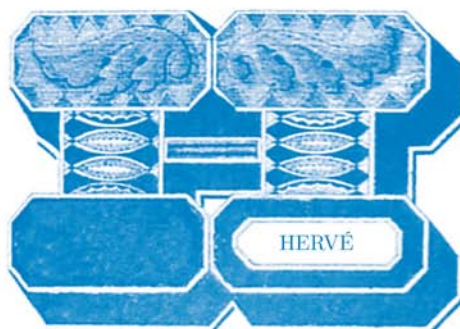
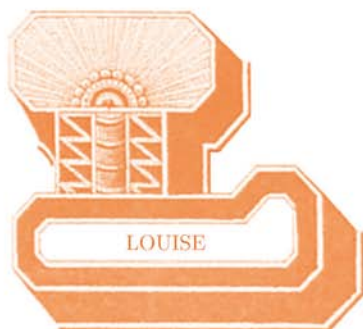




CENTRE D'ART CONTEMPORAIN LA SYNAGOGUE DE DELME

## Press Kit



Louise Hervé & Chloé Maillet  
*Attraction étrange / Strange Attraction*

25.02.2012 - 13.05.2012  
Opening Friday 24 February 6:30 pm



CENTRE D'ART CONTEMPORAIN LA SYNAGOGUE DE DELME / *ATTRACTION ÉTRANGE* Louise HERVÉ & Chloé MAILLET / 25.02.2012-13.05.2012  
33 rue Poincaré F - 57590 Delme / +33 (0)3 87 01 43 42 / [www.cac-synagoguedelme.org](http://www.cac-synagoguedelme.org) / [cac.delme@wanadoo.fr](mailto:cac.delme@wanadoo.fr)

Louise Hervé & Chloé Maillet  
*Attraction étrange / Strange Attraction*

25.02.2012 - 13.05.2012

Opening Friday 24 February 6:30 pm

**Since 2001, Louise Hervé and Chloé Maillet have been developing a unique approach, through the production of films, novels, radio programs and “didactic performances”.** The latter take the form of speeches during which they literally draw the audience into the twists and turns of the narrative, where science and fiction happily meet.

The two young women are more particularly interested in historical characters relegated to the shadows, events that have been passed over in silence, works that are despised or have faded into oblivion. In terms of cinema they are more likely to unearth an outdated epic from the 1950s than one of the indisputable classics.

Their work could be seen as a restoration project. Like archaeologists, they reconstruct worlds by means of scattered fragments and entangled temporal strata in which Stendhal, chaos theory, and the dinosaurs of *Jurassic Park* easily coexist.

If caves, underpasses and tunnels are recurring settings in their story, this is surely because one must go underground before understanding what is happening on the surface.

Archives, museums, libraries, excavation sites and storerooms are at one and the same time their workshops and their formal models, where they find the spirit of their future work...

**For the Synagogue de Delme, Louise Hervé et Chloé Maillet have conceived a space that is a cross between a reading room and a museum reserve collection.**

In the reading room located on the ground floor of the art centre, over the weeks visitors will discover a serialized novel written in the great tradition of the 19th century press.

The novel will be published every Thursday in the local edition of the newspaper *Républicain Lorrain*, and will bring together historical figures such as Pythagoras, Louis Pasteur, Gilgamesh and Christine de Pizan. Visitors will be able to see the beginning of the novel at the exhibition opening, and then its ten episodes will be exhibited week after week in the reading room that has been created for the occasion.

The upper floor houses a reserve collection specially assembled for the exhibition, consisting of artifacts borrowed from the Delme archeological collection, from the Musée du Sel in Marsal, and from the Musée Barrois in Bar-le-Duc. Crystals, busts of historical figures, Merovingian buckle plates, fragments of Roman amphoras... represent the imaginative world of the text displayed on the ground floor. The central motif of the novel is “crystallization”—a metaphor for the process of love, as elaborated by Stendhal in his book *On Love*, but also in the sense of the crystallization of ideas...

## Artists with a presence in Lorraine since 2008

In 2008 Louise Hervé and Chloé Maillet were granted a three-month residency as part of the Lindre-Basse residency program. During that time they shot their second film, entitled *Un projet important* (*An Important Project*).

Since then, the art centre has regularly supported their work through various invitations: in 2009, in the context of the festival *Toutes les voix comptent* (*All Voices Count*), in partnership with the Metz Art School and the FRAC Lorraine, and then in the context of the *White Night* in Metz. In Delme in 2011, they presented a performance entitled *L'ultime suggestion du Docteur Coué* (*Dr. Coué's Final Suggestion*), which took the form of a collective hypnosis session, and echoed the exhibition *The Thousand Dreams of Stellavista*.



## Practical details

25.02.2012 - 13.05.2012

Opening Friday 24 February at 6:30 pm

Wednesday-Saturday : 2-6pm

Sundays : 11am-6pm

Admission free

### Publication of the serialized novel

Louise Hervé and Chloé Maillet are composing a serialized novel, to appear in the local pages of the newspaper *Républicain Lorrain*: every Thursday from 23 February to 10 May.

## Related events

### Reading by an actor

A reading of the serialized novel by an actor, followed by a guided tour:

Sunday 22 April at 4pm.

### Guided tour

Guided tour with Laurène Macé, Visitor Service Officer : every Sunday at 4:00 pm. Admission free.

### Publication

In conjunction with Galerie Marcelle Alix, the art centre is producing an artist's book, to be published in late 2012.

