

CAC Brétigny

Contemporary Art Center of
National Interest
Cœur d'Essonne
Agglomération
+33 (0)7 85 01 10 31
info@cacbretigny.com
cacbretigny.com

Off-site season

2023-2024

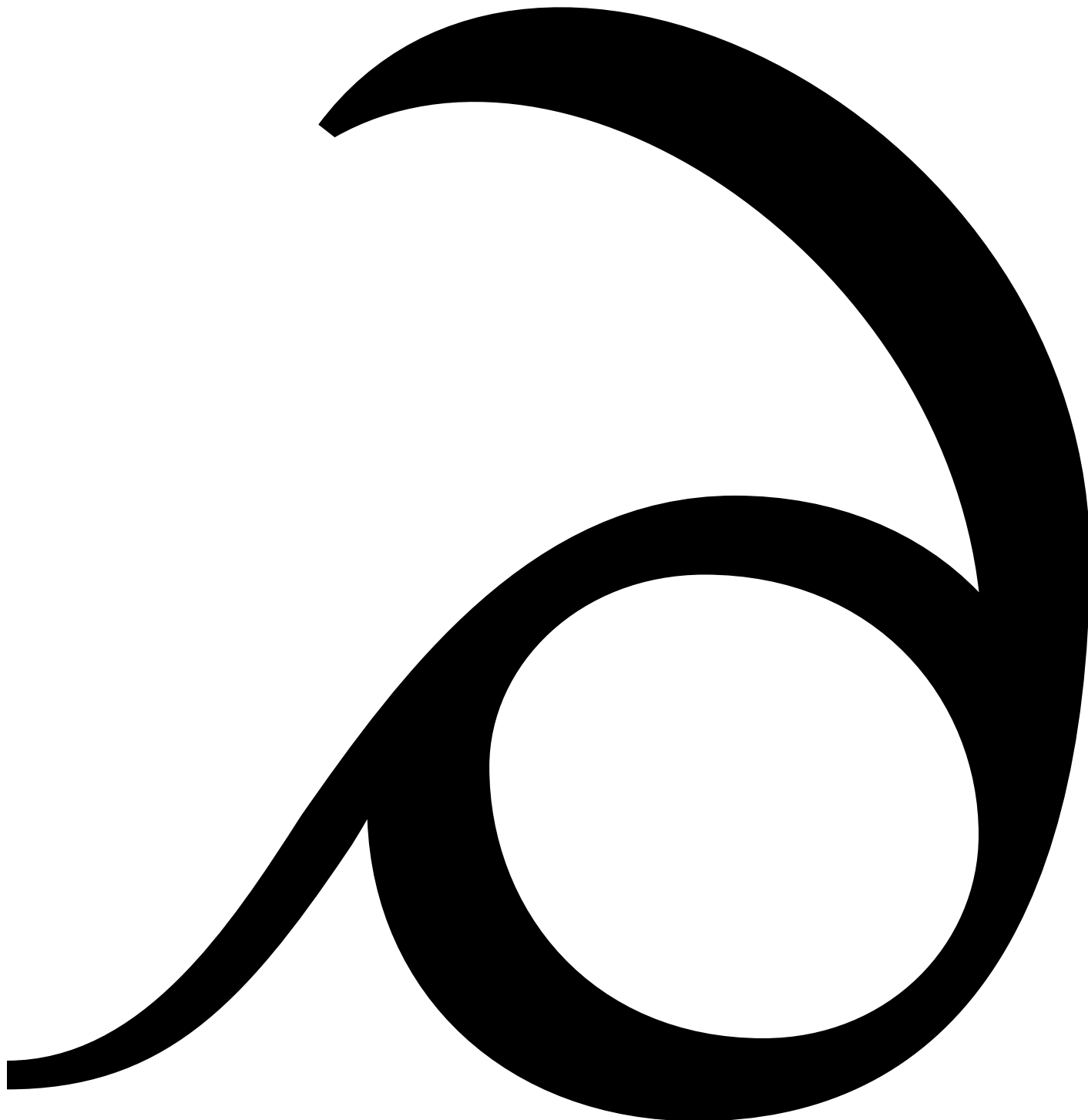
Cycles of exhibitions and
residencies

"Les conjugue*uls*"
Curator: Valentina Ulisse

"lunulae"
Curator: Thomas Maestro

Press file [1-38]

Press contact
Marie Plagnol
m.plagnol@cacbretigny.com



Presentation of the off-site season	3
Programme	5
“Les conjugueuls”	
Presentation	6
Biographies	9
Images	12
“Iunulae”	
Presentation	22
Biographies	25
Images	27
“The ABCC of CACB”, Charles Mazé & Coline Sunier	37
General Informations	38

Off-site season 2023-2024

In 2023-2024, CAC Brétigny, closed for renovation work, takes its programme off-site. For this transitional season, the art centre transforms into a cultural vessel and accompanies the invited artists and curators as they develop narratives anchored in the local area. Coline Sunier & Charles Mazé, graphic designers in residence since 2016, chart the vessel's take-off and stops. The signs used in the communication for this off-site season are collected from the routes that connect the CAC building with the different spaces in which the programme unfolds. In this way, the duo continues to follow the art centre's movements.

This journey to meet the inhabitants of different neighbouring areas comes as part of a period of transformation for CAC, which is redesigning its programme both geographically and temporally. Two cycles of exhibitions and residencies, conceived by associate curators Valentina Ulisse and Thomas Maestro, alternate research, co-creation and exhibitions in spaces built at different periods. The artists, like characters from a fantasy saga, travel between the spaces and times. Residencies, exhibitions, performances, workshops... they participate in various ways throughout the different chapters of the season, becoming messengers of a past world yet to be reinvented, interpreters of multiple presents, storytellers of possible futures to be imagined collectively.

