



## VISITOR'S GUIDE

# Les Trois Mouseketeers – Tout pour rien FABIENNE AUDÉOUD – DAN MITCHELL – JOHN RUSSELL

EXHIBITION FROM FEBRUARY 26<sup>TH</sup> TO MAY 29<sup>TH</sup> 2022



In order to distance themselves from principles of collective exhibition, the trio chose to refer to the famous novel by Alexandre Dumas<sup>1</sup>, while parasiting its title and its famous motto: “One for all and all for one.” The title is a French-English mix (recalling the dual nationality of the trio) where the word Musketeers/Mousquetaires is transformed into “Mouseketeers”, a reference to the name given to the child singers of the Mickey Mouse Club on the Disney Channel in the 1990s (which notably helped the likes of Britney Spears, Ryan Gosling, and Christina Aguilera to be discovered). As for the motto, here it becomes “all for nothing”, evacuating a degree of French-style heroism, to make way for little mice like the ones found in funny, pleasant cartoons,

while still seeking to protect themselves from some sort of danger.

So through an ensemble presenting monumental installations, gestural and figurative paintings, posters with turbulent slogans, sculptures and promotional displays, *Les Trois Mouseketeers* aims to present the aging of individuals, patriarchy, and the realm of images, all in an extravagant and theatrical manner. By placing popular and academic cultures on the same level, they aim to think about a way of acting on social relations and forms artistically, giving humour pride of place, without expressing any radical critical systems. This is to avoid the pitfall of a didactic and moralising exhibition, and allow themselves the right to make mistakes, giving free rein to embarrassing and uncertain situations, leaving the possibility of articulating situations, anecdotes, and encounters to chance.

A huge bunch of inflatable asparagus reactivates Edouard Manet's famous paintings *Une botte d'asperges* and *L'asperge* (1880). Manet was considered in his day a scandalous painter or the painter of ugliness by many critics, later becoming one of the initiators of modernity in painting. This inflatable sculpture and its complement float under the dome of the synagogue and refer to Manet's anecdote, who, believing he had been overpaid by his buyer for the first painting, decided to paint him a small additional painting, in which a single asparagus featured, which he sent to him accompanied with the following note: “There was one missing from your bunch.”<sup>2</sup> Adding an additional joke to this anecdote, the inflatable asparagus humorously goes one step further, in tribute to this painter celebrated for his representations of everyday life, depicting people from his entourage, instead of mythological or historical subjects as was the norm at that time. The inflatable pastiche emerges as a historical and serious reference but reduced here to a popular attraction, in the manner of visual communication devices and the attractive advertisements of malls or leisure parks.

1 Alexandre Dumas (the elder), *Les Trois mousquetaires*, 1844 (first edition)

2 Adolphe Tabarant, *Manet. Histoire catalographique* (Paris: Edition Montaigne, 1931), p. 381.



On the rostrum, a monumental zimmer frame sits prominently on a dance podium. The artwork evokes the geriatric world, without broaching it from a critical point of view, but a more performative one, based on the activity of the elderly. It is a marker of old age that the artist compares to a form of "expressionism" appropriate to this age category: incontinence, singing and dancing whenever you feel like it without concern for onlookers, saying things you shouldn't say... This object is therefore combined with the world of dance and nightclubs, thanks to a luminous podium, evoking a festive energy. It is pointing the way to heaven and outer space via an inflatable orange segment, reminiscent of a William Blake' sunset as well as a vitamin C advertising. Exaggerated in this way, the zimmer frame appears as an amusing and surprising – if ambivalent – attraction, while playing a central role in this former place of worship, that of the divinity, conferring to it the role of sculpture to be venerated.

A series of posters made by the artists and unifying the works in the exhibition covers a large part of the wall space, in the form of public postering, instead of museum hangings. Their graphic design and visual communication does not concern a commodity or a particular ideology. Beyond true and false, their slogans spring from posters and return in the images, objects, and bodies, without seeking to convince. They use a coherent or unifying discourse, to give a brand image or an identity to the exhibition, like a film script. They accumulate without really conversing, through interchangeable statements and positions taken. From one poster to the next, there are encouraging, guilt-inducing, friendly, reassuring slogans, which, while they raise important issues, cannot be taken seriously.

