

CAC Brétigny

Nest

15.05—15.07.22

Press file [1–22]

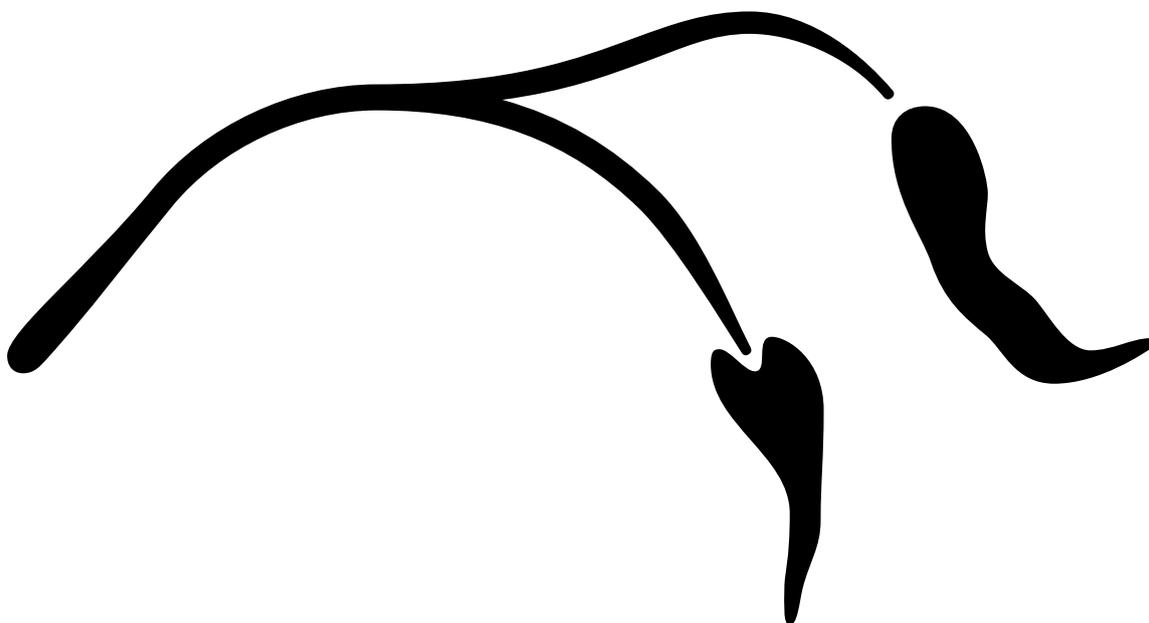
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Camille Bernard
With Corentin Darré,
Simon Lahure and l'École

Opening
Sunday, May 15th, 3-6 p.m.

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Curators:
The CAC Brétigny team



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Nest

While Brown Hair gradually blends into the landscape and becomes stone, Bright Hair continues to twirl one of their long blonde curls between their fingers absentmindedly. A cabin rises softly around the two bodies, entangling them. It's not clear if they are inside the cabin, or if they *are* the cabin. Branches and strands knot tentatively, forming a floating network of bifurcations and loose, almost elusive lines. As if we would just have to pull a little, here on a branch, there on the end of a strand, for everything to slip. For everything to come undone. The cabin seems to anticipate its own demise by refusing to be completed. Despite its fragile appearance, the structure holds together, albeit awkwardly. As if from the outset, it wasn't so much a question of duration but of languor and delicacy, of a gentle melancholy that the surrounding landscape welcomes willingly. In its miraculous technicity, the slender scaffolding invites other possible constructions.

