

CAC Brétigny

Centre d'art contemporain  
Rue Henri Douard  
91220 Brétigny-sur-Orge  
+33 (0)1 60 85 20 76  
info@cacbrétigny.com  
cacbrétigny.com

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

les cellules blanches, nues  
et le sommeil électrique

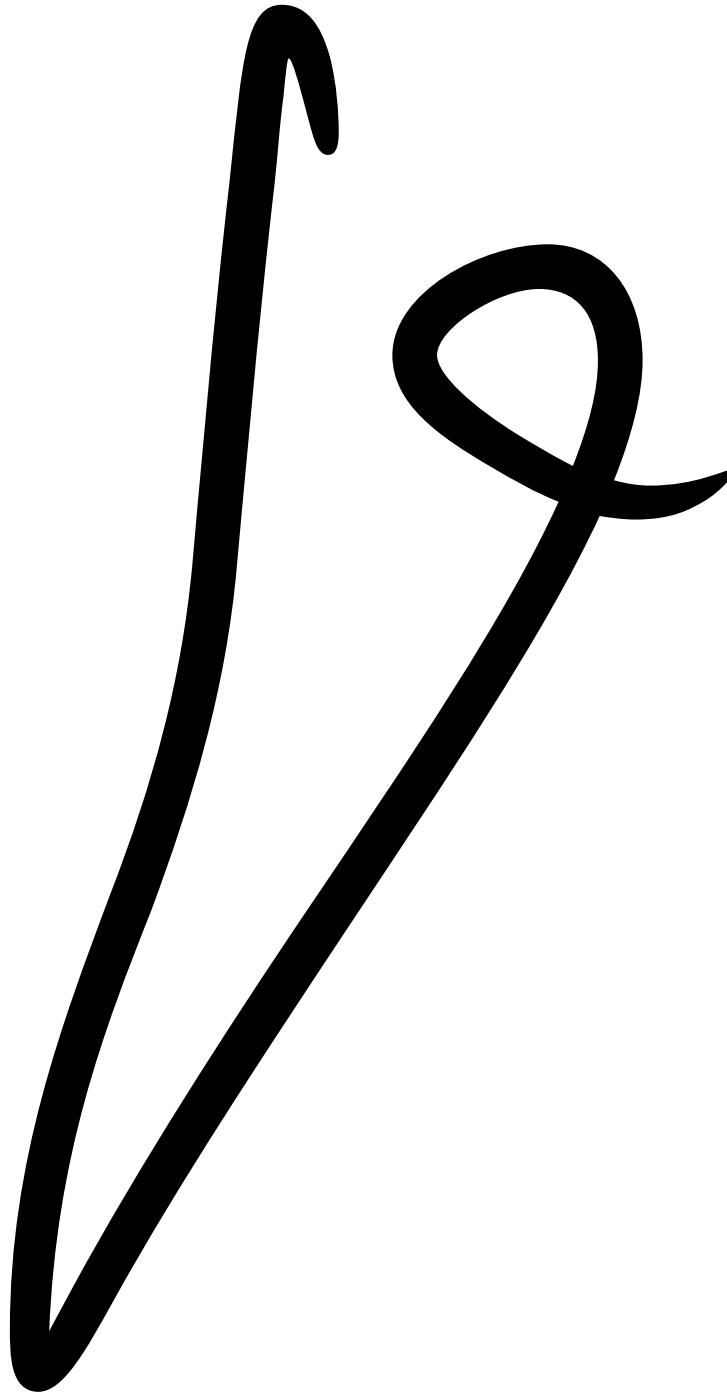
Sébastien Rémy

Curator: Céline Poulin,  
assisted by Camille Martin

13.04—08.06.19

Opening  
Saturday, April 13th, from 5 pm

Press file [1-4]



