



LA SYNAGOGUE DE DELME
CENTRE FOR CONTEMPORARY ART

PRESS KIT

LA FEMME DE LOTH / LOT'S WIFE EDITH DEKYNDT



EXHIBITION
28 JANUARY - 30 APRIL 2011

OPENING FRIDAY 28 JANUARY AT 6:30 pm
IN THE PRESENCE OF THE ARTIST

LA FEMME DE LOTH / LOT'S WIFE

EDITH DEKYNDT

Edith Dekyndt's raw material is as impalpable as light, the wind, magnetic waves or cold. For some years now the artist has been making works which, as she puts it, are "neither spectacular nor consumable".

Challenging the world of facts, science and experience, she subjects her surroundings to a highly personal approach she calls a "universal search for subjectivity": our immediate perception of the objects she proposes is called into doubt by the paradoxical simplicity of the natural phenomena she has recorded. This in turn leads to an implicit critique of scientific objectivity and the suggestion that art is a field of knowledge in its own right. In 2009 Dekyndt presented her exhibition "Agnosia" at the Witte de With art centre in Rotterdam; agnosia itself is a pathology that prevents mental identification of odours, images and sounds, but in a broader sense the term refers to the loss of knowledge, to a form of non-knowing: in order to address Dekyndt's work, based as it is on (almost) invisible phenomena, the viewer must be ready to jettison his rational preconceptions.

At the Synagogue de Delme she is offering the new video installation *La Femme de Loth* ("Lot's Wife"), a response to the caroming, multi-faceted architecture of a venue as distinctive in its shape and geometry as in such more evanescent qualities as sound and light. Here, under her artist's gaze, the depths of the Dead Sea are transformed into an abstract submarine landscape.

The physical properties of this lake make it a remarkable subject for observation: a floating, gravity-free environment whose salt content renders any form of life impossible. Dekyndt films its void, discerning in spite of a supposed total absentness an infinite wealth of movement and colour occasioned by variations in the light.

The exhibition also includes two other videos from the same source. The first, *Dead Sea Drawings*, focuses on the surface of the water, which the artist has overlaid with a sheet of white paper. The shadow of the mineral matter on the surface creates a random drawing, a kind of infinitely varied series of arabesques. *Eternal Landscape* is the near-motionless topography of the edge of the Dead Sea. Filming from Jordan, the camera leads the eye towards the West Bank, where the distant cities of Bethlehem and Jerusalem stand as reminders that thousands of years of history – several religions and, today, three different political entities – permeate these waters and their shores.

The exhibition's title evokes a passage from the Book of Genesis in which the patriarch Lot and his family are fleeing Sodom and Gomorrah as the cities are being destroyed. Looking back in defiance of the orders of their guiding angel, Lot's wife is immediately transformed into a pillar of salt: the salt that is everywhere in this exhibition, that generates a series of drawings as it digs into the paper, deforming and damaging it.

Marie Cozette

Cover photo: *Project for the Dead Sea*, 1999 - 2010

Press kit photos : Courtesy Galerie VidalCuglietta, Brussels



EDITH DEKYNDT

Edith Dekyndt was born in 1960 in Ieper, Belgium. She lives and works in Doornik, Belgium. She is represented by the Vidalcuglietta Gallery, Brussels, and the Karin Günther Gallery, Hamburg. www.edithdekyndt.be

RECENT AND UPCOMING SOLO EXHIBITIONS (SELECTION)

- 2011 *Dieu rend visite à Newton*, Fri-Art, Freiburg, Switzerland
- 2010 *Get Out Of My Cloud*, Kiosk, Gent, Belgium
- 2009 *Les ondes de Love*, Mac's, Grand Hornu, Belgium
Agnosia, Witte de With, Rotterdam, Netherlands
- 2008 *One second of Silence*, Parker's Box Gallery, Brooklyn, USA
Present Perfect, Galerie Les filles du calvaire, Brussels, Belgium

RECENT GROUP EXHIBITIONS (SELECTION)