Invited to CAC Brétigny by the art centre's team¹, the young Franco-Scottish painter Camille Bernard presents the series Nest, a new group of paintings after which the exhibition is also named. To make a nest is to imagine ways of living and doing in a constantly changing world. It is to inhabit a place, rather than furnish it ; to favour discrete and patient, serendipitously painstaking undertakings, over virile uses of space and time. Building nests, not to withdraw from the world, but to face it. The best shelters are those we can leave at any time, those that allow refusal and the desire for change. The characters in Camille Bernard's paintings know this, they are looking to reinvent rather than shelter themselves. And reinvention is not something undertaken alone. It happens through friendship, through the group. Whether it be within the languid busyness, through the raising of a cupola of branches or playing with water drops on the tip of the tongue; or in inaction, in the form of this trio absorbed in their thoughts beneath undulations of flowers and lianas vines, the artist's canvases radiate a suave and quivering tranquillity. The characters are one with each other, nestled in a nature that embraces both their activity and their boredom. It is a place where we meet, are active, but also a place where get lost in our thoughts and doze off. We do things without necessarily knowing what, for the pleasure of doing it. A bit like playing truant, when we push back a school's walls and choose to make our own.

So l'École comes to write itself there, in the summer light that warms the floor of the art centre, inviting everyone to weave their desires for knowledge and transmission. True research in action, l'École is a space for discussion and experimentation, to reflect together on the uses of an alternative school for amateur practices and knowledge within the visual arts. Initiated in October 2020 at CAC Brétigny, and meeting once a month, depending on the Covid-19 restrictions, l'École has brought together people from diverse walks of life² who all share a common desire to learn and do things *differently*. The dreamy communities of Camille Bernard are joined then by those of l'École, a nebulous group of which the composition varies according to the season, the desire and the availability of each person. It is a group that will continue to transform and develop during the exhibition according to meetings and comings and goings. To host this, Camille Bernard, with the help of the

artists Corentin Darré and Simon Lahure, has made a piece of furniture, a child out of stones and brambles, lifted straight out of her paintings. This is where l'École's activities, conversations and reveries will take place. Large stones and a few branches from which we can take turns to design nests, try out hair cabins, become a rock and metamorphose. Dreamlike mirrors of what is slowly being tried out within l'École, Camille Bernard's inhabited universes encourage grouping and the enthusiastic and fumbling agitation of those who refuse to accept imposed roles and identities.

- 1 The exhibition is, in fact, curated collectively, involving all job positions at the art centre (management, public outreach, production, communication, technicians), from full-time employees to interns. Have participated to this curatorial work: Milène Denécheau, Camille Duval, Domitille Guilé, Ariane Guyon, Elisa Klein, Louise Ledour, Elena Lespes Muñoz, Camille Martin, Anne-Charlotte Michaut, Mathilde Moreau et Anna Pericchi et Céline Poulin.
- 2 Have participated to one or several session(s) of l'École: Mamadou Balde, Juliette Beau Denès, Camille Bernard, Laura Burucoa, Morgane Brien-Hamdane, Margaux Carvalho, Jérôme Colin, Mathis Collins, Thomas Conchou, Etienne de France, Camille Duval, Milène Denécheau, Domitille Guilé, Ariane Guyon, Celine Drouin Laroche, Victorine Grataloup, Loïc Hornecker, Elisa Klein, Daisy F. Lambert, Louise Ledour, Juliette Lefebvre, Elena Lespes Muñoz, Fanny Lallart, Vinciane Mandrin, Camille Martin, Lou Masduraud, Anne-Charlotte Michaut, Marie-Françoise Millon, Céline Millot, Mathilde Moreau, Anna Pericchi, Zoé Philibert, Mélanie Pobiedonoscew, Céline Poulin, Marie Preston, Dina Ravalitera, Sebastien Remy, Sophie Rogg, Katia Schneller, Émilie Tournellec, Valentina Ulisse, Juliette Valenti, Nathalie Valenti et Gaël Vince.

