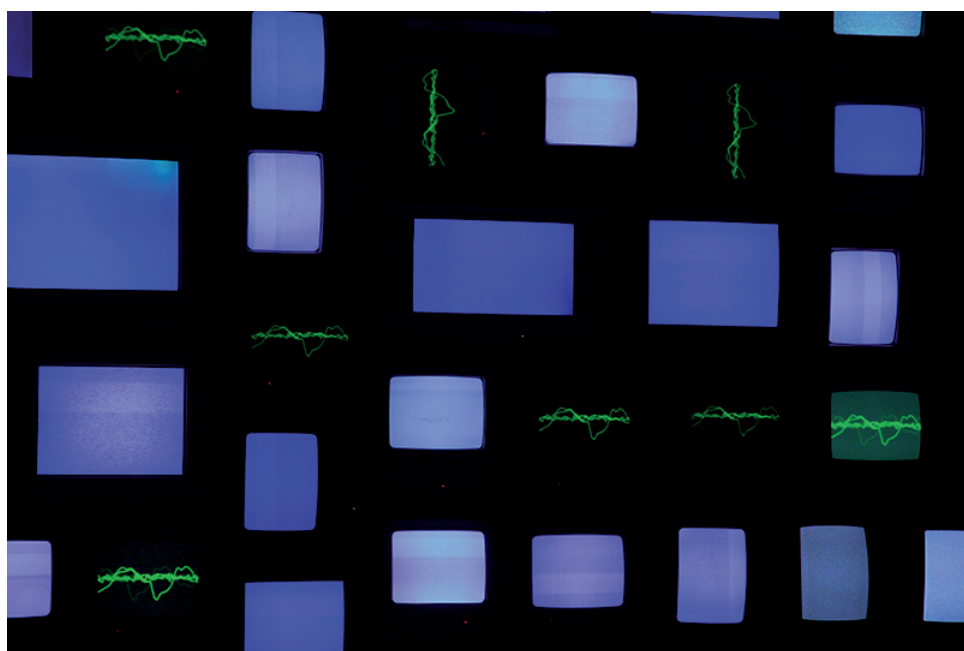




CENTRE D'ART CONTEMPORAIN
LA SYNAGOGUE DE DELME

Press Kit



SUSAN HILLER *CHANNELS*

EXHIBITION

12.06.2013 - 29.09.2013

PREVIEW WITH THE ARTIST

SUNDAY 9 JUNE, 3PM

SUSAN HILLER

CHANNELS

For the entire summer, the Synagogue de Delme Contemporary Art Centre is pleased to present a solo exhibition of work by Susan Hiller. An American artist who has lived in London since 1969, Hiller has been one of the most influential artists on the British scene for forty years. Channels was originally produced by Matt's Gallery in London, and is presented in Delme in a French version recorded for the occasion by the Contemporary Art Centre.

Channels is a vast wall of colour and sound constructed from over one hundred analogue televisions, in which blue and grey screens, disembodied voices and crackling white noise are formed into an orchestrated collage of collected testimony on near death experiences.

The work unfolds and reveals itself gently and by increments: visitors sit and watch the blank screens expectantly as a ballet of subtle colour modulations and shifts occur; then, suddenly, a single voice speaks out, puncturing the white noise with bright clarity. That voice is joined by others, which, rising together form a babble of humanity. The visitor strives to hear individual strands or narratives emanating from the now pulsating screens; the voices ebb and flow, allowing the singular stories of near death, gathered over many years and from all corners of the globe, to address us clearly.

These multiple anonymous descriptions contain recurring motifs delivered in clear unemotional tones: brightening lights, sudden warmth, hovering over ones own body, the loss of feelings of pain or fear, and encounters with either strangers or long-dead family members who explain it's not yet their time to die, just before they regain consciousness. Hiller is interested in the marginal and unexplained aspects of human life and experience - the things considered trivial or irrational which modernity often seeks to marginalize or ridicule such as unexplained phenomena, faith or even belief. Hiller offers no judgment as to the 'truth' behind NDEs but simply presents them as an aspect of human experience, as cultural artefacts, or 'social facts'. While the speakers recount their memories without emotion, the cumulative effect of the testimony and also of the powerful silences during the piece, has a profound emotional effect on the viewer/listener. Hiller has long been fascinated by the inherently uncanny nature of the disembodied voice, explaining 'I'm interested in the unacknowledged, uncanny ghostliness of recorded sound that makes no distinction between the voices of people long dead and those of the living'. In *Channels* she explores the relationship between technology, the uncanny and the otherworldly to powerful effect.

