



CENTRE D'ART CONTEMPORAIN  
LA SYNAGOGUE DE DELME

## Press Kit



## **LA CHOSE (THE THING)**

**OPENING FRIDAY 12 JUNE, 6PM**

**EXHIBITION 13 JUNE - 27 SEPTEMBER 2015**



## LA CHOSE / THE THING

Episode two of a cycle begun at the Fondation d'Entreprise Ricard in June 2014 with the *humainnonhumain* exhibition, *La Chose* takes this reflection on a nonhuman human reality a stage further by addressing its inhuman, superhuman or post-human aspects. Starting out from the everyday usage of these terms, the show probes whatever goes beyond, exceeds or denies the human: which in turn can appear inexplicable, obscure, weird, wonderful, fearsome, and one of whose names would be *La Chose* (the Thing).

*La chose*, not *Les choses*. The singular definite article indicates an indefinite reality: it extracts *the thing* from a rich semantic field populated with countless concrete and abstract objects: *les choses* (*things*).

*Chose* comes from *cosa*, which comes from *causa*: the *Chose* would be its own cause and exist by itself. *La Chose* advances towards us humans, beckons to us, and slips away in an endless backwash movement, resisting any capture by the senses or concepts. So it is an enigma.

Most often perceived as a mysterious threat from outside, the Thing, a conventional theme of Science-Fiction literature and movies, refers to the emblematic film *The Thing* directed by John Carpenter, a past master of a genre blending science-fiction, the fantastic and horror. Thus a number of his films involve inhuman and superhuman, generally extraterrestrial forces, who threaten humanity, for example, as shapeshifting earthlings to duplicate and destroy it. In the manner of these allegories, the *La Chose* exhibition, could be recounting the last days of humanity as it vanishes, endlessly disappearing, completing, fine-tuning its fantasized and dreaded end. But – let's be terrestrially realistic – these nonhuman forces are actually all too human: they turn the body into a battlefield, society into a theatre of cruelty, and the brain into a post-human alchemy workshop.

Humans are structurally and intrinsically in a relation with the Thing, without knowing what it is. A Freudian and Lacanian psychoanalytical concept, *Das Ding* thus names an unnamed or unnamable, something that exists with no specific signifier: a lost object that was never lost and is being looked for<sup>1</sup>. Might it not be the necessary and elusive third term of a triangular relationship: reality, the subject, and the Thing? An enigmatic presence located in a beyond, but where? Everywhere and nowhere. It would then designate an empty place that occupies no space in reality, an empty body, a ghost, moving about beyond the pleasure and reality principles, sometimes imposing its law, obscurely. The Thing is in fact an operation, that of the inevitable relationship of the human with the nonhuman reality, with the outside world, with a presence that precedes it. Moreover, each preserves within him the traces of this presence, confusedly, in hypnagogic sensations or images: distant, infra-linguistic memories of a contact, of a primordial encounter with another, always there, either too much or not enough. Infinitely variable, the manifestations of the Thing are not necessarily tragic – far from it – even if it is in the intense, paroxysmal, ecstatic or violent moments that one feels it and becomes aware of it.

Similarly, we more readily recall the appallingly brutal acts dotted throughout the history of humanity and societies: signs of action of the Thing within humanity, they would have us believe in the existence of a *Supreme Evil Being* whose reasons would remain forever hidden.

There is a form of violence active in the show, like a latent force, a beast lurking in the jungle of our consciousness or of our external reality. Miriam Cahn and Anne-Marie Schneider testify to the effects of the Thing on bodies and minds: "Your body is an abattoir, your body is a battlefield, your body is the field of a confrontation" (Miriam Cahn). As for the scattered, truncated, incised or dirty objects, making up Eva Barto's installations, are they not the remains of brutal scenes or clues to underground activities?

<sup>1</sup> "We might just as well characterize their object as a lost object. But although it is essentially a question of finding it again, the object indeed has never been lost." Jacques Lacan, *Le séminaire. Livre VII, L'éthique de la psychanalyse: 1959-1960*, Paris, Éd. du Seuil, 1991. P. 72 [*The Seminar of Jacques Lacan, Book VII. The Ethics of psychoanalysis*, translated by D. Porter, New York, W.W. Norton and Company, 1992, p. 58].



