



# Zuzanna Czebatul



CENTRE D'ART CONTEMPORAIN  
LA SYNAGOGUE DE DELME

# PRESS RELEASE

## **THE SINGING DUNES** **ZUZANNA CZEBATUL**

**OPENING FRIDAY 28 FEBRUARY, 6 PM**  
**ATTENDED BY THE ARTIST**

**EXHIBITION FROM 29 FEBRUARY TO 31 MAY 2020**

*The CAC – la synagogue de Delme and Zuzanna Czebatul would like to thank Esther Mikuszies and Julia Viering as well as the entire team of the Goethe Institut in Nancy; Anna Biłos and Natalia Barbarska at Polish Institute in Paris; students from ESAL-Metz, interns on the installation: Julie Ibrahim and Olivier Petitprez; Valentin Wattier for his precious help; the municipal employees of Delme for their patience and for allowing us to use their workshop for a month ; SISTROM ; Dyckerhoff ; Jean-Jacques Dumont; Philippe Brunella and public program services at Musée de La Cour d'Or in Metz ; Tourism's office of Saulnois.*



Zuzanna Czebatul operates mainly in the field of sculpture, creating pieces that blur the lines between commercial product, architectural relic, and artistic production. Her work investigates complex relationships between the viewer and the viewed. She produces her own materials and creates works that deal with different themes representing strength or weakness, depicted in their opposed forms and with a certain sense of humor and kitschy eroticism. Her installations appear in turns collapsed, destroyed, deflated, or fragmented, and question concepts such as monument, public edifice and symbolic architecture. Reality and artificiality appear in her work in a constant dialogue in which she exposes the fluidity or flexibility of politics, the art market, or the human body. Thus, her work often addresses power structures, ideologies and politics and asks the question: how do we want to live?

For her exhibition *The Singing Dunes* at CAC Synagogue de Delme, the artist uses the phenomenon of the singing dunes<sup>1</sup> and the eternal movement of sandy deserts as a metaphor for nomadism, the transformation of knowledge and civilizations, migrations, the alternation of constructed forms, and the evolution of beliefs. A monumental in situ work made of concrete and created in dialogue with the synagogue's architecture, spreads on the ground floor. Inspired by the opus sectile technique<sup>2</sup>, which was popular in public buildings and private homes of the ancient and medieval Roman world, this tiled floor depicts the synagogue's original architectural elements (the Torah ark, the windows and the columns at the entrance) caught in a maelstrom that ends up spiralling into a hole. Between quicksand and psychedelic vision, this creation constitutes a monumental, luxurious floor, worthy of the building's decorative features, which have long disappeared<sup>3</sup>. At the same time the work recalls the movement and inherent fluctuations that accompany the passing of time, altering and transforming forms, knowledge and culture.

The metaphor takes its course upstairs, where a collection of sculptures represents vestiges of a pseudo Egyptian antiquity, excavated from the desert. Replete with historical inconsistencies and with fantasized visions of ancient Egypt<sup>4</sup>, these fragments, once reconstructed, are meant to replicate a female sphinx from the blockbuster movie *The Ten Commandments* by Cecil B. DeMille (1923), one of the most expensive productions in the history of Hollywood. This epic staged an entire, constructed city as a film set that, because it was difficult to store in studios, was deliberately buried in the California desert, until its remains were rediscovered by archaeologists in the 1960s. Thus presented, these (fake) sculptures reproduce the specificity of an archaeological excavation, as if they have just been dug out of the sand, while mimicking the situation of a museum display, where these vestiges ended up eventually. Staging an archaeology that is just as artificial as the rediscovered film set, Zuzanna Czebatul places several historical strata on the same level: Egyptian antiquity, the Jewish exodus, Hollywood cinema, contemporary archaeology, and current human migrations. Their proximity, embodied by the physical and metaphorical presence of sand in the exhibition, evokes a seemingly endless postmodernity, as well as the way history and ideologies fluctuate alongside power shifts. Zuzanna Czebatul confronts us with our contemporary era's "desert of the real"<sup>5</sup>, where the origins of power are not as natural and neutral as they appear: they usually spring from multiple fictions produced arbitrarily. From time immemorial, culture has been concealing the ideology of the day. It is up to each of us to identify it.