This roaming is also an opportunity to deepen the existing uses of CAC Brétigny, historically tied to the area that surrounds it. The team, who already travel the towns and cities of the Cœur d'Essonne Agglomération area alongside the artists-in-residence, continue its explorations this year by adapting the offer of public events. For example, the project "Transmissions", which each year invites young people to articulate their experiences of artworks, takes on the role of envoy announcing and preparing with the residents the arrival of an exhibition in their town. The artistic projects developed by the art centre are characterised by a sensitivity to proximity. They emerge from a strange mix of times and spaces through which the crew travels: curators, artists and the public set off with us on a journey through the region and beyond.

In many science fiction films and novels, the spaceship is central: it travels through the galaxy in search of a habitable planet, becoming itself a society in which we can see the same dynamics of power and domination, collective solidarity and organisation of life together play out. It represents the face of change and transition: an in-between state, at once attached to the past, because it comes from somewhere, the creator of its own present and tending towards a future yet to be discovered together. This imaginary context is very close to our current reality, to a world in the throes of an ecological and political transition in which the global and technological order finds itself upended.

This fictional premise also resonates with the current situation at CAC Brétigny. With the captain sailing towards other horizons, the ship is now being steered collectively, which

impacts the way the team works. Each role was, as part of Céline Poulin's plan for CAC, included in the artistic programme. Now, those responsible for public outreach, production or communication must reconsider their collective organisation. The team has found itself overlapping previously distinct roles, investing even more in discussion spaces, and collaborating to make each person's job fluid, so that everyone can have a role in the overall vision of the project. Ideas shared within l'École, the centre's space for collective experimentation that brings together users from diverse backgrounds, filter into these ways of working together. In 2023-2024, an artist is invited to work on a connection between doing and the collective, through regular meetings that are open to all and combine collaborative artistic production and discussions.

With this off-site season, the geographic foothold and the rhythm of the art centre transform. These movements are also those of being in a collective, within and beyond the institution, with members of the team, associate curators, invited artists and the public. The science fiction and fantasy writer Ursula K. Le Guin wrote that: "Imagination, like all living things, lives *now*, and it lives with, from, on true change. Like all we do and have, it can be co-opted and degraded; but it survives commercial and didactic exploitation. The land outlasts the empires.¹" Perhaps the same could be said of collective practice. It's about, then, affording it the time and space necessary to rise from the past, to set it in motion in the present and imagine it in the future.

The CAC Brétigny team

Milène Denécheau, Elisa Klein, Coraline Perrin and Marie Plagnol

Programme

“Les conjugueuls”

Curator: Valentina Ulisse

With Rose-Mahé Cabel, Héloïse Farago,
Giorgia Garzilli, Jérôme Girard,
Hanna Kokolo, Clara Pacotte, Margot Pietri,
Aliha Thalien, Joséphine Topolanski
and Pierre-Alexandre Savriacouty

14.10—22.10.23

Salon d'art of Marolles-en-Hurepoix at the
Salle des fêtes François des Garets

20.01—11.02.24

Galerie Francval in Arpajon

13.04—05.05.24

Espace Brel, Donjon
in Sainte-Geneviève-des-Bois

22.04—11.05.24

Médiathèque Les Lavandières
in Leuville-sur-Orge

→ An afternoon of performances between
Leuville-sur-Orge and Sainte-Geneviève-
des-Bois on the 27.04.24

→ Closing of the off-site season on the 06.07.24 in Brétigny-sur-Orge

“Iunulae”

Curator: Thomas Maestro

With Ethan Assouline, Célia Boulesteix,
Loucia Carlier, Victor Gogly, Collectif
Grapain, Louise Hallou, Sandar Tun Tun,
Andréa Spartà, Chloé Vanderstraeten
and Xolo Cuintle

03.12.23—14.01.24

Espace Brel, Donjon
in Sainte-Geneviève-des-Bois

26.02—03.03.24

Salon du livre jeunesse of Saint-Germain-
lès-Arpajon at Espace Olympe de Gouges

23.03—06.04.24

Médiathèque Marie Curie
in Saint-Michel-sur-Orge

25.05—06.07.24

Espace de la Croix Louis
in Brétigny-sur-Orge

→ Opening of the exhibition at Sainte-
Geneviève-des-Bois on the 03.12.23

“Les conjugueuls”

Cycle of exhibitions and residencies

Curator: Valentina Ulisse

In the 1990s American-British romantic comedy *Sliding Doors*¹, a young woman (Gwyneth Paltrow) finds her life turned upside down after missing the morning tube. The story forks off into two possible scenarios: events that come as a consequence of this delay and what would have happened if she had squeezed through the train’s closing doors. It’s the “Sliding Doors” moment. How many times have we asked ourselves: “What would have happened if...?” In English, “the unreal past” refers to sentences that start with “what if”. “What if novels” use uchronia, a subgenre of science fiction, based on a rewriting of history and the imagining of alternative contemporary and future worlds. Some works of fiction push this phenomenon of “diverging realities” to the extreme by exploring “multiverses”, planets that look like ours but that have different futures. Uchronia stories could help us learn how to reject a linear vision of time and question official narratives.

This temporal cyclicity, made up of survival, resurgences and new beginnings, can also be found in the “ambiguous” utopias of the science fiction author Ursula K. Le Guin. Le Guin prefers the Andean Quechua peoples’ approach to time to the Western perspective of “moving forward”, of a tomorrow of continuous progress. For the Quechua, the future—unknown—is behind us, over our shoulders, and the past—already written—is in front of us, right under our noses.² The present offers us the opportunity to stir up the past and dress (imagine and heal) the future. In her essay *The Carrier Bag Theory of Fiction*, Le Guin urges us to explore other narrative perspectives by depicting characters and stories that do not aspire to dominance. The hunter with his spear is replaced by the oat-gatherer with her basket.³

Science fiction, fables or myths can generate “restorative fiction”.⁴ They recompose new narratives from the traumas of history and the faultlines in our society, giving voice to voiceless realities. In *The Deep*⁵, author Rivers Solomon imagines a parallel underwater universe, inhabited by non-binary aquatic creatures, descended from pregnant slaves thrown into the sea at the time of the triangular trade. As these merfolk have no memory of their traumatic beginnings, the character of the historian is the sole keeper of this difficult past. This figure embodies the political role of the storyteller: passing down a collective memory is a tool for emancipation. It allows for the creation of new imaginations, past, present and future.

