

CAC Brétigny

The Real Show

16.01—16.04.22

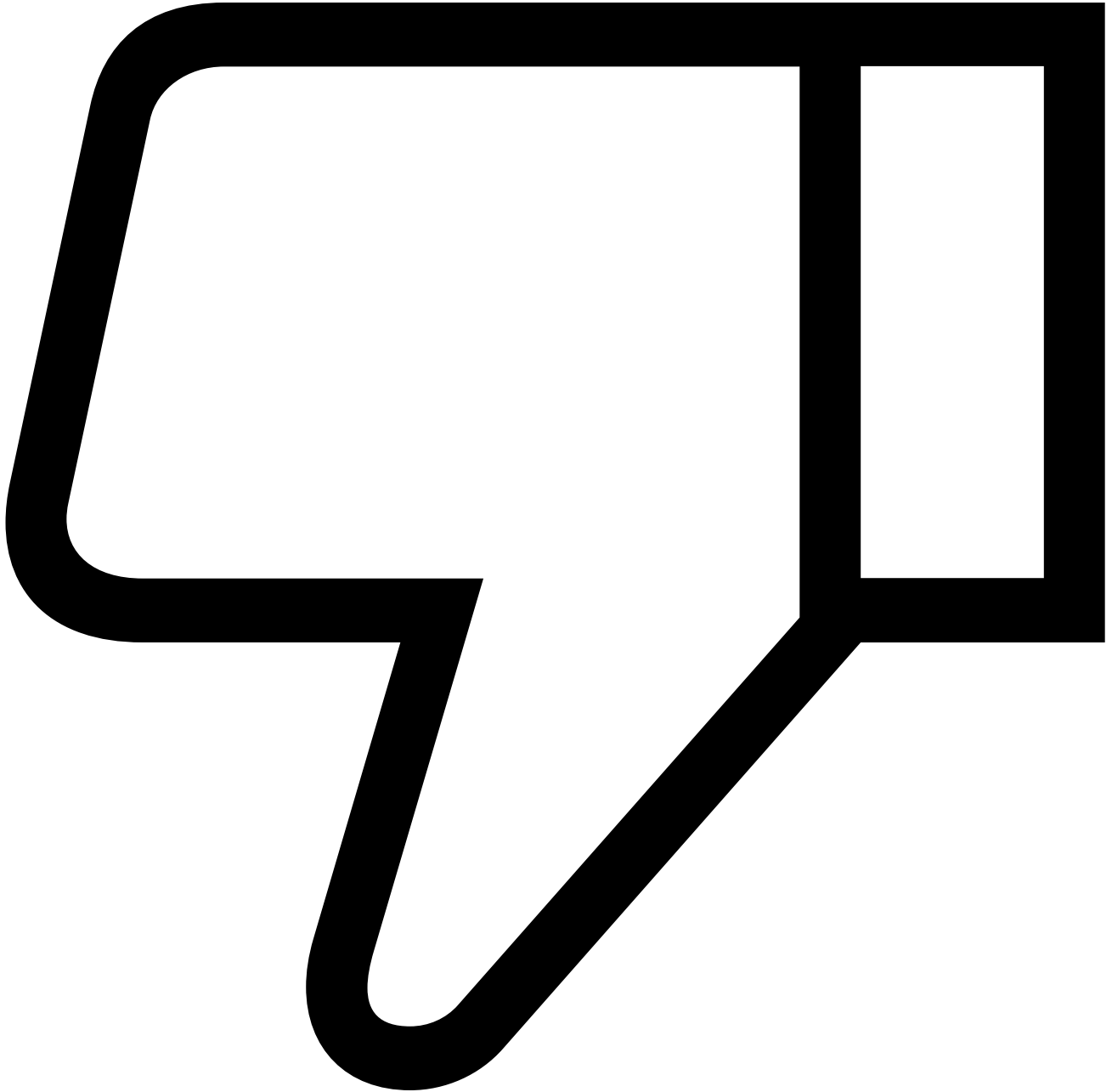
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Contemporary Art Center
of National Interest
Cœur d'Essonne Agglomération
Rue Henri Douard
91220 Brétigny-sur-Orge
+33 (0)1 60 85 20 76
info@cacbretigny.com
cacbretigny.com

Curators
Agnès Violeau and Céline Poulin,
assisted by Ariane Guyon

Opening
Sunday, January 16th

Press contact
Elena Lespes Muñoz
e.lespesmunoz@
cacbretigny.com
+33 (0)1 60 85 20 76



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The Real Show, pilot episode

A copyleft concept explored across several opuses, “The Real Show” will be rolled out in different locations around the world. The first manifestation, taking place at CAC Brétigny, is the pilot episode of a succession of events that will echo a television or film series model, complete with spin-off, prequel, reboot and sidequel. At once inclusive and introspective, ricocheting around the art centre, online and in the public space through videos, podcasts, programmes, performances and publications, “The Real Show” excavates and exposes the bottom-up and top-down mechanisms of popularity and its representations.

Representations of the so-called popular are used by the media, from large corporations to YouTubers or TikTokers, to establish a level of authority capable of influencing our feelings as well as our socio-political behaviour. Likewise, the permanent spectacle of contemporary politics with its narratives that mirror those of a TV series (comfort characters, suspense, relentless rhythm, climax, clash, etc.), seems to verify Roland Barthes’ thoughts on the limits of cultural entertainment aimed at what he described as the easily influenced “popular spectator” Karl Kraus, and later Pierre Bourdieu, highlighted the influence of ‘pop’ culture on the media, and the resulting homogenisation. Some populist theories, such as those of Chantal Mouffe, set up the dichotomy differently: since the mass media and its tools legitimise the culture of the ruling classes, it is important to let people speak for themselves. Sharing certain movements, songs or any other cultural acts on social media or elsewhere allows for the construction of communities outside of the norm. As shown by cultural studies, a popular medium can be a vehicle for change or non-conformist ideas. This trend, which runs contrary to a classist vision of knowledge, is confirmed by the development of both mass and alternative cultures through streaming platforms and channels. In this ecosystem of representations, anonymity is either something to be feared or, on the contrary, sought out as refuge.

At CAC Brétigny, the artists invited for “The Real Show” stage forms of media (talk-shows, tutorials, political meetings...) to reveal both ideological pitfalls and principles of emancipation (Zeyno Pekünlü, Martha Rosler, Hannah Black, Yao Qingmei). The social choreography of Erick Meyenberg, Christian Jankowski and Santiago Mostyn accentuates the permeability between the world of images and that of bodies – the influence of one on the other. Older pieces by Luis Pazos and Martha Rosler offer a reminder that behaviour was being normalised through images long before the invention of social media. It is a question of appeal, and the idea of attractiveness also affects cultural institutions (Sean Raspet, Thomas Geiger / *Kunhstalle 3000*) and the artist (Gwendal Coulon). Which processes of circulation encourage the emergence of the “popular”? Ghita Skali and Aslı Çavuşoğlu present newspapers containing rumours, urban legends and other political prophecies. They emphasise the importance of the mechanisms behind the construction of opinion, as does Virgile Fraisse with his new film about the whistleblower Christopher Wylie. After BCC Channel, The Big Conversation Space (Clémence de Montgolfier & Niki Korth) will continue its production of online television shows with *The Talking Cure*, at once

a device for visitors of the exhibition to use and a tool for community management. Ask Addoley + Anna (Addoley Dzegede & Anna Ihle), for their part, will use Spotify to produce new episodes of their advice-podcast. Finally, anonymity – as much a tool for liberation as a means of avoiding responsibility – is given a voice by Hanne Lippard and Nora Turato.

“The Real Show” provides an international stage for the transnational issues raised by the pieces. The 49 Nord 6 Est–FRAC Lorraine in Metz, the Cité internationale des arts in Paris, sandwich in Bucharest, The Latvian Centre for Contemporary Art in Riga, and PLATO in Ostrava will also propose their own “Real Shows”, in which we will find some of the same protagonists from the pilot. These venues are also invited to participate in this first episode through artists’ proposals in order to explore these questions in different contexts.

An exhibition with multiple voices launched on the eve of the French presidential elections, “The Real Show” creates a space between private and public, between what is entertaining and what is political, a space where the stage and the intimate can make a common spectacle.