Upstairs, while the abundant plastering of posters continues, a display window built to scale aims to replicate those of men's ready-to-wear, whose faceless mannequins, dressed in cheap three-piece suits, presents a fiction of the male gender in its ideal form (tall, lean, athletic, etc.). This shop window is sponsored by the Nagel boutique located

in Puttelange-aux-Lacs (Moselle). The installation is intended as an allusion to today's star artists of contemporary art collaborating with the trendiest fashion brands. Using the codes of institutional criticism light-heartedly, the work sarcastically highlights the habits of cultural institutions that use branding<sup>1</sup> to fund their exhibitions. It also stresses the importance of clothing in its contribution to the social construction of gender. Beyond the shop window, mannequins of children are scattered, dressed as smaller versions of the adult mannequins, to contaminate the spaces of the synagogue with their values, as little machos.

A series of large-format paintings in brown hues was created with some of the leftovers from the artist studio (paint, canvas, stretchers in all sizes). They are deployed throughout the exhibition, appearing to represent both everything and nothing (as though passed through a blender) and their internal movement expresses itself as a struggle for expression. They could be described as earthy post-apocalyptic abstract paintings. To this abstract corpus, a series of canvases is added, repeating these tones but filled with enigmatic made-up eyes, in a surrealist style. Whoever want to purchase the painting of their choice will be free to do so, leaving a picture of the artwork in its place.

A complimentary brochure, compiling reproductions of the artworks in the exhibition, is made available to visitors on a display stand, for free pricing.

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1 Act of promoting a product or business through advertising and communication.



## BIOGRAPHY

Dan Mitchell, Fabienne Audéoud, and John Russell become *Les Trois Mouseketeers* to compose a “six-handed” exhibition, a collaborative project devised and created by these three artists. All three started out in the 1990s, after studying art in London, they each developed a personal or collaborative practice at the margins of YBA (Young British Artists)<sup>1</sup>. They participated in the development of parallel art forms to those of these artist-stars, oriented towards a critique of the art world of the day, presented through incongruous gestures, “bad art” creations with no virtues, shouting down hierarchies through awareness-raising provocation, with a lot of humour and light relief, detached from all commercial stakes. Now in their fifties, the three artists have kept in touch over the last twenty-five years, while John Russell cofounded BANK<sup>2</sup>, Dan Mitchell *Poster Studio*<sup>3</sup>, and Fabienne Audéoud collaborated with John Russell on several performative projects from the early 2000s. Up until today, a shared energy has sustained their respective and collaborative practice: each of them uses language as a material – whether it is performed in a corporeal or auditive manner; articulated as painting, sculpture, or through slogans imitating the advertising-media machine; raising nonsense and the grotesque to the status of principles – in order to lay bare the common inversion of logics and the normalising of the absurd.

Fabienne Audéoud (1968) lives and works in Paris. She is a graduate of the Goldsmiths College of Art, London.

Her work in collaboration with John Russell has been shown in group and solo exhibitions at, among others: ICA, London; Bluecoat Gallery, Liverpool; Laing Art Gallery, Newcastle; Sotheby's and Maccarone, New York; Bregenzer Kunstverein; Art Projects, Dublin; Villa Arson, Nice; Petit Palais, Paris; and Confort Moderne, Poitiers. Since 2017, she has presented solo exhibitions with Mécènes du Sud (Sète, Marseille); CAC – la synagogue de Delme; Island, Brussels; Tonus, Paris; La Salle de bain, Lyon; and Karst, Plymouth. She has also participated in group exhibitions at Galerie Sultana, Paris; the Villa Arson, Nice; Palais de Tokyo, Paris; and High Art, Paris. She has presented performances at Villa du Parc, Annemasse; Circuit, Lausanne; Credac, Ivry; and Galerie Joseph Tang, Paris, among others.

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

Dan Mitchell (1966) lives and works in London. He is a graduate of Kingston Polytechnic (fine arts section), London.

He is the founder of *Death LOLZ*, the publisher of *Hard Mag*, and co-founder of artist *Self-Publishing Fair (ASP Fair)*.

