

CAC Brétigny

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In the name of the Father, the  
Fatherland and the Patriarchy

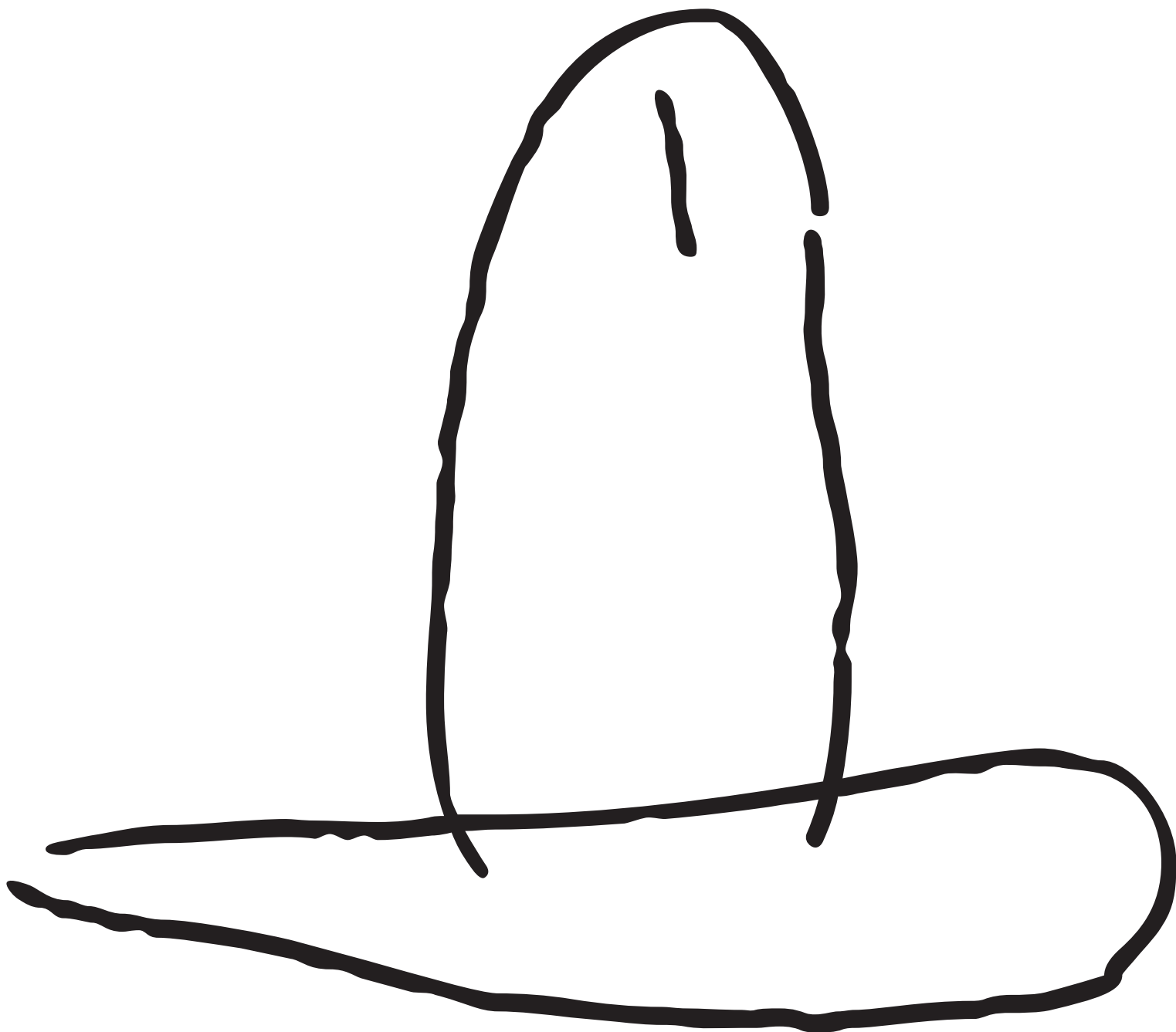
Núria Güell

Curator: Céline Poulin

06.10—21.12.18

Opening  
Saturday 6 October from 5 pm

Press file [1–19]