Susan Hiller's working life has been based mainly in London where her groundbreaking installations, multi-screen videos and audio works have achieved international recognition and are widely acknowledged to have had an important influence on younger British artists. In a distinguished career of more than 40 years, she has drawn upon sources as diverse as dreams, postcards, Punch & Judy shows, archives, horror movies and UFO sightings to make innovative and seductive works from ephemeral, sometimes seemingly unimportant items, works that involve the audience as witness to the lacunae and contradictions in our collective cultural life.

Image :

Susan Hiller, *Channels*, 2013.

Installation photograph by Bernard Mills courtesy the artist, Timothy Taylor Gallery and Matt's Gallery, London.



BIOGRAPHY

SUSAN HILLER

Susan Hiller was born in the United States in 1940. She lives and works in London. Numerous solo and group exhibitions have been dedicated to her work worldwide, and several retrospectives have surveyed her work as a whole: at the ICA in London in 1986, at Tate Liverpool in 1996 and at Tate Britain in London in 2011. Her works are included numerous public and private collections, including Musée National d'Art Moderne, Paris; FRAC Bourgogne, Dijon; Centro de Arte Contemporanea Inhotim, Minas Gerais; Deutscher Bundestag Art Collection, Berlin; Fundação Serralves, Porto; Ludwig Museum, Cologne; Moderner Museet, Stockholm; Museum of Modern Art, New York; Tate, London; Tokyo Metropolitan Museum of Photography; UBS Bank Collection, Zurich; Victoria and Albert Museum, London.

Susan Hiller has curated several exhibitions. One of them, *Dream Machines*, was presented in several institutions between 2000 and 2004 and gave rise to an eponymous book. She is the co-author of *Dreams: Visions of the Night*, published in France by Le Seuil (1976), and the author of *The Dream & The Word* (Blackdog, London, 2012,) and *The Provisional Texture of Reality: Selected Talks and Texts* (JRP Ringier, Basel, 2008).

Solo Exhibitions since 2000 (selection)

- 2013 *Channels*, Matt's Gallery, London, UK
- 2012 *From Here to Eternity: Susan Hiller*, Kunsthalle Nürnberg, Germany
- Psi Girls*, University Art Gallery, San Diego State University, San Diego, USA
- 2011 *Susan Hiller*, Tate Britain, London, UK
- An On Going Investigation*, Timothy Taylor Gallery, London, UK
- Susan Hiller*, Ex-Chiesa San Francesco, Spazio Culturale Antonio Ratti Como, Italy
- The Last Silent Movie*, Prefix Institute of Contemporary Art, Toronto, Canada
- 2010 Centro Cultural Montehermoso, Vitoria-Gasteiz, Spain
- 2009 *The J Street Project*, Contemporary Jewish Museum, San Francisco, USA
- Magic Lantern*, Index, Stockholm, Sweden
- 2008 *Outlaw Cowgirl and Other works*, BAWAG-Generali Foundation, Vienna, Austria
- The Last Silent Movie*, Matt's Gallery, London, UK
- The J. Street Project*, Kunstraum des Deutschen Bundestages, Berlin, Germany
- The J. Street Project*, The Jewish Museum, New York, USA
- Psi Girls*, 5-screen video 8 installation, Room 8 , Level 5, Tate Modern, London, UK
- 2007 Moderna Museet, Stockholm, Sweden
- 2006 Castello di Rivoli, Turin, Italy
- 2005 Kunsthalle Basel, Switzerland
- DAAD Gallery, Berlin, Germany
- The Wexner Centre for the Arts, Columbus, Ohio, USA
- 2004 *Susan Hiller: Recall - A Selection of Works 1969 – 2004*, Baltic Centre for Contemporary Art, Gateshead, UK
- Museu Serralves, Porto, Portugal
- 2000 *Witness*, Artangel commission at The Chapel, London, UK

PRACTICAL DETAILS

Wednesday-Saturday: 2-6pm, Sunday: 11am-6pm.
Closed August 15th.
Free entrance.
Guided Tour every Sunday at 4pm.

