

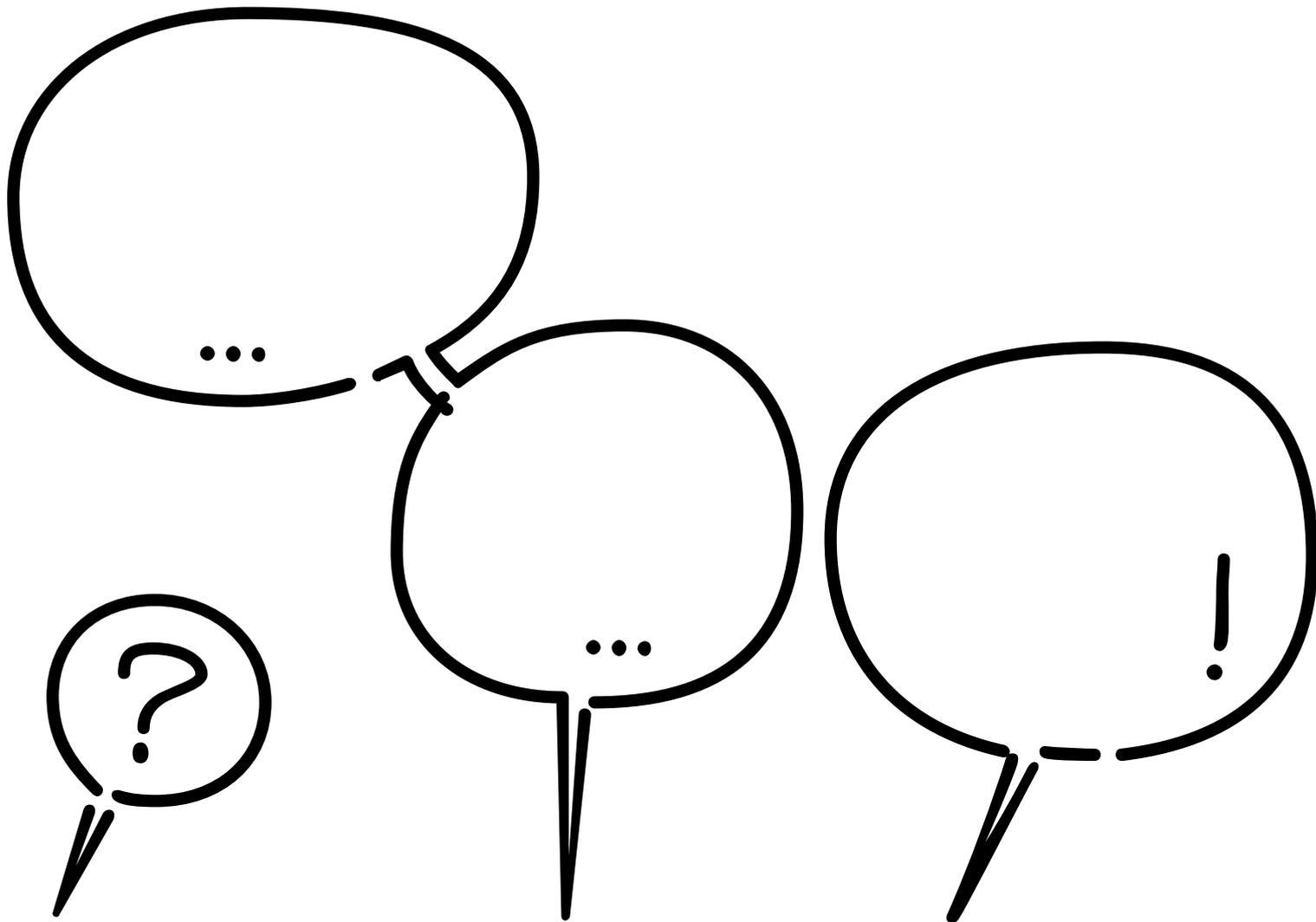
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An exhibition by
Céline Poulin
Marie Preston
Stéphanie Airaud

Opening
Saturday, February 4th, 6pm

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With Esther Ferrer
Núria Güell
Adelita Husni-Bey
Leigh Ledare
Devora Neumark
Christian Nyampeta
Marie Preston
Sébastien Rémy
Till Roeskens
Cyril Verde



(QUE VA-T'ON FAIRE
DE TOUS CES JOUETS...?!)
(D'AUTRES EN ONT BESOIN...)
(ON NE VA PAS LES GARDER
POUR NOUS!)(?)
Illustration

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Vocales

Céline Poulin, Marie Preston and Stéphanie Airaud

To create together, initially you have to accept indetermination and welcome antagonism, then grope around in the dark, let discussions happen, and work the adjustments. These starting points and creative processes, regardless of their outcomes, seem to favor the making of connections and the creativity of everyone.

Yes (I'm breaking in, sorry), ever since we've been talking about this (does anyone ever have enough time for conversation?), in your opinion, at what moment does a multiplicity of voices arise? The "I" that fuses with the Us? And is there an "Us"?

And then? What is the future of these words we've exchanged? Art? Empowerment? Social initiatives? And the objects and words that emerge from that? Their reception?

In my opinion, what's important is that voice is "radically social as much as it is individual, [it] indicates the way human beings place themselves in the world and with respect to others." (Paul Zumthor)

Which is why spoken remarks will be included in the exhibition. You don't dissociate different modalities of speech (day-to-day, academic, poetic, emerging from the artworks, processes, theoretical research, etc.); and a specific arrangement for welcoming interactions can even be imagined. Words and their transience are on view. The exhibits are words and their evanescence, but also what they produce, or at least part of it. The different talks seem to echo the works and documents that have sprung up.

Let's take an excerpt of a scientific paper written in preparation for the two days of research: "We endeavor... to imagine the way each individual, in coming into contact with the Other, sees the many voices living in him. Cooperative artmaking brings out that state in which each person tries to skillfully juggle with that inner multitude."

Inner but also outer multitude, I think. Orality involves a back-and forth between the collective and the individual. Every word or utterance is charged with a memory that gets amplified and modified during the exchanges. There is a moment-by-moment actualization of the individual and collective selves. And this importance of the here-and-now becomes intertwined with the past and the future. The memory is also that of the different meanings and contexts assigned to every word pronounced by another.

How about translation then? From one subjectivity to another, one imagination to another, one language to another... Do you think it can be done?

Yes. But only if translation takes into account the presence of the Other in us and in our languages.

Isn't translation then just another name for those artistic endeavors built around the experience of alterity?

Hmm... you think so?

Vocales, a project in partnership with MAC VAL Musée d'art contemporain du Val-de-Marne, the research team Teamed (AIAC), and the University of Paris 8 Vincennes—Saint-Denis, the Villa Vassilieff, the research platform "Pratiques d'Hospitalité", initiated and coordinated by Simone Frangi and Katia Schneller at ÉSAD •Grenoble, the University of Quebec in Montreal, La Galerie, the contemporary art center of Noisy-le-Sec, and the Théâtre Brétigny, a government-funded stage and with the support of Fluxus Art Projects and of Fondation Nationale des Arts Graphiques et Plastiques.