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## Press release

A woman is doing administrative work, legal research to become a stateless person. Unsuccessfully. Her failure illustrates a certain fixedness of our identity, which is the property of the state. What is this connection that binds us to a nation? Does it have anything to do with love? Traveling in Cuba, the woman, the artist Núria Güell, answers the constant marriage proposals that come her way, offered in order to obtain travel documents for Spain. She puts together a jury of prostitutes to select the happy winner, future husband, and future citizen of Spain. Because prostitutes certainly know something about men. It was in León that Núria Güell interviewed different sex workers in hopes that they would share with her both their knowledge of these clients they take care of every day and their relationship to their masculinity. The ties that bind men, women, and the law, whether divine, secular, or popular law, are ancient, as is seen in the copies of paintings from the religious art of the colonial period now on view at the art center. Young abused women and pimps offer us readings of the works. Yes, the law is central. Because when a woman artist wants to become a mother in Spain, the state makes no plans for her. Here again you have to hunt down and produce an right administrative clause. The embodiment of the law is achieved through these men and women who were able, at one time in their lives, by choice or by obligation, to become armed representatives of the state. From Cuba to Brétigny, Núria Güell observed some, discussed with others, in order to understand their views on this connection, their conception of those different forms of affection and power that are the home country and love. (Céline Poulin)

## Featured works

The show “Au nom du Père, de la Patrie et du Patriarcat” (In the Name of the Father, the Fatherland, and the Patriarchy) brings together a group of video works, some of which are accompanied by photographs or paintings. All the works date from between 2008 and 2018 and include the latest three projects by Núria Güell, which were shot respectively in León, Spain and Mexico City in a coproduction with the Museo Amparo (Puebla, Mexico); the Museo Universitario de Arte Contemporáneo (Mexico D.F, Mexico) and CAC Brétigny; and Brétigny, for a production spearheaded by the art center.

*Humanitarian Aid* (Cuba-Spain, 2008—2013)

*Police Officers Contribution* (Cuba, 2008—2009)

*Stateless by Choice* (Spain-France, 2015—2016)

*Aphrodite* (Spain, 2017)

*Off Whoring. An Essay on Masculinity* (Spain, 2018)

*Una Película de Dios* (Mexico, 2018)

## Biography

Güell flirts with the powers that be, joins forces with collaborators who are in on the project, and takes advantage of the privileges offered by the artistic institutions she works with, as well as those she enjoys as a Spaniard and European, to analyze the way in which power structures affect our subjectivity and attempt to change those connections.

Güell's recent solo shows include exhibitions at MUSAC, León (Spain) and at Maczul Museo de Arte Contemporáneo de Maracaibo (Venezuela) in 2018, the Middlesbrough Institute of Modern Art and the Project Arts Centre in Dublin in 2016, the Vienna Brut Konzerthaus in 2015, and Salle Zéro in Havana in 2013. She organized a workshop at École Supérieure d'Art et Design •Grenoble •Valence (2016) and works regularly with a number of self-managed art and social centers. Núria Güell is represented by the ADN Gallery in Barcelona.

## Agenda

Friday 5 October, 3 pm  
Press visit with Núria Güell

Reservation is required at [reservation@cacbretigny.com](mailto:reservation@cacbretigny.com).

Saturday 6 October, 5-10 pm  
Openings

Opening of Núria Güell's show at CAC Brétigny and Antonio Contador's at the Théâtre Brétigny, with a special performance by Antonio Contador. As part of the Nuit Blanche, the opening will be extended to 10 pm for the occasion. Cocktail reception open to all starting at 6:30 pm.

Free Paris-Brétigny shuttle is available by request at [reservation@cacbretigny.com](mailto:reservation@cacbretigny.com). Pick-up at 5 pm at 104 avenue de France, 75013 Paris (the Bibliothèque François Mitterrand metro stop).

