

CAC Brétigny

Futomomo

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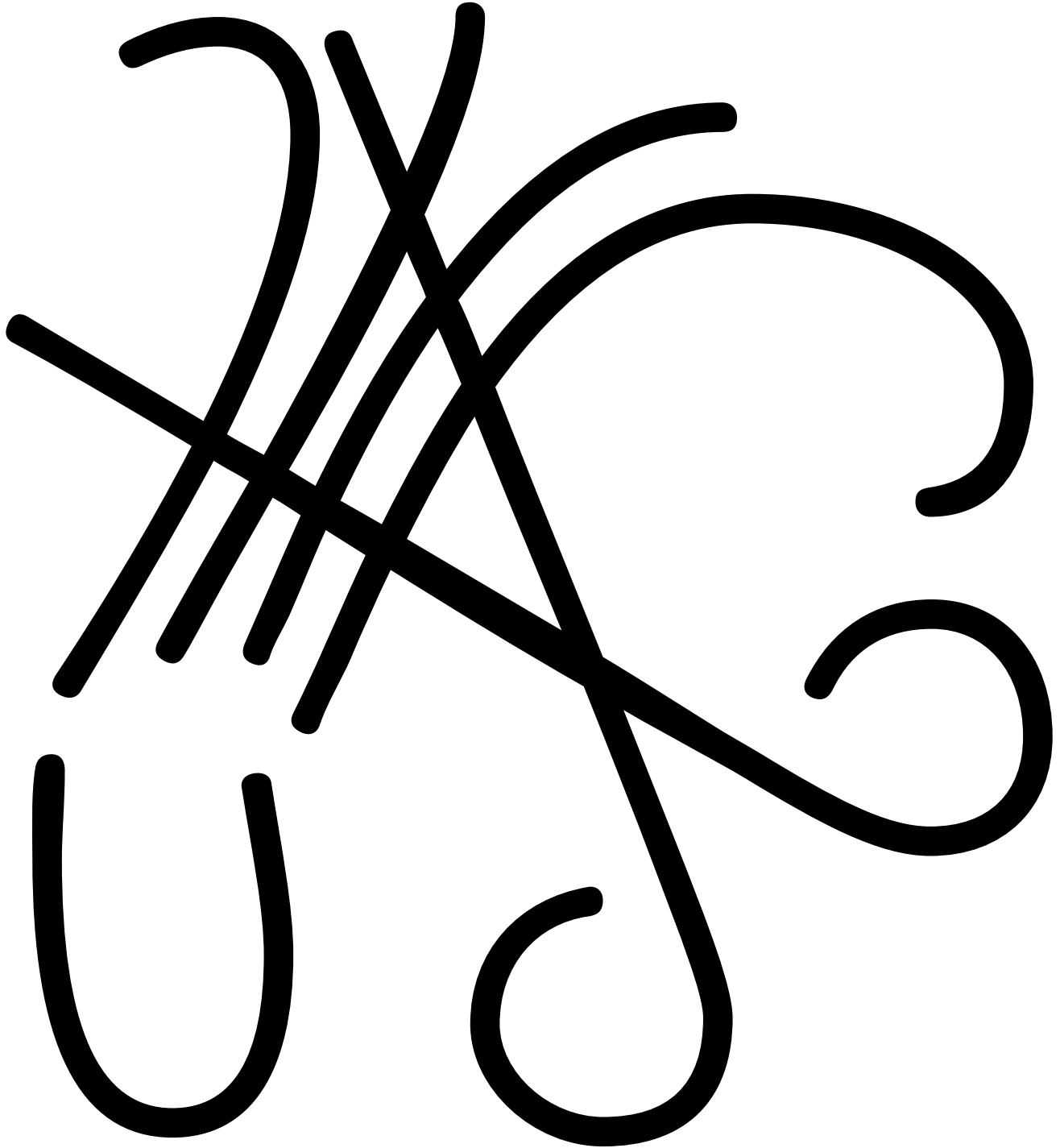
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Sylvie Auvray
Anne Bourse
Xinyi Cheng
Mathis Collins
Jean-Alain Corre
Than Hussein Clark
Cameron Jamie

Opening
Saturday, February 2nd, from
5 pm

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Curator: Franck Balland
With the collaboration of
Jean-Alain Corre



