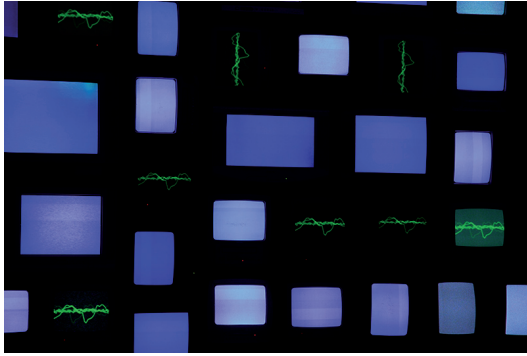




CENTRE D'ART CONTEMPORAIN LA SYNAGOGUE DE DELME



Press release

SUSAN HILLER CHANNELS

EXHIBITION
12.06.2013 - 29.09.2013
PREVIEW WITH THE ARTIST
SUNDAY 9 JUNE 3pm

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 one's 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.

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).

ACKNOWLEDGMENTS

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Matt's Gallery
London



The Henry Moore
Foundation

Timothy Taylor Gallery

integral



PRACTICAL DETAILS

Wednesday-Saturday: 2-6pm, Sunday: 11am-6pm.
Free entrance.
Guided tour every Sunday at 4pm.

PRESS

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

LOCATION AND ACCESS

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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

Image :
Susan Hiller, *Channels*, 2013.
Installation photograph by Bernard Mills courtesy the
artist, Timothy Taylor Gallery and Matt's Gallery, London.



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

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