

CAC Brétigny

Hlel Academy

11.09—11.12.21

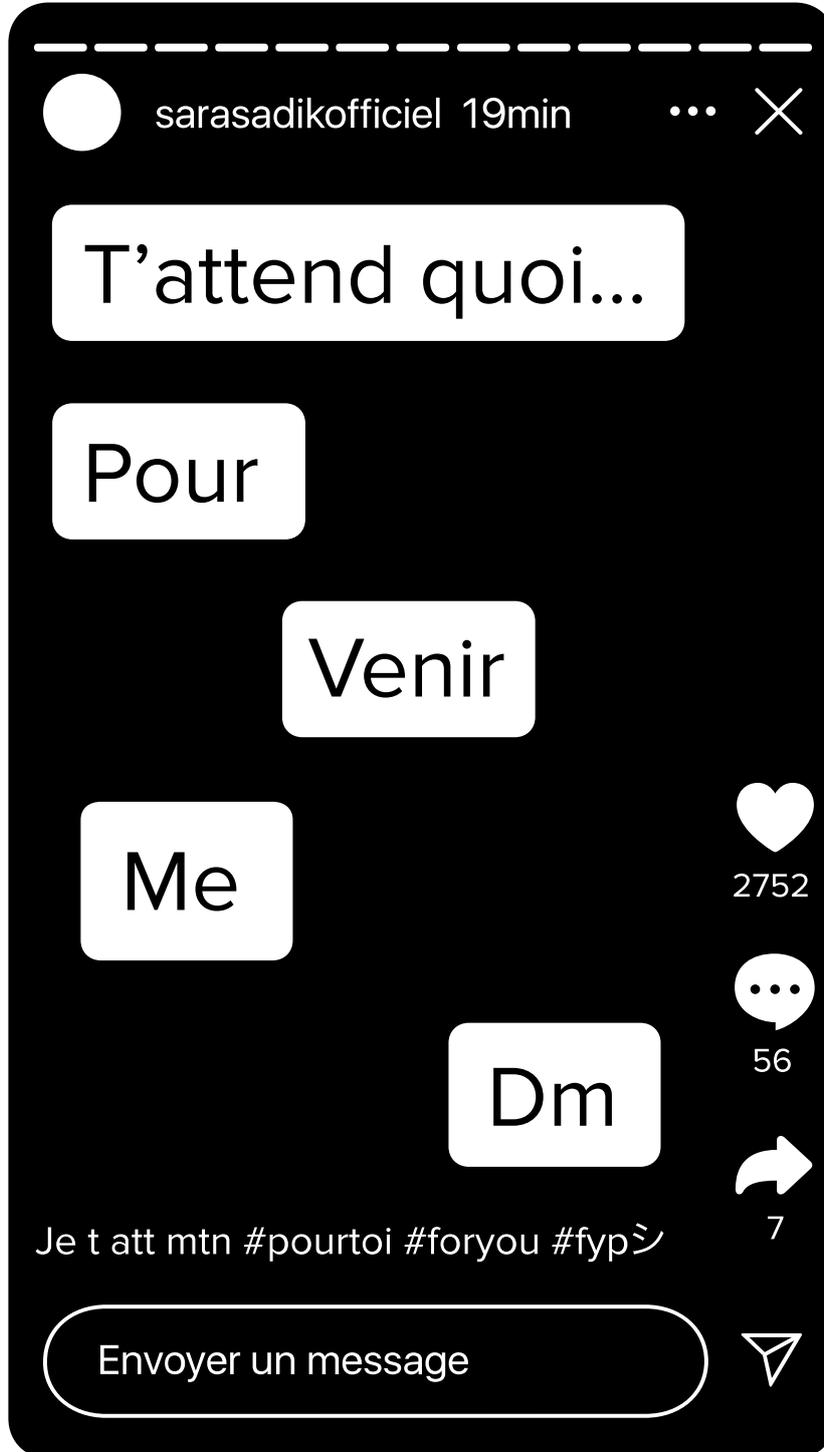
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Sara Sadik
Curator: Céline Poulin

Opening
Saturday, September 11th

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Aesthetics of use, uses of aesthetics: *popular*

The last movement of a three-year cycle (2021-2022), Aesthetics of use, uses of aesthetics: popular continues our reflections on the uses of art and points up a portmanteau that has to be unpacked, a controversial ideological vehicle if ever there was one. This season will be marked by three highlights: Sara Sadik's solo show "Hlel Academy;" "The Real Show," a group show co-curated with Agnès Violeau;¹ and, a double exhibition curated by the CAC Brétigny team, simultaneously a solo show of Camille Bernard and a pedagogical research space, École.

