

CAC Brétigny

Sâr Dubnotal

19.09—05.12.20

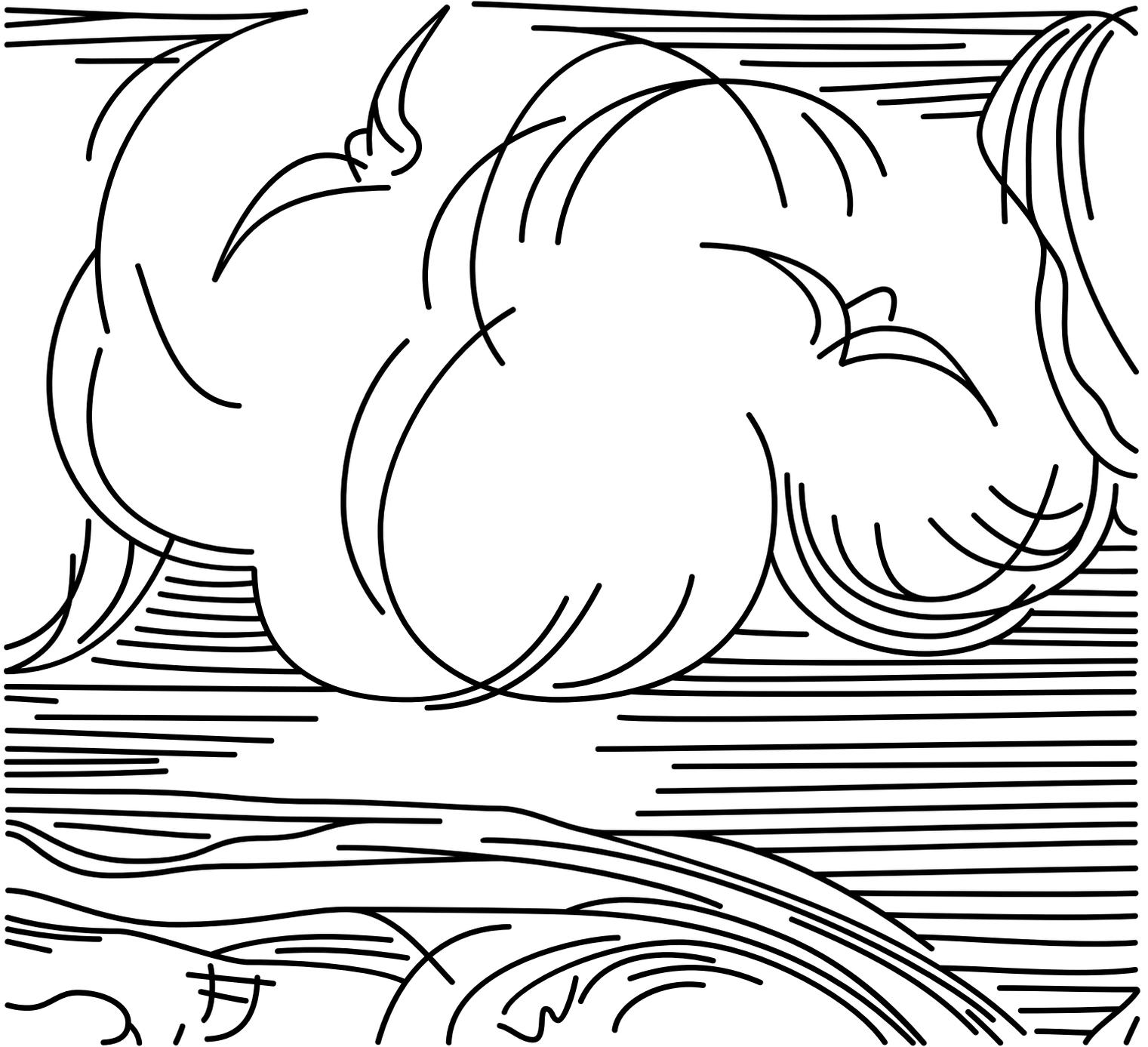
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co-curated by
Damien Delille and
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with the assistance of
Céline Gatel

Opening
Saturday, September 19th
3 pm—7 pm

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Esthetics of use, uses of esthetics: second movement, *mutations*, by Céline Poulin

During the first movement, championing artifice involved several things, but most importantly rejecting the so-called naturalness of certain principles that are utterly cultural nonetheless. Our new season continues with the questioning and analysis we began last year. That questioning focused on the constant mutations of our identities, which overwhelm attempts by society to restrict them. The normalization currently underway is linked to the rejection of other forms of rationality. Compartmentalize, limit, simplify, unify – a whole set of procedures is necessary to advance reason such as it has become radicalized since the late 19th century. They conceal other noological tools that are indispensable to living with oneself and with others, like uncertainty, multiplicity, and the suspension of judgment in favor of consideration. “You don’t listen,” the future Joker, Arthur Fleck, and the self-described sales representative Charlie Meadows say at one point. The former is speaking to the social worker who is supposed to be caring for him, the latter to his neighbor in the next room at the hotel, the scriptwriter Barton Fink. Indeed, both are sorely lacking here in willingness to lend an ear to the individuals they are interacting with. The social worker is caught up in abject paralyzing administrative problems despite herself, and Fink, banally occupied by the twists and turns of his creative work while claiming to be focused on the multitude he calls “the people.” And yet we are all monsters, mutant beings who need to be listened to while existing within a captivating world. Like all of us, the real and imaginary characters who will be filling up the art center’s program live with their inescapable metamorphoses, draining off the languages making them up and their invented rituals in order to successfully inhabit the folly of the world. New habits perhaps will be embraced together. We shall chant then the importance of collaborative ways of working, with an *École* (school) whose flipped around E points us towards a possible reversal of values, and we shall raise our voices, with rebounds, echoes, and above all polyphony.

Sâr Dubnotal, inquiry into the queer

Sâr Dubnotal is the principal character of a series of pulp novels published anonymously (probably by Norbert Sevestre) in 1909-10. The series would eventually comprise twenty episodes. One of the first “detectives of the strange” in the history of superheroes was inspired by the art critic and organizer of Symbolist exhibitions Joséphin Péladan, who adopted the name Sâr. Considered in his day an eccentric and a danger to the rules of propriety, Péladan was a great fan of the poses and posturings of artists who were extravagant and mystics. Able to levitate, communicate telepathically, and hypnotize his enemies, Péladan’s alter ego Sâr Dubnotal is a hybrid many-sided character in search of a murky, surprising world. In light of rational modern man, Sâr Dubnotal/Péladan exalted lifestyles and ways of social interaction that fell outside the norms. Artifice and trickery were an integral part of his identity. Clothes, superpowers, individual or communal rituals, and fetish pieces of furniture and objects are artifices that have been dear to artists from the late-19th century on.