- 2010 *Into The Light*, Koninklijk Museum voor Schone Kunsten, Antwerp, Belgium
On Line. Drawing Transforming through the 20th Century, Moma – Museum of Modern Art, New York, USA
Territoire(s), FRAC Réunion, Reunion Island
Art Belge Contemporain, Le Fresnoy Centre national d'art contemporain, Roubaix, France
The Moon is an Arrant, The David Robert Foundation, London, United Kingdom
Before Present, Centre d'Art Contemporain Villa du Parc, Annemasse, France
À l'ombre d'un doute, FRAC Lorraine, Metz, France
Drawing Time, Galerie Poirel, Nancy, France
Make the Most of Now, Kunsthalle Exnergasse, Vienna, Austria
Composite Visions, CAN, Neuchatel, Switzerland
- 2009 *Faux-Jumeaux*, S.M.A.K., Gent, Belgium
- 2008 *Political/ Minimal*, KW Institute for Contemporary Art, Berlin, Deutschland
(A)pesanteur, récit sans gravité, FRAC Lorraine, Metz, France

PUBLICATIONS (SELECTION)

- *Edith Dekyndt, I Remember Earth*, Editions Facteur Humain, 2009
- *Les ondes de Love - Edith Dekyndt*, Catalogue of the exhibition at the Museum of Contemporary Arts in Grand-Hornu, 2009

PRACTICAL DETAILS

Opening Friday 28 January 2011 at 6:30 pm in the presence of the artist
Exhibition open 28 January - 30 April 2011
Wednesday-Saturday : 2-6pm, Sundays : 11am-6pm
Admission free
Guided tours with Laurène Macé (Visitor Services Officer) every Sunday at 4:pm



LOCATION AND ACCESS

LA SYNAGOGUE DE DELME
CENTRE FOR CONTEMPORARY ART
33 rue Poincaré F-57590 Delme
Phone +33 387 01 43 42 Fax +33 387 01 43 14
www.cac-synagoguedelme.org
cac.delme@wanadoo.fr

FROM PARIS (by train, 90 mins):
TGV Est, get off at Metz or Nancy

FROM METZ (by car, 30 mins):
D955, formerly route de Strasbourg

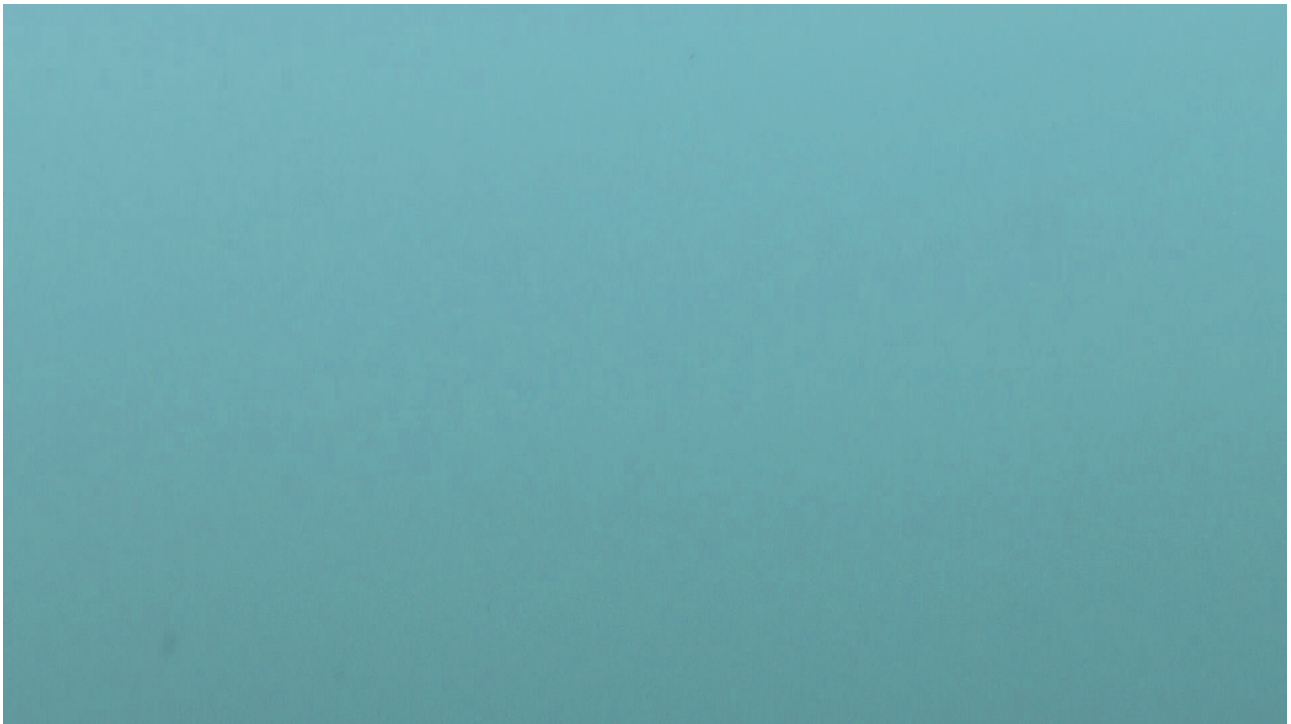
FROM NANCY (by car, 40 mins):
N74 towards Château-Salins then D955 towards Metz