LOCATION AND ACCESS

Contemporary Art Center la synagogue de Delme
33 rue Poincaré 57590 Delme
+33(0)3 87 01 43 42 / 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

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

ACKNOWLEDGMENTS

Channels is a Matt's Gallery, London commission, generously supported by Arts Council England, The Henry Moore Foundation, CAF American Donor Fund, Timothy Taylor Gallery, Integral Memory and Envirocom.

The Synagogue de Delme Contemporary Art Centre wishes to thank Judith Carlton, David Cunningham, Emma Dexter, Adrian Fogarty, Dai Jenkins, Robin Klassnik, Maud Lucien, Adam Milburn, Matt's Gallery, Timothy Taylor Gallery, Bouche à Oreille association in Metz, the ESAL – the Ecole Supérieure d'Art de Lorraine – Metz campus.

Matt's Gallery
London



Arts Council
ENGLAND

The Henry Moore
Foundation

Timothy Taylor Gallery

integral

envirocom





SELECTED WORKS

For all the images:

© Susan Hiller; Courtesy Timothy Taylor Gallery, London



The Tao of Water: Homage to Joseph Beuys, 1969 - 2010

Mixed Media. Felt lined cabinet, felt squares, bottles of holy water.
22 x 33 x 11 1/3 in. / 56 x 84 x 28.5 cm



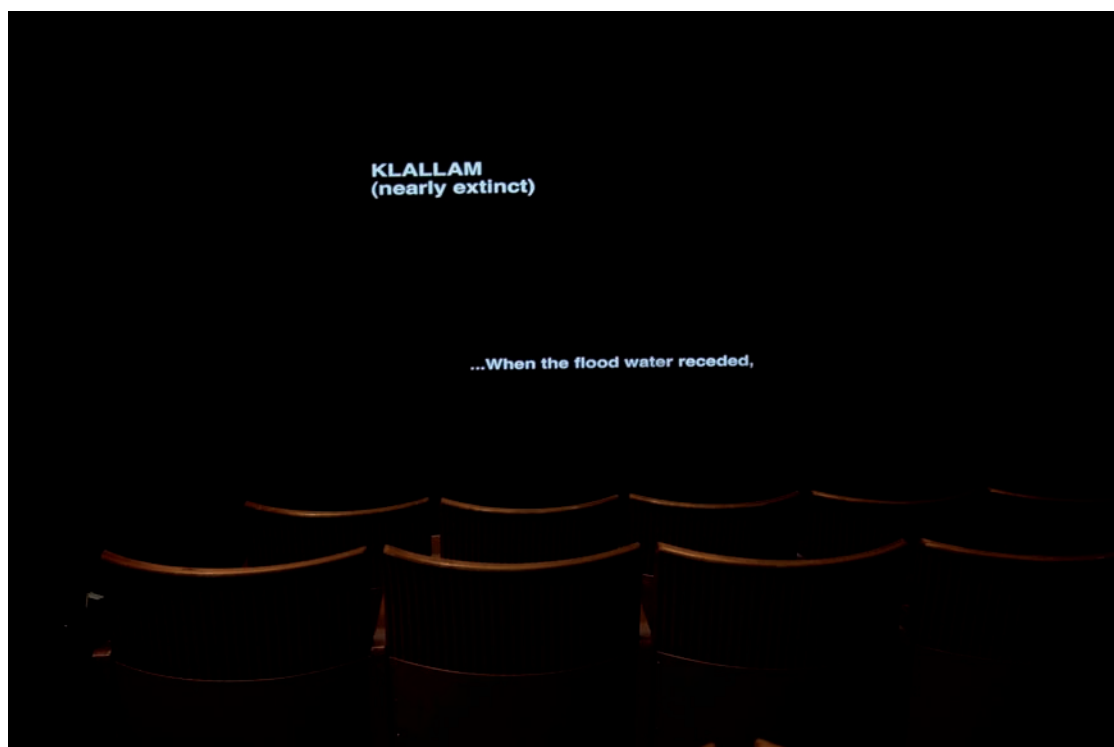
Homage to Marcel Duchamp (2), 2008

50 Colour archival dry prints

Each: 12 x 12 in.