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Events

For any reservation, please email to reservation@cacbretigny.com

Saturday 21 January from 10am to 5:30pm
Research day—“Orality: The Spoken”
MAC VAL

Talks by François Deck, Devora Neumark and Sébastien Rémy. Featured participants include: Céline Ahond, Camille Chenais, Mounir Creanza, Marie Fraser, Vanessa Desclaux, Carine Guimbard, Rafael Medeiros, Émilie Renard, Anna-Katharina Scheidegger et Mathilde Villeneuve.

Registration is required since seating is limited: reservation@macval.fr

Saturday 4 February from 10am to 5:30pm
Research day—“Orality: The Spoken”
CAC Brétigny

Talks by Simone Frangi & Katia Schneller, Christian Nyampeta and Myriam Suchet. Featured participants include: Céline Ahond, Caroline Darroux, Marie Fraser, Mélanie Perrier, Mathilde Villeneuve and Émilie Villez.

Registration is required since seating is limited: reservation@cacbretigny.com

Saturday 4 February at 6pm
Exhibition opening

From Sunday 22 January to Friday 3 February
in Vitry-sur-Seine, then in Brétigny-sur-Orge
Performance—“Présence revisitée”, Devora Neumark

“Over a period of eight weeks beginning in September of 1997, I sat on a three-legged wooden bench in various places around the city of Montreal crocheting non-stop. For five hours a day, I crocheted using two colours: fine yellow cotton thread marked the stitches I made in solitude, while purple traced my exchanges with the passersby who stopped to speak with me.” Twenty years later, Devora Neumark recreates “Présence” and adapts it to the specificities of the public spaces of Vitry-sur-Seine and Brétigny-sur-Orge. With the support of Au Ver à Soie.

Saturday 11 March at 6pm

Debate—“Yes we care”, with Mélanie Perrier

A project by Théâtre Brétigny, scène conventionnée

What if the act of caring made it possible to open up a space of mutual listening? In the framework of the event “Yes we care” at Théâtre Brétigny, Mélanie Perrier proposes to begin the evening at CAC with the performance and exchange of multiple words that will introduce us to an ethics that is centered on others. When speaking is (already) doing.

Saturday 25 March from 3:30pm

Conference—“*Le boudoir et l’atelier*”, Béatrice Guillier

Performance—“*Questions féministes*”, Esther Ferrer

3:30pm: “*Le boudoir et l’atelier: la transmission féminine entre savoir-être et savoir-faire sur YouTube*” (Boudoir and Workshop: female transmission between know-how-to-be and know-how YouTube), a talk by Béatrice Guillier, student researcher at EHESS.

While often described as a revolutionary platform, YouTube enables the transmission of know-how and know-how-to-be skills that are far from new. Through these tutorials, female viewers learn how to leave childhood and become accomplished young ladies.

5pm: “*Questions féministes*” (Feminist Issues), a performance by Esther Ferrer.

In her performance, Esther Ferrer addresses the audience, asks them questions about art and feminism, and invites them to formulate their own answers, thereby eliciting a new round of questions.

By appointment

Q&A with Marie Preston

Since 2015, Marie Preston has been researching the history and function of local specialized preschool assistants (or ATSEM—*agent territorial spécialisé des écoles maternelles*). Vis-à-vis the community where CAC Brétigny is located and with the aim of initiating a local artistic experience, Preston invites anyone interested in pedagogy (pre-school and primary school levels) to reflect on the interdependence of the different actors accompanying the pupils and on the possible ensuing forms of cooperation.

On Saturdays 18 February, 4 March, 18 March, 1 April, 22 April
and on Sunday 23 April at 3pm
Meeting with Sébastien Rémy

“I press my face against a Plexiglas panel on which the reflection of a page is overwritten with printed texts and images. page 12. I gradually decipher the text, ‘I would like to speak ever so softly so that you would have to come up close to me, and I would speak in a tongue that would sound foreign to you, or maybe I would just speak in images and you would have nothing to decipher, because I would be there and that would be enough.’ After a few minutes of silence and hesitation, as we sit in the vicinity of one another, we strike up a conversation.”

Fridays at 6pm
Radio broadcast—“Radius Working Group”, Christian Nyampeta

Friday evenings the Radius Working Group presents a radio broadcast on cacbretigny.com with news, stories and songs from Lagos, Jerusalem, Johannesburg, Kigali, London, New York, and Brétigny-sur-Orge. Live recording sessions with guests will be regularly scheduled. Along with the weekly program, these sessions will contribute to the creation of a music album.

Saturday 11 February at 4pm
Writing workshop—“*La parole est un risque*”
In partnership with the Médiathèque of Brétigny-sur-Orge

“*La parole est un risque*” involves a group of unfinished posters that have to be completed, filled in. Conducted by the staff of the Médiathèque and CAC, this writing workshop invites us to think about gossip as speech—female or not—that is pronounced in the public square and conveys life stories characters that cut across numerous lines. The workshop was developed for the exhibition *Commérages* (Gossip) at MAC VAL in 2015.

Saturday 18 February and Saturday 15 April at 4pm
Storytelling Saturday (family activity)
In partnership with the Médiathèque of Brétigny-sur-Orge

Told in many voices by the librarians and invited storytellers, the stories selected for these two events are addressed to both adult and children’s audiences.

Every Wednesday at 2:30pm
Storytelling workshop (children's activity)
In partnership with the Médiathèque of Brétigny-sur-Orge

Developed for the current exhibition, this weekly children's activity will focus on fairy tales. Selected every week by the librarians of the Médiathèque of Brétigny-sur-Orge, these stories will be at the heart of moments of listening and dialogue during which the audience will be invited to create a fairy-tale in turn.

Group visits and workshops

Our events are open to groups (schools, associations, students, etc.). We also organize guided tours and specific workshops on demand, mornings from 10am to 1pm and during opening hours.

For further information, please contact our coordinator Mathieu Gillot:
m.gillot@cacbretigny.com | 01 60 85 20 76

Research days

Orality: The Spoken. Modalities and practices of collective art-making

Saturday 21 January from 10am to 5:30pm at MAC VAL

Talks by François Deck, Devora Neumark and Sébastien Rémy. Featured participants include: Céline Ahond, Camille Chenais, Mounir Creanza, Marie Fraser, Vanessa Desclaux, Carine Guimbard, Rafael Medeiros, Émilie Renard, Anna-Katharina Scheidegger et Mathilde Villeneuve. Registration is required since seating is limited: reservation@macval.fr

9:30am–10am	Welcome
10am–10:30am	Introduction by Marie Preston
10:30am–11am	Talk by Devora Neumark
11am–11:45am	Discussion between Devora Neumark, panel and guests
11:45am–12:15am	Talk by François Deck
12:15am–1pm	Discussion between François Deck, panel and guests
1pm–2:30pm	Lunch
2:30pm–3pm	Talk by Sébastien Remy
3pm–3:45pm	Discussion with panel and guests
3:45pm–5pm	General discussion
5pm–5:30pm	Wrap-up

Saturday 4 February from 10am to 5:30pm at CAC Brétigny

Talks by Simone Frangi & Katia Schneller, Christian Nyampeta and Myriam Suchet. Featured participants include: Céline Ahond, Caroline Darroux, Marie Fraser, Mélanie Perrier, Mathilde Villeneuve and Émilie Villez.

