

CAC Brétigny

From muscle

22.04—01.07.23

Press file [1–25]

Contemporary Art Center of  
National Interest  
Cœur d'Essonne Agglomération  
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Curator: Daisy Lambert

Opening  
Saturday, April 22th,  
4:00-8:00 p.m.

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Geneviève Dieng  
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“From muscle” (Partir du muscle) is a reappropriation of bodies, a legitimisation of existences. The exhibition extends a residency that began in the Cœur d’Essonne area in October 2021.

A year and a half to delve into the links between the notion of struggle (personal and/or collective), of bodies and narratives, through the concept of *corpoliteracy* theorised by Bonaventure Soh Bejeng Ndikung<sup>1</sup>. An idea that comes as part of a decolonial reflection, i.e. a critical effort to distance oneself from systemic, hegemonic, dominant knowledge and ways of thinking.

Corpoliteracy brings together two terms: “corpo”, the body, and “literacy”, reading. It is a sensitive reading of bodies. For Ndikung, this is about interpreting the body as “a platform [...] that acquires, stores and disseminates knowledge”. Yet this knowledge differs from that produced through thinking. He studies performed movements—particularly those linked to danced rituals—as reflections of value systems, social practices and identities. We can apply this field of study to any kind of movement, to the slightest gesticulation, and even to practices in the visual arts, because: “Drawing is dancing as it leaves a bodily pathway on gestures.”<sup>2</sup>

The categorisation of bodies—according to class, sex, gender, race, etc.—leads to processes of recognition, alliances between or exclusions of different people. *Corpoliteracy* is therefore a tool enabling us to become conscious of mechanisms that control the way in which people perceive their own bodies and the bodies of others. It recognises that bodies aren’t neutral and that readings of some of them engender discrimination and violence.

A year and a half working alongside Fanny Souade Sow, invited as artist-in-residence for the entire period. A choice related to common ground, interests and reflections—notably, she worked with Ndikung in Berlin and Kinshasa in 2019. At CAC Brétigny, she continued her work on plaques commemorating police violence and around bodies affected by the

1 Bonaventure Soh Bejeng Ndikung, «Corpoliteracy—Envisaging the Body as Slate, Sponge, and Witness» dans *In a While or Two We Will Find the Tone*, Archive Books, Berlin, 2020.

2 Cooperative Cráter Invertido, «Choreography of a Collective Imaginary», dans *I Think my Body Feels, I Feel my Body Thinks: On Corpoliteracy*, Van Abbemuseum, Eindhoven, 2022, p.105.

prison setting. Driven by a desire to break a silence imposed upon minoritised bodies and to offer concrete opportunities to create a counter-archive, she tried to share possible forms of action to residents of the local area.

A year and a half, too, to pursue reflections on the use of institutions as places of transmission and as potential political spaces. To include the project in CAC Brétigny's approach of co-creation: the artists collaborated with the primary schools Les Coquelicots in Bruyères-le-Châtel and Jean de La Fontaine in Guibeville, the youth support programme Repères in Brétigny-sur-Orge and the prison in Fleury-Mérogis.

In Elsa Dorlin's book *Self-Defense: A Philosophy of Violence*<sup>3</sup>, "partir du muscle" (from muscle) refers to the possibility of experiencing the phenomena of struggle, fear and violence through feelings and sensations. The author takes muscle as a starting point from which to build a genealogy of mechanisms of self-defence, including direct violent self-defence. Within the context of an institution, that is to say a structure subject to a regulatory framework, I tried during the residency and within this exhibition to deploy a restricted scope of the practices Dorlin calls "deferred self-defence" as that which occur at a different time to the violence suffered.

The opportunities for co-creation that arise from this ongoing residency are therefore an invitation to read and connect bodies, to create spaces of *corpoliteral* expression for the identities and for the experiences they hold. Starting from what is recorded in the muscles, the flesh and the epidermis to draw out knowledge, to create a new kind of archive, new narratives and to transform their perception. The invited artists, Geneviève Dieng, Zine Andrieu & Fanny Souade Sow, Johanna Rocard and Sacha Rey, started "from muscle" to deploy a tool, a self-defensive, artistic *corpoliteracy*. Collectively experimenting methods for the reinvention, reappropriation and transformation of bodies. They have developed rituals of courage, created avatars to project themselves elsewhere, produced chimaeras to metamorphose a perceived/endured identity, constructed corporal practices to reclaim possession of or even render tangible the disappearance of certain bodies.