What does the adjective "popular" mean today, particularly when it's applied to a museum or art space? In French it establishes certain classist prejudices: *populaire* is the opposite of cultivated and bourgeois. On the one hand, it's viewed with amusement, disgust, pity, and sometimes fascination, and on the other, this definition of "popular" legitimizes a kind of populism as opposed to the bogeyman of elitism and in-groupness. But this hackneyed word can also refer to *éducation populaire* (literally people's education, education of the masses, a historically rooted movement that links education and social emancipation) whose heritage we strongly support and whose theories play an increasingly important role at CAC Brétigny, infusing our thinking and action, especially with ELGER and the École. Connecting contemporary art and popular education is a program in its own right, but for us, it's above all a structure resulting from working methods.²

*The political and media use of this term leads to linking popular and populism, its use as an ideological weapon, its misuse as a populist justification. But the popularity of certain gestures, songs, and other cultural acts on social networks makes it possible for communities to cohere, and move past the need for a legitimization conferred by institutions or ruling classes before proposing alternative representations. As the field of cultural studies has clearly demonstrated, a shared medium can be a vector of change or nonconformist ideas. The emergence of mass alternative cultures on YouTube and podcasts powerfully attests to this tendency in the face of a classist vision of culture. Is it possible today, when amateurism is finally able to make its voice heard and social media are also becoming an oppositional pole outside the circles of symbolic domination, to ignore the possibility of a myriad of multi-identity, transclass and intergenerational connections?

*Today's artistic production also underlines the existence of a world of communities—of video games, music, sports, and self-promotion (the followers system, the capillary action of commentary, anonymity and pseudonymous profiles, the exchange of likes, etc.). Some people argue that this popularity is a corollary of the uniformization and flattening of relationships and the accentuation of class relations, as the "unpopular"—disconnected from the network—become doubly marginalized by their difficulty in accessing jobs, housing, transportation, and so on. But, paradoxically, isn't a new counterculture finding its place amid this mass popularity and the communities it creates—Youtubers, gamers, series and sports fans, musical communities, etc.?

These issues will be addressed by the group exhibition *The Real Show*, co-curated with Agnès Violeau, and acutely posed in Sara Sadik's show. "Social media enable self-representation. People choose and decide how they will present themselves and tell their stories," Sadik says.³ In fact, "Hlel Academy" is situated at the crossroads of a number of meanings of the term in question, mixing the ideas mentioned above with work methods linked to popular education.⁴ Sadik's work process could be called co-creation⁵ in that she makes art with people who are not supposed to be artists, and therefore uses methods such as conversation, sharing art-making and taking into account the status of everyone involved. For several years now the CAC Brétigny has brought in artists who work in this fashion because it's a way to stray from the beaten artistic paths and offers unexpected perspectives for art. "Form in art is distinguished by the fact that it develops new forms in delineating new contents," Walter Benjamin wrote, emphasizing the importance of working methods and production tools in the definition of an artwork.⁶ This is exactly the case with Sadik, who subverts the usual employment of tools, for instance using GTA copyleft functions to create narrative clips. Instead of looking down at the references she masters, Sadik potentiates them. Her use of reality-show codes is not so far from their existing TV usage, but she plays very close, loving attention to her characters that is the complete opposite of sensational showbiz logic. As Félix Boggio Éwanjé-Épée and Stella Magliani-Belkacem so well put it, Sadik "raises an objection to the state of unworthiness to which the media and political apparatus seeks to reduce the inhabitants of the ghettos and projects, and the illegitimacy with which their imagery is branded." Her work stands in opposition to the cynicism that "totally abandons any attachment to the truth and the beauty it contains." Marina Garcès would have put it in another way: Sadik cares about her characters. This precision and emotional attachment also characterize the exhibition and residence of Safouane Ben Slama, curated by Camille Martin, the residence of Étienne de France, curated by Elena Lespes Muñoz, and that of Fanny Lallart that Elena and I curated.

Of course, this brings us to the question of the appropriation of vernacular cultural forms by museums and other art institutions, even as they exclude the most underprivileged classes from the decision-making process. Personally, although I'm not a product of the bourgeoisie—my mother's parents were skilled workers while my father's were a nanny and a municipal employee (first a slaughterhouse worker and then a streetsweeper), I benefitted from my parents' steps up the social ladder. Both became teachers, and then one became an organizer of cultural events with the *Ligue de l'Enseignement* (Educational league), because the *École Normale* used to pay college students from the so-called working classes so that they could afford to study. There has always been a lack of diversity in cultural organizations, especially in class terms. So we have to interrogate these institutions and the way they function. But should that be made into an aesthetic program? When institutional critique itself becomes institutionalized, that often reinforces the autonomy of art by putting it back in the hands of its own management teams, interrogating its own

norms. Thus it seems to become absorbed in self-questioning, whereas the intention of institutional critique is to strengthen the link with social and economic issues. I tend to think that what's required instead is to come up with an exhibition and program that structures everyday life, rethinking the organization of labor, spaces, resources, and authority. The sharing of authority also and especially comes from the sharing of the legitimacy of voices, for instance, the Transmissions project conceived by Elena Lespes Muñoz with the Internet radio station *Duuu.