Saturday 13 October, 5 pm  
*"Nuit de la rencontre"*

Invited by the Théâtre Brétigny, the choreographer Julie Nioche has devised different displays and rituals based on meeting the Other. For this event, Núria Güell's exhibition will be especially open, showing in the field of the visual arts another way of envisioning the relationship to Otherness.

For 12 years and older. Further information published soon at [www.theatre-bretigny.fr](http://www.theatre-bretigny.fr).

Thursday 18 October, 10 am  
Fiac special breakfast

For FIAC (18.10—21.10.18), CAC Brétigny has organized a special breakfast to introduce the Núria Güell show.

Reservation: [reservation@cacbretigny.com](mailto:reservation@cacbretigny.com) or +33 (0)1 60 85 20 76/78.

Friday 30 November, 10 am-7 pm

“Vulnérabilité institutionnelle et co-crédation” round-table discussion  
and launch of the *Co-Creation* publication  
as part of the “Attention fragile” symposium  
at MAC VAL, Musée d’art contemporain of Val-de-Marne

Núria Güell will join the round-table discussion moderated by Céline Poulin as part of “Attention fragile.” Running from 30 November to 2 December, the 8th iteration of the MAC VAL festival, dedicated to the major issues underlying the mission of a contemporary-art museum as it confronts its present-day reality, is devoted this year to the theme of vulnerability. At the conclusion of the round table, *Co-Creation* will be presented with the general editors of the publication on hand as well as a number of the contributors.

A detailed program is available at [macval.fr](http://macval.fr). For further information or to register for the 30 November professional symposium, see [reservation@macval.fr](mailto:reservation@macval.fr).

Every Wednesday, 2.30 and 4.30 pm, and by appointment  
“What happened?”  
A practical art workshop

Something between an investigation and a performance, young and old are invited to play with the interpretation of works by Núria Güell.

For further information and reservation: [reservation@cacbretigny.com](mailto:reservation@cacbretigny.com) or +33 (0)1 60 85 20 76/78.

By appointment  
Tours and (group) workshops

Our special visits are free and open to groups (schools, associations, students...) by appointment. We also organize guided tours and specific workshops by appointment, mornings from 10 am to 1 pm and during regular opening hours. The exhibition features a number of works in Spanish that are subtitled in French. To facilitate the visit for our young audiences and audiences who do not speak French or Spanish, we have developed a visit designed to be a group investigation with everyone taking part.

For further information and reservation: [reservation@cacbretigny.com](mailto:reservation@cacbretigny.com) or +33 (0)1 60 85 20 76/78.



## Images



Núria Güell, *Police Officers Contribution*, 2008—2009.  
Courtesy of the artist and ADN gallery, Barcelona.





Núria Güell, *Humanitarian Aid*, 2008—2013.  
Courtesy of the artist and ADN gallery, Barcelona.





Núria Güell, *Off Whoring. An Essay on Masculinity*, 2018.  
Courtesy of the artist and ADN gallery, Barcelona.

*Shining a spotlight*, Edi Muka

How would it feel should a woman approach you in the street and ask if you want to play hide-and-seek with her? Who, as a child, hasn't played that game, or who hasn't hid from someone either out of a sense of mischief, or out of fear or even to exact a measure of revenge towards parental reprehension. Yet, as we grow older, it feels awkward to be approached by a stranger with such a request. It's as though someone shines a spotlight on you, setting you on stage, and that's uncomfortable. At the same time it feels awkward to simply answer "no, thanks" to the offer. One feels obliged to say something more and try to be receptive to anything else that the person might suggest, as though one doesn't want to upset the innocent make-believe, all the while still feeling uncomfortable. And before long you find yourself engaged in conversation with that woman, sharing her life-story, the story of an illegalized immigrant, who day in day out has to play hide-and-seek for real, as she finds her way about the city...