Press kit downloadable on www.cac-synagoguedelme.org/presse

Visuals available on request

Media Relations officer: Agathe Borgne communication@cac-synagoguedelme.org / +33 387 01 43 42





La femme de Loth, 2010
Video projection



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Dead Sea drawings, 2010
Video projection



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Eternal Landscapes, 2010
Video projection



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Things without name, 2010
Projection vidéo

With the idea of Atlantis as her starting point, the artist films the rise and fall of waves outlining a sometimes submerged, sometimes emerging metal ladder.





Perpetual Room, 2009
Video installation
Installation view, Parker's Box, New York, 2010

The light pulsations of a computer in standby mode are filmed and projected as blow-ups on a wall. The continuous, insistent signal from the computer becomes its pulse, like a sign of life.





Radiesthesic Hall, 2009

Light installation

Ground control / Major Tom, 2009

Object

Installation view, Mac's-Contemporary Arts Museum, Grand Hornu, 2009

After a dowser had analysed the “vibrations” emanating from the ground at different points around the Centre for Contemporary Art, the building’s neon lighting was replaced by incandescent lamps, the colours being chosen in line with the Bovis scale’s quantification of the site’s vibratory rate. Making its presence felt throughout the building, *Radiesthesic Hall* intermittently impinges on the exhibition.





Ground control / Major Tom, 2009

Object

Installation view, Karin Günther Gallery, Hamburg, 2009

Reflecting the dimensions of a human body, this very fine plastic balloon is filled with a helium-air mix that makes it float between the floor and the ceiling. This gravity-defying object drifts about slowly according to the variations in air temperature and pressure at different times of the day; its course thus reflects local climatic parameters and suggests the orbit of a planet or a space probe.





Les ondes de Love, 2009
Video projection

Planted on the desert-like plateau of a still-active volcano, this black fabric flag 20 metres long undulates in a kind of wave, as if its mast were triggering its movement. At a given moment this movement becomes sinusoidal, taking on a visual resemblance to the seismic waves described by British mathematician August E.H. Love (1863–1940).