## Press

Agathe Borgne, Media Relations Officer  
communication@cac-synagoguedelme.org  
+33(0)3 87 01 43 42

Press kit downloadable on:  
[www.cac-synagoguedelme.org/presse](http://www.cac-synagoguedelme.org/presse)  
Visuals available on request



## Location

Centre d'art contemporain la synagogue de Delme  
33 rue Poincaré 57590 Delme  
T 03 87 01 43 42 F 03 87 01 43 14  
[www.cac-synagoguedelme.org](http://www.cac-synagoguedelme.org)  
[cac.delme@wanadoo.fr](mailto:cac.delme@wanadoo.fr)

## Acces

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

## Exhibition partners

This exhibition is the product of a special partnership between the art centre and the Barrois Museum in Bar-le-duc, the Musée départemental du Sel in Marsal, the Delme archaeological association *Ad Duodecimum*, the CIAV (Centre International d'Art Verrier) in Meisenthal and the newspaper *Le Républicain Lorrain*.



## Biography

Born in 1981, Louise Hervé et Chloé Maillet live in Paris.  
Represented by Marcelle Alix Gallery, Paris.

## Education

### Louise Hervé

2005 MA / DNSEP,  
Ecole Nationale d'Arts de Cergy  
2003 BA History of Art,  
Université Paris X

### Chloé Maillet

2010 PhD in Anthropological History,  
EHESS, Paris  
2003 BA History and History of Art,  
Université Paris I

## Solo Exhibitions

2012 Kunsthaus Glarus, Switzerland  
Kunstverein Braunschweig, Deutschland  
2011 *Où l'on incendie le diorama*, Frac Champagne Ardenne, Reims, France  
2010 *The Dragon's cave or the Burying*, Galerie Marcelle Alix, Paris, France

## Selected Group Exhibitions

2012 La Triennale de Paris, Palais de Tokyo, Paris, France  
2011 *Les marques aveugles*, Centre d'art contemporain de Genève, Switzerland  
*Revisiting time*, FRAC Nord Pas-de-Calais, Dunkerque, France  
*Eldorado*, Bétonsalon, Paris, France  
2010 *Derrière les panneaux il y a des hommes*, La Tôlerie, Clermont-Ferrand, France  
*Dynasty*, Palais de Tokyo / Musée d'art moderne de la ville de Paris  
*A walk around the block*, La ferme du Buisson, Marne-la-Vallée, France  
*We do not live on the outside of the globe (past and future reconstruction)*, Croy-Nielsen Gallery, Berlin, Deutschland  
2009 *Le plan méthodique de F. Le Play*, Palais de Tokyo, Paris, France  
*The third place/ Der dritte Ort*, Grazer Kunstverein, Graz, Austria  
*Ange Leccia et le Pavillon*, Nuit des musées, Musée Bourdelle, Paris, France

## Performances

2011 Théâtre National de Chaillot, Paris, France  
Fondation d'entreprise Ricard, Paris, France  
2010 Biennale de Belleville, Paris, France  
Benaki Museum, Athens, Greece  
Raven Row, London, United-Kingdom  
Le plateau-Frac Ile-de-France, Paris, France  
*Hors-pistes Festival*, Centre Georges Pompidou, Paris, France  
2009 *Zéro Budget Biennial*, Galerie Carlos Cardenas, Paris, France  
*le forum de l'image Festival*, Les abattoirs, Toulouse, France  
*Toutes les voix comptent Festival*, CAC La synagogue de Delme, France  
MAC/VAL, Vitry, France  
Atelier de création radiophonique, France Culture  
2008 La Box/ENSAB, Bourges, France  
Lindre-Basse Résidency, CAC la synagogue de Delme, France

## Filmographie et projections

*A recess and a reconsstruction*, 19', 2011  
-Prospectif cinéma, Centre Pompidou Paris, France  
*An important project*, 38', 2009  
-Hors-Pistes Festival, Centre Pompidou Paris, France  
-Belfort International Film Festival, France  
-Bandits-mages Festival, Bourges, France  
-Nemo Festival, France  
-Forum de l'image Festival, Toulouse, France  
*The things we know*, 44', 2007  
-Nemo Festival, France  
-Annonay International First Film Festival, France