His work has recently been presented in solo exhibitions at LUMA Westbau, Zurich; Temnikova & Kasela Gallery, Tallinn; Ludlow 38, New York; Oracle, Berlin; Celine Gallery, Glasgow; Xero Kline & Coma, London; Munich Kunstverein, Munich; God Gallery, London; Watch It Gallery, London; and Lima Zulu, London. He has also participated in group exhibitions at Tonus, Paris; Stadtgalerie, Bern; Cylinder, Seoul; CAC – la synagogue de Delme; LUMA Westbau, Zurich; Shanaynay, Paris; Jenny's, Los Angeles; Svetlana, NYC; Le Bourgeois, London; ICA, London; Dold Projects, Germany; artist Self-Publishing Fair, London; Artists Space, New York; Corvi-Mora and Greengrassi Gallery, London; Gagosian Gallery, London; and The Drawing Center, New York, among others.

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

@webcult

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1 Young British Artists is the name given to a group of British artists active from the late 1980s and well known for their shock strategies, use of disposable materials, frenetic lifestyle, and attitude, at once confrontational and enterprising. They have obtained considerable media coverage and dominated British art throughout the 1990s.

2 BANK (1991–2003) was a group of artists (including, at different times John Russell, Simon Bedwell, Dino Demosthenous, Milly Thompson, David Burrows, and Andrew Williamson) who organised a series of collective exhibitions. Affirming a resolutely provocative and anti-establishment position, BANK constantly attacked the mechanisms and structures of the art world and its modes of communication, with devilish humour – whether it concerned the status of the artist, gallerist, or curator.

3 *Poster Studio* (1994–1996) was an experimental art space founded by Dan Mitchell, with Josephine Pryde, Nils Norman, and Merlin Carpenter, its aim was to produce a critical analysis of the contemporary London art world.



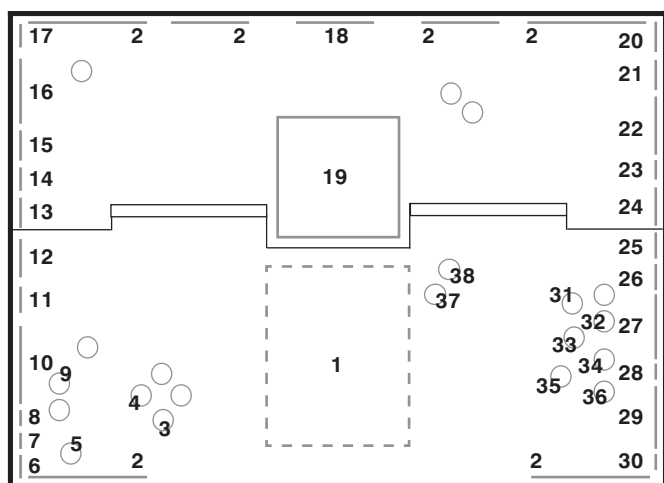
John Russell (1963) lives and works in London. He is a graduate of the Goldsmiths College of Art, London.

His work was recently presented in solo exhibitions at High Art, Arles; Bridget Donahue Gallery, New York; High Art, Paris; Kunsthalle, Zürich; Black Church Print Studio, Dublin; and MOT International London and Brussels, among others. He has also participated in group exhibitions including at the CAC – la synagogue de Delme; the Villa Arson, Nice; Noah Klink Gallery, Berlin; Sandy Brown, Berlin; Viborg Kunsthall, Denmark; Gallery of Modern Art, Glasgow; Galerie Crèvecoeur, Paris; Le Confort Moderne, Poitiers; Irish Museum of Modern Art, Dublin; Emalin, London; Center for Contemporary Art Derry, Londonderry; and Treignac Projet, Treignac.

www.john-russell.org

## FLOOR PLAN

### Ground floor :



**6. F. Audéoud, *Mud-Luscious Fuck*, 2021-2022.**  
Oil on canvas, 116x73 cm.

**7. F. Audéoud, *Bull's Balls*, 2021-2022.**  
Oil and acrylic on canvas, 77x49 cm.

**8. F. Audéoud, *Living Life In The Full Bloom (After A Blog Title)*, 2021-2022.**  
Oil, acrylic, resin, varnish and house paint, 61x50 cm.