Imagine the surprise that you, as a regular museum goer, would receive in Medellin, Colombia, when visiting the Botero room to stumble upon a guided tour led by a couple of very young girls. Initially, puzzled by their age and appearance you stop to hear with some curiosity what they're saying about the great master's paintings, renowned for depicting daily life on the streets and the society in which he lived. Slowly you're drawn into their account, following them through the works they have chosen to talk about. And again, before long a realization comes upon you: the girls are neither specialists in art history, nor are they Botero experts. What you are hearing is their personal accounts, stories of two young, very young sex slaves, woven through the imagery of Botero's paintings and sculptures, laid bare in front of you. They are talking about one of the darkest aspects of Colombian reality—the sexual slavery of minors—and doing so by speaking from first-hand experience, and odd as it may sound, you can see that story unfold within Botero's paintings. They speak with passion and commitment; there's no feeling of shame for what they've gone through. They bravely denounce what everybody knows, but many refuse to see. What you're hearing is harsh, leaving you exposed to a difficult, yet simple choice: either leave the room and continue keeping your eyes and ears shut, or succumb to the experience by sharing fully in the pain and life stories unfolding right in front of you, although somehow they make you feel complicit...

This feeling of being under the spotlight pervades many of Núria Güell's projects. Her artistic practice is distinguished by an attempt to rethink the ethics of those large institutions that govern our society and organize our lives, suggesting alternative methodologies. Whether she employs an *illegalized* immigrant to play hide-and-seek with visitors at an art biennial, or Romani beggars in the streets of Stockholm to fundraise for Swedish culture, or marries a Cuban guy to provide him with Spanish citizenship, Güell is constantly taking aim at hegemonic power relationships and its related abuse, trying to subvert entrenched positions and destabilize set conventions.

At the core of those methods Güell puts into practice a direct, one-to-one encounter between subjects. It would seem that for Güell eliminating the distance between the public and the “artwork” is crucial. She goes into minute detail to set the stage for these encounters, dismantling or subverting institutional mechanisms created to uphold the necessary distance for our gaze to function. Yet, it is exactly this unprotected space of the encounter and the assumed positions within it that is the most controversial aspect in her works. Güell projects often involve collaborations; she has cultural institutions hire people to perform or to act out agreed scripts. Sensitive issues regarding the role of institutions then arise, as well as the role and place of the artist and people-as-subjects within the framework of an art project. A heated debate and reaction ensues, encompassing everyone that comes across the work, be they politicians, institutions, curators, art critics, cultural personalities and even the general public. For Güell, this polemical division is not merely the intended result of her work; it is the place where she locates her work, aiming to provoke engagement by all actors concerned, including the artist herself.

Let’s take a closer look at the issues at hand in Güell’s artistic operations. Although often involving others and herself in her works, Güell’s projects are not what one would label as “participatory” or “relational”. Rather than being interested in certain topical issues and involving people in the “creative process”, Güell shows a keen concern and a direct engagement with the issues she’s working with. To help me speak about Güell’s role as an artist, I’d like to quote from Marina Garcés’ text, “Honesty with the Real”. When introducing the question of honesty, Garcés suggests that: “Honesty with the real is the standpoint from which the theology of liberation inscribes its gaze on a world of both suffering and struggle in which the victims are the key to reading, and index of the truth of a reality that constructs its power of domination on their relegation to oblivion and non-existence. Dealing honestly with the real would be, then, invoking this oblivion in order to combat power. This does not mean speaking *of* victims, turning them into a theme, but dealing with the real in such a way that includes their position and their *outcry*. It is not a matter of adding the vision of victims to the image of the world but changing at root our way of looking at it and understanding it.”

When dealing honestly with the real, according to Garcés, there’s a twofold kind of violence—towards one self and towards the real. Towards oneself, because one needs to “let oneself be affected”, and towards the real, because “one has to enter on to the scene”. To be affected, Garcés remarks, is to “learn how to listen to the innumerable senses of the outcry of reality and to the impossible-to-codify richness of its voices”; and “to enter on to the scene” is to “expose oneself and be involved”.