The exhibition "From muscle" does not seek to reproduce the experience of these workshops but hints at them. Some of the works are traces left by what a group shared and created together. They take the form of object-relics (*New Skins for Very Old Ceremonies*), objects to be activated (*The new elders* and projet \_51\_'s *Remedies from the inside*), or visual objects in construction (*AyrTon*). These hints are sometimes more distant because they were not produced during these collective experiences but echo shared methodologies (*But I'm a Cheerleader*, *The fire-breathers*, *Nothing has happened here*).

Other artists were invited to take part in this exhibition to expand the toolbox. They approach struggles that have been experienced or inherited transgenerationally from a sensitive perspective: Elsa Prudent through painting, Samir Laghouati-Rashwan & Trésor

through performance and SOÑXSEED through sound. Their works also imply a commitment and a reappropriation of certain bodies.

Together, these artists multiply the sites of resistance for their/our muscles.

Daisy Lambert

## Biographies

Daisy Lambert holds degrees from the University Paris 1 Panthéon-Sorbonne in history, art history and cultural heritage and museum studies. She went on to graduate from Sciences Po Paris with a degree in cultural policy. She was collection assistant at the Centre national des arts plastiques (CNAP) before becoming an independent curator. Daisy Lambert has taken part in several group exhibition projects in France and abroad: Spot Production Fund (Istanbul, Turkey); Centre national édition art image (CNEAI, Pantin); Van Abbemuseum (Eindhoven, the Netherlands); Le Lac (Brussels, Belgium); and La Villa Arson (Nice). Closely linked to her curation work, she also conducts research. Committed to studying mechanisms of inclusion and exclusion within cultural institutions, in 2018 she produced an investigation into FRAC Martinique, a public regional collection of contemporary art, the history of which has been largely hidden under a veil of silence. She also writes for the digital review *Faire monde(s)*, which focuses on contemporary Caribbean creation. Former member of Van Abbemuseum's queer activist group Queer Constituency, with which she co-organised workshops, she is collaborating again with the museum and the organisation Studio I to propose ways in which queer racialised communities might be included in museum collections in the Netherlands. She was invited to take part in the HAWT (*How to survive the Art World & resist the Theatre of Wokeness*) workshop organised by Origins Eile and supported by the Dublin Fringe Festival, where she shared her thoughts on art criticism and the representation of work by black afro-descendant artists.

Zine Andrieu is a visual, video and performance artist. He began depicting culture shocks through installations, performances, videos and sound several years ago. Representing the reality of working class neighbourhoods, within the legitimised culture produced by contemporary art, quickly seemed to him to be a gateway toward emancipation and, above all, a necessity. He is therefore focused on producing forms that relate the shared experiences, ambitions and acts of daily life. He wishes to associate himself closely with cinema in order to draw on the 7th art's popular influence and the key role it plays in representations thanks, notably, to the collective imaginary on which it is based. He is a member of the film production organisation Subalternes Studio. Zine Andrieu works on co-creation projects with Ateliers Médicis. He has presented his work at the Galerie des Tables (Bordeaux), the Laboratoires d'Aubervilliers, Studio 53 (Boulazac), the Goethe Institute (Paris), the Centre Pompidou (Paris) and the Archipel cinema (Paris) in partnership with the Anne Barrault gallery.

Geneviève Dieng is an artist and teaches applied arts. She trained in graphic design. Influenced by the comic book world (Druillet, Moebius, Crumb...), music (Erykah Badu, Sun Ra, Bad Brains, Funkadelics, The Cramps...) and Japanese artists such as Takeshi Kitano, Hayao Miyazaki, Suehiro Maruo and Katsuhiro Otomo, she creates colourful, pop fantasy universes. Of French-Senegalese origin, her interest in spirits and mystical deities, both animal and anthropomorphic, also feeds into her work. Her felt-tip and ink drawings are made up of a multitude of characters that she calls "hybrid and delicious creatures".

These figures become intercessors between the tangible and intangible world, cathartic incarnations of a part of herself, real or dreamed. She produces album covers for Alexis Lumière and the band Equiknoxx. Her work has been exhibited at L'Inattendue Galerie (Paris), the Fonderie du 11ème (Paris) and the Walrus Disquaire (Paris).

Samir Laghouati-Rashwan is a French-Egyptian artist who graduated from l'École supérieure d'art et de design Marseille-Méditerranée in 2020. In his work, Samir Laghouati-Rashwan appropriates small, seemingly trivial, everyday, contemporary and, above all apolitical, objects. A tonic water bottle or a tracksuit rolled up at the ankle. Supermarket trolleys and caravan windows. The work he develops around these objects, however, calls into question their supposed banality. They become bearers of colonial histories and geopolitical complexes. His work has been shown in the exhibitions "Hijack City" at the gallery SCEP (Marseille), "Sur pierres brûlantes" at Friche de la Belle de Mai (Marseille) and "Diaspora at Home" at KADIST (Paris) and at the festival "Les chichas de la pensée" at Magasins Généraux (Pantin). He currently runs Drift Space in Marseille and is part of the Ateliers de la Ville de Marseille programme run by Triangle-Astérides.

