

La perte du bonheur  
PATRIK PION



CENTRE D'ART CONTEMPORAIN  
LA SYNAGOGUE DE DELME

# PRESS KIT

## La perte du bonheur PATRIK PION

EXHIBITION FROM OCTOBER 29<sup>TH</sup> 2022  
TO FEBRUARY 12<sup>TH</sup> 2023  
OPENING ON FRIDAY OCTOBER 28<sup>TH</sup> FROM 6PM  
ATTENDED BY THE ARTIST

*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.*



The artistic practice of Patrick 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 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>

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

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.



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 “*happycracy*”<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.

The exhibition *La perte du bonheur* by Patrik Pion will be accompanied by a publication by Paraguay Press, edited in partnership with the gallery Valeria Cetraro, Paris.

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



## ARTIST'S BIOGRAPHY

Patrik Pion (born in 1954) studied at the École des Beaux-arts 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 présentera à nouveau son travail lors d'une exposition personnelle à la galerie Valeria Cetraro au printemps 2023. Patrik Pion will show this work again in a solo exhibition at the gallery Valeria Cetraro in the spring of 2023.

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



## PRESS IMAGES

Exhibition views available from the press page at [www.cac-synagoguedelme.org](http://www.cac-synagoguedelme.org) (username and password provided upon request).



Exhibition's view *La perte du bonheur* by Patrik Pion, CAC - la synagogue de Delme, 2022. Photo: OH Dancy.



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Exhibition's view *La perte du bonheur* by Patrik Pion, CAC - la synagogue de Delme, 2022. Photo: OH Dancy.



Patrik Pion, *Le Néon*, 2022 blank newspaper, staples, 20 x 69 x 50 cm. Exhibition's view *La perte du bonheur* by Patrik Pion, CAC - la synagogue de Delme, 2022. Photo: OH Dancy.



Patrik Pion, *L'Ampoule à vis*, 2021, blank newspaper, staples, ø 21 x 140 cm. Exhibition's view *La perte du bonheur* by Patrik Pion, CAC - la synagogue de Delme, 2022. Photo: OH Dancy.





Patrik Pion, *La Balance romaine*, 2020, blank newspaper, staples, 7 x 75 x 29 cm. Exhibition's view *La perte du bonheur* by Patrik Pion, CAC - la synagogue de Delme, 2022. Photo: OH Dancy.



On the left: Patrik Pion, *La Balance*, 2020, blank newspaper, staples, 25 x 75 x 67 cm.  
On the right: CombeyPion, *L'Ampoule à baïonnette*, 2003, blank newspaper, staples, ø 30 x 105 cm.  
Exhibition's view *La perte du bonheur* by Patrik Pion, CAC - la synagogue de Delme, 2022. Photo: OH Dancy.



Exhibition's view *La perte du bonheur* by Patrik Pion, CAC - la synagogue de Delme, 2022. Photo: OH Dancy.



Exhibition's view *La perte du bonheur* by Patrik Pion, CAC - la synagogue de Delme, 2022. Photo: OH Dancy.



Patrik Pion, *La Pince à dessin*, 2015, blank newspaper, staples, 28 x 47 x 35 cm. Exhibition's view *La perte du bonheur* by Patrik Pion, CAC - la synagogue de Delme, 2022. Photo: OH Dancy.



Patrik Pion, *Le Métronome*, 2015, blank newspaper, staples, 46 x 24 x 21 cm. Exhibition's view *La perte du bonheur* by Patrik Pion, CAC - la synagogue de Delme, 2022. Photo: OH Dancy.



Patrik Pion, *Le Fer à repasser*, 2017, blank newspaper, staples, 63 x 29 x 35 cm. Exhibition's view *La perte du bonheur* by Patrik Pion, CAC - la synagogue de Delme, 2022. Photo: OH Dancy.



CombeyPion, *La Paire de bottes*, 2002, blank newspaper, staples, 54 x 32 x 28 cm. Exhibition's view *La perte du bonheur* by Patrik Pion, CAC - la synagogue de Delme, 2022. Photo: OH Dancy.



