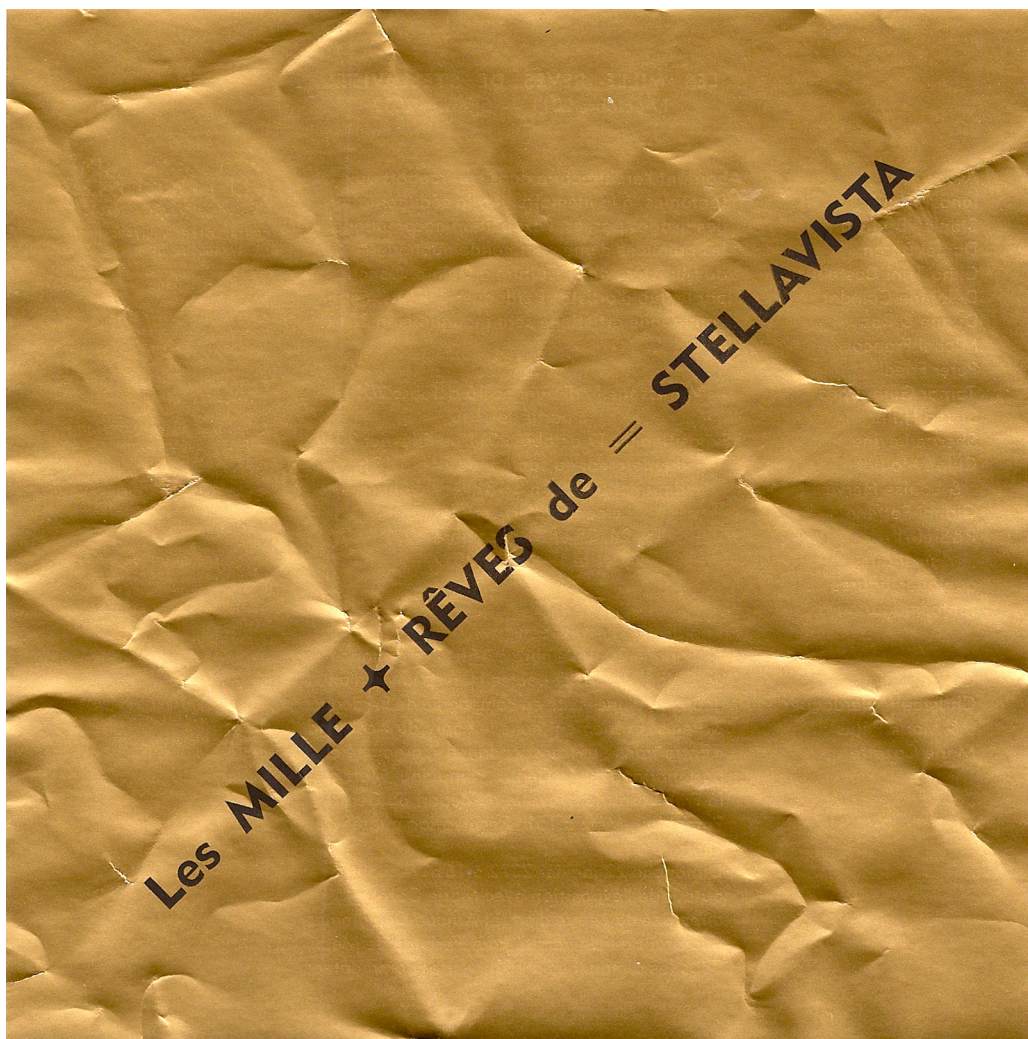




CENTRE D'ART CONTEMPORAIN LA SYNAGOGUE DE DELME

PRESS KIT

THE THOUSAND DREAMS OF STELLAVISTA



17.10.2011- 05.02.2012

OPENING SUNDAY 16 OCTOBER AT 3:00 PM

THE THOUSAND DREAMS OF STELLAVISTA

With:

Ignasi Aballi, Stanley Brouwn, Daniel Buren, Clino Castelli, Delphine Coindet, Dunne & Raby, Michel François, Peter Friedl, Tamar Guimaraes, Louise Hervé & Chloé Maillet, Susan Hiller, Sherrie Levine, Gianni Pettena, R&Sie(n)

Curators:

Berdaguer & Péjus, Marie Cozette

For *The Thousand Dreams of Stellavista*¹, the Synagogue de Delme has joined forces with artistic duo Berdaguer & Péjus to conceive a group exhibition on ghosts, assembling some fifteen artists, designers and architects of all persuasions.

The exhibition precedes *Gue(ho)st House*, a work of art by Berdaguer and Péjus commissioned in Delme by the French Ministry of Culture. The aim of this commission is to redevelop the area surrounding the art centre and create a visitor reception space (to be inaugurated: summer 2012).