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Futomomo, by Franck Balland

The scene takes place in the suburbs of Montgomery, the capital of Alabama, a Southern State and one of the most religious of the United States. Two young African-Americans sporting white tank tops, tattoos, and thin gold chains around the neck, are swaying languorously in socks on the thick off-white carpet of a tidy little detached house. Around them can be seen polished furniture decorated with knickknacks and family photos, arm-chairs upholstered in pastel fabrics framing a marble fireplace, and atop the Christmas tree the Stars and Stripes. In a typical middle-class sitting room where Catholic crosses are carefully lined up on the walls, one of the boys slowly approaches a pedestal table. His finger delicately glides over the surface of the shiny wood, caresses the pedestal, and works its way back up to the table top, where it brushes over the objects resting there. In rhythm with the music of Sonic Youth, the raspy voice of Kim Gordon repeats “You’re so close, close to me...”, the two teenagers come back together, shimmy side by side towards a sofa embroidered with flower motifs. Their hands tightly gripping the armrests, their knees slightly bent, they move their bodies in a wavelike sensual and suggestive back-and-forth motion.

I’ve just described an excerpt of *Massage the History* (2007-2009), a film Cameron Jamie made when he was studying the way gangs document their deeds on the Internet. Long fascinated by the—mainly subversive—myths and rituals that unite communities, this American artist stumbled on a video in the course of his research that turned the usual codes and representations on their head. Far from certain aggressive virile clichés, groups of three or four gang members are seen dancing lasciviously in cozy interiors in Alabama, wiggling around pieces of furniture (coffee tables, sofas, beds, chests of drawers...) as if they were trying to seduce them. For what precisely? As Jamie himself admits, nothing is terribly clear. According to the artist, this libidinal urge vis-à-vis objects suggests both certain tribal rituals and an original, collective form of fetishism provoked by these iconic domestic interiors of the American middle-classes.

In an article titled “Éloge du fétichisme” (In Praise of Fetishism) recently published in the pages of the French daily *Libération*, the philosopher Paul B. Preciado notes that the eroticization of objects represents “the most poetic and conceptual version” of humanity’s sexual history. The repertory of things which desire crystalizes around, it must be said, definitely holds surprises, running from the classic shoes, to tears, to even hurricanes. In the field of art, the expression has a range of echoes. Fetishism signifies—occasionally with a little disdain from its critics—an attitude that sacralizes works thought to have a suprasensible power. It is about seeing in art objects more than a simple material manifestation, admitting that they transcend this condition by adopting a high symbolic power. More rarely perhaps, it is through the very plasticity of the works of art, or through what they represent, that we can glimpse the phenomena of the attraction to things. From a more psychological perspective, we ought to evaluate their fetishistic character as vehicles or even targets of the expression of desire.

While these two aspects are found entangled in “Futomomo” from the very first, it is these questions of desirable materials and representation that have been the focus of my wish to mount this show at CAC Brétigny. On the one hand, the exhibition took shape while working closely with Jean-Alain Corre, whose work explores a certain sensuality of forms and materials while revealing the way a domestic environment can be eroticized. And on the other, because, like Cameron Jamie, my attention was drawn to the work of artists whose treatment of day-to-day objects sometimes suggests their ambiguous role—as if through their presence, which is terribly banal nonetheless, they concealed the secret elements of a relationship with the other or the world.

I should say one last word about the title of this project, which is borrowed from Japanese. The word “futomomo” literally means “fat leg”. In shibari (literally “to tie”), an erotic practice that consists in tying up and suspending the body of one’s partner with ropes, futomomo is a specific type of knot for the leg. Restraining the thigh and the tibia with repeated methodical turns of the rope puts pressure on the skin such that the flesh displays a series of rolls. It is this specific relationship between the object, the body, and the expression of the occasionally complex desires uniting them that the present show would like to bring to light through the distorting specter of contemporary art.

Franck Balland,
Guest curator

Futomomo, by Céline Poulin

One of CAC Brétigny's aims is to offer a program of events that is especially diverse, where styles are seen side by side without looking like one another and forms clash, transforming the space from one show to the next.