Patrik Pion, *Le Collier*, 2021, blank newspaper, staples, 15 x 132 x 40 cm. Exhibition's view *La perte du bonheur* by Patrik Pion, CAC - la synagogue de Delme, 2022. Photo: OH Dancy.



Exhibition's view *La perte du bonheur* by Patrik Pion, CAC - la synagogue de Delme, 2022. Photo: OH Dancy.



Exhibition's view *La perte du bonheur* by Patrik Pion, CAC - la synagogue de Delme, 2022. Photo: OH Dancy.



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Exhibition's view *La perte du bonheur* by Patrik Pion, CAC - la synagogue de Delme, 2022. Photo: OH Dancy.



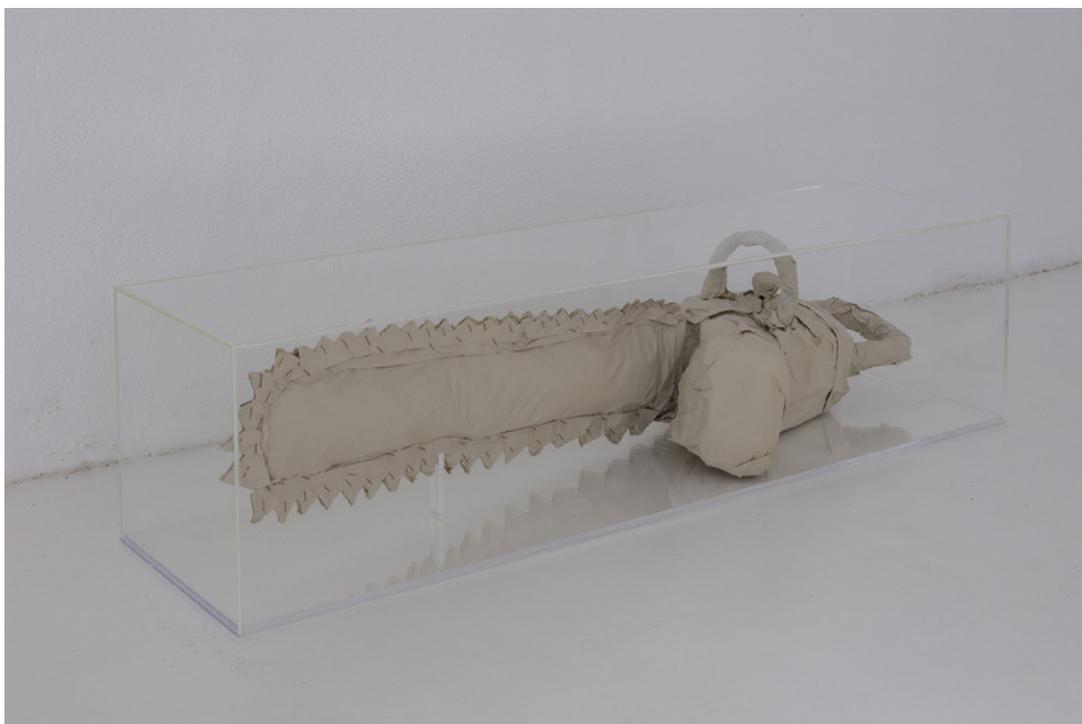
Patrik Pion, *L'Ampoule avec fil et interrupteur*, 2021, blank newspaper, staples, 22 x 70 x 21 cm. Exhibition's view *La perte du bonheur* by Patrik Pion, CAC - la synagogue de Delme, 2022. Photo: OH Dancy.



Exhibition's view *La perte du bonheur* by Patrik Pion, CAC - la synagogue de Delme, 2022. Photo: OH Dancy.



Patrik Pion, *C19H23CIN2*, 2021, digital printing on plexiglass, 20 x 15 cm. Exhibition's view *La perte du bonheur* by Patrik Pion, CAC - la synagogue de Delme, 2022. Photo: OH Dancy.



