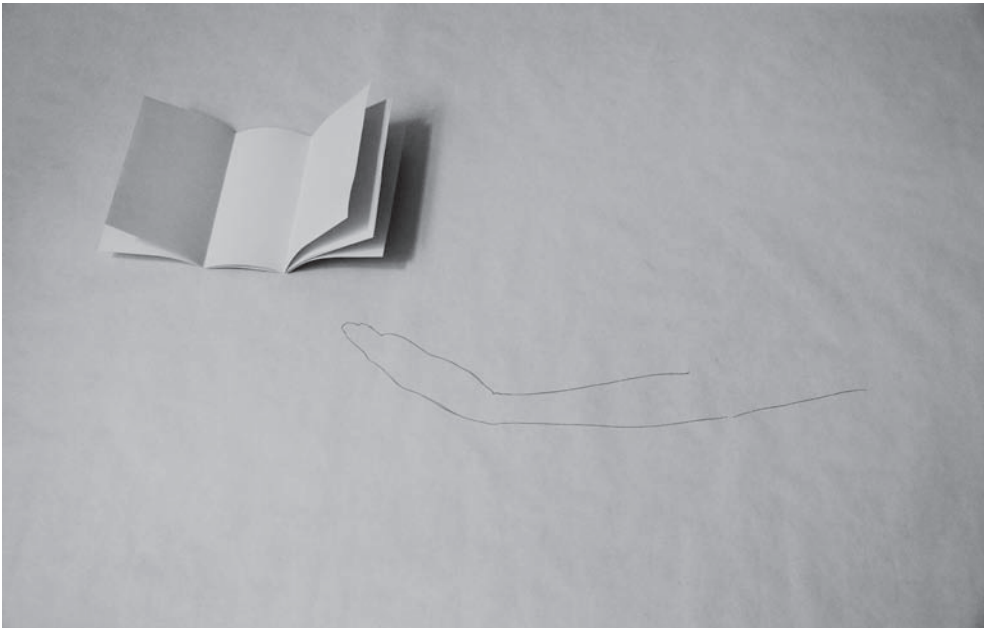




**CENTRE D'ART CONTEMPORAIN
LA SYNAGOGUE DE DELME**

Press kit



**MARIE COOL FABIO BALDUCCI
*COME TAVOLO, COME LAGO, COME VIVO SPAZIO.***

EXHIBITION

26.10.2012 - 17.02.2013

PREVIEW

FRIDAY 26 OCTOBER, 6PM

PRESS TOUR

FRIDAY 30 NOVEMBER

A duo for two soli. Marie Cool and Fabio Balducci have accepted a joint invitation from 49 Nord 6 Est – Frac Lorraine and the Synagogue de Delme Contemporary Art Centre. This autumn, they will present complementary experiments that thwart the laws of physics.

The two exhibitions in Metz and Delme (drawings, installations, videos and actions) combine to form an echo chamber with an essential, existential approach, where continually repeated moments touch upon the ineffable.

The pieces created by Marie Cool and Fabio Balducci have a layout and spatial presence that give their appearance the semblance of “unstable sculptures with body”. The peculiarity of their propositions and barely installed installations have a genuinely powerful strangeness.

These artists are ultimately aiming to give rise to thought rather than to a result. They attempt to break up the conflict of the material and the metaphysical. Following no track or trail, Marie Cool and Fabio Balducci are offering nothing less a renewal of the art experience. Using humble materials, simple gestures, a subtle temporality, they are reviving a universal language that everyone can understand.

They display a sensitive, critical rigour that enables them to engage in a questioning of certain behaviours, postures and normative values – particularly temporality - that no longer seems able to exist in the ordinary context of institutional spaces.

All of their internal dialogues, visions, incisions and apostrophes speak of a passionate desire to dig into representation in order to help make it more open. All of their work predisposes one to that impetus which makes art the most effective means of bringing the invisible, inaudible world into existence.