Elsa Prudent is an artist of French-Caribbean origin. She studied at l'École supérieure des Beaux-Arts de Bordeaux. Her work manifests itself through several mediums such as painting, drawing, installation and video. She explores her identities, transgenerational heritages in various space-times through the fiction writing that feeds her aesthetic vocabulary. Following an invitation by Marion Vasseur Raluy, Prudent had her first solo exhibition "Enjoy the silence" at Eliane Project (Bordeaux, 2021). Her work has also been shown in the group exhibitions "Mémwa vivan" at Espace29 (Bordeaux) and Cédric Fauq's "L'académie des mutantes" as part of a research residency with Astéries led by Föhn and supported by the network Astre. This residency allowed her to examine Bordeaux's colonial history. She is a member of the collective Blackflower, which fights against discrimination in cultural institutions, notably art schools.

Sacha Rey is a visual artist and filmmaker who defines themselves as non-binary, transgender, white, neuro-divergent and queer. They have been wearing bluish lipstick on a daily basis since 2016. They graduated from l'École nationale supérieure des Beaux-Arts de Paris and l'École des hautes études en sciences sociales (EHESS, Paris). Sacha Rey has been developing their own working methodology, the "documentary dance", whereby performative arts are a narratological tool used to help avoid rousing the traumatic memories of the protagonists testifying. In their films and performances, they use dance, poetry and music to represent an individual's capacity to take action against the violence they have experienced. In recent years, they have taken part in group exhibitions in art centres and festivals such as: Bétonsalon (Paris), Le Générateur (Gentilly), Stadtmuseum (Düsseldorf), Poush Manifesto (Clichy), Cinéma du Réel at the Centre Pompidou (Paris), La Villette (Paris) and Festival Parallèle (Marseille). They were in residency at Artagon Marseille and the art centre SAW (Ottawa, Canada). Their next documentary film, *Inventory of forces at play*

(*État des lieux des forces en présence*), has been awarded a Mécènes du Sud grant and is also supported by the Centre national du cinéma (CNC).

Johanna Rocard is a performance artist. A member and co-founder of La Collective, she is particularly interested in ancient and contemporary rituals and the question of group mentality. These experiences and this knowledge enable her to implement a protean practice structured by a non-hierarchical action research on the idea of the collective and more specifically on the gestures and rituals for warding off bad spirits that bind groups of humans together in times of crisis. Her work creates a shifting ecosystem made up of performances, installations, images, objects and texts and united by the need to establish collective, inclusive and non-hierarchical processes of creation as alternative and speculative systems for the future. Johanna Rocard currently collaborates with La Collective (Rennes), 3615 DAKOTA (Genève), Anouck Hilbey and Cie Unicode (Orléans), Cie Floriane Fachini (Geneva), Enora Boëlle / Le joli collectif (Rennes). Her work has been exhibited at Musée Carnavalet (Paris), Autre St Maclou (Rouen), 3537 (Paris), Station Gare des Mines (Paris), Fondation Fiminco (Romainville), Théâtre du Grütli (Geneva), Un singe en hiver (Dijon), Frac Bretagne (Rennes), the contemporary art centre La Criée (Rennes), La Crypte d'Orsay (Orsay-ville) and La Villa Rohannec'h (St Brieuc).

Conceived and led by Marina Ledrein and Jules Ramage, winners of the Prix Social Practice Arts. *Projet \_51\_* has its beginnings in a collaborative collection project carried out in 2022 at the Fleury-Mérogis women's prison in which incarcerated women, writers and artists explored the techniques of care and self-care developed and circulated on the inside. A set of cards offering mutual support was created from this corpus of objects, gestures, how-to guides and songs that bear witness to everyday practices of sisterhood and micro-resistance. The artistic collective MOUVEMENT(s), made up of the carers and cared-for at the Robert Ballanger psychiatric hospital, were invited to respond through dance, song or through the contribution of their own stories. In connecting these multiple life stories, the project enables the development of a subjective cartography of connections between care, control and resistance.

