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les cellules blanches, nues
et le sommeil électrique

Sébastien Rémy
with
Raphaël Brunel
Alexis Guillier
Maud Jacquin
Luc Kheradmand
Émile Ouroumov
Elsa Polverel and
Anne-Lou Vicente

curator: Céline Poulin,
assisted by Camille Martin

13.04—08.06.19

Opening
Saturday, April 13th,
from 5 pm

Press File [1-21]



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Scenes, by Sébastien Rémy

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

The Day I Met Sébastien Rémy, by Céline Poulin

Last week I went to visit Sébastien Rémy at the psychiatric hospital in Etampes. Véronique Bathilly had opened the institution to him for an artist's residency and notably his project "les cellules blanches, nues et le sommeil électrique" (the naked white cells and electric sleep). I remember our first visit to the institution. Emilie [1], for instance, was clearly happy to see Sébastien again, whom she was in fact meeting for the first time. It's something in his personality that she must have perceived intuitively, that empathy for places that gives you the impression he has always known them. And it's true, moreover, that he takes special interest in ghosts.

When I arrived, he was in a discussion with someone, maybe one of the electricians working on the building. The wing is being restored and you have to take several corridors that open on empty rooms before you get to Rémy's work space. There a standard room has been recreated, the only occupied room in the deserted place; the artist has been digitizing its elements. We thought it was important to base ourselves on the existing furniture to get beyond the iconic depictions of therapeutic spaces that fiction has conveyed. The bed and wardrobe look like those found in boarding schools. Here, as elsewhere, it is all about living someplace simultaneously with and without others. The communication complex with Otherness has profoundly influenced several of the artist's pieces, like *Tant que je vous parle ce n'est pas une frontière* (It Is no Demarcation Line as Long as I Am Speaking to You). From Lee Lozano, one of the first female artists to create "conversation pieces" and yet known to have stopped talking to women, to those characters in Wim Wenders' films who are unable to simply talk with others, *Tant que je vous parle ce n'est pas une frontière* creates a Russian doll effect by using stories printed out on Plexiglas with a possible use for the resulting installation, a kind of confident, or conversation seat, that actually hinders its occupants from engaging in conversation. Rémy's situation in the hospital room also recalls what he experienced in an outlying urban zone of Varennes-Vauzelles. He was working there on the piece titled *a shadow was seen moving in that window*. The sparsely furnished apartment allowed him to recreate the situation of the characters peopling the narrative produced by the piece, that is, both fictional and historical characters that had lived and traveled as recluses. Once again he could hear voices, those of his neighbors, the noise of the street, which allowed him to search for and mingle his own voice in that great jumble of sounds.

But it didn't all begin there. I first met Sébastien Rémy in 2010 at a show in Bourges. Fresh from the fine arts school (the École nationale supérieure d'arts of Paris-Cergy), he was showing several projects at the Pavillon d'Auron, including *Diogène le chien : correspondances 2000-2009* (Diogenes Doglike: Correspondences 2000-2009), a piece that makes the dead thinker's words concrete. We started a conversation that hasn't stopped since. Our way of working and our interests are alike, notably our obsession with the construction of polyphonic narratives and narrative modulation through the arrangement of images.

I was already fascinated by the question of the lyrical assembler and Rémy was to become a central figure in that theme.

“[The term lyricism is often] marred by an egocentric meaning (it indicates the place reserved for the ego in poetic expression), yet the relationship between the writer and the surrounding reality finds expression in this form and is thus more complex than the mere manifestation of a subjectivity. Indeed, the lyrical subject is first of all a subject that has a voice... [but] the lyrical ‘I’ is always ambiguous, caught between its singularity and the universality it aspires to. Literary figures allowing one to point up this contradictory tension perfectly apply to the principles of linking that steer the research of lyrical assemblers... occasionally surfing Google algorithms: an intrusive extended metaphor, proliferating descriptions, permanent pathways between subjectivity and objectivity, repetition and ubiquity employed as playful elements, and above all a manifold chronology that is solely structured as a coherent unity through the figure of the speaking subject, the person making an utterance.”