Overall Approx: 149 1/2 x 149 1/2 in. / 380 x 380 cm





The Last Silent Movie, 2007-2008

Single channel projection on Blu-Ray disc

14 12.3 x 16 3.4. / 37 x 42.5 cm



The J. Street Project (Index), 2002-2005

Wall-based installation: 303 archival colour inkjets mounted on Kapaline, oak frames, index and map in adhesive vinyl.
Two walls, each approx. 394 x 78 in. / 1000 x 197 cm ; dimensions variable



The J. Street Project (video), 2002-2005

Video Installation: single channel projection, colour, stereo, PAL, 16:9
FHA. 67 min., looped



Remember to forget, 2003

DDR and West German ceramics, recycled bronze
letters, wooden base, plinth
42 x 23 x 19 2/3 in. / 106.5 x 58.5 x 50 cm
Photo credit: BAWAG Foundation



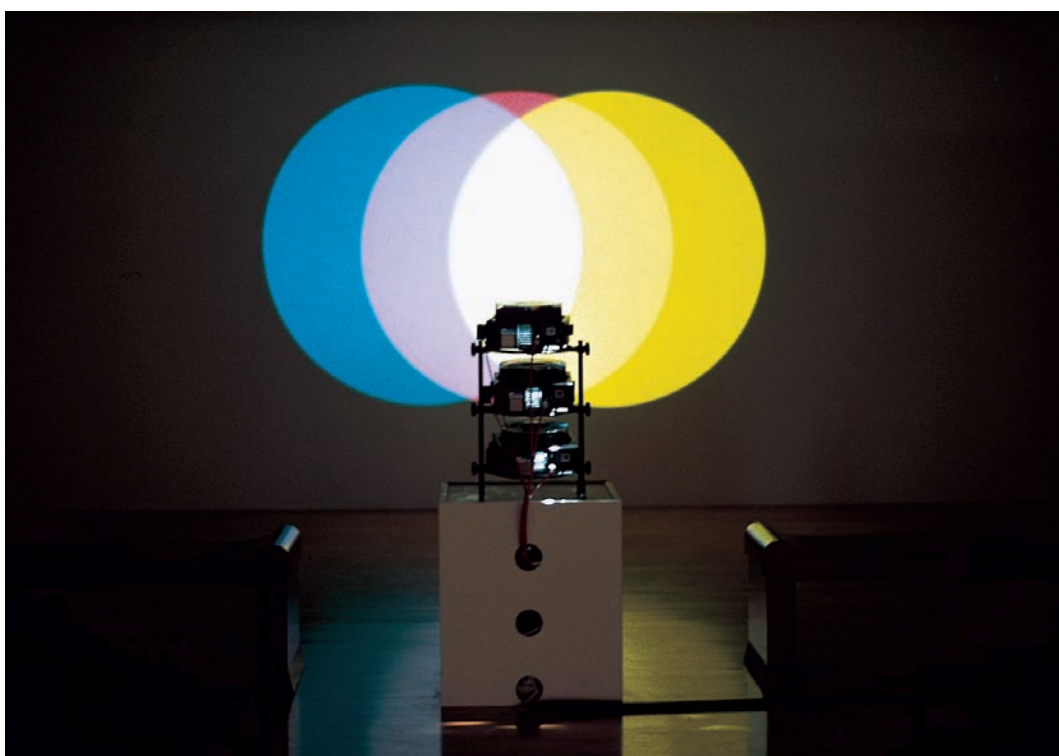
Witness, 2000

Audio-sculpture: 400 speakers, wiring, steel structure, 10 CD players, switching equipment, lights; suspended from ceiling and walls
Approx 275 x 355 in. / 700 x 900 cm