In the exhibition *The Thousand Dreams of Stellavista*, the works serve as crossing points at the intersection of diverse temporalities, more or less recent pasts and evolving futures. They act as thresholds, doors to memories of other places from which our own ghosts emerge here and there. Whether in literature or in cinema, the contemporary imagination is overrun by ghosts, since every new technology brings its share of phantoms and irrationalities. It goes without saying that these figures - more or less shapeless, more or less visible, alternatively frightening and benevolent - lend themselves to fruitful images in which science and fiction intermingle and blur their respective limits.

When Designer Clino Castelli takes up the plans Wittgenstein drew up for his sister's house, he reveals vibrations in the air and invisible forces at play in the dwelling. Immaterial parameters also define architecture in François Roche's work, in what he calls "the architecture of moods". And in the work of designers Dunne & Raby, the moods of domestic objects come under consideration, through a series of robots with various psychologies. Anxiety, hyperactivity, a penchant for calm or an apparent weakness fill the space with diffuse feelings.

The works disappear, then surface on the walls. Or they constitute stratified excrescences, becoming something fleeting, made of dust, snatched from oblivion. In a video by Susan Hiller, dead or endangered languages murmur in a collection of worlds dying along with the languages that convey them. These voices from the beyond mingle with artistic and intellectual figures who have been resuscitated for the occasion: philosopher Antonio Gramsci in Peter Friedl's installation, psychographic medium Francisco Candido Xavier, whose incredible life is evoked by Tamar Guimaraes, and even photographer Walker Evans, whom Sherrie Levine rephotographs by creating a set of temporal strata and mises en abyme. Further along, a few cinematographic ghosts punctuate the exhibition through patches of phantasmagoria, which have served to animate images for popular spectacles since the seventeenth century. Finally at the entrance, visitors are greeted by a Michel François work entitled *Piece of Evidence*, consisting of a completely shattered glass pavilion. Like a fractured dream, this mass of veined glass, alive and yet verging on collapse, acts as a prism at the heart of the exhibition: as if ideal transparency needed to be opposed to a more opaque vision and a few hiding places, a field open to uncertainty, in a perfectly charted, known world.

¹ The title of the exhibition is a reference the novel of the same name by J. G. Ballard; the author conjures up a strange city whose houses retain in memory the psychology of successive inhabitants. These houses continue to react and transform in line with their owners' affects, as if they were physical extensions of their moods.

PRACTICAL DETAILS

Opening Sunday 16 October
at 3:00 pm
Exhibition open
17.10.2011-05.02.2012

Wednesday-Saturday : 2-6pm
Sundays : 11am-6pm
Closed: 24, 25, 31 December 2011, 1st January 2012
Admission free



LA SYNAGOGUE DE DELME - CONTEMPORARY ART CENTRE

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From Paris (by train, 90 mins): TGV Est, towards 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

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

2012

NEXT EXHIBITION : LOUISE HERVÉ & CHLOÉ MAILLET

Late February - mid-May 2012

LINDRE-BASSE WORKSHOP-RESIDENCY

Call for applications for the three 2012 sessions
Online in September

Next Residency
September-December > Maeva Cunci and Dominique Gilliot

RELATED EVENTS

SUNDAY 22 JANUARY AT 4PM: A TALK ON THE EXHIBITION

With Marie Cozette, Director of the art centre, and Arnaud Dejeammes, a PhD student from Paul Verlaine University in Metz.
For several years, Arnaud Dejeammes has been researching the theme of ghosts in visual arts. He will offer a cross-disciplinary examination of the exhibition, specifically exploring the notion of haunting.

EVERY SUNDAY AT 4PM: GUIDED TOURS

With Laurène Macé, Head of Public Relations.

CREATIVE WORKSHOPS FOR ADULTS AND "BIG IDEAS SMALL HANDS" WORKSHOPS FOR CHILDREN

With Laurène Macé, Head of Public Relations, and a visual artist.
Free entry, by reservation.
Information, dates and schedules available from the art centre.

"BETWEEN TRANCE AND TRANSCENDENCE" WEEKEND

IN PARTNERSHIP WITH 49 NORD 6 EST-FRAC LORRAINE AND THE CENTRE POMPIDOU-METZ
18 TO 20 NOVEMBER 2011

This weekend is a mental journey through secondary or altered states of consciousness offered between three sites and three exhibitions. From the complexities of thought in meditative states, from the search for other levels of perception to the evocation of wandering souls in other spheres of reality—performances, conferences and visits explore the means of accessing these rational beyonds.

49 NORD 6 EST - FRAC LORRAINE - FRIDAY 18 NOVEMBER AT 8PM

CONCERT: ORBES

Emmanuel Holterbach, Sophie Durand, musicians

Admission: 3/4 euros

In partnership with the FRAGMENT association

Coinciding with the exhibition *Le moins du monde*
from 7 October 2011 to 8 January 2012

CENTRE POMPIDOU-METZ - SATURDAY 19 NOVEMBER AT 5PM

CONFERENCE: VERTIGES DU DÉPLACEMENT (VERTIGOS OF DISPLACEMENT)

Olivier Schefer, Doctor of Philosophy

& TALK / PERFORMANCE: TWO INTO ONE BECOME THREE

Matt Mullican, artist

Free entry. Seating limited.