Smooth talker, mediator, speaker, medium... whether he embodies these forms of orality, has others play these roles, or an installation of some kind deals with them, utterance is inevitably an essential part of each of the artist’s works. The piece called “les cellules blanches, nues et le sommeil électrique” will certainly be filled with his voice and the words of all the other authors who, along with him, bring a space to life. The show, I realize now, arranges recent appearances of projects that have punctuated my work with Rémy for nearly ten years at this point. He has brought many others into that conversation, including Maud Jacquin and Elsa Polverel with whom he has shared readings and reflections, in particular around the writings of Emma Santos; Alexis Guillier, with whom he worked from 2010 to 2015; the curator and critic Emile Ouroumov, who is close to the artist and familiar, too, with the history of our art center; and the users of CAC Brétigny, encountered every fortnight throughout the three-month run of the Vocales show, to mention just these few. The voice of the building itself seems to materialize in the exhibition. Endlessly modified, transformed, and inhabited by multiple individuals, the architecture of CAC Brétigny speaks here in each of the artist’s works, represented in its daily use, collapsing into its resemblance with other empty white spaces, revealing glimpses of its impermanence and perhaps the fears springing from that.

Notes

[1] The names of patients have been changed.

[2] *The Voices from Space*, an on-going project begun in 2009, shown at La Halle des bouchers – Centre d’art contemporain (2014) and at the Fondation d’entreprise Ricard (2013).

[3] For the complete text, see Céline Poulin, “Petra Genetrix and the Figure of the Lyrical Assembler,” in *Porosity Valley, Portable Holes*, Ayoung Kim, Ed. Ilmin Museum of Art, 2019.

Biography

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. 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 Centre Pompidou (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.

Agenda

Saturday, April 13th, 5-10 pm
Openings

Openings of "les cellules blanches, nues et le sommeil électrique" at CAC Brétigny and "Finding Money" at the Théâtre Brétigny. Cocktail reception open to all starting at 6:30pm.

Free shuttle is available in partnership with Chanot Contemporary Art Center. Pick up at 3:30 at 104 avenue de France, 75013 Paris (the Bibliothèque François Mitterrand metro stop). 4:30: opening of the exhibition «take (a)back the economy» at Centre d'Art Contemporain Chanot in Clamart. 5:30: leaving for CAC Brétigny.
Request at reservation@cacbretigny.com

Thursday, April 18th, 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 exhibition "les cellules blanches, nues et le sommeil électrique" followed by a snack.

For kindergarten, elementary and secondary school teachers, animators, educators and associations.
Registration: reservation@cacbretigny.com

Wednesdays, 2:30 and 4:30pm and by appointment
Artmaking workshops
«Mini mundi»

Getting their inspiration from film images used by Sébastien Rémy in his artworks, children will create a diorama. Dioramas are scenes in 3D, a kind of "mini-world" that is made by hand in order to fit completely in a box.

Children aged three and older. Registration: reservation@cacbretigny.com or +33 (0)1 60 85 20 76

Saturdays, April 20th, and May 4th et 18th, and June 1st 2019, 3-4 pm and
by appointment
Family artmaking workshop
«Kaléidos»

Working from certain images and optical effects observed while touring the show, children will produce their own kaleidoscope, an object that allows you to experiment with light and colors.

Children aged three and older. Registration: reservation@cacbretigny.com or +33 (0)1 60 85 20 76

Wednesday, April 24th and Wednesday, May 29th at 4:30 pm; Thursday,
May 2nd and Saturday, May 11th at 3 pm and by appointment
Artmaking workshops
«Imago lenticulus»

Lenticular imaging is a process that entails superimposing two images on one, which enables viewers to see one or the other according to the angle at which the image is viewed. After observing how the artist Sébastien Rémy uses the technique, children will make their own lenticular image.

Children aged eight and older. Registration: reservation@cacbretigny.com or +33 (0)1 60 85 20 76

Saturdays, May 4th and 25th; June 8th at 4 pm
Rencontre avec Sébastien Rémy

"I press my face against a Plexiglas panel on which the reflection of a page is overwritten with printed texts and images. page 12. I gradually decipher the text, 'I would like to speak ever so softly so that you would have to come up close to me, and I would speak in a tongue that would sound foreign to you, or maybe I would just speak in images and you would have nothing to decipher, because I would be there and that would be enough.' After a few minutes of silence and hesitation, as we sit in the vicinity of one another, we strike up a conversation."