Agnès Violeau and Céline Poulin

Translation from French: Annie-Rose Harrison-Dunn

Biographies

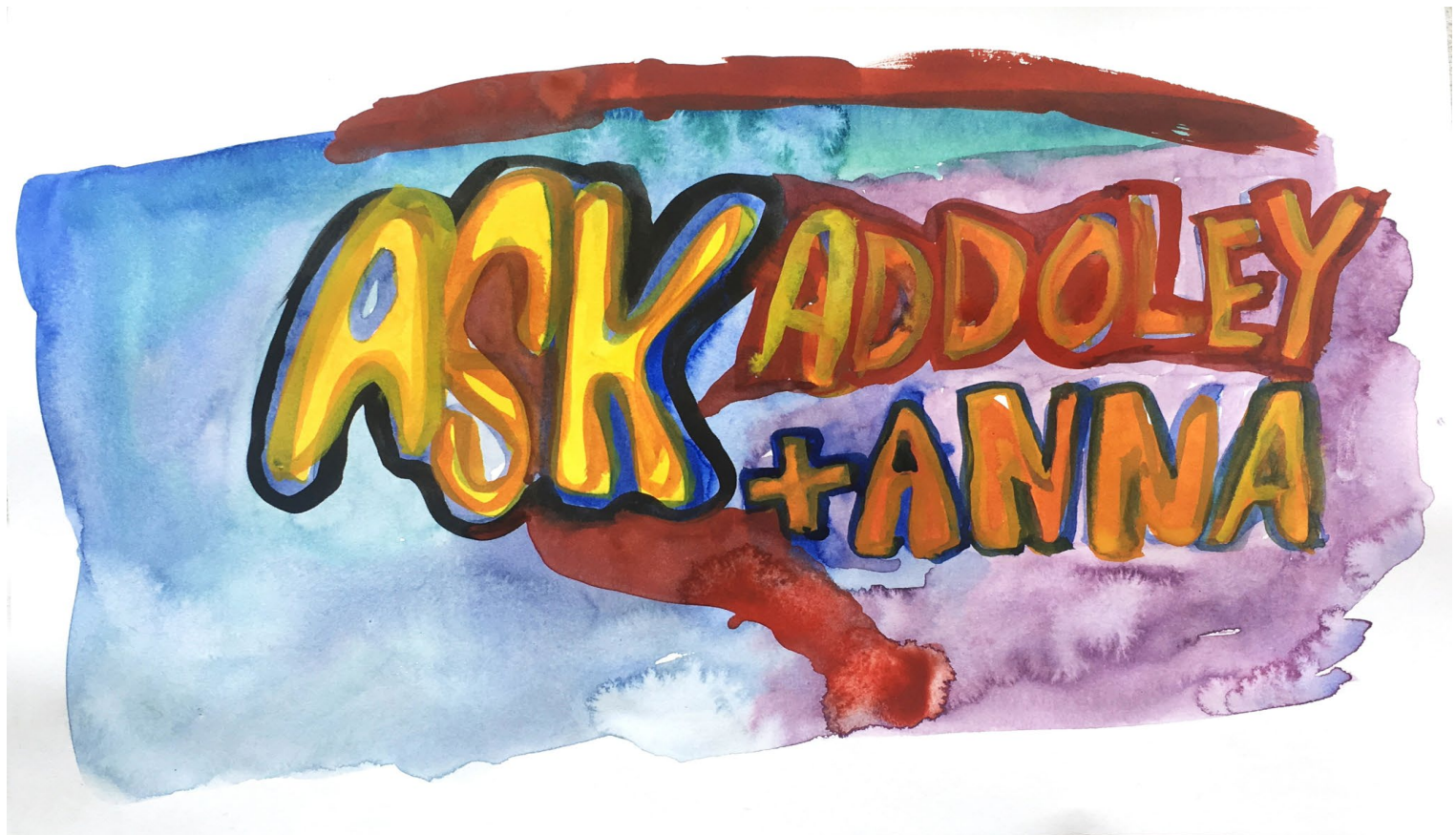
Agnès Violeau (born 1976) is a curator and art critic, based in Paris. Since 2020, she has been curator at 49 Nord 6 Est–FRAC Lorraine (Metz). Her research focuses on transitive forms of exhibition, including protocol and impermanency. In 2005, she founded with Christian Alandete *J'aime beaucoup ce que vous faites*, an art and literature review at the crossroads of the working document and the exhibition on paper, leading to the performative cycle "*Fiction / Lectures performées*" (2008–2013, Pernod Ricard Foundation, Paris). After having been director of the project space Odeon5-JM Wilmotte (2001-2006) and head of visual arts at Point Ephémère (2008), she was curator, including the following exhibitions: "Experienz (Materializing the Social)" with Olivier Beer, Ninar Esber, Esther Ferrer, Liz Magic Laser, Dan Perjovschi... (2013, WIELS, Brussels); "*Nuit Blanche Montréal*" (2011) with Marcelline Delbecq, Virginie Barré, Angelika Markul, Anita Molinero, Ulla von Brandenburg...; "Something Less, Something More" (co-curated by Sébastien Faucon) with Laurie Anderson, Davide Balula, Nina Beier & Marie Lund, Pierre Bismuth, Ceal Floyer, Mounir Fatmi, Andrea Fraser, Philippe Katerine, Gordon Matta-Clark, Steven Parrino, Ian Wilson... (2014, Palais de Tokyo, Paris); "A Space is a Space is a Space" (co-curated by Céline Poulin) with Kader Attia, Rosa Barba, Jason Dodge, Gardar Eide Einarsson, Alicia Frankovich, Christian Jankowski, Rosemarie Trockel... (2013, DAZ, Berlin); "Verbo Performing Art Festival" (2016, Galeria Vermelho, São Paulo, in collaboration with the CNAP and the CND), with Absalon, Boris Charmatz, Dora García, Christian Marclay, Nil Yalter... In 2018-2019, she curated the 11th Satellite program (Jeu de Paume, Paris, CAPC, Bordeaux, Museo Amparo, Mexico) with the project "NOVLANGUAGE_" and was a finalist with sandwich (Bucharest) for the Romanian Pavilion at the Venice Biennale, with a project on the destruction of the work of art. In 2021, she is guest curator at MAC Lyon. She is currently presenting a solo show by Hanne Lippard at 49 Nord 6 Est–FRAC Lorraine (Metz).

Céline Poulin has served as the director of CAC Brétigny since June 2016. Her vision for the art center, like her earlier programs and exhibitions, evinces her focus on reception as well as collaboration, information and communications arrangements. In this regard, she has mounted, for example, the group shows "Vocales" and "Desk Set," as well as the first solo shows in France of Liz Magic Laser, Núria Güell and and recently the first institutional monograph of Sara Sadik. Before starting her activity as an independent curator in 2004, she was head of the youth program of BD BOUM, a comic strip festival affiliated with the *Ligue de l'enseignement*, a french national network of popular education. She has also worked in institutions as Parc Saint Léger (Pougues-les-Eaux) or Crédac (Ivry-sur-Seine). From 2015 to 2018 she codirected with Marie Preston (with the assistance of Stéphanie Airaud) the traveling seminar "Legacies and modalities of co-creation practices". This work was an extension of *Micro-Séminaire*, which was published in 2013 and theorized curatorial practices occurring outside of the usual designated spaces. That gave rise to *Co-Création*, which was jointly published by Empire and CAC Brétigny. In 2021, the CAC Brétigny and Tombolo Presses published *Inventer l'école, penser la co-création* [Inventing the school, thinking co-creation] of Marie Preston, of which she is the editorial director with

the artist. Céline Poulin is a cofounder and member of the curatorial collective Bureau/, which is behind a dozen exhibitions. She is also vice-president of D.C.A and a member of IKT.

After literary studies and a bachelor's degree in art history at the University of Paris IV, Ariane Guyon trained in mediation at the Kunsthalle Mulhouse and in curatorial collective practice through the group exhibition "Echo's Fountain" with Komplot, a curatorial platform based in Brussels. Within the curatorial training of Rennes 2 University, she began working as a communication officer for the exhibition "It is not a question of explanation", devoted to the work of the artist Marie Voignier, an exhibition of which she was co-curator. At the end of her studies, she became curator and production assistant at CAC Brétigny, during a long-term internship. She is currently in charge of production and coordinator for We Are Populaire, the association of Agnes Violeau who sets up "The Real Show".

Ask Addoley + Anna (Addoley Dzegede & Anna Ihle)



Addoley Dzegede & Anna Ihle, *Ask Addoley + Anna*, série de podcasts en ligne. Courtesy of the artists.

Addoley Dzegede is a Ghanaian-American interdisciplinary artist who grew up in South Florida and is currently based in Pittsburgh and Tulsa, where she is currently a Tulsa Artist Fellow. She received degrees from Maryland Institute College of Art and Washington University in St Louis. Addoley has been an Artist-in-Residence at Loghaven Artist Residency in Knoxville, the Norton Museum of Art in West Palm Beach, Osei Duro in Accra, Thread: a project of the Josef and Anni Albers Foundation in Senegal, and Cité Internationale des Arts in Paris, among others. Her work has been exhibited throughout the US, Europe, and Africa. Solo exhibitions include "Ballast", at Contemporary Art Museum St Louis and "millefiori" at KSMoCA in Portland, Oregon. Group exhibitions include the Ask Addoley + Anna podcast with Anna Ihle, commissioned by Coast Contemporary in 2019 and the National Museum of Norway in 2020; "SOM", at the Woodland Gallery, Penn State Abington, PA; "This Country", at Wesleyan University, Middletown, CT; "Overview is a Place" at SPRING/BREAK Art Show in New York; the Counterpublic Triennial, "The Luminary", St. Louis, MO; and "Surface Forms" at The Fabric Workshop & Museum in Philadelphia.