In Marie Cool’s gestures, the hand becomes a life in itself, a multifaceted face, liable to caress or shatter. It is the site of an approaching rage, an evolving revolt, a human resistance to the dilution of a consumed, consumable world, governed by objects and all-powerful machines.

The insurrection that the gestures contain becomes its own politics of life, a constant injunction to stay awake, alive, to be there but always in a precarious balance, at the edge of a secret.

**49 Nord 6 Est – Frac Lorraine: *La mia mano come organo*,
01.12.2012 - 17.02.2013.
Preview Friday 30 November 2012, 7pm
Press tour: Friday 30 November
www.fraclorraine.org**

Image : Marie Cool Fabio Balducci, *Untitled*, 2004
notes for a live
courtesy Marcelle Alix



MARIE COOL FABIO BALDUCCI

Marie Cool was born in Valenciennes in 1961 and Fabio Balducci was born in Ostra (Ancona, Italy) in 1964. They live and work between Paris and Pergola (Marche, Italy).

Upcoming exhibition

February 2013 Le consortium, Dijon

Selected solo exhibitions

- 2011 *Live & Obscure*, Academie de France, Villa Médicis, Roma, Italy
- 2010 *Une vibration inaudible à l'oreille nue... *mais évidente en mathématiques*, CAC Brétigny, Brétigny-sur-Orge
- 2009 *Untitled 2006-2009*, South London Gallery, London, UK
Untitled, Galerie Cent8 Serge Le Borgne, Paris
- 2008 *Untitled*, attitudes, Geneva, Switzerland
Untitled, Site Gallery, Sheffield, UK
Untitled 2004-2008, Maison Rouge Fondation Antoine de Galbert, Festival d'automne, Paris
- 2007 *Untitled*, Mudam-Musee d'Art Moderne Grand Duc Jean, Luxembourg

Selected group exhibitions

- 2012 *Is Resistance Useless?*, Marcelle Alix, Paris
- 2011 *Openings*, Louvre/Fiac, Paris
- 2010 *The Living Currency/La Monnaie vivante*, Berlin Biennial, Germany
On Line : Drawing Through the Twentieth Century, MoMA, New York, USA
- 2009 *Whitworth Art Gallery*, Manchester, UK
Where water comes together with other water, gb agency, Paris
- 2008 *L'angelo sigillato*, Fondazione Peccioli, Peccioli, Italy
- 2007 *Performa07/PS1 Moma*, New York, USA
- 2006 *Antipodes*, FRAC Lorraine, Metz
- 2004 *Densité+-0*, École Nationale Supérieure des Beaux-Arts de Paris

PRACTICAL DETAILS

Wednesday-Saturday: 2-6pm, Sunday: 11am-6pm.

The Art Centre will be closed from 17 December 2012 until 9 January 2013.

Free entrance.

With the participation of Viviane Batisse, Christiane Jacquot and Florence Reuter.

LOCATION AND ACCES

Centre d'art contemporain
la synagogue de Delme
33 rue Poincaré F-57590 Delme
T +33(0)3 87 01 43 42
F +33(0)3 87 01 43 14
cac.delme@wanadoo.fr
www.cac-synagoguedelme.org

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, 30 mins):