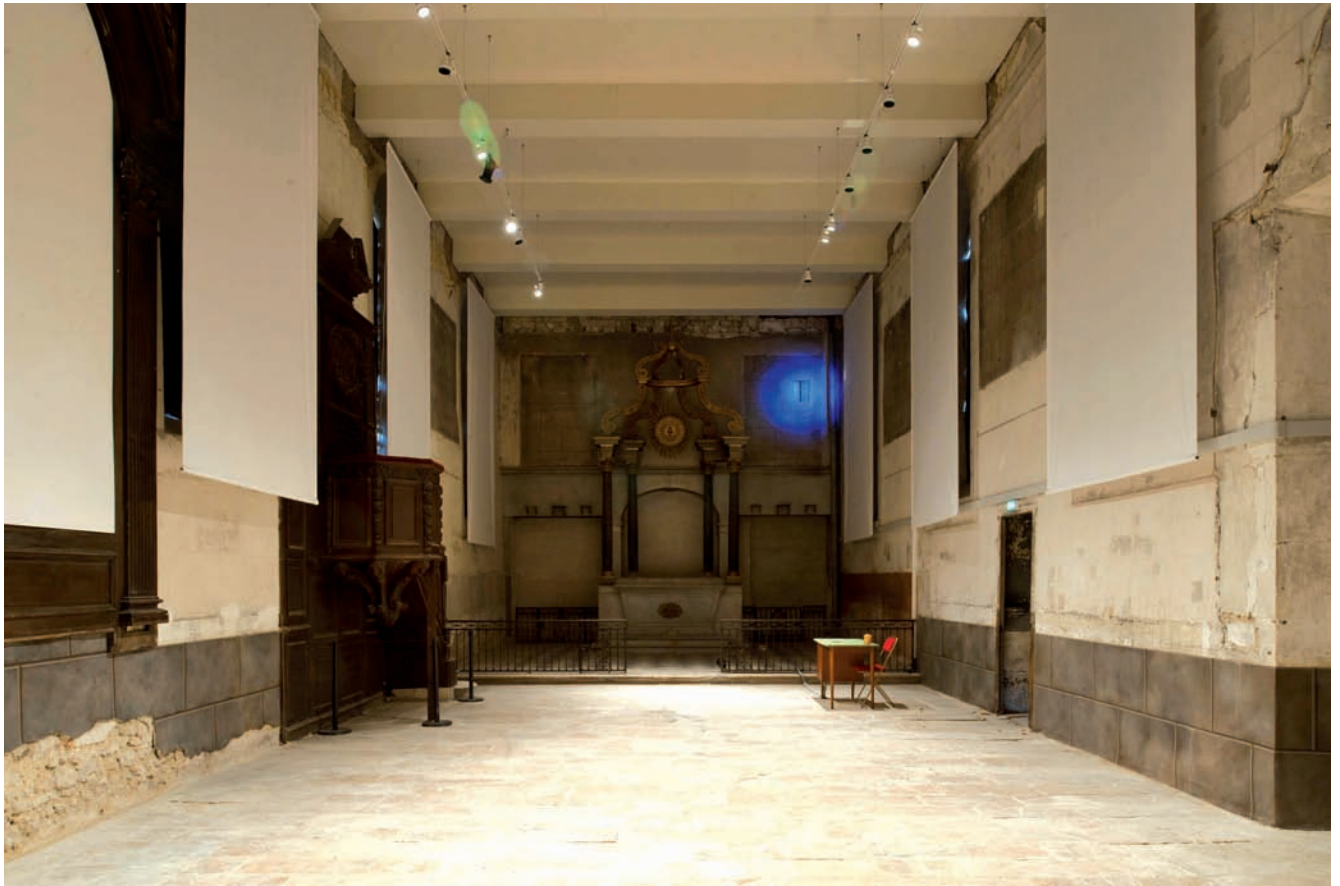
## Selected exhibitions

### *When the Diorama is Burned*

Solo exhibition

FRAC Champagne-Ardenne, Reims, France

September-October 2011



*When the Diorama is Burned*, 2011

Photo : M.Argyroglo

The exhibition *When the Diorama is Burned* deals with the history of the 'double effect' diorama invented by Louis Daguerre in the 19th century.

Instead of a classic reading, however, Louise Hervé & Chloé Maillet offer an unexpected version, influenced, naturally, by Daguerre's theories, in addition to those of the Jesuits, John Carpenter, and the history of the city of Reims. With this in mind, the artists propose an exhibition of tremendous generosity; a totally novel project created specifically for the chapel in the former Jesuits school in which the FRAC is located. With this exhibition, they position themselves as heirs to Raymond Hains in their wish to mix fiction and reality, to layer different levels of culture and language with no hierarchy whatsoever. It is logical, therefore, that their first solo exhibition in an institution take place in Reims, where Raymond Hains lived and spent so much his time.

Excerpt from the Press release



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*The Dragon's Cave or the Burying*

Solo exhibition  
Marcelle Alix Gallery, Paris, France  
September-October 2010



*The Dragon's Cave*, 2010  
Typed manuscript (French & English)

Photo : A.Mole

The continued research of the artists led them to the underground passages and Gothic Novels, hence the artwork showcased in the gallery - an archeological display cabinet, film clips, a new method of inventory in a basement, a special-edition book-are all objects meant to spark our interest in the artists' activity of collecting and in a certain archaeology of knowledge. Identification, description, classification, are all presented in the artwork...the fragmented or missing objects seem to be the keys to a hidden treasure. Eventually, the Dragon's Cave- an archeological site in Austria and an ancient Stirian legend-is but a formal and literary reflection of the exhibition.

Excerpt from the Press release



*The Strongest Man in the World (reconstruction)*

Installation and screening  
Dynasty exhibition, Palais de Tokyo,  
Musée d'Art Moderne de la ville de Paris, France  
June-September 2010



*The Strongest Man in the World (Reconstruction) 1 : Maciste*  
Magic lantern, painted glass, screening every two hours

Photo : P.Antoine

The Palais de Tokyo and the Musée d'Art Moderne de la Ville de Paris, which are established in the same neo-Roman building, become the location of an archeological excavation. Through snippets of the epic mise-en-scene of Hercules on one hand and Maciste on the other, the visitor is called upon to surmise the collusion between these films and the architecture of this building built in 1937.

Excerpt from the Press release



## Selected didactic performances

### *The Bleeding Wall*

Performance

Exhibition *Prisonniers du soleil*, Plateau-Frac Ile de France, Paris

April 2010



Photo : M.Argyroglou

Excerpt from the performance :

«It is indeed disturbing to read how Cellini describes the grotesques in his autobiography. It was only discovered during the XVIIIth century that these grottos where the remains of Nero's Domus Aurea (Golden House). Like the killer in *Amityville*, Nero had slaughtered his whole family. And the magnificent decoration of the Domus Aurea, with its compartmented frescoes, its trompe-l'oeil architectures, its revolving room which followed the course of the sun, its ivory ceilings pouring down flowers and perfumes, had sheltered the most heinous crimes...»