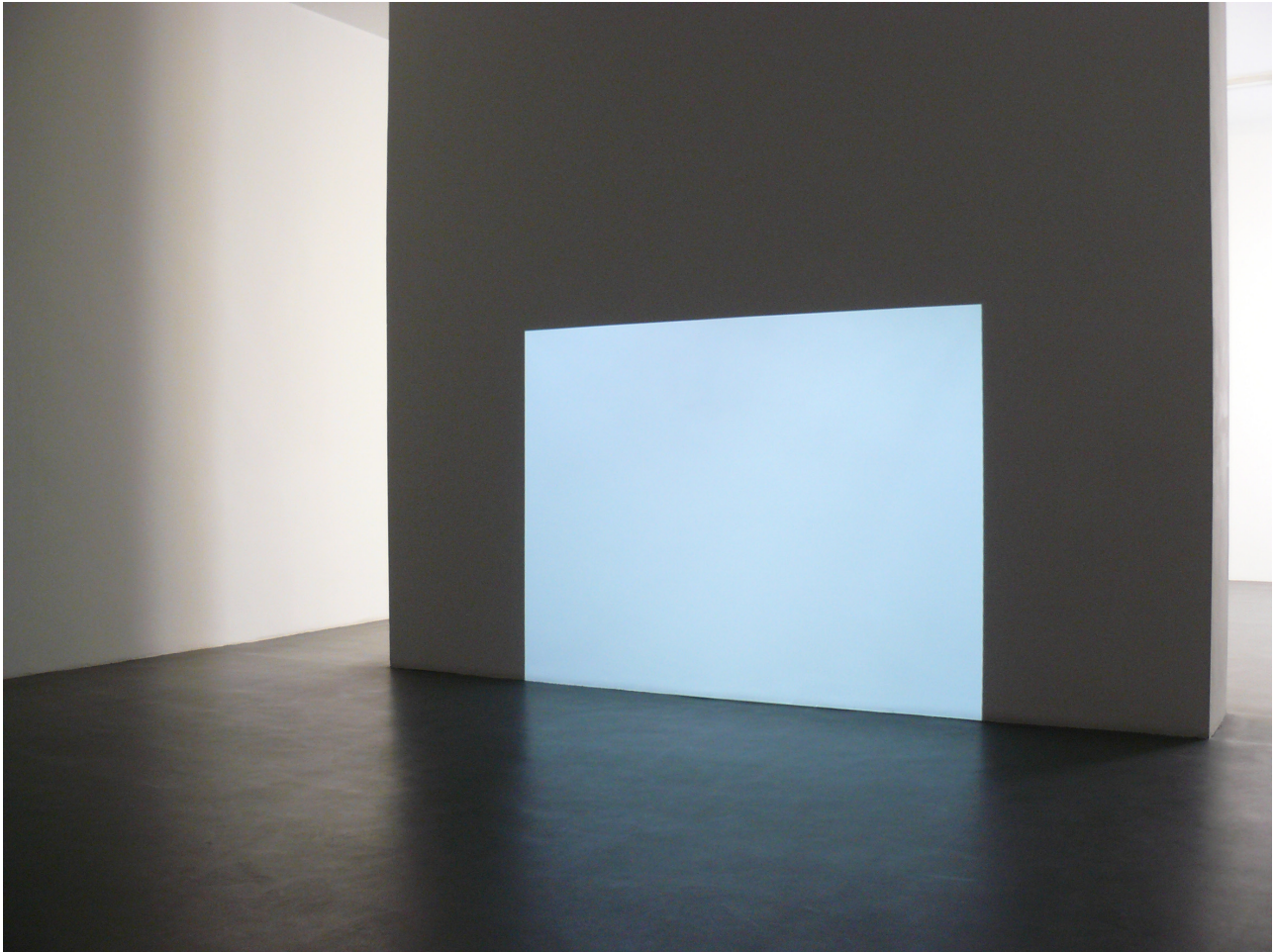
One Second of Silence (Part. 02, NY), 2008
Video projection





Usedom, 2007
Video projection





Dreamachine, 2006
Video projection
Installation view, Witte de With, Rotterdam, 2009

This device is inspired by Brion Gysin and Ian Sommerville's *Dreamachine*, designed in the 1960s to generate alpha waves via a light rhythm projected onto visitors' closed eyelids. Alpha waves are in fact emitted by the brain as we go to sleep. Here the syncopated alternation of the coloured surfaces – cyan, magenta, yellow – produces a stroboscopic white light that can be watched with the eyes open.





A is hotter than B, 2005
Projection vidéo

As it dissolves in a fishtank, a block of frozen black ink creates arabesques that unfurl through colourless space. The drawing is the work not of a tool – a brush or pencil, for example – but of the temperature variations of the water. When the water is cold the ink dissolves slowly and the shapes remain compact. As it heats up, the ink disperses more quickly.