N74 towards Château-Salins then D955 towards Metz

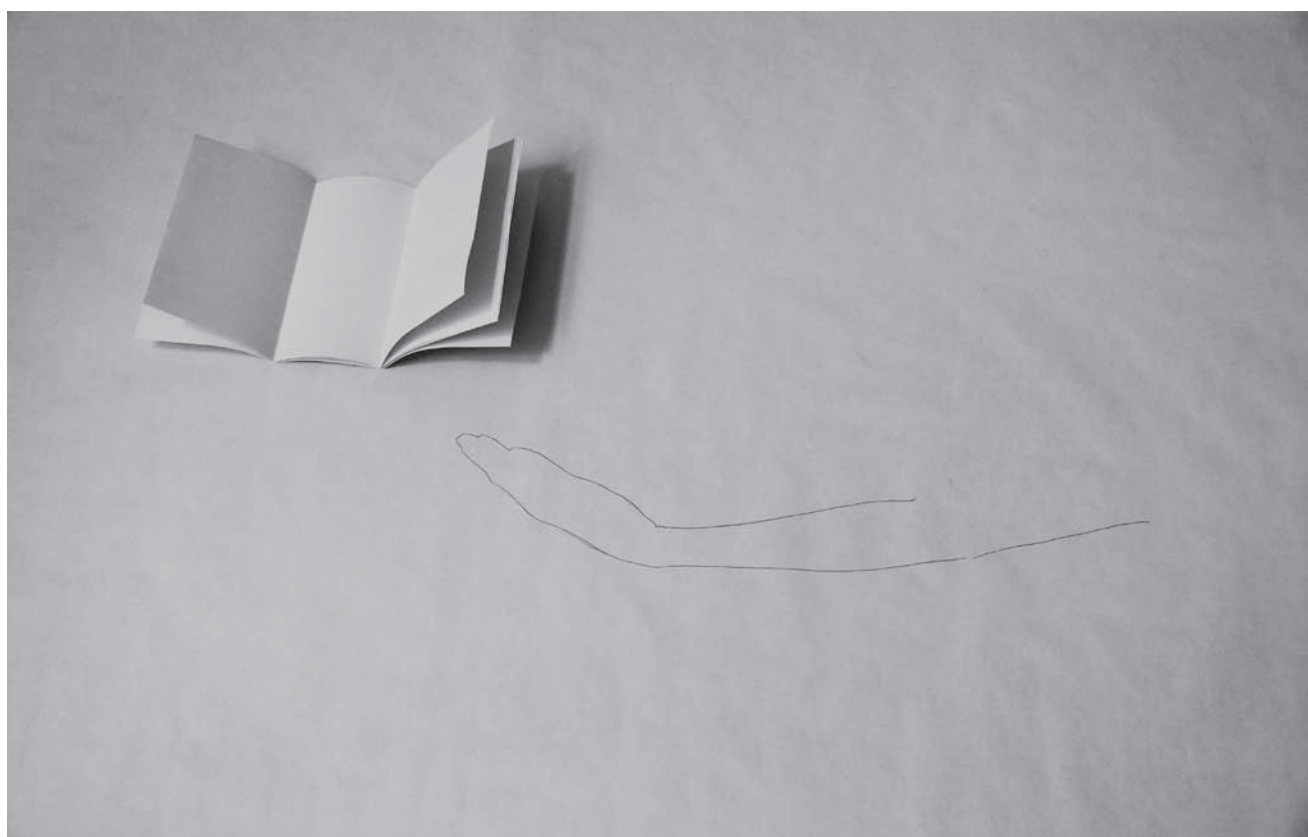


PRESS

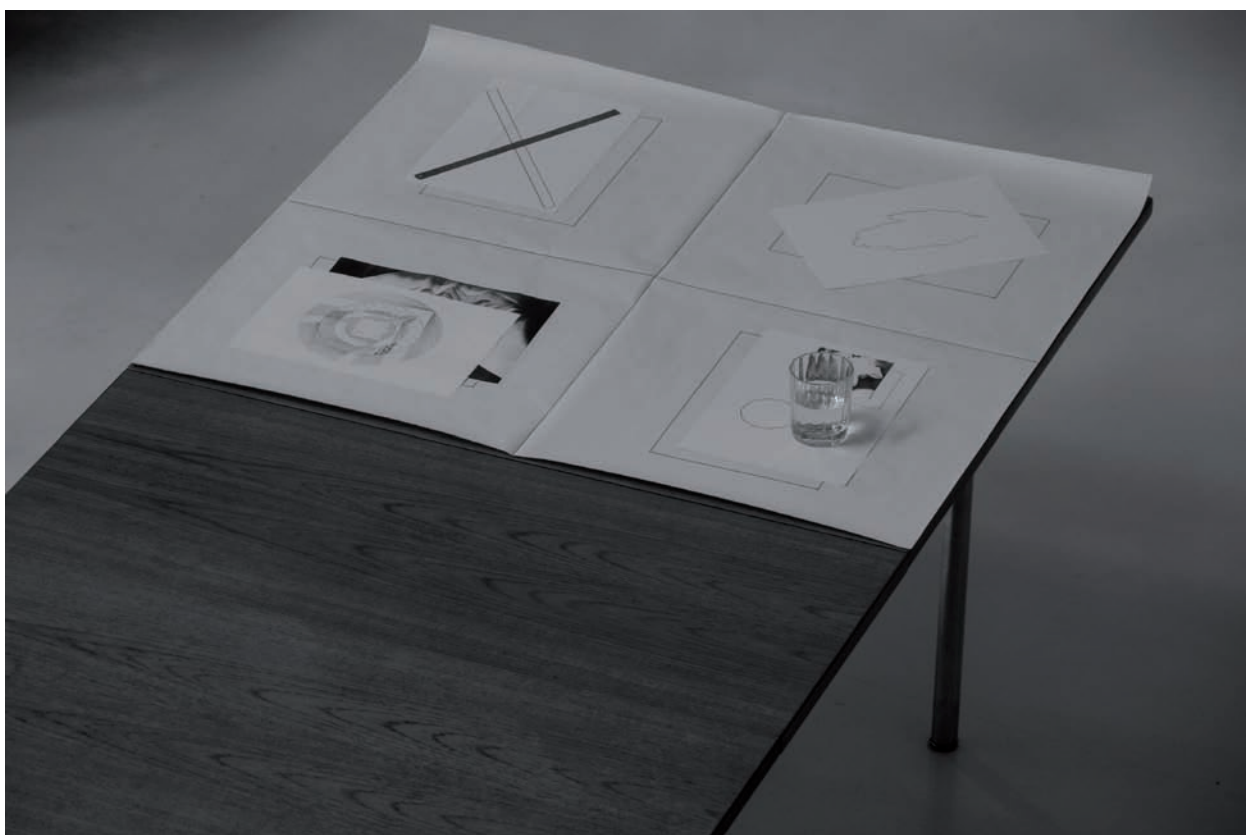
Agathe Borgne
communication@cac-synagoguedelme.org
+33(0)3 87 01 43 42
Visuals available on request
Press kit downloadable on:
www.cac-synagoguedelme.org/presse



