



VISITOR'S GUIDE

INVERSION / AVERSION

With : Marta Caradec, Vincent Chevillon, Hélène Delprat, Jimmie Durham, Corentin Grossmann, Hippolyte Hentgen, Anna Maria Maiolino, Denis Savary.

Curators :

Alain Colardelle, Camille Grasser, Juliette Hesse, Fanny Larcher-Collin

Exhibition assistant :

Marie Cozette

EXHIBITION

FROM 10 NOVEMBER TO 17 FEBRUARY 2019

Monsters haunt the collective imagination, mythology and the history of art. All civilisations are inhabited by monsters, from cave painting to Japanese manga, by way of *The Garden of Earthly Delights* by Hieronymus Bosch or surrealist excesses.

A monster is an absolute divergence, an anomaly, a hybrid. They thoroughly challenge the world's norms and rational customs, undermining our assurance, blurring the boundaries between rational and irrational, real and imaginary. These beings from the fringes are also there to better exorcise our fears and create bridges between worlds that are otherwise impenetrable. Whether revered or detested, they are essentially figures of otherness. Since we need others, we need monsters to better understand our profound nature.

The exhibition brings together nine contemporary artists who, in one way or another, practice an art of hybridisation, drawing from an infinite repertoire of forms and cultural references.

We could look at the works accepting that they unsettle us and push us to our limits, and that they ultimately enable us to go beyond prejudices while going beyond ourselves.

Inversion / Aversion is a chance to reverse values, hierarchies and the established order. If monsters invite us to rethink power dynamics and social norms, the exhibition echoes this inversion dynamic: it is collectively curated by the staff of the art centre, allowing everyone to go beyond the roles usually assigned to them.

Thanks:

Thank you to the artists and the lenders: 49 nord 6 est - Frac Lorraine, FRAC Champagne-Ardenne, FRAC Alsace, galerie Art: Concept, Paris, galerie Semiose.

ARTWORKS IN THE EXHIBITION

GROUND FLOOR



DENIS SAVARY

Born in 1981 in Granges-Marnand (Switzerland).
Lives and works in Geneva.

***Boréale*, 2014**

Walnut wood, okoume wood, leather, metal, rope
150 x 250 x 100 cm
Frac Alsace collection, Sélestat

Boréale is a precious sculpture created with walnut and okoume wood linked by metal brackets and strips of leather. This strange cetacean presented on a metallic stem recalls not only the puppets frequently represented by the artist, but also the whale masks sculpted in the 19th century by the Kwakwaka'wakw, a North American indigenous people.

In the Kwakwaka'wakw society of British Columbia, masks are part of a nobleman or chief's symbolic heritage, particularly transformation masks. Equipped with a mechanism making it possible to open up lateral flaps, they reveal a human face under their animal face (raven, bear, etc.), the being's dual nature. These transformation masks (ancestral manifestations of spirits) are connected with a myth, a dance and a costume. They appear during religious or theatrical events, and during *potlatches*, large gatherings for the transmission of privileges, banned by the colonial government in 1884.

A transformation mask representing a killer whale is currently preserved at MoMA in New York, presenting the same morphology as *Boréale*. During the traditional danced ritual, the mask opened and the ontological transformation took effect: the animal spirit merged with the human. The change of form materialized the spiritual metamorphosis.

Being nearly identical citations of the original objects, but stripped of their symbolic ornamentations, Denis Savary's whales cross eras, mix cultures and become infused with additional stories in the course of their peregrinations. Jonah, Moby Dick and Pinocchio also explore the same union-disunion of man and animal embodied by *Boréale*.

Abandoning the killer whale's ornamentation and changing its scale also reveals the sculptural and artistic dimension of these ritual objects. As far back as the early 20th century, Claude Lévi-Strauss, André Breton and the exiled surrealists in New York were discovering the traditions of these populations, raising these ethnographic objects to the rank of works of art.

Denis Savary is a shaman and adventurer who perverts the codes of the ordinary and sublime, appropriating ritual objects from ancestral tribes and attempting to open up new territories. His works summon a profusion of references from science, fine arts, zoology and literature.



VINCENT CHEVILLON

Born in 1981 in Mauguio.

Lives and works in Strasbourg.