**9. F. Audéoud, *Hyenas Age And Social Status Revealed by Laugh Pitch Variations*, 2021-2022.**  
Oil on canvas, 25x20 cm.

**10. F. Audéoud, *Eyes 3 After A Work By Amber Carr Seen On Pinterest*, 2021-2022.**  
Oil and acrylic on canvas, 150x110 cm.

**11. F. Audéoud, *Giving A Voice To The Voiceless*, 2021-2022.**  
Oil on canvas, 58x33 cm.

**12. F. Audéoud, *Brazilian Indians Said to be Possessed By The Spirit of Lévi-Strauss*, 2021-2022.**  
Oil and acrylic on canvas, 81x60 cm.

**13. F. Audéoud, *The Will Fucking Everywhere and All The Time*, 2021-2022.**  
Acrylic on canvas, 55x46 cm.

**14. F. Audéoud, *Carl Schmitt Grasping The Essential Nature Of The State (1)*, 2021-2022.**  
Oil and acrylic on canvas, 90x30 cm.

**15. F. Audéoud, *Why Independance Matters*, 2021-2022.**  
Oil and house paint on canvas, 68x57 cm.

### Works in the exhibition:

**1. D. Mitchell, *Everyone against everyone (part 1)*, 2022.**

10 inflatable asparagus, print on PVC,  
Ø 36 cmx450 cm.

**2. D. Mitchell et J. Russell, *Posters installation*, 2021.**

CMYK prints, 59,4 x 42 cm.

**3. F. Audéoud, *Trying One's Best (n°1)*, 2021-2022.**

Oil on primed black polka-dot canvas,  
22x18 cm.

**4. F. Audéoud, *One Cannot Paint A Non-Yellow Lemon*, 2021-2022.**

Oil on canvas, 25x20 cm.

**5. F. Audéoud, *Casanova Lost His Teeth And Took To Writing*, 2021-2022.**

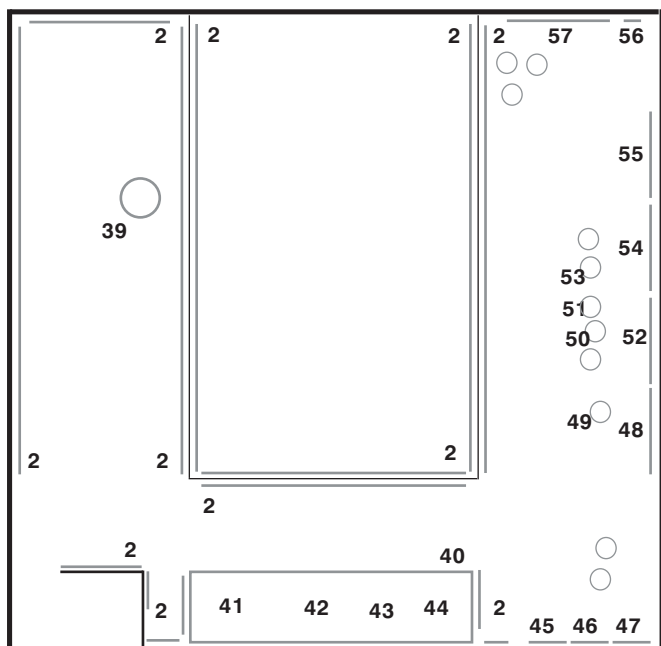
Oil on canvas, 20x20 cm.