The figure of Sâr Dubnotal/Péladan is the starting point for this transhistorical show. The several generations of artists invited to take part have constructed stories of fantastic epics, symbolist artifacts, and recreations of the self, giving expression to the fluidity of genders and norms. All of the works on display fall under the banner of the “disidentification” conceptualized by the Cuban-American theoretician José Esteban Muñoz; the term was an emblem of the rejection of stable categories. But whatever the period, the invention of new visual idioms pushes political strategies towards an attractive poetic language that is equal to the task of complexifying the circulation of pleasure and affects. The invited artists have sought to imagine new chimeras that are in constant dialogue with the survival of ghosts of the past.

“Sâr Dubnotal” brings together a multiplicity of works of art, some of which were especially produced for the show. They include different mediums and artistic fields, as well as archival documents, historical works, and original reproductions. Conceived as a moment of research and work in progress “Sâr Dubnotal” incorporates several different timeframes and spaces. The show will also feature a booklet that will go over the historical and theoretical issues that are in play; a research-action section will give rise to performances¹ and workshops, notably at the Classe Préparatoire Arts Visuels Grand Paris Sud (Evry) and the Fleury-Mérogis detention center²; finally the CAC Revue will provide a forum for the writing of certain researchers who are taking part in these reflections³.

Damien Delille et Céline Poulin

1 In dialogue with Thomas Conchou’s “NO NO DESIRE DESIRE” cycle at the Maison populaire of Montreuil.

2 Workshops designed with the assistance of Elena Lespes Muñoz, Communications and Public Outreach Manager, and co-editor of the Revue.

3 Including Camille Back, Clovis Maillet and Pedro Lemebel.

Biographies

Damien Delille is a lecturer in contemporary art history at Université Lumière Lyon 2. His publications deal with the history of art and fashion at the turn of the century, focusing on the intersections of gender and masculinity studies, queer theory, and the history of sexuality (articles in scholarly reviews and exhibition catalogues on Jean Delville, Charles Filiger, and Elisàr von Kupffer). He was a research fellow at the Institut national d'histoire de l'art (INHA), where he curated the exhibition "Christian Lacroix et les arts de la scène" (2014), and worked on art programming at the Nouveaux commanditaires de la Fondation de France and for a range of television programs (Canal + and Paris Première). Brepols Publishers is scheduled to publish his doctoral thesis, which he defended in 2015 at Université Paris 1 Panthéon-Sorbonne. This study examines the artistic sources of androgynous masculine identities in their relations with turn-of-the-century queer cultures. Also slated for joint publication with INHA-Les arts décoratifs, an anthology on the history of fashion from the 10th to the 21st century featuring some thirty contributors.

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 and Núria Güell. Céline Poulin has also curated a number of programs of exhibitions and events, including notably "Les Incessants" at La Villa du Parc in Annemasse in 2016; "A SPACE IS A SPACE IS A SPACE" at DAZ in Berlin in 2015 in partnership with BDAP of the Institut français; "Traucum" at Parc Saint Léger in 2014; "Brigadoon" at La Tôlerie in 2013; and "Les belles images" at La Box in 2009-2010. From 2015 to 2018 she codirected with Marie Preston (with the assistance of Stéphanie Airaud) the seminar "Legacies and modalities of co-creation practices," produced by Université Paris 8 Vincennes-Saint-Denis, CAC Brétigny, and MAC VAL, in partnership with La Villa Vassilieff. 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. Ms. Poulin is a cofounder and member of the curatorial collective Bureau/, which is behind a dozen exhibitions. She is also a member of IKT and C-E-A.

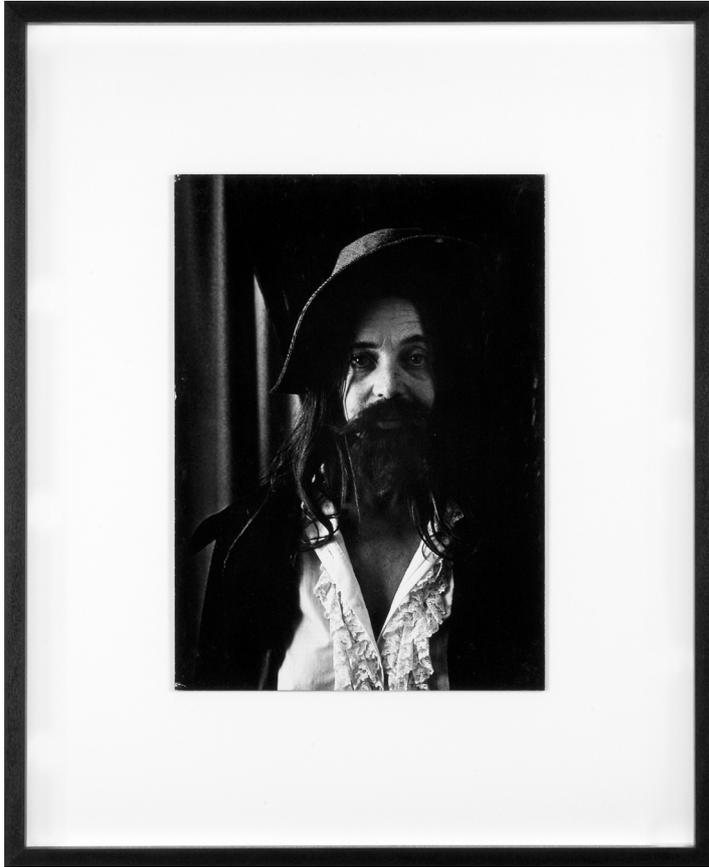
Nils Alix-Tabeling



Nils Alix-Tabeling, *Florilège*, Jupiter Wood, 2019. Courtesy of the artist. Photo: Paul Chapellier

Nils Alix-Tabeling (Paris, 1991) lives and works between Paris and Brussels. He is a graduate of both the École nationale supérieure des arts visuels La Cambre in Brussels and the Royal College of Art in London. Fascinated by mythology and folklore, Alix-Tabeling makes use of sculpture, performance, writing, and sound and video installation art that are imbued with a symbolic and ritual force. His sculptures give voice to his research in possible futures for humanity and the potential transformations of the body. The metamorphosis of forms suggests the permeability of our identities and their dissolving in our relationship to the environment. In the artist's performances, the sculptures are often activated by becoming accessories or allegorical and erotic living figures. Recent shows include "Le Combat de Carnaval et de Carême" at the Rodolph Janssens Gallery, Brussels (2020), "Florilège" at the Jupiter Wood Gallery (London, 2019), "100 Artistes dans la Ville" (Montpellier, 2019), and "Future, Former, Fugitive" at the Palais de Tokyo (Paris, 2019). Several institutions and galleries have featured his work, including the Bozar Gallery (Brussels, 2018), the Gianni Manhattan Gallery, Vienna (2017), and La Villa Arson (Nice, 2016). He has also presented his performances in public, notably at La Place du Jardin aux Fleurs (Brussels, 2018), and was the guest curator of the show "Pastoral Love" at Luca Hirsch, Düsseldorf (2019).