***Les Bacchantes*, 2016**

Postcard, beetle, pin, entomological box

25 x 18 cm

In 2015, Vincent Chevillon was welcomed by the CAC - Synagogue de Delme for an artist residency in Lindre-Basse. Unveiling his cabinet of curiosities like a navigator back from an expedition, he invited visitors to enter his world swarming with experiences and references, mostly literary ones from the travel writings of the great explorers.

Entitled *Les Métamorphoses*, his residency project presented the artist's working method, which is based on an inspiration fed by his reading as well as by his own travels, from which he always brings back various objects.

These material souvenirs, ordinary objects and relics infused with history and stories, serve as receptacles for future narratives. He likens the "object-sculptures" he creates, like *S10*, presented upstairs in the exhibition, to "scrimshaws", handicrafts that whale hunters produce to pass the time during long sea excursions, made by engraving drawings of little scenes of life on sperm whale teeth, whale bones or walrus tusks found at sea.

"In classical mythology, the term 'bacchante' usually designated the women accompanying Dionysus. In *The Bacchae* by Euripides, they create a society approaching a state of nature, which threatens the patriarchy of the city. Since 2008, I've been collecting old postcards. One category has stood out: full-length portraits from the early 20th century presenting *Women in the Garden* (with a chair if possible). Since then, I've started other collections (seeds, clams); I also buy pre-assembled insect collections. Beetles develop in three stages: larva, nymph and imago (the sexed stage).

The set entitled *Les Bacchantes* brings together distinct worlds. It questions our relations with entities other than those making up the city. In the magic of images, what are the active forces that the image mediates? Jewels, masks, UFOs, ghosts, voodoo dolls, witches, pagan goddesses, tribal waters, bacchantes."

Vincent Chevillon

The series *Les Bacchantes* can reflect the entomologist's world just as much as that of the collector-explorer. It echoes mythological stories and social contexts from various eras. Here the metamorphosis of an insect is linked with that of the woman visible in the photograph, both of them at the pubescent stage. The title attempts to shake up the established order and suggest a reversal of the system through the figures of the bacchantes. These women freed themselves from their husbands during Bacchanalia, religious celebrations in antiquity held in honour of Dionysus, the god of wine and ecstasy. By covering the woman's face with an insect, Vincent Chevillon produces not only a new metamorphosis, a hybrid, but also reveals our societies' penchant for categorisation and classification: that of women in the early 20th century in their social evolution, and that of the insects in naturalist collections linked to the first colonial expeditions.



JIMMIE DURHAM

Born in 1940 in Houston (United States).

Lives and works in Europe (Berlin and Naples).

***Smashing*, 2005**

Colour video, sound

92 minutes, ed. 6/7

Frac Champagne-Ardenne collection

Smashing is a recording of a 2004 performance by Jimmie Durham with art students from the Fondazione Antonio Ratti in Como, Italy. This video-document presents a scene from academic life, in which all of the codes of the student-teacher relationship are respected at first glance: the representative of the teaching profession, a legitimate authority figure, is seated behind his desk, waiting for students to come to him, possibly in the process of validating their diploma. The teacher, as played by Jimmie Durham, combines all of the profession's most formal aesthetic criteria: black suit and tie, neatly combed hair, glasses on the end of his nose, hands crossed on top of the desk. The students' appearance is also very ordinary. Everything seems to be under control.

However, this semblance of normality soon gives way to a disconcerting chaos: after each student places an object on the desk, then backs away with a respectful bearing, the teacher proceeds to methodically destroy it with a rock. Not one word is exchanged between the educator and his pupils; the hierarchical relationship remains implicit. Once the object has been shattered, the artist clears away the remains with the back of his hand, then calmly withdraws an official document from his desk, stamps it, then signs it with a feather pen carefully stored in an inner pocket of his suit, like the scholarly authority's final approbation. This behaviour, which some might call a fit of rage or madness, continues systematically and cyclically for an hour and a half, until the floor is strewn with debris and the wall is splattered with paint.

Although the clothing and positioning of the various protagonists remain, with all of the symbolism they convey, the situation is nevertheless totally reversed: the man of letters, who usually personifies wisdom, has reverted to a primal state, repeating the gesture of a prehistoric man armed with a rock. This rock is actually itself an artwork, also by artist Jimmie Durham, entitled *Prehistoric Stone Tool* (2004), which is connected with a descriptive text, written by the artist and also tinged with humour and absurdity.