Registration is required since seating is limited: reservation@cacbretigny.com

9:30am–10am	Welcome
10am–10:30am	Introduction by Céline Poulin and Marie Preston
10:30am–11:30am	Talk by Myriam Suchet and discussion with panel and guests
11:30am–12:15am	Talk by Christian Nyampeta and discussion with panel and guests
12:15am–1:15pm	Collective discussion
1:15pm–2:30pm	Lunch
2:30pm–3:30pm	Talk by Simone Frangi & Katia Schneller and discussion with panel and guests
3:30pm–5pm	Collective discussion

Orality: The Spoken

Marie Preston

Whereas the last fifteen years have witnessed a growing interest in socially engaged artistic co-creative practices in Anglo-American cultures, they were strangely absent from historical and theoretical critical analyses in France until now, when they are everywhere. Within these practices it is, we think, important to distinguish between those that involve “creative participation” and in which the visitor provides content for a component of the work within a structure established by the artist”, according to the terminology put forward by Pablo Helguera in *Education for Socially Engaged Art*, and those that involve “collaborative participation”, which are the ones that particularly interest us here. The latter enable the collaborator to share “responsibility for developing the structure and content of the work in collaboration and direct dialogue with the artist” (Helguera). For “collaborative participation” or co-creation to occur requires, it seems to me, an initial indeterminacy—in the construction of the process, in its aims or even in the way people come together.¹

To allow uncertainty, to leave room for the discussions, confrontations and adjustments that are inherent in collective art-making is to encourage the construction of creative relations and to individual creativity. It is therefore necessary to think about the mechanisms of implementation and transmission. For the space of freedom engendered by collective art-making encourages us to think about how we become aware of our political power through these practices. From a structural viewpoint, it seems to us important to shed light on the different, shifting relations to and of power that a group inevitably generates, and even to think of the artistic apparatuses devised in order to enable creative art-making as “artifices”² designed to make up for the “tyranny of structurelessness”³. Here we are using the terms chosen by the feminist activist Jo Freeman in 1970. This absence of structure leads inevitably, as she saw it, to the constitution of de facto elites as exclusive holders of decision-making agency and coupling this with the arrogation of power when it would seem preferable to separate these two things⁴. One must also question the articulation of the distinction (or the desire for non-distinction) between amateurs and professionals. Generally speaking, we conceive practices of collective art-making in relation to alternative teaching which, in the South American tradition initiated by Paulo Freire, in the American radical feminist teaching of the 1970s and the new education movements in Europe, and popular education in France, also aims to achieve emancipation, notably by processes of cooperation. It can be seen, moreover, that the plasticity of these practices is conducive to fragmentary forms. By making palpable the place allowed to the other, various aesthetic processes reveal the heterogeneity of the collective and thereby enable the coexistence of multiple voices. The interest in orality and the spoken thus emerges as a specificity of these practices. We take this distinction between “orality” and the “spoken” from Paul Zumthor, for whom “the spoken [contains] any utterance proffered from the mouth, and the oral, specifically formalised utterance”⁵. The spoken is ordinary “language”⁶. What I

find interesting is that “any vocal communication [...] comprises, by its very nature as a vocal utterance, on the part of two subjects or less, locutor and auditor(s), a similar but not identical investment of psychic energy, of mythical values, of sociability and of language. Radically social as well as individual, the voice signals the way in which man locates himself in the world and in relation to the other.”⁷ In 1968 Michel de Certeau described how the “symbolic place” that speech became began to designate “the space created by the distance that separates the represented from their representations.”⁸ And, according to the author, it is precisely in this “symbolic place” that the revolution takes place, in the emergence of this unprecedented word, surging forward where once it was forbidden: “A permanent discussion spread like fire⁹.” A similar phenomenon over the Atlantic, the Free Speech Movement¹⁰, also brought speech where it was not expected, especially among those who had hitherto been deprived of it: in particular, immigrants and women.

This semester, and particularly on two study days in January and February 2017, we have been looking at practices which use dialogic and conversational form, alternately in its performative dimension and as a path towards cooperation and the creation of intersubjective relations. We shall see how these relations necessitate forms of presence and of relation to the engaged and situated body. Conjointly, orality and gesture speak to the other¹² and are part of the transmission of experience. According to Walter Benjamin, the quality of this transmission can be measured by the listener’s capacity to re-transmit it, and is enabled by the union of listening and gesture. Because it leaves room for boredom, repetitive manual activity engenders psychic availability. “The art of telling stories [...] is lost because there is no more weaving and spinning to go on while they are being listened to. The more self-forgetful the listener is, the more deeply is what he listens to impressed on his memory.” We will also see how, since the late 1960s, conversation has been viewed as an aesthetic category. Ian Wilson says that he chooses “to talk rather than to sculpt”, while Lee Lozano converses through his “dialogue pieces”. In an American and—embracing the UK—Anglophone perspective, the “conversation pieces” described by Grant H. Kester come out of “community-based art” and the activist practices that have developed in those countries over the last twenty-five years. “These projects”, he points out “all share a concern with the creative facilitation of dialogue and exchange. While it is common for a work of art to provoke dialogue among viewers, this typically occurs in response to a finished object. In these projects [...] conversation becomes an integral part of the work itself. It is reframed as an active, generative process that can help us speak and imagine beyond the limits of fixed identities, official discourse, and the perceived inevitability of partisan political conflict.”¹³ We will also consider other kinds of experiments with co-creativity for which dialogue (engendered and maintained or not an activity) is envisaged as initiating relation and the adumbration of the common trajectory, while considering and conceptualising this with great care. Here vocalised language is used primarily for its communicational character. Apart from the emitter/receiver relation, we will consider the way each individual in relation to the Other experiences the resonance within of the multiple voices that inhabit them. Collective art-making makes us feel this state in which

each person tries to juggle skilfully with this inner multitude. In other words, as François Deck tells it: “a great company/of ghosts haunts the words/we borrow from them.”¹⁴ The sharing of these polyphonies makes new subjectivities possible. But language is no guarantor of infallible communication. We therefore need to rethink the question of translation. The artists, collectives and other persons engaged in these processes know that the places where we stop take us to unexpected encounters, where language and gestures need to be invented, and where translation from one language or one imaginary to another is necessary and can, if we simply give ourselves the time to think of it as a resource, be an inexhaustible source of creation. Finally, since our subject is art as experience, and therefore the art of living and passing on experiences (Dewey), following on from Benjamin’s analysis, but without nostalgia, we will look at the ways in which oral storytelling continues to offer an alternative to media-driven news. That being said, we are fully aware that the “narrative turn” has conquered management, for which “the goal of narrative marketing is not simply to persuade the consumer to buy a product, but also to make them buy into a narrative universe.”¹⁵ Within this logic of subjection there is no possibility of dialogue creating a common space. Now, the birth of political power also emerges from the fact that all oral communication “posits an act of authority, an act that is unique and can never be identically reiterated.”¹⁶ A shared authority. Indeed, as Grant Kester writes, “It is clearly not sufficient to say that any collaborative or conversational encounter constitutes a work of art. What is at stake in these projects is not dialogue per se but the extent to which the artist is able to catalyse emancipatory insights through dialogue.”¹⁷