It is from this perspective that I would like to analyze how Güell operates. Although she has a set of references of how to work on her projects, such as engaging institutions and questioning their respective roles, her work often involves collaboration with others. Her



starting point is to listen and expose herself to the reality of the issues at hand, realities such as suffering and struggle, both of which deeply affect the artist. So, the process invariably goes through multiple and sharp dilemmas and a lot of questioning. More often than not after lengthy discussions and dialogue, Güell invites people who themselves are subjected to the abuse of power to collaborate with her in addressing these issues. Regular working contracts are drafted and people are temporarily employed within the framework of the project. In theory, they can be employed to do anything, but in reality they are not. The collaborators are asked to perform specific tasks that in some way refer to, or temporarily expose or even suspend, the power dynamic under which they normally find themselves. And, this is what usually provokes the outrage towards her projects—the fact that people in exposed and vulnerable social positions—in other words, victims—partake in an art project. This has often been challenged as an ethically problematic proposition—even though in essence it's a moral issue—that reinforces the status quo of the power relationships that it aims to challenge, namely, the (western) artist using “the others, the exposed, the victims” for her project. Since I have argued above that this is exactly the locus where Güell situates her work, I would like to focus on this debate and analyze it.

I would like to begin by reflecting on our understanding of some of the terms we resort to when talking about assumed positions within the art projects. It is important to focus on the notions of *people-as-subject* and *victim*—which constitute the process of the representation of *otherness*. In the debates accompanying Güell's projects, these notions are often connected to the element of “exploitation” or “use” in the context of the artwork—an ethically (or morally) problematic stance. This claim presupposes two things: that those employed within the framework of the art project are subjects in an exposed social position—in other words, victims—vulnerable to dominating power relationships; and, that they as such are being used—meaning the power structure is being reinforced.

The mere act of employing people to partake in the project cannot in itself be used to legitimize it. This is because, aside from the formal relationship established with them on a symbolical level, there is an element of use. Güell is aware of her position and of perpetuating the power relationships in the act of employing them. Yet, it is important to note that she is making use of the *position* of the exposed subjects, or in other words, the position of *people-as-victims*. Before engaging in the ethical implications of such an act, we should consider this position as a relational one, a discursively constructed position, and not something these people are born into. The fact that it is a relational position means that it has been discursively assigned to them. It is this particular construct—of someone who is already assigned the position of victim—that Güell makes use of. She doesn't pretend “to give voice” to the “silenced”, or to invest these people with “agency”, or to permanently change their lives—despite the fact that in some cases life-changing events have taken place and a strong voice has clearly articulated issues. Güell's art



projects make *use* of the above-mentioned *position* of people-as-victims so as to expose it as a fake posture. Güell first needs to re-enact the power relationships in order to subvert them, or to put it in her words, “to create an analytical replica” of the set of relationships that stand at the root of the problem.

By collaborating with those very persons embodying people-as-victims, the project momentarily eliminates that distance between “us” and “them”, thereby opening up a space for an encounter with the individual. In the larger scheme of things, the power relationships are still present, because it is the artist who is commissioning them to do a job or perform a script. Such performances only become possible through a leap of faith, through trust and collaboration between both parties, and the act of employment serves as a guarantee of this new relationship. Only in this way can the minimal space needed for meeting with the person be created and maintained, while the distance needed for the mechanics of the gaze be briefly suspended. By engaging directly and specifically with each given context in which the projects are created, Güell’s operations avoid a generalizing or an essentialist approach of the aforementioned position of *people-as-victim*. Her projects do not always succeed; sometimes they fall apart and at other times the process itself has been abused. But as mentioned above, Güell’s intention is neither to create universal formulas of approach, nor to provide ready-made, feel-good solutions for deeply rooted social problems. This contextual difference and the non-resolute character of her projects reflects an honest approach to that “impossible to codify richness of voices of the real” that Garcés refers to.