Co-creation, collaborative and relational modalities and the dynamics of popular education are a partial response to these issues. But can they actually bring about concrete change in institutional structures? From this angle, can an art space or museum be as open to one and all as a multimedia library or a café, both welcoming and respectful of cultural rights, while turning a deaf ear to the siren song of populism and playing its proper role as a lab for artistic experiments? All of us here believe this is possible, and experience that every day. The Laura Burucoa show at the Phare, a product of discussions with people on the building's plaza out front and subsequently worked on in our Edutainer, is a great example of an ephemeral, unstable community that, we hope, will virally expand through time and for a long time.⁷

Céline Poulin

Curator of the exhibition and director of CAC Brétigny

1 Some sections of this text preceded by an asterisk are excerpted from the work notes written by Agnès Violeau and myself in preparation for "The Real Show"

2 The exhibitions, events, and residencies at CAC Brétigny this year arose from multiple conversations, especially among the art center staff members, Milène Denécheau, Domitille Guillet, Ariane Guyon, Louise Ledour, Elena Lespes Muñoz, Camille Martin and me; and with the artists who worked with us, including Sara Sadik, of course, whose magisterial work opens this season, and Fanny Lallart, Laura Burucoa, Étienne de France and Marie Preston; and with the artists taking part in ELGER, Juliette Beau Denès, Morgane Brien-Hamdane, Pauline Lecerf, Vinciane Mandrin, Zoé Philibert; and the École research group—and our neighbors at the Théâtre Brétigny.

3 <https://theartmomentum.com/sarasadik/>

4 See the accompanying excellent text by Félix Boggio Éwanjé-Épée and Stella Magliani-Belkacem about the work of this artist. Regarding the link between popular education and co-creation, see Marie Preston, *Inventer l'école, penser la co-création*, edited by Céline Poulin & Marie Preston, éditions Tombolo Presses and CAC Brétigny, to be published in September 2021.

6 Walter Benjamin (1999), *The Arcades Project*, trans. Rolf Tiedemann. Cambridge, Mass.: Belknap Press, 474. I recently stumbled once again on this citation in Émeline Jaret's *Carnet de Recherche, 2021*: https://maisondesarts.malakoff.fr/fileadmin/user_upload/JARET_Emeline_carnet_de_recherche_deux_mai_2021_mdam.pdf

7 See the text by Camille Martin, p.21.

“Hlel Academy”, Sara Sadik

11.09—11.12.21

Exposition at CAC Brétigny

Opening on Saturday, September 11th (information to come)

“Hlel Academy” explores the sentimental and romantic connections, relationships, interactions and demonstrations among teenagers via the schema, the mental model, for forming a couple that is massively shared within teen communities. Hlel Academy is a fictional training center located in Marseille and designed to welcome teens who have experienced romantic setbacks and provide training that will allow them to rebuild their lives emotionally and acquire all the necessary skills to find the one, appeal to her and win her heart. Hlel Academy takes in those who have been forsaken by love, broken-hearted young men between the ages of 16 and 20. The academy offers its students the unprecedented chance to express their fragility and connect with their emotions.

A leader in research and instruction in emotional and sentimental reeducation, Hlel Academy proposes an exciting new academic program designed to train the hlel elite of tomorrow. An intensive holistic curriculum marries theory and practice, during which five young men are supervised and assisted from the initial meeting phase to the final step of wedded union.

Between idyllic video-game settings and reenactments of romantic reality TV broadcasts, the exhibition employs video, audio, and photographic works to show the young participants’ entire experience through the academy. The auditions of future candidates and jury members of Hlel Academy, recorded during a workshop on emotional and romantic reeducation, the confrontations of the players in Marseille’s Vélodrome to become the ideal “guy,” the doubts and introspection preceding *khtob*, the popping of the question, the marriage proposal, bring us right up to the fantasies of the ceremony itself in the art center space, appropriately duded up for the occasion.

Focused on the expression of the emotions of young men, Hlel Academy also features the female gaze, which can be welcoming, kindly, and empathetic, especially that of the artist herself, but can also convey confining stereotypes and milieus, like the expectations young women may have before their ideal partner, for example. Hlel Academy portrays the adventure of romance at the tipping point in adult life, where it serves as the threshold. A place where discovery and recognition of the self involve the same with others—hlel or igo—and speech says something about the affirmation of a young generation in the process of becoming.