Coinciding with the exhibition *Erre, variations labyrinthiques*
from 12 September 2011 to 5 March 2012

LA SYNAGOGUE DE DELME - SUNDAY 20 NOVEMBER AT 4PM

PERFORMANCE: L'ULTIME SUGGESTION DU DOCTEUR COUÉ

Louise Hervé & Chloé Maillet, artists



A recess and a reconstruction, filmstill
film super8, 20mn, 2011

This performance was conceived not only in the context of *The Thousand Dreams of Stellavista*, but also in advance of their solo at the art centre (late February to mid-May 2012).

A performance by Chloé Maillet and Louise Hervé, at once a historical epic, a police investigation, a spy film, a retro-futuristic adventure, an archaeological reconstitution, a Bildungsroman... in which reality quickly spills over into fantasy simply through the two young women's power of evocation.

At Delme, one will confront science and parascience, while taking a detour through self-hypnosis and Doctor Coué's famous technique...

The performances will be followed by snacks and a guided tour with Berdaguer & Péjus.
Shuttle leaves the Centre Pompidou Metz at 3pm, arriving back at Metz around 6pm.
Free entry. Contact the art centre for reservations.

Partners of "Between Trance and Transcendence":

49 Nord 6 Est - Fonds régional d'art contemporain de Lorraine > www.fraclorraine.org

Centre Pompidou - Metz > www.centrepompidou-metz.fr

Association FRAGMENT > www.fragment-asso.com

With the support of: Conseil général de la Moselle > www.cg57.fr

THE ARTISTS

IGNASI ABALLI

Born in 1958 in Barcelona (Spain).
Lives and works in Barcelona (Spain).
Represented by Meessen De Clercq gallery in
Brussels (Belgium).

Work presented at the exhibition:
PoIs, 1995
dust on glass
Work from the 49 Nord 6 Est - Frac Lorraine.

In the 1990s, Ignasi Aballi diverted from painting as such to develop a more conceptual approach: for example, he started painting along with the traces that light left on paper, abandoning traditional tools and means of representation. He suggests objects through traces and absence much more than through direct evocation.

He makes time tangible as well, as in *PoIs*, the work presented in the exhibition, which consists of a permanent, thin layer of dust covering one of the synagogue's windows. Volatile, ephemeral, invisible, the dust suddenly accumulates as if to solidify time, and render perception through the window permanently opaque.

STANLEY BROUWN

Born in 1935 in Paramaribo (Suriname).
Lives and works in Amsterdam (Holland).
Represented by Micheline Szwajcer gallery in
Anvers (Belgium) and Konrad Fischer gallery in
Düsseldorf (Germany).

Work presented at the exhibition:
1 m - 1 step, 1985
Aluminium bars
Work from the 49 Nord 6 Est - Frac Lorraine.

Since the 1960s, Stanley Brouwn has rejected all forms of media coverage. There is no text, catalogue or interview, no image or representation of his works.

Though the radicalness of his approach might appear to reach the limits of evanescence, it belongs to a quite physical reality: it is the body and the artist himself that become units of measurement (foot, arm, step...); what he calls "brouwn units" enable a tailor-made rethinking of space. His first works in the 1960s, entitled *This Way Brouwn*, consisted in asking passers-by to sketch him the route from one point to another. The subjective graphs he collected recreated the city from the perspective of each individual.

Stanley Brouwn casts doubt on the objectivity of units of measurement, which act as norms governing our understanding of the world. The work presented at the exhibition consists of two bars placed along the floor and the wall of the synagogue, measuring one metre and one foot respectively, two standards... and already two ways of seeing the world.

DANIEL BUREN



The Sliding of Light on Colour...
La synagogue de Delme - Contemporary Art Centre, 1997

Born in 1938 in Boulogne-Billancourt.
Lives and works in situ.
Represented by Kamel Mennour gallery in Paris.

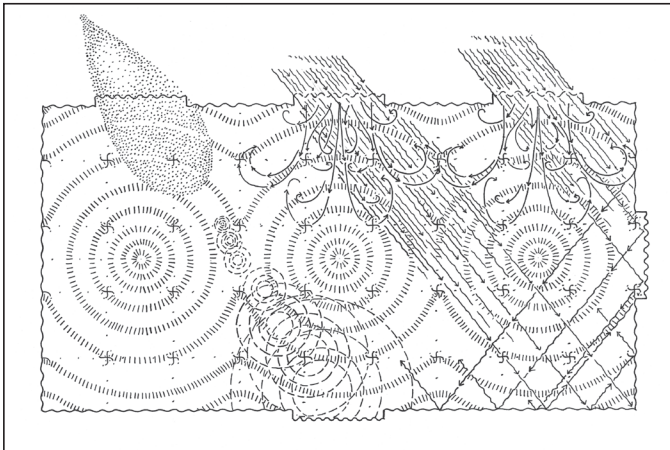
Work presented at the exhibition:
To be seen onsite...
Courtesy of Daniel Buren.