Anna Ihle is a Norwegian artist who has studied at Konstfack in Stockholm, Sweden and at the National Institute of Design in Ahmedabad, India. Her work has been part of group shows in Sweden such as "Open House" at Konsthall C (2015), "Hardware" (2015) and "m/other becomings" (2021) at Art Lab Gnesta, "Precarious: On the Aesthetics and

Ethics of New Labour” at The Museum of Work (2016). Solo exhibitions in Norway include “Drive, workflow, off by 4pm” at Spriten Kunsthall (2015), “Tied Up” at Fotogalleriet (2017), “Downtime” at RAM Gallery (2017), “Bright Future Horizons” at Rogaland Art Centre (2018) and “Doggie Day Care With Leo Beagle Boy” at Podium (2020). Ihle has been Artist-in-Residence at the Jan Van Eyck Academie in Maastricht, SIM in Reykjavik and Atelierhaus Salzamt in Linz among others. In 2021 Ihles work was shown at the Nordic Pavilion as part of the Venice Architecture Biennale 2021. In 2022 Ihle will do a residency at HIAP, Helsinki, be part of a duo show with Fathia Mohidin at Västerås Art Museum, Sweden, and the opening show at the new National Museum in Norway with Ask Addoley + Anna and “Bright Future Horizons” as well as a solo presentation at Kraft, Bergen.

Ask Addoley + Anna is a collaboration between artists Addoley Dzegede and Anna Ihle in the form of a podcast. *Ask A+A* offers advice on career, home economics, and relationships in response to anonymously submitted questions from listeners. The podcast questions who has the authority to give advice, often features invited guests, and highlights the very practical conditions and dilemmas of art and money, especially in the establishing years of one’s practice.

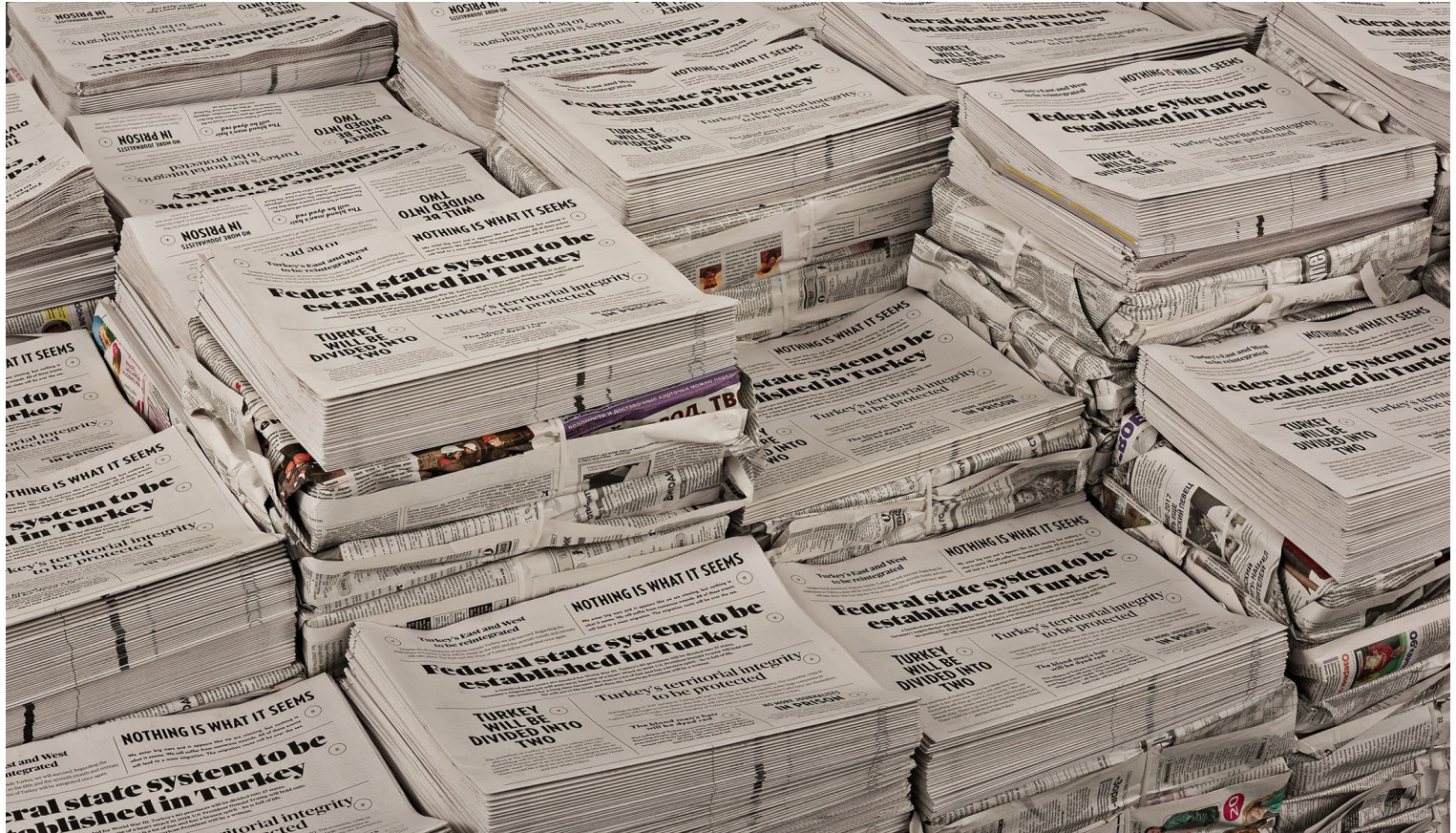
Hannah Black



Hannah Black, *My bodies*, video and sound, 3min30, 2014. Collection 49 Nord 6 Est – FRAC Lorraine, Metz.

Hannah Black (1981, Manchester) is an artist and writer currently living in New-York. She works across installation, video, performance and text. In her often collaborative work, she uses her own writing as a starting point and blends theoretical, historical and personal material. Black holds an MFA in art writing (writing-based art practice) from Goldsmiths, University of London (2013), and she participated in the Whitney Independent Study Programme, New York (2013–2014). Black's recent solo and collaborative shows include "Beginning, End, None", Performance Space, New York (2019); "Aeter, Eden Eden", Berlin (2018); "aNXIETINa", Centre d'Art Contemporain, Geneva (2018); "Some Context", Chisenhale Gallery, London (2017); "I Need Help", Real Fine Arts, New York (2017); "Small Room", mumok, Vienna (2017) and "Screens Series: Hannah Black", New Museum, New York (2016). As part of a performance collaboration with musician Bonaventure and artist/designer Ebba Fransén Walldhör, ongoing since 2016, she has performed at the Centre Georges Pompidou, Paris; ICA, London and MoMA PS1, New York, among other venues. She has written for a number of publications, including Artforum, Texte zur Kunst, Tank, Harpers, 4 Columns and The New Inquiry. She is also the author of two books: *Life* (2017), co-written with Juliana Huxtable, and *Dark Pool Party* (2015).

Aslı Çavuşoğlu



Aslı Çavuşoğlu, *Future Tense*, 2017. Black and White print, 16 pages, 33 x 53 cm. Courtesy of the artist, KADIST Collection.

Aslı Çavuşoğlu (1982, Istanbul) examines the way in which cultural and historical facts are transformed, represented, and interpreted by individuals. Working across various media, Çavuşoğlu often assumes the role of an interpreter, writer or facilitator in her projects in order to highlight the precarious and subjective nature of our shared histories. Recent solo shows include "Pink as a Cabbage / Green as an Onion / Blue as an Orange", Kadist, Paris (2020); "With Just the Push of a Voice", MASS MoCA, Massachusetts (2020); "The Place of Stone", New Museum, New York (2018); "Red / Red", MATHAF Arab Museum of Modern Art, Qatar (2016); "In Diverse Estimations Little Moscow", RISD Museum, Providence (2014); "The Stones Talk", ARTER, Istanbul (2013); "Murder in Three Acts", Delfina Foundation, London (2013); group exhibitions and biennials include: Palais de Tokyo, Paris (2020), Moderna Museet, Stockholm (2017), Castello di Rivoli, Torino (2019 & 2017), Manifesta 11, Zurich (2016), 14th Istanbul Biennial, Istanbul (2015), New Museum Triennial, New York (2015), Witte de With Center for Contemporary Art (Rotterdam, 2014), MAK Museum in Vienna (Vienna), and Performa 11, New York (2011). Her works are included in international collections such as: Arter (Istanbul), British Museum (London), Castello di Rivoli (Turin), MATHAF (Qatar), MoMA (New York) and KADIST (Paris / San Francisco).

Gwendal Coulon



Gwendal Coulon, *Chaque jour je perds des followers* [Each day I loose followers], watercolor on glassine paper, 21x15 cm, 2021. Courtesy of the artist.