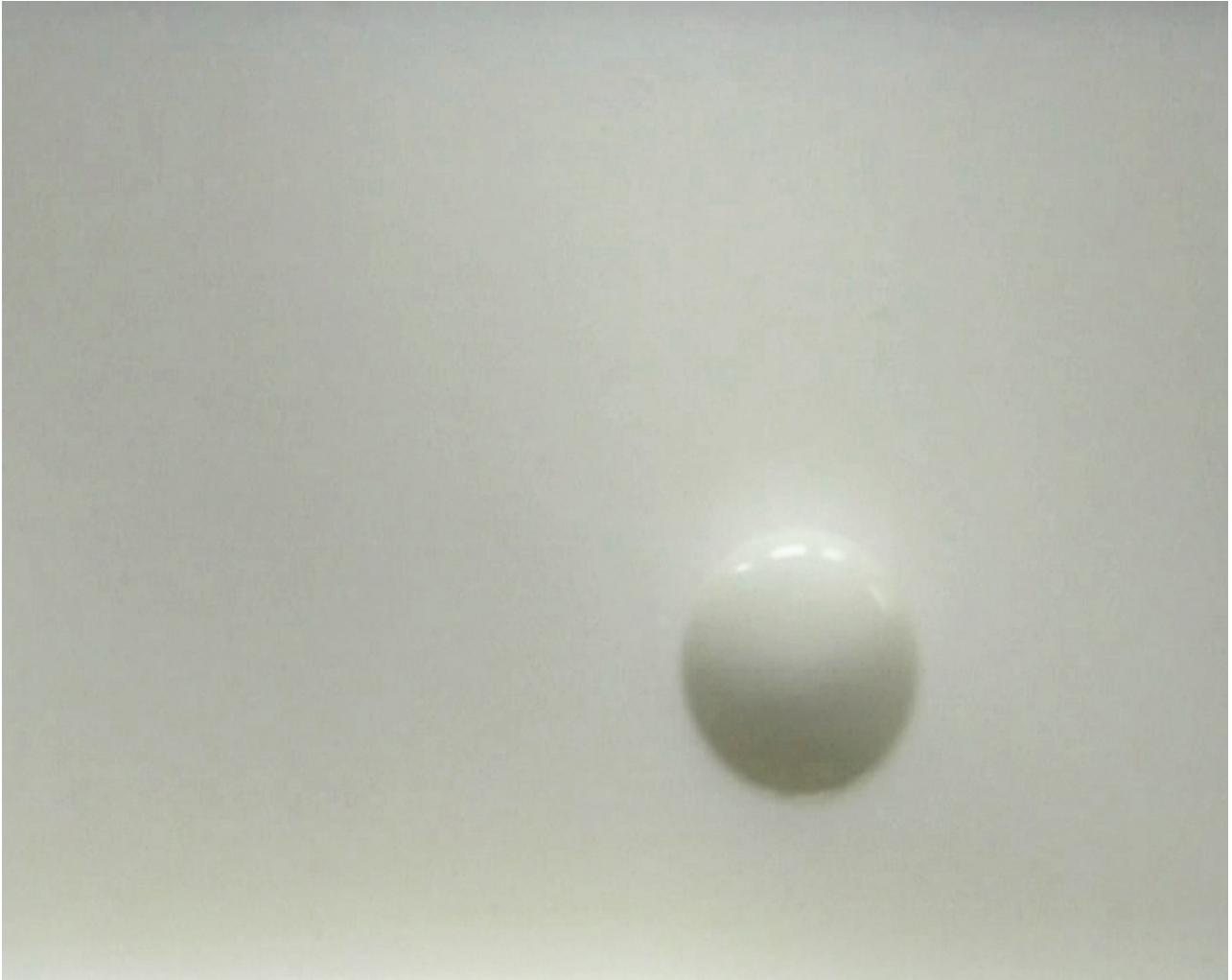




Program for a Cold Place
Video projection, 2000

Subjected to extreme climatic conditions – an ambient temperature of -30°C – a bottle of water explodes spontaneously not far from the Churchill Research Laboratory in northern Canada. This experiment was the culmination of a project carried out within the framework of the specially created and privately funded Universal Search for Subjectivity centre. The banality of the explosion stands both as a visible indication of the significant budget devoted to the exhibition and, on the other hand, as a challenge to the more spectacular images demanded when corporate funding is involved.





Slow object 05, 1997
Video projection



**CENTRE FOR CONTEMPORARY ART – LA SYNAGOGUE DE DELME
PROGRAMME 2011**

NEXT EXHIBITION: ERIC BAUDELAIRE

Opening Friday 20 May 2011 at 6:30 pm, in the presence of the artist
Exhibition open 20 May – 18 September 2011

Eric Baudelaire makes photographic series, films and installations, working from documentary and archival material, pre-existing images, and texts. Centering on the power of the image, his work combines the approaches of photoreporter and artist-anthropologist. At Delme his most recent project looks into the construction of the self via ideology, myth, narrative and the need to find one's place in a world rendered highly complex by the collapse of the most fundamental political certainties.

