resonance with the theatrical display of anatomical theatres - etymologically, 'the place from which one sees' - the wax anatomical Venuses emerge from this practice, where the gaze slips inside the body like a scopophilic impulse. The sculpture *Avers(e) (Obverse)* presents a hollow image, a space for projection that gradually fills as wishes and injunctions are cast into it.

Text: Laura Bottereau & Marine Fiquet

<sup>10</sup> Grégoire Chamayou, *Les corps vils. Expérimenter sur les êtres humains aux XVIII<sup>e</sup> et XIX<sup>e</sup> siècles*, Paris, La Découverte, 2014.

# laura bottereau & marine figuet

## biography

Laura Bottereau (1989) & Marine Fiquet (1990) are a Nantes-based duo of visual artists working together as a couple. Having collaborated since 2013, they create shared fictions comprising bodily simulacra that confuse gazes, genders and ages, inviting multiple interpretations. [...]

They are recent winners of the City of Nantes Visual Arts Prize and are supported by the Centre National des Arts Plastiques. Their work was recently exhibited in a double exhibition entitled *Sur tes lèvres* at Le Lieu Unique and the FRAC des Pays de la Loire in Nantes.

[bottereau-fiquet.com](http://bottereau-fiquet.com)



Laura Bottereau & Marine Fiquet

# laura bottereau & marine figuet

## associated program

- Conference of Laura Bottereau & Marine Fiquet  
Saturday 11 april 2026 3:30pm

## acquisitions

- Acquisition of the video *Debout sous la langue*  
FRAC Occitanie Montpellier
- Acquisition of the collection of photos and text *Elle & L.*  
Les Abattoirs, Musée - FRAC Occitanie Toulouse

## coming soon

### group exhibitions

- *Simulacres*, Pantin, Magasins Généraux, from 26 june to 27 september 2026, curator Anna Labouze et Keimis Henni
- (Little to be announced), Paris, 193 Gallery, as part of Utopi-e #4, from 4<sup>th</sup> July to 1<sup>th</sup> August 2026

# laura bottereau & marine figuet

## exhibitions

### personal expositions

- 2021 *Le grand guili qui pleure*, Flers, 2 angles
- 2019 *Au sol, ça sentait la mauvaise haleine*, Rouen, Galerie HUS, Esadhar
- 2018 *J'ai léché l'entour de vos yeux*, Malakoff, Maison des arts - Centre d'art contemporain  
*L'aube des rigueurs molles*, Saint-Étienne, Les Limbes, curator MPVite
- 2016 *Le roi du silence*, La Roche-sur-Yon, La Gâterie
- 2015 *Terrains vagues*, Angers, Galerie 5
- 2014 *L'ennui des jeunes corps*, Angers, le PAD, by invitation of Cie  
Nathalie Béasse

### collective exhibitions

- 2025 *Prix Utopi · e #4*, Paris, Centre Wallonie-Bruxelles
- 2024 *Sur tes lèvres*, Nantes, FRAC des Pays de la Loire site de Nantes, double exhibition, curatorted by Claire Staebler and Vanina Andreani  
*Sur tes lèvres*, Nantes, Lieu Unique, double exhibition, curatorted by Eli Commins and Claire Staebler
- 2023 *My name is Luka*, Pantin, Les Sheds - Centre d'art contemporain, a project by Julie Crenn  
*Nuit blanche Mayenne #9*, Mayenne, Le Kiosque - Centre d'art contemporain  
*Histoires vraies*, Vitry-sur Seine, MAC VAL - Musée d'art contemporain du Val-de-Marne, curator Frank Lamy  
*Des soleils mouillés*, Nantes, L'Atelier, Prix des arts visuels de la ville de Nantes, curator Septembre Tiberghien  
*Be my ghost « mémoire branchée sur le désir » de Guy Fréchette*, Nantes, Grand Huit / Bonus, archival curation and creation of works base on research conducted at the Archives Gaies du Québec - Tiohtiá:ke / Montréal
- 2022 *Archives #6*, Nantes, Paradise - Centre d'art contemporain  
*Préquelles*, Nantes, Grand Huit / Bonus, inaugural exhibition of Prix des arts visuels de la ville de Nantes