<sup>1</sup> The sound produced by the friction of sand grains during the movements of dunes in the desert.

<sup>2</sup> An ancient artistic technique where marble, mother of pearl or glass were cut and inlaid into walls and floors to make a picture or pattern.

<sup>3</sup> The synagogue was blown up with dynamite by the Germans in 1944, leaving only the outer walls.

<sup>4</sup> In Egyptian Antiquity, female sphinxes did not exist. There were only sphinxes that had strictly male physical traits.

<sup>5</sup> Expression by Jean Baudrillard, extracted from *Simulacra and Simulation*, Semiotext(e), New York, 1983 [1981].



## ZUZANNA CZEBATUL'S BIOGRAPHY

Zuzanna Czebatul was born in 1986 in Miedzyrzecz (Poland). She studied at Städelschule, Frankfurt and Universität der Künste, Berlin. She lives and works in Berlin.

Her work has recently been presented in solo exhibitions at GGM1 City Gallery, Danzig ; IG Metall Haus, Berlin ; CCA Futura, Prague ; CCA Ujazdowski Castle, Warsaw ; 83 Pitt Street, New York ; Mélange, Cologne ; Piktogram, Warsaw ; Gilmeier Rech, Berlin ; Bad Reputation, Los Angeles ; Mini/Goethe-Institut Ludlow 38, New York ... and featured in group exhibitions at Somerset House, London ; Kunsthalle Lingen ; Kunsthalle Bratislava ; Museum of Modern Art, Warsaw ; Exile Gallery, Berlin ; Tenderpixel, London ; Contemporary Art Museum, St.Louis...

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## IMAGES PRESSE

Visuels en haute-définition téléchargeables dans l'espace presse sur le site [www.cac-synagoguedelme.org](http://www.cac-synagoguedelme.org) (identifiant et mot de passe sur demande).



Zuzanna Czebatul, *Vortex (New Day Coming)*, 2020. Concrete and pigment, 12 x 10 m.  
View of the exhibition *The Singing Dunes* of Zuzanna Czebatul, CAC-La synagogue de Delme, 2020.  
Photo: OH Dancy.



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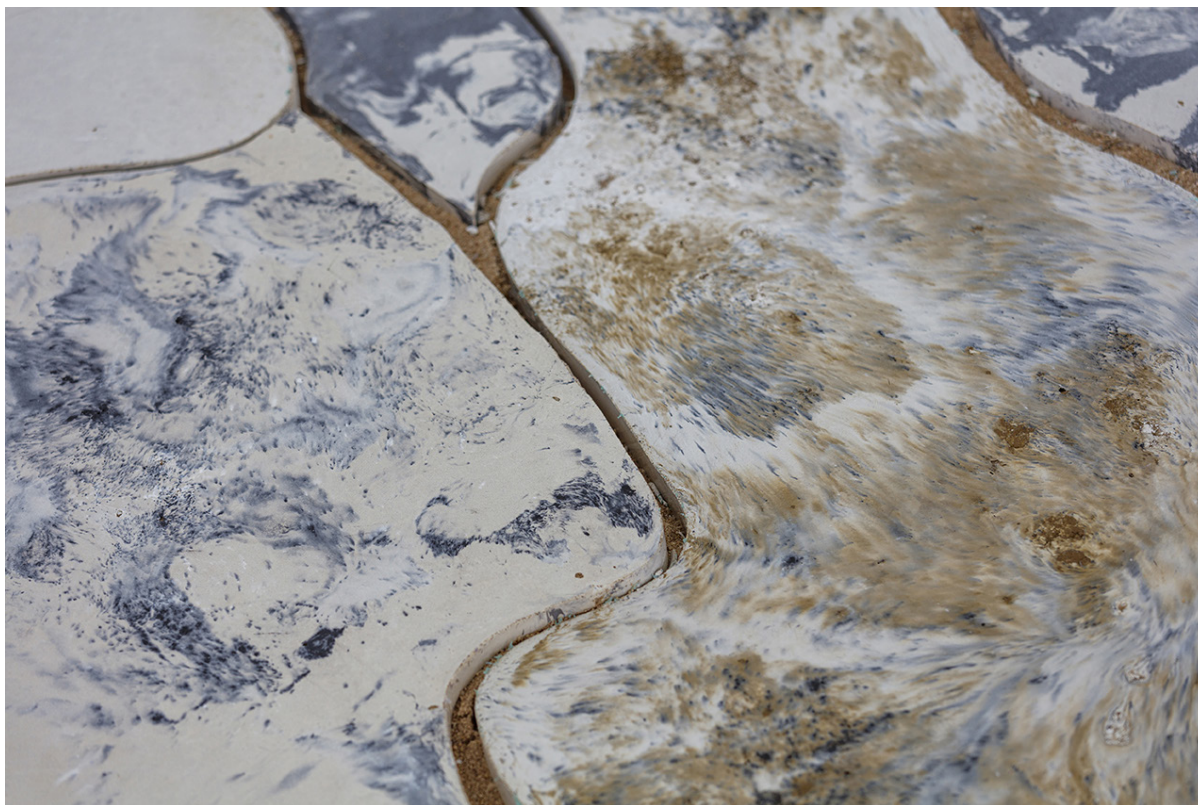
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Zuzanna Czebatul, *Their New Power (Back)*, 2020.  
Polystyrene, acrylic and sand, 60 x 150 x 105 cm.  
View of the exhibition *The Singing Dunes* of Zuzanna Czebatul, CAC-La synagogue de Delme, 2020.  
Photo: OH Dancy.