Mixing together documents and images of various types, Eugenio Dittborn exhumes traces of an imprinted memory both ancient and recent, and tinged with violence. His *Airmail Paintings*, painted silkscreen prints on fabric, materialize a layered, random, mysterious temporality: a certain experience of the Thing, their postal circulation also vying with its diffuse mode of existence. Meiro Koizumi for his part explores memory of wartime, in connection with the history of Japan, focusing on the individual and collective psychology of the combatant. Nguyen Trinh Thi also builds up a form of anonymous memorial: collected from the Internet, the images in *Landscape Series* designate places, empty scenes of a traumatic event suggesting some active missing thing.

Without having created the earth, or the sun, or the universe, the Thing awakens our consciousness to the cosmos. Thus, Adam Avikainen's vast panoramas in indigo blue and khaki orange paper, tinted using traditional Japanese techniques, are a part of a cosmogony in which nature and culture join forces. Mihut Boscu Kafchin shows the explosive effects of the Thing in a brain that invents incredible and yet conceivable things, astronomical and astrological systems, all kinds of objects both ordinary and extraordinary, which we treat as slaves although they are beyond the understanding of most of us, their users.

More naturally, the Thing is manifested in contemporary fossils; humans, animals, vegetables and minerals are hybridized into mannerist or baroque sculptures. Are this skull, this shell, this medusa, paleontological deposits, artefacts, relics or yet trophies? *Skull* by Jean-Luc Moulène, *Medusa and Shell* by Giorgio Calo Andreotta appear indifferent to us humans' passing time. These witnesses to a petrifying force challenge us, sometimes provoking "mute fury, petrified anger, blocked suddenly at the instant of its excess" (Gaston Bachelard). Stones have something to teach us and bring us back to things: "The mountains are mute masters that make silent followers" (Goethe).

Anne Bonnin, April 2015



## ANNE BONNIN

Anne Bonnin is an art critic and exhibition curator. In 2009, she mounted the collective exhibitions *Pragmatismus & Romantismus* at the Fondation d'Entreprise Ricard (Paris) and *Sauvagerie domestique* at the Galerie Edouard Manet, Gennevilliers. She was director and curator of the Ateliers de Rennes – contemporary art biennial in 2012. In 2014, she mounted the *humainnonhumain* exhibition at the Fondation d'Entreprise Ricard (Paris). She has also taught at the Ecole Supérieure d'Art de Clermont Métropole (ESACM), at the Haute Ecole des Arts du Rhin, Strasbourg (HEAR) and at the Ecole Supérieure des Métiers Artistiques, Montpellier (ESMA). Anne Bonnin contributes to various journals: Zérodeux, art press, Mouvement. In 2014, she was a resident at the Villa Kujoyama in Kyoto in Japan with the writer Thomas Clerc.

## ACKNOWLEDGEMENTS

The art centre thanks the artists, galleries and lenders for their assistance with this exhibition: galerie Alexander and Bonin, New York ; galerie Chantal Crousel, Paris ; galerie Gaudel de Stampa, Paris ; galerie Jocelyn Wolff, Paris ; KOW, Berlin ; galerie Martin Van Zomerem, Amsterdam ; galerie Peter Freeman, Paris.

## PRACTICAL DETAILS

**Opening** : Friday 12 June - 6 PM.  
Exhibition open 13 June - 27 September.  
Wednesday-Saturday: 2-6pm.  
Sunday: 11am-6pm.  
Free entrance.