Biography

Sara Sadik was born in 1994 in Bordeaux, France, where she graduated in 2018 from École supérieure des Beaux-Arts de Bordeaux (EBABX). She lives and works in Marseille. Sara Sadik navigates in her work between video, performance, installation and writing. She works on French youth, especially addressing issues related to adolescence and masculinities. She documents their mysteries and deconstructs social mythologies in fictive narratives, filmed or performed, ranging from documentaries to science fiction by way of reality shows. Her latest projects focus on the study of friendships and romantic relationships of teenagers and young adults. Her work has been shown in group exhibitions, at 221 A (Vancouver, 2017), at Karma International (Zurich, 2017), at the Open'er Festival (Gdynia, 2017), at Roodkapje (Rotterdam, 2018), at the Wallach Art Gallery—Columbia University (New-York, 2019), at galerie Édouard-Manet (Gennevilliers, France, 2019), at Manifesta 13 Marseille—The European Nomadic Biennial (Marseille, 2020), at Triangle - Astérides (Marseille, 2021), at Munchmuseet (online, Oslo, 2021), at Magasins généraux (Pantin, 2021). She showed her performances at the DO DISTURB Festival—Triangle France—Astérides program (Palais de Tokyo, Paris, 2019) and at the Parallèle Festival (Frac Provence-Alpes-Côte d'Azur and Friche la Belle de Mai, Marseille, 2020). She was in residence at Triangle - Astérides (Marseille, 2018) and at the LUMA Arles (2021). She presented several solo exhibitions at Galerie Silicone (Bordeaux, 2018), continuum (Bordeaux, 2018) and Voiture 14 (Marseille, 2019). Some of her works are already present in public collections, like the Cnap, the Frac Nouvelle-Aquitaine MÉCA, the Frac Provence-Alpes-Côte d'Azur and the Musée d'Art Moderne de Paris. She is represented by Crèveœur, Paris.

Staying faithful *to my blood*¹

If the core of Sadik's approach can be put in a single word, that word is fragility. Her characters, both real and imaginary, are fragile, even if they don't want it to show, because of their social and political status. The "homies," Blacks, Arabs, Muslims, etc., who populate and sustain her work are the same people called, not so long ago, the "wretched of the earth." Cursed by the field of politics, structural racism, unemployment, and job insecurity, cursed for their religion, culture, and language. This fragility is "objective"; in and of itself it tells us nothing about what Sadik's texts and images are talking about. Yet it has to be mentioned to understand what her work is not. When an object is fragile, you don't want it to fall into the wrong hands. Ever since rap and "urban culture" have spread everywhere—in fashion, music, advertising, sports, radio and social media—the figure of the "gangsta," the "youth," potential producer and consumer, has become a prime aesthetic object for the commodity merchants. It goes without saying that artists inevitably see their work requested and digested all the better to conquer people's imaginations, i.e., to figure out what's hot or to make things hot, producing trendy merchandise even as new trends are barely being born in various subcultures.

This by-the-book looting of minority cultures does not, however, represent a way out for its actors. Far from it. Sadik's approach is an antidote to this aesthetics of looting. Rather than exploit the fragility of her characters, she tries to welcome it and make it a subjective force. Her texts and images never invite the viewer who is a stranger to the urban cultures she stages (and addresses in an almost robotic voice in several of her films and performances) to enjoy the thrill of some shocking image, the latest punchline or fashionable putdown. Sadik's universe is well rooted in the material universe and the online imagery of young men in the hood. A significant part of her work consists of documenting these subjective worlds in Marseille, where she is deeply rooted, a city that has its own codes, rap and, references.

If Sadik welcomes this fragility, it's because she knows it all too well. As soon as you leave the space allotted to you by social, economic and symbolic apartheid, you're no longer "at home". You'll never be at home in "the business world," nor at school, nor in university lecture halls or the art world. At best, they'll take from you whatever sells well. But they'll ask you to forget where you came from, your friends, family, accent and street talk. You'll be expected to change the way you speak, see the world, the way you feel, eat, walk, and pray, the way you dress. They try to make you ashamed of who you were and the people you were with.

The appropriation of subaltern lifestyles (working class, "the projects," urban) by an aesthetics of looting is never redemptive. Sadik teaches us that in order to resist shame, it's not enough to hype three ghetto-style influencers, copy their fashion statements, or make shiny paper prints of nice photos of your building and your friends smoking a water pipe.

You can have fun and make a little money (which ain't bupkis, of course), but that's not learning to love yourself and those who look like you.

All too often the debate about aesthetics focuses on "minority representation." Liberation is thus depicted as getting beyond stereotypes. That is, the children of immigrants are not all unemployed, all incarcerated, all delinquents, all macho guys, all Islamist fundamentalists. Yet for Sadik, these images don't need fixing. While a "corrective" aesthetics may be possible, the only result would be to promote truly insipid models of social integration.

What she wants is to enlarge these images of her people. For instance, in *Zetla Zone* (2019), she presents a desert oasis. She invents superpowers borrowed from the Saiyans from *Dragon Ball Z* and *Jul's OVNI*² she turns Oasis fruit soda and Capri Sun juice boxes into marvelous elixirs. Sadik works with augmented reality, making worlds where fantasy and futuristic memes offer to *corps d'exception* (colonialized bodies whose lives don't matter) other ways to know and recognize themselves and each other, to get together and love each other.