- 16. F. Audéoud, *Prophetic Abstraction***  
(After Georges Mathieu not Georges Pompidou),  
2021-2022.  
Oil and golden paint on canvas, 104x104 cm.
- 17. F. Audéoud, *Carl Schmitt Grasping The Essential Nature Of The State (2)***,  
2021-2022.  
Oil and acrylic on canvas, 90x30 cm.
- 18. F. Audéoud, *Frozen Yetis' DNA Analyses Reveal That They Are Mostly Bears And Goats***, 2021-2022.  
Oil on canvas, 160x120 cm.
- 19. J. Russell, *Altar***, 2022.  
Metal on wooden plinth, glass and neons,  
170x200x260 cm.
- 20. F. Audéoud, *Fur Kills Animals, Faux Fur Kills The Environment. What's Best? (The Overtake Blog)***, 2021-2022.  
Oil on canvas, 70x63 cm.
- 21. F. Audéoud, *Menstruous Wealth (After Josef Kramhölter)***, 2021-2022.  
Oil, golden paint and varnish on canvas,  
73x45 cm.
- 22. F. Audéoud, *Feeling Like A Magpiee Pestered By A Dog***, 2021-2022.  
Oil and golden paint on prepared purple silk, 158x90 cm.
- 23. F. Audéoud, *The Image Of The Self (With Hair)***, 2021-2022.  
Oil on canvas, 30x24 cm.
- 24. F. Audéoud, *A Composer Recording Silence Between Couples In Restaurants***,  
2021-2022.  
Acrylic, oil, golden paint, resin, house paint and varnish on canvas, 73x53 cm.
- 25. F. Audéoud, *Cognitive-Cultural Capitalism***, 2021-2022.  
Oil and house paint on canvas, 65x54 cm.
- 26. F. Audéoud, *Elitedaily.com***, 2021-2022.  
Oil and acrylic on canvas, 92x73 cm.
- 27. F. Audéoud, *Eyes 1 After A Work By Amber Carr Seen On Pinterest***,  
2021-2022.  
Oil and acrylic on canvas, 150x110 cm.
- 28. F. Audéoud, *The Painter's Favourite (Not For Sale)***, 2021-2022.  
Acrylic on canvas, 50x34 cm.
- 29. F. Audéoud, *A Rocket Uses A Ton And A Half Of Fuel Per Second***, 2021-2022.  
Oil and acrylic on canvas, 90x30 cm.
- 30. F. Audéoud, *Critical Aestheticising***,  
2021-2022.  
Oil on canvas, 60x30 cm.
- 31. F. Audéoud, *Wagner Hated Offenbach***,  
2021-2022.  
Acrylic on canvas, 30x24 cm.
- 32. F. Audéoud, *Coffee With A Curator***,  
2021-2022.  
Acrylic and varnish on canvas, 24x18 cm.
- 33. F. Audéoud, *The Thirst for Ignorance***,  
2021-2022.  
Acrylic and varnish on canvas, 24x18 cm.
- 34. F. Audéoud, *The Ambassador's Ferrero Rocher: An Expression Of Good Taste***,  
2021-2022.  
Oil on canvas, 20x20 cm.
- 35. F. Audéoud, *The Masculine \*\* of Signification (after Luce Irigaray)***,  
2021-2022.  
Acrylic and varnish on canvas, 25x20 cm.
- 36. F. Audéoud, *The Concept Of Dog Does Not Bark***, 2021-2022.  
Oil on canvas, 40x30 cm.
- 37. F. Audéoud, *Spirits Are In The Margin. Monks In The Middle Ages Knew It Well***,  
2021-2022.  
Acrylic and varnish on canvas, 18x12 cm.
- 38. F. Audéoud, *Trying One's Best (n°2)***,  
2021-2022.  
Oil on primed black polka-dot canvas,  
22x18 cm.



## 1<sup>er</sup> étage :



**39. D. Mitchell, *Everyone against everyone (part 2)*, 2022.**

Inflatable asparagus, print on PVC,  
Ø 36 cm x 450 cm.

**40 and ○ . F. Audéoud, *It's theatre, not fashion (even if there is some)*, 2022.**

Shop window with 4 adult mannequins, dressed in suits, mice masks and false mini diamonds; 18 4-year old mannequins, 13 3-month old mannequins dressed in suits, silicone and cornflour.

**41. F. Audéoud, *Shit Coke (Not For Sale)*, 2021-2022.**

Acrylic and varnish on canvas, 25x20 cm.

**42. F. Audéoud, *A Pure No (Not For Sale)*, 2021-2022.**

Oil and varnish on canvas, 25x20 cm.