CORENTIN GROSSMANN

Born in 1980 in Metz.

Lives and works in Brussels.

***Miaou*, 2018**

Ceramic, engobe

60 x 43 x 16 cm

Courtesy of Galerie Art: Concept, Paris

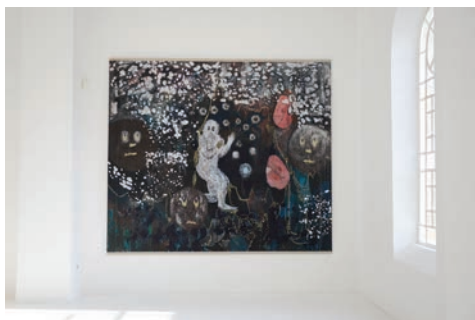
Corentin Grossmann leads the viewer, often humorously, into an absurd world populated by curious characters, particularly through his instinctive drawings, in which various temporalities combine for an unconscious rewriting of the world.

Miaou revisits the animal figure that is the cat, from ancient Egypt to its tiresome but widely tolerated presence on social media, summoning a host of stylistic memories connected with the animal.

In this case, the anthropomorphic dimension, the treatment of the “face” and its expression, takes us more into the realm of the sphinx’s hieratic nobility and the animal’s nocturnal, mysterious element, rather than that of the East-Asian icon *Hello Kitty*[™].

This hybridisation makes *Miaou* part of that long tradition of fantastical creatures from Greek mythology, or from the medieval bestiary that ornamented cathedrals. Corentin Grossmann enjoys mixing the codes of contemporary art with many sources from popular imagery or from icons, but without asserting them with exactitude.

The hiatus brought about through the human apparition in the animal’s face takes man back to his primal condition and his animality. This new interpretation of the cosmos, freed from the codes of rational thought, reveals the complexity of reality and reconfigures man’s relations with his environment, particularly the relations between humans and nonhumans. In animist societies, how these two entities communicate is explained by rites, some of which make it possible to reverse forms, transforming a nonhuman into a human.



HÉLÈNE DELPRAT

Born in 1957 in Amiens.

Lives and works in Paris.

L'Homme-singe en fausse fourrure a disparu, 2014

Gold pigment, silver and acrylic binder on paper mounted on canvas

220 x 250 cm

Frac Alsace collection, Sélestat

- “
- Do you know that photograph where [Virginia Woolf] is wearing a turban along with a fake beard and moustache, posing as a member of Abyssinia's royal family?
 - 1910. The Dreadnought Hoax? Yes, of course.
 - There's also that: cross-dressing, the right to hide your face, to have a fake nose for shrewd filmed meetings, to become a monster or ghost. The right to be your father and mother at the same time, to turn into them. To be their image. The right to change 'gender', to become a hero or even a dead person, an object. Narcissus, transformed into a table—why not? 'I see myself therefore I am'.”

Extracted from *Une chambre à soi*, a text written by Hélène Delprat in March 2011 on the occasion of the group exhibition of the same name, presented at Galerie Christophe Gaillard from 29 April to 4 June 2011.

This artist, an elusive character who tackles drawing, painting, video, photography and writing, subtly but constantly moves back and forth between reality and fiction. For example, it is not unusual for her to appear in her own films, her face hidden behind a balaclava ornamented with pearls. Exploring Hélène Delprat's work means fully diving into her world: into her everyday life on the one hand, through projects like the blog “DAYS / Faire un truc par jour”, a kind of logbook on the web; and into her imagination on the other hand, particularly by exploring her large-scale paintings, where one often finds a character who is as if lost in a parallel, dreamlike universe, a kind of virgin forest that could just as well be filled with curses or magic spells. Through the size of her paintings, almost two by three metres in the case of *L'Homme-singe en fausse fourrure a disparu* (2014), currently exhibited at CAC - Synagogue de Delme, viewers can literally project themselves into the work, as if entering into a dream.