**Guided Tour** every Sunday at 4pm.

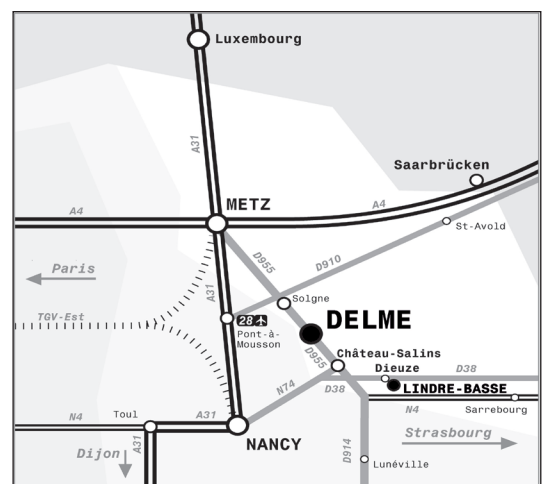
## LOCATION AND ACCES

Centre d'art contemporain la synagogue de Delme  
33 rue Poincaré 57590 Delme  
+33(0)3 87 01 43 42 /  
info@cac-synagoguedelme.org  
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

Pierre Viellard  
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Visuals available on request



## ADAM AVIKAINEN



Exhibition view, *Kaki Kuchi*, Martin van Zomeren gallery, Amsterdam, 2015  
photo © Peter Tijhuis  
Courtesy of the artist and Martin van Zomeren, Amsterdam



Exhibition view, *Kaki Kuchi*, Martin van Zomeren gallery, Amsterdam, 2015  
photo © Peter Tijhuis  
Courtesy of the artist and Martin van Zomeren, Amsterdam



EVA BARTO



*Heads and tails*, 2015  
Modified one euro coin: 2/3 heads et 1/3 tails.  
Courtesy of the artist



MIHUT BOSCU KAFCHIN



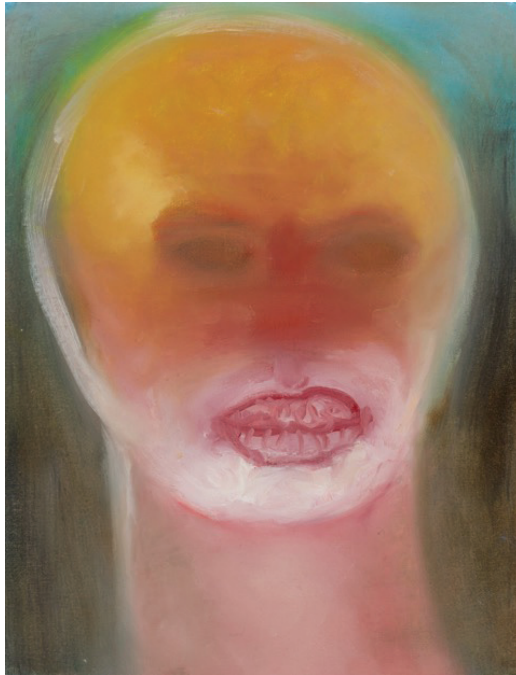
*Clandestine dissembling workshop*, 2014

Mixed media

177 x 123.5 cm

Courtesy of the artist and Gaudel de Stampa gallery, Paris.

## MIRIAM CAHN



*o.t.*, 2013  
Oil on canva  
55 x 36 cm  
Courtesy of the artist and Jocelyn Wolff gallery, Paris.



*liegen*, 2013  
Color pencil on scan print  
20 x 29 cm  
Courtesy of the artist and Jocelyn Wolff gallery, Paris.



