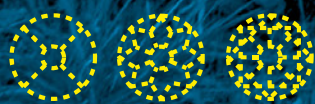


# Digital gothic



CENTRE D'ART CONTEMPORAIN LA SYNAGOGUE DE DELME



## PRESS RELEASE

### DIGITAL GOTHIC

Zoe Barcza, Alfred Boman, Nicolas Ceccaldi, Victoria Colmegna, Morag Keil, Clémence de La Tour du Pin, Maria Metsalu, Petros Moris, Jill Mulleady, New Noveta, David Rappeneau and Viktor Timofeev

**OPENING FRIDAY JUNE 21<sup>ST</sup>, 6 PM**

**PERFORMANCES ON THE OPENING NIGHT FROM 6.30 PM:**

- NEW NOVETA, **ALUKAH ABAD**, FEATURING **VINDICATRIX**, WITH GLASS VESSELS MADE BY MIRANDA KEYS AND COSTUMES BY XENAB LONE
- MARIA METSALU, **MADEMOISELLE X**

**EXHIBITION FROM JUNE 22<sup>ND</sup> TO SEPTEMBER 29<sup>TH</sup> 2019**

*With special support from the Centre culturel Canadien in Paris, Fluxus Art Projects, the Ministry of Culture of the Republic of Estonia, Iaspis - the Swedish Arts Grants Committee's International Programme for Visual Artists and the Hotel-Restaurant À la 12, Delme.*



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*The duo-visit "From shadow to light" and the conference of Benoît Lamy de La Chapelle are realized in partnership with the Departmental Museum Georges de La Tour, site Moselle Passion.*



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Visual: Morgan Fortems



CENTRE D'ART CONTEMPORAIN - LA SYNAGOGUE DE DELME / DIGITAL GOTHIC

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The exhibition *Digital Gothic* brings together artworks showing the resurgence (but especially the continuity) of sombre imagination, dark romanticism and the Goth aesthetic, in this time of widespread crises, marked by the effect of digital technologies and the internet's increasing pervasiveness in the life of the global population over the past twenty-five years.

"Gothic" aesthetic, though it originates in medieval art and in a range of forms or symbols that appeared in the 12<sup>th</sup> century, is above all a fantasy, a mystification that came into being towards the end of the 18<sup>th</sup> century and developed considerably in the 19<sup>th</sup> century through literature, art and architecture. It is a constituent of romanticism's gloomy version: dark romanticism<sup>1</sup>, that of horror, romanticism's irrational tendency, with disquieting phantasmagoria and the demonic grotesque, which embody fears, dreams, delirium and the darkness of the human being<sup>2</sup>. The Gothic aesthetic and dark romanticism then evolved with symbolism, resuscitating ancient myths, reviving a symbolic language that allowed the imagination to reclaim its rights during a period (1870-1910) known for its rationalism and positivism. These tendencies continued in the early 20<sup>th</sup> century with expressionist cinema and through surrealism, which integrated the Freudian concept of the "uncanny", as well as oneiric delirium and the psyche. To these three historical moments—recently highlighted in the exhibition *L'ange du bizarre: Le romantisme noir de Goya à Max Ernst*<sup>3</sup>—we should add the more or less evenly distributed presence of horror movies in the second half of the 20<sup>th</sup> century (including the *giallo* films), a veritable guiding thread for sombre imagination until the appearance of the "goth" subculture in the 1980s, which is indissociable from the cold wave and gothic rock music genres. The latter placed unprecedented importance on dress style, so that creativity extended beyond the frame of traditional art mediums to bodies and social behaviour, among both adults and teenagers. goth subculture was all the rage with young people, gaining popularity in the 1990s through music, but also through video games and TV shows, becoming a mass phenomenon that has never stopped branching out into many subcurrents: at the end of the millennium, dark romanticism had never been so popular.

Examining the evolution of dark romanticism and the goth aesthetic in the age of the internet and new media does not mean attempting a pointless classification of the multiple currents pursuing their proliferation. It is more about resolving to plunge into the gulf of data, to get carried away by what the logarithms make of that aesthetic. Also, within this exhibition, the term "Gothic" should be understood in the broad sense: a subversive counterculture that appeared in the late 18<sup>th</sup> century and endures to the present day through specific aesthetic codes, though it has been evolving and multiplying over time. Thus *Digital Gothic* proposes to consider the existence and future of that universe, that state of mind, and wonder to what extent it helps us navigate our complex contemporary situation, which goes beyond our cognitive abilities and disrupts our relationship to space-time. And if the recent boom in New Age, wellbeing and "happycracy"<sup>4</sup> are struggling to convince us, produced as they are by the neoliberal machine like a new opium of the people, what do we have left if not "the choice of darkness"<sup>5</sup>?

<sup>1</sup> The term appeared for the first time in Mario Praz's study *The Romantic Agony*, Meridian Books, New York, 1956 (original Italian edition published 1930).

<sup>2</sup> Gero von Wilpert, *Sachwörterbuch der literatur*, Stuttgart, 2001, p. 743.

<sup>3</sup> *L'ange du bizarre. Le romantisme noir de Goya à Max Ernst*, exhibition catalogue. Städel Museum, Frankfurt am Main and Musée d'Orsay, Paris, Hatje Cantz, Paris, 2013.

<sup>4</sup> See Edgar Cabanas and Eva Illouz, *Happycratie*, Premier parallèle, Paris, 2018.