# laura bottereau & marine figuet

## exhibitions and publications

### collective exhibitions

- Rendez-vous à Saint-Briac*, Saint-Briac, Salon du dessin contemporain et de l'édition d'artiste, hosted by Evelyne Deret
- 2021** *HERstory*, Angoulêmes, The PLAYER, FRAC Poitou-Charentes, a project by Julie Crenn and Pascal Lièvre
- Cueillir des étoiles*, Nantes, Beaux-Arts de Nantes Saint-Nazaire, Collection Artdelivery
- 2020** *Balak #11*, Charleville-Mézières, Nuit Blanche Charleville-Mézières, curator Mehryl Ferri Levisse, text Élisabeth Lebovici
- Salon DDESSIN {20}*, Paris, Atelier Richelieu, by invitation Art Collector
- 2019** *Where's my body gone. On landscape*, Paris, Carreau du Temple, curator Nicolas de Ribou, Salon Galeristes
- Some of us*, Büdelsdorf (DE), Nordart, Kunstwerk Carlshütte, curator Jérôme Cotinet-Alphaize and Marianne Derrien
- Décoloniser les corps #2*, Tours, Eternal Gallery, curator Pascal Lièvre
- 2018** *2° biennale art nomad - décoloniser les corps*, Arnac-la-poste, Bourges, Paris, Calais, Bruxelles, Berlin (FR - BE - DE), curator Pascal Lièvre
- Angle mort*, Paris, Ici.gallery, curator Cora Djedoui & Nicolas Gimbert
- Hors-piste*, Bruxelles (BE), La Vallée, curator La Montagne and Maison vide
- Traversées ren@rde*, Bourges, Transpalette, Centre d'art contemporain, for the 40<sup>th</sup> anniversary of the Centre Pompidou, curator Julie Crenn, Erik Noulette, Nadège Piton and Damien Sausset
- 2017** *HERstory, des archives à l'heure des postféminismes*, Nice, Movimenta, Librairie Vigna, curator Julie Crenn and Pascal Lièvre
- Festival jardins synthétiques*, Toulouse, Musée des Augustins, curator Pierric Blum
- Recouvrées*, Forbach, Castel Coucou
- HERstory, des archives à l'heure des postféminismes*, Malakoff, Maison des arts - Centre d'art contemporain, curator Julie Crenn and Pascal Lièvre

# laura bottereau & marine figuet

## exhibitions

### collective exhibitions

- 2016** *Enfants*, Pontmain, Centre d'art contemporain  
*Stonehenge*, Nantes, Galerie RDV  
*11<sup>e</sup> biennale de la jeune création*, Houilles, La Graineterie - Centre d'art  
*Rendez-vous au sommet*, Nantes, Millefeuilles  
*La petite collection*, Paris, Salon DDessin  
*Dogs from hel*, Paris, Galerie Patricia Dorfmann, curator Julie Crenn  
*Tire ma bobinette*, St-Florent-le-Vieil, Abbaye de St-Florent-le-Vieil, duo performance with Aurélie Ferruel and Florentine Guédon
- 2015** *Contexte(s)*, Angers, Musée des Beaux-Arts  
*Leave the kids alone*, Saint-Nazaire, Galerie des Franciscains, curator Julie Crenn  
*Nuée*, Angers, Grand Théâtre
- 2014** *La réalité presque évanouie*, Angers, Abbaye du Ronceray, curator Léa Bismuth  
*Tout semblait immobile*, Angers, Forum du Quai
- 2013** *Locus solus / hocus pocus*, Beaufort-en-vallée, Musée Joseph-Denais

### publications

- 2025** Magali Lesauvage et Marine Vazzoler, « Comment représente-t-on les enfants dans l'art ? », *Le Quotidien de l'Art* n°3118  
Thomas Fort, Laurence Gateau, Claire Staebler, *Collection du FRAC des Pays de la Loire 2012-2022* (catalogue), Éditions du FRAC Pays de la Loire  
Céline Poizat Sabari, *NONFICTION - NONEWS* #033  
Céline Poizat Sabari, « Prenez soin de vous » (printed exhibition +n), *NONFICTION* #06
- 2024** Jérôme Cotinet-Alphaize, Marianne Derrien & Adrien Elie, *Some of us : une anthologie des artistes contemporaines au XXI<sup>e</sup> siècle en France*, Manuella Éditions