1 *Sliding Doors* [1998], directed by Peter Howitt.

2 Ursula K. Le Guin, “Science Fiction and the Future” [1985], in *Dancing at the Edge of the World: Thoughts on Words, Women, Places*, Grove Press, 1989.

3 Ursula K. Le Guin, “The Carrier Bag Theory of Fiction” [1986], in *Dancing at the Edge of the World: Thoughts on Words, Women, Places*, Grove Press, 1989.

4 Émilie Notéris, *La Fiction réparatrice*, Éditions Supernova, 2017.

5 Rivers Solomon, *The Deep*, Sagapress, 2019.

This cycle of exhibitions and residencies is a “ballad of renewal”, where the boundaries between what was, what might have been and what never happened, are blurred. This counter-narrative in several chapters is written collectively by the “conjugueuls” artists. This term is an adelphage (a gender-neutral alternative to the term “homage” or “femage”) to Helena de Laurens, Clara Pacotte and Esmé Planchon’s figure of the “conjugueuses”. In their book *Le Jukebox des Trobairitz*⁶, they draw inspiration from Monique Wittig & Sande Zeig’s *Brouillon pour un dictionnaire des amantes*⁷ and invent new poetic definitions. Under the letter C for *Conjugaison* (conjugation) appears the “conjugueuses”: figures of love caught up in a dance celebrating “the agreement of tenses”. The use of the gender-neutral ending “-euls”, a nod to the Old French, honours the linguistic inventiveness of these dictionaries and comes as part of contemporary reflections around inclusive writing.⁸

Some “conjugueuls” artists superpose real and fictitious facts and imagine other possible futures by revisiting history in the present. We might call it parafiction. This is the case for Hanna Kokolo and her autofictions: without changing the course of events, she brings in the imagination where reality is found lacking. Similarly, by drawing inspiration from female characters who existed in the past, Héloïse Farago plays on the potential for fantasy hidden in all these forgotten narratives. Joséphine Topolanski and Jérôme Girard, meanwhile, dream up new anachronisms: futuristic sequels to an artisanal past or a modernity that has arrived before its time. One brings her followers together around new cosmic beliefs, blurring the lines between what is true and what is false; the other captures unheard sound waves, by composing with both folklore and makeshift technology.

Today is no less rich in possibilities. Infinite dimensions exist beyond observable reality, like gaps in our everyday space. Somewhere between magic realism and urban fiction, the artists offer us access to parallel worlds. In this way, Aliha Thalien’s docufictions and the testimonies she relays could be dreams. Giorgia Garzilli’s imaginary world is also a dreamlike collage: a labyrinth without beginning or end, where time and space are burst open. Meanwhile, it’s contemporary earthly society, its norms, categories and binarisms, that Clara Pacotte challenges in the journals of her exploration of other worlds.

For some, the future is written in a continuum outside of time. Advocating a return to our origins, Rose-Mahé Cabel positions herself within an “archaic future” at the end of time or the beginning of a new ancestral world. Here, marginal figures are bearers of liberating mythologies. Archaeologist of a near future, Margot Pietri tells of a present that is already posterity, where a loss of reference points and a disorientation of time leave us bewildered. The depths of the abyss, for which Pierre-Alexandre Savriacouty retraces an intimate and

6 Helena de Laurens, Clara Pacotte, Esmé Planchon, *Le Jukebox des Trobairitz*, RAG Éditions, 2023.

7 Monique Wittig, Sande Zeig, *Lesbian peoples: material for a dictionary* [1979].

8 ACADAM, nonbinary grammar developed by Bye Bye Binary [November 2018].

collective historiography, have stratified time. The water—which either engulfs or brings to the surface—is a portal between times and between hidden and revealed realities.

Just as they did with fictional stories, the artists also appropriate archives—both real and imaginary—as a tool. They use them to transgress a form of hegemonic knowledge that prevents both the recollection of past histories and the construction of future ones. Anthologies of emotions, oral chronicles, traditional knowledge and new grammars are all part of the repertoire of forms reactivated here: they contain within them latent struggles for change. The Essonne area, with its local folklore, also provides an archive to explore. Marked by the coexistence of historical and industrial heritage, popular legends and avant-garde inventions, the area contributes to the formation of this imaginary world of disjointed chronologies.

From this land that takes its name from the Gallo-Roman water goddess Acionna (*Exona* in medieval texts), rises dolmens and menhirs, keeps and modernist water towers. It is said that Gargantua dropped a mysterious piece of gravel from his shoe (the Beaumirault stone, between Bruyères-le-Châtel and Breuillet). Not far away, in 1772, the intrepid aviator Abbé Desforges attempted to fly to Italy by throwing himself off the Tower of Guinette, at the Château d'Étampes, in a feather-covered cart. Later, in 1969, on a section of the Paris-Orléans test track, an *aérotrain* shoots past at full speed. Here, the “conjugueuls” set off on a journey through time. Mystic-astronauts, minstrel-rappers, scientist-fortune tellers, they are heralds of a fable of the future.

Biographies

After studying art history at the university La Sapienza in Rome and Paris 1 Panthéon-Sorbonne, Valentina Ulisse completed a professional Master's 2 degree in "Contemporary art and its exhibition" at Sorbonne Université and co-founded the curatorial collective espace projectif. Alongside her studies, she trained in the exhibition profession through internships at the Centre Pompidou, CAC Brétigny and Council, among others. Today, Valentina Ulisse continues her work through her various activities within the organisation of art projects, writing and cultural mediation. She assists gallery owner Aline Vidal with whom she organises "De(s)rives", a curatorial project that experiments with exhibition formats outside of traditional artistic contexts. Valentina Ulisse is interested in art economies, in alternative systems of production and dissemination and in co-creative artistic practices related to pedagogy and popular knowledge.

Héloïse Farago (born 1997) lives and works between Paris and Normandy. A 2023 graduate of the Villa Arson in Nice, she uses different mediums (drawing, performance, video, ceramic, etc.) to break down the hierarchisation of practices and portray the too-often forgotten stories of Mediaeval women. Her work was exhibited at L'Annexe in Paris and IVECO NU in Noisy-le-Sec in 2022 and at La Tôlerie in Clermont-Ferrand in 2023.