<sup>5</sup> "L'homme qui ne médite pas vit dans l'aveuglement. L'homme qui médite vit dans l'obscurité. Nous n'avons que le choix du noir." in Victor Hugo, *William Shakespeare*, I, V, Gallimard, Paris, 2018.



If sombre imagination has always existed since the late 18<sup>th</sup> century, it has taken on a new form with the digital revolution and its increasingly effective communication networks, its unfathomable and infinite quantity of information, plunging humanity into a new kind of existential turmoil. Setting aside all historical specificities, it is interesting to note that dark romanticism appeared after the failure of the Enlightenment, whose ideas seeped away with the blood of the terror and Napoleon's wars; symbolism in the nightmare of the industrial revolution; surrealism following the butchery of the First World War; goth subculture in Margaret Thatcher's England and the end of the hopes of May 68: these were all turbulent periods when man was increasingly deprived of his freedoms and disconnected from his natural environment.

Unlike historical sombre imagination—reviving what sociologist Philippe Rigaut calls "Index XIX", namely "images making it possible to export, in our time of ephemera, aesthetics that may be historically dated, but tend towards the immemorial, because they are to the highest degree equivocal, undifferentiated, incomplete, ambivalent"<sup>6</sup>—the internet does not revive or export that Index XIX, but just as does all of the content it conveys and expands at every second, it ceaselessly feeds it and never lets it vanish: also, Index XIX is now no longer latent but constant. It is no longer a curiosity or something strange, but a living component of our connected age. The artworks in the exhibition *Digital Gothic* show this permanent connection to Index XIX, which is constantly provided with new content, new images, forms, appropriations, transformations...

The presented artists all grew up in the 1980s and 1990s, a period when the internet attained its final stage of democratisation, after having originally been created for military purposes. Although the web was first conceived as a free realm without any government framework where everything seemed possible, these artists have recognised the paradoxes at work today in this new locked regime of communication, the apotheosis of surveillance systems and the invasion of private life, playing out on the cloud, where Google now seems to know everything about our lives, while Mark Zuckerberg discreetly but surely pursues his candidacy for the presidency of the United States. Furthermore, the internet is only the protruding part of an iceberg, the rest of which constitutes what is called "darknet", a vast, virtual, underground realm that is invisible and hard for government authorities to access, where hackers, terrorists, revolutionaries, paedo-criminality, snuff movies, illegal markets and alternative economies operate freely. A parallel world that is developing in the shadows, though it has major repercussions in reality, as it feeds more dark fantasies and imaginations. After dark romanticism's popularisation in cinema and music, the internet is completing this process by placing the various goth aesthetics and symbols on the same level through Google Images, where living side-by-side without distinction are Gothic medieval architecture, *The Matrix*, Marilyn Manson, pastel goth, Hugo/Poe/Novalis/Baudelaire, Cybergoth, sadomasochism, Fuseli, *Blade Runner*, Hamlet, Freddy Krueger... Goth aesthetic is now too multifarious to be definable: it fell into the abyss of Web 2.0.

Traditionally, the problems of existence have encouraged sombre, sensitive souls—dismayed by people's general hypocrisy and by the malaise of our societies—to take some distance in order to extricate themselves from a system they viewed as alienating, depressing and cruel, in which they could not find their way. Index XIX enabled them to withdraw into a mental universe (reverie, dreams, poetry) or a physical one (visits to cemeteries, sites in ruins or cabinets of curiosities, collecting objects that create a "Gothic" atmosphere) conducive to voluptuous delirium, to finding

<sup>6</sup> Philippe Rigaut, *More than Life - du romantisme aux subcultures sombres*, Rouge profond, Aix-en-Provence, 2015, p. 43-53.

<sup>7</sup> Guy Debord, *Society of the Spectacle*, Black & Red, Detroit, 1970, p. 4.

<sup>8</sup> See Jean Baudrillard, *Simulacra and Simulation*, University of Michigan Press, Detroit, 1994.

the sublime. It was then possible to create a hermetic “elsewhere” for oneself, and the boundary between reality and imagination separated two well-defined worlds. With the advent of the internet, long-distance communication, virtual relationships and a world in which science-fiction, after having anticipated reality, is gradually becoming its mirror, virtual reality is no longer an oxymoron: taking flight into some sort of virtual imagination is now obsolete. As Guy Debord foretold (“Within a world *really on its head*, the true is a moment of the false”)<sup>8</sup>—as did Jean Baudrillard later with his concept of hyperreality<sup>8</sup>, presenting a world already dominated by virtuality—the real and virtual are today one and the same. All action/interaction carried out through a screen is simultaneously real and virtual. Through the “alias”, social networks like Facebook and Instagram make it possible for anyone to invent an avatar from themselves, to distort their identity, their gender and their life, just as surgery makes it possible to change your face or sex. There is no need to flee the real into the virtual since we are now in possession of vast, ever-more-accessible technology facilitating the transposition of imagination into reality and vice versa. Likewise, although war and terrorism are spectacles to share on Facebook or watch on a video podcast, it is not impossible to lift one’s eyes from the screen and see one’s fellow citizens being coldly murdered on cafe terraces, from Paris to Surabaya. Truth and lies also coexist through fake news, a new mind-manipulation technique that appeared with the internet, because its information circulates and streams at such a high speed that it is impossible to verify, and is therefore often perceived as true. Here again, lies organised by influential groups—right up to statesmen who are supposed to be trustworthy (from Donald Trump and his “alternative facts” to Emmanuel Macron and his ambiguous management of the Yellow Vests movement)—encounter no obstacles: the internet has made these fraudulent uses practically normal.