From this point of view, I think it’s critical that we reconsider the ethical complexity of Güell’s projects. Rosi Braidotti’s text “Affirmation versus Vulnerability: On Contemporary Ethical Debates” might help us to interpret them fairly. When talking about identifying the object of ethical inquiry, Braidotti writes that, “The proper object of ethical enquiry is not the subject’s moral intentionality, or rational consciousness, as much as the effects of truth and power that his/her actions are likely to have upon others in the world. (...) Ethics is therefore the discourse about forces, desires, and values that act as empowering modes of being, whereas morality is the established sets of rules.”

Güell doesn’t shy away from difficult ethical issues dealing with the “exposure” or “use” of vulnerable social positions. Her projects are developed on the condition that the artist “enters onto the scene”, and on a basis of trust and close collaboration with the person(s) involved. In her own words, “I’m not sure what the adequate term would be but I understand my projects as something akin to exercising a symbolic counter-violence on the public. They are as life stories. We adopt a script (not a role) and we live it for a period of time. Most of the projects have a strong impact on my personal life, they change it.” As such, her artistic operations eliminate the symbolic distance by “shining a spotlight” and by implicating both the visitor and herself as part of the problem. Good morality as

protector of the status quo—in other words, she’s aiming to destabilize the established set of rules. Her work remains ethically complex and unresolved, but that’s because the reality of the issues she’s dealing with are equally complex and unresolved. It reminds us that art might still present a horizon for the re-politicization of life by invoking that oblivion and non-existence where many of us find ourselves today.

An abstract from: Edi Muka, “Shining a Spotlight, Nuria Guell in practice and related projects”, in: *Nuria Guell, Works (2008—2016)*, adn galeria ediciones, in collaboration with Institut de Cultura de l’Ajuntament de Barcelona, 2016.

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

In Brétigny-sur-Orge like in many other cities, 135 streets and 24 facilities of the city bear a man's name; 11 streets and 5 facilities a woman's name.<sup>1</sup> Thus, CAC Brétigny (formerly the Centre culturel Gérard Philipe) is located at rue Henri Douard, in the Espace Jules Verne, and next to a complex of schools and sport facilities called the Lycée Jean-Pierre Timbaud, the Léo Lagrange Swimming Pool, the Gérard Philipe Music School, the Collège Paul Éluard, and the Auguste Delaune Stadium.

Inside a public space still mostly planned, built and frequented by men, it is not surprising that the erotic or sexual graffiti we observed in Essonne depict almost exclusively phalluses, sometimes accompanied with text (insults, names, phone numbers...). Only 2 vulvas and 4 breasts—certainly drawn by men—were collected against 58 phalluses and 2 buttocks. These graffiti have been observed in the public space (parks, squares), on and around public and semi-public institutions (administrations, schools, low-income housing projects), and religious buildings.

For Núria Güell's exhibition *Au nom du Père, de la Patrie et du Patriarcat*, this collection, reduced to 24 signs, attests to this unequal distribution and illustrates a fact that is far from new, i.e., men like to mark their territory—to declare who and where they are. In classical antiquity, erotic graffiti were common and phalluses already predominate in the inventory made in Pompeii.<sup>2</sup> Separated from the body, sometimes with wings or legs, the genitals seem to behave independently. Today these graffiti serve many functions, appropriating a territory, leaving a trace of one's passage, signifying the diverted use of a place, mocking someone in particular, provoking or making the passer-by laugh,<sup>3</sup> passing the time by indulging in graphic games,<sup>4</sup> anonymously expressing a desire or frustration, or even acting as a kind of sex education for the youngest writers.