In 1965, Daniel Buren systematised the use of a motif consisting of alternating white and coloured vertical stripes 8.7 cm wide. What he called a "visual tool" was also a way of critically examining museums and cultural institutions.

In 1968, he turned to creating wild displays, sending sandwich men wandering the streets of Paris wearing striped panels, participating in

the broader contemporary movement that aimed to take art out of museums and galleries. With his “cabanes éclatées” (“exploded cabins”), Buren developed voluminous work and questioned the relationship between art and architecture, in which space is fragmented and amplified. For over forty years, the artist has been using his stripes in all of the places where he exhibits. In 1997 at the Synagogue de Delme, Daniel Buren conceived an exhibition entitled *Glissement de la lumière sur la couleur, de la couleur dans la lumière, d’une couleur sur l’autre* (The Sliding of Light on Colour, of Colour in Light, of One Colour on Another). The 2011 exhibition reveals a ghost of his past exhibition, kept buried in the building’s memory.

CLINO CASTELLI



Né en 1944.

Vit et travaille à Milan (Italie).

Work presented at the exhibition:

Diagramme doux de Gretl, 1977

Drawing

Work on loan from the artist.

A designer and theorist, Castelli was the first to consider the sensory environment and emotional identity of products. In 1961, after earning a degree in car design, he joined Fiat in Turin, then worked with Sottsass at Olivetti. From 1969 to 1973, he created the brand’s graphic identity. In 1974, through Castelli Design studio, he started developing new forms of industrial design. In 1978, he

founded Colorterminal IVI, Europe’s first colour and design research centre. In 1999, he created the Trini Team, specialising in the visual communications field, while in 2000 he founded Qualistic Lab to develop the application of “emotional branding”, or the process of infusing products with their own personality and identity.

He collaborates with several international design journals and magazines and teaches in a number of schools and universities worldwide.

Gretel’s Soft Diagram is a drawing on loan from Clino Trini Castelli specially for the exhibition. Castelli reveals the “soft structures”, invisible drafts and energies at play in the house that philosopher Ludwig Wittgenstein built for his sister Margaret in 1927. The choice of the plans for the house built by the philosopher is not trivial, so much does the architectural gesture also constitute a genuine “work upon oneself”.

DELPHINE COINET

Born in 1969 in Albertville (France). Lives and works in Lausanne (Switzerland). Represented by Evergreene gallery in Geneva (Switzerland), Anne Mosseri-Marlio Galerie in Zurich (Switzerland) and Laurent Godin in Paris.

Work presented at the exhibition:

X, 2007-2011

Plywood, roughcast, paint and plexiglas

245 x 102 x 84 cm

Work on loan from the artist.

Delphine Coindet has been developing a unique work of sculpture with a play of colours, materials and shapes that distances it from the abstract, minimal trend with which it might be associated at first glance. Her sculptures, created with synthetic materials (resin, plexiglas...), have the smooth and perfectly finished look of computer-generated images. It is precisely this element of artifice that is the most enigmatic aspect of her work. Although her works could be suggestive of potentially functional design object prototypes, they remain permanently obscure, paradoxical and ambiguous, as the title of the work presented in the exhibition expresses in its own way: X. A solo exhibition of Delphine Coindet’s work, *New Barroco*, was presented at the synagogue de Delme in 2003.

DUNNE & RABY



Duo created in 1992, consisting of Anthony Dunne, designer, and Fiona Raby, architect. Live and work in London (United Kingdom).

Work presented at the exhibition:
Technological Dreams Series N°1 Robots, 2007
Work from the Centre National des Arts Plastiques.

Dunne & Raby use design to stimulate exchanges and debates between designers, industry and the public, about the social, cultural and aesthetic implications of current and emerging technology. Several of their projects belong to collections at museums, such as the MOMA in New York, the Victoria and Albert Museum in London

and the Frac Ile-de-France. In 2001, they developed a series of objects entitled *Placebo*, whose familiar shapes scarcely concealed the vagueness of their function. These objects, which react to electromagnetic waves, seem to be developing a secret life and their own affects. The object prototypes presented at Delme belong to the series *Technological Dreams*. It consists of four domestic robots, each endowed with a specific psychology, anxiety, hyperactivity, a penchant for calm or an apparent weakness, capable of reinforcing its owner's feeling of control.

MICHEL FRANÇOIS

Michel François was born in 1956 in Saint-Trond (Belgium).