The self-knowledge Sadik imparts is neither a fashion statement nor a sociological representation of an impoverished world. The mirror she offers the wretched of the earth is above all a mirror that reflects the soul, or better said, the heart. Her texts, sculptures and images are extracts from an archive of the self—but a secret archive, a private place that nevertheless opens up wherever you want to find it. Sadik's not a psychologist, she's an archeologist of the present. She gleans from cultural expressions, social media, rap, Tiktok clips and prisoners' Instagram accounts, everything that reveals an interiority, an affectivity, a subterranean place where emotions just being born are nipped in the bud by the war of each against all—and the "character-armor" that is the only refuge from the violence among the poor themselves driven by the system.

Thus, the self-recognition that emerges from her work is not just an identitarian potpourri, as hurried viewers often see it. Her search for phrases and references is akin to "gestic theater," as Walter Benjamin wrote about Bertolt Brecht. Benjamin was able to recognize the importance of the gesture in Brecht's work because for the former, allegories could only come to life through montage, composite images. Recognizing yourself in the fantastical journeys Sadik's characters undergo means projecting your imaginary and cultural life into the realm of the fable. Rediscovering your own references, your own ways of doing things and talking, is not just a self-indulgent pastime, as pleasurable as it may be. Certain "codes"—cultural, vernacular, minority—are usually considered illegitimate, but they reflect unexplored interior realities that are accorded no rightful place. This is the beauty Sadik brings out, the beauty of certain gestures and phrases that suddenly impart a powerful mythic dimension to life on the streets.

What Sadik also teaches us—since she presents herself as someone who offers instruction—is that the wretched of the earth are also the forgotten of caring contact and the forgotten of love. As is said further on, love can't be reduced to a romantic encounter, but loving relationships—or their absence—occupy an important place in her work overall. Readers of Fredric Jameson know just how useful science fiction can be for representing other modes of relating to one another, other kinds of daily lives. Sadik imagines worlds where machines reteach us how to love and dating becomes (again) a game, like in the virtual environment built with GTA tools in *Khtobtogone* (2021) and the competition in *Carnalito Full Option* (2020). It's no accident that the latter work was made in collaboration with young reform school inmates. Literal prisons, the prison of a neighborhood or a bullshit job, are all prisons of the heart. But Sadik isn't trying to fix gender or male-female relationships. She's reporting about the mourning for authentic contact, and offers as a replacement a fertile regression—not the psychoanalytic kind but a group regression into boys being boys.

Teenage gangs designate another site of love, beyond interactions between lovers—love of your homies, of your *mama*, the people you would give your life for. Sadik's virtual scenarios involve ways in which people relearn how to love one another, and being able to do that is in itself one of the most intimate and political themes in her work. When the white world sees you and makes you see yourself as a barbarian, rapist, predator, hoodlum, when this world doesn't want your hijabi mothers and sisters to go along on school outings to help the teacher, when this world promises you prison, an electronic bracelet or dead-end jobs for life, learning to love yourself is a real struggle. Loving yourself is not just the narcissistic consumerism of a selfie. Loving yourself and others like you turns out to be inextricably linked. They constitute the secret desire driving the *dream-work* in this artist's compositions and collages, and are at the heart of an ethical question: How can I give without losing myself since I've already given everything? How can I get away from the traitors and stay faithful *to my blood*?

Love, omnipresent in its expanded meaning in Sadik's work, goes up against the war of each against all. It also goes up against the state of unworthiness to which the media/political complex seeks to reduce ghetto inhabitants and the illegitimacy with which their dreams are branded. Skeptical viewers inevitably ask, Isn't this just an undeserved romanticization of young men whose crimes and misdemeanors "everybody knows about"? That question says more about the person who asks it than young men of color and the aggressive and sexual phantasmagoria they are tainted with, even if that fantasy might be close to reality. The excitement felt by the petty bourgeois and upper classes when enjoying nasty stories, minor perversions and morbid, pornographic tales about the poor recalls the classical (and extremely moralistic) portraits found in the French naturalistic literary tradition, denounced at the time by socialist theorists—just read the acerbic critique of Zola's novels by Paul Lafargue, Karl Marx's son-in-law. But even more, this

voyeuristic reveling in debauchery is also a feature of the art world, even among self-styled “progressive” critics and museum-goers who embrace their era’s most extreme cynicism and totally abandon any attachment to truth and its beauty.

At a time when the French power structure is denouncing and passing laws against a fictional “separatism” in immigrant communities, Sadik reminds us that “community” is not a choice or solution offered to those excluded from the white world, but a real question. Love is more than a frustrated aspiration; it’s also a profound feeling that shakes up what you expected from yourself and from life, like the character in *Khtobtogone* who interrogates himself about his deepest existential choices. The political power of Sadik’s productions is the way it shows the complex—and always necessarily recommenced—work of subaltern cultures to bring together and raise people whom a whole world wants to divide, crush, and humiliate. The incredulous, people who consider themselves well-informed and well-behaved, will see nothing here but a major industry peopled with phony auto-tuned singers and semi-illiterate rappers, teenagers lost forever in their screens, and pathetic video game junkies.