The virtual/real conveyed by the internet is proliferating in the countryside and the most remote areas of the world. Like many others, the rural territory surrounding the village of Delme has been haunted by dark tales and legends, by numerous monsters sowing terror at the crossroads, by the witches of the Marsal saltworks, or by the marquis Stanislas de Guaita—an occultist, a co-founder of the Kabbalistic Order of the Rose-Cross, a poet, and the author of essays on the accursed sciences like *Le temple de Satan* (1891), who lived in the nearby Alteville castle in Tarquimpol—and more recently by the “sorcerer of Marsal”, whose children mysteriously disappeared from his ashram, which has since been abandoned, leaving wind-battered frescos of occult symbols... Here, the sombre imagination produced by this rural territory adds to another very tenacious myth growing out of urban life and tourism, which says that the countryside is a natural zone free of pollution, a haven of peace, a getaway for city dwellers who want to breathe “the open air”. This myth, which deliberately contrasts nature and culture, urban and rural, became groundless a long time ago: the countryside’s lands are cultivated industrially based on monoculture, its fields are steeped in pesticides, and its villages, sapped of their own practices and dynamics, find themselves being extended by housing estates with rendered facades serving as sleeping quarters for urban workers. The tentacles of fibre optics will soon reach the homes of this territory already connected to the internet. In this context, the countryside acts as a reservoir (of humans, food, leisure) for the city. It is subject to the city: it is an additional part of it, instead of freely developing for its own sake.

Like everyone of their generation, the artists presented in the exhibition have also been affected by the visual power of images of catastrophe, which have been broadly conveyed by the media over the past twenty-five years. These images have deeply penetrated the collective unconscious owing to their repeated circulation and



their omniscient character, linked to the proliferation and availability of different media in our contemporary societies. Like subliminal images, they etch themselves onto minds. Their impact is all the more powerful if they mark the end of an era, the end of a civilisation or the end of a reign. It is enough to mention September 11<sup>th</sup>, the death of Gaddafi, or more recently the riots of the Yellow Vests movement or the blazing roof of Notre Dame in Paris. Also, we have been able to observe a growing interest in representations of catastrophes and violence, as well as the strong presence of apocalyptic scenarios in the works of many artists over the past ten years, and therefore an increasing interest, a fascination for images and atmospheres of these kinds. And this is not limited to the visual arts field, because at a larger scale, the “Health Goth” fad has spread a whole range of black sportswear to a lot of teens, going beyond the classic style of the goth subculture, since it is more technical and sophisticated. Music (with dark synth, dungeon synth or Light Asylum, Billie Eilish...) and cinema (with *Only Lovers Left Alive* by Jim Jarmusch (2013), the sequel to *Blade Runner* (2017) and the remake of *Suspiria* (2018)) are also contributing to this trend. The works presented in *Digital Gothic* could consequently show a new activation of Index XIX using dark romanticism’s repertoire of aesthetic codes and symbols, something they do in a sense: they summon death, horror and destruction, intense and tormented eroticism, defeated loves, foggy and antiquated atmospheres, the ambivalent figure of the angel of darkness... But drawing sources and inspiration from the plethora of images available on the internet in an already sombre present, these works offer no exits: instead they begin a brutal return to reality. Hence the feelings of shock, anxiety or unease that can arise when encountering them, along with a certain delight in destruction and violence, that is to say in the sublime. This concept simultaneously opposes and surpasses that of the beautiful, in that it strives for the impossible, brushes with boundaries and flirts with horror. This curious paradox that seems inherent in human nature manifested itself in composer Karlheinz Stockhausen when he unscrupulously declared that the 9/11<sup>th</sup> catastrophe was “the greatest work of art that is possible”<sup>9</sup> : the level of fascination with this event was such that it drew it to the sublime. New York then became Pandæmonium, the capital of hell imagined by John Milton in his poem *Paradise Lost* (1667) and painted in the 19<sup>th</sup> century by John Martin using the same apocalyptic visual codes as those of the images of the World Trade Centre on fire. In his *Poetics*<sup>10</sup>, Aristotle wrote that what inspires disgust in life can be a source of pleasure in art. Later, Edmund Burke observed that if the sublime provokes a tantalising feeling of horror, viewers can only experience this state if they know the event does not concern them directly<sup>11</sup>. Though it is true that today, screens make it possible to maintain a comfortable distance from our world’s darkest events, it is becoming more and more difficult not to feel that they concern us. Because this distance is only relative, and horror is found in contact with others just as much through the hyperreality of information content as through the increasingly violent physical and moral attacks of biopower. So it is with very little distance that these artists are experiencing the current crises characterising the 2010s, such as the rise of extremes and populism, the migrant issue, the Capitalocene, work casualisation, planned obsolescence, the food industry and the crisis of political representation.

Therefore, in the internet era, we no longer believe that goth aesthetic is external to the real world. On the contrary, we think this has become its foundation: once the veil of contemporary mythologies has been lifted, let’s face up to things—our world is dark. This does not mean it is beyond redemption, nor that it is devoid of joy and cheerfulness.

<sup>9</sup> <https://www.nytimes.com/2001/09/30/arts/music-the-devil-made-him-do-it.html>

<sup>10</sup> See Aristotle, *Poetics*, Penguin Classics, London, 1997.

<sup>11</sup> See Edmund Burke, *A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful*, R. and J. Dodsley, 1757.