Biographies

Camille Bernard (1994, Paris) is a Franco-Scottish artist. After a portfolio preparation course in the small port town of Ullapool in the Scottish Highlands, she more intimately discovered figurative painting and large formats, which led her to enrol in the Glasgow School of Art (GSA) in 2012. There her work becomes multidisciplinary, and moves between painting on canvas, video and set design. In 2014, she went to study at the Academy of Arts, Architecture and Design in Prague as part of an Erasmus exchange programme and, that same year, took part in the group exhibition *Novembre à Vitry* at the Galerie municipale Jean-Collet in Vitry-sur-Seine. Graduating from the GSA in 2016, she was selected to participate in the “New Contemporaries” exhibition at the Royal Scottish Academy in Edinburgh in 2017. She was awarded the Fleming-Wyfold prize and bursary. Since then, her work has been included in several group exhibitions, such as “New Scottish Artists” presented for the first time by the Fleming-Wyfold Art Foundation at the David Roberts Art Foundation (DRAF, London, 2017), and later at The Cello Factory (London, 2018). In 2020, at the invitation of SISSI Club and in partnership with the collective *Arcade Majeure*, she took part in an exhibition at the open day of the *Couvent de la Côme* in Marseille entitled “*Poeurnf*”. She continues to collaborate with SISSI Club, notably for the “*SuperSalon*” at the *Paris Internationale* in 2020. Together, they received a grant from the Cnap to put on the exhibition “*Bruisse l’eau*” with Simon Lahure at SISSI Club and take part in the *Printemps de l’Art Contemporain* in Marseille. After a period of living in Brussels and Paris, she now lives in Uzerche in Corrèze where she works in a collective studio. Camille Bernard is represented by SISSI Club (Marseille).

Corentin Darré is an artist and graduate of the *École Nationale Supérieure d’arts de Paris-Cergy* (ENSAPC). His work focuses on our relationship with the digital, the changes it engenders and the new fractures it creates. Installation, sculpture, video and computer-generated images are blended into sensitive, fictional narratives. The contemporary mythologies he refers to question the “self”, its relationships with love, sexuality and violence. Presentations of his work include a solo exhibition at the *Galerie du Crous* in 2021 and group exhibitions at *Monastère des Clarisses* (2021, Roubaix), *CONFORT MENTAL* (2021, Paris), *Biquini Wax EPS* (2021, Mexico City), *Galerie YGREC* (2019, Paris), *Confort Moderne* (2018, Poitiers) *Centre de la photographie Genève* (2016, Switzerland) and at *l’Espace Khiasma* (2016, Les Lilas). He lives and works in Paris.

Simon Lahure, born in 1993, is a multidisciplinary artist. After spending his childhood in Rouen, and teenage years on the island of Réunion, he returned to metropolitan France to pursue his art studies. In 2019, he graduated with a master’s degree in illustration from the *HEAR* (Strasbourg). His aesthetic choices are influenced by the sensations of adolescence, nature, folklore and extreme sports. Stemming from drawing, and at the service of an evasive narration, his art manifests itself as much in the making and printing of imagery as in installation, scenography, costume making, music and sound design. Matured in an independent and collective culture, his practice takes place within various creative

groups including Exposissimo (artist collective), Maison Vertigo (textile creation workshop co-founded in 2020 with Paul Descamps and Vera Fatale), the Amicale du Freesquet (free party collective co-founded with Gabriel Audetat and Paul Descamps). He has been involved in the organization of the micro-edition fair Spin off since 2017, and in the artist-run space Cyberrance in Romainville, where his workshop is situated. He has presented his work in various group shows including “Exposition d’urgence” co-curated in Ourcq Blanc (Paris, 2019), “Poeurnf” at the Couvent de la Cômerie (Marseille, 2020) “Bruisse l’eau”, in collaboration with Camille Bernard, at SISSI Club (Marseille, 2021), “Exposissimo 1” at L’Oasis (Uzerche, 2021), “J’espère qu’on sera assis à côté dans le train” (Dragono, 2021), “Exposissimo 2” at Spin off (Angoulême, 2022).