*Making of an Important Project*

Performance

Lindre-Basse Residency, 2008



## Selected films

### *A Recess and a Reconstruction*

19', 2011  
Film still



#### Synopsis :

Somewhat at a loose end, two museum guides in a basement storeroom are marveling at the great resourcefulness of archeological museography. Elsewhere, on an excavation site, an archeologist standing by trenches and mechanical diggers is describing artefacts, using these simple objects to sketch an elevation of a whole civilisation. Much further along, a young woman imprisoned in the underground recess of a castle lets her terror fantasies run wild. The line between what is past and what lies in the future is in the process of disintegrating.



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*An Important Project*

38', 2009  
Film still



Synopsis :

An important project treats of the future of tertiary sector companies (on Earth) and of sportsclubs (on the Moon). Employees and players discuss marketing techniques, improvement in brain surgery and strategies of remembering.



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*The Things we know*

44', 2007  
Film still



Synopsis :

In an unspecified future, Jakub Shorman's family are living peacefully in their self-sufficient lodgings, supplied with branded goods by all-powerful international combines. The family seem to be quite worried about an impending alien invasion.



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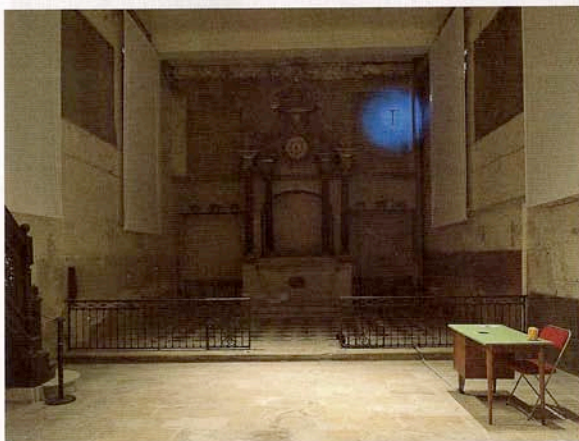
January 2012

# artpress

REIMS

**Louise Hervé-Chloé Maillet Ciprian Muresan**

Frac Champagne-Ardenne / 23 septembre - 31 décembre 2011



Ci-dessus/above: Louise Hervé et Chloé Maillet. Vue de l'exposition à la chapelle de l'Ancien Collège des Jésuites, Frac Champagne-Ardenne. (Ph. M. Argyroglo)  
En bas/below: Agnès Thurnauer. « Manifestement ». 2011

Censée accueillir une exposition personnelle de Louise Hervé et Chloé Maillet, la chapelle de l'ancien collège des jésuites à Reims paraît d'abord bien vide au visiteur. Mais un médiateur attire son attention sur les trompe-l'œil présents dans le décor de la chapelle, qu'il lie à la technique du diorama inventée par Daguerre au 19<sup>e</sup> siècle, aux moulages sur le vif de Bernard Palissy (16<sup>e</sup> siècle) et au technicolor bichrome des films de Michael Curtiz. Comme souvent chez ce duo d'artistes, l'œuvre ici est un récit (il en existe trois versions), puissant et illustré, construit en amont et transmis au visiteur par un médiateur. La confusion est savamment maintenue entre fiction et réalité, et la métaphore du trompe-l'œil s'y accorde avec malice.

Récit et narration se retrouvent d'une façon plus matérielle, mais sur un ton plus amer dans l'exposition de Ciprian Muresan. Né dans la Roumanie de Ceaucescu, l'artiste développe des gestes simples, poétiques – des dessins sont glissés dans les pages des chefs-d'œuvre de la littérature – mais non exempts d'une critique acerbe. « Je proteste contre moi-même », répète, depuis une poubelle, la marionnette du film *Recycled Playground*, figure exténuée de la revendication politique en Roumanie, dont l'anaphore désenchantée rappelle Kafka ou Ionesco.

Judith Souriau

The chapel of the former Jesuit college in Reims, supposed to be the venue for a show by the duo Louise Hervé and Chloé Maillet, at first seems utterly empty to visitors. But a docent calls their attention to the trompe-l'œil decorating the chapel, which he links to the diorama invented by Daguerre in the nineteenth century, Bernard Palissy's life moldings (sixteenth century) and the two-tone Technicolor used in Michael Curtiz movies. As is often the case with these two young women, this piece is a powerful illustrated narrative (there are three versions) that they constructed beforehand and gave the docent to deliver. The confusion between fiction and reality, cleverly in keeping with the trompe-l'œil metaphor, is skillfully maintained.

Stories and narration are also to be found in a much more material form but also much more bitter and freighted with meaning in the Ciprian Muresan show. Born in Ceaucescu's Romania, this artist has developed simple and poetic gestures such as slipping a graphic novel comprised of drawings into the pages of a literary masterpiece. Yet there is an acerbic criticism in his work: "I protest against myself," repeats a marionette in the trash-filled set for the film *Recycled Playground*, an exhausted figure of political struggles in Romania. This disenchanting anaphora recalls Kafka and Ionesco.