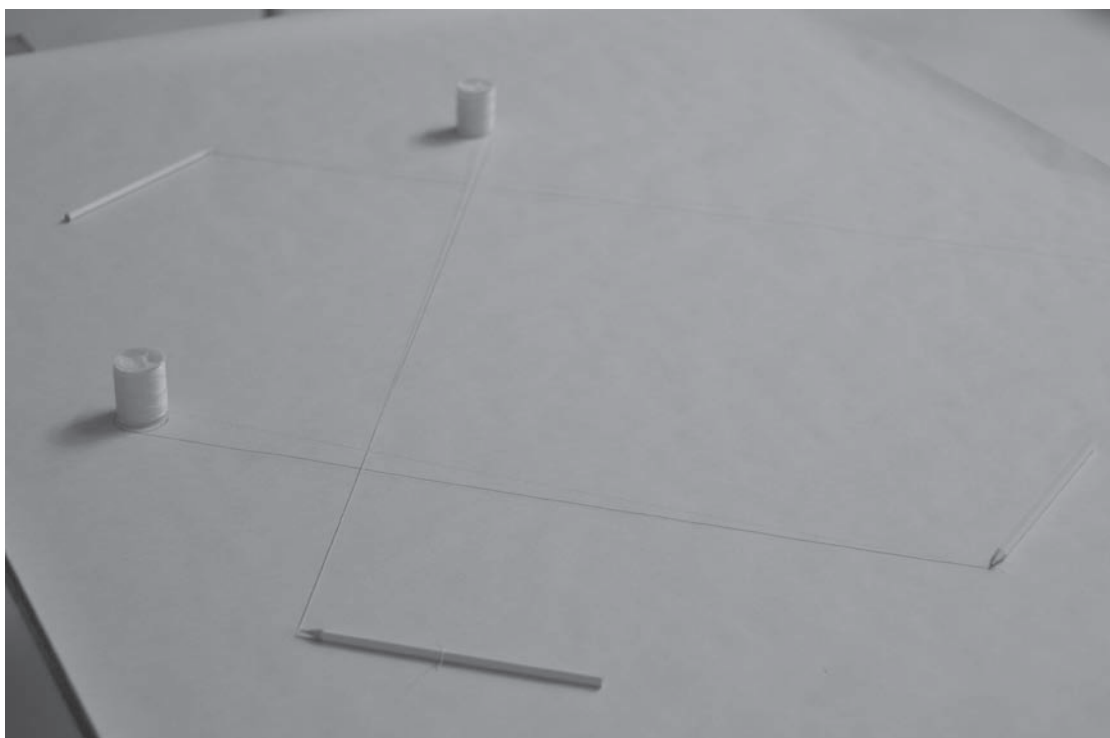
SELECTED WORKS



Untitled, 2004
notes for a live
courtesy Marcelle Alix



Untitled, 2010
notes for a live
courtesy Marcelle Alix



Untitled, 2005/2009
notes for a live
courtesy Marcelle Alix



Untitled, 2011
black pencils, table (220x100cm)
courtesy Marcelle Alix



Untitled, 2009
paper, table (220x100cm)
courtesy Marcelle Alix



Untitled, 2003
transparent sellotape (variable dimensions)
courtesy Marcelle Alix

TEXTS

The six-week-long South London Gallery show by the Italian-French duo Marie Cool and Fabio Balducci consisted of Cool performing six hours a day on six days a week inside the exhibition space. Surrounded by carefully staged (and rather conceptually referenced) props –A4 paper sheets, a series of trapezoid tables, several geometric volumes in cotton wool, a mirror, strings of thread, and adhesive tape—she continuously acted out a random suite of nine sculptural exercises lasting from one to nine minutes each.

In *Untitled*, 2004, for instance, she used two sheets of paper, which she pressed against each other between the palms of her hands. Facing the main entrance of the white cube, she then slowly began to move her hands apart, with the sheets sticking to them as though by magic. *Untitled*, 2006, involved four standardized sheets of paper which lay side by side on a table. Cool slowly shoved them together until the edges of the two central sheets came up against each other and started to rise, before the ephemeral construction eventually collapsed under the weight of the paper.

Minor incidents, which could potentially have spoiled the performance, seemed on the contrary to reinforce it: when things weren't working as planned (for example, when the edges overlapped and therefore failed to rise), Cool (in keeping with her name) never lost her calm and started the exercise over and over again until she eventually succeeded. Failure, it appears, was an integral part of the process.

Much against my latent scepticism as to performance art's capacity to renew itself since its heyday in the 1960s, Marie Cool Fabio Balducci's proposition effectively managed to grip my attention. Far from parodic, it was subtle and deep at once—despite the obvious fact that such tireless repetition necessarily induces lengths, putting the spectator's tenacity, concentration and endurance to test.

Yet the performance never did become tiresome, a circumstance which must at least partly be ascribed to the fascinating, ageless figure of Marie Cool, who at times resembled a dowser and at others looked like a character from a Tarkovsky film. When Cool performs, you can hear a pin drop. Another reason for the work's success might lie in its radicalness and precision in staging "experiments" that were at once fragile and solid, vain and essential, and thus seemed to epitomise the finiteness of life. But its appeal may just as well have resulted from the intricate relationship between performer and object, or body and matter: performing tirelessly and regardless of whether she has an audience or not, Cool literally subjects herself to the same constraints than those she imposes on the objects she manipulates. In this regard she exerts as much control over the props as they do over her, both entangled in a permanent negation of the spectator—a feature which is strikingly mirrored by the systematic absence of her partner Fabio Balducci.