We should bear in mind that if they are now considered offensive and provocative, phallic representations did not always have this reputation and could have had a protective or curative symbolic function. In Roman antiquity, for example, phallic amulets<sup>5</sup> were worn as jewelry, and votive offerings were made in the form of a penis.<sup>6</sup>

Some writing systems contain symbols to signify the external sex organs, such as cuneiform,<sup>7</sup> Sumerian script,<sup>8</sup> or Egyptian hieroglyphs.<sup>9</sup> Today, thanks to Unicode standard, Egyptologists have access to such signs for their scientific transcriptions, and it is surprising to find them absent among emoji<sup>10</sup> while issues of gender and skin color have already been addressed. To fill this gap, the use of other emoji such as eggplant 🍆, corn 🌽, banana 🍌, hot dog 🌭, rocket 🚀 or flower 🌺, donut 🍩, jar of honey 🍯, peach 🍑, or even sushi 🍣 is now common practice, a strategy adopted here to integrate these new signs into LARA.<sup>1</sup>

## Footnotes

- 1 The city of Brétigny-sur-Orge is actually not the worst. In France generally, when a personality is chosen to give their name to a street, it is a man in 94% of the cases.
- 2 Graffiti de phallus à Pompéi (79 apr. J.-C.), Martin Langner, *Antike Graffitizeichnungen. Motive, Gestaltung und Bedeutung*, Palilia 11, Dr. Ludwig Reichert Verlag Wiesbaden, 2001.
- 3 “Si tu regardes tu es pas intelligent” [If you look you are not smart], the Italian version reads as follows: fesso chi legge [literally, fool whoever reads].
- 4 A phallus is turned into a face or vice versa, in order to refer to the common insult *dickhead*.
- 5 Phallic amulets or *fascinum*, Herculaneum, 1st century, Museo Archeologico Nazionale di Napoli.
- 6 Votive offerings, Calvi Risorta, n., Museo Archeologico Nazionale di Napoli.
- 7 Sign for man and woman in cuneiform. Johannes Bergerhausen, *Digitale Keilschrift*, Schmidt, H, Mainz, 2014.
- 8 In Sumerian script, vulvas and penises are schematic *pars pro toto* representations of signified objects. René Labat, Manuel d’Épigraphie Akkadienne [1948], Paris, Librairie Orientaliste Paul Geuthner, 1976.
- 9 In Egyptian hieroglyphs, we find the phallus in various configurations, testicles, breasts, and most parts of the body, but no vulvas.
- 10 From an anatomical point of view, the symbols for ear 🦻, eyes 👁️, nose 👃, mouth 🗨️, tooth 🦷, brain 🧠, tongue 🦷, arm 🦵, hands in multiple configurations 🖐️ are already available, and just recently a leg 🦵 and a foot 🦶.

As part of their residency, Coline Sunier & Charles Mazé 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/en/lara](http://www.cacbretigny.com/en/lara).



## Co-Creation

Starting in November 2018

*Co-Creation* is a multifaceted publication that is part of a research initiative into co-creation art practices focusing on the field of sociology and carried out since 2013 by Céline Poulin (the director of CAC Brétigny) and Marie Preston (artist and teacher-researcher at Paris 8), along with Stéphanie Airaud (director of public outreach and cultural initiatives at MAC VAL). The publication took shape in part around a three-day symposium at MAC VAL and CAC Brétigny, a master's seminar in Contemporary-Art Media Design for the Université Paris 8 at the Villa Vassilieff, and finally an exhibition at CAC Brétigny.

A new theoretical advance and not simply the proceedings of a symposium, *Co-Creation* has allowed us to bring together and get out to the public in France and abroad the contributions of the research project, in the knowledge that currently in France there exists no reference book treating these questions, whereas the latter have been the object of a great number of studies and works in English-speaking countries. The book records the development of collective work that helps to connect French and international universities, art centers, museums, art schools, and so on. Different questions raised by co-creation practices and dealt with in earlier iterations are taken up again and treated in greater depth when new ones emerge. What, for example, is the heritage of popular education in co-creation practices? Who is speaking when more than one is in fact speaking? What is at stake in terms of power and statuses in a group that is working together? What kind of private connections and what kind of relationship to daily reality does that involve? What interactions exist between alternative educational methods and co-creation practices? What methodologies of evaluation, esthetic or not, are possible? Made up of theoretical and/or personal texts by philosophers, sociologists, anthropologists, artists, and art historians, along with interviews and texts only recently made available in French, this edition is organized around five essential cross-disciplinary themes, viz., conversation, the collective, education, vulnerability, and evaluation.