He lives and works in Brussels (Belgium).

He is represented by Xavier Hufkens gallery in Brussels and Kamel Mennour gallery in Paris.

Work presented at the exhibition:
Piece of Evidence, 2009

laminated glass, steel, 2x2x2m

On loan from the artist and from Xavier Hufkens gallery in Brussels.

The name Michel François immediately calls sculpture to mind, but sculpture that brings into play a variety of media and formats (video, installation, objects, drawings) and alludes to reality through clues more than through direct reference.

For example, among the artist's numerous creations, we could cite: *Psycho Jardins (Psycho Gardens)*, mental landscapes reconstituted from very real landscapes, transposed into the exhibition space by this artist who is curious about the world around him. *Déjà-vu (Hallu)* is a video that amplifies the movement of crumpled aluminium foil, like a Rorschach test reconstructed in movement.

Over the past few years, Michel François has created several glass pavilions, like intaglio spaces, partially shattered or covered with modelling clay thrown on the surface, traces of violent gestures whose perpetrator remains invisible and absent. The pavilions convey the tension often at play in Michel François's work, between order and chaos, monumentality and fragility. *Piece of Evidence* belongs to this series and consists of a pavilion that is entirely shattered, seemingly verging on collapse.

PETER FRIEDL

Born in 1960 in Oberneukirchen (Austria).

Lives and works in Berlin (Germany) and New York (USA). Represented by Meyer Kainer gallery in Vienna (Austria).

Work presented at the exhibition:

Untitled, 1999/2011

metallic paint, variable dimensions.

After following the theatrical avant-garde in the 1980s as an art critic, Peter Friedl became an artist himself in the 1990s, while continuing to produce numerous analytical and research texts that are integral to his practice, which is resolutely discursive and conceptual.

Peter Friedl is formally unclassifiable, but his work displays acute political engagement and consciousness, placing form at the service of a broader reflection on the nature of political and cultural hegemonies in contemporary society. They are the result of a deconstruction of the contexts in which he is inclined to work, and he pays special attention to what can be revealed by shapes or languages considered subaltern or minor.

The work presented at the exhibition is a tribute to Antonio Gramsci (1891 – 1937), an intellectual who was one of the founders of the Communist Party of Italy. He was imprisoned under the Mussolini regime and died a few days after his release. Peter Friedl is an attentive reader of Gramsci, who developed a theory of cultural hegemony as a means of maintaining the state in a capitalist society. The work is composed of a 1.51-metre-high stripe of aluminium paint, which runs along a whole section of an exhibition wall. This measurement was based on Gramsci's height.

TAMAR GUIMARAES



Born in 1967 in Belo Horizonte (Brazil).
Lives and works in Copenhagen (Denmark).
Represented by David Risley gallery in Copenhagen (Denmark) and Fortes Vilaça gallery in Sao Paulo (Brazil).

Work presented at the exhibition:

A Man called Love, 2008-2009

Slideshow, 20 mn

Work from the 49 Nord 6 Est - Frac Lorraine

Tamar Guimarães works with images she created herself, but she also makes use of historical documents, public or private archives. She interweaves minor and major history, and sets out to illuminate certain zones of darkness in the official history. By design, the narratives she brings into play blur the line between

documentary and fiction. In the slideshow entitled *A Man Called Love*, Tamar Guimarães evokes the life of Brazilian psychographic medium Chico Xavier (1910 – 2002). Under the influence and the dictation of a spirit, Xavier produced over 400 works of wisdom and spirituality. Tamar Guimarães links this man's immense popularity to the Brazilian political context of that time, implicitly connecting the development of spiritualism to the emergence of socialist utopias prior to the dictatorship that started spreading across the country in 1964.

LOUISE HERVÉ & CHLOÉ MAILLET



Image extraite du film *A recess and a reconstruction*, 2011
film super8, 20 min

Born in 1981.

Live and work in Paris.

Represented by Marcelle Alix gallery in Paris.

Work presented at the exhibition:

L'ultime suggestion du Docteur Coué

(Dr. Coué's Final Suggestion)

Performance at Delme on 20 November 2011 at 4pm

Production : La synagogue de Delme.

In 2001, Chloé Maillet and Louise Hervé created the I.I.I.I., International Institute for Important Items, with the goal of encouraging, defending and promoting literary, cinematographic, dramatic, ethical, philosophical and historiographical projects whose intellectual value has been underrated. To do this, they conceive educational performances, radio programs, books and medium-length films.

For *The Thousand Dreams of Stellavista*, they are presenting a performance that is also a foretaste of the solo exhibition the arts centre will be dedicating to them from March to May 2010. They confront science and parascience, conjurers and demonologists, while evoking the hypnosis and self-hypnosis used by the famous Dr. Coué.

SUSAN HILLER

Born in 1940 in Tallahassee (USA).
Lives and works in London (United Kingdom).
Represented by Timothy Taylor gallery in London (United-Kingdom).