Alice Motard
Text published in *Esse*
Untitled
South London Gallery
15.05.2009-28.06.2009

The Revolt of Matter and the Insurrection of Forms

If the sheet of paper on which this text is printed is the product of an industry, its format is thus the expression of a standard that is defined according to its common use. If the door frame that leads to the exhibition space delimits a width and height in order to pass through it, or alternatively to pass something through it, it thus demonstrates a public (domestic or technical) use of space. Furthermore, if in its measurements the space itself places the visitor's body in relation to a proportionate or disproportionate scale relative to his or her height and size, this is because architecture is a language that conditions various modes of behaviour. Certain members of society invest themselves in the service of material and formal order; they define, for example, the format of a standard A4 sheet of paper, the geometry of doors or the architecture of physical spaces. Others such as Marie Cool Fabio Balducci aim at a revolt of matter and form. The former conform to a regime of visibility that underscores the determine character of things; they contribute to the reign of products that are offered as an irreversible totality without limits. The latter work at the occluded margins of finished products in order to give their depreciated contours a presence. What is rendered visible in Marie Cool Fabio Balducci's exhibition is not confined to what is present, as is the case with demonstrators of home or DIY appliances in department stores. The act of infinite repetition as it is applied to an object is not simply undertaken in order to confine it to a single use. Indeed, if Marie Cool's precise and calculated actions refer as much to the movements of a dancer as they do to that of a worker on an assembly line, they are therefore intended to express the dissonance and familiarity of both. The difference between the physical activity of an artist and that of a worker can be seen in the insubordination of an activity in relation to a determined use. However, it would be too simple to leave it at that; and, in truth, if the work of Marie Cool Fabio Balducci could be reduced to the distinction between artist and worker, they would henceforth merely have to repeat and continue their past activities. Indeed, what characterises the work of these two artists is their aim of pursuing an alternative strategy of use, which imprints itself on matter and, in turn, leaves an imprint on the body, as is the case, for example, in the series *Werksatz* (1963-1969) by Franz Erhard Walther. What is also distinct in their work is the way in which they reinvest, at another level, the repetition, characteristic of such painters as Niele Toroni, which weighs on painting as a practice; or, again, the ways in which they redistribute, to other parts of the body, the elementary physical act of a pedestrian in movement, associated with the work of Stanley Brouwn. However, these references no longer suffice in affirming any solidarity with either a worker on an assembly line in the 1970s or today's call centre worker. For above all what distinguishes the work of Marie Cool Fabio Balducci from a previous generation, and thus what links them to their contemporaries (Santiago Sierra, Prinz Gholam, Vigier & Apertet ou François Laroche-Valière), is the way in which they undo the illusion of a delimited and accessible body as a totality: the way in which they underscore a dependency that is both mental and physical and, again, the way in which they reveal the reciprocity between the human body and matter. The sheet of paper, the table, the thread, the doorframe, the borders of a room and, at times, the edges of a window delimit Marie Cool's body in action. Her body is often divided vertically and symmetrically, although never in a systematic way; it is sometimes horizontally cut in two by the top of a table that delimits the use of her legs. This work of dividing the limbs in action, the reversibility between a hand and a sheet of A4 paper underscores interdependency. The doubt that is brought about by the length of the action and the multiplication of the sequences opens up a reversal of matter. Is it the hand that grasps the sheet of paper in movement or follows the thread of cotton as it is used up? Or is it the other way around? The duration of the exhibition dissolves Marie Cool's body in a material environment, in that her body can no longer be associated with the role of a fictional character on a stage. Fabio Balducci's physical withdrawal reveals the empty presence that haunts and controls the objects and the movements of each of Marie Cool's gestures. The action is undertaken in the absence of the visitor after he or she has come and gone. It is not the deconstruction of various physical acts in their work that leads to a revolt of matter and an insurrection of forms, but rather their reiteration in absolute apathy. The negation of the spectator, Fabio Balducci's exposed absence, and Marie Cool's absorption in each of her activities, recalls the antitheatrical strategies adopted by French painters in the eighteenth century as they are described in detail by Diderot in his *Salon* writings: the absorption of the