GIANNI MOTTI: CATALOGUE

The Gianni Motti double exhibition at La Ferme du Buisson – Marne-la-Vallée and the Centre for Contemporary Art – La Synagogue de Delme during the summer of 2009 is being followed up by a catalogue devoted to this atypical project. In addition to numerous full page colour photographs of both exhibitions, the book includes three texts: a foreword by the directors of the two art centres, an essay by art critic Michele Robecchi, and a piece by artist and critic Nicolas Giraud already published in the online review lacritique.org.

RELEASE DATE: FEBRUARY 2011

Bilingual French/English

21 x 29 cm

62 p

Full page colour photographs

Texts: Marie Cozette & Julie Pellegrin, Michele Robecchi, Nicolas Giraud

Graphic design: Marie Lusa, Zürich

Edition of 1000

25 euros

Distribution: R-Diffusion, www.r-diffusion.org

**PUBLIC COMMISSION IN PROGRESS:
GUE(O)ST HOUSE, CHRISTOPHE BERDAGUER & MARIE PÉJUS**

With their *Gue(o)st house* project, Berdaguer & Péjus take a fresh slant on approaches to the Centre for Contemporary Art – La Synagogue de Delme, designing new spaces for public and artists alike. Behind the centre is a sculpture embracing a disused building which, once a prison and then a funeral parlour, is now the cornerstone of a life-size "psychoarchitecture". Making play with the structure's archaeology and its ghosts, the artists are creating an architectural phantasmagoria: totally encased, the original literally dilates and overflows its boundaries.

ARTISTS' RESIDENCIES 2011

FEBRUARY–APRIL: Pascal Bircher

JUNE–AUGUST: Elodie Bremaud

SEPTEMBER–NOVEMBER: Maeva Cunci & Dominique Gilliot



LA SYNAGOGUE DE DELME, CENTER FOR CONTEMPORARY ART



Jacques Wermuth
President

Marie Cozette
Director

Laurène Macé
Visitor Services Officer

Agathe Borgne
Administrator and Media Relations
Officer

Alain Colardelle
Registrar

The Centre for contemporary Art in Delme is located in a former synagogue, built in an Oriental style in the late nineteenth century. Not least among its special features are a dome, an arcaded entryway decorated with latticework, and windows with geometric stained glass.

The synagogue was partly destroyed during the Second World War. The outer walls survived, but the interior was rebuilt along stricter lines after the war. The synagogue was permanently de-consecrated in the early 1980s for lack of sufficient numbers of worshippers. The first art exhibition was held in 1993.

The many artists who have exhibited in this unusual venue in the past fifteen years, generating an identity and reputation for the art center both locally and internationally, include: Daniel Buren, Ann Veronica Janssens, Jean-Marc Bustamante, François Morellet, Tadashi Kawamata, Stéphane Dafflon, Delphine Coindet, Jeppe Hein, Jugnet & Clairet, Peter Downsbrough and, more recently, Katinka Bock, Julien Prévieux, Gianni Motti, Yona Friedman...

All have developed a special view of the venue by creating site specific works.

In addition to three or four temporary shows presented in the former synagogue every year, the Delme art center manages an artist-in-residence program in the village of Lindre-Basse in the heart of the Lorraine regional park area.

The Delme synagogue, of modest size and located in a rural region of Lorraine, has always positioned itself as an art lab, a site of artistic exploration and production. The art center makes a concerted effort to establish a dialogue with all potential audiences, focusing on the local area.

La synagogue de Delme Centre for Contemporary Art is grateful for support from the French Ministry of Culture and Communication, the Lorraine contemporary art authority (DRAC), the regional and departmental governments of Lorraine and Moselle, and the municipality of Delme.



d.c.a

La synagogue de Delme Centre for Contemporary Art is a member of DCA-Association pour le Développement des Centres d'Art.

Photo : O.H.Dancy



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