Work presented at the exhibition:
The last silent movie, 2007
Film, 20 mn
On loan from Timothy Taylor Gallery.

Susan Hiller is an important figure on the English art scene. Her work explores individual and collective memory, the question of testimony, dreams, ancient myths and rituals, our relationship to unconsciousness and irrationality, all of which she views as so many tools for knowing and understanding the world. These videos, installations, photographs and sound pieces draw on popular culture or culture that is much further removed from our usual reference fields. Automatic writing, dream analysis, electronic voice phenomena and aura photography permeate her works, which aim to make perceptible the invisible, the inaudible and the periphery of common perception. The film *The Last Silent Movie* (2009) gives voice to a succession of extinct or endangered languages. All that remain are sound recordings collected from the four corners of the planet, the fragile memories of a vanished world.

SHERRIE LEVINE



Born in 1947 in Hazelton (USA).
Lives and works in New York (USA).
Represented by Simon Lee Gallery in London, and Paula Cooper Gallery in New York.

Work presented at the exhibition:
Untitled (After Walker Evans : Negative), 1989
Black & white photograph, wood, glass
51 x 40,5 cm
On loan from the Frac des Pays de la Loire.

Alongside artists like Barbara Kruger and Richard Prince, Sherrie Levine belongs to the “appropriationist” movement that developed in the 1970s in the United States. She challenges the foundations of modern art—its pursuit of the avant-garde, originality and uniqueness—by creating copies and reproductions of 20th century works, such as paintings by Cézanne, photographs of Man Ray or even collages by Matisse.

In the series *After Walker Evans*, which helped bring recognition to her work, Sherrie Levine identically rephotographs images by Evans, who was famous for capturing rural America during the Great Depression.

GIANNI PETTENA



Born in 1940 in Bolzano (Italy).
Lives and works in Florence (Italy).
Represented by Mercier et associés gallery in Paris.

Work presented at the exhibition:
Ice House 1, Minneapolis, 1971
Colour photograph, vintage silver print
28 x 36 cm
On loan from Mercier et associés gallery, Paris.

Architect, theorist and curator, Gianni Pettena was one of the advocates of radical Italian architecture in the 1960s and 1970s, challenging the foundations of architecture as they were being taught in schools at that time. Pettena's practice is similar to certain artists like Gordon Matta-Clark, who worked on condemned

houses, by literally sculpting them and cutting shapes in them. He can also be likened to Robert Smithson, known for his work on landscapes and the principle of slow destruction, to which his works are doomed by the effect of nature.

In a way, *Ice House 1, Minneapolis* sits at the intersection of these practices. In 1971, Pettena completely covered a school building in water. This froze overnight and transformed into a monumental volume of ice; architecture became sculpture and united with the surrounding landscape. The photograph shown at the exhibition has preserved a trace of this performance.

R&SIE(n)



R&SIE(n) avec Stephan Henrich, *Robot, Machinism protocols*
Une architecture des humeurs,
Le Laboratoire, Paris, 2010

Created in 1989, R&SIE(n) is an architectural practice based on Paris.

François Roche, born in 1961 in Paris. Stéphanie Lavaux, born in 1966 in Saint-Denis, La Réunion. Toshikatsu Kiuchi, born in 1978 in Japan.

Work presented at the exhibition:

Videoprojection, 4 mn

Print 3D

« Their architectural work seeks to articulate the real and/or fictional, the geographic situations and narrative structures that can transform them.

R&SIE(n) unfold their protocols through the re-staging of different kinds of contemporary relationships: aesthetical, machinist, computational, organics, biological and even artificial. They employ speculations and fictions as operative strategies to un-alienate operative modes and infiltrate “media culture” in order to subvert its conventions. They consider architectural identity as emanating from uncertainty principles defined through provisional processes and forms in which animism, vitalism and mechanism become vectors of dynamic mutations. »

R&SIE(n) on www.new-territories.com

PHANTASMAGORIA PLATES



Works presented at the exhibition:

Phantasmagoria plates, undated

On loan from the Gassendi Museum in Digne-les-Bains.

Phantasmagorias were popular spectacles presented from the 17th to the 20th century using magic lanterns. Generally composed of a box equipped with a set of lenses and a light source, these “lanterns of fear” projected, on a white wall or stretched sheet, images painted on glass plates. The images, either still or animated, took up extremely diverse subjects: devilry, scenes of

eroticism, politics, religion, history, science, satire...

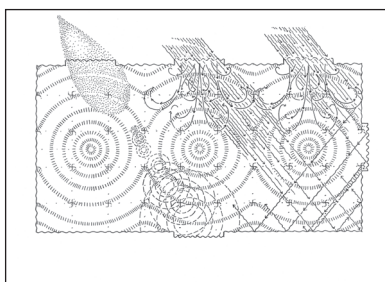
Unlike pictorial or photographic techniques, phantasmagoria makes it possible to enlarge, project and sometime animate small paintings, between science and magic... Etymologically, it is “the art of making ghosts appear and speak through optical illusion”, a kind of ancestor of cinema, a ghost par excellence.