Through a transdisciplinary practice, Soñ Gweha works with music, poetry, video, performance, installation, sculpture to deconstruct the mechanisms of survival, mindfulness and healing. Navigating through contemporary creation, research and collective practices for transformative justice, they uses analog Djaying, sounds and their voice as an instrument (under the name SOÑXSEED), moving images, poetic writings, archival conversations, , body gestures, textiles and fruit & plant matter, in order to explore intimacy, love, tribulation and joy from a afrofeminist and queer perspective. Soñ Gweha participated in the *Sex Ecologies* program with Kunsthall Trondheim, Norway, as well as in two fellowships in Dakar, Senegal: Raw Material Company's Raw Academy (session 7); and "L'école doctorale des Ateliers de la Pensée". Published in the *Sex Ecologies* anthology (2021, MIT Press) and in



*Afrikadaa* Magazine, Soñ has been invited to present their work in France and abroad, for instance at Palais de Tokyo (2021), at Kunsthall Trondheim (Norway), at Mumok (Vienna), at the Kaiku Club (Helsinki, FI), at the Magasin des horizons—CNAC (Grenoble), at the Quai Branly museum (Paris), at the Centre Pompidou (Paris).

Fanny Souade Sow graduated from the École supérieure d'art et de design de Grenoble–Valence in 2020. Her work engages with sociopolitical and historical questions. Whether through publications, sculptures, performances or the medium of video, she denounces the effects of colonial heritage on racialised bodies. While her pieces attest to mechanisms of systematic and violent oppression, they also participate in the formulation of a collective memory. Fanny Souade Sow is a member of the film production organisation Subalternes Studio. Her work has been recently shown in group exhibitions at MAC VAL (Vitry-sur-Seine), l'Académie Royale de Bruxelles, FRAC Franche-Comté (Besançon), KADIST (Paris), Galerie Eric Dupont (Paris) and at the 66th Salon de Montrouge. In January 2022, she had her first solo exhibition at RECYCLART (Brussels). She was an artist-in-residency at SAW Gallery (Ottawa, Canada). She is currently in residency at CAC Brétigny and will next be hosted by Glasgow Sculpture Studios (Glasgow, Scotland).

## Images



Fanny Souade Sow, *Ici il ne s'est rien passé*, 2018-in progress. Exhibition view at gallery Eric Dupont. Courtesy of the artist.



"New Skins for Very Old Ceremonies", co-creation workshops by Johanna Rocard at the primary school Les Coquelicots in Bruyères-le-Châtel. Curator: Daisy Lambert. CAC Brétigny, 2023. Photo: Daisy Lambert.



Sacha Rey, *But I'm a Cheerleader*, video documentary installation, 2023. Courtesy of the artist. © Adagp, Paris, 2023



Samir Laghouati-Rashwan, *Elle nous aime d'amour*, photomontage, 2023. Courtesy of the artist.