Pierre-Alexandre Savriacouty (born 1993) is a French-Malagasy artist who lives and works in Paris. A graduate from the École Supérieure des Beaux-Arts de Montpellier and the École nationale supérieure des beaux-arts de Paris, he addresses historical and spiritual issues through sculpture and assemblage. His work has been shown at spaces such as FRAC Ile-de-France (Château de Renteilly) in 2020 and at the Biennale Internationale de Saint Paul de Vence in 2021. Winner of the SARR prize in 2021, he was artist-in-residence at the Villa Albertine in Chicago in 2022.

Giorgia Garzilli (born 1992) is an Italian artist who lives and works between Naples and Milan. After studying documentary film, she went on to graduate from the Haute école d'art et de design de Genève before spending a year at the Mountain School of Arts in Los Angeles. Her paintings explore the frontier between everyday reality and the depths of the subconscious. Her work was presented at MACRO in Rome in 2021 and at the Triennale Milano in 2023.

Joséphine Topolanski (born 1998) lives and works in the Paris region. After studying printed image at the École nationale supérieure des arts décoratifs de Paris, from which she graduated in 2021, she turned her attention to weaving and textiles. Her work questions the boundary between fiction and reality by focusing on belief systems and their relationship to truth. She was awarded an honourable mention from the jury of the Révélation Design ADAGP prize in 2021. The following year, her work was presented at 100% L'Expo at the Grande Halle de La Villette and was added to the Pantin city collection.

Hanna Kokolo (born 1997) lives and works in Paris. After studying applied arts, she graduated from the École nationale supérieure d'art de Bourges (ENSA) in 2021. Her multidisciplinary pieces explore the issue of intergenerational memory through characters she embodies and depicts in works of autofiction. Her work was exhibited at the 66th Salon de Montrouge in 2022 and in a solo exhibition at the Graineterie in Houilles in 2023.

Clara Pacotte (born 1992) is an artist, author and filmmaker who lives and works in the Paris region. Graduating from the École nationale supérieure d'arts de Paris-Cergy in 2017, she depicts real and imagined archives in her work. She regularly collaborates with other artists on research and publishing projects. With Charlotte Houette, she created EAAPES, a research group focused on feminism in science fiction. Supported by CNAP, Fondation des Artistes, Lafayette Anticipations and CAC Brétigny, this project has seen the production of several publications, films and workshops.

Jérôme Girard (born 1993) lives and works in Paris. A graduate from the École nationale supérieure des arts décoratifs de Paris, his work mixes sound creation, live performance and installation. Often using salvaged materials, he draws inspiration from and then diverts traditional forms and gestures. He won the student prize COAL and the Prix de la Casa de Velásquez - EnsAD in 2021. His work has been exhibited at several art centres, including CAC Brétigny, Bétonsalon in Paris in 2021 and the Vincent Van Gogh foundation in Arles in 2022.

Margot Pietri (born 1990) lives and works in Aubervilliers. Graduating from the École nationale supérieure des beaux-arts de Lyon in 2014, she develops work in science fiction story writing and sculpture. These pieces take the form of technological relics from a time that could be ours, somewhere between a past that hasn't been assimilated and a future that is uncertain. Chosen for the Révélation Emerige grant in 2019, she has presented her work as part of group shows at the Thaddeus Ropac gallery in Pantin in 2017 and at Art-O-Rama in Marseille in 2021, as well as in solo exhibitions at the Institut d'Art Contemporain in Villeurbanne in 2020 and at La Serre in Saint-Etienne in 2023.

Rose-Mahé Cabel (born 1995) lives and works in Alsace, in the Vosges region, and in Paris. A 2020 graduate from the Haute École des arts du Rhin de Strasbourg, they use many different mediums, including glass, wax, make-up and costume, to produce works that are activated during performances. Through their drag queen alter ego, Rose de Bordel, the artist imagines restorative works of fiction depicting marginalised figures of mythology. Their work has been presented during the festival Inact in Strasbourg in 2021, at Artopie in Meisenthal by the LoRA network in 2022, at the Maison des arts de Malakoff and at the Magasins Généraux with the collective Æchillea in 2023.

Aliha Thalien (born 1994) lives and works in Montreuil. Currently a student at Le Fresnoy, she

graduated with a master's degree in cinema from the Sorbonne as well as from the École nationale supérieure des beaux-arts de Paris. Her work in film, installation and sculpture focuses on trauma at an individual, family and community level. Her pieces take the form of fictional stories based on real archive material. In 2019, she directed her first short film *Feu Soleil*, which was selected for the film festivals Rencontres du Moyen-Métrage in Brive and La Cabina in Valence. Her work was also shown at the Villa Magdalena in Hambourg in 2022, and in a solo exhibition at Confort Mental in Paris in 2023.

Images



Rose-Mahé Cabel, *Sadness is Rebellion*, 2021. Perform Festival 2022, «Les formes du vivant». Photo: Mélanie Thomazeau.



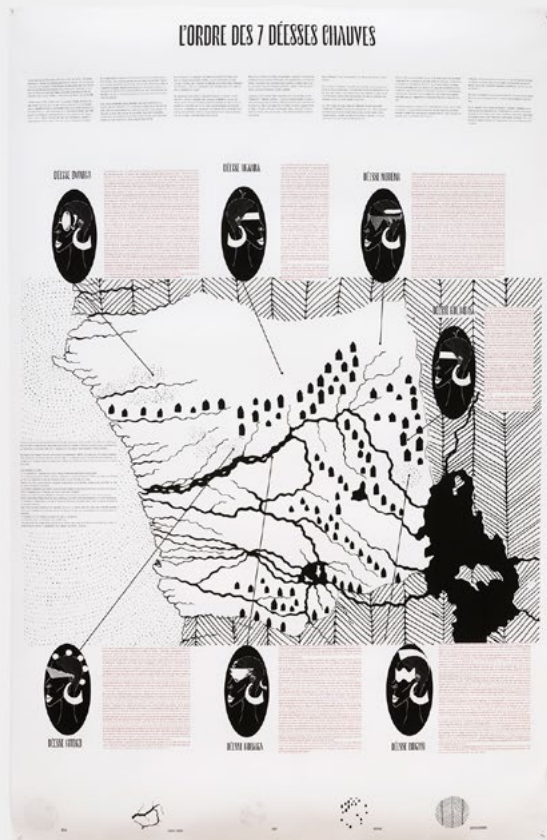
Héloïse Farago, *Chasse au Patriarcat, Tortenspitzen*, 2022. Courtesy of the artist. ©Adagp, Paris, 2023.