1 And regarding, particularly, conversational cooperative practices: “Conversational art, dedicated constructing its “objects” and its “audience” through a process of ongoing dialogue, is committed to exploring contextual contingency in defining the nature and values of the aesthetic experience.” Homi Bhabha, *Conversations at the Castle. Changing Audiences and Contemporary Art*. Edited by Mary Jane Jacob with Michael Brenson. Arts Festival of Atlanta, The MIT Press, 1998, p. 40.

2 “Artifice tries to repel arrangements that, in a given situation, block, confine the capacity to act.” David Vercauteren, *Micropolitiques des groups, pour une écologie des pratiques collectives*, Les Prairies Ordinaires, 2011, p. 31.

3 Joe Freeman, *The Tyranny of Structurelessness*, 1970, on <http://www.jofreeman.com/joreen/tyranny.htm>

4 We would like to thank Camille Louis for our discussion on this subject..

5 Paul Zumthor, *Introduction à la poésie orale*, Paris, Seuil, 1983, p. 33.

6 We have chosen to follow Myriam Suchet’s recommendations about putting the word “language” in inverted commas, “in the hope of making it lose its status of undeniable fact.” What is assumed is that “language communicates. This prudence emanates from her study of the “heterolingual imagination” through which she sets out to redefine heterolingualism as “the staging of a language as more or less alien throughout a continuum of alterity constructed in and by a given discourse (or text).” Myriam Suchet, *L’Imaginaire hétérologue, ce que nous apprennent les textes à la croisée des langues*, Paris, Classiques Garnier, 2014, p. 19.

7 Paul Zumthor, *Introduction à la poésie orale, op. cit.*, p. 31.

8 Michel de Certeau, *La Prise de parole, pour une nouvelle culture*, Paris, Desclée de Brouwer, 1968, p. 21.

9 *Ibid.*, p. 31.

10 Géraldine Gourbe suggests that it was the combination of this political movement with the awareness teaching of Paolo Freire and the seminal text by Simone de Beauvoir, *The Second Sex*, that enabled the collective exercise of consciousness raising.

11 “Orality is not just the action of the voice. Nor does it begin and end with the expansion of the body. Orality involves everything within us that is addressed to the other, even a mute gesture, a gaze.” Paul Zumthor, *Introduction à la poésie orale, op. cit.* p. 193.

12 Walter Benjamin, “Le conteur, réflexions sur l’œuvre de Nicolas Leskov”, in *Œuvres III*, Paris, Gallimard, 2000, p. 126.

13 Grant H. Kester, *Conversation Pieces, Community and Communication in Modern Art*, Berkeley, University of California Press, 2004, p. 8.

14 François Deck, *la première personne du singulier*, Toulouse, Contrat maint, 2015.

15 Christian Salmon, *Storytelling, la machine à fabriquer des histoires et à formater les esprits*, Paris, La Découverte, p. 42.

16 Paul Zumthor, *Introduction à la poésie orale, op. cit.*, p. 32.

17 Grant H. Kester, *Conversation Pieces, Community and Communication in Modern Art, op. cit.*, p. 69.

Biographies

Stéphanie Airaud

Born in 1978 in Rouen (FR), lives and works in Paris and Vitry-sur-Seine

An art historian and graduate from Université Paris IV and École du Louvre, since 2004 Stéphanie Airaud has been in charge of audience relations and cultural programming at MAC VAL. At MAC VAL she developed a number of multidisciplinary events that question the formats of written, spoken and gestural communication, as well as pluralistic forms of participation in the mediation processes of contemporary art.

Airaud conducted the conference-events *Date Limite de Conservation* in 2009; *Du Dire au Faire* in 2011; *Participa(c)tions* in 2013; and *Bis repetita placent. Transmission, création, pratique de la reprise* in 2016 at MAC VAL.

François Deck

Born in 1945, lives and works in Grenoble (FR)

Since 2009, François Deck has been conducting sessions of his “École erratique” in various venues (Paris, Geneva, Montreal and Shanghai). École erratique introduces audiences to existing or possible worlds. The term erratique (or erratic, meaning “errant”, “irregular”) evokes a gamble and a risk, an encounter with the unpredictable. Each session brings together a temporary five-person collective around the principle of mutual exchange of competence and incompetence. In the framework of a permanent reconfiguration of usages and languages through technology, this mutual exchange elicits new resources and a different way of sharing decisions, as Deck regards incompetence as “a potential space for acting differently to get around one’s incompetence by inventing unexpected resolutions”.

Deck exhibited (drawings, sculptures and installations) until 1992. He then decided to become a “consulting artist”, a position that implies, in his opinion, some degree of reciprocity with his interlocutors, that is, being consulted as much as consulting. His clients include the urban planning agency of Grenoble, the biennials of Paris and Rennes, and Skol in Montréal. He has authored several publications, including *Esthétique de la décision. Agencer l’improbable* in 2001; *Brouillon général*, a series of brochures circulated by hand, in 2010; and *la première personne du singulier* in 2015.

Esther Ferrer

Born in 1937 in San Sebastián (ES), lives and works in Paris

An emblematic figure of performance art (the discipline that underlies most of her work), Esther Ferrer also produces reworked photographs, videos, scale models, etc. Whether in collaboration with the group ZAJ, which she joined in 1967, or in her more personal work, Ferrer develops a multifaceted output that is oriented toward ephemeral actions. "If I think about performance as such, I see it as a succession of moments that constitute what we call the present, a present whose protagonists are—most of the time—two equally important live presences, i.e., my own and that of the Other... Anything that takes place during that performative moment is part of the performance, and by anything I mean what is planned and what is unplanned, what is desirable and what we would normally regard as undesirable, i.e., accidents, errors, even participation famously (in my idea of performance, participation is inevitable in any case)."*

Ferrer represented Spain at the Venice Biennial in 1999 and is the recipient of numerous art awards and distinctions. Her most recent solo shows were at MAC VAL (Vitry-sur-Seine) in 2014; FRAC Bretagne in 2013; CGAC (Santiago de Compostela, Spain) in 2012; and the National Museum of Fine Arts of Rio de Janeiro in 2008. She is represented by the Lara Vincy Gallery in Paris.

*Text published in Inter Art Actuel 74 (Quebec, Canada).