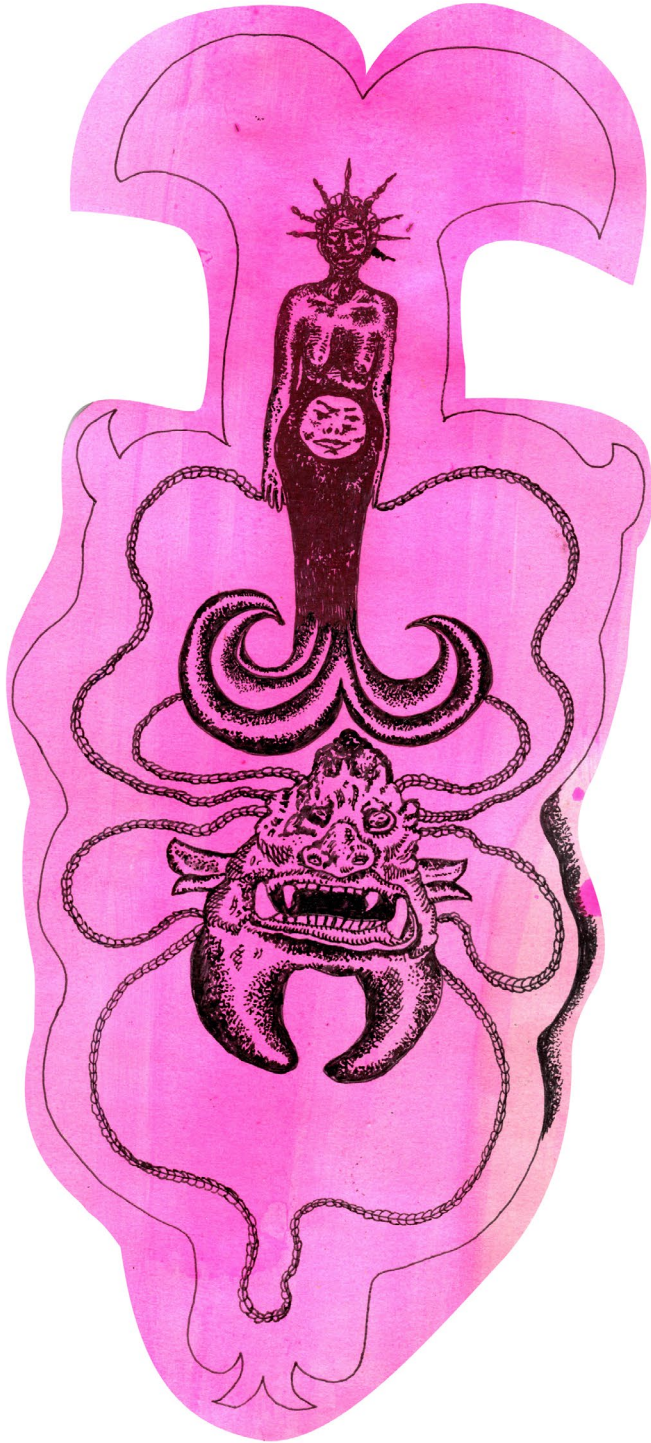


SOÑXSEED, *Slow Jam Sunday*, performance-DJ Set, 2022. FDS Festival 2022, Lausanne CH. Photo: Mahalia Giotto.



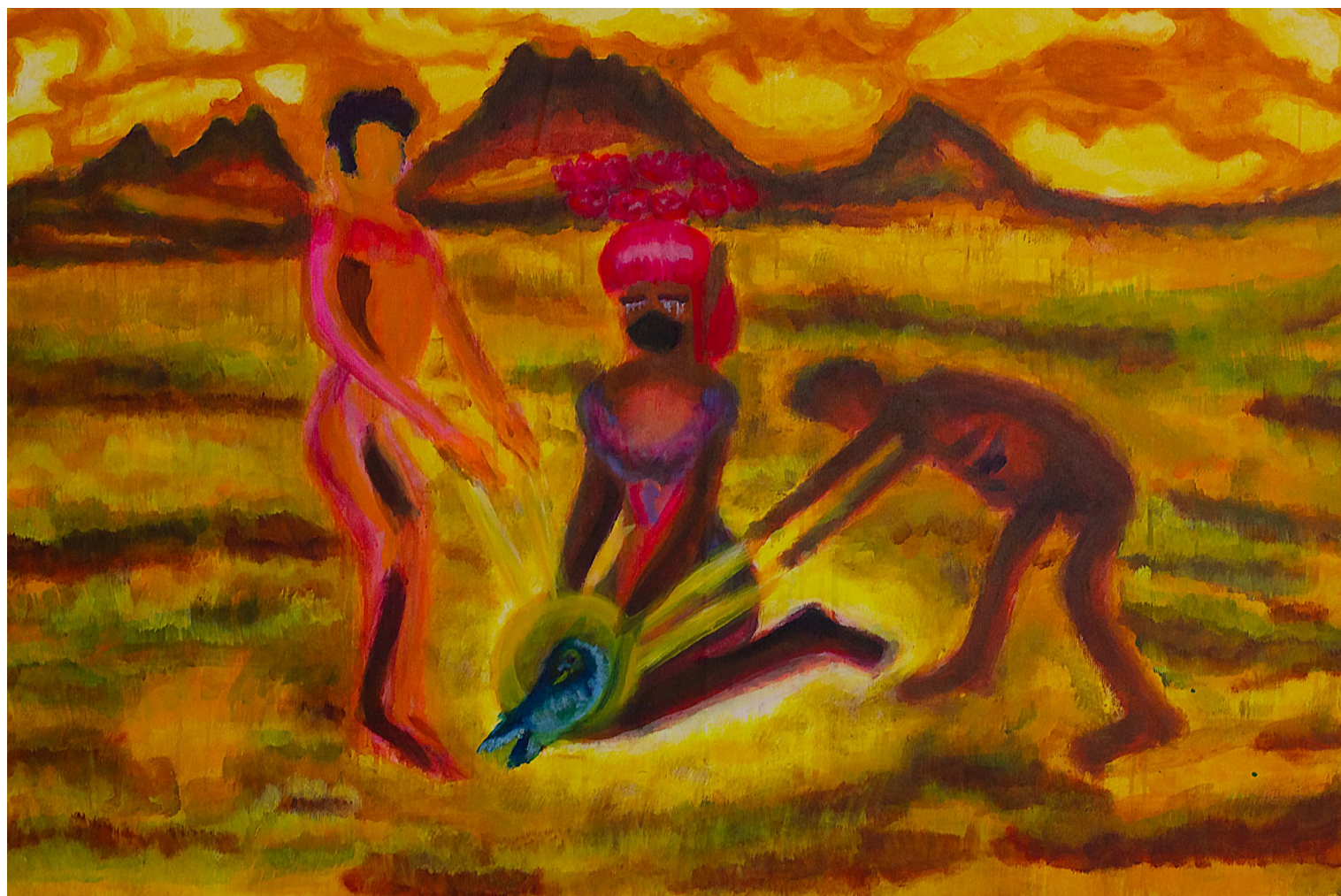
Projet\_51\_ *Remèdes de l'intérieur*, 2022. Photo: Marina Ledrein.