Giorgia Garzilli, *Berry tutto ciò che hai visto è vero*, 2021. Photo: Danilo Donzelli.



Jérôme Girard, *Cabane*, 2023. Exhibition view of «Les Vagues», centre d'art de L'Onde, 2023. Photo: Salim Santa-Lucia.



Hanna Kokolo, *L'ordre des 7 déesses chauves*, 2021. Exhibition view of «Première 27ème Édition», CAC Meymac, 2021. Photo: Aurelien Mole.



Clara Pacotte, «L'amour courtois» dans *Les aventures de Maboule*, 2022. Exhibition view of «Career Girls», Mécènes du sud, curation by Elsa Vettier and Margaux Bonopera, 2022.



Margot Pietri, *l'mfascia*, 2020. View of the artist's solo exhibition, ex situ programme «Galeries Nomades» of the IAC Villeurbanne at the musée de Céramique in Lezoux. Photo: Blaise Adilon.



Pierre-Alexandre Savriacouty, *R-3L*, 2022. Courtesy of the artist. ©Adagp, Paris, 2023.



Aliha Thalien, *L'Amour*, 2021. Courtesy of the artist.



Joséphine Topolanski, *Comfy Santa Rosetta*, 2023 and *Sacred Saucer*, 2021. Display view, Turbo Collectif Pantin, 2023. Courtesy of the artist. ©Adagp, Paris, 2023.

“lunulae”

Cycle of exhibitions and residencies

Curator: Thomas Maestro

In N. K. Jemisin’s *Broken Earth* trilogy of science fiction novels, the world is ravaged by seismic and geological disasters (earthquakes, cracks in the earth, the appearance of new volcanoes...) People try to survive in fragile societies bound by a shared rejection of one part of the population: the “orogenes”. These humans, capable of interacting with telluric forces, are shunned, hounded and sometimes killed. To survive on the margins and to learn to control their power, they form secret communities. In one such community, hundreds of people take refuge in a huge cave, forming an underground society. Over the course of the books, we discover that certain particularly powerful orogenes have the ability to cause or prevent disasters, but that this takes its toll on their bodies, turning their skin and organs to stone. The story shifts from the surface to the depths and back again: the subterranean telluric power emerges in certain individuals, who in turn shelter beneath the ground, before their struggle to exist turns them to stone. By definition, a surface “covers” and “conceals” depths. The different meanings of these terms and how they are inseparably connected, which emerges upon reading N. K. Jemisin’s books, are at the heart of this cycle of exhibitions and residencies. Several of the artistic practices brought together here take up these terms.

This idea of movements between the earth’s layers is particularly present in Victor Gogly’s sculptures, for which he collects the materials from the ground. The attention he pays to his surroundings, to the surfaces he travels across, enables him to access, in his meditative state, his inner self. In this way, he establishes a parallel between geographical and mental depths. This dialogue is also found in the work of Louise Hallou, who is fascinated by caves and cultures that could be considered underground. In her performance *The reflection of Dog’s belly*, the artist wanders through the space after covering herself in fur. She draws strange symbols on her arms and adds prosthetics made out of tape to her fingers, resembling a prehistoric human wandering around her cave. This game of bodily coverings and additions gives the impression she is shaping her identity, allowing certain inner elements to show in order to transform her outer image. Loucia Carlier’s work is also bathed in an enigmatic atmosphere. Some of her sculptures reveal subterranean worlds populated by symbols and clues to be decrypted, some of which show through to the surface. These same pieces seem organic, making us think of our own bodies where, like caverns, our most intimate secrets lie. Chloé Vanderstraeten, in turn, renders the boundary between interior and exterior visible, by allowing us to stand on either side of her drawings and paper architectures.

The notions of surface and depth—terrestrial, corporeal, mental, cultural—are connected to the question of secrets. A secret is something hidden inside something else (a mouth, a pocket, a box, an envelope, a mind, etc.). The content, hidden in the depths, sometimes shows through to the surface of the container concealing it. What happens behind a veil of silence sometimes escapes through clues that reveal a story about someone or something. A space in which we can discern these small traces risen to the surface might be referred

to as a zone. A real or imagined place, with uncertain boundaries and rules of its own. A zone is ambiguous, both dependent on and distinct from what surrounds it. It is a kind of threshold that facilitates the passage between inside and outside. We could consider the zone in the way the brothers Arkadi and Boris Strougatski do in their book *Stalker. Pique-nique au bord du chemin* (1972), adapted into a film by Andreï Tarkovski (*Stalker*, 1979). The original work and its adaptation take place partly in “the zone”, a gigantic wasteland full of ruins that appeared without us knowing how or why. To enter this place, you must be accompanied by a guide: the *stalker*. The zone is not simply a physical space: it interacts with the people who cross it, by creeping into their thoughts, leading them astray and altering their behaviour. It is a character in its own right, which changes constantly. Time also passes curiously there: past, present and future blur. Several of the “lunulae” artists play with these disturbances in time. It is up to us to try and decipher the clues and traces left for us.