At a far distance from the clichés of the dominant opinion—from white nationalist TV talk shows to high school staffrooms—and breaking with market-based looting, art can also be truly contemporaneous with the subaltern and their own “cultural work.”

Félix Boggio Éwanjé-Épée is a high school philosophy teacher.
Stella Magliani-Belkacem is a publisher (La fabrique éditions).

- 1 In the French text, the expression *le sang* (blood) refers to a slang expression from Marseille which means a person so close that they could be of the same family, the same blood.
- 2 Jul is a French rap artist from Marseille, whose sixth album, called *L’Ovni* (the UFO), refers to his nickname on the rap scene.

Images



Sara Sadik, *Carnalito Full Option*, 2020, video, 20 minutes, commissioned by Manifesta 13 Marseille—The European Nomadic Biennial (Marseille, 2020), with the support of LAB360 et and Drosos Foundation. Courtesy of the artist and Crève-cœur, Paris.



Sara Sadik, *Khtobtogone*, 2021, video, 16 minutes 9 seconds, commissioned by Cnap. Courtesy of the artist and Crève-cœur, Paris.



Sara Sadik, *Khtobtogone*, 2021, video, 16 minutes 9 seconds, commissioned by Cnap. Courtesy of the artist and Crèvecœur, Paris.



Tu deuh la miss, 2020, performance, 30 minutes, Friche la Belle de Mai, Marseille, as part of Festival Parallèle. Courtesy of the artist and Crève-cœur, Paris.



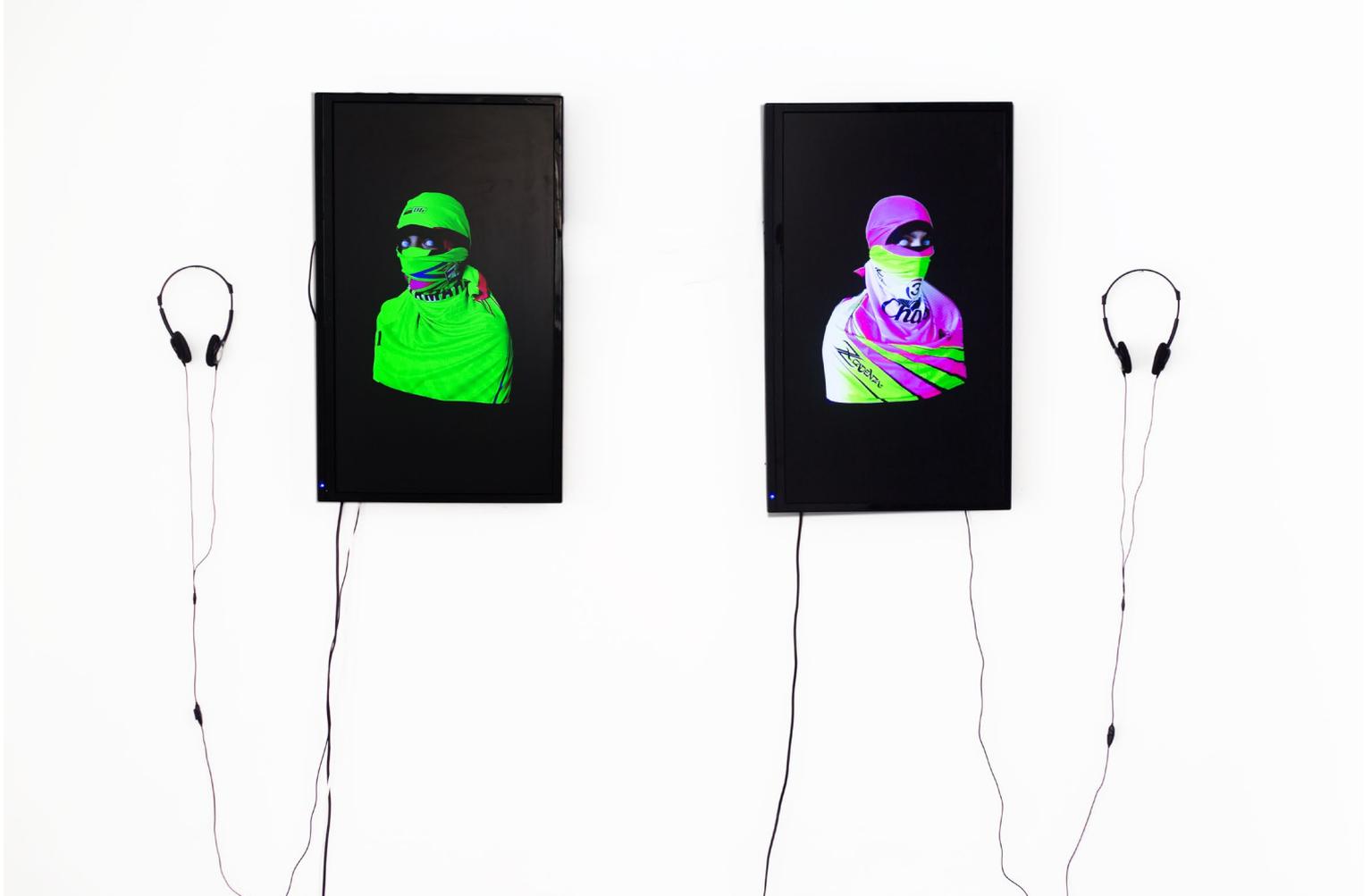
Sara Sadik, *Allo le bled*, 2019, performance, 10 minutes. Festival DO DISTURB, 2019, performance view, Palais de Tokyo, Paris. Courtesy of the artist and Crève-cœur, Paris.



