



CENTRE D'ART CONTEMPORAIN  
LA SYNAGOGUE DE DELME

# PATRIK PION

## La perte du bonheur

EXHIBITION FROM OCTOBER 29<sup>TH</sup> 2022 TO FEBRUARY 12<sup>TH</sup> 2023



From Wednesday to Saturday, 2 pm – 6 pm and Sunday 11 am – 6 pm.  
**Admission free.**

Guided tour every Sunday at 4 pm.

The artistic practice of Patrik Pion combines sculptures, photographs, drawings, sounds, and videos in a coherent ensemble in which each medium dialogues, reproduces, responds, and aligns in a profound and muted *mise-en-abyme*. Having worked as a duo with artist Paule Combey until 2013 under the name of CombeyPion, he now pursues his research by developing new experiments.

Fuelled at once by psychoanalysis, philosophy, electroacoustic music, and the German (expressionist) and Russian (constructivist) *avant-gardes*, the works of Patrik Pion appear as doubles, mnemonic images that do not aim to represent the real at all. While his research focuses on the way in which the mind constructs itself based on this reality, it is more the representation of this construction that is at play in his creations. Among them are found “white objects”, objects from everyday life (lemon squeezers, shoes, toothbrushes, flashlights, guns, syringes, etc.), object-sculptures created from blank stapled newspapers. While their disproportionate scale lends them a burlesque appearance reminiscent of the sculptures of Claes Oldenburg and Coosje Van Bruggen, the austerity of their whiteness actually distances them from an attempt at fascination with the manufactured object, as developed by pop art and its corollaries. Without seeking to represent or reproduce, these objects are imperfect doubles, made from memory. Because they emerge as memories, from photographs of the mind, from ghostly traces, they do not figure the object as such, but invite introspection, a dive into the individual or collective psyche, which entirely constitutes the subconscious of our world.

The videos, photographs, and drawings of Patrik Pion created based on these objects multiply their presence through a spectral imagery akin to expressionist cinema. As photographs, they are enlarged to a monumental scale. As drawings, they clash on paper in very large formats and appear to float, weightlessly. The artist’s recent video works present a series of short sequences illustrating snippets of daily life (a fragment of a ride on the metro, traffic on the Parisian ring-road, etc.) or videos of phrases scanning pathological states, essentially emerging from mass movements. Excerpted mostly from books by Sigmund Freud, Cynthia Fleury, Hermann Broch, or Axel Honneth, and decontextualised, they turn on helicoidal axes against an empty background. The artist accords great importance to auditive atmospheres, recordings that are also reworked elements from daily life, elongated, distorted, and producing – in unison with all of the artworks – something like an echo perceived in the deepest part of our consciousness.

Group clinical psychology constitutes one of the axes of his artistic praxis, in which the analysis and mode of representation of emotions predominate. It is an examination of the construction of the subject, its role in the collective and, among other things, about the subject/object relationship in our societies. His work is informed by his experience of workshops undertaken with patients at the Georges Sand psychiatric hospital in Bourges<sup>1</sup>. Attentive to institutional

1 In which Patrik Pion and Paule Combey intervened as associated artists from 1981 to 2015.

psychotherapy of the clinique de Borde<sup>2</sup>, and to the theories of anti-psychiatry<sup>3</sup>, Patrik Pion and Paule Combey took a more specific interest in manifestations of psychosis. This “Generativ Process” workshop programme<sup>4</sup> aimed to *engender evolving psychic processes of creation, through an exchange and shared experimentation; to foster desire; to research and generate new types of relationships based on creation, based on spatiotemporal artistic energy in the most extensive way possible, thus combining painting, sculpture, installation, performance, body art, etc., music and the world of sound, in order to bring in different perceptual approaches, so that something of the order of the visible is manifested, without however resembling an object, thus encouraging the presence and role of the subject... It’s a sensitive experiment with oneself and others, through art, within a mannered relationship*<sup>5</sup>.