Hyperinformed (which does not always mean well-informed), these artists are facing a dark period of world history, and are wondering, as many are, how to conceive of the future under these conditions. Although the artworks they are presenting in the exhibition *Digital Gothic* seem pessimistic on the surface, this is a deep misunderstanding linked to stereotypes that have long accompanied dark romanticism and the goth movement, and also linked to a misapprehension of how death, sadness and darkness are viewed in them. According to the goth subculture's way of thinking, "death is not an end in itself or a gangrene eating away at the soul, but a refinement of consciousness, an acquired inner dynamic that reassures through the way we learn to assimilate it throughout our lives. Suffering is an authority autonomous from the conscious self, and the only reasonable choice is to find a harmony between this entity and oneself, and integrate it. One can be stronger if one makes it malleable instead of being subjected to it. [...] Death is an impartial doyenne, the friend you have to live with because she is ultimately the ineluctable conclusion of every life. [...] This attitude is intended to be constructive, because although it does not free us from our condition, at the very least, it allows us to achieve a kind of serenity<sup>12</sup>" that one can believe as beneficial for building life. Likewise, in the context of her study on the posthuman, Rosi Braidotti relativises death, which she considers a necessary life event: "Being mortal, we all are 'have beens': the spectacle of our death is written obliquely into the script of our temporality, not as a barrier, but as a condition of possibility<sup>13</sup>". Therefore, doing away with viewing death as tragic becomes essential for feeling free to conceive of the future beyond our life. Dark romanticism and the goth aesthetic then appear much less pessimistic than one might have thought, and although it is apolitical or avoids the political, this state of mind has always been contemporaneous with major social struggles aspiring to the same liberating ideals: as surrealist Benjamin Péret wrote, "the origins of the Gothic novel must include the revolt against the external world produced by man, and the revolt against the human condition itself, that phoenix rising from its own satisfaction<sup>14</sup>". If this external world is now merging with goth aesthetic, maybe we are finally reaching the conclusion of a heavy postmodernity going around in circles in an endless present: in art and contemporary thought<sup>15</sup>, one now senses an aspiration to new stories and new narratives, as necessary remedies to the gangrene of the neoliberal capitalism. If the real and the virtual coexist, if imagination and raw truth are coming together, it would consequently be possible to rely on science-fiction to produce new utopias whose chances of becoming concrete would increase according to this theory. Against the fatality of the moment, the impression of being unable to imagine oneself in a better future, it would be possible to oppose everyone's possibility of constructing a story for the future, rooted in reality and based on that which exists, giving free reign to political imagination, while shedding current burdens like guilt, resentment or cynicism. Although dark romanticism has never saved the world, it has always made it possible to make breaches and stimulate the instincts of freedom. In this early 21<sup>st</sup> century, it remains an authentic model of inspiration, a powerful source of energy for building futures.

Benoît Lamy de La Chapelle

Translation: Matthew Cunningham

<sup>12</sup> <http://meusgoth.canalblog.com/archives/2006/03/27/1592136.html>

<sup>13</sup> Rosi Braidotti, *The Posthuman*, Polity Press, Cambridge, 2013, p. 132.

<sup>14</sup> Benjamin Péret, "Actualité du roman noir", in *Arts*, no. 361, 29 May–4 June 1952.

<sup>15</sup> On this subject, see all of Donna Haraway's writings of course, but also those of Yannick Rumpala, Sady Plant, Patricia MacCormack, and the Laboria Cuboniks collective.



## BIOGRAPHIES

### ZOE BARCZA

Zoe Barcza is an artist who paints with airbrushed acrylics and flat layers of vinyl paint, creating soft-edged and ghostly, figurative yet surreal renderings of bodies and text. Her work often features herself as the subject, pictured in relation to various elements of the environment to depict symbiosis and the connection between herself and the world. She opens up the body through various painterly gestures and inserts elements inside. She confronts her own subjectivity with people, animals and objects that are external to her body but inextricable to the sense of self, including nourishment and preservation of the self as a part of a larger ecology.

Zoe Barcza (b. 1984, Canada) graduated from HFBK Städelsschule in Frankfurt, Germany and the University of Toronto, Canada.

Her work was recently shown at Croy Nielsen, Vienna; Bianca d'Alssandro, Copenhagen; Bonny Poon, Paris; In extenso, Clermont-Ferrand; François Ghebaly, Los Angeles; Shoot The Lobster, New York; Cooper Cole, Toronto...

She currently lives and works in Stockholm, Sweden.

[www.zoebarcza.net](http://www.zoebarcza.net)

### ALFRED BOMAN

Alfred Boman is a painter and sculptor using a wide range of techniques, all at once, resulting in ultra-intense works, both abstract and figurative in nature. His works seem to grow out of a free thought that winds in and out of our reality and the subconscious dream world. There is a wild energy, almost a natural force, in the works that, with their organic imagery, seem to emanate from a life-spark, and a central vitality for everything that grows and exists. The condensed atmosphere of the image plane in its multitude of colors and layers, along with the curving and twisting animals dancing across the surface, becomes a picture of the life force that permeates our lives and the life that is in the world.

Alfred Boman (b.1981, Sweden) graduated from HFBK Städelsschule in Frankfurt. His work was recently shown at Moderna Museet, Stockholm; Union Pacific, London; Carl Kostyal, Stockholm; Paramount Ranch, Los Angeles; Johan Berggren, Malmö; Cooper Cole, Toronto; Galerie Nordenhake, Stockholm...

He currently lives and works in Stockholm, Sweden.