Geneviève Dieng, *Mame Diargogne*, 2023. Courtesy of the artist.





Elsa Prudent, *All I wanted, all I needed it's here in my arms*, acrylic on canvas, 115 X 76 cm, 2021. Photo: Hélène Da Costa.

## Agenda

Saturday, April 22th 2023, 4:00-8:00 p.m  
Opening

Free entrance. The opening of the exhibition will be marked by presentations of the performances "The Source (Oasis Vectors)" by SOÑXSEED and "We see you" (On vous voit) by Samir Laghouati-Rashwan & Trésor.

Free shuttle Paris-Brétigny available: Pick up at 4pm at 104 avenue de France, 75013 Paris (the Bibliothèque François Mitterrand metro stop). Mandatory booking for the shuttle at [reservation@cacbretigny.com](mailto:reservation@cacbretigny.com).

Saturday, May 6th 2023, 3:00-4:30 p.m.  
Artistic workshop  
"Leuk the Hare"

After seeing the works by Geneviève Dieng in the exhibition, the children will get their turn to represent themselves as chimaeras. Mixing painting, drawing and collage, they will collate elements of human and animal bodies, symbolising their personality traits and composing their totem.

8 years and up. Registration: [reservation@cacbretigny.com](mailto:reservation@cacbretigny.com) or +33 (0)1 60 85 20 76.

Thursday, May 11th 2023, 5:00-7:00 p.m.  
Educational visit

You are invited to discover the activities that we offer to groups through a visit of the exhibition "Partir du muscle".

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

Monday, May 15th 2023, 11:30-13:30 a.m.  
Teen visit  
"CAC, tomatoes, onions"

Specially addressed to high and middle school students, "CAC, tomatoes, onions" is a visit taking place during the lunch break, between two lessons. After a tour of the exhibition accompanied by the CAC team, participants are invited to share their impressions over a snack.

Free admission.

Wednesdays, May 24th, June 7th and 28th 2023, 4:30-6:00 p.m.  
Artistic workshop  
“Donar”

In the exhibition, the children will discover the artist Johanna Rocard’s rituals of courage. To own their fears, they will make musical instruments that imitate terrifying noises such as thunder!

3 years and up. Registration: [reservation@cacbretigny.com](mailto:reservation@cacbretigny.com) or +33 (0)1 60 85 20 76.



Saturdays June 3rd and 17th 2023, 3:00-4:30 p.m.  
Artistic workshop for all ages  
“Le bateleur”

Participants will draw from the artist Johanna Rocard’s game: costumes, gestures, places... the cards drawn make up a ritual! Each player is then invited to imagine their own ritual, to add cards to the deck and invent new traditions together.

From 3 to 99 years old. Registration: [reservation@cacbretigny.com](mailto:reservation@cacbretigny.com) or +33 (0)1 60 85 20 76.

## “The ABCC of CACB”, Charles Mazé & Coline Sunier

Presence of the human body in writing and typography can be observed at different levels. It is first present implicitly in calligraphy where, “like in dance [...] the whole body participates in the action” (Tim Ingold). It is also represented in the multitude of anthropomorphic alphabets and decorative lettering designed since the 15th century. In typography, the recurrent analogy of the letter as a skeleton dressed up in period clothing has proved persistent, as has the anatomic vocabulary still used to describe the shape of letters (leg, eye, body, belly, etc.) And, today, the number of emojis representing parts of the human body and diverse human activities is increasing all the time.

For the exhibition “From muscle” (Partir du muscle) curated by Daisy Lambert, a group of dancing superheroes and heroines will be integrated into the LARA typography. These children’s drawings were made during a workshop designed by the artist Johanna Rocard with pupils at the Les Coquelicots primary school in Bruyères-le-Châtel. These characters will be added to the LARA typography by the “Superheros” emoji . Despite the emoji  being gender neutral, its Unicode name is masculine. We have therefore chosen to change the name for “Superhero-ines” for the captions accompanying the signs.