Simone Frangi & Katia Schneller

"Pratiques d'hospitalité" (Hospitality practices) is a platform of critical research and political imagination launched and coordinated by Simone Frangi and Katia Schneller at the École Supérieure d'Art et Design •Grenoble •Valence. Founded at the crossroads between artistic, curatorial and theoretical practices, their platform explores the notion of hospitality as a critical tool that allows us to rethink the roles of sexuality, gender, ethnicity and social class within global phenomena of power and inequality in order to develop postcapitalist ethics.

Hospitality is treated as a discursive figure through which we can reformulate the notions of territoriality and locality at a time of nomadism, global circulation and the economy of capital flows, radical creolization and diaspora phenomena. The project thus aims to rethink the fiction of institutionalized borders and cultural homogeneity that they are supposed to frame, to the benefit of a flexible form of citizenship.

Born in 1982 in Como (Italy), Simone Frangi has a PhD in esthetics and art theory and is a researcher in philosophy at the Centre National des Universités (Paris, FR). He is currently the artistic director of Viafarini—Non Profit Organisation for Contemporary Art (Milan). In 2013 he began curating Live Works—Performance Act Award (Centrale Fies, Trento, IT) and 2014 codirecting the traveling research program A Natural Oasis? (Little Constellation - Network of Contemporary Art focused on Geo-cultural Microareas and Small States of Europe). He is Professor of Theory and Topicality of Contemporary Art at ÉSAD •Grenoble.

Katia Schneller holds a PhD in art history and is a professor of the history and theory of the arts at ÉSAD •Grenoble, as well as associate researcher at HiCSA of Université Paris I—Panthéon Sorbonne, and at EA1279 in Rennes 2 and CERCC of ENS in Lyon. She has published *Robert Morris, sur les traces de Mnémosyne* (2008) and codirected the publications *Au nom de l'art, enquête sur le statut ambigu des appellations artistiques de 1945 à nos jours* (2013); *Investigations, "Writing in the Expanded Field" in the Work of Robert Morris* (2015); and *Le Chercheur et ses doubles* (2015). She was one of the scientific coordinators of the research program *Fabriques de l'art/fabriques de l'histoire de l'art* and is currently codirecting the project *Art, théorie et pédagogie critique. Tirer un enseignement de Craig Owens*. Schneller is also member of the editorial committee of *Etudes Photographiques*, AICA, and director of the Arts imprint at Éditions des Forges de Vulcain.

Núria Güell

Born in 1981 in Girona (ES), lives and works in Barcelona

La Feria de las Flores is the title of a project carried out by Núria Güell at the Antioquia Museum in Medellín. As a counterpart to its increasing popularity as a tourist destination in Columbia, thanks especially to its huge collection of works by the painter Fernando Botero, the city of Medellín has also seen a marked increase in sex tourism. In this context, Núria Güell put a number of exploited minors in charge of guided tours through Botero's works, heavily featuring naked female bodies. The works are put side to side with catalogues in which certain tourists are able to choose the boy or girl whose virginity they intend to buy.

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 the Middlesbrough Institute of Modern Art and the Project Arts Centre in Dublin in 2016, the Vienna Brut Konzerthaus in 2015. She is represented by the adn Gallery (Barcelona).

Adelita Husni-Bey

Born in 1985 in Milan (IT), lives and works in New York (US)

By relying on social sciences, libertarian pedagogical models and the experience of protest movements, Adelita Husni-Bey proposes workshops that combine pedagogical and artistic approaches. These workshops give rise to publications (books, posters), radio broadcasts, videos and other forms of documentation. Her work provides a critical analysis of the dominant ideology of neoliberal society. She underscores the complexity of both systems of governance and what constitutes a collectivity. For instance, *White paper: The Law* springs from a collective drafting of laws regulating housing rights and private property. Supported by the art center/lab CASCO in Utrecht, the project brought together legal advisers, housing rights activists, squatters, immigrants, and visitors to the art center.

Husni-Bey earned a BA in Fine Arts (Chelsea College of Art and Design, London) and a Master's in Sociology and Urban Studies (Goldsmiths University, London). She recently mounted a series of personal exhibitions, including *A Wave in the Well* (Sursock Museum, Beirut) in 2016; *Movement Break* (Kadist Art Foundation, San Francisco) in 2015; and *Playing Truant*, (Gasworks, London) in 2012. She has also taken part in different international events such as the Gwangju Biennial in 2016 and the Milan Triennial in 2015, as well as groups show such as *Undiscovered Worlds* (the High Line, New York) in 2015 and *Really Useful Knowledge* (Museum Reina Sofía, Madrid) in 2014. She is represented by the Laveronica Gallery, Modica (Italy). She will take part in the Venice Biennial in 2017.

Leigh Ledare

Born in 1976 in Seattle (US), lives and works in New York

Mainly known for his photographic work and his use of archives and texts, Leigh Ledare explores human and social relationships as well as taboos. In the series of nine photographs called *Personal Commissions* (2008), Ledare created a protocol that allowed him to get directly in touch with women who had published an ad in the *Seattle Weekly*. *The Large Group*, presented at CAC Brétigny, is a film that documents a project carried out in 2016 for Manifesta 11 in Zurich, in which twenty-one Zurich residents of various origins were brought together for a three-day workshop of experimental psychology. Six therapists supervised the group using the methods of the Tavistock Institute (a London-based institute of behavioral studies), while a camera crew provided a full-immersion documentation of the entire workshop and what it tells us about society.

Ledare's recent exhibitions include *Place Du Jardin Aux Fleurs*, Office Baroque (Brussels, 2016); *The Here and the Now* at Manifesta 11 (Zurich, 2016); *Double Bind* at Art Unlimited

(Basel, 2015), and *Ana and Carl, and Some Other Couples* at the Max Mayer Gallery (Dusseldorf, 2014). Leigh Ledare is represented by the Office Baroque Gallery (Brussels).

Devora Neumark

Born in 1959 in New York, lives and works in Montreal (CA)

"In September 1997, over a period of eight weeks, I sat down on a three-legged stool to crochet in different settings around Montreal. For five hours a day I crocheted in two colors, with yellow cotton yarn marking the moments when I was alone, and purple, those when people stopped by to talk to me... Vitry and Brétigny in 2017 cannot be compared to Montreal in 1997, and the same goes for the personal circumstances in which I created then and I create now. The people I meet in Vitry and Brétigny will have different stories to share with me, and the experiences I will weave into my crochet work will also be different, requiring different colors and fabrics." (D.N.)

An interdisciplinary artist, researcher and community development activist, Devora Neumark has taken part in numerous events and performances in the public space, developing a dialogical and participative approach that is rooted in history. A PhD graduate from Concordia University, Neumark is involved in interdisciplinary academic programs in Canada and the U.S. Her most recent performances took place in 2015 in Israel's occupied territories and in refugee reception centers in Amiens, Basel and Berlin in 2014.

Christian Nyampeta

Born in 1981 in à Nyarugenge/Amsterdam (RW/NL), lives and works in London (GB)

Christian Nyampeta's art focuses on individuality, conviviality and industriality. His current projects take the form of migratory and performative practices that include public talks, writings, spatial structures, essays and basic consumer products (beer, soap, bread), all meant to produce alternative forms of "exchange" and "hospitality". For Nyampeta, reflecting on how to live as an individual is equivalent to reflecting on how to "live together". He tests his artistic and philosophical investigations against various ways of living together that have emerged after unresolved conflicts.