Experiencing Hélène Delprat's creations also means experiencing their titles, which provide new bridges to the artist's protean world: some of the names she has given her work translate as *Gesture Song Full of Epic Heroes Who Command Admiration*, or *Mrs. Récamier Loves Cacti, (Among Other Things)*, or *Lot 720, Anonymous, Painting Formerly Owned by Groucho Marx*. According to her: “A title is a kind of parallel story. It's a second chance given to the image. I'm the head curator of a major museum of titles.”



MARTA CARADEC

Born in 1978 in Brest.

Lives and works in Munich.

Metz en Algérie, Akbou 0, 2018

Cac - la synagogue de Delme and 49 Nord 6 Est - FRAC Lorraine / Metz co-production.

Recycled offset printing, map name in the army archives of Vincennes (Algeria - 1:50000 - Akbou sheet n°68), ink

42 x 59.4 cm

At first sight, Marta Caradec's works appear to be decorative: the weaving, tapestry, rug, or heraldic motifs seem to evoke ornamental practice. However, at closer inspection, Marta Caradec seems to be "censoring" maps with obsessive, folk-like imagination evocative of the dense iconography of Wölfli, Lesage, or Crépin, except that Marta Caradec is neither inspired nor spiritual and, unlike the raw artists, is at home in contemporary art as much as in the social reality that informs the use of charts, world maps, or the atlas – informative, yet at the same political and ideological, interpretive tools. Although the artist partially covers up these maps, they nevertheless remain visible, and it is possible to decipher the situations they represent and realize that they have generated what dissimulates them.

[...]

With *Metz en Algérie, Akbou* (2013), "Metz en Algérie" is the nickname given by French colonizers who came to the city of Akbou in the aftermath of the annexation of Alsace and Lorraine by Germany in 1871. A map of that city and the surrounding areas, dated 1958, has been covered with various historical, geographical, and cultural motifs: Western medieval motifs juxtaposed with traditional Algerian ceramic, tapestry, or embroidery patterns; a bestiary contrasted with arabesques; chimeras with calligraphy ... symbolically evoking the current opposition between the so-called "native" French and the those of North-African descent – except that there is no conflict, but intermixing, integration, fusion in a visual conciliation or reconciliation, in the absence of a political one, and in stark contrast to the context of rising identity populism in which this work was carried out. And this is precisely Marta Caradec's ambition: to bear witness to the world, to offer a reading of it and provide a utopian place, that of art and culture, as a battlefield.

Éric Suchère

In this new symbolic device, Marta Caradec invites us to complete her artwork by making her gesture our own. By means of stamps revisiting body parts of chimaera created by the artist, everyone is free to realise their mixtures and to compose their own hybridizations.

FIRST FLOOR



ANNA MARIA MAIOLINO

Born in 1942 in Scalea (Italy).

Lives and works in Sao Paulo (Brazil).

In-Out (Antropofagia), 1973

Super 8 film, color, sound, transferred onto DVD
8'19'', ed. 2/5

49 Nord 6 Est - FRAC Lorraine / Metz collection

Anna Maria Maiolino's three year exile in New York made her question her own identity as a woman, as an assimilated Brazilian, as an artist. An outsider, the mother of a South-American family, she was confronted with an international metropolis which, at the time, offered possibilities of life, and utopias from capitalist reality to social revolutions antithetical to Brazil's, and most of all Feminism. Not knowing English, she suffered from an existential linguistic handicap. As an artist, she encountered other Western avant-gardes she needed to absorb.

Placing her own body at the center of her work, she distanced herself from the conceptual radicalism of Neoconcretism, privileging instead a more experimental formalism, asserting subjectivity and organicity, an intimate and political poetics of language and of the body.

In 1971, when Maiolino returned to Rio, the Brazilian dictatorship had reached its darkest hours. Maiolino's art joined partly internalized political protests which challenged totalitarian social order with existential questions.

In-Out (Antropofagia), her first experimental Super 8 film belongs to this context of resistance as its violent and traumatic echo. Composed of a succession of extreme close-ups, the film expresses grotesque acts of a play whose actors, two mouths—a male and a female—are caught up in a violent game: taped shut; struggling to speak through clenched teeth; gagged with an egg; grimacing with mute lips painted with red or black lipstick like in crime scenes; performing perverted ritual dances or convulsive agonies of speech; ingesting long black string, the alienating threads of a dark destiny regurgitated in a multicolored jumble in order to weave a new world. The mouths are reduced to silence. The psychedelic soundtrack by Laura Clayton de Souza is a hypnotic mix of guttural noises, strange laughter, ritualistic percussion, exacerbating the discomfort.