Gwendal Coulon's artistic practice – performance, painting, video, text, drawing, sculpture, editorial project or installation – is certainly a side step. Through shifts, references and diversions, he studies the conditions of the pictorial act and the visibility of painting, thus seeking to reveal the flaws and the staging of the artist and his world. In his performative practice, the artist employs tools such as playback, quotation, dramatization and humor to explore the "concert" event, its codes and its aesthetic. Graduated in 2019 from the École nationale supérieure des Beaux-Arts de Paris, his work has been shown at the Gaudel de Stampa gallery, Paris (2021), at Poush Manifesto, Clichy (2021), at the Galerie des Grands Bains Douches, Marseille (2020), Crédac, Ivry-sur-Seine (2018), Galerie Air de Paris (2017)... Winner of the "Beaux-Arts de Paris sculpture / installation" prize and the "Émergence de la Région" grant Grand Est, in 2020 he joined the FRAC Poitou-Charentes collection in Angoulême. These albums are released by the Linge Records label (Montpellier).

Virgile Fraisse



Virgile Fraisse, *How to Hack a Democracy*, Video, 2021. Courtesy of the artist.

Virgile Fraisse (1990, Paris, France) studied at Otis College (USA), at Beaux-Arts de Paris (MFA, France) and at Fresnoy (Post-graduate, France). He was part of group shows including: Rennes Biennial (France); “A Barbarian in Paris”, Fondation Pernod Ricard (France); *Hors Pistes* Festival “Traversées”, Centre Pompidou (France); 1st Karachi Biennale (Pakistan); “Panorama 20, Le Fresnoy (France); “Grande section!”, CAC Halle des Bouchers (France); “Instatata”, Kunsthall Aarhus (Denemark); “Hotel Europa”, Art Vilnius (Lithuania); “Wicked Problem”, Triangle France (France); 61e Salon de Montrouge (France); LOOP Festival Discovery Award (Spain); “Les Voyageurs”, Palais des Beaux-arts Paris (France). His first solo show took place at Clark House Initiative (England), then at Parc Saint—Léger (France). His films were screened at many venues including: FID Marseille (France), ICA Singapore (Singapour), Impakt Festival (Nederland), Survival Kit (Latvia), Palais de Tokyo (France), KHOJ (India), Caro Sposo (France), Centre Pompidou (France), Labor Zero Labor (France), Festival Séries Mania (France), Athens Digital Arts Festival (Greece), CAC Malaga (Spain), Biennale de l’Image Possible (Belgium), Contemporary Istanbul (Turkey), Joburg Art Fair (South Africa). Virgile Fraisse’s works are part of CNAP (France) and FRAC Champagne—Ardenne (France) collections.

Thomas Geiger



Thomas Geiger, *Kunsthalle3000*, Johannesburg, 2016. Courtesy of the artist.

Thomas Geiger (1983, Germany) is an interdisciplinary artist living in Vienna. In his artistic practice he uses performance, sculpture, and language in diverse combinations to create stage-like situations and playful scenarios. He often suspends classical delineations of public, private, and institutional space. In recent years he has realised projects with Biennale für Freiburg (2021), Kunsthalle Wien (2020), Wiener Festwochen (2020), steirischer herbst, Graz (2020&2019), Ausstellungsraum Klingental, Basel (2020), Museo del Arte Contemporáneo, Santiago de Chile (2020), Kunstverein Langenhagen (2019), Dehli Projects & Museum Tinguely, Basel (2018), Despacio, San José (2018), Fondation d'entreprise Pernod Ricard, Paris (2017) among others. In 2015 he founded *Kunsthalle3000*, an institution as intervention that seeks to transform the unused potentials of the public realm into new situations. To date, *Kunsthalle3000* has been realised in the public space of Vienna, Johannesburg, Geneva, Beirut, Nice, Paris and Langenhagen. He is a co-founder of the publishing house Mark Pezinger Books.

Christian Jankowski



Christian Jankowski, *Rooftop Routine*, 2018, video. Courtesy of the artist.

Christian Jankowski (1968, Göttingen, Germany) is a conceptual artist whose practice is focused on performance, with works made primarily in film, video and photography among a variety of media. He initiates collaborations between the worlds of contemporary art and other professions, spanning religion, business, politics and entertainment. Protagonists from many fields inscribe themselves in Jankowski's art, which is carried out in close exchange with mass media formats and their production mechanisms. This emphasis on collective creation serves to question the power of the image. Christian Jankowski studied at the University of Fine Arts, Hamburg, Germany. He has participated in numerous national and international exhibitions and biennials. His works are in the collections of the Metropolitan Museum, New York; Tate, London; MOCA, Los Angeles; and the Neue Nationalgalerie, Berlin, among others. In 2016, he curated the 11th edition of Manifesta, becoming the first artist to assume this role. Since 2005 he has held a professorship at the State Academy of Fine Arts Stuttgart. He lives in Berlin and works internationally.

Hanne Lippard



Hanne Lippard, *I Missed Your Call More Than I Missed You*, 2020. Artefact Festival at STUK, Leuven 2020. Courtesy of the artist and LambdaLambdaLambda Pristina/Brussels. Photo: Kristof Vrancken.

Hanne Lippard (1984, Milton Keynes, GB) lives and works in Berlin. Lippard's practice explores the voice as a medium. Her education in graphic design informs how language can be visually powerful; her texts are visual, rhythmic, and performative rather than purely informative, and her work is conveyed through a variety of disciplines, which include short films, sound pieces, installations and performance. Her most recent performances and exhibitions include "Le langage est une peau", 49 Nord 6 Est–FRAC Lorraine, Metz (2021); "Contact, Mood", Share at MHKA, Antwerp, (2021); "X", Frac des Pays de la Loire, Carquefou (2020); "RIBOCA2", Riga (2020); "ART 4 ALL", Hamburger Bahnhof, (2020); "Our present", Museum für Gegenwartskunst, Siegen (2020); Parades for FIAC, Palais de la Découverte, Paris (2019); "Art Night London" (2019); "Goethe in the Skyways", Minneapolis (2019); "n.b.k. Neuer Berliner Kunstverein", Berlin, (2019); Nam June Paik Award (2018); "Westfälischer Kunstverein", Münster (2018); "Ulyd", Kunsthall Stavanger, Stavanger and FriArt, Fribourg (2018).

Marie Lukáčová

On a proposal by PLATO (Ostrava, Czech Republic)



Marie Lukáčová, *A Nail Torn from the Invisible Hand*, 750x1080 music video, 2021. Courtesy of the artist.

Marie Lukáčová (1991, Czech Republic) is an artist living and working in Prague. She works in the media of film, animation and drawing and music; her films transform symbols borrowed from the fields of politics, mythology, geology and science. They move across various time levels and locations, addressing the questions of uncertain future through specific narratives and poetics. She is one of the founders of the Fourth Wave feminist group which initiated public debate on sexism at universities in 2017. Lukáčová's recent and upcoming exhibitions include: "Undercurrent", New York (2021); "Dzherrello", Kyiv (2021); "Artwall", Prague (2021); "Rondo Sztuki", Wroclaw (2021) or Elizabeth foundation, New York (2022) and Prague Biennale (2022). Her films were honoured at Short movies festival Oberhausen (2020) and Documentary film festival Ji.hlava, Czech Republic (2020), and presented in Edinburgh film festival, Scotland (2021) and Short movies festival Oberhausen, Germany (2021). Since 2019, she has been part of Film academy Prague, where she leads one of Videoart studios.

Erick Meyenberg



Erick Meyenberg, *I AM THE FUTURE*, video installation, 2015. Courtesy of the artist.

Erick Meyenberg (1980, Mexico City) is a multi-media artist whose work delves into the methodologies of natural and social sciences to uncover underlying layers of cultural and historical preconceptions. Piercing customary realities through his acute and vigilant observations, Meyenberg's artistic practice seeks to counterpoise quantifiable data within an aesthetic experience resulting in surprising spatial arrangements and audiovisual patterns. Meyenberg did a BA in Visual Arts at National School of Fine Arts at the UNAM (Mexico City) and an MFA at the University der Künste, in Berlin, Germany. Erick Meyenberg's public collections include: Amparo Museum, Puebla, Mexico; Museum of Contemporary Art-UNAM (MUAC), Mexico City; The Benetton Foundation, Milan & Rome, Italy; and Telefónica Foundation, Mexico; his work has been exhibited in Mexico, Germany, Austria, Spain, Canada, USA, UK, Japan and India. At present, he prepares a solo show Casa Estudio Luis Barragán, Mexico (2022) and was commissioned to the the work to commemorate the 40th anniversary of Tamayo Contemporary Art Museum, Mexico City (2021).

Santiago Mostyn



Santiago Mostyn, *Delay*, 2014. Monocanal video, 4min. Courtesy of the artist.