Nyampeta, a PhD candidate in visual cultures, is currently writing a thesis on sub-Saharan culture at Goldsmiths University (London). He contributes to research programs such as *Another Roadmap Africa Cluster*. His work was recently presented within the framework of several group shows, including *Through the Fog: Describing the Present* (State Concept, Athens) in 2016; *Prix de Rome 2015* (Appel Arts Centre, Amsterdam) in 2015-2016; *How to Live Together: Prototypes* (The Showroom, London); and *New Habits* (Casco—Office for Art

Design and Theory, Utrecht) in 2013-2014. He recently participated in the Gwangju Biennial and in the Jerusalem Show VIII. He will be showing at the Venice Biennial in 2017.

Marie Preston

Born in 1980 at Châtenay-Malabry (FR), lives and works in Paris

The “*tableau table*” and the archives that come with it are the fruit of an art project focusing on the history and function of specialized preschool helpers (or ATSEM—*agent territorial spécialisé des écoles maternelles*) and the coming together of the various pedagogical actors involved in the life of preschoolers (teachers, parents, ATSEMs, group leaders).

Marie Preston is a graduate of the École nationale supérieure des beaux-arts in Paris with a PhD in the visual arts and the art sciences. Since 2003 she has been developing a body of work and research based on encounters with people who, on the face of it, are not artists. Photographs, sculptures, performances, and films take shape according to a range of modalities run from the representation of specific experiences to collective actions. Preston is a lecturer at Université Paris 8 Vincennes-Saint-Denis and a member of Teamed (Équipe de recherche Esthétique des nouveaux médias/Laboratoire Arts des images et art contemporain-EA4010). She mounted a solo show at Mains d’œuvre in 2014 and recently took part in the exhibitions *Commérages* at MAC VAL in 2015; *L’Heure des sorcières* at Le Quartier (Quimper) in 2014; *Tropicomania: la vie sociale des plantes* at Bétonsalon—Centre d’Art et de Recherche in 2012; and *Brigadoon* at La Tôlerie (Clermont-Ferrand) in 2013. Her project *Le Pommier et le Douglas*, shown at Treize (Paris) in 2013, was included in the collection of the Centre national des arts plastiques.

Sébastien Rémy

Born in 1983 in Paris, lives and works in Paris

Basing his research on a collection of documents, Sébastien Rémy has been developing a body of work that cuts across different fields (linguistics, history of science, communication with the dead) and strikes the viewer as ways of envisioning the notion of transmission, but also as a form of study focusing on figures of withdrawal, travel, and even communication. His texts are interspersed with more or less direct references to his readings and with fragmentary, modified, made-up, attributed or non-attributed quotes—a practice that allows him to develop a writing style based on intertextuality.

Co-produced by CAC Brétigny and La Galerie (Noisy-le-Sec), *Tant que je vous parle ce n’est pas une frontière* is an artwork-device that engages conversation and will be activated

by the artist during the exhibition. It received the support of Fondation Nationale des Arts Graphiques et Plastiques.

His recent exhibitions include *Le Nouveau festival* at the Centre Pompidou in 2014; *Les sons du silence/The Sounds of Silence* at the Centre d'art contemporain La Halle des bouchers in 2014; *L'apparition des images* at the Fondation d'entreprise Ricard in 2013; *La Nuit européenne des musées* at the MAC VAL in 2013; and *Avec ou sans parole* at the Bâtiment d'Art Contemporain in Geneva in 2011. Rémy is currently taking part in the annual exhibition *Tes mains dans mes chaussures* at La Galerie in Noisy-le-Sec.

Till Roeskens

Born in 1974 at Fribourg (DE), lives and works in Marseille (FR)

Till Roeskens' work is akin to that of a geographer, given his passion for exploring and describing territories and their inhabitants. Through wandering and the element of chance, Roeskens' exploration allows him to jointly write his work with the people he encounters. Under the title *Plan de situation*, he has organized a series of conferences and films that retrace his attempt to decipher the world. *Plan de situation #7: Consolat-Mirabeau* follows his exploration between 2009 and 2012 of the neighborhoods of Marseille, where he has been living since 2007. Not unlike a storyteller, he brings back the stories he has gathered to the people who told them to him.

Roeskens' work was shown at MuCEM (Marseille) in 2013 (as part of *Chemin faisant*); the Espace Culturel Paul Ricard (Paris) in 2012; Syndicat Potentiel (Strasbourg) in 2011; and the Espace Khiasma (Les Lilas) in 2009.

Myriam Suchet

Lives and works in Paris, Montreal (CA) and in-between

A doctorate holder in *Humanities*, Myriam Suchet is the director and cofounder of the Centre d'Etudes Québécoises at Sorbonne Nouvelle (Paris 3). Specialized in issues of translation, multilingualism and dialogism, for the past ten years Suchet has also been carrying out research in the field of postcolonial studies.

Her recent publications include *Indiscipline! Tentatives d'UniverCité à l'usage des littégraphistes, artistechniciens et autres philopraticiens* in 2016; *L'Imaginaire hétérolingue. Ce que nous apprennent les textes à la croisée des langues* in 2015; and *Outils pour une traduction postcoloniale. Littératures hétérolingues* in 2010.

Cyril Verde

Born in 1986 in Tarragona (ES), lives and works in Issy-les-Moulineaux (FR)

Cyril Verde has devised a device for sparking discussion whose form and use will vary throughout the different stages of the exhibition. A collective table designed for the horizontal circulation of speech, an instrument for audio and spatial recording, or a sculptural token of a past event, *You already changed the past* is superimposed over the exhibition narrative, creating fluid situations between anticipation and retrospective.

After his studies at the Ecole d'art of Cergy, Cyril Verde mainly worked on joint projects such as *Dynasty* with Mathis Collins at Palais de Tokyo in 2010, or *ACME*, which he has been developing with Sébastien Rémy as a joint art project since 2011 and which the art duo presented at Villa Arson in 2015. Verde uses methods that come from different disciplines—often scientific ones—and from daily activities (e.g., drinking coffee). Their implementation generates objects and situations that are completed by the presence or passage of the audience. In 2017, Verde will open a hybrid space in Marseille devoted to preparing coffee and disseminating immaterial low-intensity oral art forms.

Additional texts

Definitions

Pablo Helguera

Nominal participation: The visitor or viewer contemplates the work in a reflective manner, in passive detachment that is nonetheless a form of participation. The artist Muntadas posted this warning for one of his exhibitions: “Attention: Perception Requires Participation.”

Directed participation: The visitor completes a simple task to contribute to the creation of the work (for example, Yoko Ono’s *Wish Tree* [1996] in which visitors are encouraged to write on a piece of paper and hang it on a tree).