L'École

L'École is a group experimenting with practices and knowledge within the visual arts. The group first formed around the potential project of creating a school of practices and knowledge at the art centre, involving both amateur and professional knowledge and acts indiscriminately. Rather than defining its use on paper, a preliminary phase was launched in order to think collectively about what this 'school' could be and to define it for, with and, above all, by its potential users: artists, researchers, amateurs, neighbours of the art centre...

This preliminary phase raised the question of governance. How can we create a school within which the means of teaching are neither top-down nor authoritarian? Reflections on the educational material and structure of L'École is shared: who teaches what and how? This is research in action. The pedagogical space, in its conception as much as in practice, seeks to free itself from the traditional hierarchies and dualities of the learned and the learner. The relationship becomes horizontal and reversible. L'École: the flipped 'E' refers to an inversion of values.

Research into socially engaged, co-creative artistic practices conducted by Céline Poulin and Marie Preston since 2013 proved fertile ground for this project, and indeed their research informs the work of CAC Brétigny more generally. The overlapping history of popular education and the visual arts, as well as the development of artistic and cultural education devices and the challenges behind them, have therefore nourished these reflections. These issues meet questions around amateur and professional art (typically considered in contrast) and the idea of work more generally. L'École was also born out of a desire to launch an alternative history of art: a history of art in direct contact with its socio-cultural dimension.

The group is made up of people from the Île-de-France area who work with the art centre or who take part in its activities. It brings together actors from diverse horizons (neighbours, artists, theoreticians, amateurs, current and former CAC Brétigny staff members, etc.) who are interested in these questions and in co-constructing the project. Since October 2020, the group has been meeting once a month to consider the issues mentioned above and to elaborate together, through discussions, L'École's structure and methods as well as to try out different styles of teaching and learning together. According to the Covid-19 restrictions in place, the meetings were either conducted online or in person in Brétigny. In this way, the project has been refined over the course of the sessions of collective reflection. Almost immediately, the idea of experimenting at the art centre over a longer and more consistent period emerged so that the group's experiments could be shared more extensively. Consequently, it was decided that L'École would set up at CAC Brétigny, from May to July 2022, in dialogue with the Camille Bernard exhibition, invited specifically in relation to this project.

L'École will take on various forms during the exhibition "Nest":

A space dedicated to free practice which will hold make-up, plants and texts to be scribbled in an attempt at an original graphic practice and another relationship with theory.

Workshops on demand, selected from propositions of the visitors. Each session will be an opportunity to take part in an artmaking workshop within an atmosphere of collective learning.

To allow the discussions to continue, "les rendez-vous de l'École" will increase to one session every 15 days. Open to all, these sessions will allow everyone to participate in l'École's reflections according to specific arrangements (see Agenda).

L'École is a long-term project. When the exhibition and this intensive period is over, the events will resume their usual frequency again in September. At this point, a new form of l'École will take its place within the art centre in dialogue with the duo show Carlotta Bailly-Borg and Cécile Bouffard in January 2023.

“Thinking co-creation through pedagogies”, extract

To exist as a collective force, each group needs to decide on founding motions specific to its functioning. This supposes that “artifices”, “institutions” are employed. The artifice “tries to make the arrangements run away which, in a set situation, block, lock our capacity of action.” It consists of inventing new habits and believing in their potentially transformative effect. It forces “shifts” and obliges us to think of what seems “natural”. The term “institution”, for Fernand Oury it designates “what we institute together based on constantly evolving realities”: “The simple rule that permits ten tykes to use the soap without fighting is already an institution” [...] In institutional pedagogies and in co-creation, the training and functioning of the group participate in research-actions and research-creations by being a full part of the artistic and pedagogic process. The group’s awareness and everyone’s implication in its running accompanies the shared activity within a democratic dynamic. Popular education and institutional pedagogies give us technical and theoretical tools that permit this collective future. Why is it necessary? Because phenomena that happen within a group are the same that we find in our societies. These favor individuality, where relationships are tainted by power dynamics, by different relationships to language, or by processes of cultural or economic domination of men/women. In 1986, Félix Guattari said in a conference about “Education and its networks” that it is first necessary to “reinvent machines of sociality, [...] at the most elementary level, in order to reinvest those forms of organization capable of handling the biggest issues of society.”