Throughout their residency at CAC Brétigny, Charles Mazé & Coline Sunier are in charge of the art center’s visual identity, which is conceived as a long-term research. The ABCC of CACB is a collection of letters, signs, and symbols made in Brétigny-sur-Orge and the department of Essonne, or selected in relation to the art center, its program, and the artists invited to exhibit their work. This corpus is now embodied in a new typeface called LARA, activated one letter at a time on communication materials, which are all considered as spaces for publication and distribution of the collection. By associating multiple voices within the same typeface whose glyphs continue to grow in number, with writings that are alternately vernacular, institutional, personal, and public, The ABCC of CACB is an attempt to edit the geographic, political and artistic context in which CAC Brétigny is found. The abécédaire is [available online](#).

## “ELGER”

Conversations about two years of art workshops in institutions

Exhibition at Théâtre Brétigny

11.04—01.07.23

With Juliette Beau Denès, Morgane Brien-Hamdane, Laura Burucoa, Pauline Lecerf, Vinciane Mandrin, Zoé Philibert and local amateurs and partners.

Graphism: Morgane Masse

Curatorial assistants: Ariane Guyon, Mathilde Moreau, Jun Zhang

Educators: Milène Denécheau, Louise Ledour, Elena Lespes Muñoz

Education assistants: Domitille Guilé, Anna Pericchi et Mathilde Moreau

Curators: Fanny Lallart et Céline Poulin

“ELGER” is a CAC project that lies at the crossroads of art and popular education. It consists of a series of collaborative artistic interventions with groups of children, adolescents and adults in order to rethink the transmission processes as a form, an artistic proposal in itself.

Through dance, writing, singing, costume making, etc., residents and artists have brought to life other types of collective organizations, tried other ways of doing things together. To gather research material, these workshops were followed by a series of interviews with artists, partners, educators, and participants, led by Fanny Lallart and Céline Poulin. The exhibition presents the results of these exchanges and experiments in the shape of an edition designed by Morgane Masse, and of some of the artworks produced during the workshops.

In 2020-2021, ELGER featured initiatives carried out locally by artists with the preschool and elementary school Aprinivilla of Avrainville, the elementary school Roger Vivier of Marolles-en-Hurepoix, the André Malraux elementary school of Villiers-sur-Orge, the middle school Jean Zay of Morsang-sur-Orge, the middle school Roland Garros of Saint-Germain-lès-Arpajon and the Fleury-Mérogis detention center for men. In 2021-2022, ELGER occurred at the preschool Alphonse de Lamartine of Saint-Michel-sur-Orge, the elementary school Paul Langevin of Saint-Germain-lès-Arpajon, the middle school Roland Garros of Saint-Germain-lès-Arpajon, the youth club of Bruyères-le-Châtel, the EDI (youth training and vocational structure) Repères of Brétigny sur Orge, the Fleury-Mérogis detention center for women and the Federation Habitat et Humanisme—Emergency accommodation for asylum seekers (HUDA) in Bonnelles.

The exhibition, co-produced by the Théâtre Brétigny, is designed in response to the season cycles “La beauté du Geste” and “Si loin si proche” dedicated to collaborative practices and shared creative dynamics in dance and theatre.

How to deconstruct the vertical dynamics of a group? How to redefine the usual polarities that traditionally oppose the teacher and the learner? How to level all knowledge? Those are some of the questions that were explored during the different workshops.

ELGER ran at the same time and in collaboration with another project led by the art center around pedagogy: *l'École*. True research in action, *l'École* is co-constructed by its participants over the course of their discussions. How do we create a school within which the means of transmission are neither top-down nor authoritarian? Reflections on the pedagogical contents and structure of *l'École* are shared: who teaches what and how? Different but connected by similar ideas, ELGER and the *École* were able to nurture one another in their respective experimentations.

Pronounced in French “Elles gèrent” (“They’re handling it”), ELGER refers to the methodologies of auto-determination established by various feminist movements since the 1970s. Indeed, their thoughts have enabled us to become fully aware of what defines us and brought us tools to think about the circulation of speech and power, especially through the always renewed attention they bring to horizontal transmission as an act of self-defense. Influenced by feminist thinkers and pedagogues such as bell hooks or Audre Lorde, ELGER aligns itself with that history. That is also why we have chosen to invite only women, whose work sometimes directly references those ideals.