## GIORGIO ANDREOTTA CALÒ

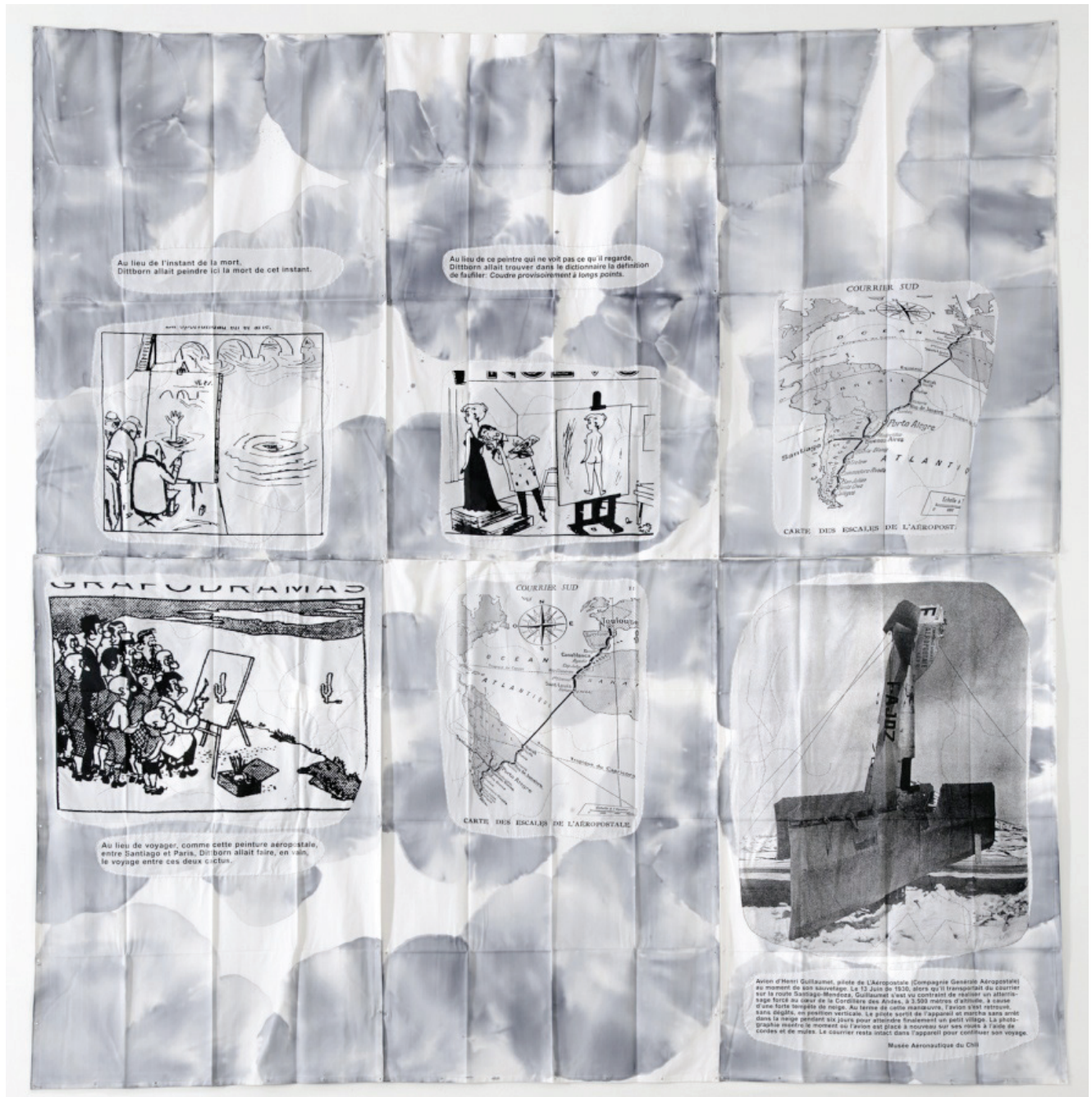


*Méduse*, 2013-2014  
Wood of Durmast  
85 x 45 x 50 cm  
Courtesy of the artist



*Coquille*, 2015  
Bronze  
57 x 20 x 14 cm  
Courtesy of Sprovieri gallery, London

# EUGENIO DITTBORN



*Coudre Provisoirement a Longs Points*, 2011-2012

Tincture, photosilkscreen, cotton tissue and stitching on 6 sections of cotton duck fabric  
210 X 840 cm

Courtesy of the artist



CENTRE D'ART CONTEMPORAIN LA SYNAGOGUE DE DELME / LA CHOSE / 13.06.2015-27.09.2015

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## MEIRO KOIZUMI



*Defect in vision*, 2011  
Two-channel video installation  
12mn  
Courtesy Annet Gelink Gallery, Amsterdam



*Defect in vision*, 2011  
Two-channel video installation  
12mn  
Courtesy Annet Gelink Gallery, Amsterdam