On the occasion of his exhibition *La perte du bonheur* (the loss of happiness) at the Centre d’art contemporain – la synagogue de Delme, the artist used a quote from Sigmund Freud to question the future of the notion of happiness in the contemporary world. Now emerging as an order in a society relying on well-being, care, and positive psychology, the search for happiness – or an obsession with it – appears more as a reflection of “happyocracy”<sup>6</sup> (a failure to prevent the rise in depressive states and reliance on antidepressants (cf. the opiates crisis in the USA)) rather than as a sincere accompaniment to the emancipation of peoples. *La perte du bonheur* questions, through a series of sculptures, drawings, and videos, the future of this essential notion for the construction of the subject and its undeniable need to be reclaimed by liberated subjectivities.

2 Among the founding principles of the practice, there is the struggle against asylum-based violence and segregation, the respect of the individual and the freedom of movement of the patients.

3 Antipsychiatry is engaged in an experiment within the psychiatric context, but based on therapeutic communities. It is a matter of ensuring that the patients manage their community themselves, as well as the therapeutic measures that can be taken. The patients must therefore become responsible for their own care, the healthcare staff only have the role of listening and support, as referents.

4 “Generativ Process” – a creative space proposed by Patrik Pion and Paule Combey at the Centre hospitalier Georges Sand, Bourges, 2010. Available for consultation in the documentation area during the exhibition.

5 An affect is a state of mind like a sensation, an emotion, a sentiment, or a mood. Any state of this kind has a good or bad aspect and therefore influences or motivates us.

6 See Edgar Cabanas and Eva Illouz, *Happyocracy. How the Science of Happiness Controls our Lives* (New York: John Wiley & Sons, 2019).

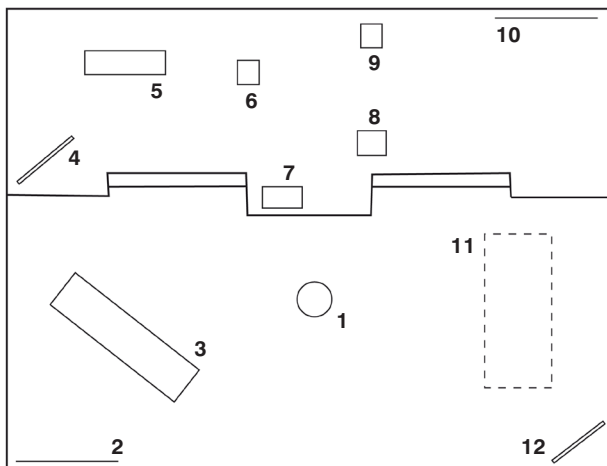
## BIOGRAPHY

Patrik Pion (born in 1954) studied at the École Nationale Supérieure d'Art de Bourges and the Film Studies department of the Université Paris VIII de Vincennes. His collaboration with Paule Combey (1950–2013) was initiated in 1992 through a practice of electroacoustic music. Alongside their artistic activity, they regularly intervened in psychiatric care facilities. Today, Patrik Pion lives and works in Paris. He is represented by the gallery Valeria Cetraro.

His work, alone or with Paule Combey, has been the subject of solo exhibitions at the Centre Régional d'art contemporain – Occitanie, Sète; the Confort Moderne, Poitiers; Galerie Charles Cartwright, Paris; as well as in collective exhibitions at Galerie Valeria Cetraro, Paris; Tonus, Paris; CNEAI, Pantin; In extenso, Clermont-Ferrand; Triennale de Vendôme; Galerie Charles Cartwright, Paris; Centre d'art contemporain de Chateauroux; Salon de la jeune sculpture, Paris; Maison de la culture, Nevers; and Maison de la Culture, Chalon-sur-Saône, among others. Patrik Pion will show this work again in a solo exhibition at the gallery Valeria Cetraro in the spring of 2023.