Creative participation: The visitor provides content for a component of the work within a structure established by the artist (for example, Allison Smith’s work *The Muster* [2005], in which fifty volunteers in Civil War uniforms engaged in a reenactment, declaring the causes for which they, personally, were fighting).

Collaborative participation: The visitor shares responsibility for developing the structure and content of the work in collaboration and direct dialogue with the artist (Caroline Woolard’s ongoing project “Our Goods”, where participants offer goods or services on the basis of interest and need, is an example of this way of working).

Extract from Pablo Helguera, *Education for Socially Engaged Art*, Bethesda, Jorge Pinto Books, 2011, p. 14-15.

How do you bring a classroom to life as if it were a work of art?
Claire Bishop

[...] The first thing that seems important to note in this efflorescence of artistic interest in education is a changed relationship between art and the academy. Since the emergence of the avant-garde in the mid-C19th, “academic” has been a derogatory adjective, while academia has been perceived as a dry and elitist institution. Today, by contrast, education is seen as art’s potential ally in an age of ever-decreasing public space, rampant privatisation and instrumentalised bureaucracy. At the same time, there is very little writing on the relationship between art and education, and as Irit Rogoff notes, there is a certain slippage between terms like “education”, “self-organised pedagogies”, “research” and “knowledge production”, so that the radical strands of the intersection between art and pedagogy blur easily with the neoliberal impetus to render education a product or tool in the “knowledge economy.”¹ Today’s situation seems quite different to the one outlined by Luis Camnitzer when he surveys the history of Latin American conceptual art, noting that in the 1960s, art and alternative pedagogy shared a project in resisting abuses of power by the state. In the southern hemisphere, he writes, educational upheavals were premised on increasing access to education and equipping people with new creative tools; in the US and Europe, by contrast, the oppressed were equated with students, leading to changes only in the content of education. They were premised on freeing individuality with the assumption that democracy would follow².

Although times have changed, the history that Camnitzer outlines is formative for the one I am presenting today, which draws a connection between the moment of institutional critique in art and education’s own self-examination, most notably Paulo Freire’s *Pedagogy of the Oppressed* (1968). Both these events resulted in similar moves away from authoritarian models of transferring knowledge and towards the goal of empowerment through collective class awareness.

[...]

It is Joseph Beuys, however, who remains the best-known point of reference for contemporary artists’ engagement with experimental pedagogy; in 1969 he claimed that “to be a teacher is my greatest work of art”³. From a contemporary perspective, one of the artist’s most salient later projects is *100 Days of the Free International University*, organised for Documenta 6 (1977). He organized thirteen interdisciplinary workshops, open to the public, which featured trade unionists, lawyers, economists, politicians, journalists, community workers, educationalists and sociologists speaking alongside actors, musicians and young artists⁴. In embracing the social sciences alongside art, Beuys prefigures an important strand of recent curatorial activity⁵. However, there are important differences between Beuys and artists working today: Beuys’s commitment to free education was dependent on his own charismatic leadership, rendering unclear the line between education and

one-man performance; today's artists, by contrast, are less likely to present themselves as the central pedagogic figure and outsource the work of lecturing and teaching to specialists in the field.

Another important difference is that in the 1970s it was not yet possible to conceptualise public discussion as an artistic activity, whereas today we can recognise not just speech, but also teaching as an artistic medium. Many contemporary artists see no fundamental distinction between art and pedagogy. Programming events, seminars and discussions (and the alternative institutions that might result from these) can all be regarded as artistic outcomes in exactly the same way as the production of discrete objects, performances and interventions. As a result of this, pedagogic art raises a persistent set of epistemological problems for the art historian and critic: What does it mean to do education (and programming) as art? How do we judge these experiences? What kind of efficacy do they seek? Do we need to experience them first hand in order to comment on them? Many of these questions gravitate towards the problem of spectatorship in projects that are fundamentally participatory and which always already took place somewhere else, before we (as secondary viewers) arrive and try to make sense of them.

[...]

One of the foundational texts of critical pedagogy, Paulo Freire's *Pedagogy of the Oppressed* (1968), calls into question the "banking" model of education, by which teachers deposit information into pupils to produce manageable subjects under a paternalistic social apparatus—a technique that reinforces oppression rather than granting the students consciousness of their position as historical subjects. Freire proposes the teacher as a co-producer of knowledge, facilitating the student's empowerment through collective and non-authoritarian collaboration. It is significant that Freire (unlike Rancière) maintains that hierarchy can never be entirely erased: "Dialogue does not exist in a political vacuum. It is not a "free space" where you say what you want. Dialogue takes place inside some programme and content. These conditioning factors create tension in achieving goals that we set for dialogic education." In other words, critical pedagogy retains authority, but not authoritarianism. Freire's framework applies equally to the history of participatory art: a single artist (teacher) allows the viewer (student) freedom within a newly self-disciplined form of authority. For me, it is telling that the best examples of pedagogic projects provide "programme and content" (such as Beckett), rather than a utopian space of undirected, open collaboration.

[...]

But if both critical pedagogy and participatory art effectively produce a form of institutional critique within their respective disciplines in the late 1960s, what does it mean for art and education to overlap so frequently in the last decade?

One of the main contexts for the emergence of art-as-pedagogy in Europe is the fact that professional academia has, since the 1980s, been increasingly subject to a withdrawal of government subsidies, forcing higher education to operate within a business framework⁶.

[...]

Although it's clear that a curatorial interest in education has been a conscious reaction to these trends, it's harder to argue that contemporary artists are engaging with these changes directly. The formative pedagogic models for artists seem to be idiosyncratic: either their own teachers, or Joseph Beuys, and a sense that art education is no longer the experimental, countercultural experience they remember from previous decades.

[...]

Near the end of his last book *Chaosmosis* (1993), Félix Guattari asks: "how do you bring a classroom to life as if it were a work of art?" For Guattari, art is an endlessly renewable source of vitalist energy and creation, a constant force of mutation and subversion⁷. He argues that we are on the brink of a new paradigm in which art is no longer beholden to Capital. In this new state of affairs, which he names the "ethico-aesthetic paradigm", art should claim "a key position of transversality with respect to other Universes of value"⁸. By way of illustration, one cannot help thinking of the experimental institution in which Guattari played a key role—the psychiatric clinic at La Borde, in France, best known for its radically dehierarchised blurring of work identities, most famously in the "grid", by which doctors, nurses, caretakers, service workers and patients rotated and exchanged roles⁹. La Borde, like Summerhill, seems to be the kind of organisational and experiential comparison we need to bring to bear on contemporary art projects that seek to create a dialogue between art and the social field.

1 Irit Rogoff, "Turning", e-flux journal, 0, November 2008, available at www.e-flux.com

2 Luis Camnitzer, "The Input of Pedagogy", in *Conceptualism in Latin American Art: Didactics of Liberation*, Austin, University of Texas Press, 2007, p.109-115.

3 Beuys, interviewed by Willoughby Sharp, *Artforum*, November 1969, reprinted in Lucy Lippard, *Six Years: The Dematerialisation of the Art Object 1966–72*, Berkeley: University of California Press, 1997, p.121.