Taken from *Inventer l'école, penser la co-création* [Inventing the school, thinking co-creation] Marie Preston, dir. Marie Preston & Céline Poulin, Éd. Tombolo Presses and CAC Brétigny, published in 2021.

Images



Camille Bernard, *Nest (Encounters)*, oil on canvas, 300 x 200 cm, 2022. Courtesy of the artist.



Camille Bernard, *Nest (Cusp)*, oil on canvas, 120x140 cm, 2022. Courtesy of the artist.



Camille Bernard, *Nest (Shelter)*, oil on canvas, 120x120 cm, 2021. Courtesy of the artist.



Camille Bernard, *Nest (Bearings)*, oil on canvas, 120 x 120 cm, 2021. Courtesy of the artist.



Exhibition view of «Brisse L'Eau», Camille Bernard and Simon Lahure, SISSI Club, Marseille, 2021. Courtesy of the artiste and SISSI Club, Marseille. Photo: Theo Eschanuer.



Exhibition view of «Brisse L'Eau», Camille Bernard and Simon Lahure, SISSI Club, Marseille, 2021. Courtesy of the artiste and SISSI Club, Marseille. Photo: Theo Eschanuer.

Agenda

Sunday, January 16th, 3-6 pm
Opening

Opening of the exhibition “Nest” at CAC Brétigny. Open to all. Free entrance. Refreshments and snacks will be offered.

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

Thursday, May 19th, 5-7 pm
Educational visit

You are invited to discover the activities that we propose for the groups and the school public through a visit of the exhibition “Nest”.

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

Monday, May 23rd, 11:30 am and 12:30 pm
Teen visit
“CAC, tomatoes, onions”

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

Tuesday, May 24th, 6-8 pm
Les rendez-vous de l'École
“Tales of experience”

During the exhibition, these meetings will be the occasion to explore quaint collective reading methods, and to discuss together stories related to transmission and education. For the first session, participants are invited to bring texts evocative of school themes, to do a collective reading. All types of stories are welcome, and a collection of texts will be available to the group.

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

Tuesday, June 7th, 6-8 pm
Les rendez-vous de l'École
"Performed readings"

This session will be an opportunity to assimilate a text written by Marguerite Duras through play and interpretation. In 1982, Danièle Huillet and Jean-Marie Straub directed the short film *En rachachant*, based on Marguerite Duras' tale *Ah! Ernesto* (1971), which tells the story of a little boy who does not want to go back to school. After viewing the video, participants will try their hand at dramatized readings of Duras' text.

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

Thursday, June 23rd, 6-8 pm
Les rendez-vous de l'École
"Meeting with l'école zéro"

L'école zéro is a collective founded in 2020 by students of the École nationale supérieure d'architecture Paris-Malaquais. Through practice and exchange, the group reflects on different ways of "doing school" together. Several members of the collective are invited to talk about their approaches, in dialogue with participants of the École project, which has many similarities.

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

Tuesday, July 5th, 6-8 pm
Les rendez-vous de l'École
"Arpentage"

Originating in 19th century working-class culture, the arpentage is a method of reading. The text studied is torn into several pieces—depending on the number of readers—and then, after an individual time of deciphering, the group gathers to read excerpts and discuss the ideas of the book. bell hooks' *Learning to Transgress: Education as the Practice of Freedom* (2019) will be the subject of our arpentage.