The wish to extend an invitation to the curator Franck Balland sprang from his own desire for paintings, sculptures, photographs, and all other kinds of supports for making art in which both the physical material of the art and the artist's hand appear.

The exhibitions that Franck put together in Tlön in Nevers, in the odd spaces that were part of the Parc Saint Léger's extramural series, and elsewhere as a freelance curator were full of odors, paints, sounds, and movements. Even empty space assumed a bodily form in them.

This then is how the exhibition "Futomomo" at CAC Brétigny took shape, with a ground swell of pleasure in seeing and feeling.

Part of the Altérisme (Otherism) cycle, "Futomomo" places the radical alterity of objects at its source while proposing a carnal encounter with powerful major works from today's artistic output.

Céline Poulin,
Director of CAC Brétigny

Biographies

Franck Balland

Franck Balland is an art critic and freelance curator. In 2011, following two years in the public outreach department of the Contemporary Art Institute of Villeurbanne, he joined the staff of Parc Saint Léger, the contemporary art center in Pougues-les-Eaux, where he oversaw extramural programming until 2016. In 2017, he managed the Marcelle Alix Gallery in Paris. Along with these activities, Balland cofounded in 2014 a store-front exhibition space in Nevers called Tlön. A former member of the editorial board of *La Belle Revue*, he has also contributed to a number of other reviews (*Horsd'œuvre*, *zéroquatre*, *Semaine*, *El Flasherito*, *artpress...*) and catalogs. The exhibitions he has recently curated include “Broom Emotion” by Tiziana La Melia at the Anne Barrault Gallery (Paris) in 2017 and “It’s All Tied Up in a Rainbow” by Morgan Courtois at Passerelle (Brest) in 2018. He was also co-curator of a group show called “Je t’épaule tu me respirez” at the Marcelle Alix Gallery (Paris), also in 2018.

Sylvie Auvray



Sylvie Auvray, *Les masques*, 2017, stoneware, porcelain, synthetic hair, fabric. Musée d'Art moderne de la Ville de Paris, during the *Medusa* exhibition.

Sylvie Auvray (1974, France) lives and works in Paris. Auvray studied at both the Beaux-Arts of Montpellier and the City & Guilds of London. She works in sculpture, jewelry, and assemblages for the most part. Drawing its references from both pop culture and various mythologies, Auvray's art explores concepts of the uncanny through constant experimentation of materials and forms, as well as her repeated interest in masks, which haunt her output. Her work has been shown at the Musée d'Art moderne de la Ville de Paris, the Palais de Tokyo, the Pompidou Center (Paris), and frac Champagne-Ardenne in 2011; MAMCO in Geneva in 2012; and the Consortium (Dijon) in 2015; as well as the Chantal Crousel gallery (Paris). She is represented by Laurent Godin Gallery (Paris).

Anne Bourse



Anne Bourse, *Hors pluie, tempête sur tempête, mes amis et nuits* (détail), 2015. Cellular concrete, various objects, painted fabric. Courtesy of the artist.

Anne Bourse (1982, France) lives and works in Paris. A graduate of the Beaux-Arts of Lyon, Bourse has been producing work in a range of mediums, including drawing, painting, and sculpture mostly in textile. Through these forms she blends in a continuous shift back and forth biographical fragments and references to art history. Her work has been shown at Parc Saint Léger (Pougues-les-Eaux) in 2015; at Mains d'Œuvres (Saint-Ouen) and the Centre International d'Art et du Paysage (Vassivière) in 2016; at the Florence Loewy Gallery (Paris) in 2017; and most recently at Pauline Perplexe (Arcueil) alongside Jean-Alain Corre's own output.

Xinyi Cheng



Xinyi Cheng, *Moon Water*, 2017, Oil on linen, 70 x 85 x 4,5 cm. Courtesy of the artist.

Xinyi Cheng (1989, China) lives and works between Shanghai (China) and Paris. Trained as a sculptor in China, the artist soon left for the United States to study painting before joining the postgraduate program at the Rijksakademie van beeldende kunsten of Amsterdam. Drawing on Western masculine imagery, Cheng's work focuses on an intimacy that fuses gentleness and modesty but also occasionally the grotesque and the perverse. Her paintings and their diaphanous colors have an intense atmosphere, a sensuous in-between state where identities prove fragile and fleeting. Her work has been shown most notably at the Balice Hertling Gallery (Paris), the Frans Hals Museum of Haarlem (Netherlands), the Boston Center for the Arts (the United States), and the Bronx Museum of the Arts in New York (the United States). She is represented by the Balice Hertling Gallery and Antena Space (Shanghai).