Judith Souriau  
Translation, L-S Torgoff

October 2011

# Le Monde

MAGAZINE



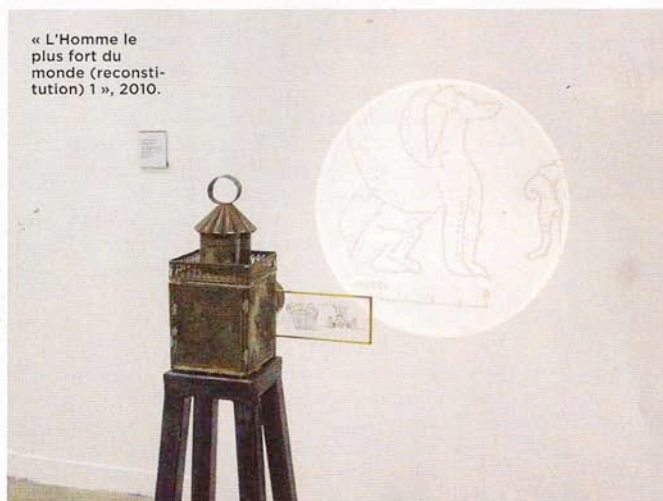
Louise Hervé  
et Chloé Maillet

## Chercheuses d'histoire.

L'une commence une phrase, l'autre la finit. Louise Hervé et Chloé Maillet sont des narratrices hors pair. Pas de ces conteuses traditionnelles qui endorment l'entendement: plutôt des demoiselles sans confort (intellectuel). Dans ses performances, ce duo de ténentaires mène ses histoires vers des dérives insolentes; il fait s'entrechoquer mille sciences. Du roman gothique à la série Z, elles s'emparent de toutes sortes de connaissances. Et leur science du collage verbal confine au délice. Elles imaginent leurs travaux comme les conférences que pourrait livrer un savant fou bicéphale. Avec assez de blancs et de mystère pour que le discours reste poreux et laisse le spectateur y immiscer son imaginaire. Chacune de leurs interventions est unique, creusant l'archéologie

d'un lieu, qu'elles viennent frictionner de leurs obsessions: « Toutes nos œuvres s'inscrivent dans un fil continu, qui est porté par des recherches de terrain d'un type quasi anthropologique », résumant-elles. Lier l'histoire d'un dinosaure brésilien à la théorie de la cristallisation amoureuse de Stendhal, comme elles le font à la galerie Marcelle Alix dans le cadre de la FIAC? Rapprocher un film d'horreur des années 1930 de la théorie du chaos? Filmer un péplum autour du personnage de Pythagore? Rien ne leur fait peur, tant elles aiment provoquer des chocs narratifs, et déambuler sur la frontière entre faits et fiction. Chercheuses dans l'âme: l'une a été formée à l'école d'art de Cergy, et a englouti toute la littérature anglaise; l'autre a étudié l'anthropologie, et se passionne pour le Moyen Âge. « Nous aimons travailler sur de véritables sources, des archives et documents, pour ensuite assembler des champs très différents de la connaissance, les déhiérarchiser, et engendrer ainsi un récit. » A deux voix, bien sûr.

« L'Homme le plus fort du monde (reconstitution) 1 », 2010.



October 2011

# KALEIDOSCOPE

## LECTURE CULTURE



Keeping pace with the pervasiveness of storytelling in the postmodern era, the “discursive turn” is all the rage among French artists, including LOUISE HERVÉ & CHLOÉ MAILLET, whose witty practice addresses the different incarnations of illusion and spectacle.

words by  
LUCA CERIZZA

All photos: Aurélien Mole





## COLUMNS: MAPPING THE STUDIO



### ABOUT THIS COLUMN

In every issue, LUCA CERIZZA visits an artist's studio in order to analyze methods and practices of art production, and understand the art scene of a city through the eyes of someone who lives and works there.

### ARTIST'S BIO

LOUISE HERVE & CHLOÉ MAILLET (b. 1981) live and work in Paris. Their work has been presented in solo exhibitions at FRAC Champagne-Ardenne, Reims; FIAC, Paris; Marcelle Alia, Paris; and Raven Row, London. They have also been featured in group exhibitions at FRAC Nord Pas de Calais, Dunkerque; the Galerie du Centre Culturel Français, Milan; Palais de Tokyo et Musée d'Art Moderne de la Ville de Paris, Paris; and Grazer Kunstverein, Autriche.

### CURRENT & FORTHCOMING

In 2012, HERVE & MAILLET will present a performance at Kunstverein Braunschweig. A solo exhibition of their work will be held at the Synagogue de Delme, France.

"The art of storytelling is coming to an end," wrote Walter Benjamin in the opening section of his essay "The Storyteller: Reflections on the Works of Nikolai Leskov." Published in October 1936, the essay is a touchstone for any consideration of narration and storytelling. His central argument is that the art of storytelling is in peril due to specific historical developments: the crisis of the very concept of experience, whose transmission is at the core of the art of storytelling; the decay of the economic system that created and transmitted oral forms of narration (the sedentary and slow condition of artisanal activity); the rise of the modern novel; and, finally, print journalism's diffusion of unexamined amounts of information.

More than seventy years after the initial publication of his essay on Leskov, one cannot but notice that Benjamin missed some of his targets. Because he did not recognize the moral ambiguity of narration, he could not connect the rise of Nazism to the party's ability to seduce the masses with captivating narratives. In his

defense, he could not have foreseen that, because of the technological and social developments of our times, storytelling would be increasingly relevant, spreading into seemingly unrelated facets of social life, like politics and marketing. If the postmodern era has witnessed the fall of the grand narratives, it is no less a time of pervasive and continuous storytelling.

In recent years, narrative has also become one of the central themes in visual art, which artists have employed to engage in a dialogue about the very definition of visual art. By conceiving of their work more as an oral and spoken creation than a visual one, some artists question the identity of the work of art and authorship, while for others the narrative forms themselves are the preferred media for their work. It is a transnational phenomenon, but the French art scene seems particularly keen on what can be called the "discursive turn." The recurrent use of the written and spoken language, using forms like the lecture, conference and guided tour, characterizes the





COLUMNS: MAPPING THE STUDIO



## COLUMNS: MAPPING THE STUDIO

work of such artists as Alex Cechetti, Jochen Dehn, Benoît Maire, Mark Geffraud and Louise Hervé & Chloé Maillet.