Eleanor Antin



Eleanor Antin, *Portrait of the King, Portrait B*, 1972, FNAC 07-527, Centre national des arts plastiques © rights reserved / Cnap / crédit photo: Courtesy Erna Hécey Gallery.

Eleanor Antin (1935, New York) lives and works in San Diego. She attended City College of New York (CCNY), where she focused on art and writing, then went to study philosophy at the New School for Social Research, and theater at the Tamara Daykarhonova School for the Stage. A major representative of conceptual art, Antin has been involved since the 1960s in exploring the history of contemporary culture and questions of gender and identity through a feminist approach and a variety of mediums such as painting, sculpture, and photography, but also writing, disguise, and performance. Her work has been seen in numerous shows and was featured in two important retrospectives, “Eleanor Antin: A Retrospective,” at the Washington University Gallery of Art (St. Louis, Missouri, 2000), and “Eleanor Antin,” at the Los Angeles County Museum of Art (1999). Eleanor Antin is professor emerita in Visual Arts at the University of California (UCSD, San Diego).

Marcel Bascoulard



Marcel Bascoulard, *Sans titre*. Black and white silver photography, 10,5×8 cm, (MaB273). Courtesy of Christophe Gaillard Gallery, Paris © Marcel Bascoulard.

Marcel Bascoulard (1913 Vallenay—1978, Bourges) was an atypical artist. Craftsman, draftsman, and poet, he made the street his studio, living in improvised huts and roaming throughout the city of Bourges and its surroundings. A long-haired eccentric, he liked to wear gowns that he created himself and went around on a jury-rigged tricycle. Well-known to the city's inhabitants, he became a painter and the portraitist of Bourges, reproducing in pencil and pen and ink the old historic streets, churches and palaces. Several authors have celebrated this mythic figure, notably the journalist and writer Patrick Martinat. Marcel Bascoulard's artworks and photographic self-portraits have already been featured in a range of shows, notably at the Halle Saint-Pierre (Paris, 2015), Christophe Gaillard Gallery, (Paris, 2016), and the Punta della Dogana (Venice, 2018). In 2018, the Salle du Duc-Jean (Bourges) mounted a retrospective to mark the fortieth anniversary of the artist's death.

Pauline Boudry / Renate Lorenz



Pauline Boudry / Renate Lorenz, *Wig Piece (Entangled Phenomena IV)*, 2018. Courtesy of the artists and Marcelle Alix, Paris. Photo: Aurélien Mole.

Pauline Boudry (1972, Lausanne) / Renate Lorenz (1963, Bonn) form an artists' duo who live and work in Berlin. Since 2007, their collaboration has taken shape around reinterpretations of period documentation and impersonations of historical figures, dreaming up utopian encounters with them. The two artists call their research "queer archeology," a way of both identifying in history and reviving figures and bodies that assumed the right to define themselves however they wished. The two artists presented an immersive installation called *Moving Backwards* for the Swiss Pavilion at the 58th Venice Biennale in 2019. Numerous institutions have featured their work, including Joan Los Angeles (2019); the Centre Culturel Suisse (Paris, 2018); the Contemporary Arts Museum, Houston (2017), and the Kunsthalle of Vienna (2015). The artists are represented by Marcelle Alix, Paris, and Ellen de Bruijne Projects, Amsterdam.

Cécile Bouffard



Cécile Bouffard, *Superbe Bègue*, 2019. Courtesy of the artist. Photo: F. Deladerriere.

Cécile Bouffard (1987, Paris) lives and works in Paris. A graduate of the École nationale supérieure des beaux-arts of Lyon in 2014, Bouffard cofounded the artist-run space Pauline Perplexe in Arcueil. In 2015, she was an artist-in-residence at the Cité internationale des arts (Paris). In her work, Bouffard imbues with life a repertoire of sensual gestures and objects borrowed from the everyday world. Waffling between the familiar and the odd, her artworks cultivate a constant ambiguity in terms of the categories, uses and definitions of forms, thanks in particular to her chosen titles, which help to short-circuit all our expectations. Bouffard mounted a 2019 solo show titled “Pourquoi marcher quand on peut danser” at the contemporary art center Les Capucins in Embrun, and recently took part in “Les 11 000 vieilles,” a group show at Pauline Perplexe (January—February 2020). She has also exhibited in a number of other venues, including STUDIO BLOCK M74, (Mexico DF), La Nef—Manufacture d’utopies (Pantin, 2020), La Villa Belleville (Paris), La Friche la Belle de Mai (Marseille), and La Ménagerie de Verre (Paris) in 2019; Art Concept, Paris (2018); and Mains d’Oeuvres (Saint-Ouen, 2017). Cécile Bouffard is one of three members of the artists’ collective Fusion, which is publishing the lesbian epic *Vnouje*.

AA Bronson



AA Bronson, *Mirror*, 2008—2009. Copper, silver 999, quartz crystals, obsidian, cotton rope (8 pieces), 27 x 27 x 5 cm. Courtesy of the artist and Esther Schipper, Berlin. Photo: Andrea Rossetti.

AA Bronson (1946, Vancouver) lives and works in Berlin. In the 1960s, he left university and with a group of friends launched a free school and independent review. In 1969, he cofounded the group GENERAL IDEA with two other artists, Felix Partz and Jorge Zonal. As active members of the Canadian and US punk scene, for nearly twenty-five years they were militants in queer circles and committed activists in the fight against AIDS. Following the deaths of Felix Partz and Jorge Zonal (both died from complications due to AIDS), Bronson threw himself into developing collaborative projects and working with younger generations. Several shows have been devoted to the GENERAL IDEA collective at significant venues like MAMCO (the Musée d'art moderne et contemporain of Geneva, 2016), the Museo Jumex (Mexico, 2016/2017), and the Galerie MAI 36 (Zurich, 2019). The KW Institute for Contemporary Art and Esther Schipper, Berlin, also featured AA Bronson's work in solo shows in 2018. He exhibited as well at the 10th Biennial of Gwangju (South Korea) in 2014 and the Witte de With Center for Contemporary Art of Rotterdam in 2013. Today the artist, healer and educator AA Bronson is represented by Esther Schipper, Berlin, and Maureen Paley, London.

