



## **VISITOR'S GUIDE**

## **TOBIAS SPICHTIG**

## **LOVE AND DIE**

### **EXHIBITION**

**FROM OCTOBER 19<sup>TH</sup> 2019 TO FEBRUARY 2<sup>ND</sup> 2020**

Tobias Spichtig creates works out of found items, waste from mass culture/ consumption, images seen and re-seen, and/or sound archives heard and reheard, exhausting because of their omnipresence in our everyday field of vision and sound, emanating from advertising, the internet, commercial music, and from the big labels in cheap fashion and design. These objects/images/sounds, which are constitutive of the artist's approach, reflect a consuming society that is frantically using and discarding consumer products. Tobias Spichtig confronts the visitor with this productivist degeneracy in our self-destructive economic system, in order to create zones of visual and physical discomfort. These objects can be obstacles that radically affect our normal relationship with art, particularly by impeding access to it (such as the large number of old refrigerators placed in front of his paintings), just as they might facilitate its interpretation, as in the case of those used sofas, bought on eBay and set up to comfortably view his paintings on the walls.

From these compositions, made of various materials, the artist creates scenarios in which works and visitors play a specific role while belonging to a whole, to which the anthropomorphic presence of his "ghosts" is added, sculptures made of second-hand clothing, which he stiffens in such a way that these garments wear themselves. Camped in the exhibition spaces but also in connecting areas (such as the gallerist's office or the artist's studio), these "ghost sculptures" are not reduced to unsettling presences in a specific ecosystem, because they make it possible to see how clothes can support themselves once emptied of their occupants. They reveal punctured, insubstantial bodies that need no one but themselves to exist. But this abstract view of his art is entirely relative, since it is often blended with a strong presence of personal and intimist details: clothing to which he is particularly attached, painted portraits of his human and social relations, objects evoking specific moments in his life... All of Tobias Spichtig's work is situated on the boundary between a cold, authorless, uninhabited, desubjectified dimension, and a strong dose of emotions and affects, of (self-)destructive passion.



For his exhibition in the synagogue, Tobias Spichtig was initially keen to appropriate the building—just like any object he usually salvages to create a work, image or sculpture—in order to incorporate it into the whole he is presenting on this occasion. It is reused as a second-hand object, one that has already lived several lives, including that of a place of worship for a century, later converted into a cultural space in the early 1990s. The artist makes it into a theatre that stages his paintings and sculptures, those “ghosts” that will haunt and inhabit the exhibition space for three months. Echoing this stratified view of the building, paintings (which could be characterised as “gestural”) are created with images of found, used, often broken objects, sometimes photographed by the artist himself or extracted from popular culture; similarly, sculptures reproducing the human body through resin-soaked used clothing occupy the space with their enigmatic presence. Some of these sculptures have been nickel-plated in order to purge them of all visual codes (such as logos, colours, styles, shapes), to abstract them from everyday life, just as the synagogue was emptied of objects and materials of worship during the its deconsecration in order to turn it into a diaphanous, immaculate “white cube”. Set out on the synagogue’s various levels, this exhibition encourages the visitor to be an observer who is also observed by presences without bodies or eyes, to get caught up in a zone where behavioural patterns go hand-in-hand with disquiet, and decay with regeneration.

## BIOGRAPHY

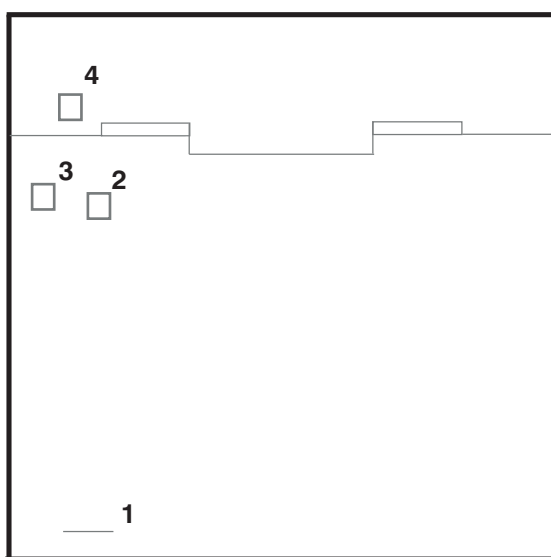
Tobias Spichtig (Switzerland, 1982) lives and works between Zürich and Berlin. He graduated from Hochschule der Künste in Zürich.