## FLOOR PLAN



Ground floor

### Works in the exhibition:

#### 1. *La Béquille*, 2022

blank newspaper, staples, plexiglass,  
500xø100cm

#### 2. *Photograph L'Ampoule à baïonnette*, 2022

digital printing on baches, 120x300cm

#### 3. "White objects", on the shelf:

##### *La Pipe*, 2017

blank newspaper, staples, 16x60x25cm

##### *La Scie égoïne*, 2016

blank newspaper, staples, 10x87x28cm

##### *La Cassette audio*, 2014

blank newspaper, staples, 10x4x4cm

##### *La Palme*, 2016

blank newspaper, staples, 75x30x12cm

##### *La Bouée de sauvetage*, 2018

blank newspaper, staples, 8x54x47cm

##### *La Scie sauteuse*, 2015

blank newspaper, staples, 17x55x42cm

##### *La Caméra*, 2021

blank newspaper, staples, 15x49x39cm

##### *La Mitraillette*, 2022

blank newspaper, staples, 21x104x25cm

##### *Le Casque audio*, 2021

blank newspaper, staples, 15x34x34cm

##### *Le Poids*, 2017

blank newspaper, staples, 30xø34cm

##### *Le Masque à gaz*, 2018

blank newspaper, staples, 22x61x24cm

##### *Les Menottes*, 2016

blank newspaper, staples, 9x75x53cm

##### *Le Cintre*, 2017

blank newspaper, staples, 15x88x63cm

##### *La Lampe torche*, 2015

blank newspaper, staples, 17x65x28cm

##### *Les Babouches*, 2017

blank newspaper, staples, 13x40x23cm

##### *L'Enclume*, 2015

blank newspaper, staples, 14x70x32cm

##### *La Massette*, 2015

blank newspaper, staples, 10x35x16cm

##### *Le Couteau cran d'arrêt*, 2017

blank newspaper, staples, 8x90x23cm

##### *Le Microphone*, 2019

blank newspaper, staples, 29x36x40cm

##### *La Bague*, 2021

blank newspaper, staples, 15x40x24cm

##### *La Visseuse électrique*, 2021

blank newspaper, staples, 58x15x56cm

##### *Le Sèche cheveux*, 2022

blank newspaper, staples, 50x50x19cm

##### *Le Briquet*, 2015

blank newspaper, staples, 61x28x15cm

#### 4. *Et moi-même...*, 2020

full HD video, 16/9, duration 00:36, loop  
projection

#### 5. *Le Collier*, 2021

blank newspaper, staples, 15x132x40cm

#### 6. *CombeyPion, La Paire de bottes*, 2002

blank newspaper, staples, 54x32x28cm

#### 7. *Le Fer à repasser*, 2017

blank newspaper, staples, 63x29x35cm

#### 8. *La Pince à dessin*, 2015

blank newspaper, staples, 28x47x35cm

#### 9. *Le Métronome*, 2015

blank newspaper, staples, 46x24x21cm



**10. Photograph La Bobine de film, 2022**  
digital printing on baches, 120x300cm

**11. "White objects", hanging:**

**CombeyPion, L'Ampoule à baïonnette, 2003**  
blank newspaper, staples, ø30x105cm

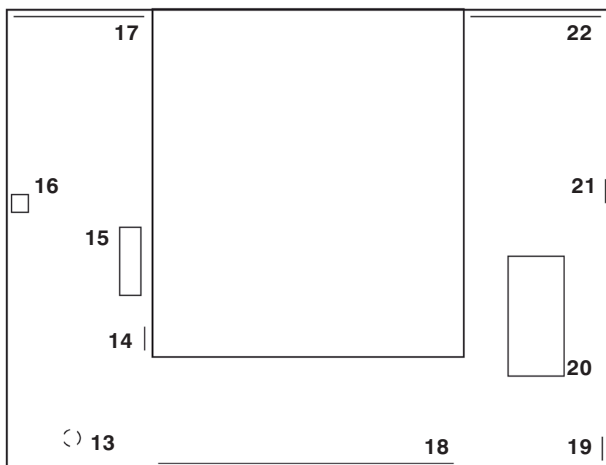
**La Balance, 2020**  
blank newspaper, staples, 25x75x67cm

