

CAC Brétigny

MEMBRAINS

26.05—21.07.18

Press file [1–14]

Centre d'art contemporain
Rue Henri Douard
91220 Brétigny-sur-Orge
+33 (0)1 60 85 20 76/78
info@cacbrétigny.com
cacbrétigny.com

Florian Sumi
with
Emma Balimaka
Adrien Cruellas
Dragovan

Opening
Saturday 26 May at 5pm

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



Before MEMBRAINS, by Céline Poulin	3
Biographies	5
Florian Sumi	5
Emma Balimaka	5
Adrien Cruellas	5
Laurent Jardin Dragovan	6
Images	7
Agenda	11
The ABCC of CACB, by Coline Sunier & Charles Mazé	13
General information	14

Before MEMBRAINS, by Céline Poulin

Fiona putting makeup on while words are exchanged between Emma and Medhi, shooting out rapid fire for one, flowing in a murmur for the other. The camera is rolling, literally circling, as François endlessly winds around the various characters. Masked by the shadows, I observe this dizzying merry-go-round. Are these really characters? The position of each, embodied in words, is confused, multifaceted. In Brussels Florian met Emma Balimaka, who practices white magic. They talked a lot. The text he drafted for the characters springs from those words, that interpretation of the world. Then each of them rewrote their text, the lines they were to speak before the camera's roving eye. In white magic, writing is fundamental; it delineates the imprint of desire to make it effective. It makes visible what is not to help it attain another level of reality. So that the wish is realized.

I didn't watch the making of the other films. They will be installed on their totem-screens in Brétigny, built with the help of Les Fabriqueurs, a Fab-lab with which Sumi worked thanks to Le Cube. I saw a long shot of Emma Balimaka, bathed in an orangey light, her skin covered in a sienna powder, telling us how magic works, which connects all things, according to her. I heard Sumi recite the lines of his exchange with Marcel, an acupuncturist... I discovered Sumi's work when he was still at the fine arts school in Dijon, studying under Marc-Camille Chaimowicz, and his ways of making art never cease to amaze me. The interaction that develops between him and the people sharing in his work is just like the subjects of his research, complex and hard to summarize, for everything is interlinked at many levels. You could say that everything in what Sumi does is holistic, that is, each element is part of a whole, and everything is connected.

I haven't yet viewed the films created by Sumi and Adrien Cruellas, not to mention the exhibition, so I can't really tell you about them. New age references to a mystical or cosmological understanding will surely be seen alongside queer, technical and laboratory imagery. "Do you believe this?" That is not the question. What is important is what that produces. What that produces in terms of sensations, actions, and of course images. Cell bubbles burst and reproduce when a game of solitaire appears all by itself in CGI. A film shows a table. Its natural marble top inevitably conjures up a mineral force whereas its metal legs and their strong lines point us towards a Mad Max world of science fiction. At this writing, in Sumi's studio others pieces of furniture are being fashioned with the help of an expert leather worker by the name of Dragovan. A seat delicately hollowed out of the solid wood of a tree trunk displays the tree's bark and veins. The seat of another chair is all stretched leather, wedding the modern technology of metal with the animal nature of a skin that reveals hints of its origins. The production lab of effective micro-organizations is modeled beneath the sure hand of Adrien Cruellas, here again linking the spare, stripped-down figure of a lab biology to the teaming figure of Eastern medicine.

There is a fascinating and allegorical beauty in these filmed images and fashioned objects. I wrote that Florian Sumi is like a mad savant and yet he tells me he is nothing other than a savant. In terms of knowledge, he transmits that of others, taking care to grasp its true substance, as much theoretical as esthetic, so that from all those separate areas of knowledge a new world will spring.

Biographies

Florian Sumi

Florian Sumi was born in 1984 in Dijon. He is represented by the Escougnou-Cetraro Gallery, Paris. A graduate of Dijon's *École des Beaux-Arts* under the tutelage of Marc Camille Chaimowicz, Sumi lives and works in Paris. An artist in residence at Parc Saint-Léger between 2012 and 2013, he has shown at the PM Gallery of Berlin, FavoriteGoods in Los Angeles, and Frac-Pays de la Loire. Between 2015 and 2016, he also took part in several group shows, including "New Babylon" at the Escougnou-Cetraro Gallery (Paris); "D'autres possibles" at Le Pavillon Vendôme Centre d'art Contemporain (Clichy); "Les Incessants" at Villa du Parc, Centre d'art Contemporain of Annemasse; and "Janus: do you pray for me?" at the Machete Gallery of Mexico City. In 2017, the artist had his first solo show at the Escougnou-Cetraro Gallery. His work is now part of collections of the Frac Pays de la Loire, Cube—Centre de création numérique (Issy-les-Moulineaux), and the Collection Famille Servais.