Sara Sadik, *Le monde chico*, 2018, video, 3 minutes 2 seconds. Courtesy of the artist and Crève-cœur, Paris.



Sara Sadik, *Lacrizotiek*, 2019, video, 10 minutes 25 seconds. Courtesy of the artist and Crèvecoeur, Paris.



Sara Sadik, *Zetla Zone*, 2019. Exhibition view, Voiture14, Marseille. Courtesy of the artist and Crève-cœur, Paris.

Agenda

Saturday, September 11th, 6—10 pm Openings
Openings

Openings of “Hlel Academy” at CAC Brétigny and “Waiting for the flying cars” at Théâtre Brétigny. Open to everyone.

Free shuttle Paris-Brétigny is available. For all requests: reservation@cacbretigny.com or +33 (0)1 60 85 20 76.

Thursday, September 16th, 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 “Hlel Academy” and “Waiting for the flying cars”.

For kindergarten, elementary and secondary school teachers, animators, educators, and associations.
Registration: reservation@cacbretigny.com or +33 (0)1 60 85 20 76.

Wednesday September 22 and Wednesday November 10 at 4:30 p.m.
Artmaking workshop
“Drôle de vie” (Funny life)

After a visit of the show, the children imagine and draw a game board from cards activated by the mediators. To help them invent their own story, they use “action cards” (characters, vehicles, obstacles, gestures) which define the type of adventures that the children will have to represent on their game board. Each child thus imagines the twists and turns of a unique game, inspired by the work of Sara Sadik, which they can play with family once at home.

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

Saturday, September 25th 2021, 2—7pm
Exhibitions and artmaking workshop
“Sens dessus dessous” at the Théâtre Brétigny

On the occasion of “Sens dessus dessous”, a day of events and shows organized by the Théâtre Brétigny, the CAC Brétigny opens the doors to the exhibitions “Hlel Academy” by Sara Sadik and “Waiting for the flying cars” by Laura Burucoa, and invites you to an artmaking workshop with Mathis Collins to sculpt and decorate coffee tables in the framework of his residency project “Bretigny sur Terrasse”.

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

Wednesday, October 13th and Wednesday, December 1st at 4:30 pm.
"Lova" (from 8 years old)
Artmaking workshop

Like the participants of *Carnalito Full Option*, one of Sara Sadik's works, children are invited to compose poems from a series of words drawn at random. Through this fun little literary exercise, they are invited to share their vision of love and friendship, and to interact with other participants.

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

Saturdays, October 9th and November 20th, 3 pm—4:30 pm
"Funny family life" (from 3 years old)
Family Artmaking workshop, followed by a snack

After a visit of the exhibition, parents and children imagine and draw a giant game board from cards activated by the mediators. Each family thus imagines the twists and turns of a unique game, inspired by the work of Sara Sadik, which they can play once at home.

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

Thursday November 11, 2 pm.
Performance
"While waiting for the flying cars"

Performance by Laura Burucoa before "Fiq" show at the Théâtre Brétigny.

Thursday November 18, 12 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 mediation team, participants are invited to share their impressions over a snack. Free admission.

Saturday 11 December
Screening at the Théâtre Brétigny
"Beyond the angles of the field"

Screening and discussion at the Théâtre Brétigny as part of Etienne de France's "Beyond the angles of the field" residency.

The ABCC of CACB, Charles Mazé & Coline Sunier

For the communication of Sara Sadik's exhibition, the collection of signs comes from her Instagram account, and more specifically her stories, where she broadcasts her own gleanings of anonymous messages from social networks or song lyrics from Jul, Ninho or PNL (French rap artists). In this selection around romantic relationships, different voices mingle, and end up printed on invitation cards: an unexpected welcome for these often denigrated words, coming from *gadjis* and *gadjos*¹ that are "forgotten by love". They are the ones who invite us to the exhibition. So,

“What are you waiting for to come DM me?”