**La Balance romaine, 2020**  
blank newspaper, staples, 7x75x29cm

**Le Néon, 2022**  
blank newspaper, staples, 20x69x50cm

**L'Ampoule à vis, 2021**  
blank newspaper, staples, ø21x140cm

**12. Modernity knows..., 2022**  
HD video, 16/9, duration 00:43, loop  
projection



First floor

**13. L'Ampoule avec fil et interrupteur, 2021**  
blank newspaper, staples, 22x70x21cm

**14. C19H23CIN2, 2021**  
digital printing on plexiglass, 20x15cm

**15. La Tronçonneuse, 2020**  
blank newspaper, staples, 31x114x30cm

**16. La Pince à linge, 2017**  
blank newspaper, staples, 15x96x26cm

**17. Le sentiment de solitude entraîne la panique, 2021**  
full HD video, 16/9, duration 00:16, loop  
projection

**18. 07-19/22:35", 2019**  
black chalk, gray ink, white highlights  
on grained paper, 320x125cm

**19. C20H23N, 2021**  
digital printing on plexiglass, 20x15cm

**20. "White objects", on the floor:**

**Le Roller, 2015**  
blank newspaper, staples, 16x46x38cm

**Le Lance-pierre, 2019**  
blank newspaper, staples, 18x45x40cm

**Le Skate, 2015**  
blank newspaper, staples, 16x63x25cm

**La Couronne, 2020**  
blank newspaper, staples, 24x24cm

**Le Couteau suisse, 2015**  
blank newspaper, staples, 12x64x51cm

**La Brosse à dents, 2016**  
blank newspaper, staples, 16x120x11cm

**Le Rasoir, 2019**  
blank newspaper, staples, 8x65x58cm

**21. C21H23CIFN02, 2021**  
digital printing on plexiglass, 20x15cm

**22. Le témoin est toujours un traître, 2022**  
full HD video, 16/9, duration 00:08, loop  
projection



## BIBLIOGRAPHY

### REFERENCE BOOKS AVAILABLE AT THE GUE(HO)ST HOUSE

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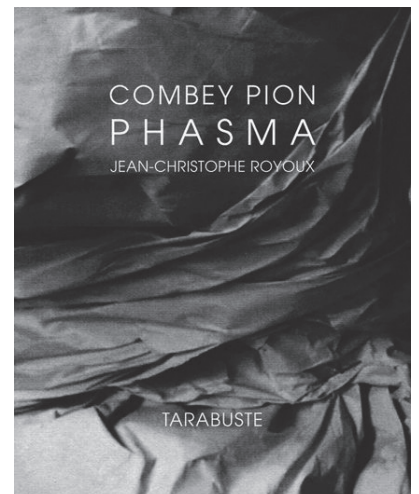
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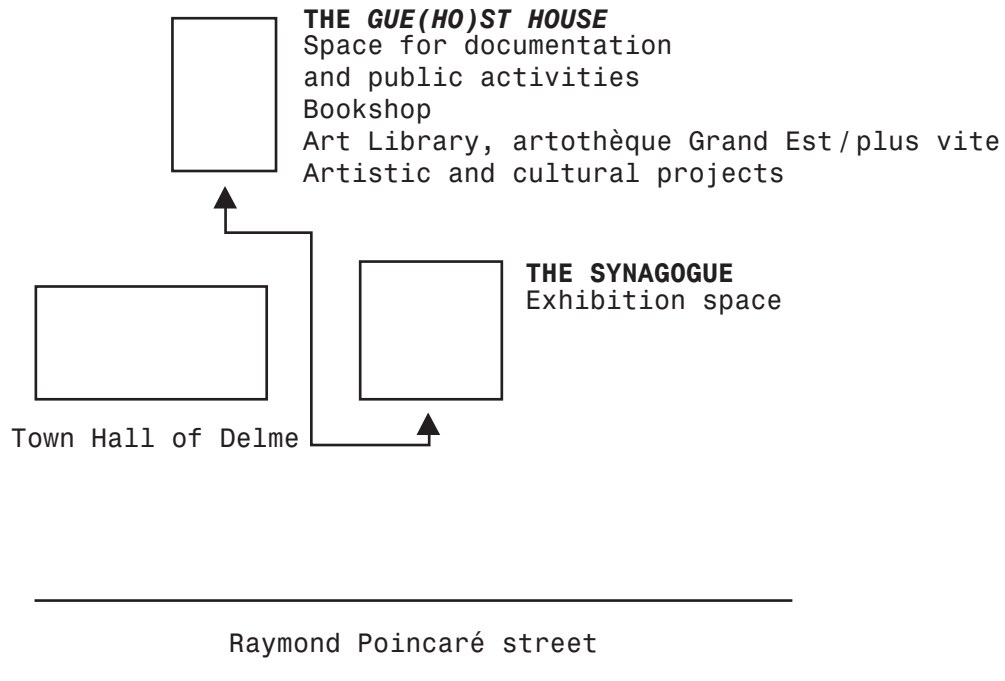
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Éditions Gallimard, Paris, 1975