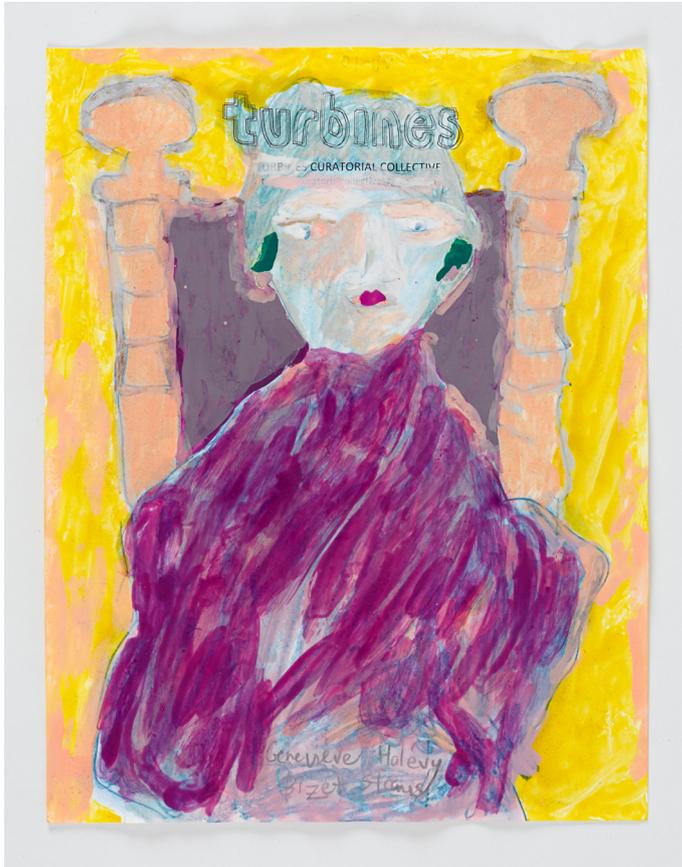
Claude Cahun and Marcel Moore



Claude Cahun and Marcel Moore, *Elles s'aiment*, c.1909. Pencil on paper. Courtesy of Jersey Heritage Collections.

Lucy Schwob, (1894, Nantes—Saint-Hélier, 1954), coming from the intellectual *grande bourgeoisie* in Nantes, met in 1909 Suzanne Malherbe (1892, Nantes—Jersey, 1972), who had studied fine arts and illustration and came from an influential family. The connection between their parents reinforced the close relationship of the two women, who were fast friends, life partners, and an artist couple. The two had ties with the Surrealist group and adopted the pseudonyms of Claude Cahun (Lucy Schwob) and Marcel Moore (Suzanne Malherbe), developing a collaborative approach that played out in drawings, photomontages, and writing. In their depictions and staged images, the Cahun-Moore duo explored artmaking when there are two artists at work and such themes as subverting gender and hybridization of vocabularies as well as political resistance. Rediscovered in the late 1980s, Claude Cahun's work featured in several shows while the Jeu de Paume devoted an important retrospective to her in 2011.

Vaginal Davis



Vaginal Davis, *Geneviève Halévy Bizet Straus*, 2019. Mixed media on paper, 27.8 x 21.4 cm. Courtesy of the artist and the Galerie Isabella Bortolozzi (Berlin).

Vaginal Davis (Los Angeles) lives and works in Berlin. She debuted on the music scene with the art-punk group Afro Sisters in the '80s. Inspired by the name of Angela Davis, the militant theoretician of the civil rights movement and Black feminism, Vaginal Davis has brought to life several identities and characters that she embodies in performances, video art, and fanzines. Seeing herself and her work as “terrorist drag” (José Esteban Muñoz’s term), the artist operates as a troublemaker, a disruptor of mainstream society and its integration strategies who is forever doing battle. Today she pursues here activities as an artist, performance artist and curator in Europe and the United States, and gives workshops and lectures at universities and art schools. She has taken part in many shows, notably exhibiting her recent work at the Gropius Bau Museum (Berlin, 2019), Adams and Ollman, Portland (2018), and INVISIBLE-EXPORTS (New York, 2017). In 2017, Vaginal Davis took part in documenta 14 (Kassel) with her performance *No One Leaves Delilah*. She is represented by the Galerie Isabella Bortolozzi (Berlin).

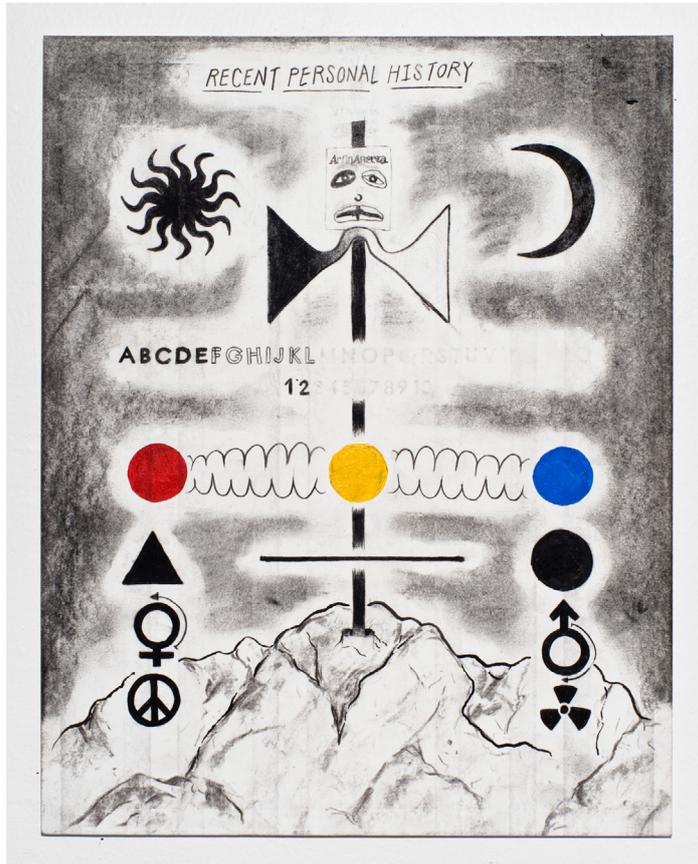
Arthur Gillet



Arthur Gillet, *La Méditation—Élement de La Lessive*, 2018. Painting on silk, wool and silk. Courtesy of the artist.

Arthur Gillet (1986, Rennes) lives and works in Paris. Upon graduating from the *École européenne supérieure d'art de Bretagne* (EESAB, Rennes), Gillet started in on his career, dedicating his energies to contemporary dance at the *Musée de la Danse* (Rennes). The deafness of his working-class parents and his feminine youth shift his sensitivity to questions of identity, desire, and perception of reality. This leads him to play with his body as a plastic project, a tool for production and dissemination, but also as a subject in search of emancipation. He plays with disciplines, infiltrating simultaneously night, fashion, art and eroticism. His installations, happenings, and performances have been seen at a number of institutions and galleries, including *MAC/VAL* (Vitry-sur-Seine, 2012), the *Musée d'Art Moderne de la Ville de Paris* (2013), the *Palais de Tokyo* (Paris, 2018), the *Musée d'Orsay* (Paris, 2014), the *Pierre-Alain Challier Gallery* (Paris, 2016) and the *Salon du Salon* (Marseille 2020). In 2015, he was awarded the young talent prize at the *Foire Internationale de design Maison & Objet* of Paris for his *Seven erections* series of ceramics.