human figure, figures placed with their backs to the spectator, or the de-centering of the depicted scene can be understood as so many anti-theatrical tactics designed to negate the presence of the spectator standing in front of the canvas. Marie Cool's actions equally evoke the notion of "task based movements" as defined by Anna Halprin, who, at the end of the 1950s, introduced daily physical activities repeated on a dance platform. Or, again, they recall Odile Duboc who in her work *Entreacte*, from the 1970s, inversely immersed such simple gestures, repeated endlessly by her dancers, within the urban realm. In the case of painting, eighteenth century painters in neglecting the presence of the spectator, wished, according to Diderot, to show at once the subject painted and the subject of painting. In the case of dance, the choreographers of the 1960s and 1970s aimed at both presenting the social body and dance. Marie Cool Fabio Balducci look to these two traditions in order to reactualise the stakes involved. They just as much present a living form and matter as they do the life of both form and matter. This tradition aims at de-conditioning the gaze of the spectator and turning it around, in the hope that out of this gaze, even its name will disappear in favour of a new name which, as history shows us, remains endlessly deferred. Pierre Bal-Blanc, April 2009.

Pierre Bal-Blanc,
textwritten for the exhibition *Une vibration inaudible à l'oreille nue...**
** mais évidente en mathématiques*
Contemporary ART Centre of Brétigny
21.03.2010- 24.04.2010



(...)

Resistance

What position does interior life occupy today? The relationship between a repressive society and the melancholic flight from it has always been a worthwhile subject. In her book about acedia, the art historian Anne Larue explains that its origin is to be found with the solitary monks in the Egyptian deserts at the end of the third and beginning of the fourth century of the Christian era. This form of melancholia reduced to its essence was replaced by the noble melancholia of the Renaissance: the melancholia generosa, associated with the painful condition of the genius. It's the radical acedia, this "obliquely subversive force", found in the medieval monastic texts, which interests us, as a response to an incredible oppression. The Fathers of the Church (and in particular the bishops who contributed to establish and defend the Christian doctrine) fought against the ghost of interior life, in order to exterminate intellectual life. The monastic texts of the time display plenty of allusions to the necessity to remain in one's cell. There are numerous examples of monks who developed-through acedia-the possibility to represent themselves in their mind, and to free their desire and their boredom of any limit. To prefer oneself to one's nation or to the State, to be more than a simple cell in a collective body: melancholia will always be an essential force of opposition.

Action

A fire-raiser, this is how I represent the role of Marie Cool within the duo Marie Cool Fabio Balducci to myself. Literally, a female activist. An arsonist. Of course we can evoke the delicacy and care with which Cool seizes the objects and manipulates them, but it would not be totally fair to miss the violence contained in these gestures. This repetition of gestures means: not to think, to block speech, a moment in which only action will be efficient. Against discourse and virtuosity, the artist positions herself next to the worker, the doer, the resistant. The action exists in opposition to what we would like to do with it, to the way we could appropriate it. The repetition is a closed time which imposes itself on the spectator. A sort of hostage-taking.

Main

"Five bony branches. They tightly clasp to form a compact block, a real bone rock" (Henri Focillon, Eloge de la main, Quadrige/ Presses Universitaires de France, 1996, p. 104/105)

Erotisme – rituel

Marie Cool's body adopts the shape of manipulated objects: thread, pencils, folded paper tissues, sheet. These very simple processes, presented as short films, belong to a system that could be defined as erotic. The body and the objects become one. This series of renewed, hypnotic gestures express a wish for continuity (the continuity that lies at the core of the erotic relationship, according to Georges Bataille), as social relations and constituted beings dissolve to form a continuous loop. Objects are used for their intrinsic properties and thus appear as mere body extensions.