For the occasion, the art centre is presenting a series of twelve phantasmagoria plates on loan from the Gassendi Museum in Digne-les-Bains.

VISUALS AVAILABLE



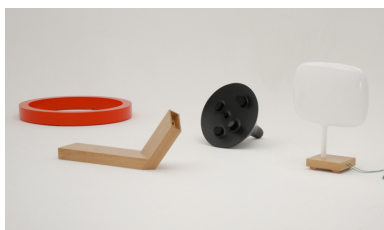
Sherrie Levine
Untitled (After Walker Evans : Negative), 1989
 1989
 Black & white photograph, wood, glass
 51 x 40,5 cm
 Photo : Bernard Renoux
 On loan from the Frac des Pays de la Loire.



Clino Castelli
Gretl's Soft Diagram, 1977



Gianni Pettena
Ice House 1, Minneapolis, 1971
 Colour photograph, vintage silver print
 28 x 36 cm
 Courtesy Mercier et associés gallery, Paris



Dunne & Raby
Technological Dreams Series n°1 Robots, 2007
 FNAC 08-731 (1 à 4)
 Centre national des arts plastiques



Phantasmagoria plates, undated
 On loan from the Gassendi Museum in
 Digne-les-Bains



Gue(ho)st House, Christophe Berdaguer & Marie Péjus
 Study for the Public commission in Delme, 2010
 Digital image : Gaëtan Robillard

BERDAGUER & PÉJUS, GUEST CURATORS

Christophe Berdaguer was born in 1968. Marie Péjus was born in 1969.
They live and work in Marseille and Paris.
www.cbmp.fr

ONGOING AND UPCOMING EXHIBITIONS

Summer 2012	Inauguration of <i>Gue(ho)st House</i> , a work of art commissioned in Delme by the French Ministry of Culture
March 2012	Solo exhibition, IAC-Institut d'Art Contemporain, Villeurbanne
April - July 2012	<i>Les maîtres du désordre</i> , Musée du Quai Branly, Paris
Sept. 2011 - March 2012	<i>Erre, variations labyrinthiques</i> , Centre Pompidou-Metz

RECENT SELECTED SOLO EXHIBITIONS

2011	<i>Jardin d'addiction</i> , Abbaye de Silvacane, La-Roque-d'Anthéron
2010	<i>Tempodrome</i> , Circuit, Lausanne, Switzerland <i>Time store</i> , Galerie des Beaux-Arts, Tours
2009	<i>Utopia bianca</i> , Musée Chagall, Nice <i>Blitz</i> , Galerie Martine Aboucaya, Paris
2007	<i>Dreamland</i> , Frac Basse Normandie, Caen
2006	« <i>que diriez-vous d'un supplément de vie ?</i> », Lieu Unique, Nantes
2003	<i>solo play / social play</i> , La Chapelle Saint-Jacques, St-Gaudens <i>social play / solo play</i> , Le Parvis, Tarbes
2002	<i>Locked-chamber</i> , FRI-ART, Fribourg, Switzerland <i>Traumathèque</i> , BF15, Lyon
2001	<i>Zone désir</i> , Frac Paca, Marseille
1997	<i>Berdaguer + Péjus</i> , 1997, Villa Arson, Nice

RECENT SELECTED GROUP EXHIBITIONS

2010	<i>Workers & Philosophers</i> , Business School de Skolkovo, Moscow, Russia <i>Une forme pour toute action</i> , Musée des Augustins, Printemps de Septembre, Toulouse <i>Ce qui vient</i> , Les Ateliers de Rennes - Biennale d'art contemporain de Rennes <i>fantasmagoria</i> , Grotte du Mas d'Azil, Le Mas d'Azil <i>Double bind / arrêtez d'essayer de me comprendre!</i> , Villa Arson, Nice <i>Dreamlands</i> , Centre Pompidou, Paris <i>Spatial City: An Architecture of Idealism</i> , Institute of Visual Arts (Inova), Milwaukee, USA <i>Spatial City</i> , Hyde Park Art Center, Chicago, USA
2009	<i>Archipels réinventés</i> , Centre Pompidou, Paris <i>Nous tournons en rond dans la nuit...</i> , Musée d'Art Contemporain, Rochechouart <i>Science Versus Fiction</i> , Bétonsalon, Paris
2007	<i>Dérives</i> , Fondation d'Entreprise Ricard, Paris
2006	<i>Archi-peinture</i> , Frac Ile-de-France Le plateau, Paris/ Camden Arts Center, London, United Kingdom <i>La force de l'art</i> , Grand Palais, Paris
2003	<i>Unheimlich</i> , Centre d'art contemporain - la synagogue de Delme
2002	<i>Subréel</i> , Musée d'art contemporain, Marseille <i>Ouverture</i> , Palais de Tokyo, Paris