Santiago Mostyn (1981) makes films, installations and performances that test the divide between disparate cultural spheres, employing an intuitive process to engage with a knowledge and history grounded equally in the body and the rational mind. He is based in Sweden but maintains strong ties to Zimbabwe and Trinidad & Tobago, the countries of his upbringing. His work has been exhibited throughout the US, Europe and Africa at venues such as the 12th Rencontres de Bamako (2019), Institut Suédois Paris (2019), Gothenburg Biennial (2017), Moderna Museet (2016), Kunsthall Stavanger (2014), and Performa13 in New York. His recent solo exhibitions include “Your Shadow is a Mirror”, Andréhn-Schiptjenko, Stockholm (2021); “Santiago Mostyn”, Künstlerhaus Bethanien, Berlin (2021) and “Grass Widows”, Southern Alberta Art Gallery, Lethbridge, AB (2020). Group exhibitions include “Swimming Pool - Troubled Waters”, Künstlerhaus Bethanien, Berlin (2021); “We Are Noth Myths: Opacity Across Difference”, Art Hub Copenhagen (2021) and “Atlas of Mediterranean Liquidity”, CDA Holon, Tel Aviv (2021), among others. Mostyn co-curated the Moderna Exhibition 2018: “With the Future Behind Us”, Moderna Museet’s survey of contemporary art in Sweden. His works are in the collections of the Moderna Museet, Stockholm; the Albright-Knox Museum, Buffalo, NY and the Statens konstråd, a Public Art Agency in Sweden, among others.

Luis Pazos



Luis Pazos, *La Cultura de la Felicidad* [Happiness culture], serie of 5 photographs, 1971-2012, 28 x 40 cm each one. Courtesy of the artist, KADIST Collection.

Conceptual artist, poet and journalist (1940, La Plata, Argentina), Luis Pazos has been a member of several artist collectives such as Esmilodonte, Grupo La Plata, Movimiento Diagonal Cero, Grupo de los 13, CAYC and Grupo Escombros. He published many books, including book-objects, such as *El dios del laberinto y La corneta*, and books of visual poetry such as *Letra suelta* (2015), *Del Silencio como mirada* (2016) y *La escritura de la ciudad* (2020). His work has been presented in individual exhibitions, such as "Esculturas Conceptuales", Arcimboldo gallery, Buenos Aires (2017), "La indiferencia es un delito", Aldo de Sousa gallery, Buenos Aires (2019), "Luis Pazos. 150 Pasos de un exorcismo", Art Center (UNLP), La Plata; and group exhibitions: "Subversive Praktiken / Practices" at the Württembergischer Kunstverein, Stuttgart, Germany (2009), "América Latina 1960-2013" at the Fondation Cartier, Paris, France (2013), "Terra Incógnita: conceitualismos de América Latina no acervo do MAC USP" organized by Cristina Freire at MAC USP, Sao Paulo, Brazil (2015), "Resistance Performed-Aesthetic Strategies under Repressive Regimes in Latin America" at Migros Museum für Gegenwartskunst, Zurich, Germany, (2016), "Photography in Argentina 1850 -2010: Contradiction and Continuity" at the J. Paul Getty Museum in Los Angeles, United States (2018), "El quinto punto cardinal. Muestra nacional e internacional de Poesía-proceso-concreta-visual" at the Emilio Pettorutti Museum of Fine Arts in La Plata, Argentina (2019). His work is present in different collections including those of the Reina Sofía Museum in Madrid, the Museum of Modern Art in Buenos Aires and KADIST, Paris / San Francisco.

Zeyno Pekünlü



Zeyno Pekünlü, *How To Properly Touch a Girl So You Don't Creep Her Out?*, video, 2015. Courtesy of the artist.

Zeyno Pekünlü (1980, Izmir, Turkey) obtained her M.A. from the University of Barcelona and her Ph.D. from Mimar Sinan University, Istanbul. She is based in Istanbul and currently running the Production and Research Program of the Istanbul Biennial (ÇAP) for young artists and researchers. She is part of the editorial board of e-journal *Red Thread* and member of Institute of Radical Imagination, co-founder of KIRIK. Scanning a range of issues, from the construction of maleness and femaleness as gender roles to questioning knowledge and its distribution, her works aims to decipher “power” that encompasses the intimate and the social simultaneously. Her important shows include: Eva International Biennial (2021), “Once Upon a Time inconceivable”, Protocinema, Istanbul (2021), “This Place”, YKKS, Istanbul (2020), “Artists in Quarantine”, The museum confederation L’Internationale (2020), “Institute for New Feeling”, Artist Film International/White Chappel Gallery/Hammer Museum/MAAT/Istanbul Modern Museum (2016-2017), “Zeyno Pekünlü”, SALT Ulus (2016), “Istanbul: Passion, Joy, Fury”, MAXXI Museum, Rome (2015), “Salt Water”, 14e Biennial d’Istanbul (2015), “Neither Back Nor Forward: Acting in the Present”, Jakarta Biennial (2015), “Every Inclusion is an Exclusion of Other Possibilities”, SALT Beyoglu, Istanbul (2015), “Sights and Sounds: Turquie”, Musée juif, New York (2015). She is represented by Sanatorium gallery.

Sean Raspet



Sean Raspet, *Fragrance*, CAC Brétigny, 2019. CAC Brétigny production. Image: Milène Denécheau.

Sean Raspet (1981, Washington, D.C., US) mainly works on the structure of molecules and the way the basic elements of matter are organized. Intimately bound up with circulation through the living organism's metabolism, molecules look to the artist like an art material, never offering a finished form since they are caught up in a continuous process of matter and energy. As his pieces take shape, the chemical structures inevitably run into economic and social structures. Patents, formulas, and scientific and industrial projects with others are all part of the presentation of his work. Sean Raspet's output extends the limits of the artworld, ranging across the borders between disciplines in the fields of science and finance. He works in the research and development department of Soylent and is a cofounder of Nonfood, a company specialized in algae-based food products. His work has been shown notably in New York, Berlin, Paris, Stockholm, San Francisco, Hong Kong, and Beijing. He got his first solo show at Various Small Fires in Los Angeles in 2021. Sean Raspet is represented by the New Galerie, Paris.

Martha Rosler



Martha Rosler, *Semiotics of the kitchen*, 1975. Black and white video, sound. Collection 49 Nord 6 Est–FRAC Lorraine (Metz).

Martha Rosler (1943, New York) is a photographer, video maker, installation artist, performer, and also author and teacher. Martha Rosler received a BA in Fine Arts from Brooklyn College in 1965, followed by an MA in 1974 from the University of California. She teaches at the Städelschule, an academy of fine arts in Frankfurt, Rutgers University in New Brunswick in New Jersey, and the Mason Gross School of the Arts. In 2000, Martha Rosler's work was the subject of a retrospective titled "Martha Rosler: Positions in the Life World", presented at the New Museum and the International Center of Photography in New York, as well as in Europe, in cities like Birmingham, Vienna, Lyon / Villeurbanne, Barcelona and Rotterdam. "Meta-Monumental Garage Sale", a solo exhibition held at MoMa in New York in 2012, revisits her series of exhibitions held in the 1970s which focused on American garage sales. Martha Rosler's essays are published in magazines and catalogs, such as *Gray Room*, *Artforum*, *Quaderns* and *Afterimage*. In, *Around, and Afterthoughts*, her essay on photographic documentary written in 1981, has been re-edited and translated into several languages. She has also published books on art and photography, such as *In the Place of the Public: Observations of a Frequent Flyer* (1999), *Paul Chan / Martha Rosler (Between Artists)* (2006) and *Decoys and Disruptions: Selected Essays 1975–2001* (2004). Martha Rosler has received numerous awards, including the Anonymous Was A Woman Award, the Oskar Kokoschka Prize and the Spectrum International Prize in Photography. She lives and works in Brooklyn.

Ghita Skali, en collaboration avec Ayla Mrabet et Kaoutar Chaqchaq



Ghita Skali, *Narrative Machines: Episode 4*, Installation, 2021. Biel Train Station - The secret place - Photos: Sebastien Verdon.

Born in Casablanca, Ghita Skali studied at Villa Arson in Nice (France) and attended the post-graduate programs of the École Nationale Supérieure des Beaux-Arts de Lyon in 2016 and De Ateliers in Amsterdam from 2018 until 2020. Ghita Skali's work takes as an initial impulse investigations around anecdotes which appeared in the media and have been later forgotten and / or erased. For example: the construction of an Eiffel Tower in Fez in Morocco, the imprisonment of a spy duck in Cairo, a suspicious cardiological device invented by the king Hassan II, the donkey tails of Rita McBride's sculpture stolen by the inhabitants of Monchengladbach in Germany or the declaration in 2014, of an Egyptian general of the Army pretending he invented a miraculous machine curing Aids. These intrigues and anecdotes left only fleeting traces but they reveal power relations based on mythologies, the reification of fictions and assumptions. They manifest many systems of belief and authority but also irony. Ghita Skali borrows among others the codes of the street interview, the conference, the documentary, the guided tour or the medical congress. In her approach, it is less a question of truth of the anecdote than to map out all the possible ramifications of this narration, the contradictions and dead ends of the many rumors that made it. Her projects have recently been shown at été 78 (Brussels), Project Space Festival (Berlin), Beirut Art Fair, Triangle (Marseille), 18 (Marrakech), Cube Independent Art Space (Rabat), Cairo Off Biennale, Stedelijk Museum (Amsterdam), Fondazione Sandretto Re Rebaudengo (Torino) and at Palais de Tokyo (Paris).