Images



Sébastien Rémy, *sans titres (loss)*, since 2018. Wood, one-way mirror, printing on carpet. Dimensions: 400 (L) x 400 (l) x 150 (h) cm circ. Project developed as a result of a creative residency with the public preparatory class for higher art schools – EVRY de la communauté Grand Paris Sud. With the support of DRAC Île-de-France.



Sébastien Rémy, *Tant que je vous parle ce n'est pas une frontière*, since 2017. Wooden structure, printing on plexiglass, seats, notebooks, conversations of varying lengths. Co-production: CAC Brétigny and La Galerie, centre d'art contemporain—Noisy-le-Sec. This project is supported by the Foundation of Artists. Installation view of «Vocales», CAC Brétigny, 2017. Photo: Aurélien Mole.



Sébastien Rémy, *a shadow was seen moving in that window*, since 2012. Project presented in different formats: • Installation (oil paintings on mobile glass), 220 x 345 cm • Interactive digital document, 441 x 304 cm • Illustrated talk (1st storytelling: 55 minutes, 2nd storytelling: 40 minutes) • Color video, 16 min 04. Production: Parc Saint Léger—Hors les Murs (2014). Project supported by Logivie and DRAC Bourgogne.



Sébastien Rémy, *Les Espaces indéfinis*, since 2016. Ink jet printing on carpet. Courtesy of the artist. Production La Galerie, centre d'art contemporain—Noisy-le-Sec. Exhibition «Tes mains dans mes chaussures 1/3», La Galerie, centre d'art contemporain—Noisy-le-Sec, 2016. Photo: Pierre Antoine.



Alexis Guillier & Sébastien Rémy, *The Last Lecture*, since 2010. Illustrate conference. 50 minutes. View of the conference presented during «La Nuit Européenne des Musées», MAC VAL, Vitry-sur-Seine, 2013. Photo: Thomas Louapre.

Nameless Series (oct. 2015)

Excerpt

Sébastien Rémy

The directives that Lozano imposed on herself through her conceptual works, at least between 1968 and 1972, are seen by several critics as her way of cutting herself off from the world, a series of steps leading to a calculated isolation.

In a brilliant recent essay on Lozano, Sarah Lehrer-Graiwer writes, “Solitude was necessary to achieve the pathological state she termed ‘autistic’ and defined as ‘absorbed in fantasy to the exclusion of interest in external reality’—in other words, dropping out from the world. The absorptive power of fantasy created its own bubble, an airless and lonely closed circuit.”

Coming back to several of Lozano’s pieces, Lehrer-Graiwer then adds, “Lozano invented every reason to stay in: [in various works] she invited people over to dialogue, she talked on the phone, she got high, she painted, she drew, she wrote and she named her calculated isolation things like: ‘No Parties’ Piece, ‘No Movies’ Piece, and ‘No Eating Out’ Piece.” In an article published for the show *Solitaire: Lee Lozano, Sylvia Plimack Mangold, Joan Semmel* at the Wexner Center for the Arts (2008), the curator Johanna Burton draws a parallel between “experiments based precisely on interactions around a certain—limited and reified—sphere...,” most often within the confines of her studio, and the feminist slogan popularized by Carol Hanisch sometime in the late 1960s or the early 1970s, “The personal is political.”

Where a overrepresentation of the figure of the artist occasionally attends artistic approaches that work with disappearance—Mona Lisa was never more popular than after her disappearance in August 1911, visitors thronging the Louvre to see for themselves the empty spot on the wall, and dancers in Paris’s cabarets cancaning away with Mona Lisa masks on their faces—few portraits of Lozano are to be found on the internet. Of those, many show her in her studio at 60 Grand Street, where she lived and worked from 1964 to 1972.