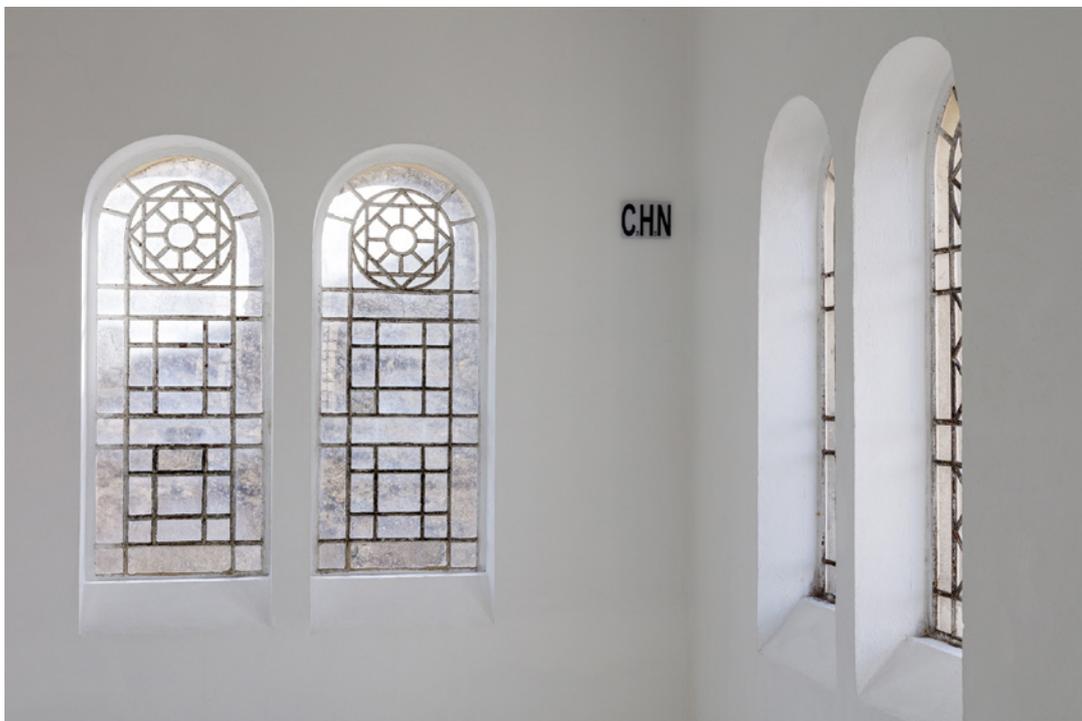
Patrik Pion, *La Tronçonneuse*, 2020, blank newspaper, staples, 31 x 114 x 30 cm. Exhibition's view *La perte du bonheur* by Patrik Pion, CAC - la synagogue de Delme, 2022. Photo: OH Dancy.



Patrik Pion, *La Pince à linge*, 2017, blank newspaper, staples, 15 x 96 x 26 cm. Exhibition's view *La perte du bonheur* by Patrik Pion, CAC - la synagogue de Delme, 2022. Photo: OH Dancy.



Patrik Pion, *07-19/22:35''*, 2019, black chalk, gray ink, white highlights on grained paper, 320 x 125 cm. Exhibition's view *La perte du bonheur* by Patrik Pion, CAC - la synagogue de Delme, 2022. Photo: OH Dancy.



Patrik Pion, *C20H23N*, 2021, digital printing on plexiglass, 20 x 15 cm. Exhibition's view *La perte du bonheur* by Patrik Pion, CAC - la synagogue de Delme, 2022. Photo: OH Dancy.



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Exhibition's view *La perte du bonheur* by Patrik Pion, CAC - la synagogue de Delme, 2022. Photo: OH Dancy.



Patrik Pion, *La Béquille*, 2022, blank newspaper, staples, plexiglass, 500 x ø 100 cm. Exhibition's view *La perte du bonheur* by Patrik Pion, CAC - la synagogue de Delme, 2022. Photo: OH Dancy.