Harry Gould Harvey IV



Harry Gould Harvey IV, *Recent Personal History (Peaceful Femininity / Toxic Masculinity / Grounded in Stone / Potential Energy / Loss of Language)*, 2016. Charcoal and et India ink on paper, 35.56 x 27.94 cm. Courtesy of the artist and Bureau New York.

Harry Gould Harvey IV (1991, Fall River, Massachusetts) lives and works in Tiverton, Rhode Island. A self-taught artist, in his photographs, installations, tabernacle-constructions and drawings Harvey combines industrial and natural materials, often trash and objects gathered on the banks of the Los Angeles River. Drawing its inspiration from architecture and gothic motifs, his work appropriates a devout imagery that he mixes and transforms with modern and neo-symbolist idioms, using it all to construct environments that verge on the sacred. The artist has shown his work in several solo shows such as “Prudence, Patience, Hope & Despair” at Motel in Brooklyn (New York) and “Harry Gould Harvey IV” at Atlanta Contemporary in 2018. Several institutions and galleries have already featured his work, notably Hotel Art Pavillon (New York, 2019), the Alyssa Davis Gallery, and Freddy, in Harris (New York, 2018), and Chicken Coop Contemporary (Portland, Oregon, 2017). He is the co-creator of the curatorial project *Pretty Days*. He is represented by Bureau New York.

Rita Hajj



Rita Hajj, *Otherkin: Un hommage à Catman*, 2020. Mixed media, variable dimensions, c.30 min. Sound: Matthew Andraos. Courtesy of the artist.

Rita Hajj (1993, Beirut) lives and works between Geneva and Beirut. Hajj studied spatial design and earned a Master's in 2018 in Spaces and Communication from HEAD, Haute école d'art et de design of Geneva. Focusing on the new media and performance, she explores through her art the immersion of the self in technologically advanced milieus and the reproduction of behaviors in a range of socio-political contexts. Her methodology is founded on theoretical research and collaboration, which she extends to archival and curatorial practices. She worked on "thereafter.hiatus," a project for two gees in eggs—online exhibition space of the artist-run space one gee in fog in Geneva. A winner of "Friends of the Arab World Institute (AWI) Prize for young contemporary Arab artists", she will be exhibiting there starting January 2021. She is currently enjoying a residency at La Cité Internationale des arts in Paris.

Özgür Kar



Özgür Kar, *Love Letters*, 2017. Video high definition, sound, 10 min. Courtesy of the artist and Taylor Macklin, Zurich.

Özgür Kar (1992, Turkey) lives and works in Amsterdam. A graduate of the Gerrit Rietveld Academy (Amsterdam), he was an artist-in-residence at the Rijksakademie van beeldende kunsten in Amsterdam in 2019. His work is inspired by the animated series broadcast on MTV in the 1990s, the X-rated cartoons that were popular in the New York of the 1970s, and motifs from both Turkish culture and the social networks. He has exhibited his work in an outdoor public setting (Europarådets plass, Oslo) in 2019 and in various group shows at a range of institutions, including the Frans Hals Museum (Haarlem, the Netherlands, 2019), the Emalin Gallery (London, 2018), and Édouard Montassut, Paris (2019). He had his first solo shows in 2019 with “A New Start” in Oslo at UKS (Unge Kunstneres Samfund / Young Artists’ Society); and in 2020 with “A Decade Of Submission,” at Édouard Montassut, Paris. He is represented by the latter gallery.

Tarek Lakhrissi



Tarek Lakhrissi, *Unfinished Sentence*, 2019. Metal, chain, performance, sound by Ndayé Kaougou. Courtesy of the artist. Produced by CRAC Alsace. Photo: Aurélien Mole.

Tarek Lakhrissi (1992, Poitiers) lives and works in Paris. A poet and visual artist, he came to practicing art through pop culture. In Montreal to continue his studies, he joined the queer and transgender community and spent a lot of time at local festivals and clubs that he saw as liberating places which encouraged dialogue and exchanges with others. He developed his practice around writing in notebooks, an activity that began his literary and visual experiments, which include lecture-performances, installations, and videos. His sources of inspiration comprise science fiction, stories of life in France's disadvantaged suburbs, and theories of disidentification (José Esteban Muñoz). His latest solo shows include "Serpent Dream" at Zabriskie (Geneva) and "Caméléon Club" at La Galerie, Centre d'Art Contemporain of Noisy-Le-Sec in 2019. His performances and installations have been seen in France and abroad, notably at CRAC Alsace (Altkirch), the Carreau du Temple (Paris), the Hayward Gallery (London), and Villa Arson (Nice) in 2019; and at Lafayette Anticipations (Paris), the Calouste Gulbenkian Foundation (Paris), and DOC ! (Paris) in 2018. Currently enjoying a residency at the Maison Populaire of Montreuil, he is one of the artists shortlisted for the 22nd Biennial of Sydney NRIN (2020).

Mehryl Levisse



Mehryl Levisse, *Renatus Barbatus*, mask of the *Camp* series, 2015. Courtesy of the artist.

Mehryl Levisse (1985, Charleville-Mézières) lives and works between France and Morocco. Levisse graduated in 2011 with a Master's in the Theory and Practice of Contemporary Art and the New Media. He left for Casablanca to assist the artist Hassan Darsi and the choreographer and dancer Meryem Jazouli. Levisse explores the limits, sociological issues and archetypal representations of the body through photography, installation, and performance practices. He presented "De l'importance du motif" at the Bibliothèque des Arts Décoratifs (Paris) in 2017—2018, "Birds of a feather fly together" at Catinca Tabacaru, New-York (2017), and "Il faut du bruit pour entendre le silence" at Galerie Bertrand Grimont (Paris) in 2018. His work has also been featured at institutions like Frac Île-de-France (in the display window of the Plateau subbranch) in 2016, MAC VAL (Vitry-sur-Seine) in 2017, the Musée de la Chasse et de la Nature (Paris) in 2018, the Centre Pompidou (Paris) in 2018 and 2019, MO.CO. Panacée (Montpellier) in 2019, and Nuit Blanche Paris 2019. He created a monumental on-site installation for Montreal as part of the Art Souterrain program (February 2020), worked with La Cité Internationale de la Tapisserie of Aubusson to produce a tapestry, and presented a show at the Musée des Antiquités of Rouen (2021).

Roxanne Maillet



Roxanne Maillet, "From mondyke to sundyke", 2020, lesbian events program at Lafayette Anticipations. Courtesy of the artist.