# laura bottereau & marine figuet

## exhibitions and publications

### publications

- 2023** Ana Bordenave, « Le pays des merveilles de Bottereau & Fiquet », *Acumen Magazine* n°44  
Septembre Tiberghien, *Des soleils mouillés* (catalogue d'exposition) - Prix des arts visuels de la ville de Nantes  
Frank Lamy, *Portrait d'exposition - Histoires vraies*, MAC VAL  
Sarah Ihler-Meyer, *Histoires vraies* (catalogue d'exposition), Éditions du MAC VAL  
entretien avec Ilan Michel, « Laura Bottereau & Marine Fiquet, bas les masques », *Kostar* n°85
- 2022** Fabrice Bourlez, *Queer Psychanalyse*, édition Mimésis (IT), (image de couverture)
- 2020** Laura Bottereau & Marine Fiquet, « Claude Cahun entre art et philosophie », *PAIR.E.S.*, edited by Véronique Le Ru and Fabrice Bourlez, Reims University Press  
Fanny Lambert, « Abcéder avec » (entretien), *Revue possible* n°3
- 2019** Julie Crenn, « exposition review », *Artpress* n°461
- 2018** Guillaume Lasserre, « À Malakoff, L'enfance découvre le goût salé des larmes », *un certain regard sur la culture Blog Médiapart*  
Lucile Commeaux, Corinne Rondeau, Anaël Pigeat et Stéphane Corréard, « Le petit salon : Qu'est ce que l'art contemporain a à dire sur l'enfance », *La dispute - France culture*  
Léa Cotart-Blanco, « Le règne de l'enfant-coi » (entretien), *Revue point contemporain*  
Florian Gaité, « Traversées ren@rde au Transpalette », *Artpress* n°451  
*Le roi du silence* (catalogue d'exposition), La Gâterie
- 2017** Julie Crenn, « Théâtre exquis » (entretien), *Revue laura* n°22  
Justine Sevêtre, *Revue Le chassis*  
Florian Gaité, « Jeux interdits », *Revue Terrain vague* n°3
- 2016** Julie Crenn, *11<sup>e</sup> biennale de la jeune création de Houilles* (catalogue)
- 2015** publication de la série de dessins « Les héritiers d'Hamelin », *Revue faros* n°1

# the MTE prize



Celebrating its 30th anniversary this year, Mécénat Touraine Entreprises brings together business leaders and executives keen to support cultural projects in Touraine.

The association has raised and distributed over one million two hundred thousand euros to a huge variety of projects: live performances, concerts, exhibitions, heritage restoration, contemporary creation and artist residencies... Its members see themselves as incubators and catalysts for culture in Touraine !

In 2022, the association Mécénat Touraine Entreprises (MTE) established a biennial prize worth €20,000 for contemporary art in the Loire Valley, in partnership with the CCCOD. Through this prize, Mécénat Touraine Entreprises helps to support.

Through this award, Mécénat Touraine Entreprises helps to support creativity, boost the regional economy and share its passion for innovation with enthusiasm and commitment.

Drawing on the CCCOD's expertise and know-how in artist development, production support and exhibition design, this prize is awarded every two years to an artist from the current French art scene, living or working along the Loire. It enables the winner to stage an exhibition in the CCCOD's galleries.

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

# the CCC OD



Maurizio Nannucci, *Listen to your eyes*, 2010, fnac 10-1055, collection du CNAF, 2018-2023. Photo F. Fernandez, CCC OD - Tours

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 information

**laura bottereau & marine fiquet**  
*where the organs strom*  
**3 april - 1 november 2026**

curator: Marine Rochard

### press contacts

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### getting here

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37000 Tours  
T +33 (0)2 47 66 50 00  
contact@cccod.fr

5 minutes by tram from Tours train station,  
stop Porte-de-Loire  
1h10 from Paris by TGV  
via the A10 motorway, exit Tours Centre

### opening hours

wednesday-sunday 11am - 6pm  
saturday until 7pm

### entry fees

8,50 € (full price)  
5,50 € (reduced 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

### the bookstore - shop

Mailys, our bookseller, offers a wide selection of books specializing in art, architecture, and design, as well as books and games for children, postcards, and goodies...

Open Wednesday to Friday from 2pm to 6pm, and Saturday from 11am to 1pm and 2pm to 7pm.  
07 85 93 42 93 / librairie@cccod.fr

### facilities

the CCC OD is accessible to people with disabilities.  
2 accessible parking spaces for people with reduced mobility (PRM) at parvis Jean Germain. Bicycle parking and car parking available at Porte-de-Loire, Place de la Résistance, and Rue du Commerce.  
On-site services include: elevators, accessible toilets, stroller storage, baby changing facilities, and a wheelchair (available at reception upon request).

The CCC OD is a cultural equipment of Tours Métropole Val de Loire.  
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