Along with her notable refusal to speak to women from 1971 to her death in 1999, and her eventual decision to “give up” art, Lee Lozano’s image seems associated with that of her studio loft in the minds of art historians. For some, her loft is a space for what is private and for experiencing “intimate social relations,” for others it is an isolation that borders on the pathological, but in any case 60 Grand St., N.Y. 10013, is the address that punctuates the margins of several of her notes and textual works – I write from where I live: rooms dreamed up in a room: in exile. It was also a black-and-white photograph of her work table in her loft, shot by her friend Hollis Frampton, that served as a visual when announcing her first solo show, held at the Bianchini Gallery in 1966. The concise caption reads, “Shot of work table in the studio of Lee Lozano, whose paintings will be shown at the Bianchini Gallery from November 5 to November 30, 1966.”

untitled (loss): the INTentION WAS Not to Steal

Excerpt

Sébastien Rémy, 2018

The night of Sunday to Monday 30 April 2003, 3 am: the voice of an anonymous woman directs the search carried out by agents of the Greater Manchester Police, enabling them to get their hands on works that had been stolen just a few days earlier from the Whitworth Art Gallery on the southern end of the University of Manchester campus. Rolled up together and stuffed in a battered cardboard tube that was soggy from the rain, the three historic paintings, Van Gogh's *The Fortifications of Paris with Houses* (1887), Gauguin's *Tahitian Landscape* (1899), and Picasso's *Poverty* (1903) were found in a public toilet a hundred meters or so from the exhibition venue. Except for a tear in the Van Gogh, and the humidity damage due to bad weather, the works suffered no irreversible harm.

"We are highly relieved to have them back... It has been a difficult weekend for us... We are very angry because these are irreplaceable works of art, and a lot of the population will be angry too [at the theft and the damage the pictures have suffered]."

The modus operandi of the break-in was reconstructed: the thief or thieves forced open the metal doors at the back of the building and evaded both the alarm system and the roving patrols. Above all, they left no trace on the recordings of the surveillance cameras. While the professionalism of the thief led Peter Roberts, Detective Chief Inspector of the Manchester Police, to declare that the burglar "might possibly know someone working [at the Whitworth Art Gallery], [may be] someone who has worked there, or is a security expert," a handwritten message discovered near the paintings gives an idea of the light-fingered art connoisseur's motivation—

and another version of the facts.

Suggesting punk typographic collages that jumble all in the same word capitals and lower-case letters and different styles of lettering, the message, garbled here and there and diluted by the rain in places, pointed out:

"the INTentION WAS Not to SteaL. ONLY to HighLight THE WOEFUL Security"

Silences et « presque silences » (Turn On, Tune In, Drop Out: 24.05.2016)

Excerpt

Sébastien Rémy, 2016

Well into the night, 2:43 am, I scrutinize the table's flaws, lights out. Shock, shivers. Eyes half closed before the shimmer created by the drying varnish. Beneath the successive layers whitening the walls of the former factory, beneath the accumulated coatings, the architecture offers a wealth of details. At the back, several meters from my worktable, ideas pasted up, plastered by the hours; the giant panes, the dark chasms of the art center, and the reflections of the neon lights. Squares of light punctuate the horizontality of the beams beneath the immense ceiling. And then suddenly, a break in the silence: screeches: a motor rumbles out of sight. Outside. The wheels are struggling to advance on the gravel, bits of fine gravel rain on the windowpanes, with difficulty the vehicle gets going, disappears.

On my right, a monochrome made of gold foil hangs on one of the walls of the main gallery. The picture offers a sharp contrast with the soft forms of the plastic tarps inhabiting the space & the half-light, and is one of the rare works to have been unpacked. The Cypriote artist Christodoulos Panayiotou got his inspiration from the characteristic gold backgrounds of traditional Byzantine icons. Going back to a period of glory in Cyprus between the 10th and the 14th centuries, similar icons continue to be made today, probably in response to the tourist market, which has proved very fond of this sort of cultural particularism... In the vast gallery, the tarps, crates, and corridors beneath the metallic light, the gold foil emits a diffuse glow. From here the monochrome seems to levitate. A slight breath on the back of my neck, I inhale, falter, unsteady on my feet, think again of the singular path taken by a 17th-century artist whose identity I have a hard time recalling, Giuseppe Sacchi. Son of the baroque painter Andrea Sacchi, Giuseppe showed a serious predisposition for painting. From his earliest childhood, he was recognized for his remarkable works, i.e., his portraits and history paintings. To the dismay of his father, the painter-prodigy abandoned art, probably to embrace a religious career. A Franciscan monk, a premature death, a painting depicting a sibyl that may have been attributed to him... nothing is known about the rest of his life. —*Nine Themes on Giuseppe Sacchi*: a green canvas edition with embossed gold lettering sitting on a shelf in my room in Paris invited writers to fashion what might have been his trajectory, while at the same time "reconsider[ing] the limits and possibilities of art writing." — Of his life/work, not a trace exists other than a single notice, six succinct lines published in 1889 by Michael Bryan in the *Dictionnaire des peintres et graveurs: biographique et critique* (vol. 2: L-Z). However, one gesture, radical, sometimes called appropriationist and unmentioned in Bryan's encyclopedic work has earned him renewed interest in recent years:

"Had he already deserted art in favor of an ascetic life? On one of the masterpieces of Italian painting in the Renaissance, *The Legend of the True Cross*, painted between 1452 and 1466 by Piero della Francesca, Giuseppe Sacchi scratched his last and first names at an unknown date. Despite the recent restoration work on the fresco, the graffiti will always be visible."

The ABCC of CACB, Charles Mazé & Coline Sunier

The typeface for communications on the show “les cellules blanches, nues et le sommeil électrique” springs from the first sentence of a manuscript note taken down in shorthand by an anonymous stenographer and dating back to 1981. The document comes from Sébastien Rémy’s personal records.

Stenography is a system of signs that allow one to write more quickly than traditional longhand writing, ideally at the speed of spoken language. A practice largely entrusted to women and associated with the phenomenon of bureaucratization, stenography can be employed in a professional or personal context. Several methods of stenography continue to be used in France, for example. Besides the various rules they share, the methods depend on a certain amount of freedom and adaptability which lead to personalized writing systems that are difficult, even impossible, to decipher for a reader or even another stenographer.

To make these personal illegible signs part of the LARA typeface, we had to take advantage of a coding area that is specific to Unicode (the world standard of digital typeface coding) known as the Private Use Area (PUA), a unique space of formal and semantic freedom in coding written signs. Whereas standard Unicode permits a strict, unchangeable standardization of language on any terminal around the world, PUA enables a completely free use of 137468 entries whose interpretation is neither standardized nor pre-established, and hence must be privately agreed upon.

Coline Sunier & Charles Mazé

As part of their residency, Coline Sunier & Charles Mazé 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/en/lara.

Dire encore nos histoires...

Sébastien Rémy

Rémy's current project, *Dire encore nos histoires...* (Tell Our Stories Again...), is built around a dialogue with the psychiatric hospital of Perray-Vaucluse and the Lycée Albert Einstein of Sainte-Geneviève-des-Bois.

Press clippings, postcards, photo archives, and excerpts from pieces of fiction... For most of his projects, Sébastien Rémy has developed a kind of thinking and writing that makes it possible to move from one document to another, gradually weaving stories in which words inform the documents as much as the latter influence our perception of the former. In terms of this potential dialogue between documents and words, he has long been inspired by the figure of the carnival barker-lecturer. At the point where the history of film overlaps with the history of the barker's glib spiel, Rémy is the individual who once "explained" films in movie theaters and cinemas in the early days of the medium.

Based on observing objects and documents found at the Hospital Center of Perray-Vaucluse, all of the workshops Rémy has been offering to the area's high schoolers are designed encourage participants to imagine and lend form to a fictional history of the hospital's inmates. Through such practices as writing, photography, and sound montage, the students experience together the decisive place subjectivity and fiction occupy when interpreting documents.

This implies immersing oneself in the project, taking the time to collect materials on site at the hospital, absorbing its legacy and architecture. Discovering, too, the documents related to how the center functioned. Through a multitude of objects, articles of clothing that were never retrieved, workbenches, correspondence of the patients, machines that are still in place, as if forgotten or frozen in time, observing the evidence of past activities. Which also suggests getting out and meeting with former and current employees in order to gather more personal recollections and anecdotes.