[...]

The mouth evokes an obvious symbolism of "devouring." A place of exchange between interior and exterior, of discharge and absorption, the mouth is the threshold of humanity.

The discontinuous close-up paradoxically makes it possible to create some distance between fascination and repulsion. Under the dictatorship, there can be no innocence. The mouth is dis-figured and charged with drama. Human bodies are literally broken into pieces. This is the domain of the unrepresentable and the unspeakable.

Totalitarian power may well prohibit everything, but it cannot stop the nightmares, the suffering, and their rebellion. Poetry and art are a refuge for Brazilian resistance. The poeticized/politicized body of Anna Maria Maiolino speaks of recovering the body, individual as well as social, of becoming once again speaking subjects, even if reduced to expressing loud and clear the discourse of silence. Art, even thwarted, is liberating. Luc Jeand'heur



VINCENT CHEVILLON

Born in Manguio in 1981.

Lives and works in Strasbourg.

S10, 2013-

Various materials

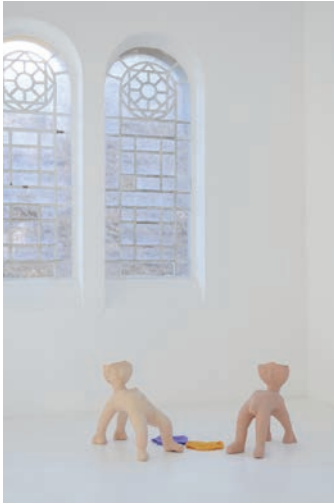
Courtesy of the artist

While roaming planet Earth, usually via the seas and oceans, Vincent Chevillon creates his own worlds within the world through his practice: worlds of intersecting ideas, inspirations and references, which in turn give rise to new theories, creations, and so on. These idea territories are constantly expanding, each able to contribute to that sharing of knowledge and experience. This is also the principle behind the website created by the artist, *archipels.org*, where all of these connections between different projects and documents are made visible in the form of an atlas.

The artist's works are never safe from mutation, starting with the titles of his pieces: sometimes making reference to an extract from Melville's *Moby Dick*, or to classic adventure novels like *Moonfleet* by J. Meade Falkner, these titles might get abridged, expanded, combined or varied according to different interpretations given to the words.

Though it is presented today in the exhibition *Inversion / Aversion* along with the other productions on show, the work *S10* is not complete. It was never intended to be: born in 2013, this object-sculpture is one of the evolutionary apparatuses that are characteristic of the artist. Speaking of one of them (the installation *Tentative d'Évasion*, exhibited on the Massif du Sancy in 2016, consisting of a barn framework turned upside-down to make it look like the skeleton of a boat), he said: "Obviously it will stay in that under-construction state, because that intermediate state is what I find particularly conducive—conducive of possibility".

This sort of leaving the field of possibilities open in the work's temporality is also found in the way *S10* behaves in the synagogue: throughout the exhibition, this sounding line will likely evolve, both in the space and in its shape.



CORENTIN GROSSMANN

Born in 1980 in Metz.

Lives and works in Brussels.

Yoga 1 and Yoga 2, 2016

Ceramic, engobe, enamel

60 x 45 x 26 cm

Courtesy of Galerie Art: Concept, Paris

Yoga 1 and *Yoga 2* are two small sculptures in which recollections of pre-Columbian art meet yoga, that ancient discipline rooted in India, which has become something of a fad in Western societies in search of meaning.

The nudity and the natural posture of the two characters are a way for the artist to remind us of our own true condition as living organisms of the earth (our fragility and animality) despite all of our finery and our modern technological artefacts.