Psi Girls, 1999

Video installation: 5 synchronised programmes, 5 projections, colour with stereo sound, real-time audio processing. Programme duration 20 minutes. Dimensions variable



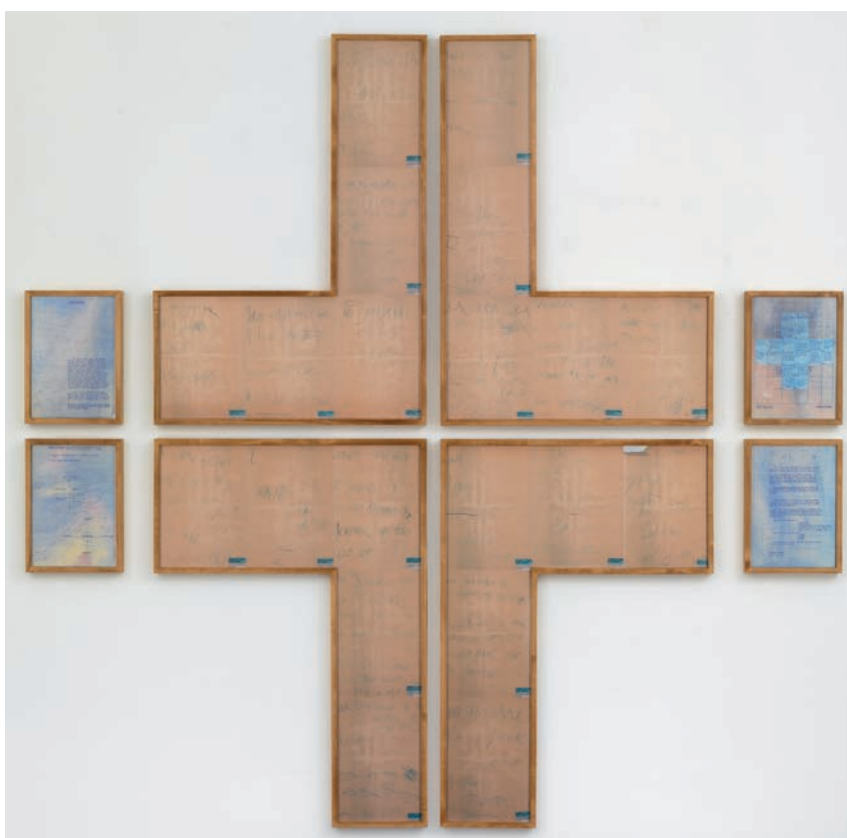
Magic Lantern, 1987

Audio-visual installation: slide projections with synchronised soundtrack; 3 carousels each with 12 35 mm slides, driven by electronic pulses. Programme duration 12 minutes. Dimensions variable



Monument, 1980-1

41 photographs, colour, on paper, bench, tape player,
headphone and audio
Dimensions 457.2 cm x 685.8 cm
Duration: 14 min., 23 sec.



Sisters of Menon, 1972-79

Section I: 4 L-shaped panels of automatic writing, blue
pencil on A4 paper with typed labels (1972)
Section II: 4 panels, typescript and gouache on paper (1979)
35 7/8 x 25 1/4 in. - 12 1/2 x 9 1/8 in.

UPCOMING EXHIBITION

SCHIZOPHONIA

Guest curators: Anna Colin & Sam Thorne

October 2013 - February 2014

LINDRE-BASSE RESIDENCY

SANTIAGO BORJA

July - September 2013

BOOKS

CHLOE MAILLET LOUISE HERVE

Attraction étrange / Strange Attraction, ed. JRP/Ringier

Now available at the art centre and online on www.lespressesdureel.com

FORTHCOMING: ERIC BAUDELAIRE

Anabases, ed. Archive Books

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 photographe

Catherine Jacquat
President

Marie Cozette
Director

Emeline Socheleau
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.



CENTRE D'ART CONTEMPORAIN LA SYNAGOGUE DE DELME / SUSAN HILLER CHANNELS / 09.06.2013-29.09.2013
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