Hervé & Maillet in particular focus on the activity of storytelling, relying on narrative forms derived from videos, films, radio-dramas, lectures and guided tours. More generally, the core of their interest is the different incarnations of spectacle. Hervé & Maillet's work is an investigation of the forms used by humankind to capture attention, to create illusion, to seduce the listener as the spectator. With a humorous and witty touch, they scrutinize radio, cinema, visual art and storytelling in order to underline their seductive potential. They do so through careful and in-depth research, a practice that perhaps reflects their study of art history. In fact, the two met while attending preparatory classes to enter the *Grandes Ecoles* and, in July 2001, they founded an association called *I. I. I. I.* (International Institute for Important Items) as a platform for their projects in various fields and a production company for their films.

Hervé & Maillet consider Google an important tool and source of materials and stories, but they also remain staunchly loyal to the book. So it was no surprise that the duo arranged to meet me in front of the Bibliothèque de l'Arsenal in Paris. The wooden, elegant rooms of this small historical library (which still hosts the weekly meeting of the Oulipo members) function as a second workspace, along with Chloé Maillet's apartment. Like another French duo, Bouvard and Pécuchet, the main characters of Gustave Flaubert's last, unfinished novel, H&M (which hereafter will stand for the artistic duo and not for the clothing brand) are attracted to the book's capacity to contain various forms of knowledge and its ability to reveal new worlds. But if B&P were trying to apply knowledge acquired in books to the real world outside them, H&M superimpose and link together different layers of knowledge and narrative in order to create new narratives. As careful collages of apparently minor and insignificant information and stories, H&M's narratives combine historical episodes, cultural facts, scientific discoveries and biographical details in new scenarios and extravagant plots. A recent performance at the Castello Sforzesco (a Renaissance castle located in Milan) featured Saint Ambrose, patron saint of the Milan, Henri-Marie Beyle (Stendhal), horror movie director Dario Argento and a plot in which emotional and sentimental details are given the same importance as historical facts.

If H&M's stories are assembled in a fashion that reminds us of traveling through the Internet, they are also like maps we can use to reorientate ourselves in the labyrinths of history and discover surprising new trajectories. Acting as museum guides in the rooms of culture, H&M use the fragments left over from the fall of history to create new stories.

As they told me about their latest project, *Restoration totale*, a 30-minute radio drama, I detected the same compelling rhythms and alternation of voices that is peculiar to their performances. Broadcast on April 10, 2011 on France Culture (a branch of Radio France), *Restoration totale* is a fictional story in the form of a radio program, revolving around the difficult restoration an archive of old radio transmissions. As in their video *Un projet important*, H&M draw clichés and ideas from science-fiction imagery to develop a story that actually ends with the archive's triumph over the living. In this work, the idea of a future dominated by the archival dimension symbolizes our dubious capacity to store and control the immense amount of information and data that we have at our disposal everyday. H&M belongs to a generation of artists that has found this informational surplus to be at once a useful source for research and intimidating Moloch, whose ambiguity one must eventually confront.

In "Où l'on incendie le diorama," their first solo show in an institution, opening September 22 at La Chapelle (Frac Champagne-Ardenne, Rennes), H&M explore opportunities to entertain, move and seduce the spectator, investigating forms of illusion and

spectacle. The show will take place in the rooms of an old Jesuit chapel and is conceived as a series of three lectures. In front of a *trompe-l'oeil* painting of a stone wall, commissioned by H&M, a guide will tell three short stories written by the artists. The first one focuses on Louis-Jacques-Mandé Daguerre (1787–1851), who in H&M's short story is first of all the inventor of the double-effect diorama (1834), which utilized a complex arrangement of paintings and lights that created the appearance of moving images and is considered to be a predecessor of cinema. The other two stories are focused on John Carpenter's *Prince of Darkness* (1987), which takes place in a chapel, and the Hollywood horror movie *House of Wax* (1953), the first 3-D color feature produced by a major American studio. The duo constructs plots through a dialogue with the context in which the work will unfold—in this case the city of Rennes, which hosts a famous school for *trompe-l'oeil*—using a curious mix of high and low cultural references that run the gamut of kitsch and humor.

Hervé & Maillet will continue to explore this mix of cultural references and narrative form in the project they have planned for their solo show at Braunschweig Kunstverein (March 2012), a horror film starring Pythagoras, the Greek philosopher and mathematician. In the spirit of "swords and sandals" films and B-movie genres, H&M's film is a humorous meditation on our future that makes use of historical, horror and science fiction jargon. If the pastiche of stories and styles that characterize H&M's plots reminds us that the hybrid form is not exclusively contemporary, it is also true that in the time of Google and infinite archival possibilities, storytelling is being transfigured by new conditions that may very well yield a fluid form somewhere between fantasy and imposture, permeating our everyday life. ♦

### AUTHOR

LUCA CERIZZA is contributing editor of *Kaleidoscope*. A curator, writer and art historian currently based in Berlin, Cerizza teaches at NABA – Nuova Accademia di Belle Arti in Milan. His latest curatorial projects include "Scène Ouverte" (Centre Culturel Français, Milan, 2011), Alighiero e Boetti Day, a 12-hour event dedicated to the seminal Italian artist (co-curated with Massimiliano Gioni and Francesco Manacorda, Turin, May 28, 2011) and a solo show by Marcello Maloberti (co-curated with Pierre Bal-Blanc, CAC Bretigny and Nuit Blanche Paris, July–October 2011). His essay "The Continuous Line of Carlo Mollino" has been included in the catalogue on the Italian architect accompanying the exhibition at Haus der Kunst, Munich.