Līga Spunde

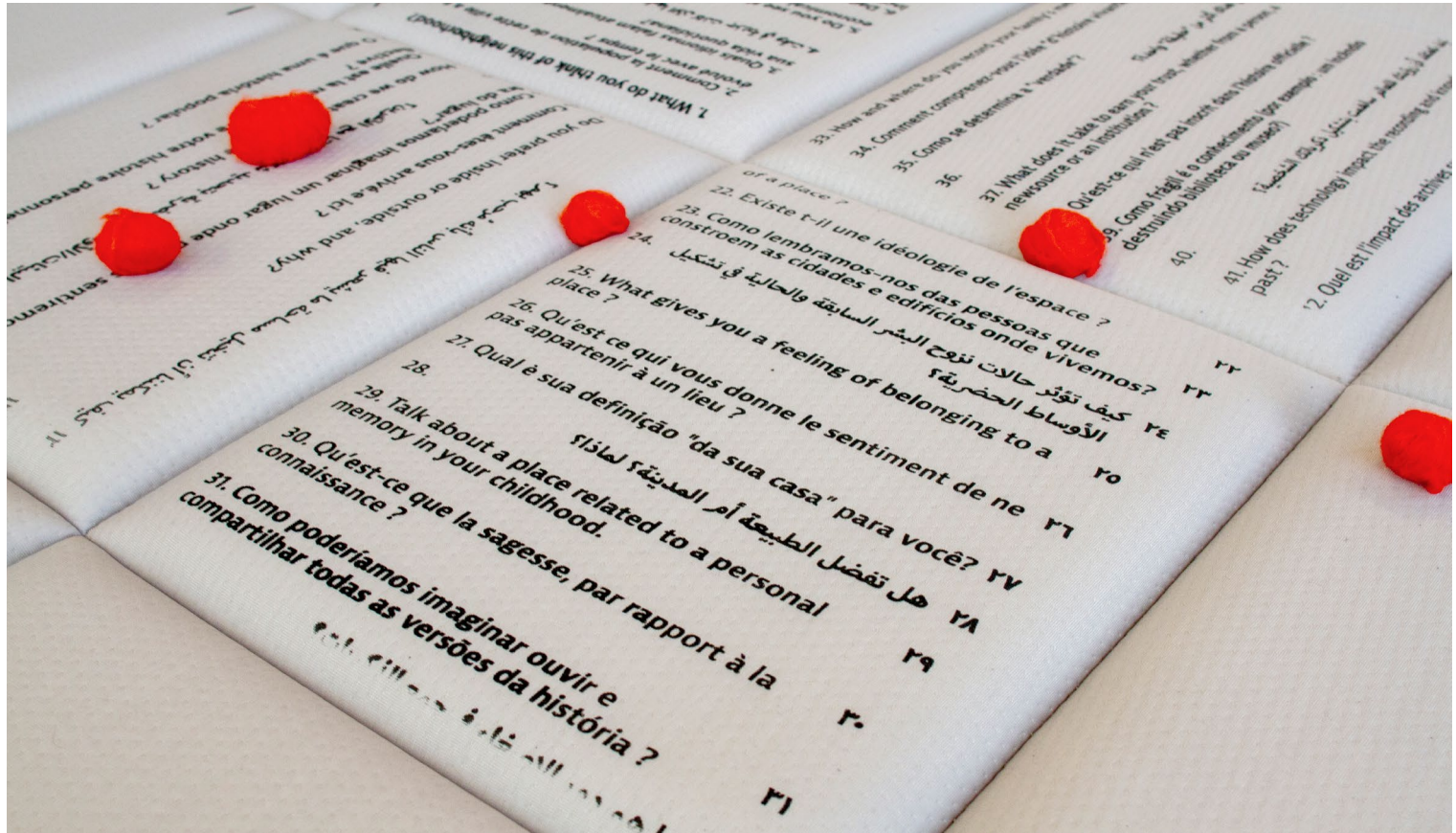
On a proposal by the Latvian Centre for Contemporary Art (LCCA, Riga, Latvia)



Līga Spunde, *Dialogues*, 2019. Video, 8min 16sec, loop. Courtesy of the artist.

Līga Spunde (1990, Riga, Latvia) received her BFA and MFA in Visual Communication from the Art Academy of Latvia in 2016. She often creates her work as multimedia installations in which personal stories are closely entwined with a consciously constructed fiction. The interpretations and use of recognizable characters serve as an extension of her personal experiences, tapping into general truths. Usually, the content of the work determines the physical form of the conception, so a variety of media and materials are used in the installations. She has participated in various exhibitions and art projects in Latvia and internationally: "Cybervikings of Mars", Gallery 427, Riga (2021), "Being Safe Is Scary, Survival Kit 11", Latvian Center for Contemporary Art, Riga (2020), "When Hell Is Full, the Dead Will Walk the Earth" Kim? Contemporary art center, Riga (2019), "Melos Creative Art Space", Arsenal, Latvian National Museum of Art, Riga (2019), "ChampsÉlysées", Gallery 427, Riga (2019), "Interlude" in cooperation with Alvis Misjuns, elephant stables of the Riga Circus, KVADRIFONS, Riga, "Screen Age I: Self-Portrait" Photography Biennial, RMT, Riga (2018), NNN Latvian National Museum of Art, Riga (2017), "Free French Fries" Gallery Komplot, Belgium (2017).

The Big Conversation Space (Clémence de Montgolfier & Niki Korth)



The Big Conversation Space (Niki Korth & Clémence de Montgolfier), *Conversation mat*, mattresses, silkscreen prints, stones, wool, translation booklets, 160 x 190 cm, 2020. Courtesy of the artists.

The Big Conversation Space (TBCS) is an art/research collective formed by Clémence de Montgolfier and Niki Korth (b. 1987), based in Paris and New York City. Their work functions as a platform and archive for speech, both live and recorded, and encourages awareness of how liveness and recording of contemporary history can and have been utilized as instruments of power. Through active engagement with audiences, TBCS probes the question: how might these instruments be used to create more agency? With speech and conversation as the mediums and frames with/in which TBCS works, active, present exchanges with audiences and subjects are essential. Without them (you), the work would not exist. Here, what is at stake is not a concrete thing to be offered, but a platform and space for the exchange of knowledge, reflection, ideas, and self-examination. What we make together in this space constitutes the work. Through hosting live conversations, conducting conversational interviews, and producing print and new media publications, games, performances, videos, installations, and ephemeral experiences, TBCS activates dialogic exchange to explore the nature and power of discourse, in support of freedom of thought, movement, expression, and creativity. TBCS has exhibited work and presented lectures internationally in many domains, from a parking lot in San Francisco, to the garden of MO.CO. Panacée (Contemporary art center) in Montpellier and the Centre Pompidou in Paris.

Nora Turato



Nora Turato, on the occasion of the exhibition "Post-Capital: Art et économie à l'ère du digital", Mudam.
Courtesy of the artist © Photo: Rémi Villaggi.

Nora Turato (1991, Zagreb, Croatie) is graduated from Rietveld Academie (Amsterdam), Werkplaats Typografie (Arnhem) and Rijksakademie (Amsterdam). In her work she translates information absorbed from her daily intake of articles, conversations, subtitles and advertising slogans into linguistic-visual scripts for videos, installations, artist books, murals and spoken word performances. Turato channels the textual hysteria emitted from our smartphones to accentuate the volatility of language when taken out of context. Her work speaks to an age in which language is divorced from its informative function and words are abstracted from meaning. She has held solo exhibitions at Secession, Vienna (2021); Centre Pompidou, Paris; Museum für Gegenwartskunst Siegen (2020); Serralves Museum of Contemporary Art, Porto; Beursschouwburg, Brussels (2019). Turato's work has been exhibited recently at Witte de With, Rotterdam; MACRO, Rome; Bundeskunsthalle, Bonn, Germany (2020); Institute of Contemporary Arts, London; Luma Westbau, Zurich (2019); Kunsthalle Wien, Vienna and Museum of Contemporary Art Detroit, Detroit (2018). Her work has been presented within significant group surveys including Belgrade Biennial (2021) and Manifesta 12, Palermo (2018). Turato lives and works in Amsterdam, Netherlands. She is represented by LambdaLambdaLambda, Prishtina and Galerie Gregor Staiger, Zurich.

Zoé Philibert

in the frametwork of “La beauté du geste” at Théâtre Brétigny



CLAUDE, film policier, show, approximatively 50 minutes, staged and performed by Théo Hillion, Zoé Pautet and Zoé Philibert. Image: Juliette Bacle. Courtesy of the artists.