[www.johanberggren.com/alfred-boman](http://www.johanberggren.com/alfred-boman)

### NICOLAS CECCALDI

Nicolas Ceccaldi makes paintings, collages, sculptures and installations. Spanning a broad aesthetic spectrum – from corporate design to transhumanism to the visual elements of the cyberpunk and seapunk subcultures – his works are a conceptual commentary on nostalgia for the internet revolution of the 1990s in mainstream fashion and contemporary pop culture. These variations and dissonances characterize his universe, a world drawn from the metamorphosis in which the spirit of the Baroque lives along its paradoxical non-actuality, in an infinite process of rumination through tastes, the generic and the unique, various modes of input, reception, and beliefs.

Nicolas Ceccaldi (b. 1983, Canada) graduated from HFBK Städelsschule in Frankfurt, Germany.

His work was recently shown at Greene Naftali, New York; Le Consortium, Dijon; House of Gaga, Mexico City; Goton & Edouard Montassut, Paris; MEGA Foundation, Stockholm; Project Native Informant, London; Kunstverein Munich; Real Fine Arts, New York...

He currently lives and works in New York, United States.





## VICTORIA COLMEGNA

Victoria Colmegna is inspired by personality cult, psychoanalysis, and her own versions of pop culture in equal measure, in order to produce artworks that set out to strip-mine and reconstruct the institutionalized brain-games that surround and move through us. Colmegna's selfhood is then expressed via hyper-affected compositions in which exhibition making and art production are settled to questions of styling. The works become carriers of poignant emotional and psychosomatic charges effecting unravelled, personal impressions that expand into the universal chronicle of the social apparatuses that structure our desires.

Victoria Colmegna (b. 1986, Argentina) graduated from HFBK Städelsschule in Frankfurt, Germany.

Her work was recently shown at Gregor Staiger, Zurich; Bonny Poon, Paris; Park View, Los Angeles; Freedman Fitzpatrick, Los Angeles; Richard Sides, Berlin; Truth & Consequences, Geneva; Galeria Marta Cervera, Madrid...

She currently lives and works in Buenos Aires, Argentina.

[victoriacolmegna.org](http://victoriacolmegna.org)

## MORAG KEIL

Morag Keil's investigations surround the impact of data-capitalism and digital technologies on contemporary subjectivities, while acknowledging how these are affected by the precarity of everyday realities. Her work frequently adopts a lo-fi, pared-back aesthetic, incorporating everyday objects and found materials alongside digital innovations that affect domestic life, such as home automation. She appropriates and re-presents aspects of branding strategies from advertisements and social media platforms to investigate and expose pervasive techniques for influencing consumerist desire.

Morag Keil (b. 1985, Scotland) graduated from Glasgow School of Art.

Her work was recently shown at ICA, London; Project Native Informant, London; Jenny's, Los Angeles; Real Fine Arts, New York; Isabella Bortolozzi, Berlin; Cubitt, London; Neue Alte Brücke, Frankfurt; Outpost, Norwich; Neuer Aachener Kunstverein, Aachen; Palais de Tokyo, Paris; Focal Point Gallery, Southend-on-Sea... She currently lives and works in London, United Kingdom.

<http://bortolozzi.com/morag-keil/>

## CLÉMENCE DE LA TOUR DU PIN

Clémence de La Tour du Pin creates sculptures, installations and scents imbued with religious mystics, spirituality and paranormal universes as well as a profound poetics of abandonment. Her work explores as well the carnal objectivity of the human body— found in advertisements, pornography, cyber-technological control, and the various ways people alter and manipulate their bodies.

Clémence de La Tour du Pin (b. 1986, France) graduated from The Metropolitan University in London and was resident at De Atelier, Amsterdam.

Her work was recently shown at Nationalmuseum, Berlin; CAN, Neuchâtel; In extenso, Clermont-Ferrand; Treti Galaxie, Turin; 1857, Oslo; Kunstverein, Dortmund; Tobias Naehring, Leipzig; The Musée d'Art Moderne de La Ville de Paris; SALTS, Basel...

She currently lives and works in Amsterdam, Netherlands.

[clemencedelatourdupin.com](http://clemencedelatourdupin.com)



## MARIA METSALU

In her work Maria Metsalu has an ongoing interest in the production of her own persona, self-mythologisation of it and her own autopoiesis. Exploring physical and virtual realities, bringing them together, understanding the differences of those two in terms of interaction, social exchange and transformation are important aspects of her research process. She is one of the founding members of international performance collective Young Boy Dancing Group.

Maria Metsalu (b. 1990, Estonia) graduated from SNDO (School for New Dance Development) in Amsterdam. Her work was recently shown at Baltic Triennale, Riga; Manifesta 11, Zurich; Les Urbaines festival, Lausanne; Performa, New York; Kunsthalle, Vienna; Théâtre de Nanterre-les Amandiers; Tallinn Art Hall; NU Performance, Tallinn...

She currently lives and works in Tallinn, Estonia.

[maria.metsalu.com](http://maria.metsalu.com)

## PETROS MORIS

At the core of Petros Moris' work lies a deep interest in the dynamic dialogue between the transformative forces of memory and progress. He examines this relation through a poetic and conceptual tracing of the mutual stratifications of the material, technological and cultural environment and the fateful interrelations between natural and social phenomena. It evolves as a configuration of information, matter and space, embodying the processing of personal and communal mythologies, locally-sourced and industrial materials, archaic and innovative technologies and techniques.

Petros Moris (b. 1986, Greece) graduated from Athens School of Fine Arts and has received an MFA in Curating from the Goldsmiths University of London.

