

CAC Brétigny

Centre d'art contemporain
Rue Henri Douard
91220 Brétigny-sur-Orge
+33 (0)1 60 85 20 78
info@cacbrétigny.com
cacbrétigny.com

Press contact
Manon Prigent
m.prigent@cacbrétigny.com
+33 (0)1 60 85 20 78

MEMBRAINS

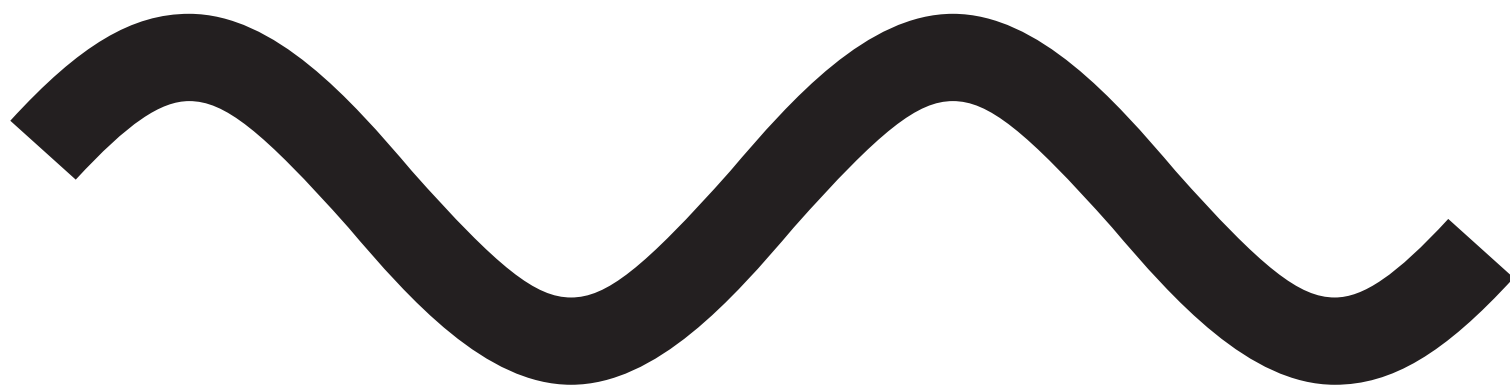
Florian Sumi
with
Emma Balimaka
Adrien Cruellas
Dragovan

Curator: Céline Poulin

26.05—21.07.18

Opening
Saturday 26 May at 5pm

Press release [1–2]



A line of 72 figures wraps around us, showing a blank stare. Each of them displays the face of a human being or a spiritual entity that consciously or intuitively manipulated magnetic or energy fields, which might also be called exchanges of information. Morgane le Fay is seen alongside Doctor Jade Allègre, Thot, the God of the Moon, and William C. Levensgood, the famous fake biophysicist and ufologist.

For his first major exhibition at an art institution, Florian Sumi is spelling out what has invigorated the whole of his work to date, driven his dances and gestures, and steered his diagrams and artifacts, yet remained unformulated until now, namely, that keen awareness of the flows that pass through us, those routes taken by the digital, organic, sensual, cellular or psychic communications that we employ daily.

At the middle of the venue, a metal and mineral desk, a footbath cabinet, manual clocks whose pulleys must be activated by hand, and a home laboratory that is fermenting microorganisms. For it is indeed a question of usage here. Maybe belief is important, but what we observe above all is the phenomenon itself. It is revealed in depictions of these waves in and around us. Forms clash and run into one another, from the diagrams produced by Spooky, the machine that heals by using frequencies, to animated runes that wiggle and jiggle about, not to mention artificial imagery of cells at work. And all around us, voices and images swell, soften, and slip unctuously through the portal of our ears. There is the hypnotic voice of Emma, who practices white magic, the recorded voice of Marcel, who transmits the secret of the universe, and the authoritarian voice of Fiona, who reads the system of the world by joining Darwin to ancient animism. And there is Florian's voice. He repeats these sentences, that a happy cell is the cell that communicates, renders its membranes porous, and opens itself to otherness to enrich itself by exchanging new information. Biologically the recipe for growth is the opening that points to the other. Like a mad scientist, Florian Sumi doubts, tests, and above all produces sumptuous experience machines—esthetic, scientific, anthropological experiences the reading of which is ours to determine.

Céline Poulin

A graduate of Dijon's School of Fine Arts under the guidance of Marc-Camille Chaimowicz, Florian Sumi (b. 1984, Dijon, France) lives and works in Paris. He is represented by the Galerie Escougnou-Cetraro (Paris). Sumi was the artist in residence at Le Parc Saint-Léger between 2012 and 2013 and exhibited at the PM Gallery in Berlin, Favorite Goods in Los Angeles, and FRAC Pays de la Loire. Between 2015 and 2016, he took part in several group shows, including "New Babylon" at the Galerie Escougnou-Cetraro (Paris); "D'autres possibles" at Le Pavillon Vendôme Contemporary Art Center, Clichy; "Les Incessants" at La Villa du Parc Contemporary Art Center, Annemasse; and "Janus: do you pray for me?" at the Machete Gallery of Mexico City. In 2017, the Galerie Escougnou-Cetraro presents his first solo show. Several Florian Sumi's artworks are part of collections such as Frac Pays de la Loire, Cube—Centre de création numérique (Issy-Les-Moulineaux) and Collection Famille Servais.

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