Mathis Collins



Mathis Collins, *L'Étincelle*, 2018. With Blacksmiths of Varzy. Photography: J.Goniche. Courtesy of the artist.

Mathis Collins (1986, France) lives and works between Paris and London (United Kingdom). He studied at the École Nationale Nationale des Arts of Paris-Cergy, and subsequently in Brussels, Montreal, and Metz, as well as the Open School East of London. Developing a practice that blends sculpture, performance art, and poetry, Mathis Collins has focused on objects and popular artisanal practices, taking over their catalog of forms through collective experience and an approach that draws on the absurd. A member of the Parisian collective Treize, Mathis Collins has shown his work at the Palais de Tokyo (Paris), the Musée d'Art Moderne de la Ville de Paris, the Friche Belle de Mai (Marseille), the Rijksakademie (Amsterdam), 1m3 (Lausanne), and Longtang (Zurich).

Jean-Alain Corre



Jean-Alain Corre, *&love*, 2016. Courtesy of the artist and Thomas Bernard Cortex—Athletico Gallery

Jean-Alain Corre (1981, France) lives and works in Paris. A recently published monograph on Corre's work invited readers to discover *11 Supers Épisoddes de Johnny*, a character the artist created during his art studies in Lyon that has since served as a kind of matrix that lies at the core of his output. Thus, whether we are looking at paintings, sculptures, collages, or even performances, we are introduced above all to the artist's distracted reveries, which play out somewhere between the dance floor, the factory, and the supermarket. Materiality transforms these hallucinated experiences into hybrid environments where we can read the hold a normalized daily reality has over the construction of individual desires. A recipient of the 2014 Prix Ricard, Corre was notably given a solo show at the Thomas Bernard Gallery—Cortex Athletico, in 2015. In 2016, he took part in the 5th Biennial of Contemporary Art in Rennes, and has exhibited in a number of group shows, including "Double Jeu" at the Palais de Tokyo in Paris, and "Your Memories Are Our Future" as part of Manifesta 11 in Zurich. In 2018, his work was shown alongside Anne Bourse's at Pauline Perplexe (Arcueil). A fictional interview between Johnny and Isa Genzken was published in the 11th issue of the review *Initiales*.

Than Hussein Clark



Than Hussein Clark, *Blank Kensington Shaving Mirror (Love is the Devil)*, 2018. Courtesy of the artist and Crèvecoeur gallery, Paris.

Than Hussein Clark (1981, United States) lives and works between London (United Kingdom) and Hamburg (Germany). His art practice involves performance, installation, video, and publishing. With a penchant for architecture, studied displays, and the decorative arts, he explores the codes and esthetics of gay culture, and questions of authenticity and theatricality. He is one of the founding members of Villa Design Group, an artists' and performers' collective that is developing a theater of queer design. His most recent projects have been shown at the Crèvecoeur Gallery (Paris), at Passerelle (Brest), the Liverpool Biennial (with Villa Design Group), the MIT List Visual Arts Centre in Cambridge (the United States) and the Frans Hals Museum of Haarlem (the Netherlands). Than Hussein Clark is represented by the Crèvecoeur Gallery (Paris), the Mathew Gallery (Berlin and New York), VI, VII (Oslo), and the Karin Guenther Gallery (Hamburg).

Cameron Jamie



Cameron Jamie, *Massage the History*, 2007–2009. Film Still, Color 35mm film, Soundtrack by Sonic Youth, 10 minutes. Copyright Cameron Jamie. Courtesy the artist, Gladstone Gallery, New York and Brussels

Cameron Jamie (1969, United States) currently lives and works in Paris. Working in sculpture and video, Jamie is interested in the underground aspects of American suburbs. Developing an investigative art that focuses on vernacular rituals and subcultures, he reveals the role that daily mythologies and collective rites play in the life of depressed areas housing poor and middleclass Americans. Jamie's work has been featured in many shows and retrospectives, notably at the Walker Art Center (Minneapolis), the MIT List Visual Arts Center in Cambridge (United States), the Pompidou Center (Paris), Quai Branly (Paris), MoMA (New York), and the Kunsthalle of Zurich. He is represented by the Kamel Mennour Gallery (Paris) and the Gladstone Gallery (New York).