The flat and hollow heads of *Yoga 1* and *Yoga 2* recall Olmec sculptures of the 1st century BC, or pre-Colombian statuettes of the 12th-14th centuries. For Corentin Grossmann, the hollow heads of *Yoga 1* and *Yoga 2* symbolically represent the inside and outside of an individual. This reflects the ontology developed by Philippe Descola in his book *Beyond Nature and Culture*, in which an individual's interiority and physicality compete for his understanding outside of all determination. Corentin Grossmann also more pragmatically explains that the hollow head remains a testament to his action upon the clay piece. The artist accesses the material by sliding a hand into the statuette's skull, and through skilful digital manipulation, he sculpts its face from inside. Depending on the gestures and pressure applied by the artist, the small character changes its face, expression and historical reference in turn (more or less pre-Colombian, Aztec, etc.). Lacking any plan, the artist yields the creator's role to the material, which gives rise to the living element already intrinsically present in the clay, like a puppeteer or shaman. Corentin Grossmann works intuitively and likes to be surprised by this creation that is beyond him.



HIPPOLYTE HENTGEN

Born in 1977 and 1980.
Live and work in Paris.

Sunday in Kyoto series, 2018

Collage on paper

31 x 25.2 cm

21 x 14.8 cm / 29.2 x 22.1 cm / 32.8 x 25.5 cm

Courtesy of Semiose gallery



Gaëlle Hippolyte and Lina Hentgen have been working as a duo for ten years, under the aegis of Hippolyte Hentgen, a third character with absolute freedom of style and tone. In addition to drawing, in which they excel, over the past few years they have been developing sculptural work, as well as objects for the stage and animated films. Hippolyte Hentgen employ an infinitely varied formal vocabulary that draws from popular culture, editorial cartoons, animations, posters from the interwar period, anonymous photos, packaging and other sources—all documents on the margins of “grand” history, products of industrial society, of the massive mechanical reproduction of images. Hippolyte Hentgen take these images that often have no creator and reinject soul into them, through collage, superimposition, cutting and stamping.

For their exhibition at CAC - Synagogue de Delme, the duo Hippolyte Hentgen are presenting a selection of pieces from four series that question the notions of hybridisation and genre.

During their residency at Villa Kujoyama in Japan (2018), the artists explored yōkai figures, supernatural creatures in Japanese folklore. While in Japan, they collected images linked to the iconography of Japanese ghosts, from ancient stamps to today’s drawings. In their assemblages, they create composite bodies, contemporary yōkai that mix temporalities, worlds and artistic heritages from multiple origins.



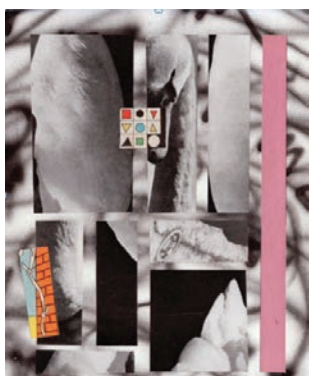
Pagu, 2014

Pencil on paper

10.5 x 3.8 cm (x3) / 11.5 x 3.8 cm

Courtesy of Semiose gallery

The two works in the series *Pagu* (2014) are also preparatory drawings for a performance entitled *Portrait n°8* at the MAC VAL in Vitry-sur-Seine (2014) with the female duo John John. Each painting is a portrait of a woman, including the Brazilian poet Pagu (1910-1962). They are representations of female bodies, either monstrous or appearing in a chaotic form.



1, 2, 3 series, 2017

Collage on paper

35 x 29 cm

Courtesy of Semiose gallery

In the work taken from the series *1, 2, 3* (2017), the diffracted body of a swan appears alongside small geometric symbols. These symbols echo the new figures of the age of mechanical reproduction, when the drawing of the first comic characters was reduced to the essentials.



Poodle series, 2017

Ink on paper

160 x 239 cm

Courtesy of Semiose gallery

Taken from a series of three paintings designed as stencils, *Poodle* follows the series *Résistantes* (2016), created in tribute to the resistance fighters in Gerda Taro's photographs during the Spanish Civil War (1936).

Those resistance fighters become a trio of poodles in a cartoonish form that references the video *Shut the Fuck Up* (1985) by the General Idea collective. In that video, the artists included an extract from their performance at the Centre d'art contemporain Genève (1984), in which they dunked three stuffed white poodles into blue Klein paint (International Klein Blue) to draw large Xs with their bodies.