Zoé Philibert (1991, Albi, France) works and lives currently in Montreuil (France). A 2016 graduate from the École nationale supérieure d'arts de Paris-Cergy (ENSAPC), Zoé writes texts to which she gives graphic and/or performative forms. Through poetry, manifesto, punchline, fanfiction she is interested in codified forms of writing and registers that she transforms. The relationships within groups, teams, clubs cross all her projects. It's the main subject in the web-series *Wafa*, which features a band of “gigoteurs” (“wrigglers”) in search of a new movement; as well as in the reading-performance *Caramel* in which a domestic dog starts a canine revolution or even in the novel in progress *Club Pamplémousse* in which we hang out with a group of overdressed young women. As a work experience with notably the magazine *Nioques* since 2015, the project *Attitudes* with Lina Schlageter, the dance company *La Verbe* with Théo Hillion and Zoé Pautet, the curatorial project *La liste de naissance* for the cultural café Collective in Aubervilliers, the collective of researchers and artists *La Lecture-artiste* and finally the project “ELGER” with the CAC Brétigny. She also invents imaginary clubs to dialogue with other living or dead artists, which gives rise to fanfics such as *Chaulapin*, a collection of fanfics on French-speaking rappers or *Agnès et Guy*, a conference performed with Raymond Roussel, Guy De Cointet, Jane Birkin and Agnès Varda. Since 2018, she is involved in several projects with young audiences (*Création en cours*, *Orange Rouge*, “ELGER”, CAC Brétigny) and teaches visual arts in elementary school.

Qingmei Yao

On a proposal by sandwich (Bucarest, Romania)



Qingmei Yao, *Caméléon*, video, 2018. Courtesy of the artist.

Qingmei Yao (1982, Wenzhou, China) achieved a DNSEP with honors from Villa Arson, Nice, France in 2013, and was awarded the winner of "Prix spécial du jury" at the 59th Salon de Montrouge in 2014, the Prize "Young Chinese Artist of the Year" in 2017 and the Prix Jeune Création of Paris in 2018. Yao Qingmei's practice traverses the boundary between performance and its site, frequently enacting interventions in public spaces to perturb the parameters of their reality and surroundings. Her art is deep rooted in a critical reflection into the formulation of political and social questions, exploring how symbolic gestures gain or lose power through forms of appropriation and displacement. Humor plays an important role in her work. Major solo exhibitions include: "YAO Qingmei: The Burrow", Magician Space, Beijing (2021); "The Tetrachromatic Dream of the Dichromats", Galerie Liusa Wang, Paris (2018); "Le commerce de la parole", Atelier Blanc, Villefranche-de-Rouergue (2018); "The Ecdysiast", Magician Space, Beijing (2017); "Professor Yao", OCAT Xi'an, China (2016); "One Hour Occupy Parking Lot", Paradise gallery, Nantes (2015); "Qingmei Yao", Palais de Tokyo, Paris (2014). She has participated in numerous group exhibitions in institutions such as: Whitechapel Gallery (London), Para Site (Hong Kong), Guangdong Times Museum (China), Herzliya Museum of Contemporary Art (Israël), Stedelijk Museum Amsterdam and CAFA Art Museum, Centre for Chinese Contemporary Art (Manchester). She currently lives and works in Wenzhou and in Paris.

Agenda

Sunday, January 16th, 3—6 pm

Openings, followed by a performance by Ghita Skali, with Imane Lyn and Rindala Pereverzev

Opening of “The Real Show” at CAC Brétigny and “J’ préfère quand c’est réel” at Théâtre Brétigny. Open to all.

Brunch canceled, no drinks and catering on site according to the new sanitary measures.

Free shuttle Paris-Brétigny at 2 pm at 104 avenue de France, 75013 Paris (the Bibliothèque François Mitterrand metro stop). Reservation: reservation@cacbretigny.com or +33 (0)1 60 85 20 76.

Thursday, January 19th, 5—7 pm

Educational visit

You are invited to discover the activities that we propose for the groups and the school public through a visit of the exhibitions “The Real Show” and “J’ préfère quand c’est réel”.

For kindergarten, elementary and secondary school teachers, animators, educators, and associations.

Registration: reservation@cacbretigny.com or +33 (0)1 60 85 20 76.

Wednesdays January 26th, February 16th and April 6th at 4:30 pm

Artmaking workshops

“#toktokdance” (from 3 years old)

After a tour of the exhibition with the CAC educator the group does a little body warm-up to prepare for a short choreography on the principle of the chain of gestures. Each participant proposes a movement that is added to those of the others, thus initiating a collective dance mobilizing memory and inventiveness.

Registration: reservation@cacbretigny.com or +33 (0)1 60 85 20 76.

Friday, January 28th

“Pigeon”

Performance by Thomas Geiger / Kunsthalle3000

As part of his *Kunsthalle3000* project, Thomas Geiger proposes a performance at the Brétigny-sur-Orge night market, boulevard de la République.

For all.

Thursday, February 3rd, 7 pm

Screening and talk

“*I want to be loved by you: Populaire, c’est-à-dire?*”, Sidequel of “The Real Show” at 49 Nord 6 Est—FRAC Lorraine, Metz

Screening of the “best-of” videos from the collection of 49 Nord 6 Est – FRAC Lorraine, followed by a talk with Thomas Geiger, artist, Kunsthalle3000, Fanny Gonella, director, and Agnès Violeau, curator, of 49 Nord 6 Est – FRAC Lorraine, and Céline Poulin, director of the CAC Brétigny. As a sidequel of “The Real Show”, a capillary project, this event is a parallel episode to the exhibition: during an evening of screenings participants will be exploring the notion of popularity and what the term raises within an exhibition’s venue.

49 Nord 6 Est–FRAC Lorraine, 1 bis Rue des Trinitaires, 57 000 Metz
Information: info@fraclorraine.org or +33 (0)3 87 74 20 02

Saturdays February 5th and March 12th, 3—4:30 pm
Family artmaking workshop, followed by a snack
“#flashinfo” (from 3 years old)

After a tour of the exhibition, parents and children write, direct and shoot their own mini-TV news sequence. Together, they invent the news of the day, then shoot it on a green background like pros!

Registration: reservation@cacbretigny.com or +33 (0)1 60 85 20 76.

Wednesday, February 9th, 6—9 pm
“Open Studios: Work in Slow Motion”
Session curated by Agnès Violeau and Céline Poulin, with a performance by Thomas Geiger / Kunsthalle3000.
at Cité internationale des arts, Paris

“Open Studios: Work in Slow Motion” is a weekly tour of the studios of a selection of our artists in residence.

Informations to come.

Cité internationale des arts, 18 Rue de l’Hôtel de ville, 75004 Paris

Wednesday, March 2nd, 4:30 pm
Artmaking workshop
“#onthefrontpage” (from 8 years old)

During the visit of the exhibition and the discovery of the art works, participants are encouraged to discuss with the CAC educator the themes of information, disinformation and fake news. They are then invited to imagine and make the front page of a newspaper: with its headlines, its banner, its pictures, its texts and their *chapô*.

Registration: reservation@cacbretigny.com or +33 (0)1 60 85 20 76.

Thursday, March 17th, 11:30 am and 12:30 pm
Teen visit
“CAC, tomatoes, onions”

Specially addressed to students of establishments around the art center (middle and high school), “CAC, tomatoes, onions” is a visit taking place during the lunch break, between two lessons. After a tour of the exhibition accompanied by the education team, participants are invited to share their impressions over a snack. Free admission.

Saturday, March 19th, 11 am—4 pm
TaxiTram

Visit of the exhibition “Aquarium”, first chapter of the cycle *The Artificial Kid*, with the curator Elsa Vettier at the Maison populaire in Montreuil, followed by a visit of the exhibitions at CAC Brétigny with the curators Agnès Violeau and Céline Poulin.

Information and registration : 01 53 34 64 43 / taxitram@tram-idf.fr

Saturday, March 26th
Online talk-show
The Talking Cure, The Big Conversation Space

The Big Conversation Space (Clémence de Montgolfier & Niki Korth) offers an online talk-show. The show will be based on a Q&A with guests trying respond to questions and comments from the public that will have accumulated on the social networks during the exhibition.

Live on Youtube. Informations to come.

Saturday, April 16th
Performance by Zoé Philibert
during the Festival “La beauté du geste” at Théâtre Brétigny (April, 12th to 17th)
with Zoé Philibert

Entrusted this season to Vincent Thomasset, this edition will highlight very unique gestures, often overlooked. They are watchmaker, conductor, horseback riding instructor, topographer, photo printer or housewife. The artists Daphné Biiga Nwanak, Mirte Bogaert, Lorenzo De Angelis, Martine Pisani, Zoé Philibert and Vincent Thomasset will devote a full evening in honor of those workers.