Roxanne Maillet (1991, Paris) works between Paris, Brussels, and Marseille. A graduate of the École nationale supérieure des beaux-arts of Lyon and ERG (École de Recherche Graphique) of Brussels, Maillet analyzes text, its recitation and formal uses. Her work takes the form of group readings, publications, and typographic experiments on a range of supports. She began, for example, *Cave Club* (2016), the recitation of women's texts which she reinterprets in writing as publications, and created *Out of Closet* (2017), text compositions on T-shirts that engage forms of inclusive writing. She is the co-editor of the annual review *Phylactère*, dealing with orality and its forms of subjective transcriptions, and is one of the three members of the Fusion artists' collective, which is publishing the lesbian epic *Vnouje*. Roxanne Maillet was an artist-in-residence at the contemporary art center Les Capucins (Embrun, 2014), and she recently put together several workshops in Agora of Lafayette Anticipations (Paris, 2020).

Sophio Medoidze



Sophio Medoidze, *Madoli*, 2020. Still screen, HD. Courtesy of the artist.

Sophio Medoidze is an artist, writer and filmmaker. She was born in USSR, brought up in the Republic of Georgia and lives in London. She works with film, photography, writing and sculpture, and for a time, she worked anonymously as part of the Clara Emigrand collective. She has written for various art publications in Georgia and worked as a broadcaster. Her work is marked by precarity and explores the poetic potential of uncertainty. She often acts in her own films, which progress by juxtaposing different image modalities and bashing sounds against one other. Her work is driven by the desire that is caught up between state violence and personal agency. A number of institutions have featured screenings of her films, including the Serpentine Cinema (London) in 2018, the Matt Roberts Art Projects Space (London) in 2010, and the Swiss Cottage Gallery (London) in 2008. Sophio Medoidze has taken part in a several group shows, in particular at the Writers House (Tbilissi, Georgia) in 2018, the Kunstmuseum Luzern (Switzerland) in 2017, B-movie cinema (Hamburg) in 2016, and the Whitechapel Gallery (London) in 2010. In London, she also curated the Georgian Film Festival in 2010. She is a recipient of Tyneside cinema's artist film commission, Elephant trust grant and Feature Expanded awards (Lo schermo dell'arte film festival).

Clara Pacotte



Clara Pacotte, *Cuirasse bientôt cloutée d'or*, 2016. Film. Courtesy of the artist.

Clara Pacotte (1992, Paris) lives and works between Paris, Berlin and in Brittany (France). A 2017 graduate of the École nationale supérieure d'arts of Paris-Cergy, she is the author of science fiction and a video director. Pacotte explores social alternatives, calling into question genders and communities. Her texts mix with her creation of insurrectional futurist docu-fictions. She has published the nonbinary novel *MnrvwX* (2017, Ed. Oparo) and with Charlotte Houette codirects EAAPES at the Cheapest University, an investigative program of forms of feminism in science fiction. For this project, in March 2019, she was awarded a CNAP "support for an art project" grant and, in July 2020, a production grant by Lafayette Anticipations Fondation. She has been an artist-in-residence at L'Opéra (Arles) in 2019 and Piha Hepetoma (Rennes); at the end of 2020, she will be part of a research and artmaking residency at Synesthésie – MMAMAINTEANT, Saint-Denis. She published *Des Glaneuses* with Lou-Maria Le Brusq and is one of the three members of the Fusion artists' collective, which is publishing the lesbian epic *Vnouje*.

Pierre Paulin



Pierre Paulin and Philippe Decrauzat, *Morceaux choisis*, 2019. Still screen. Courtesy of the artists.

Pierre Paulin (1982, Grenoble) lives and works in Paris. The artist hides behind a system of apparitions, explorations in language, and multiplicities of translations, articulated through poetry, film, books, and clothing. Sampling and combining cultural signs in a variety of media, Paulin's practice is centered around the theory of "look": the term refers to an assembly of "basics" of clothing industry, that are recombined to produce a personal style. Elements from a ready-to-wear aesthetics are adopted as extracts of a language developed from a shared cultural history; clothes, like words, are used to compose a poem. In this inquiry on the cultural circulation process, the vernacular construction of identity and the industrial production are linked together. Among the personal exhibitions, the artist presents "O o, u u", at Circuit (Lausanne, 2019), "Boom boom, run run" at the Plateau, Frac Ile-de-France (Paris, 2017), "Trop tard" at Galerie Emmanuel Hervé (Paris, 2016) and "Art-O-Rama" at La Cartonnerie, Friche la Belle de Mai (Marseille, 2013). He took part in several collective exhibitions, among others at Xippas, Geneva, at the Emily Harvey Foundation (New York, 2019), at Calouste-Gulbenkian Foundation (Paris), at La Criée centre d'art contemporain (Rennes, 2017), at Fondation d'entreprise Ricard (Paris, 2016), and at the Palais de Tokyo (Paris, 2013). After an artistic residence at Cneai = (Centre national édition art images) in 2018—2019, he launched the magazine *la robe*. He has recently been in residence in New York to work with the American poet Tan Lin for the "Étant donné Contemporary Arts" program and he will be in residence at the Becque, Résidence d'artistes, in Switzerland.

Autumn Ramsey



Autumn Ramsey, *The Sphinx*, 2017. Oil on canvas, 76 x 61 cm, private collection. Courtesy of Crèvecœur, Paris, Marseille.

Autumn Ramsey (1976, USA) lives and works in Chicago. She graduated in 2013 from the School of the Art Institute of Chicago with a Master's in Fine Arts. In her paintings, Ramsey adopts a symbolist style to recount the adventures of mythical characters that spring from historical imagery and traditions. Sphinxes, birds, and legendary animals embody contemporary concepts like race, gender, and sexuality. Referencing the construction of a social identity, her compositions speak to something deep within us while reappropriating language and popular beliefs. Her work has been seen in a number of institutions and galleries, including Park View/Paul Soto at La Maison de Rendez-Vous (Brussels) and the Museum of Modern Art (Warsaw) in 2019; and Chapter (New York), Crèvecœur, Paris, Mendes Wood DM, Brussels, and Lyles & King, New York, in 2018. Autumn Ramsey is represented by Crèvecœur, Paris.

Jimmy Robert



Jimmy Robert, *Brown Leatherette*, 2002. Super8 film transferred to video, colour, silent, 5'55 min. Courtesy of the artist and Tanya Leighton, Berlin.

Jimmy Robert (1975, Guadeloupe) lives and works in Berlin. He has studied at both Goldsmiths, University of London and the Rijksakademie van beeldende kunsten of Amsterdam. In Robert's performances, installations, photographic images, and video pieces, the body is taken as a malleable material. Movement and language are explored in their materiality, the conventions they embody, and their limits. Robert has shown his work in several group and solo exhibitions. These include, in particular, "Joie noire" at the KW Institute for Contemporary Art in Berlin and the KAAI Theater in Brussels in 2019; "Many shades of Brouwn" at Stieger van Doesburg, Amsterdam, and "A clear line that starts from the shoulder" at Salonul de proiecte (Romania) in 2018; and "Descendances du nu" at CAC—la synagogue of Delme in 2016. The artist's work was recently shown at the Chicago Architecture Biennial and the Stedelijk Museum of Amsterdam in 2019, and he is taking part in the Glasgow International in 2020. CAC Brétigny devoted an exhibition to him in 2008 called "Légèrement manipulés." Jimmy Robert is represented by Stigter Van Doesburg, Amsterdam, and Tanya Leighton, Berlin.