Agenda

Thursday, January 31th, 5-7pm
Educational visit

You are invited to discover the activities that we propose for the groups and the school public through a visit of the exhibition "Futomomo" followed by a snack.

For kindergarten, elementary and secondary school teachers, animators, educators and associations. Registration: reservation@cacbretigny.com.

Saturday, February 2nd, 5 pm-10 pm
Openings

Openings of "Futomomo" at CAC Brétigny and "Control" at the Théâtre Brétigny, with a special performance by Mathis Collins. Cocktail reception open to all starting at 6:30pm.

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

Saturday, March 16th, starting at 6pm
Performance by OPJ Cyganek and Julie Poulain

The installation "Control" will be activated for the artist duo's performance on March, 16th that will also serve as a prologue to Julie Timmerman's play "Un démocrate".

Saturday, March 30th, 5-8:30pm
Official closing of the exhibition, with Franck Balland, Kaori Kinoshita and Alain Della Negra on hand for several special closing events

"Futomomo" closes with a tour of the show at 5pm under the guidance of the show's curator, Franck Balland, followed at 7pm by a lecture and screening with Kaori Kinoshita and Alain Della Negra at Brétigny's Ciné 220.

Can an inflatable doll, an avatar of second life or an artificial intelligence really love you? Alain Della Negra and Kaori Kinoshita have been filming non-reciprocal love stories between human and non-human for several years. In the form of a lecture, they will present elements of this research through excerpts, rushes and short films. Conference not recommended for people under 16 years old.

Kaori Kinoshita (1970, Japan) and Alain Della Negra (1975, France) met at the contemporary art studio of Fresnoy. Since 2005, they have been developing a hybrid genre that falls between fiction and documentary, exploring together questions that touch on identity and community while observing mutations that have been sparked notably by virtual reality simulators and video games. In 2010, they

put out their first feature film "The Cat, the Reverend and the Slave," which centers on the daily existence of the residents of Second Life. They have since worked with a number of different institutions (Musée d'Art moderne de la Ville de Paris, the Pompidou Center, the Jeu de Paume, the Palais de Tokyo, IAC of Villeurbanne, the Casino of Luxembourg, the Haifa Museum of Art), and have screened their films at many festivals (Belfort, Rotterdam, Lisbon, FID Marseille). In 2016, they created "Bonheur Académie" (Happiness Academy), which was filmed with professional actors during the Raélians Summer University in Croatia.

CAC Brétigny & Ciné 220, 3 Rue Anatole France, 91220 Brétigny-sur-Orge. Registration: reservation@cacbretigny.com

Saturday, February 16th, and March, 2nd and 16th 2019,
3-4pm and by appointment
Family artmaking workshop
"Totemomo"

Each family will be invited to create a collective totem from found and recycled objects collected in the home beforehand. Drawing inspiration from the methods of assemblage practiced by some of the artists featured in the show, the families will dream up ways of composing a sculpture from household objects.

Children aged three and older. Registration: reservation@cacbretigny.com or +33 (0)1 60 85 20 76

Thursday, February 28th 2019, 3-4pm, Wednesday, March 20th 2019,
4:30-5:30pm, and by appointment
Artmaking workshop
"Le petit alchimiste" (The Little Alchemist)

The lucky participants will be making magnetic slime. Thanks to a simple recipe, they will create an intelligent paste that moves when a magnet is brought near. The chance for them to observe the fascinating movements, textures and shapes that magnetism can produce in matter.

Children aged eight and older. Registration: reservation@cacbretigny.com or +33 (0)1 60 85 20 76

Wednesdays, 2:30 and 4:30pm and by request
Artmaking workshops
"La main dans le sac!" (Red handed)

In this workshop based on the senses, participants are invited to touch strange objects carefully concealed in bags and discover their outlines in order to draw them and, who knows, maybe guess what they are. At the end of the workshop the objects will be brought out of their hiding places and revealed to these budding draftsmen.