Dire encore nos histoires... was realized as part of an Art and Culture Education Project (PEAC) in 2017-2018 that resulted in a return to the Heritage House of Perray Vaucluse in June 2018 and currently in the framework of an Artistic and Cultural Project in Educational Territory (PACTE) for 2018-2019. The project is supported by Essonne's Office of Departmental Services for National Education in relationship with the Lycée Albert Einstein (Sainte-Geneviève-des-Bois) and the GHU Paris—Psychiatry and Neurosciences (Sainte-Geneviève-des-Bois).

Finding Money, Antonio Contador & Carla Cruz

Exhibition at Théâtre Brétigny

March, 30th to June, 1st 2019

A joint project with Théâtre Brétigny and with the support of the City Hall of Porto (Portugal).

"Since 2011, Antonio Contador and Carla Cruz have been jointly building the project Finding Money, which begins with the simple gesture of picking up lost money found on the ground. This collecting is a pretext for discussion between the two artists, one living in Paris and the other in London. It was inspired by filmmaker João César Monteiro's "Parisian diary"¹, in which he describes staying in Paris in the 1990s and stumbling upon coins in the streets every day. The artist duo write a journal, describing places passed through, their moods and reflections through their day-to-day finds. The coins are then destroyed and diverted. Out of use, they acquire a whole other value through a poetic repurposing.

Antonio Contador and Carla Cruz's search for money questions our consumption systems, our relationship with the sacred and our ways of giving. Walks, performances, readings, seminars and publications: Finding Money is a long process that evolves at the whim of invitations and encounters. (...) "²

Finding Money is presented at the Théâtre Brétigny as part of the cycle "Money does not buy happiness". The exhibition consists in a series of murals and a publication. This publication brings together photographs of collected elements and a recent unpublished part of the journal kept by the two artists. It was produced in collaboration with graphic designers Coline Sunier & Charles Mazé.

Notes

1 *Diário parisiense*, Ed. &etc, Lisboa, 1999

2 Marie Bechetoille, excerpt from a text published on the occasion of the artistic residency of Antonio Contador & Carla Cruz in Lindre-Basse with the Cac—La synagogue de Delme in 2017.

Carla Cruz is a London-based artist and independent researcher. She has a PhD in art practice by Goldsmiths, University of London. Her on-going research experiments with forms of collectivity, the erasure of authorship and practices that take place outside and in defiance of the mainstream art system. Recently, she was awarded an AHRC Cultural Engagement fund as Research Associate for Goldsmiths Art Department, in association with the community centre The Mill – of which she is currently a trustee. Carla Cruz is a member of Tottenham Hale International Studios, an artist-run organization that provides affordable working spaces for artists, where she co-organises the outreach program.

Antonio Contador lives and works in Paris. He left Vitry-sur-Seine, where he was born in 1971, in the early 1990s and settled in Lisbon. A sociologist with a PhD in the visual arts as well, he sees artmaking as a research practice in its own right. Initially focused on urban and marginal cultures, his research is now centered on the inertia of the human body and language as well as the limits of any art practice. His main themes are love and money. At the limits of a range of territories – artist, curator, creator, theoretician – his output has been shown in France (Palais de Tokyo, Fondation d'entreprise Ricard, Fondation Calouste Gulbenkian, Villa Arson, and other institutions) as well as abroad (including the Serralves Foundation in Porto, Wiels in Brussels, the Museum of the Republic in Rio de Janeiro, the National Museum of Contemporary Art in Bucharest).

General informations

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Free admission, from Tuesday to Saturday, 2 pm–6 pm.
Late openings during evening performances at Théâtre Brétigny.
Closed on May 1st, 8th and 30th

By RER C from Paris (30 minutes):
Every 15 minutes, trains BALI, DEBA, DEBO, ELBA to Dourdan and Saint-Martin d'Étampes, the Brétigny stop.
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 the first exit to rue Henri Douard.

By car:
From Paris: A6 toward Lyon, exit Viry-Châtillon, Fleury-Mérogis, then Brétigny Centre.
From Evry: Francilienne toward Versailles, exit 39B, toward Brétigny.
From Versailles: Francilienne toward Evry, exit Brétigny centre.

For car-sharing, join the group [BLABLACAC\(B\)](#) on Facebook.

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 of 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.