4 The first workshop at Documenta 6, for example, concerned the future of small countries and their attempts to find alternatives to the hegemony of power in economically dominant countries. Caroline Tisdall notes that of the artists taking part elsewhere in Documenta, only three participated in Beuys's FIU programming: Nam June Paik, John Latham and Arnulf Rainer. See Tisdall, *Joseph Beuys*, New York, Solomon Guggenheim Museum, 1979, p. 260.

5 See for example the revival of the FIU's format as a series of interdisciplinary lectures organised by Catherine David in Documenta 10 (100 Days–100 Guests), and by Okwui Enwezor in the form of four conference "platforms" preceding Documenta 11, 2002.

6 This is due to the gradual withdrawal of state funding at the same time as an increased involvement of the state in the regulation and governance of universities. See Henry Miller, *The Management of Change in Universities: Universities, State and Economy in Australia, Canada and the United Kingdom*, Buckingham: Open University Press, 1995. For a chilling account of

how UK academia came to be controlled by business models imported from the US, see Simon Head, "The Grim Threat to British Universities", *New York Review of Books*, 13 January 2011. 8

7 "Patently, art does not have the monopoly on creation, but it takes its capacity to invent mutant coordinates to extremes: it engenders unprecedented, unforeseen and unthinkable qualities of being." (Félix Guattari, *Chaosmose*, Paris, Galilée, 1992, p.147.)

8 The first paradigm described by Guattari is the "proto-aesthetic paradigm" of primitive society, in which life and art are integrated under a transcendent principle. The second moment is the capitalist "assemblage", in which the components of life are separated and divided but held together under master signifiers such as Truth, the Good, Law, the Beautiful, Capital and so on (see *ibid.*, p. 104). It is informative to compare this tripartite schema with that proposed by Peter Bürger in *Theory of the Avant-garde* (1974) and that of Rancière in *The Politics of Aesthetics* (2000).

9 See Julian Bourg, *From Revolution to Ethics: May 1968 and Contemporary French Thought*, Montreal and Kingston: McGill-Queen's University Press, 2007, Chapter 10, "Institutional Psychotherapy and the La Borde Psychiatric Clinic." See also Guattari, "La Borde: A Clinic Unlike Any Other", in *Chaosophy*, New York: Semiotexte, 1995, pp.187-208.

Claire Bishop, "How do you bring a classroom to life as if it were a work of art?", published as chapter 9 of *Artificial Hells: Participatory Art and the Politics of Spectatorship*, London: Verso, 2012.

The ABCC of CACB

Coline Sunier & Charles Mazé

As part of their residency, Coline Sunier & Charles Mazé have come up with 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. This corpus is now embodied in a new typography called LARA. LARA has been activated on each of our communication supports, which are considered publication and dissemination points for the collection. A series of A, B, C letters inaugurated LARA for the reopening of CAC Brétigny.

For *Vocales*, these typographic signs and iconographic symbols signify orality, i.e., the speech, dialog, or conversation that was collected. This new collection includes elements of punctuation borrowed from the Latin alphabet—elements indicating reported speech such as quotation marks—as well as iconographic symbols that depict speech , thought , or discussion  with speech bubbles. Emptied of their original textual content for the occasion, these speech bubbles in some cases retain indications of intonation, exclamation, or interrogation, and have been integrated into the typography as emoticons.

All of these signs come from local publications and local official bulletins like the monthly municipal bulletin for Brétigny-sur-Orge, which was originally called *Brétigny Notre Ville* (1977-1983) then *Brétigny Aujourd'hui* (1984-2002), and finally *Parole* (“The magazine that talks about Brétigny to the Brétignolais,” 2003-2014), a title that was given a plural in the end, *Paroles* (2015–). These publications—with names suggesting an ideal form of speech going from local elected officials to the inhabitants—abound in all kinds of speech bubbles and punctuation marks. In use since 2003, the current logo of the city of Brétigny , moreover, takes the form of a word in quotation marks “,” and has been reappropriated by the city itself in 2006 with the logo .

Other signs, finally, come from the magazine *Essonne*, which has been published by the Departmental Council since 1999, including the talkative  borrowed from the titling on the magazine’s cover, and the logo of the app VOX 91  (“I think therefore I say”) recently developed by the Department of Essonne. Thanks to Patrick Le Jeanne and the Historical and Archeological Association of Brétigny-sur-Orge for having put together and provided us access to the archive of municipal bulletins.

Coline Sunier & Charles Mazé are typographers and graphic designers. They have been living and working in Brussels since 2009, and were residents of the French Academy in Rome—Villa Medici in 2014–2015. They cofounded the publishing structure <o> future <o>.

The Lost Opera Tony Regazzoni

In collaboration with Théâtre Brétigny, Tony Regazzoni has been working for a year on the patio and hall of the theater, echoing its program. From January to March 31, he will present the second work of *The Lost Opera* in response to the theme chosen by the theater for the second part of its season, *La Force des Illusions* (The Power of Illusions).

Two 3D low-tech imaging techniques were used for these new creations, i.e., the anaglyph, which prompts the brain to recreate by assimilation an impression of depth and three-dimensional objects, and bas-relief. Viewers are invited to wear glasses with anaglyphic filters (red and blue) to admire an imaginary Martian landscape. Like a theater set, a fresco imitating a crumbled wall covers the technical elements. Playing with the dual illusions of technical devices and composed landscapes, the resulting image conjures up the phantasmagoria of conquering space, and in particular of the conquest of Mars.

A new composition is also on view, welcoming visitors at the entrance of the theater. Like the previous one, it adopts a hybrid form between painting and advertisement that evokes both surrealist paintings and eloquent graphics of publicity banners. The French jet fighter “Mirage 2000”, an American replica of Stonehenge in concrete, the ruin of the Doric tower of the Retz Desert, and even the skull of the Piltdown Man vie to cover the surface of the banner, offering a close connection with simulacra, trompe-l’œil and illusions.

Born in 1982, Regazzoni lives and works in Paris. He graduated from the Ecole Cantonale d’Art de Lausanne in 2006 and from the Ecole Nationale Supérieure de Dijon in 2005. In recent years his work was shown at several solo and group exhibitions, notably at the Galeria Machete (Mexico) in 2016; the Abattoirs—FRAC Midi Pyrénées (Toulouse) and Mains d’œuvres (Saint-Ouen) in 2014; and the Synagogue of Delme in 2012.

For more information on the program of Théâtre Brétigny: <http://www.theatre-bretigny.fr/>

General Information

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Free admission.

Open from Tuesday to Saturday, 2pm–6pm, and the last Sunday of the exhibition.
Late openings during evening performances at Théâtre Brétigny.

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.

A public service of Cœur d'Essonne Agglomération, CAC Brétigny benefits from the support of Ministère de la Culture et de la Communication—DRAC Île-de-France, Région Île-de-France and Conseil départemental de l'Essonne. CAC Brétigny is a member of TRAM and d.c.a.



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Brétigny
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