These voices are integrated into the LARA typography in the cellphone emoji 📱, a typographic sign itself containing other signs— being container and content at the same time. It's the cases for other text media emojis (roll 📜, books 📖📕, newspapers 📰 and sheets of paper 📄📑📧📧📧) and technological communication objects, whose appearance matches the brand of the terminal used or the platform consulted.

1 Marseille slang term to designate a boy or a girl, deriving from the term used by the Gypsies to designate a non-gypsy girl or woman.

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.

“Waiting for the flying cars”, Laura Burucoa

11.09—17.12.21

Exhibition at the Théâtre Brétigny

Opening on Saturday, September 11th (information to come)

Part of “Le vent se lève” cycle (September—December)

“Waiting for the flying cars” was produced in collaboration with the Timb’radio, the STI2I class (2019-2020) of the Jean-Pierre Timbaud high school in Brétigny-sur-Orge, the children of the Branly neighborhood of Brétigny-sur-Orge and high school students and adolescents met on the forecourt of the CAC Brétigny.

Artistic collaborators: r22 Tout-Monde (Simon Marini, Victor Donati), Clara Sambot, Mathilde Leprisé and Lola Fernandez.

Laura Burucoa and I decided that the Edutainer¹ would be the starting point for her residency, who will be present in this site every Thursday and Friday.

“At first, I liked this aspect of being present on a regular basis. But early on in the project, I felt that I didn’t want to impose. That’s something I try to think about all the time. So I liked this space—the Edutainer, because it solved the problem of not wanting to intervene directly on the plaza and take up the little space people have to chill.”—Laura

It’s true that where to relax is a real problem on the Parvis Jules Verne. Although the artist first thought she would “quickly leave the Edutainer and explore the town of Brétigny,” the space where she lives became the project’s core. In opening up this space, Laura turned it into a “hangout” that is freely accessible to everyone.

“The Edutainer is ideal for a high school kid who wants a place to chill. In methodological terms, this is how every collaborative working relationship has started. ‘We want to see what’s inside, we’re curious.’ Also, ‘Wow, there’re chairs and it’s very private,’ and of course, there’s the couch in the alcove. That was a very interesting way of relating to this place, and I knew it.”—Laura

This interest in the site produced a “win-win” relationship, she says. But what I find particularly touching and true here is the reciprocal desire to connect. And this structure isn’t empty—there’s someone home. She’s just there, she invites you to come in and talk, takes the time for that.

“I think that’s what I want to work with. When you establish a framework, what happens inside and how do you react to that? In fact, that’s what happens all the time, changing and seeing how that works. Trial and error is the basic principle of this residence.”—Laura

At first conceived as an artist's studio, the Edutainer, popularly known as the container, gradually went from being a residence to a place where friends could get together to study, rest, or enjoy a soft drink. This ambience is so important to understanding the project because it's what has allowed the container to become a place of trust and to listen. The framework Laura talks about is the warm and hospitable radio broadcast studio she's set up. Here you "put on headphones, listen and sit down" and talk about the future. You share about yourself and make up science fiction stories. You debate and discuss what your daily lives could be like.

This exhibition at the Phare does not include the recordings Laura and her many collaborators made in the Edutainer in 2019—21. They will be combined and broadcast on the r22 site, a web radio partner in this project. The exhibition will be the result of a summer spent recalling and visually recounting what was done together in this site of possibilities.

Camille Martin
Curator of the exhibition

- 1 The Edutainer is a structure designed by the Atelier Van Lieshout, situated outside CAC Brétigny on the Parvis Jules Verne, between the multimedia center, the theater, the art center, and the high school.

A 2018 graduate of the Haute École des Arts du Rhin, Laura Burucoa has focused on practices that take shape around the transmission of knowledge and the ways of creating history through video, performance, writing, and the design of collective situations. She became especially interested in the issues and modes of communicating, telling stories, and working together after a number of experiences as an activity leader for children at holiday camps and an official guide (at the Rencontres d'Arles in the summer of 2015 and MAC VAL since 2019). Imagining the work of art in its habitat and working on the contexts of production, circulation, and public outreach are the significant elements in each of her projects. She has also taken part in several group shows as an artist or curator (CRAC Alsace, Syndicat Potentiel, Hangar 9, Casino Luxembourg, etc.).

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.

General information

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Free admission, from Tuesday to Saturday, 2 pm—6 pm. Late openings during evening performances 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 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. Some works shown in “Hlel Academy” were produced with the support of Manifesta 13 Marseille—The European Nomadic Biennial, of LAB360, Drosos Foundation, of Cnap, of Art center Triangle - Astérides (Marseille), of the Région Île-de-France and as part of the Territorial Contract for Arts and Cultural Education (CTEAC) of Cœur d'Essonne Agglomération with the DRAC Île-de-France and the Academy of Versailles; as well as in collaboration with the closed educational center (CEF) Les Cèdres de Marseille and the Territorial Department for the Judicial Protection of Youth (DTPJJ), and the Lycée Jean-Pierre Timbaud in Brétigny-sur-Orge.