ELGER is also influenced by popular education theories and therefore inscribes itself within that heritage, unknown within the art sector. The prospective work of the artist Marie Preston, and her book *Inventer l'école, penser la co-crédation* [*Inventing the school, thinking co-creation*] infuses our research. In fact, the investigation of Marie Preston within open schools, public programs thinking co-education, puts forward specific tools allowing group work:

*“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 suppress the arrangements that, 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”. For Fernand Oury, the term “institution” 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 fully integrated to the artistic and pedagogic process. The group’s self-reflection and everyone’s implication in its running impulses a democratic dynamic. Popular education and institutional pedagogies give us technical and theoretical tools that permit this collective future. Why is it necessary? Because phenomenon 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, economic or gender related domination. 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.”<sup>1</sup>*

Based on this observation, every artist and educator has incorporated an “artificial” process into their workshops to experiment alternative ways of being together. Besides, the heritage of feminist thinking and popular education are also interesting to us in their capacity to think differently about the traditional categorization of knowledge. The deconstruction of what traditionally opposes knowledge known as “legitimate” (to the artistic and educational institutions) and those illegitimate, has also been a path explored through the workshops by offering, for example, to practice domestic danse, fan art, nail art, or even by learning how to interrupt each other.

ELGER is carried by the idea, utopic but nonetheless crucial, that at a small scale, we find the same dynamics that guide society at large. Developing other types of collective organizations in order to try new ways of doing together is an experience of strong political emancipation.

Fanny Lallart et Céline Poulin



## General informations

CAC Brétigny  
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[cacbretigny.com](http://cacbretigny.com)

Free admission. Open from Tuesday to Saturday, 2:00 p.m.–6:00p.m.  
Openings during evening and Sunday performances at Théâtre Brétigny.  
Closed on the 18th and 19th of May.

### 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 Agglomeration. 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.



The curatorial residency of Daisy Lambert is part of the “Contrat d’Éducation Artistique et Culturelle” (CTEAC) of Coeur d’Essonne Agglomération with the DRAC Île de France and the Academy of Versailles. She invited artists Johanna Rocard, Geneviève Dieng and Sacha Rey to work respectively with the elementary school Les Coquelicots of Bruyères-le-Chatel, the elementary school Jean de la Fontaine of Guiberville and the EDI Repères of Brétigny-sur-Orge. The residency of Fanny Souade Sow benefits from the support of the Ministère de la Culture—DRAC Ile-de-France in the context of the SODAVI-F (Schéma d’Orientation pour les Arts Visuels) in Ile-de-France. It encompasses actions led by Fanny Souade Sow in collaboration with the the Service Pénitentiaire d’Insertion et de Probation de l’Essonne of the Maison d’arrêt (Detention center) of Fleury-Mérogis, the middle school Jean Macé and the high school Paul Langevin of Sainte-Geneviève-des-Bois.

The “ELGER” exhibition is co-produced with the Théâtre Brétigny. The “ELGER” project is part of the “Contrat Territorial d’Éducation Artistique et Culturelle” (CTEAC) of Coeur d’Essonne Agglomération with the DRAC Île-de-France and the Academy of Versailles. It is run in partnership with Massage Production, which is supported by the Essonne Department. In 2020-2021, “ELGER” featured initiatives carried out locally by artists with the preschool and elementary school Aprinivilla of Avrainville, the elementary school Roger Vivier of Marolles-en-Hurepoix, the elementary school André Malraux of Villiers-sur-Orge, the middle school Jean Zay of Morsang-sur-Orge, the middle school Roland Garros of Saint-Germain-lès-Arpajon, and the Fleury-Mérogis detention center for women in partnership with the SPIP (Service Pénitentiaire d’Insertion et de probation de l’Essonne) and in collaboration with the MAC VAL. In 2021-2022, “ELGER” featured initiatives carried out locally by artists with the preschool Alphonse de Lamartine of Saint-Michel-sur-Orge, the elementary school Paul Langevin of Saint-Germain-lès-Arpajon, the middle school Roland Garros of Saint-Germain-lès-Arpajon, the municipal reception center for young people of Bruyères-le-Châtel, the Fleury-Mérogis detention center for women in partnership with the SPIP (Service Pénitentiaire d’Insertion et de probation de l’Essonne) and the Federation Habitat et Humanisme—Emergency accommodation for asylum seekers (HUDA) in Bonnelles. The “ELGER” project was part of the cultural summer of Coeur d’Essonne Agglomeration in 2021. As such, it benefited from the support of the DRAC Île-de-France and the Essonne Department, and was part of the “Plein Soleil / Summer of art centers” program led by d.c.a.