Emma Balimaka

Born in Antwerp, Belgium, in 1990, Emma Balimaka is a Belgian artist of African descent. She lives and works in Brussels. She holds a degree in Fashion Marketing from the Art Institute of San Francisco. In 2011, she began working as an assistant for the Belgian photographer Kurt Stalleart. Dissatisfied with the work of the professional make-up artists that photographers usually employ, she tried her hand at professional make-up in the field of fashion, which quickly became a passion for her. While the fashion world has always been quite present in her mind, it burst once again into her life in 2017 after she had a clear vision of the collection she had always wanted to produce. She practices magic on her own and eagerly follows everything having to do with the occult.

Adrien Cruellas

Adrien Cruellas was born in 1990 in Paris, where he lives and works. A graduate of Nantes's *École des Beaux-Arts*, he has been developing a reflection on the materiality of the digital object and its concrete presence in the Western world. Working almost exclusively in 3D modeling, he has created digital environments that are sites for interaction between the virtual world and the real one. He likes to work together with others, creating multidisciplinary synergies (FabLab, marketing, botany, and so on), while expanding the number of technical approaches—both soft- and hardware—to the digital object.

Laurent Jardin Dragovan

Born in Paris in 1973, Laurent Jardin Dragovan lives and works in Paris. The artist studied at Paris's school of fine arts, where he experimented in several areas before tackling fashion. From 1993 à 1997, he worked in silk-screen (in joint undertakings that linked him with Speedy Graphito, Kiki Picasso and Eric Seydou) and illustration (for the magazines *Dazed and confused* and *The Face*), while also practicing painting and theater. In May 2000, he took part in designing leather-oriented costumes for the feature film *Le petit Poucet* by the filmmaker Olivier Dahan. In March 2001, under the name Dragovan he presented his first collection of leather shoes and customized jackets. He has worked with Haider Ackermann, Rick Owens, and Jean-Charles de Castelbajac.

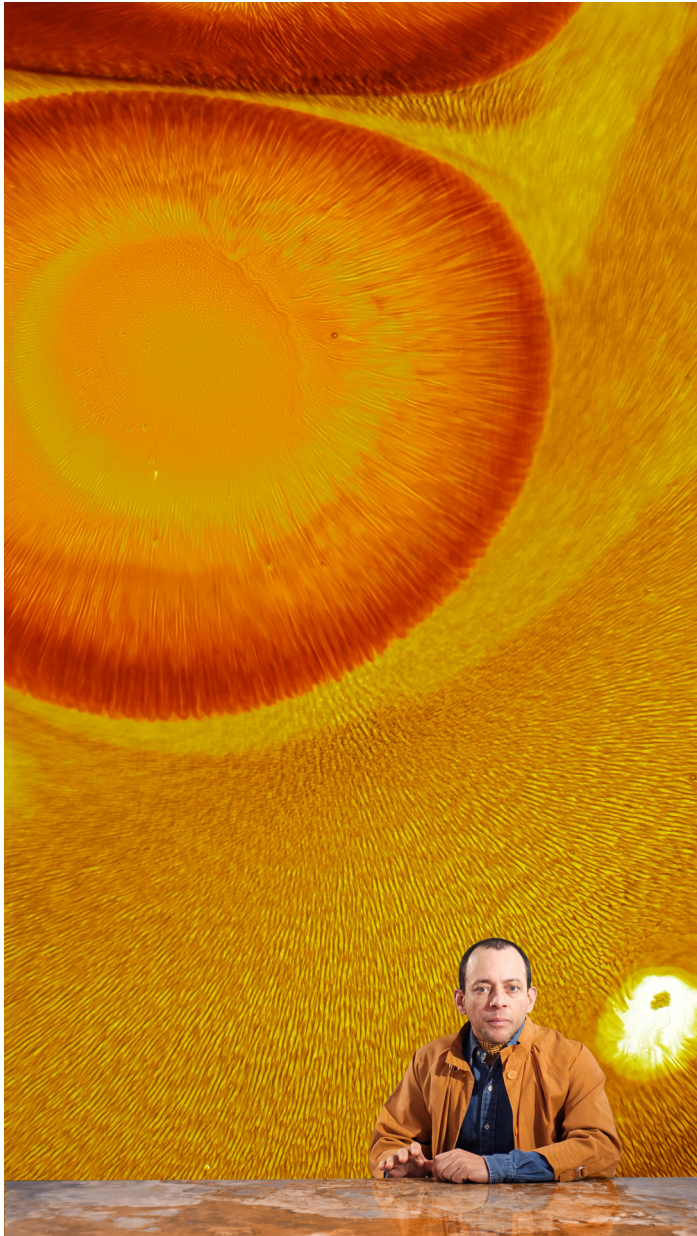
Images



Florian Sumi, *Chiquitet Arelich Vomalites*, 2018.
Natural clay, bearing bushing, 9 × 7,5 × 6 cm.
Courtesy the artist and Galerie Escougnou-Cetraro, Paris.