His work was recently shown individually (and collectively with Kernel) at Point Centre for Contemporary Art, Nicosia; DUVE Berlin; Union Pacific, London; Project Native Informant, London; New Museum, New York; Benaki Museum, Athens; the Cycladic Art Museum, Athens; the National Museum of Contemporary Art, Athens; the House of Cyprus, Athens; Kunstraum Niederoesterreich, Vienna; Ontario College of Art & Design University...

He currently lives and works in Athens, Greece.

[petrosmoris.com](http://petrosmoris.com)

## JILL MULLEADY

In her painting, Jill Mulleady shifts between extremely artificial, atmospheric spaces and coolly observed domestic still lives. In both her figurative fantasies and her everyday realism, she seeks to stage the interplay of drives and repressions, eroticism and fear. These scenes provide a framework that becomes intoxicated by inner passions. Desires are discharged according to both the laws of the everyday and their transgression. Her paintings can be seen as allegories for the contemporary experience of the image as interface: not just a picture but a means of mobilising attention, bodies and affects within an increasingly virtualised social space.

Jill Mulleady (b. 1980, Uruguay) graduated from Chelsea College of Arts, London. Her work was recently shown at the 58th Venice Biennale; Swiss Institute Contemporary Art, New York; Schloss, Oslo; Galerie Neu, Berlin; Kunsthalle, Bern; Freedman Fitzpatrick, Los Angeles; Simon Lee Gallery, New York; Gaudel de Stampa, Paris; Herald Street, London; Dépendance, Brussels; Paramount Ranch, Los Angeles; Supportico Lopez, Berlin; Forde, Geneva...

She currently lives and works in Los Angeles, United States.

[www.jillmulleady.com](http://www.jillmulleady.com)



## NEW NOVETA

New Noveta's multidisciplinary practice combines installation, sound and costume design with physical action and dance. Over the past several years, they have developed a series of kinetic performances during which the two artists physically struggle, often frantically, to mutually accomplish an urgent yet Sisyphean task. Responding to what they perceive to be a pervasive atmosphere of conformity and control within high-pressure, primarily metropolitan societies, New Noveta reproach everyday 'task-fulfilling' within the now-mandatory management and regulation of the self, magnifying the dual poles of labor and estrangement that put the body in Capitalism under duress.

New Noveta is formed by Ellen Freed (b. 1988, Sweden) and Keira Fox (b.1983, UK). Their work was recently shown at ALT CPH, Copenhagen; Kunstverein, Freiburg; Arcadia Missa, London; Bikini, Basel; Liste, Basel; Forde, Geneva; Cell Project Space, London; Sandy Brown, Berlin; Serralves Contemporary Art Museum, Porto; ICA, London...  
They live and work in London, United Kingdom.

## DAVID RAPPENEAU

David Rappeneau's figurative drawings, executed with a sharp, craggy line, represent the world and the social codes of today's youth encased in banal and everyday scenes. His works depict a rather monotonous and cold atmosphere, caused by the frequent use of dark colors contrasted with the whiteness of the characters. Between hypersexualisation, drugs and relaxation, their characters wander in a world marked by mass consumption, violence and boredom.

His work was recently shown at Bortolami Gallery, New York; Queer Thoughts, New York; Crèvecoeur, Paris; Foxy Production, New York; Misako & Rosen, Tokyo; Forde, Geneva; Balice Herting, Paris; Tomorrow Galley, New York...  
[rappeneau.ultra-book.com](http://rappeneau.ultra-book.com)

## VIKTOR TIMOFEEV

Viktor Timofeev's practice pushes autobiographical experiences into invented frameworks; transformative moments are amplified through the lens of fiction, and crystalize as constraints through which the past is reexamined in the present. Everyday rituals and routines are situated as rules, and improvisations within them produce the works. It engages with questions of what it means to interact freely within structures, when those structures are endless, non-existent or imaginary, and how these structures might shape behavioral patterns. As the artist, he is implicated within his work through the use of his own history and body, using them as a platform to exceed the personal.

Viktor Timofeev (b.1984, Latvia) graduated from Piet Zwart Institut, Rotterdam and Hunter College, New York.  
His work was recently shown at Alyssa Davis Gallery, New York; Fondation Ricard, Paris; Kim? Contemporary Arts Centre, Riga; Podium, Oslo; Cordova, Vienna; Jupiter Woods, London; Arcadia Missa, London; Drawing Room, London; Bozar, Brussel; Futura, Prague; Levy Delval, Brussel...  
He currently lives and works in New York, United States.  
<https://viktortimofeev.com>





## TOURS

### MEETING-CONFERENCE « TROPICS OF ROMANTICISM » WITH PHILIPPE RIGAUT, DOCTOR IN SOCIOLOGY

Philippe Rigaut, sociologist and associated researcher at the CEAQ (Centre d'Études sur l'Actuel et le Contemporain (Paris V – Sorbonne)) is the author of the book *Continent Dark : introduction aux subcultures sombres* (Publisher: Ragage, 2009) and the book *More than life: Du romantisme aux subcultures sombres* (Publisher: Rouge Profond, 2015).

Saturday September 28<sup>th</sup> from 2.30 PM to 4 PM.

Free. Reservation required.

### CONFERENCE WITH BENOÎT LAMY DE LA CHAPELLE AT THE DEPARTMENTAL MUSEUM GEORGES DE LA TOUR, VIC-SUR-SEILLE

During this conference, Benoît Lamy de La Chapelle, director of the art center and curator of the exhibition *Digital Gothic*, will go back to its historical basis, by analyzing the dark romanticism development from the XVIIIth century, in parallel with social, cultural and economical contemporary evolutions, to the way internet, technology and our dominant socio-economic system shape our sombre imagination today.