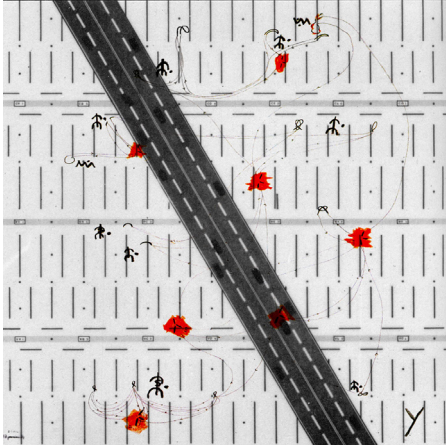
PUBLICATIONS

- monographie, Editions Analogues, 2012
- *Berdaguer & Péjus*, Un, Deux... Quatre éditions, 2004
- *Berdaguer & Péjus*, Editions Hyx, 2001

RESIDENCIES AND AWARDS

2007	Villa Médici, Roma Italia Prix Fondation Ricard
2004	Prix Altadis Arts plastiques
2001	Villa Médici, USA

SOME PREVIOUS WORKS OF BERDAGUER & PÉJUS



Ville d'Erre, 2009
Digital print on paper
100x100 cm

Work presented in the context of the exhibition *Erre, variations labrynthiques*, at the Centre Pompidou-Metz, from 12 September 2011 to 5 March 2012

These double maps are constituted from the geometric, repetitive webs of diagrams prefiguring the “no stop city” by Archizoom (an Italian design and architecture agency from 1966 to 1974) and from maps created by Fernand Deligny. A teacher, writer and major figure of anti-psychiatry, Deligny invented his own cartography, “drift lines” (“lignes d’erres”) made from maps on which he traced the everyday movements of autistic children.



Anesthetic Landscape, 2003
Wood, cotton-wool, 3 plexiglas bubble-aquariums, fish (combattant), sound system, elements available on the platform : ear-plugs, pommade and anesthetizing, relaxing patches, and an eye mask

Work presented in the context of the exhibition *Unheimlich*, at the Synagogue de Delme Contemporary Art Centre, in 2003

“The anesthetic platform could have been called “Sculpture”. The elements available on this platform covered in wadding allow users to put their bodies on stand-by: Quies® earplugs, anaesthetic cream and patches, relaxants, eye-masks. The sculpture is you; and in a way, it will also be without you. An anesthetised you.”

Excerpt from *Berdaguer & Péjus*, *Un, deux...quatre éditions*.



With Sarah, 2009
PVC tubes, flocking, metal, paper
300X250X250 cm



Psychoarchitecture, 2006
resin (stereolithography)
one piece, private collection

GUE(HO)ST HOUSE: A WORK OF ART BY BERDAGUER & PÉJUS, COMMISSIONED IN DELME BY THE FRENCH MINISTRY OF CULTURE

For fifteen years, Berdaguer & Péjus have been developing a critical reinterpretation of the architectural utopias that punctuated the twentieth century like ghosts of history, and have been reinvesting the counter-utopias of radical Italian designers and architects. In the 1960s and 1970s, radical architecture pushed the madness of the modernist promises of happiness to the point of absurdity, by creating projections of the hyper-consumerist and hyper-rationalist worlds. If in their projects Berdaguer & Péjus assemble disciplines as heterogeneous as psychoanalysis, biology, neurology, sociology... this is because architecture and the city are understood as projections of the body, the psyche and social organisations. For them, a house is more a totality of affects and perceptions than a purely mechanical construct. In 2006, the artists began their *Psychoarchitectures* series—sculptures conceived from “house psychological tests”—which the public commission in Delme echoes. Marcel Duchamp’s wordplay *A Guest + A Host = A Ghost* served as a catalyst for rethinking the area surrounding the Synagogue de Delme and the restoration of a building behind it, which was once a school, then a prison, and until recently a funeral home. Wishing to latch onto the place’s memory and the archaeology of its past uses, they are making this future visitor reception space into a veritable “architectural phantasmagoria”. To use their terms, it is “the art of making ghosts speak in public”.



Christophe Berdaguer & Marie Péjus, *Gue(ho)st House*
Study for the Public Commission, 2010
Digital image : Gaëtan Robillard



NEW VISITOR RECEPTION SPACES

Beginning in 2012, the Delme Art Centre will have new visitor reception spaces, specifically for groups, schoolchildren and conducting art workshops. Added to this are a documentation centre and information office.

Upstairs, the building will include a two-room studio to accommodate artists during their set-up times.

LA SYNAGOGUE DE DELME, CENTRE FOR CONTEMPORARY ART



Jacques Wermuth
Président

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.



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