Louise Siffert



Louise Siffert, *Finding our new world—Another alternative for a sceptic system*, 2019. Film and installation, 20 min. Courtesy of the artist. Photo: Paul Nico.

Louise Siffert (1988, Strasbourg) lives and works in Paris. She studied stage design before attending the École nationale supérieure des beaux-arts of Paris. The working world and alienation, the search for well-being, the importance of habits – Siffert’s performances bring these current themes together in theatrical and burlesque stagings. The mise en abyme of familiar attitudes gives rise to a troubling reflection on the violence of our modern lifestyles. Siffert’s work has been shown at the Glassbox (Paris), the 62nd Salon de Montrouge, and the Palais de Tokyo (Paris) in 2017; at MO.CO. Panacée (Montpellier) and CAC—la synagogue of Delme in 2018; at Les Laboratoires of Aubervilliers and L’Atelier of Paris—Carolyn Carlson (Centre de développement chorégraphique national) in 2019; and soon at the BBB centre d’art in Toulouse with the solo show “GUT FEELINGS Tellement vitales et si vivantes” (September—December 2020).

Presentation of the historical documents



Source gallica.bnf.fr / Bibliothèque de l'Arsenal. Ms-13412

Joséphin Péladan. Manuscrits, pour la plus grande partie autographes. Coupures de presse et documents sur J. Péladan. Recueil de coupures de presse, de dessins, photographies, etc. relatifs à Joséphin Péladan, 1901-2000. Paper, 46 sheets, 290 x 190 mm. Detail: view 19 folio 13. Source: Bibliothèque de l'Arsenal. Ms-13412, gallica.bnf.fr / Bibliothèque nationale de France.

“Sâr Dubnotal” is based on a corpus of historical written and illustrated documents that show the foregrounding of alternative identities in popular turn-of-the-century literature. Produced between the late 19th century and the first decades of the 20th, these theoretical writings, archival collections, adventure series and science fiction novels form a literary fresco that features male and female superheroes, androgynous or magical characters that are a far cry from the codes of modern rationality.

This corpus notably includes several episodes from the Sâr Dubnotal series (attributed to Norbert Sevestre, 1909), as well as reproductions of cartoons, press clippings and photographs of Joséphin Péladan, the figure who is at the center of this show.

Agenda

Saturday, September 19th, 3-7 pm
Openings

Openings of "Sâr Dubnotal" at CAC Brétigny and "Club Colombophile du Coeur" at Théâtre Brétigny. Performance by Éric Giraudet de Boudemange at 4 pm and 6 pm. Open to everyone.

Free shuttle Paris-Brétigny is available. For all requests: reservation@cacbretigny.com.

Thursday, September 24th, 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 "Sâr Dubnotal".

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

Saturday, September 26th, 2:30-7 pm
"Pas si bête" at the Brétigny Theater

On the occasion of "Pas si bête", a day of events and shows organized by the Brétigny Theater, the CAC Brétigny opens the doors of the "Sâr Dubnotal" exhibition and offers an artistic practice workshop open to all. At the Lighthouse, the reception area of the theater, you can also discover the exhibition of "Club Colombophile du Coeur" by Eric Giraudet de Boudemange: the artist will share his research through an esoteric pigeon flight at 2:30 pm.

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

Wednesdays, 2:30 pm (for groups) and 4:30 pm (for families), and by appointment
Artmaking workshop
"Fantastic Sâr" (from 3 years old)

Following a tour of the show, our young visitors will create fantastic headdresses in order to don a new identity of their choosing.

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

Tuesday, October 20th, and Thursday, October 29th, at 4:30 pm and by appointment
Artmaking workshop
“Magic Wizz” (from 8 years old)

After discovering the show, our young visitors will invent a superhero character. And inspired by what they see, they will create a symbol and apply it to a cloth cape using a printing technique.

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

Saturdays, October 3rd and October 17th, November 7th and November 28th, 3 pm - 4:30 pm and by appointment
Family artmaking workshop conceived by Louise Siffert
“Super Family” (from 3 years old)

In this workshop, parents and kids together create a character endowed with extraordinary powers. Making a kind of detachable mascot using a range of accessories – each person representing a particular power, etc. – this created character will only really take shape when the family is together.

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

By appointment
Visits and workshops (groups)

Our special visits are free and open to groups (schools, associations, students...) by appointment. We also organize guided tours and specific workshops by appointment, mornings from 9:30am to 1pm and during regular opening hours.

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

Saturday, November 14th
Performance Day —TaxiTram

Performance Day in collaboration with Thomas Conchou’s exhibition “La clinique du queer” at Maison Populaire de Montreuil.

TaxiTram in partnership with Maison populaire de Montreuil, for all requests: : 01 53 34 64 43 / taxitram@tram-idf.fr

“Les autres ou rien” (Others or nothing)

Workshop with Thibault de Gialluly and the students of computer graphics at Fleury-Mérogis detention center in collaboration with Cyrille Candas, based on a proposal by Elena Lespes Muñoz

As part of this project, participants are invited to imagine and design a fictional entity that offers the chance of becoming someone else, changing identities, or disidentifying. As a kind of advisor in transvestism and faux attributes, this company is meant to enable people to appropriate new qualities – ordinary and/or extraordinary ones – modify their appearance, invent new meanings and skills, and compose a new image and narrative of themselves.

Just like the Pretender, embodying a new character with each episode, Ulysses claiming to be Noman before the Cyclops Polyphemus, Daniel Hillard creating Mrs. Iphigenia Doubtfire, Edward Norton inventing Tyler Durden, and the Danish artist born Einar Wegner who became Lili Elbe, this entity or organization aims to expand the imaginative limits of what we can be.

The workshop is about creating a visual narrative world, a collection of documents and supports by which the communications and discourse of the fictional organization can be deployed (business cards, company charter, geography, keychain, flags, symbols, schedule, slogan, logo, posters, DNA, etc.). By inventing one or more stories, and one or more characters who will wear or support the transvestite possibilities offered by the company, participants will have to define what surrounds the lives of these characters, what acts consciously and unconsciously on them, and the means with which they express themselves. What do we need so that these characters exist? Who do they speak to, and in the end who are they? How do we lend substance to an illusion and this kernel of possible reality?

Realised with the support of the Fondation Antoine de Galbert.