Zuzanna Czebatul, *Their New Power (Chest and head)*, 2020. Polystyrene, acrylic and sand, 150 x 50 x 150 cm (chest), 160 x 110 x 120 cm (head).  
View of the exhibition *The Singing Dunes* of Zuzanna Czebatul, CAC-La synagogue de Delme, 2020.  
Photo: OH Dancy.





Zuzanna Czebatul, *Their New Power (Chest)*, 2020.  
Polystyrene, acrylic and sand, 150 x 50 x 150 cm.  
View of the exhibition *The Singing Dunes* of Zuzanna Czebatul, CAC-La synagogue de Delme, 2020.  
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Zuzanna Czebatul, *Their New Power (Head)*, 2020.  
Polystyrene, acrylic and sand, 160 x 110 x 120 cm.  
View of the exhibition *The Singing Dunes* of Zuzanna Czebatul, CAC-La synagogue de Delme, 2020.  
Photo: OH Dancy.





Zuzanna Czebatul, *Their New Power (Head)*, 2020.  
 Polystyrene, acrylic and sand, 160 x 110 x 120 cm.  
 View of the exhibition *The Singing Dunes* of Zuzanna Czebatul, CAC-La synagogue de Delme, 2020.  
 Photo: OH Dancy.



Zuzanna Czebatul, *Their New Power (Paws)*, 2020.  
 Polystyrene, acrylic and sand, 140 x 140 x 50 cm.  
 View of the exhibition *The Singing Dunes* of Zuzanna Czebatul, CAC-La synagogue de Delme, 2020.  
 Photo: OH Dancy.





Zuzanna Czebatul, *Their New Power (Paws)*, 2020.  
Polystyrene, acrylic and sand, 140 x 140 x 50 cm.  
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## TOURS

### MEETING / CONFERENCE WITH ZUZANNA CZEBATUL

*Tuesday, 18 February 2020 at 7 pm*

Goethe Institut Nancy

39 rue de la Ravinelle CS 35225

54052 NANCY Cedex

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

*Sunday, 15 March 2020 at 4 pm*

Free, reservation not required.

### TEACHER MEETING

Teachers will be welcomed by Camille Grasser, head of visitor services, for an introduction to the exhibition *The Singing Dunes*.

*Thursday, 12 March 2020 at 5 pm*

### WEEKLY TOUR

Guided tour of the exhibition *The Singing Dunes*.

*Every Sunday at 4 pm*

Free, reservation not required.

### SHARED PERSPECTIVES: ARCHEOLOGIES, FROM REAL TO IMAGINERY

IN PARTNERSHIP WITH THE MUSÉE DE LA COUR D'OR IN METZ

*Saturday, 4 April 2020 from 2 pm to 6 pm. More informations coming soon.*

### DUO-VISIT "SITES OF POWER AND MIGRATIONS: A MOVING SOCIETY"

IN PARTNERSHIP WITH TOURISM'S OFFICE OF SAULNOIS

*Saturday, 16 May 2020 from 2.30 pm to 5 pm. More informations coming soon.*

## 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, 25 March, 22 April and 27 May 2020 from 2 pm to 5 pm.*

Free. Reservation required on 03 87 01 43 42.