Detailed program and informations to come on theatre-bretigny.fr

The ABCC du CACB, Charles Mazé & Coline Sunier

“[Gestures 👍👎] were used in the circus to either kill or spare the combatants; the thumb turned down: death.” Bruno Munari, *Supplement to the Italian Dictionary*, Mantova, Corraini, 1963, p.21

While the meaning of the gestures 👍👎 in ancient Rome is debated nowadays, thumbs up 👍 or thumbs down 👎 are now part of the everyday representations of “popular” on social networks and digital platforms, alongside the up or down arrow ⬆️⬇️, the heart 💜❤️, the star ☆, the tick ✅✓, or the grade from 0 to 10. An ascending or descending form of popularity, the 👍 was first introduced by the social network Facebook in 2009. The following year, 👍👎 both become available as emoji with Unicode 6.0 and are part of a set of more than 30 manual gestures. We’re all used to seeing these signs as “Like” buttons that can be activated with a click or tap of the finger, sometimes accompanied by a number to quantify that popularity, but we rarely see them out of context and on such a disproportionate scale.

As part of their residency, Charles Mazé & Coline Sunier create an alphabet based on a collection of letters, signs, and symbols from a variety of contexts and time frames involving both CAC Brétigny and the larger territory covered by the art center, as well as artists invited to exhibit their work. This corpus is now embodied in a new typography called LARA. LARA has been activated on each communication supports, which are considered publication and dissemination points for the collection. By associating multiple voices within the same typography whose glyphs continue to grow in number, with writings that are by turns vernacular, institutional, personal, and public, the ABCC of CACB is an attempt to publish the geographic, political and artistic context in which CAC Brétigny is found. The alphabet is online at www.cacbretigny.com/fr/lara.

“J’ préfère quand c’est réel” [I prefer when it’s real]

Safouane Ben Slama

04.01—16.04.22

Exhibition at Théâtre Brétigny

Opening on Sunday, January 16th

As part of “La vie en Rose” cycle (January-April)

I was particularly moved that Safouane Ben Slama accepted this invitation. I have been fantasising about a photography project in the 91st department¹ for some time. I had the sincere and pressing desire to see images of the place where I grew up, never having recognised my reality in images shown in the media.

“I try to avoid referring back to ‘pseudo-codes’ associated with the banlieue, the city outskirts, it’s really tempting because it directs you back towards something really concrete, but it’s also a diversion, an imitation of what’s real. It gives an image that’s preconceived.

“In these images, there’s so much green. It’s something I really like about these images. There was sunshine, but also greenery. It’s not what we might imagine as a backdrop for, as the scenery of, the outskirts of Paris. We imagine grey, but in fact we can see it’s still green. It’s clearly one of the dominant colours.” Safouane.

Safouane’s way of working corresponds really well with Essonne, which is an immense terrain to explore. You have to spend time hanging around, wandering, and meeting those who inhabit its spaces. This is very clearly what characterises the practice of the artist, who pays particular attention to the beauty of a simple and furtive moment, to that of a gesture, a glance or a ray of sunlight.

“Sometimes, I felt like I was a science fiction character who went back in time and had to do something, but without anybody noticing. I mustn’t touch anything or else it would cause chaos in the future. Well, that’s exactly how I feel. I said to myself: “Something crazy is happening there, I have to intervene, but I need to make it really quick and painless.” You know? Without distorting it, so that the magic of the moment isn’t lost.” Safouane.

Safouane spent four months investigating, trying to capture reality in motion. Using a camera is by no means insignificant, as a medium, it is ambiguous in its claim of being able to fix a moment in time: witnessing the invisible, it only makes a quick draft. The trick to circumventing photography’s lack of nuance was to directly integrate the street, to identify with it, in an attempt to avoid falling into the trap of a utopian vision.

“What’s interesting is that it was done in the street. It’s not me in a studio choosing the models. I made choices, of course, but I also made do with what came up. I don’t invent

these scenes, I choose them. And that's what I find interesting: it's a reality. These were concrete moments, very much real.

"I really felt that there was something already there. What I did was bring it out. In reality, it was already there, this tenderness, this attention to others. Even what isn't in the image is 'tender': the way things happened, the meeting." Safouane.

I have the impression that Safouane's images have pinpointed what I feel very intensely when I think back to my youth in the 91st. For me, he has succeeded in showing a generosity, a solidarity that emanates from meetings and from what is optimistic and joyful about being together. The images are born out of a negotiation between the photographer and the photographed, collaborating and taking reciprocal desires into account.

"These were moments of great generosity. When I spoke, I had the impression I was making my intention understood, they were touched by that. For example, the girls I met in Étampes were really enthusiastic when I talked to them about micro-gestures, attention. I felt there was a real appetite. Maybe I was able to articulate this thing, but actually it existed before I even arrived. People wanted that. It was in a gaseous state, kind of there in vaper form, invisible, but something that you could sense.

"What interests me is extracting real elements in an attempt to re-enchant them, re-enchant them by showing them. To say that in reality, at such and such a time, etc.... this happened. It existed. It's so precious. It's a sort of collective memory to be created. We have to reappropriate memory and the collective imagination." Safouane.

The exhibition spotlights the area's youth, who inhabit public spaces and make them social places. Far from offering an exhaustive portrait of the residents of Essonne, the images testify to Safouane's ongoing research. They open up possibilities of new representations, suggesting everything that remains to be shown about Essonne.

Camille Martin,
Curator of the exhibition

Notes

1 Essonne is a department just south of Paris. It is often referred to by its department number, 91, which all departments in France are assigned.

Safouane Ben Slama studied philosophy and graduated with a master's degree in exhibition at the University of Paris 1 Panthéon-Sorbonne. Throughout his wanderings and travels, he develops a spontaneous and self-taught relationship to photography. Navigating in urban and peri-urban contexts, his practice tends to reveal the gestures and marks of the bodies in these territories. In 2021, he led a workshop as part of the "*Voir c'est croire, la preuve par l'image?*" [Seeing is believing, proof by image?], a program sponsored by LE

BAL / La Fabrique du Regard. He participated in “*Répliques Imaginaires*” at the 62nd Salon de Montrouge (2017), in association with the Greater Paris Photo Month, and regularly collaborates with the magazines *Vice*, *i-D* or *Dazed & Confused*.

Camille Martin is the head of production at CAC Brétigny. After a bachelor’s degree in art history at Paris Nanterre University and her mediation experiences at the Rencontres d’Arles and at la maison rouge (Paris), she is admitted to the curatorial formation of Rennes 2 University where she studied to become production manager and exhibition curator before joining CAC Brétigny’s team. In 2019, with Cathy Crochemar, they created the collective *commizariat* which thinks of festive and popular frames of monstration for the young contemporary creation.

“J’ préfère quand c’est réel” is a co-production CAC Brétigny—Théâtre Brétigny.

General Information

CAC Brétigny
Contemporary Art Center of National Interest
Cœur d'Essonne Agglomération
Rue Henri Douard
91220 Brétigny-sur-Orge
+33 (0)1 60 85 20 76
info@cacbretigny.com
cacbretigny.com

Free admission, from Tuesday to Saturday, 2 pm—6 pm. Late openings during evening shows at Théâtre Brétigny. Admissions to CAC Brétigny only with “Health Pass”.

By RER C:

Brétigny stop. From Paris, train BALI, DEBA, DEBO, ELBA direction Dourdan, Saint-Martin d'Étampes. From Dourdan and Saint-Martin d'Étampes, trains LARA, PARI, DEBO direction Saint-Quentin en Yvelines, Gare d'Austerlitz, Invalides.
From Brétigny station, follow the direction of Espace Jules Verne, take boulevard de la République, continue on Pl. Chevrier, take slightly to the right on rue Danielle Casanova, and at the rotary take left to rue Henri Douard.

By car:

From Paris, A6 direction Lyon, exit Viry-Châtillon, Fleury-Mérogis, then Brétigny center. From Évry, Francilienne direction Versailles, exit 39B direction Brétigny. From Versailles, Francilienne direction Evry, exit Brétigny center. From Étampes, RN20 direction Paris, exit Arpajon-Égly-Brétigny-sur-Orge-Saint-Vrain.
For car-sharing, join the group BLABLACAC(B) on Facebook

The exhibition “The Real Show” benefits from loans from the KADIST (Paris) and 49 Nord 6 Est – FRAC Lorraine (Metz) collections, as well as support from the Cité internationale des arts (Paris), OCA, Office for Contemporary Art (Norway), Stavanger Municipality (Norway), Austrian Cultural Forum, Bundeskanzleramt and Théâtre Brétigny. “The Real Show” is designed in partnership with 49 Nord 6 Est – FRAC Lorraine (Metz), PLATO (Ostrava, Czech Republic), sandwich (Bucharest, Romania), the Latvian Center for Contemporary Art (LCCA, Riga, Latvia) and the Cité internationale des arts (Paris). The CAC Brétigny is a cultural establishment of Cœur d’Essonne Agglomération. Labeled as a Contemporary Art Center of National Interest, it benefits from the support of the Ministère de la Culture—DRAC Île-de-France, Région Île-de-France and Conseil départemental de l’Essonne, and with the complicity of the Brétigny-sur-Orge’s municipality. CAC Brétigny is a member of TRAM and d.c.a. complicity of the Brétigny-sur-Orge’s municipality. CAC Brétigny is a member of TRAM and d.c.a.