Summer 2011

## KALEIDOSCOPE

ART / PEOPLE



Louise Hervé & Chloé Maillet  
*Un project important*, video still, 2009  
Courtesy: Marcelle Alix, Paris

### LOUISE HERVÉ AND CHLOÉ MAILLET

Dressed in black skirt-suits and brown blouses, Louise Hervé and Chloé Maillet give dynamic "didactic performances" (their term) on diverse historical themes, including the differences in French and English definitions of the Gothic via the architect Eugène Viollet-le-Duc and his contemporary, the Victorian thinker John Ruskin. The aforementioned motif was the content of their 2010 piece, *Reconstruction Day* (with true pictures, a Ruskinian tale, and life and death in Spitalfields), enacted at Raven Row, London. The two artists have collaborated since 2000, and in 2001, they formed the International Institute for Important Items (I.I.I.I.), whose official objective, according to their legal registration, is the "encouragement, defense, and promotion of projects—scientific, literary, cinematic, dramatic, ethical, philosophical, historiographical—whose intellectual value is underestimated." With this goal in mind, the two produce performances and films, both of which employ a near futuristic-retro aesthetic and include narratives based on science fiction-infused anthropology and absurd dramas of archeological conceit. For the 2010 Palais de Tokyo exhibition "Dynasty," Hervé and Maillet produced the site-specific film, *The Strongest Man in the World* (*Reconstruction*), which explored the neo-classical architecture of the museum and its "Siamese" neighbor, the Musée d'Art Moderne de la Ville de Paris. Employing archeological practices, the film pairs the buildings' history with the classic Italian sword-and-sandal film character, Maciste. The institutional charm Hervé and Maillet conjure in conjunction with their playful yet earnest explorations of history creates a space for surprise and reflection. They will have a performance at the French Cultural Institute, Milan, this summer, and later in the fall, a solo exhibition at the FRAC Champagne-Ardenne. Leah Whitman-Salkin

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December 2010

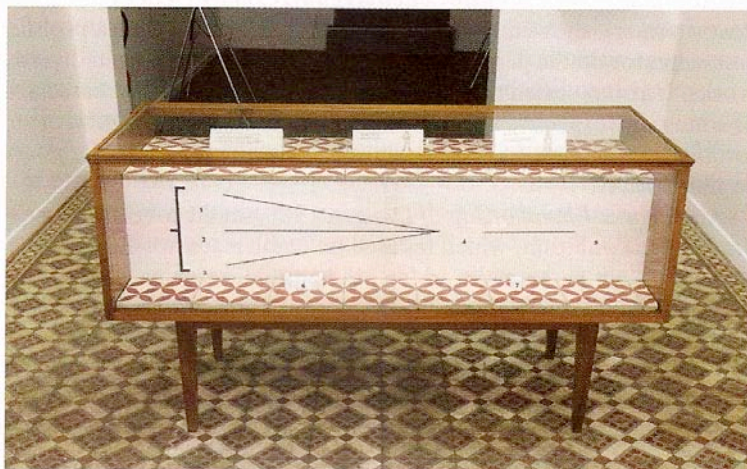
# ARTFORUM

PARIS

## Louise Hervé and Chloé Maillet

MARCELLE ALIX

The Drachenhöhle, or Dragon's Cave, near the village of Mixnitz in southeastern Austria reportedly takes its name from the large bones found there, formerly thought to be dragons' bones. Artifacts in the deep sediment at the bottom of the cave suggest a human presence dating back to 29,000 BC. In their exhibition "The Dragon's Cave or the Burying," Louise Hervé and Chloé Maillet channeled the legends surrounding the site, as well as its archaeological and museological treatment, through installations, films, a typed manuscript, and a performance.



Louise Hervé and Chloé Maillet, *Francis*, 2010, display cabinet, tiles, paper, plastic, wood, paint, fabric, metal, archaeological artifacts, 33 x 59½ x 24½".

The presentation devices of the earliest museums and cabinets of curiosities were adopted in the gallery's ground floor space, which featured a wooden display cabinet, *Francis* (all works 2010). Its tiled interior contained three cards with explanatory texts and a numbered display panel. But the objects so carefully numbered and captioned were missing. Like in the opening pages of a mystery novel, would-be sleuths were given their case. As the exhibition unfolded, each clue and misstep was revealed to be woven into the artists' larger narrative.





Nearby, illustrated pages of the artists' unique typed manuscript *La Caverne du dragon* provided hints concerning the contents of *Francis*. Open on a wooden lectern, with white cotton gloves on hand for paging through, the text described a visit to "the old museum of S. . . ." The description of the site, particularly its architectural details and flock of peacocks, suggested the Schloss Eggenberg Museum, in Graz, Austria, which owns some artifacts from the Drachenhöhle. Hervé and Maillet's document brings to mind the old museum's archives: dark and dense, but bound by an underlying system of order, "a room without windows, cramed [*sic*] from top to bottom with carefully labeled cardboard boxes and coloured plastic cases." Within this text, a fragment of a second document is contained—a "hastily transcribed" section of another manuscript. The artists write, "Since we had some time to spare; we opened idly another manuscript on a pile," stumbling across the tale of the archaeologist who discovered "the bronze hoard of Mixnitz . . . buried under the soil of the dragon's cave."

Projected on facing walls, two Super 8 films, *Hippolyta* and *Manfred* (both part of a longer film, *A Recess and a Reconstruction*, which Hervé and Maillet will show for the first time this month), loosely evoked two key figures from Horace Walpole's 1764 gothic novel, *The Castle of Otranto*. In Walpole's tale, Manfred, driven to paranoia by the bizarre and tragic death of his son on his wedding day, locks his wife, Hippolyta, away in order to pursue his son's bride. In Hervé and Maillet's films, Manfred might be the archaeologist referred to in the typed manuscript, while Hippolyta incarnates the artists' searching spirit as a veiled woman, torch in hand, attempting to shed light on an elusive subject. A gothic spirit permeates both films: *Hippolyta* is shrouded by a dark and cavernous space, while *Manfred*, filmed in the storage rooms of the Museum of London, summons the scene of a mad professor's laboratory.