## Scene 01

a white cottony muffled ambience  
everything is s l o w  
the senses as if numb,  
thoughts deadened stunned  
fixated on the slightest irregularities of the environment  
Through occasionally luminous spots, we can make out  
a bed a table  
a wooden window, isolated and mobile  
And the cold  
on the walls on the perspiring bodies  
the humidity makes its way in, the stucco on the ceiling drips, sections of paint begin  
to thin and flow,  
space disintegrates like the scenery of a set  
Between the puddles the drops, on the floor,  
reflections of words, images, of signs  
and the pink parallelogram glint from the large window on my skin on yours,  
the words that cannot be found,  
that cannot be reached  
a knife blade in the flesh,  
your body is the target

## Scene 02

sculpture is no longer what  
“you bump into when you back up to look at a painting”  
here, there are  
neither paintings nor sculptures  
nor works of any sort. the museum is

\_\_\_\_\_  
dispossessed,  
swept by dense beams of gray light,  
rays thick & **enveloping**  
The bare walls;  
the frames lying on the ground, among shards of glass  
splintered wood;  
the display cases the glass covers overturned  
half-buried beneath the dust;  
the pedestals  
—everything,  
as if out of service

And, if the place nevertheless seems deserted,  
words like breaths come to life  
Presences  
which,  
whisper to you  
stories

Starting with collections of documents that are viewed as a research support, Sébastien Rémy has developed a body of work that cuts across several fields of study (literature, art and film history, etc.), offering us ways of envisaging transmission as well as an exploration of figures of withdrawal.

The show brings together new projects connected with the artist's residency at CAC Brétigny and at Barthélémy Durand Hospital along with several recent pieces in a specific configuration. *Tant que je vous parle ce n'est pas une frontière* (It is no demarcation line as long as i am speaking to you) took shape during the "Vocales" show and is therefore actualized now. Looking like a piece of furniture midway between a revolving door and an indiscret sofa (a three-seat armchair popular during the Second Empire), the piece sparks dialogue through a series of images and words arranged on the Plexiglass. Among the various theater, film and art references, the motifs of exchange, or more precisely, the moments when language, having been thwarted, tends to give way to other types of connection, announce possible threads of future conversations.

In *sans titres* (loss), viewers' bodies, in a situation playing out around a perceptual confusion, between uncertain reflections and colored shadows, absorb a story of museums that have been stripped of their collection and despoiled artworks. Printed on a rug, archival photographs and fragments of text summon the silences of a heritage expressed by what is not there. Dramatized in this way, the space deployed by the piece, virtually and physically, becomes a site from which to project narratives. Whether reported, made up of many voices, already formulated, or in the process of being articulated, language occupies a central place in the show as a locus of knowledge and the discovery of others.

Sébastien Rémy has recently shown his work at La Galerie, Noisy-le-Sec (2016-2017), La Tabacalera, Madrid (2017), Ygrec (2017, 2014), Le Parc Saint Léger (2016, 2014), Le Pavillon Vendôme (2016), La Comédie, Caen (2016), La Maison des Arts, Malakoff (2015), Le Théâtre de l'Usine (2015), the Pompidou Center (2014), La Villa Arson (2014), La Halle des bouchers (2014), La Fondation d'entreprise Ricard (2013), La Villa du Parc (2013), La Maison Populaire (2013), and La Tôlerie (2013). This is Sébastien Rémy's first solo exhibition in an art institution.

CAC Brétigny is a facility of Cœur d'Essonne Agglomération and enjoys the support of the Ministry of Culture—Drac Île-de-France, the Île-de-France Region, and the Departmental Council of the Essonne, with additional support by the Ville de Brétigny-sur-Orge. It is a member of the TRAM and d.c.a networks.

This exhibition is a joint undertaking with the Établissement Public de Santé Barthélémy Durand site d'Étampes, the public preparatory class in Visual Arts of Grand Paris Sud and Drac Île-de-France (co-producers of *sans titres* (loss), 2018), and together with La Galerie, centre d'art contemporain de Noisy-le-Sec. *Tant que je vous parle ce n'est pas une frontière* enjoys the generous support of Fondation des Artistes.