Children aged three and older. Registration: reservation@cacbretigny.com or +33 (0)1 60 85 20 76

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 10am to 1pm and during regular opening hours

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

The ABCC of CACB, Charles Mazé & Coline Sunier

“Who hasn’t tried to take away from the O in a newspaper headline its value as a letter by sketching in eyes, a nose and a mouth, or make Y less stern by turning it into a champagne glass? ...The most direct way of changing letters into something figurative is to transform the sign or the word into an expression that is rich in imagery. It produces a powerful interference between ‘visibility’ and ‘readability.’ This double effect is often the rule among modern graphic designers, for example, looking to engrave a brand in people’s memories, the observer being ‘intrigued’ by the play of the abstract (letter) and the concept (image).” (Adrian Frutiger, *Des signes et des hommes*, Denges [Lausanne], Éditions Delta & Spes, 1983, p.116)

To write the title of the show “Futomomo,” we put together a collection of anthropomorphic letters and object-letters, F, M, O, T, U. Springing from the logos of brands, companies, and businesses that are found in the yellow pages or on the signs seen in business parks and commercial zones of Essonne, these letters transpose “what unites flesh and things” in the space of “visual communication.”

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.

Control, OPJ Cyganek and Julie Poulain

Exhibition at Théâtre Brétigny

January, 12th to March, 18th 2018

A joint project with Théâtre Brétigny

Performance

Saturday, March 16th, starting at 6 pm

The last two decades have witnessed new ceremonies shaping up at the entrance to public spaces. A guard who takes a suspicious look at the contents of your bag at the entrance to a shopping mall or museum, a pat-down before getting into a concert, a dreary march through a metal detector on the way to boarding your flight... These security measures, specific to border areas normally, are spreading to all places that welcome numbers of people.

Taking their cue as much from Big Brother as from the theater of Guy De Cointet, OPJ Cyganek and Julie Poulain are pleased to present "Control," an installation that is also meant to echo Théâtre Brétigny's "Ni dieu, ni maître" (Neither Lord nor Master) cycle. The two artists use a good dose of humor to reappropriate in the theater's foyer and public spaces the codes and the esthetic of the airport security screening area.

Through a series of photographed gestures, accessories and furniture, the artists observe the inscribed attitudes, spontaneously adopted in such security contexts, and call into question these more or less intrusive procedures which our society has grown accustomed to. The display of a series of "inspection objects" (ceramic sculptures more or less directly inspired by certain inspection gestures and materials) piques the curiosity of viewers, inviting them to dream of other possible gestures, more playful, more sensitive too, in a dance that is both absurd and offbeat.

Graduates of the École Nationale Supérieure d'Arts of Paris-Cergy, OPJ Cyganek and Julie Poulain have worked as an artist duo since 2011. Through performance, installation, sculpture, and photography, they explore the ambiguities of our connections to the Other, between sharing and defense, the urge to be together and the self-affirmation. In fields that are as highly codified as sports, the white-collar business milieu, or the representation of couples, they point out the codes and behaviors that govern relationships in our society. Through a play of reworking and reappropriation, they reinterpret these gestures to create new, more poetic ones. Developing protocols then that often combine installation and performance, a consciously staged scene and its activation in front of an audience, they invent other ways of exchanging and connecting with the Other. The two have shown their work for a variety of exhibitions and performances, including "Les hameçons" (performance) at the Jean Collet Gallery in Vitry-sur-Seine in 2018; "REPETITIONS (Electric night, vol. 18)" at the palais des paris in Takasaki (Japan) in 2017; "Dans le vague" at the École d'Art du Calais of Calais in 2017; "En apnée" and "Faire signe" (performances) at the Maison des arts of Malakoff in 2017; and "Je-u" (performance) at the Salon fanzine art & culture of FRAC PACA (Marseille) in 2017.

General informations

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

By RER C from Paris (30 minutes):
Every 15 minutes, trains BALI, DEBA, DEBO, ELBA 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.

A public service of Cœur d'Essonne Agglomération, CAC Brétigny benefits from the support of 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. networks.

The work of Jean-Alain Corre has received the support of Centre national des arts plastiques (National Centre for Visual Arts), France.