His work has recently been presented in personal exhibitions at SALTS, Basel; Deborah Schamoni, Munich; Museum Folkwang, Essen; Freehouse, London; Jan Kaps, Cologne; Malta Contemporary Art, Valetta; Galerie Bernhard, Zürich; LambdaLambdaLambda, Pristina and featured in group exhibitions at Deborah Schamoni, Munich; Balice Hertling, Paris; galerie Stereo, Warsaw; Jan Kaps, Cologne; Museum of Contemporary Art, Belgrade; Kunstverein, Dortmund; Michael Thibault Gallery, Los Angeles; Oracle, Berlin; Kunsthalle, Vienna...

His solo and duo performances has been showcased at Volksbühne, Berlin; Swiss Institute, New York; Kunstverein, Cologne; Kunsthalle, Zürich; Hammer Museum, Los Angeles; New Theater, Berlin...

## FLOOR PLAN

### Ground floor:



**Love and die floor plan**

### Works in the exhibition:

**1. *Die Stiefel der Nachbarin* (the neighbor’s boots), 2019.**

Oil and vinyl print on canvas, 185 x 125 cm.  
Collection of Mato Peric.

**2. *Let’s be lovers again*, 2016.**

Textiles, resin, adhesives, steel, tobacco, paper, plastic, 131 x 184 x 178 cm.  
Private collection.

**3. *It’s hard to imagine peace, when you’re meditating*, 2019.**

Clothing, resin and plastic char, 130 x 90 x 105 cm. Courtesy the Artist and Gallery Bernhard, Zurich.

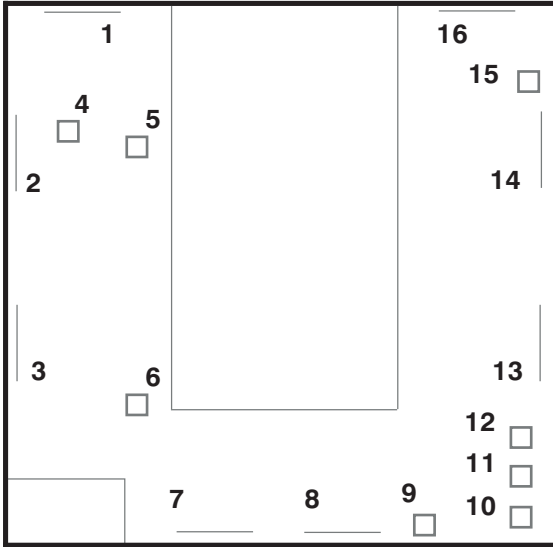
**4. *Theresa*, 2018**

Epoxy, nickel-coated, 89 x 74 x 45 cm.  
Private collection.



## FLOOR PLAN

### First floor:



### Love and die floor plan

### Works in the exhibition :

**1. *In der Nacht (at night)*, 2019.**

Oil and vinyl print on canvas, 195 x 135 cm. Courtesy the Artist and Gallery Bernhard, Zurich.

**2. *Am Tag (during the day)*, 2019.**

Oil and vinyl print on canvas, 200 x 130 cm. Courtesy the Artist and Gallery Bernhard, Zurich.

**3. *Idiot*, 2018.**

Oil on canvas, 200 x 150 cm. Courtesy the Artist and Gallery Bernhard, Zurich.

**4. *That isn't so necessary, is it ?*, 2019.**

Beer can, flower, resin, variable dimension. Courtesy the Artist and Gallery Bernhard, Zurich.

**5. 6. *Teppich braun und ständerlampe #1 (brown carpet and lamp #1)*, 2019.**

Carpet and lamp, 1079 x 344 cm and 200 x 20 x 20 cm. Courtesy the Artist and Gallery Bernhard, Zurich.

**7. *Die Aura sich aus dem Bild stehlend (the Aura sneaking out of the Picture)*, 2019.**

Oil and vinyl print on canvas, 185 x 135 cm. Courtesy the Artist and Gallery Bernhard, Zurich.

**8. *Email*, 2019.**

Oil on canvas, 160 x 145 cm. Courtesy the Artist and Gallery Bernhard, Zurich.

**9. *Erster Akt (first act)*, 2019.**

Clothes, resin and chrome paint, 192 x 20 x 25 cm. Courtesy the Artist and Gallery Bernhard, Zurich.