The gallery's two-level basement, accessed by a rickety set of wooden stairs, was the site of the installation *Pythagore*. For this work, the artists neatly wrapped every last object in the gallery's stores (mops and brooms included) in brown paper and created a method of inventory based on the Museum of London's cataloguing cards. Noting site, context, and "description of find(s)" in a coded language, the simple indexing provided sparse clues as to the contents. But the utter lack of detail sparked speculation. Hervé and Maillet's work is about the creation of myth, the variegated paths of imagination and suggestion, and how objects can become more visible when they are not.

—Lillian Davies

December 2009



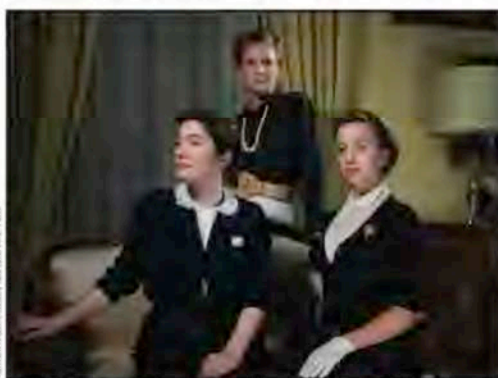
## THE ART NEWSPAPER

### Paris's latest gallery quartier

PARIS. It was a daring move for Jocelyn Wolff to open his gallery in Belleville in north-eastern Paris six years ago. Only the regionally-funded exhibition space Le Plateau and design-focused Galerie Italienne were nearby. Now, the multi-ethnic, working-class area has

become Paris's fourth contemporary art neighbourhood, following Saint-Germain-des-Prés, the Marais-Beaubourg and Rue Louis Weiss, with eight new galleries, including three in the past few months.

"It gives you more freedom to do more radical, difficult exhibitions when you have fewer overheads," said Wolff, who pays €1,000 a month for 100 sq. m. "It took at least a year to meet collectors but those curious to discover new things came



Artists Louise Hervé, Chloé Maillet and Charlotte Moth, represented by Galerie Marcelle Alix in Belleville

to the area quite quickly." It helps that the Marais is only four metro stations away.

Galerie Crèvecoeur's Axel Dibie likens the area to London's Bethnal Green, while Daniel Balice of Balice Hertling compares it to New York's Lower East Side. Isabelle Alfonsi of Marcelle Alix adds: "It's more affordable than the Marais and it's easier to have visibility when you're the sixth gallery [rather] than the forty-fifth."

**Anna Sansom**



## Coming up in 2012

Erick Beltrán

Solo exhibition, June - September 2012

Born in 1974, Mexican artist Erick Beltrán is fascinated by how information is constantly distributed, organized, filtered, reconstructed... Whether it is a matter of images or words, at the heart of his reflection is language and the way it determines our relationship to the world.

Erick Beltrán uses printed material, newspapers, leaflets, publications, as so many media for broadcasting his work. By covering the exhibition spaces with diagrams, plans, and various graphical systems, he offers a mental cartography as well as a representation of the world, with truly labyrinthine visual effects.

*In the context of MONO, 18 monographs by modern and contemporary artists from Grande Région/ Groß Region, from 1 June to 2 September 2012.*

Public commission in progress:

*Gue(ho)st House, a work by Berdaguer & Pégus in Delme*



### **The Delme art centre is growing...**

The area surrounding the contemporary art centre is currently under renovation, in the context of the public commission initiated by the Minister of Culture in 2006.

The goal of the commission awarded to artists Berdaguer and Pégus is to create new signage and lighting for the synagogue, but also to create new spaces for welcoming visitors and artists. Thus the building located at the back of the art centre, which was successively a prison, a shop, a school and then a funeral home, is being restored and completely transformed.

### **An architecture-sculpture to experience, in connection with the building's memory.**

The artists wished to work with the building's memory and its series of past uses: they are literally transforming it into a ghost house, a

veritable architectural phantasmagoria, or "the art of making ghosts speak in public". So they intend to cover the existing house in a white resin topping that flows onto the surrounding area, creating organic shapes on one of the facades, which truly becomes a living, moving body.

### **A two-phase project**

After the first phase—the interior restoration of the house—from September 2011 to January 2012, the second phase will begin at the end of March, with the implementation of all of the exterior elements: a polystyrene sculpture covered with sprayed resin, paint, an illuminated path, signage, the revegetation of the space behind the synagogue.

### **Future uses**

The ground floor of this new building will contain a reception centre for groups and schoolchildren, as well as for the art centre's educational events, but also a reception office and a documentation centre. The upper floor will be transformed into a two-room studio to occasionally accommodate artists during their set-up times.

*Planned opening: summer 2012*

*Group visits to the worksite available upon reservation until May 2012.*

*After the opening, visiting hours will be those of the art centre, admission free.*





## La synagogue de Delme, Centre for Contemporary Art.



Photo : O.H.Dancy

**Jacques Wermuth**  
Président

**Marie Cozette**  
Directrice

**Laurène Macé**  
Visitor Service 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 a member of DCA-Association pour le Développement des Centres d'Art.

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.



Erick Beltrán's exhibition is presented in the context of MONO, 18 monographs by modern and contemporary artists from Grande Région/ Groß Region, from 1 June to 2 September 2012.



CENTRE D'ART CONTEMPORAIN LA SYNAGOGUE DE DELME / ATTRACTION ÉTRANGE Louise HERVÉ & Chloé MAILLET/ 25.02.2012-13.05.2012  
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