### 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.

*Sunday, 30 May 2020 from 3 pm to 4.30 pm.*

Free. Reservation required on 03 87 01 43 42.

### 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 *The Singing Dunes* through a sensitive approach of the artworks: observation, listening, experimentation. An exploration filled with emotions and sensations !

*Wednesday, 25 March 2020 from 10 am to 11 am.*

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

### PLAY-WORKSHOP IN PARTNERSHIP WITH THE MÉDIATHÈQUE DE DELME > CHILDREN AGED 7 AND UP

Play-workshop around the exhibition *The Singing Dunes*.

*Wednesday, 8 April 2020 from 10 am to 11.30 am.*

Free. Reservation required on 03 87 01 39 91.

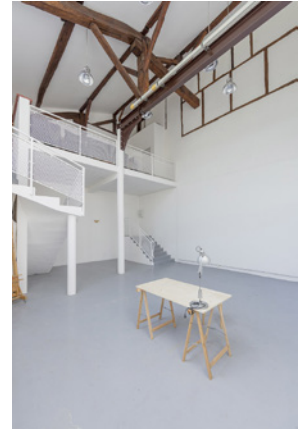




# LINDRE-BASSE RESIDENCY PROGRAM



Photo: OH Dancy



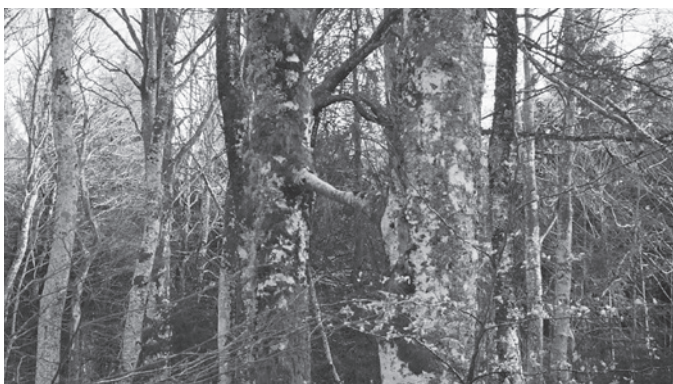
Since 2002, in close collaboration with the commune of Lindre-Basse and the Lorraine Regional Natural Park, the CAC - la synagogue de Delme has been running a programme of artist residencies in the former presbytery of Lindre-Basse, which was specially refitted as a studio. The residency session offers the artist a chance to develop a specific project outside of his or her day-to-day context. The natural environment, the local population, the region's socio-economic data, its traffic, its potential in terms of history or tourism, or simply the structure of the studio offer many new possibilities to the resident artist. This residency also involves an ongoing dialogue with the art centre and meetings with professionals and other regional contacts.

## 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

**Camille Chastant**  
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-five years, generating an identity and reputation for the art center both locally and internationally, include: François Morellet, Daniel Buren, Tadashi Kawamata, Ann Veronica Janssens, Marc Camille Chaimowicz, Katinka Bock, Julien Prévieux, Gianni Motti, Yona Friedman, Eric Baudelaire, Chloé Maillet et Louise Hervé, Marie Cool et Fabio Balducci, Susan Hiller, Clément Rodzielski, Jimmie Robert, Jean-Luc Moulène, Shilpa Gupta etc.

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 Berdager and Marie Péjus.

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





## PRATICAL INFORMATIONS

Exhibition *The Singing Dunes* from February 29<sup>th</sup> 2019 to May 31st 2020.  
Opening: Friday, 28 February 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 on May 1st 2020.**

## PRESS CONTACT

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

## CONTACT AND ACCESS

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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 *The Singing Dunes* receives the support of the Institut Polonais, the Goethe Institut Nancy and Dyckerhoff.



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 / *THE SINGING DUNES* ZUZANNA CZEBATUL  
33 rue Poincaré F - 57590 Delme / +33 (0)3 87 01 43 42 / [www.cac-synagoguedelme.org](http://www.cac-synagoguedelme.org) / [communication@cac-synagoguedelme.org](mailto:communication@cac-synagoguedelme.org)