Wednesday September 18<sup>th</sup> from 8 PM to 9 PM

5 euros.

Reservation required, to be made to the Museum Georges de la Tour : 03 87 78 05 30.

### DUO-VISIT FROM SHADOW TO LIGHT

#### IN PARTNERSHIP WITH THE DEPARTMENTAL MUSEUM GEORGES DE LA TOUR, VIC-SUR-SEILLE

The visit-duo crosses knowledge and disciplines around a common theme.

Sunday September 29<sup>th</sup> from 2 PM to 4.30 PM.

Rendez-vous at the CAC – la synagogue de Delme.

2 PM to 3 PM: visite of *Digital Gothic* exhibition

3.30 PM - 4.30 PM: wandering in the Musée Départemental Georges de La Tour

4.30 PM: snack

3,50 euros. Reservation required.

### GUIDED TOUR BY BENOÎT LAMY DE LA CHAPELLE, DIRECTOR OF THE ART CENTER

Wednesday July 7<sup>th</sup> at 4 PM.

Free, reservation not required.

### WEEKLY TOUR

Guided tour of the exhibition *Digital Gothic*.

Every Sunday at 4 PM.

Free, reservation not required.

### MEETING-CONFERENCE WITH THE ARTIST IN RESIDENCY NICOLAS DAUBANES

In residency at Lindre-Basse from June to August 2019

Sunday September 22<sup>nd</sup> at 4 PM

Free, reservation not required.

### EUROPEAN HERITAGE DAYS

**Guided tour** of the exhibition *Digital Gothic* and of the *Gue(ho)st House* by Christophe Berdaguer and Marie Péjus.

Saturday September 21<sup>st</sup>: 4pm to 5pm; Sunday September 22<sup>nd</sup>: 2pm to 3.30pm

Free, reservation not required.

**“Hand-in-hand” workshop** for parents and children

Saturday September 21<sup>st</sup>: 2pm to 6pm

Free, reservation not required.



## WORKSHOPS

### “BIG IDEAS SMALL HANDS” WORKSHOPS

#### > FOR CHILDREN AGED 6-11

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.

On Wednesdays, July 3<sup>rd</sup>, July 24<sup>th</sup>, and September 18<sup>th</sup> from 2 PM to 5 PM.

Free. Reservation required.

### “HAND-IN-HAND” WORKSHOP

#### > PARENTS AND CHILDREN AGED 5-12

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.

Saturday July 27<sup>th</sup> from 3 PM to 4.30 PM.

Free. Reservation required.

### PLAY-WORKSHOP

#### > CHILDREN AGED 7 and up

Wednesday September 11<sup>th</sup> from 10 AM to 11.30 AM.

Free. Reservation required.

### VISITE BOUT'CHOUX IN PARTNERSHIP WITH THE PARENTS CHILDCARE ASSISTANT RELAY OF THE COMMUNITY OF THE MUNICIPALITIES OF THE SAULNOIS

#### > FROM 1 TO 3 YEARS OLD

Discovery of the current exhibition *Digital Gothic* through a sensitive approach of the artworks: observation, listening, experimentation.

An exploration filled with emotions and sensations !

Wednesday September 25<sup>th</sup> from 9.30 AM to 10.30 AM.

Reservation required by e-mail to the address [rpam@cc-saulnois.fr](mailto:rpam@cc-saulnois.fr), or by phone at 03 87 01 17 88.



“Big Ideas Small Hands” workshop, during the former exhibition, « as a bird would a snake » by Emily Jones (2019).



## OFF SITE EXHIBITION 2019

### L'HÉRITAGE DES SECRETS

#### SERIES OF THREE EXHIBITIONS

CONCEIVED BY THE CAC – SYNAGOGUE DE DELME

BY INVITATION OF THE FONDATION D'ENTREPRISE HERMÈS

### L'AVANT MONDE

DOMINIQUE GHESQUIÈRE

EXHIBITION FROM MARCH 28<sup>TH</sup> TO SEPTEMBER 16<sup>TH</sup> 2019

Dominique Ghesquière's work is born of encounters between contrasting elements, drawn from nature, domestic interiors or the street. Often taking the form of sculptures or environments, they transpose everyday reality into the exhibition space to create unexpected interactions and perceptions, and incongruous set pieces that invite viewers to revisit acquired assumptions and knowledge, and to question the essential nature of things. While not strictly *trompe l'oeil*, Ghesquière's work occupies an ambivalent zone between truth and falsehood; and while the French situationist Guy Debord held that "in a world that has truly been turned on its head, truth itself is a culmination of falsehood", Dominique Ghesquière favours a poetic vision of reality, beyond such restrictive dualities.

For her exhibition at La Grande Place, Musée du Cristal Saint-Louis, Ghesquière takes us back to the origins of the raw materials of crystal itself, and their transformation in its production process. Leading on from the museum's visitor itinerary, with its displays of crystal objects, the artist reveals the presence of ferns (whose ashes are a key component of potash), forests, water and fire – as if sprung from the memory of the crystal itself, as reminders of their vital presence. At La Grande Place, Ghesquière's raw materials do not occupy the same space as the visitor, the museum floor. Rather, like the crystal wares whose origins they symbolise, they are installed for viewing behind vitrines reminiscent of a vivarium. Eschewing her works' habitual more tactile, haptic appeal, this unprecedented arrangement invites us to shift our gaze serially from one sculpture to the next, the better to apprehend the natural forces that underpin each stage of the ongoing crystal-making process in the workshop adjoining the museum. Recalling the words of the 18th-century French chemist, philosopher and economist Antoine-Laurent de Lavoisier, "nothing is lost, nothing is created, everything is transformed", and inspired directly by land art, Ghesquière's interventions both remind and reveal to us the true, material and territorial "nature" of crystal in a work of delicate archaeology, poetically ringed with light.