Sandar Tun Tun designs sound installations using recorded and synthetic sources, as well as physical elements that are traces of past stories and existences. The artist offers the opportunity to move between different real and imaginary layers, between public and personal knowledge. Their installations are sometimes animated by performances, the traces of which are visible beyond the performance itself. Célia Boulesteix wanders through cities, eyes down, looking for things that have been abandoned (textiles, broken materials, damaged images...). These fragments are enigmatic and carry stories that we can try to guess at but will never know for sure. This strong connection with objects is also present in the work of Andréa Spartà, who arranges domestic items in his installations. The artist sees his sculptures like little zones: familiar spaces that nevertheless seem to have a logic and time out of sync with reality and meanings that fluctuate. Ethan Assouline’s sculptures, for their part, are often an assemblage of objects that flooded the market from the turn of the millennium. These objects always seem stuck in a future already outdated, in the faded promise of a brighter tomorrow. The duo Xolo Cuintle transport us into an unknown geological time where plants have hybridised with what remains of our civilisation (furniture, elements of architecture and decoration). The concrete used to make their sculptures offers a clue to the era imagined by the artists, when this material inherited from our industry has become the dominant natural compound. The Collectif Grapain also blurs the boundaries between temporalities, the natural and the artificial. Maeva and Arnaud Grapain create installations from which we can guess the materials and forms characteristic of contemporary technologies. They appear, however, like curiously organic ruins.

The ten artists and duos bury clues and create traces of possible futures located in spaces with vague outlines. The title of the cycle of exhibitions and residencies that brings them together, “lunulae” — “little moons” in Latin — brings to mind parentheses. These typographic signs break up the flow of a sentence, creating a space alongside the main narrative.

They are both a surface that covers a sectioned-off part of a text and a little zone at the heart of a narrative.

Biographies

After studying at different art schools (ESADHaR Le Havre and Rouen), Thomas Maestro chose to bring a curatorial dimension into his artistic practice. He trained through a master's degree in exhibition curation (Sorbonne Université) and is a member of the collective Champs magnétiques. With this group, he co-constructed the cycles of exhibitions "Des soleils encore verts" (2021) and "Le réseau des murmures" (2023-2024). He has also worked as an associate curator and project manager at Cneai (Centre National Édition Art Image) and was artistic and curatorial assistant to Daniel Purroy in Vitry-sur-Seine (artist and former artistic director of the Galerie Municipale Jean-Collet). He is also a member of the artistic and curatorial duo Éléments partout, co-founded in 2020 with his collaborator Agathe Schneider. He is interested in secrets, shifts in reality, ruins and shacks, in what is barely visible but very much present. Transmission, as a vector for collective movements, is at the heart of his aspirations.

Ethan Assouline (born 1994) lives and works in the Paris region. Through sculpture, installation, writing, publishing, drawing and the organisation of collective events around reading and writing, he tries and takes a critical look at the modern city and its language in his architectural, economic and political dimensions. His work was presented at the art and research centre Macao in Milan in 2019, at Crédac in Ivry-sur-Seine in 2022 and at Le Grand Café in Saint-Nazaire in 2023. He is a member of Treize, a non-profit organisation for production, exhibitions, and editions.

Célia Boulesteix (born 1996) lives and works in Paris. She graduated from the École supérieure des arts appliqués Duperré in 2019. A multidisciplinary artist, she combines painting, sculpture, installation and photography in an aesthetic that blurs the boundary between past and present. She was artist-in-residence at the Villa Belleville in 2022 and at the Fondation Fiminco in 2023-2024. Her pieces have been exhibited at Espace Voltaire in 2022 and Lucid Interval in Paris in 2023.

Loucia Carlier (born 1992) lives and works in Paris. A former student at the École nationale supérieure des arts décoratifs de Paris and the École cantonale d'art de Lausanne, she was awarded the Révélation Emerige grant in 2020. Her pieces, crosses between sculpture and painting, form hybrid landscapes that create and layer stories that transport us into a dystopian future. In 2023, she was artist-in-residence at the Villa Belleville. Her work has been shown at the Centre d'Art Contemporain Genève in 2019, at Art:Concept in Paris in 2021 and at the Salon de Montrouge in 2023.

Victor Gogly (born 1994) lives and works in Vantaa, Finland. A graduate of the École Supérieure d'Art et Design Le Havre-Rouen, the artist and musician produces pieces that question humanity's relationship with the soil and living things. His work was shown at Jardin du Crépuscule in Montréal in 2021 and at Beaux-Arts de Paris the following year.

Collectif Grapain is a duo made up of Maëva Grapain (born 1992) and her brother Arnaud (born 1989). They live and work between Paris and Hanover and are interested in science fiction and dystopian stories. The duo creates sculptures and installations inspired by industrial waste. Their work has been exhibited in a number of institutions, including Kunstverein Hannover in 2021, the Grande Halle de la Villette and the Kestner Gesellschaft in 2022.

Louise Hallou (born 1993) lives and works in Paris. A graduate of the École nationale supérieure des arts décoratifs de Paris, she works in performance, installation and writing. She creates poetic and narrative works that invite us to indulge in a collective reverie. The artist took part in the Ateliers Médicis programme Création en cours in 2021-2022. Her work was presented at the Mulhouse biennial in 2019 and at 6B in Saint-Denis in 2021.

Andréa Spartà (born 1996) lives and works in Paris. He graduated from the École nationale supérieure d'art de Dijon in 2019. His sculpture and installation work is inspired by domestic objects that he depicts outside of their everyday context. He was artist-in-residence at the Cité Internationale des Arts in Paris in 2021 and at the Fondazione Pistoletto in Biella, Italy, the following year. His work has been exhibited in spaces including Kunsthalle Berne, the Musée des Beaux-Arts de Dole and the Fondazione Zimei in Pescara, Italy.

Sandar Tun Tun (born 1989) lives and works in Marseille. Their work is built on fantasising, new alliances and collaborative trajectories. An artist, researcher, DJ and composer, they develop work in sound, space and performance centered on listening and sensible and critical reactivity. Their work was shown at the Friche La Belle de Mai in 2022 and at the art centre Villa Arson in 2023. The same year, they performed at MACRO in Rome.

Chloé Vanderstraeten (born 1996) lives and works in Paris. Graduating from the École nationale supérieure des beaux-arts de Paris and the École nationale supérieure des arts décoratifs de Paris in 2021, she works mostly with drawing and paper. She approaches paper in all its materiality, through folding and cutting, revealing a dialogue between body and architecture. She was artist-in-residence at the Anni and Joseph Albers foundation in Bethany, US, in 2023. Her work has been exhibited at spaces including Hangar Y in Meudon and the Fondation Van Gogh in Arles in 2022.