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

Saturday, June 11th, Wednesday, June 15th and Saturday, July 2nd, 3-4:30 pm
“Ateliers à la demande”

Within the exhibition “Nest”, in relation to l’École, the CAC Brétigny invite you to develop your creative skills in a group setting. Each session will take the form of an artmaking workshop in an atmosphere of collective learning. The content of these workshops is up to you! What do you want to learn and share? To tell us, write us at info@cacbretigny.fr!

To know more about the activities that were selected from your proposals, please look at CAC Brétigny’s agenda. Open to all. Information and registration: reservation@cacbretigny.com or +33 (0)1 60 85 20 76.

The ABCC du CACB, Charles Mazé & Coline Sunier

Decomposed in the style of an herbarium, the signs of branches 🌿 and flowers 🌹 are sampled from Camille Bernard's painting entitled *Nest (encounters)*, like so many elements to be assembled to constitute a nest or a bouquet 🌸.

Most of the emojis available in the Nature category date from 2010, and later additions add variety to the growth of the plants that gradually come to life, from the young shoot from which we can follow seasons 🌱🌿🌻🌼 to the fading flower 🌹🌺. While the appearance of plants within emojis is still recent, the floret 🌀, a stylized form of flower or leaf, is one of the oldest typographic ornaments, seen as early as Antiquity on Greek lapidary inscriptions. Finally, two nest emojis, one empty and the other filled with eggs, are added to the new version of Unicode 14.0 in 2021 but were not yet available on the various platforms in this spring of 2022.

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

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

Safouane Ben Slama

04.01—15.07.22

At Théâtre Brétigny

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

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

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

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

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

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

“What’s interesting is that it was done in the street. It’s not me in a studio choosing the models. I made choices, of course, but I also made do with what came up. I don’t invent these scenes, I choose them. And that’s what I find interesting: it’s a reality. These were concrete moments, very much real.

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

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

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

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

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

Camille Martin, Curator of the exhibition

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

Safouane Ben Slama studied philosophy and graduated with a master’s degree in exhibition at the University of Paris 1 Panthéon-Sorbonne. Throughout his wanderings and travels, he develops a spontaneous and self-taught relationship to photography. Navigating in urban and peri-urban contexts, his practice tends to reveal the gestures and marks of the bodies in these territories. In 2021, he led a workshop as part of the “Voir c’est croire, la preuve par l’image?” [Seeing is believing, proof by image?], a program sponsored by LE BAL / La Fabrique du Regard. He participated in “Répliques Imaginaires” at the 62nd Salon de Montrouge (2017), in association with the Greater Paris Photo Month, and regularly collaborates with the magazines Vice, i-D or Dazed & Confused.

Camille Martin is an independent curator. She joined the CAC Brétigny team in May 2018 as curatorial and production assistant first and then occupied the production manager position until February 2022. During these four years, she co-designed and accompanied Laura Burucoa’s residency (2019-2021) and curated the exhibitions at the Phare, welcome areas of the Théâtre Brétigny, in 2021 and 2022 (“To Ambroise and Aziza” by Neïla Czermak Icti and Ibrahim Meïté Sikely, “Waiting for the flying cars” by Laura Burucoa and “I prefer when it’s real” by Safouane Ben Slama). In parallel, with Cathy Crochemar, they created in 2019 the collective commizariat, which thinks festive and popular frames of monstration for young contemporary creators.

General information

Contemporary Art Center of National Interest
 Cœur d'Essonne Agglomération
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Free admission.

Open from Tuesday to Saturday, 2pm-6pm.

Exceptional closing on Thursday May 26th and Thursday July 14th (Public holidays).

Openings during evening and Sunday 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-Égly-Brétigny-sur-Orge-Saint-Vrain.

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

The École project is part of the "Contrat d'Éducation Artistique et Culturelle" (CTEAC) of Cœur d'Essonne Agglomération with the DRAC Île-de-France and the Academy of Versailles. L'École is conducted in partnership with commizariat.

"J' préfère quand c'est réel" is a co-production CAC Brétigny—Théâtre Brétigny.

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.