## JEAN-LUC MOULÈNE



*Skull*, 2014

Polished concrete

30 x 20 x 25 cm

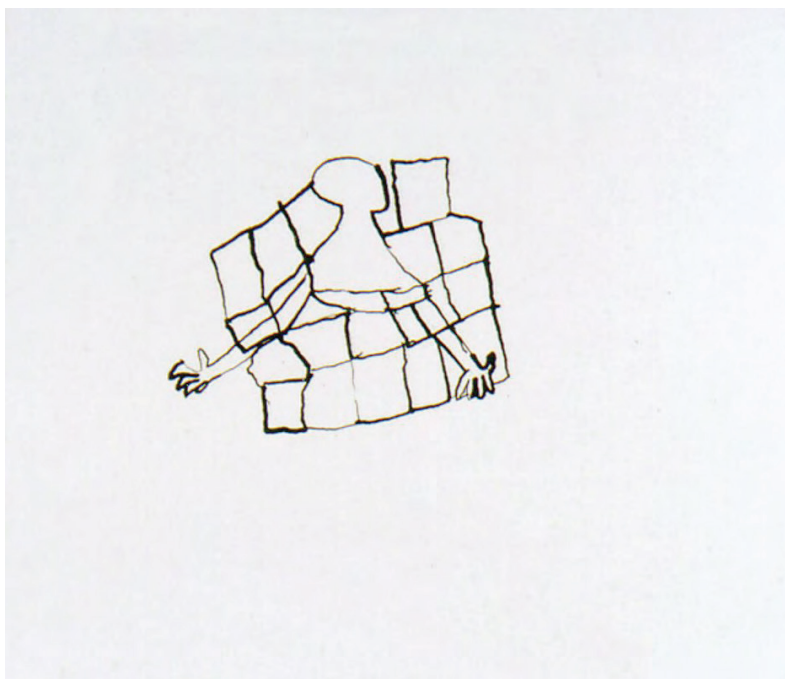
Courtesy of the artist and Galerie Chantal Crousel, Paris



## ANNE-MARIE SCHNEIDER



*sans titre (Reality World - fourchette peinture)*, 2006  
Chalk, gouache and acrylic on paper  
65 x 100 cm  
Courtesy of the artist and Peter Freeman gallery, Paris



*Sans titre*, 2000  
Indian ink on paper  
32,5 x 38,2 cm  
Courtesy of the artist and Peter Freeman gallery, Paris



## NGUYEN TRINH THI



*Landscape Series #1, 2013*  
Video installation  
Courtesy of the artist



*Landscape Series #1, 2013*  
Video installation  
Courtesy of the artist



## UPCOMING EXHIBITION

### VICTOR COSTALES – JULIA ROMETTI

Solo show

Opening 16 October 2015

Exhibition 17 October 2015 - 31 January 2016

## LINDRE-BASSE RESIDENCY PROGRAM

### VINCENT CHEVILLON

July - September 2015

## 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

**Pierre Viellard**  
Administrator and Media Relations Officer

**Emeline Socheleau**  
Visitor Service Officer

**Camille Grasser**  
Visitor Management

**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.

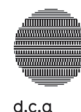
The synagogue was partly destroyed during the Second World War. The outer walls survived, but the interior was rebuilt along stricter lines after the war. The synagogue was permanently de-consecrated in the early 1980s for lack of sufficient numbers of worshippers. The first art exhibition was held in 1993.

The many artists who have exhibited in this unusual venue in the past twenty years, generating an identity and reputation for the art center both locally and internationally, include: François Morellet, Daniel Buren, Tadashi Kawamata, Ann Veronica Janssens, Peter Downsbrough, Marc Camille Chaimowicz, Katinka Bock, Julien Prévieux, Gianni Motti, Yona Friedman, Eric Baudelaire, Chloé Maillet and Louise Hervé, Erik Beltran, Marie Cool and Fabio Balducci, Susan Hiller, Clément Rodzielski ... 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, Art en Résidence and Lora - Lorraine Art Contemporain.



d.c.a



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.