The artistic duo Xolo Cuintle was formed in 2020 by Romy Texier (born 1995) and Valentin Vie Binet (born 1996). They live and work in Paris and Aubervilliers and are trained in applied arts. The duo produces sculptures, furniture and decoration that they stage to create dreamlike, timeless worlds that allow for narrative escapism. Xolo Cuintle's creations were shown in 2021 at Double Séjour upon an invitation of curator Joël Riff and at the Manufacture des Gobelins as part of a residency at Mobilier national between 2019 and 2020. Some were added to the KADIST collections in 2020 as well as the CNAP collections in 2023.

Images



Ethan Assouline, *Autonomie*, 2022. View of the artist's solo exhibition «2024», Crédac, 2022. Photo: Marc Damage



Célia Boulesteix, *Mystery Train*, 2022. Courtesy of the artist..



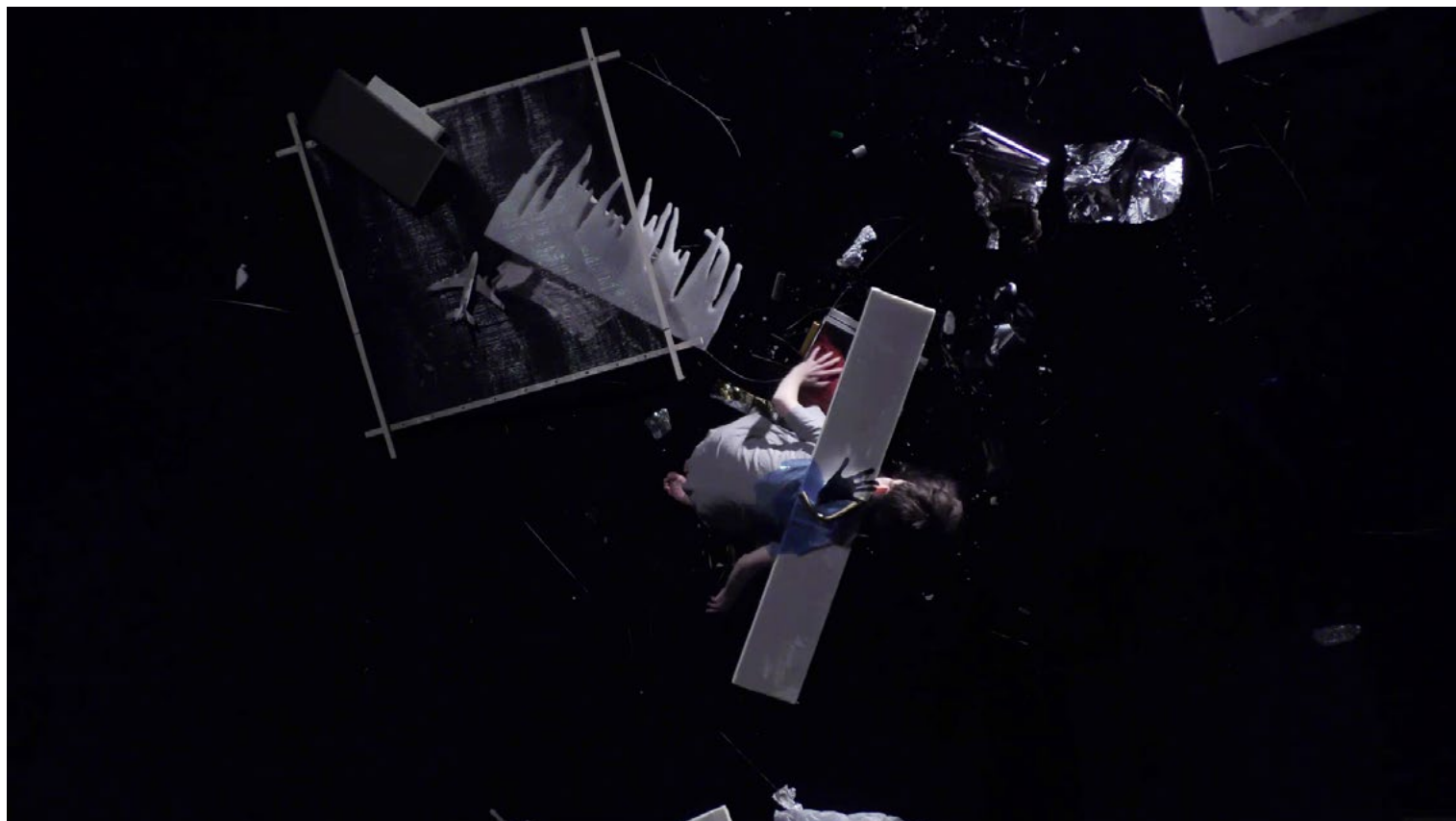
Loucia Carlier, *We are volcanoes III*, 2021. Courtesy of the artist.



Victor Gogly, Detail from *Its thorns did brightly shine, piercing the ground*, 2021. Photo: Sakari Tervo. ©Adagp, Paris, 2023.