Dominique Ghesquière, « Fougères » (2013), ferns, varying dimensions;  
« Feuilles » (2018), porcelain, varying dimensions; Courtesy Galerie Valentin.

Exhibition View of « L'avant monde », Dominique Ghesquière.  
La Grande Place, musée du cristal Saint-Louis in Saint-Louis-lès-Bitche  
Photo: OH Dancy / Fondation d'entreprise Hermès





## LINDRE-BASSE RESIDENCY PROGRAM

JUNE - AUGUST 2019

NICOLAS DAUBANES

MEETING WITH THE ARTIST ON SEPTEMBER 22<sup>ND</sup> AT 4 PM

AT THE *GUE(HO)ST HOUSE* IN DELME

ON THE OCCASION OF THE EUROPEAN HERITAGE DAYS 2019



Locality: *Le Struthof*

What is inherently liberating about the state of confinement, whether physical, psychological or pathological? In other words—even if we have to get paradoxical—is it an inevitability or, by searching thoroughly, might it not include its own escape resources? These questions lie at the heart of Nicolas Daubanes's work. For ten years he has been using a number of mediums, including sculpture and drawing, to reveal this unexpected possibility. (...)

If a strong symbolism of forms and words also feeds his creations, this is because apart from the visual power this symbolism implies, the artist also wishes to tell stories with his works. Each piece is a chance to look back at minor stories (which together make up the "Big" story), to pay tribute to little-known people, acts and knowledge, themselves confined within something that exceeds them. His research is permeated by journeys, site visits, meetings and recorded accounts producing stories that then inhabit the works. At the end of his residency at Lindre-Basse, and on the occasion of European Heritage Days, Nicolas Daubanes will look back at these micro-stories that shaped his stay in the area. The *Gue(ho)st House*—formerly Delme's prison, converted first into a school, then into a funeral home, and now a visitor reception space for the art centre—will offer a setting fit for this very special way of telling story at work in the artist's approach.

**UPCOMING RESIDENCY / SEPTEMBER - NOVEMBER 2019**

**JULIE BUFFARD-MORET AND AGATHE LARTIGUE**



## CAC - LA SYNAGOGUE DE DELME



CAC - la synagogue de Delme.  
Photo OH Dancy.

**Catherine Jacquat**  
Chair

**Benoît Lamy De La Chapelle**  
Director

**Fanny Larcher-Collin**  
Administration et communication

**Camille Grasser**  
Educational services and reception

**Alain Colardelle**  
Production manager and head technician

**Juliette Hesse**  
Educational services and reception

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.



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

It's signed by the artists Christophe Berdaguer and Marie Péjus.

CAC - la synagogue de Delme.  
*Gue(ho)st House*, Berdaguer & Péjus, 2012.  
© Adagp Paris 2012 / Berdaguer & Péjus.  
Photo: OH Dancy.



**PRACTICAL INFORMATION**  
**EXHIBITION DIGITAL GOTHIC**

Opening: Friday, June 21<sup>st</sup> at 6 PM.

Exhibition from June 22<sup>nd</sup> to September 29<sup>th</sup> 2019.

From Wednesday to Saturday, 2 PM - 6 PM  
and Sunday 11 PM - 6 PM.

**Admission free.**

**Guided tour every Sunday at 4 PM.**

**PRESS CONTACT**

Fanny Larcher-Collin  
communication@cac-synagoguedelme.org  
+33(0)3 87 01 43 42  
Visuals available upon request.

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**PRACTICAL INFORMATION**  
**OFF SITE EXHIBITIONS**

Open to the public  
From March 28<sup>th</sup> to August 26<sup>th</sup> 2019.  
Daily from 10 PM. to 6 PM, except on Tuesdays.

Free admission with a valid museum ticket or  
with a combined ticket for the museum  
and the Manufacture de Saint-Louis.

**PRESS CONTACT**

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**PARTNERS**

The CAC - la synagogue de Delme receives the support from



The exhibition *Digital Gothic* receives exceptional support from



*Digital Gothic* is presented in the context of Plein Soleil - L'été des centres d'art  
The art center is a member of d.c.a / association française de développement des centres d'art,  
Lora - Lorraine Réseau Art contemporain and Arts en résidence - French national network.



CENTRE D'ART CONTEMPORAIN - LA SYNAGOGUE DE DELME / *DIGITAL GOTHIC*  
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FROM PARIS (by train 90mins):  
TGV Est, get off at Metz or Nancy

FROM METZ (by car, 30mins):  
D955, formerly route de Strasbourg

FROM NANCY (by car, 30mins):  
N74 towards Château-Salins  
then D955 towards Metz

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**CONTACT AND ACCESS**

La Grande Place, Musée du cristal de Saint Louis  
Rue Coëtlosquet 57620 Saint-Louis-lès-Bitche

Information : +33 3 87 06 40 04 or  
[lagrandeplace@saint-louis.com](mailto:lagrandeplace@saint-louis.com)

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