Thibault de Gialluly was born in 1987 in Paris and is a graduate of the École nationale des beaux-arts of Paris. In his work, de Gialluly analyzes systems of norms and values of our age, proposing a derisive rereading of history and the present through mass media, literature, and pop culture. The artist’s labyrinthine “assemblages,” made up of drawings, texts, and photographs are mental territories, where he attempts to do a cartography of the history of thought and political action. Besides creating official first drafts, these assemblages compare different speech and truth regimes. His work has been shown in a number of venues, both in France and abroad, including the Triennial of Contemporary Art of Armenia (2017), the Maison Rouge (Paris, 2014), Les Rencontres of Arles (2018), the Palais de Tokyo (Paris, 2016), and La Friche la Belle de Mai (Marseille, 2013). Thibault de Gialluly is represented by the Aline Vidal Gallery (Paris).

“Komos”

Workshop with Louise Siffert and the students of the Visual Arts Preparatory Class Grand Paris Sud (Evry)

Working from texts by Aristophanes and Ovid, Louise Siffert proposes generating collective and individual fictions in order to examine the concepts of transition, transformation, and identity. Participants will eventually rewrite scenes from the Greek tragicomedy, trying their hand at a farce based on genders. Sets and costumes created during the workshops will enable them to explore the way an identity takes shape and becomes flesh through the body/object relationship, the gaze, and the connection with the Other and with space.

«Komos» is a co-production CAC Brétigny—Visual Arts Preparatory Class Grand Paris Sud (Evry).

Louise Siffert (1988, Strasbourg) lives and works in Paris. She studied stage design before attending the École nationale supérieure des beaux-arts of Paris. The working world and alienation, the search for well-being, the importance of habits – Siffert’s performances bring these current themes together in theatrical and burlesque stagings. The mise en abyme of familiar attitudes gives rise to a troubling reflection on the violence of our modern lifestyles. Siffert’s work has been shown at the Glassbox (Paris), the 62nd Salon de Montrouge, and the Palais de Tokyo (Paris) in 2017; at MO.CO. Panacée (Montpellier) and CAC—la synagogue of Delme in 2018; at Les Laboratoires of Aubervilliers and L’Atelier of Paris—Carolyn Carlson (Centre de développement chorégraphique national) in 2019; and soon at the BBB centre d’art in Toulouse with the solo show “GUT FEELINGS Tellement vitales et si vivantes” (September—December 2020).

“Club Colombophile du Cœur” (the Pigeon-club of the heart), Éric Giraudet de Boudemange

Cycle 1, 19.09—05.12.20

Exhibition at the Théâtre Brétigny

Opening on Saturday, September 19th, at 3 pm

Performances during the opening on Saturday, September 19th and Saturday, September 26th during theater’s event “Pas si bête”

With the kindergarten Eugénie Cotton, Jacqueline Auriol and Joliot Curie, the schools Jean Lurçat, Gabriel Chevrier and Jean Macé, the Labo, le Foyer du Pont de Pierre and the Institut Départemental Enfance et Famille of Brétigny-sur-Orge; the Collège Paul Éluard of Sainte-Geneviève-des-Bois; the Accueil de loisirs of Ollainville; the Sociocultural Center Berthe Morisot, the AAPISE (Support Association for Participation, Social and Environmental Inclusion), l’Ehpad (Accommodation facility for dependent elderly) Le Village and the High School Edmond Michelet of Arpajon; the APES (Prevention Association for School Failure) of Saint-Michel-sur-Orge; the Collège Jean Zay of Morsang-sur-Orge; the kindergarten Robert Desnos and the Accueils de loisirs Curie, Langevin and La Ferme of Fleury-Mérogis; the Accueil de loisirs of Marolles-en-Hurepoix; the Accueil de loisirs of Plessis-Pâté; the Accueil de loisirs of La Norville; and the Accueil de loisirs of Longpont-sur-Orge.

Combining sciences, popular mythologies and visual arts, the C. C. C. is an artistic project around the mystery of the navigation of birds. Through the creation of a collaborative dovecote, participants from various backgrounds have been introduced to pigeon racing. Weaving links between the experiments carried out on the astonishing capacity of these birds to reach their nests, the labyrinth of the Minotaur, string figures or meditation, the artist deploys an assembly of practices and knowledge in order to cultivate an ecology of attention and tell stories made of cooperation, adaptation and weaknesses. Like a sensitive card, the exhibition in the reception areas of the Brétigny Theater presents the fruit of this collective research during the cycle “Le poil de la bête”.

The “C.C.C. (Club Colombophile du Cœur)” takes place within the residency mission of CAC Brétigny. Cœur d’Essonne Agglomération is kicking off in 2017 a three-year partnership with the Regional Direction of Cultural Affairs of Île-de-France and the Academy of Versailles with the signing of a Local Arts Education Contract in partnership with the Department of the Essonne. This residency mission was conceived and developed for the region’s inhabitants, especially local young people, and starts from a network of school establishments, associations, and cultural, social, sociocultural, economic and educational entities in Cœur d’Essonne Agglomération.

Eric Giraudet de Boudemange was born in 1983 in Boulogne Billancourt. He lives in Paris and works in France and abroad. After studying at the École Nationale Supérieure d’Arts of Paris, at the contemporary art studio of Fresnoy and the Rijksakademie of Amsterdam, he was invited to artistic residencies in many institutions in France but also in the Netherlands, Egypt, Benin and the United States. Recently, he did several performances at the Lily Robert Gallery, the Pompidou Center, the Fondation d’entreprise Ricard and the La Criée center for contemporary art (France) and exhibited at the Fries Museum (Netherlands) and Les Capucins center for contemporary art (France). His works arise from a fieldwork, an ethnographic research which he transforms into the workshop, in personal and poetic narratives. They take various forms: video, installations, sculptures, performances; more recently, video games.

General informations

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Contemporary Art Center of National Interest
Rue Henri Douard
91220 Brétigny-sur-Orge
+33 (0)1 60 85 20 76/78
info@cacbretigny.com
cacbretigny.com

Free admission, from Tuesday to Saturday, 2 pm–6 pm.
Late openings during evening performances at Théâtre Brétigny.

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-Égley-Brétigny-sur-Orge-Saint-Vrain.

For car-sharing, join the group BLABLACAC(B) on Facebook.

CAC Brétigny, Contemporary Art Center of National Interest, is a facility of Coeur 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. The exhibition «Sâr Dubnotal» will feature loans from the City of Angers—Public Library; the Lyon Public Library; the Bibliothèque de Rennes Métropole—Champs Libres (City of Rennes Library—Champs Libres); the Anger University Library—Belle Beille; the Collection: Ville de Paris—Bibliothèque des littératures policières (City of Paris—Crime Literature Library); the Nantes Museum of Arts—Nantes Métropole; the Jersey Heritage Collections; the Centre national des arts plastiques (National Centre for Visual Arts, France); Bureau New York; Crèvecoeur, Paris, Marseille; Gallery Christophe Gaillard, Paris; Galerie Isabella Bortolozzi, Berlin; Édouard Montassut, Paris; Esther Schipper, Berlin; Marcelle Alix, Paris; and Tanya Leighton, Berlin; with the support of Cité internationale des arts (Paris) and the Mégisserie Alric.