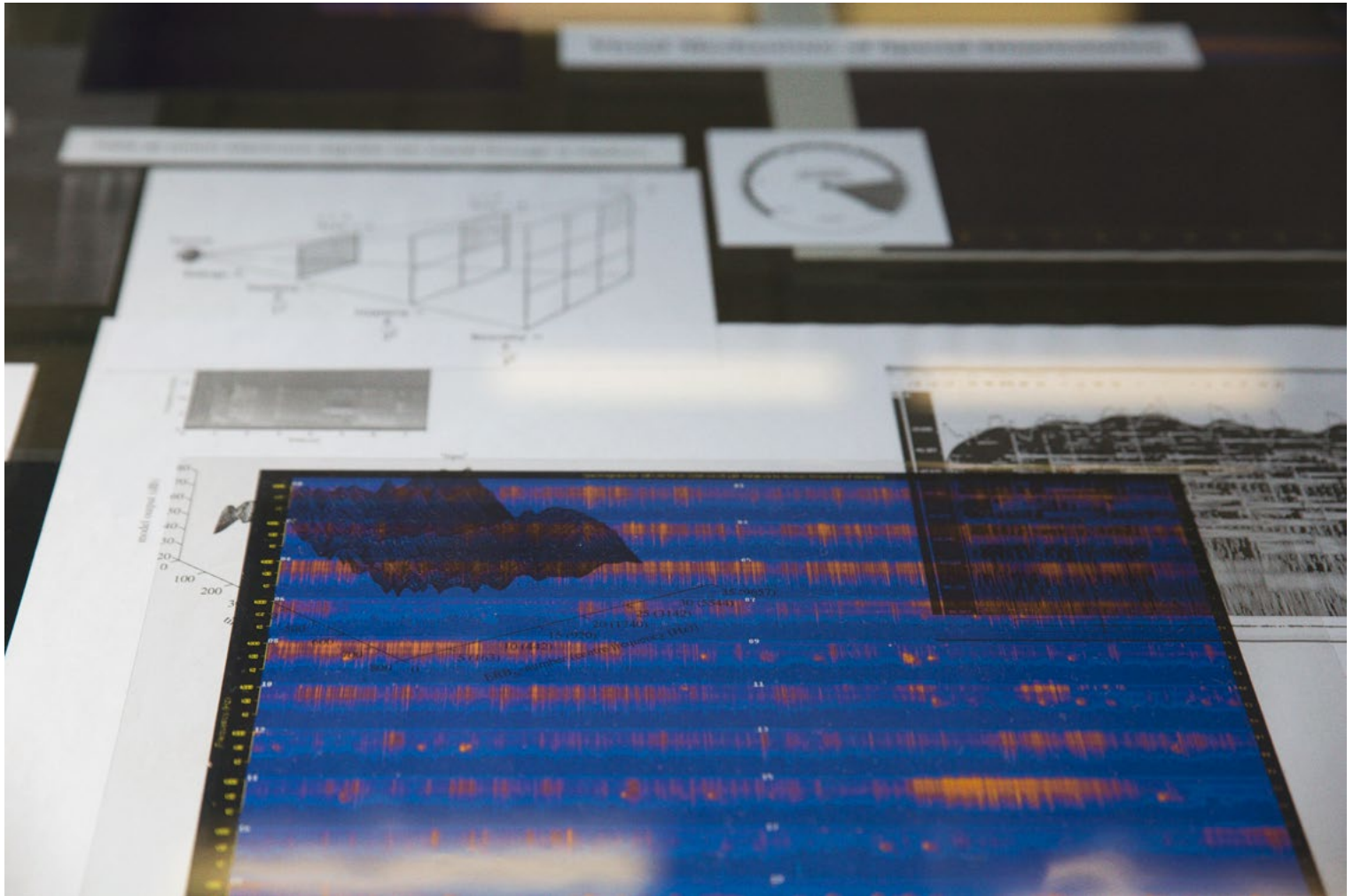
Collectif Grapain, *Urban Reef*, 2020. Exhibition view of «Urban Reef», Galerie Brutal, Hanovre, 2020. Photo: Justus Linnekugel and Collectif Grapain. ©Adagp, Paris, 2023.



Louise Hallou, *Préparation*, 2018. Courtesy of the artist.



Andréa Spartà, *A Knife in The Sun*, 2023 View of the artist's solo exhibition «A Knife In The Sun», White Cubi, Dijon, 2023. Photo: Anne Eppler. ©Adagp, Paris, 2023.



Sandar Tun Tun, *SF Biophony*, 2018. Centre d'art contemporain Genève, 2018. Courtesy of the artist.



Chloé Vanderstraeten, *Colonne vertébrale*, 2023. Courtesy of the artist. ©Adagp, Paris, 2023.



Xolo Cuintle, *Weeping Sun*. Exhibition view, Sainte Anne Gallery, 2021. Photo: Xolo Cuintle.

The ABCC of CACB, Charles Mazé & Coline Sunier

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.

L'XYZ de L'ABCC du CACB

For the exhibition "JUMP", which marked the reopening of CAC Brétigny in 2016, the first instalment of the typography LARA was a collection of capital letters AAAAAA, BBBBBB and CCCCCC, observed on the way from Brétigny train station to the art centre. The first three letters of the Latin alphabet, ABC, can already be used to spell out CACB, the first letters of CAC Brétigny. It was both about getting to the art centre and introducing its language.

This time, for the 2023-2024 off-site season, we will be leaving the art centre to go to the season's other venues scattered across the region, in Brétigny-sur-Orge, Sainte-Geneviève-des-Bois, Arpajon, Saint-Michel-sur-Orge and a few other neighbouring towns. On these new paths, signs (TAGINES, FIESTA PAËLLA, Créa'tifs, LA BOÎT' À BRONZER...), placards (JE VEILLE POUR MON MAITRE 🤖, Salon Climatisé...) and graffiti (LA PLANÈTE CRAME ON VA CRAMER DESSUS, JUSTICE POUR NAHEL...) paint a certain portrait of the Essonne area. This time, we have collected the last letters of the alphabet, UVWXYZ and uvwxyz, as well as other letters with accents yet to be included in the LARA typography, such as the capitals ÀÇÈÉÊËÏÎÔÛ and lowercase àçèéêëïîôû.

General Informations

CAC Brétigny
Contemporary Art Center of National Interest
Cœur d'Essonne Agglomération
+33 (0)7 85 01 10 31
info@cacbretigny.com
cacbretigny.com

Press contact
Marie Plagnol
Head of communication and public outreach
m.plagnol@cacbretigny.com

The residencies “The USO contrada” by Jérôme Girard and “Underground thought” by Louise Hallou benefit from the support of the Direction régionale des Affaires culturelles d'Île-de-France—Ministère de la Culture. “Transmissions” and the “École” are 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.

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 has the complicity of the Brétigny-sur-Orge's municipality. CAC Brétigny is a member of DCA, TRAM and BLA!.