*Co-Creation*, Céline Poulin and Marie Preston, with Stéphanie Airaud (editor), Empire Books, and CAC Brétigny (publisher), bilingual French-English edition slated for publication in November 2018.

Stéphanie Airaud, Andrea Ancira, Marnie Badham, Virginie Bobin, Caroline Darroux, François Deck, Marie Fraser, Véronique Goudinoux, Núria Güell, Adelita Husni-Bey, Grant Kester, Camille Louis, Pascal Nicolas-Le Strat, Maude Mandart, Christian Maurel, Céline Poulin, Marie Preston, Myriam Suchet, Katia Schneller, and Mathilde Villeneuve.

With the generous support, for the print edition, of the Centre national des arts plastiques, MAC VAL, and the Université Paris 8. In partnership with ÉSAD •Grenoble •Valence, La Maison du Patrimoine Oral de Bourgogne, RMIT University, the University of Quebec in Montreal—UQAM, and the Université Lille-III.

## TCA, Antonio Contador

Exhibition at the Théâtre Brétigny  
21 September to 21 December 2018  
In co-production with the Théâtre Brétigny

### Performances

Saturday 29 September starting at 3 pm  
and 6 October starting at 5 pm

Since the early years of this decade, Antonio Contador has been amassing a considerable corpus of anonymous love letters found in junk shops or passed on to him by acquaintances.

While he occasionally chooses to lend them a voice and concrete form in performances and lecture-performances, Contador has decided this time to reproduce for the public bits of this collection as large-format paintings. In the reception areas of the Théâtre Brétigny, he has deployed in this way a number of drawings he has gleaned from this collected correspondence, displaying the thousand and one motifs of an adventure that is in each case highly personal and yet universally shared.

On 29 September, for Vertigo, a one-day event put together by the Théâtre Brétigny, and 6 October for the opening of the Núria Güell exhibition, Contador has come up with amorous fortune-telling sessions. These are inspired in fact by the stories and emotions he has unearthed in his collection of love letters.

Antonio Contador lives and works in Paris. He left Vitry-sur-Seine, where he was born in 1971, in the early 1990s and settled in Lisbon. A sociologist with a PhD in the visual arts as well, he sees artmaking as a research practice in its own right. Initially focused on urban and marginal cultures, his research is now centered on the inertia of the human body and language as well as the limits of any art practice. His main themes are love and money. At the limits of a range of territories – artist, curator, creator, theoretician – his output has been shown in France (Palais de Tokyo, Fondation d'entreprise Ricard, Fondation Calouste Gulbenkian, Villa Arson, and other institutions) as well as abroad (including the Serralves Foundation in Porto, Wiels in Brussels, the Museum of the Republic in Rio de Janeiro, the National Museum of Contemporary Art in Bucharest).

## General Information

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Free admission, from Tuesday to Saturday, 2 pm–6 pm.  
Late openings during evening performances at Théâtre Brétigny. Closed on 1st November.

By RER C from Paris (30 minutes):  
Every 15 minutes, trains BALI, DEBA, DEBO, to Dourdan and Saint-Martin d'Étampes, the Brétigny stop.  
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 the first exit to rue Henri Douard.

By car:  
From Paris: A6 toward Lyon, exit Viry-Châtillon, Fleury-Mérogis, then Brétigny Centre.  
From Evry: Francilienne toward Versailles, exit 39B, toward Brétigny.  
From Versailles: Francilienne toward Evry, exit Brétigny centre.

For car-sharing, join the group [BLABLACAC\(B\)](#) on Facebook.

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