## TO CONTINUE THE TOUR



## PUBLIC PROGRAM

### TEACHER MEETING

Teachers will be welcomed by Camille Grasser, head of visitor services, and Dorian Masiello, representative teacher, for an introduction to the exhibition *La perte du bonheur*.

*Wednesday November 16<sup>th</sup> 2022 from 2 pm to 3.30 pm.*

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

*Saturday November 19<sup>th</sup> 2022 at 3 pm.*

Free, admission not required.

### WEEKLY TOUR

Guided tour of the exhibition *La perte du bonheur*.

*Every Sunday at 4 pm.*

Free, admission not required.

### MEETING OF MINDS « ART AND PSYCHOANALYSIS »

Focusing on the ambivalence in Patrik Pion's works, Fabrice Ferry, psychoanalyst and member of ACF (Association of the Freudian cause) and Camille Grasser, head of visitor services, offer a visit as a conversation based on the artworks.

This meeting is to be seen as a shared moment, the occasion to open up reflections on the artist's work.

*Sunday January 15<sup>th</sup> 2023 from 4 pm to 5.30 pm.*

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





## **MEETING WITH PATRIK PION AND MIGUEL BENASAYAG**

In the frame of the exhibition *La perte du bonheur*, this meeting is an opportunity for Patrik Pion and Miguel Benasayag, philosopher and psychoanalyst, to discuss notions such as happiness, the being and its future.

In his book *Critique du bonheur* (1989) Miguel Benasayag write about the “monstrosity of the Spectacle”. Wouldn't that monstrosity be perceptible in Patrik Pion's works of art? Won't his “white objects”, neither drawings, nor sculptures or words, reveal a reality we are unaware of?

*Saturday January 21<sup>st</sup> 2023 from 4.30 pm to 6 pm.*

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

## **WORKSHOPS**

### **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 *La perte du bonheur* through a sensitive approach of the artworks: observation, listening, experimentation.

An exploration filled with emotions and sensations!

*Wednesday November 23<sup>rd</sup> 2022 from 10 am to 10.45 am.*

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

### **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 December 10<sup>th</sup> 2022 from 3 pm to 4.30 pm.*

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

### **“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, November 23<sup>rd</sup> 2022, January 18<sup>th</sup> and February 1<sup>st</sup> 2023 from 2 pm to 5 pm.*

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

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

Play-workshop about the exhibition *La perte du bonheur*.

*Wednesday November 30<sup>th</sup> 2022 from 10 am to 11.30 am.*

Free. Admission required on 03 87 01 39 91.



## 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 November 11<sup>th</sup> 2022  
and will be closed from December 19<sup>th</sup> 2022  
to January 3<sup>rd</sup> 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 EDUCATIONAL SERVICE

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Image on front cover: Patrik Pion, *Et moi-même...*, 2020, full HD video. Courtesy of the artist and the Gallery Valeria Cetraro.

## THANKS

The CAC – la synagogue de Delme and Patrik Pion would like to thank François Piron and Paraguay Press; the Gallery Valeria Cetraro, Paris; Ghyslain Philbert and Thibaud Schneider; the municipal employees of Delme.

## 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.