**10.11.12. *Teppich grau und ständerlampe #2 (grey carpet and lamp #2)*, 2019.**

Carpet and lamp, 865 x 326 cm and 200 x 20 x 20 cm. Courtesy the Artist and Gallery Bernhard, Zurich.

**13. *Linke Blumen (Rechte Blumen) (left flower (right flower))*, 2019.**

Vinyl print and oil on canvas, 200 x 140 cm. Courtesy the Artist and Gallery Bernhard, Zurich.

**14. *I have so many questions I could be an interview*, 2019.**

Oil and vinyl print on canvas, 205 x 150 cm. Collection of Mato Peric.

**15. *Teppich grün und ständerlampe #3 (green carpet and lamp #3)*, 2019.**

Carpet and lamp, 870 x 342 cm and 200 x 20 x 20 cm. Courtesy the Artist and Gallery Bernhard, Zurich.

**16. *Love and die*, 2019**

Vinyl print and oil on canvas, 200 x 135 cm. Courtesy the Artist and Gallery Bernhard, Zurich.

## RELATED EVENTS

### TEACHER MEETING

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

Thursday October 24<sup>th</sup> from 4.30 PM.

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

Sunday November 3<sup>rd</sup> at 4 PM.

Free, reservation not required.

### WEEKLY TOUR

Guided tour of the exhibition *Love and die*.

Every Sunday at 4 PM.

Free, reservation not required.

### “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.

Wednesdays November 13<sup>th</sup>, December 4<sup>th</sup> and January 15<sup>th</sup> 2020 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 1<sup>st</sup> February 2020 from 3 PM to 4.30 PM.

Free. Reservation required.

### VISITE BOUT'CHOUX > FROM 1 TO 3 YEARS OLD

#### IN PARTNERSHIP WITH THE PARENTS CHILDCARE ASSISTANT RELAY OF THE COMMUNITY OF THE MUNICIPALITIES OF THE SAULNOIS

Discovery of the current exhibition *Love and die* through a sensitive approach of the artworks: observation, listening, experimentation.

An exploration filled with emotions and sensations !

Wednesday January 29<sup>th</sup> from 10 AM to 10.45 AM.

Free. Reservation required: [rpam@cc-saulnois.fr](mailto:rpam@cc-saulnois.fr) / 03 87 01 17 88.

### EUROPEAN DAYS OF JEWISH CULTURE

Performance of the artist Louise Siffert, artist in residence at Lindre-Basse in 2018. *I decided to be happy. And if you were two minutes from success*, 2017.

Duration: 2 minutes

*This is your day. You are extraordinary*, 2018.

About 20 minutes

Visit of the exhibition *Love and die* at the synagogue after the performances.

Sunday 1<sup>st</sup> December at 15.30 PM.

Free, without reservation.



## INFORMATIONS

### PRACTICAL INFORMATIONS

From Wednesday to Saturday, 2pm - 6pm  
and Sunday 11am - 6pm.  
Admission free.  
Guided tour every Sunday at 4pm.  
The CAC will be closed from December 21<sup>st</sup>  
2019 to January 1<sup>st</sup> 2020 included.

### ACCESS

**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

### CONTACT

CAC - la synagogue de Delme  
33 rue Poincaré F-57590 Delme  
T +33(0)3 87 01 43 42  
info@cac-synagoguedelme.org  
www.cac-synagoguedelme.org

### CONTACT EDUCATIONAL SERVICE

Camille Grasser  
publics@cac-synagoguedelme.org  
+33(0)3 87 01 43 42 (office)  
+33(0)3 87 01 35 61 (exhibition space)

## THANKS

The Centre d'art contemporain - la synagogue de Delme wishes to thank Tobias Spichtig, Theresa Patzschke, Christian Wirtz, Deborah Schamoni, Jan Kaps, Mato Peric, private collectors and lenders, Thibaud Schneider, Mélina Thomas intern at the art centre.

## PARTNERS

Since 2019, the CAC - la synagogue de Delme obtained the label « Contemporary art center of national interest » by the french Ministry of Culture.  
The CAC - la synagogue de Delme receives the support from



The exhibition *Love and die* receives the support from Pro Helvetia, the swiss arts Council.

swiss arts council  
**prohelvetia**

With the participation of the Galerie Bernhard, Zurich.

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.