**43. F. Audéoud, *Widen Your World (Not For Sale)*, 2021-2022.**

Acrylic on canvas, 24x18 cm.

**44. F. Audéoud, *Positions (In Art)* (Not For Sale), 2021-2022.**

Acrylic and varnish on canvas, 30x24 cm.

**45. F. Audéoud, *The Being of Appearances*, 2021-2022.**

Oil and house paint on canvas, 65x54 cm.

**46. F. Audéoud, *Female Demon Of The Old Faith Watching Herself In The Mirror*, 2021-2022.**

Oil and golden paint on canvas, 65x50 cm.

**47. F. Audéoud, *Sand In The Vaseline*, 2021-2022.**

Oil and house paint on canvas, 65x54 cm.

**48. F. Audéoud, *Hungry Bears – Wether Grizzly, Black, Brown Or Polar – Can Be Shockingly Brutal (History.com)*, 2021-2022.**

Oil on canvas, 150x130 cm.

**49. F. Audéoud, *What The Heck Does Spirituality Mean?*, 2021-2022.**

Acrylic and varnish on canvas, 24x18 cm.

**50. F. Audéoud, *Abandon Planet*, 2021-2022.**

Oil on canvas, 27x22 cm.

**51. F. Audéoud, *I'll Fuck You Until You Love Me (Attributed To Mike Tyson)*, 2021-2022.**

Acrylic and varnish on canvas, 24x18 cm.

**52. F. Audéoud, *Did Neanderthals Disappear Because Of Their Predisposition to Depression?*, 2021-2022.**

Oil and acrylic on canvas, 147x114 cm.

**53. F. Audéoud, *Bad Painting By Badly Paid Bad Girl*, 2021-2022.**

Acrylic and varnish on canvas, 25x20 cm.

**54. F. Audéoud, *Eyes 2 After A Work By Amber Carr Seen On Pinterest*, 2021-2022.**

Oil and acrylic on canvas, 150x110 cm.

**55. F. Audéoud, *Temporal, Physical, Legal, Rhetorical & Institutionally Normative Procedures*, 2021-2022.**

Oil and acrylic on canvas, 150x150 cm.

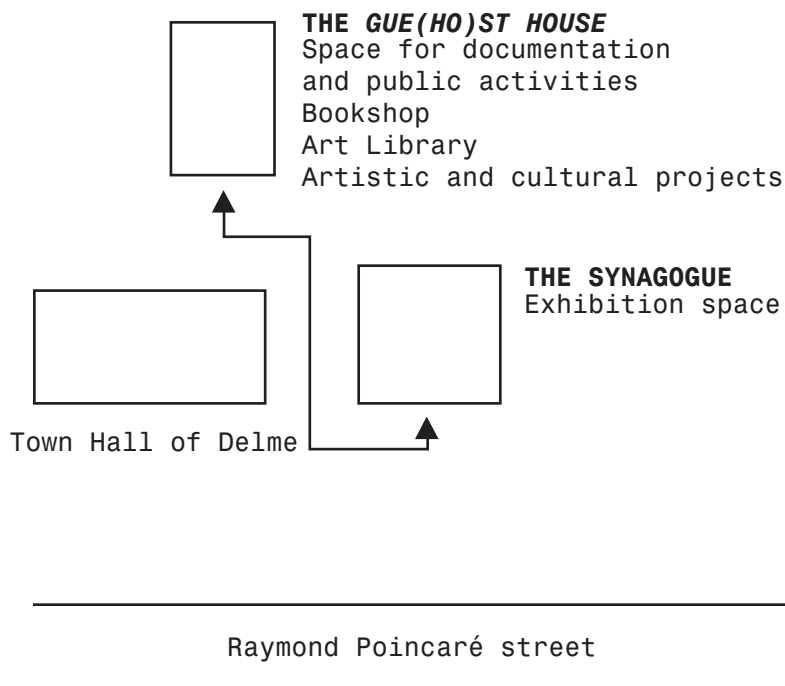
**56. F. Audéoud, *Brown Coke*, 2021-2022.**

Acrylic on canvas, 30x25 cm.