Adrien Cruellas & Florian Sumi, *Computers, Emma*, 2018.
Film (HD, 14').
Courtesy the artist and Galerie Escougnou-Cetraro, Paris.



Adrien Cruellas & Florian Sumi, *Computers, Marcel*, 2018.
Film (HD, 11').
Courtesy the artist and Galerie Escougnou-Cetraro, Paris.



Adrien Cruellas & Florian Sumi, *Computers, Spooky*, 2018.
Film (HD, 9').
Courtesy the artist and Galerie Escougnou-Cetraro, Paris.

Agenda

Wednesdays by appointment, at 2:30 pm and 4:30 pm
White magic workshop

Starting with the formulas transmitted by the practitioners of white magic that Florian Sumi worked with for the show called "MEMBRAINS", participants will come up with, in the guise of a symbolic object, an aromatic drink or graphic design, a talisman to make their wishes concrete.

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

Tuesday 12 June
Conversation with Ingrid Luquet-Gad at the Escougnou-Cetraro Gallery

In conjunction with the show, the Escougnou-Cetraro Gallery (Paris) has invited the art critic Ingrid Luquet-Gad for a conversation about Florian Sumi's work.

Galerie Escougnou-Cetraro—7 Rue Saint-Claude—75003 Paris

Saturday 30 June, 3 pm-6 pm
L'aura du cadre
Conversation between Kevin Muhlen, Lilou Vidal, Florian Sumi, and Céline Poulin, moderated by Damien Airault for C-E-A

"The discussion with Kevin Muhlen (director of Casino Luxembourg), Florian Sumi, and Lilou Vidal (curator) will revolve around the context of the show and its objects. Specifically, the show can be considered as part of a whole with Russian-doll-like parts fitting into one another, ranging from the city, its urban planning, neighborhood, and population, to a particular architecture. The guests will also consider whether history and the aura of the hosting venue, its constraints and possibilities are decisive for how an art project is received and hence maybe decisive for its construction beforehand. How does all that affect choices touching on the artist, the curator and the objects that are shown, communications, programming and the outreach done with the general public? The problem won't be 'how should one convince others to come out to see contemporary-art shows' or to 'participate' in them, but rather to examine, working from particular instances and in detail, different source data. Before the discussion, each participant will present their understanding of these issues through concrete examples and in particular Florian Sumi's exhibition titled MEMBRAINS". Damien Airault, exhibition curator.

Until 21 July
A call for participants

At each year's end, CAC Brétigny deploys its final show at different areas of the region. MEMBRAINS will continue at other venues with screenings of the artist's videos and workshops designed to echo his work.



Socio-cultural center, multimedia library, association, recreation center, feel free to contact us to organize a workshop or screening at your venue: reservation@cacbretigny.com or 01 60 85 20 76/78.

By request
Tours and workshops (group)

Our discussions and events are free to the public and open to groups (schools, associations, students...). We also put together guided tours and specific workshops; signing up is necessary, mornings from 10 am to 1 pm, and during opening hours.

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

The ABCC of CACB, by Coline Sunier & Charles Mazé

For “MEMBRAINS”, typographical characters were borrowed from machines found in the technical workshop of the Lycée Jean-Pierre Timbaud of Brétigny-sur-Orge (which neighbors the art center) and the site of Florian Sumi’s COMPUTERS” residency. The machine shop boasts both conventional and digitally operated machine tools that are manufactured in France as well as Germany, Spain, Portugal, and Italy. Besides the logos of the brands, the machines bear lots of indications about security, measures, scales, and technical graphic signs to make it possible to use them. Decontextualized and defunctionalized, the characters that have been chosen form abstract microseries of frequencies (, waves and arrows (, embracing a new narrative in any of the written materials about the show.

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.

General information

CAC Brétigny
 Centre d'art contemporain
 Rue Henri Douard
 91220 Brétigny-sur-Orge
 +33 (0)1 60 85 20 76/78
 info@cacbretigny.com
 cacbretigny.com

Free admission, from Tuesday to Saturday, 2 pm–6 pm.
 Late openings during evening performances at Théâtre Brétigny. Closed on 14 July.

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, and with the complicity of the Brétigny-sur-Orge's municipality. CAC Brétigny is a member of TRAM and d.c.a.

This project has been carried out in partnership with Le Cube—Centre de création numérique, Les Fabriqueurs, Jean-Pierre Timbaud Highschool (Brétigny-sur-Orge) and Théâtre Brétigny, and with the support of Labaye • Éditeur and Brionne Industrie.