Moving forward from the eroticism of the body, to that of the heart, then to sacred eroticism. Rituals help human beings prove their potential continuity and ward off their discontinuity. This closed loop-body-object-is like a mantra, which leads us up to infinity. The sacred at stake here is closer to Durkheim's concept developed in *The Elementary Forms of Religious Life* than to Buddha's. It is an expression of our society. Marie Cool then appears as a modern prophetess, trained to express the essence of our world. Through skilled worker's gestures, she expresses a kind of contemporary, universal and essential truth.



Arte Povera

Poverty must be understood as Franciscan simplicity (Luciano Fabro)

(...)

Form

How can we speak about form without evoking things outside of it? Isn't the autonomy of the artwork a despicable thing? Doesn't it amount to talk about its "power" or about the timeless "genius" of the artist? Or do we mix up different things? In fact, some works exist that speak for themselves, that don't need to be told, and that simultaneously carry a political thought. They are monolithic and non-narrative. It is the exact impossibility to translate them into speech that makes them the best political tools and the expression of absolute freedom: to be exactly oneself, to feel no need for self-justification, to have no wish to follow a role model. (...) Cool Balucci's works display the same capacity to be themselves outside of any social idea of art or of the artist, and that is what brought them together in this show. It seems to me that what we want today"and what seems so difficult to us"lies exactly here: how do we live in the world while letting the absurdity of our idea of it impose on us as little as possible? How to be free and become oneself when entire nations are bound to death to such immaterial and abstruse structures as the "financial markets"? How to position oneself outside of the system in order to reconsider it or, how to "change the world" without creating a new one? (...) Cool Balducci's closed systems constitute brand new worlds, without a program. They make radical choices that bar any wish to communicate outside of a form that imposes itself on us.

Isabelle Alfonsi & Cecilia Becanovic,
extracts from the texte written for the exhibition *Is resistance useless?*
Marcelle Alix Gallery (Paris)
02.02.2012-17.03.2012

UPCOMING EXHIBITION

SUSAN HILLER

Solo exhibition

March-May 2013

Born in 1940 in Tallahassee USA, Susan Hiller has been living and working in London since the 1970s. Her video installations, photographs and sound pieces draw on popular culture and bring into play cultural objects that society has disposed of, made invisible through a lack of interest, or simply forgotten. Automatic writing, dream analysis, electronic voice phenomena and aura photography permeate her works, which aim to make perceptible the periphery of our shared perception.

Susan Hiller's work was the subject of a major retrospective at Tate Britain in 2010 and this monographic exhibition at the Synagogue de Delme provides a chance to display work that has had little exposure in France.

RESIDENCY IN PROGRESS

TONY REGAZZONI

September-November 2012

Continuing the approach he undertook in 2006, Tony Regazzoni is concentrating his research on the rituals, customs and folklore that accompany the transition from day to night. Tony Regazzoni will present his work in the context of the White Night-Metz on 5 October 2012. At the end of November, an unrestricted, free opening of the studio will provide a chance to meet the artist and see the work he has developed during his residency.

WHITE NIGHT-METZ

Friday 5 October 2012

Tony Regazzoni presents a new production as part of the White Night-Metz in Camoufle Square in partnership with White Night-Mayenne.

PUBLIC COMMISSION

BERDAGUER & PÉJUS

Gue(ho)st House



Gue(ho)st House, public commission by Berdaguer & Péjus, 2012
Synagogue de Delme Contemporary Art Centre
© Adagp, Paris / photo OHDancy

Inaugurated on 22 September 2012, Gue(ho)st House is an architecture-sculpture made out of an existing building. It offers new visitor reception spaces dedicated to mediation and documentation, and allows everyone to prolong their visit to the exhibitions at the art centre.



LA SYNAGOGUE DE DELME CONTEMPORARY ART CENTRE



Photo : O.H.Dancy

Jacques Wermuth
President

Marie Cozette
Director

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.



d.c.a 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.