**57. F. Audéoud, *Art Is A Matter Of Choice (André Gide)*, 2021-2022.**

Oil on canvas, 145x145 cm.

## TO CONTINUE THE TOUR :



## TOURS

### TEACHER MEETING

Teachers will be welcomed by Camille Grasser, head of visitor services, for an introduction to the exhibition *Les Trois Mouseketeers – Tout pour rien*.

*Thursday, March 03<sup>rd</sup> 2022 at 5 PM.*

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

*Saturday, March 26<sup>th</sup> 2022 at 3 PM.*

Free, reservation on 03 87 01 43 42 or [info@cac-synagoguedelme.org](mailto:info@cac-synagoguedelme.org).

### WEEKLY TOUR

Guided tour of the exhibition *Les Trois Mouseketeers – Tout pour rien*.

*Every Sunday at 4 PM.*

Free, reservation not required.

### MEETING WITH FABIENNE AUDÉOUD

Guided tour with the artist.

*Saturday 9<sup>th</sup> April, from 2.30 to 4 PM.*

Free, reservation on 03 87 01 43 42 or [publics@cac-synagoguedelme.org](mailto:publics@cac-synagoguedelme.org).



## WORKSHOPS

### **“BIG IDEAS SMALL HANDS” WORKSHOPS > FOR CHILDREN AGED 6-11**

Led by Pauline Fleury, 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, March 30<sup>th</sup>, April 27<sup>th</sup> and May 25<sup>th</sup> 2022 from 2 PM to 5 PM.*

Free. Reservation required on 03 87 01 43 42 or [publics@cac-synagoguedelme.org](mailto:publics@cac-synagoguedelme.org)

### **BOUT'CHOUX TOUR > FROM 1 TO 3 YEARS OLD**

**IN PARTNERSHIP WITH THE EARLY CHILDHOOD RELAY OF THE COMMUNITY OF THE MUNICIPALITIES OF THE SAULNOIS**

Discovery of the current exhibition *Les Trois Mouseketeers – Tout pour rien* through a sensitive approach of the artworks: observation, listening, experimentation.

An exploration filled with emotions and sensations!

*Wednesday, March 30<sup>th</sup> 2022 from 10 AM to 10.45 AM.*

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

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

Play-workshop about the exhibition *Les Trois Mouseketeers – Tout pour rien*.

*Wednesday, May 18<sup>th</sup> 2022 from 10 AM to 11.30 AM.*

Free. Reservation required on 03 87 01 39 91.

### **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! Little ones and bigger ones can come and share a convivial moment playfully discovering works of art.

*Saturday, May 21<sup>st</sup> 2022 from 3 PM to 4.30 PM.*

Free. Reservation required on 03 87 01 43 42 or [publics@cac-synagoguedelme.org](mailto:publics@cac-synagoguedelme.org)





Following new government measures and in accordance with Decree No. 2021-1059 of August 7<sup>th</sup>, 2021, the vaccine pass is mandatory to visit the CAC – la synagogue de Delme. Wearing a mask is compulsory in all areas of the art center and other safety rules must be observed (physical distancing, hand washing with hydroalcoholic gel). The art center team thanks you for respecting these instructions and would like to remind you that this event may be subject to modification or cancellation depending on the health context and government measures. Any program changes will be communicated in good time.

## 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 open on April 15<sup>th</sup>, May 8<sup>th</sup>  
and 26<sup>th</sup>, and will be closed on May 1<sup>st</sup>.

### 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

### 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 EDUCATIONAL SERVICE

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

## THANKS

The CAC – la synagogue de Delme, Fabienne Audéoud, Dan Mitchell and John Russell would like to thank Josette Nagel and Nagel's shops in Puttelange-aux-Lacs; Fluxus Art Projects; Guillaume Lemuhot; the municipal employees of Delme.

This exhibition is supported by Fluxus Art Projects and Nagel's shops in Puttelange-aux-Lacs.



## PARTNERS

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

The CAC – la synagogue de Delme receives support from



The art center is a member of d.c.a / association française de développement des centres d'art, Lora – Lorraine Réseau Art contemporain, Arts en résidence – French national network and Plan d'Est – visual arts pole Grand Est.



