TOBIAS SPICHTIG

CENTRE D'ART CONTEMPORAIN LA SYNAGOGUE DE DELME

LOVE AND DIE TOBIAS SPICHTIG

OPENING FRIDAY 18 OCTOBER, 6 PM PERFORMANCE OF THE ARTIST AT 8PM WITH THE PARTNERSHIP OF THERESA PATZSCHKE .

EXHIBITION FROM 19 OCTOBER 2019 TO 2 FEBRUARY 2020

The exhibition Love and die receives the support from Pro Helvetia, the swiss arts Council. With the participation of Galerie Bernhard, Zurich.

swiss arts council





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.

TOBIAS SPICHTIG'S 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...

www.tobias-spichtig.com
www.galeriebernhard.com



Tobias Spichtig, Love and die, at the CAC - la synagogue de Delme, 2019.

PRESS IMAGES

HD visuals can be downloaded from the press page at www.cac-synagoguedelme.org (username and password provided upon request). Exhibition views will be available after the opening.



Tobias Spichtig, exhibition view Das Böse im Dunkeln, Freehouse, London, UK, 2018. Courtesy of the artist and Freehouse.



Tobias Spichtig, Die Aura sich aus dem Bild stehlend. The Aura Sneaking out of the Picture, 2019. Courtesy of the artist.



Tobias Spichtig, *Long Stories*, exhibition view at galerie Jan Kaps, Cologne, Germany, 2018. Courtesy of the artist and galerie Jan Kaps, Cologne.



Tobias Spichtig, Theresa, 2018. Courtesy of the artist.



Tobias Spichtig, *Die Stiefel der Nachbarin*, 2019. Courtesy of the artist.



Tobias Spichtig, Heiner Müller, 2017. Courtesy of the artist.



Tobias Spichtig, *die Matratzen*, 2016. Courtesy of the artist.



Tobias Spichtig, view of the exhibition *Fridges & Mind Again*, SALTS, Birsfelden, Switzerland, 2019. Photo: Gunnar Meier. Courtesy of the artist and SALTS.



Tobias Spichtig, *Like Deadlines in Heaven*, 2016. Courtesy of the artist and Galerie Bernhard, Zurich.

TOURS

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 Berdaguer and Marie Péjus. *Thursday October 24th from 4.30 PM.*

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

Sunday November 3rd 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.

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. Wednesdays November 13th, December 4th and January 15th 2020.

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 1st February 2020. 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 *Digital Gothic* through a sensitive approach of the artworks: observation, listening, experimentation.

An exploration filled with emotions and sensations !

Wednesday January 29th from 10 AM to 10.45 AM.

Free. Reservation required by e-mail to rpam@cc-saulnois.fr or by phone at 03 87 01 17 88.



LINDRE-BASSE RESIDENCY PROGRAM

SEPTEMBER - NOVEMBER 2019 JULIE BUFFARD-MORET AND AGATHE LARTIGUE OPENING ON NOVEMBER 29TH AT 6.30PM



The mission of Cubs Editions is to produce and promote critical, theoretical, visual and audio-visual content on the question of nature documentaries through the issuing of a periodical, along with an online database assembling different archival documents, films and general aesthetic experiences.

This collaborative endeavor was initiated by Agathe Lartigue and Julie Buffard-Moret, and its goal of gathering amateurs and experts alike, from as many disciplines as science, cinema, art and philosophy, is to think of the way we are considering the animal subject, notably through the cinematic prism.

From Safari films, travelogues and 50's television programs, to current streaming services, this editorial project seeks to explore this sub-genre of cinema in all its shapes and forms. Ever present in the scientific world, mainstream entertainment and narrative cinema of our modern societies, the animal figure is pivotal in the natural histories that have been written and staged since the end of the nineteenth century.

Cherry Kearton, Descending a cliff with a camera, 1903

UPCOMING RESIDENCIES



MARCH - MAY 2020 VALENTINE FRANC

Valentine Franc, Die Tagträume, video installation, 2017

JUNE - AUGUST 2020 JOSSELIN VIDALENC

Josselin Vidalenc, Anastomose entre deux hêtres, Puy-de-Dôme, 2018

The artist residency programme is organised by the CAC - la synagogue de Delme in collaboration with the Lorraine Regional Natural Park and the village of Lindre-Basse.

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

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.

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



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.

PRATICAL INFORMATION

Exhibition *Love and die* from Octobre 19th 2019 to February 2nd 2020. Opening: Friday, October 18th at 6 PM.

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

PRESS CONTACT

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

CONTACT AND ACCESS

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

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

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.

prchelvetia

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.