ALSO ON VIEW AT THE GUE(HO)ST HOUSE

THE EXHIBITION *MONSTRES*

IN PARTNERSHIP WITH MUSÉE DE L'IMAGE IN ÉPINAL

FROM 14 NOVEMBER TO 27 JANUARY 2019



Image: *Relation de l'attaque et de la prise de deux monstres marins*, Dembour, 2^{ème} quart XIX^e siècle.

Copyright: Musée de l'Image.

Photo: H. Rouyer.

Alongside the exhibition *Inversion / Aversion* in the synagogue, the art centre is also presenting the exhibition *Monstres* at the Gue(ho)st House (14 November 2018 - 27 January 2019) in partnership with Musée de l'Image in Épinal.

Harpies, polycephalous creatures and sea monsters: these are a few of the specimens in the bestiary from the Musée de l'Image in Épinal, now awaiting you in the Gue(ho)st House in Delme.

In total, twelve vignette plates or full-page illustrations are presented. It is a chance for visitors to dive into the world of these popular images created from wooden or stone moulds, recognisable by their large areas of flat colour. Among other reasons, these images circulated for the purpose of transmitting not only knowledge, but also illustrations of political or historical events, educational pastimes for children, or pious images from religious culture.

The exhibition can be accessed during the art centre's opening hours.

PRACTICAL INFORMATION

Opening hours

Wednesday-Saturday: 2-6 pm.

Sunday: 11am-6pm. Free entrance.

Guided tour every Sunday at 4 pm.

Closed from 22 December 2018

to 1st January 2019 included.

CONTACT EDUCATIONAL SERVICE

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LOCATION AND ACCESS

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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

RELATED EVENTS

WEEKLY VISIT

Guided tour of the exhibition *Inversion / Aversion* every Sunday at 4pm.
Free, without reservation.

GUIDED TOUR BY THE CURATORS

Saturday 25 November 2018 at 4pm

Commented visit of the exhibition *Inversion / Aversion* by the art centre staff.
Free, without reservation.

DUO-VISIT REVOLVING AROUND THE MONSTER FIGURE IN PARTNERSHIP WITH THE MUSÉE DE L'IMAGE IN ÉPINAL

Saturday 26 January 2019 from 2:30pm to 4pm

Between then and now, transversal regards on the monster figure through the artists' artworks of the exhibition *Inversion / Aversion* in the synagogue and the popular images from the Musée de l'Image collection, presented in the *Gue(ho)st House*.

Free. Reservation requested.

VISIT-CONFERENCE « HYBRIDS/HYBRIDIZATIONS »

Sunday 10 February 2019 from 4pm to 5:30pm

Interdisciplinary meeting with a botanist.

Free. Reservation requested.

“BIG IDEAS SMALL HANDS” WORKSHOPS > FOR CHILDREN AGED 6-11 > 2pm to 5pm

Wednesday 21 November 2018

Wednesday 23 January 2019

Wednesday 6 February 2019

Led by Camille Grasser, head of visitor services, and artist Katia Mourer, these workshops allow children to discover the current exhibition through a playful, concrete approach to the exhibited works.

Free. Reservation requested.

HAND-IN-HAND WORKSHOP > PARENTS AND CHILDREN > FOR CHILDREN AGED 7 and up > 3pm to 4:30pm

Saturday 16 February 2019

For children aged 5 to 12 accompanied by their parents. The art centre is offering a workshop for children and their parents! Little ones and bigger ones can come and share a convivial moment playfully discovering works of art.

Free. Reservation requested.

PLAY-WORKSHOP > FOR CHILDREN AGED 7 and up > 3pm to 4:30pm

IN PARTNERSHIP WITH THE MÉDIATHÈQUE DE DELME

Wednesday 28 November 2018

Free. Reservation requested. Contact the Médiathèque: 03 87 01 39 91.

TEACHER MEETING

Thursday 22 November 2018 at 4:30pm

Teachers will be welcomed by Camille Grasser, head of visitor services, for an introduction to the exhibition *Inversion / Aversion* and the *Gue(ho)st House*, a public commission by Christophe Berdaguer and Marie Péjus.

PARTNERS

CAC - la synagogue de Delme is grateful for support from :



CAC - la synagogue de Delme is a member of d.c.a / French association for the development of centres d'art, LoRA - Contemporary Art Network, and the Arts en résidence - French national network.