# TOURS

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

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

Free, no reservation.

## **TEACHER MEETING**

Teachers will be welcomed by Camille Grasser, head of visitor services, for an introduction to the exhibition *La perte du bonheur* by Patrik Pion.

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

## **WEEKLY TOUR**

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

*Every Sunday at 4 pm.*

Free, reservation 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

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

Free. Reservation required on 03 87 01 43 42.

### **VISITE BOUT'CHOUX > 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. Reservation required by e-mail to [rpe@cc-saulnois.fr](mailto:rpe@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 *La perte du bonheur*.

*Wednesday November 30<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 for children and their parents! Little ones and bigger ones can come and share a convivial moment playfully discovering works of art.

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

Free. Reservation required on 03 87 01 43 42.



# 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 2023 Aurélien Potier

Image: Aurélien Potier, *Loose Compass*, Performance at CAPC museum of contemporary art, Bordeaux, 2022. Photo: Arthur Pequin



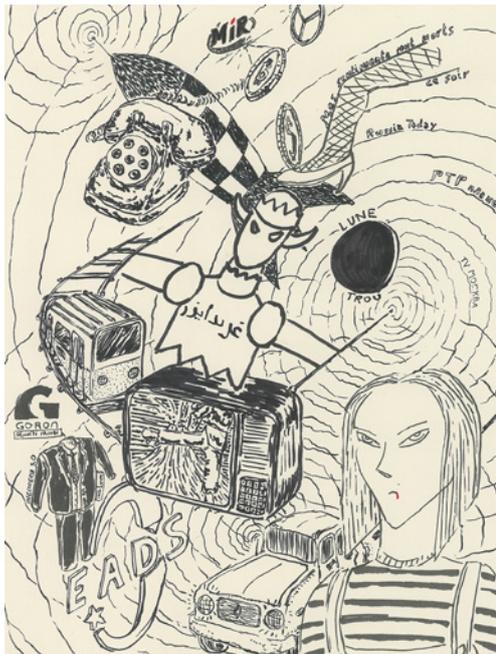
### JUNE - AUGUST 2023 Angélique Heidler

Image: Angélique Heidler, *Bible*, 2020, acrylic, oil in bar, collage, silver plated metal flower, Svarovski rhinestones and sublimation on fabric, 50 cm x 40 cm. Photo: Alexis Rimbault.

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



## CURRENT RESIDENCY



**SEPTEMBER - NOVEMBER 2022**  
**ARSLANE SMIRNOV**

**OPEN STUDIO**  
**WEDNESDAY NOVEMBER 30TH, 6:30PM**  
**AT LINDRE-BASSE RESIDENCY**

Arslane Smirnov's artistic practice tends towards mixtures of genres and origins, aesthetics and references. His childhood was interspersed with travel and radical cultural shifts, passing from one language to the next and one climate to the next, buffeted between political ideologies. Nowadays, his artist's eye can no longer ignore this plethora of information, irrespective of its aesthetic quality, which he prefers to acknowledge with humour and candour.

Arslane Smirnov draws on numerous media and techniques to formulate the complex cartography that is gradually sketched out in his mind. His main reason for using drawing is that it enables different realities to be associated and to lay out his recent or distant memories on a level playing field, devoid of hierarchy. It is in fact mainly his memories that populate his creations, often represented by everyday objects (so the emotional status of the object is primordial), people that he has seen or known, and presenting a quickly scrawled black-and-white style, similar to fanzines or counterculture comics. In this style – sometimes rough, sometimes meticulously wrought – his inspiration stems from various cultural references ranging from the television of the 1990s, to roleplay and videos, and to the fine art and cultural heritage of global history. While his approach is clearly autobiographical, the artist seeks to lighten the emotional load – often associated with this genre – by fictionalising it as much as possible. Through these “collages” of memories, the artist practices a form of subjective sociology, arranging the complexity of the world and the contradictions experienced from one culture to the other.

The artist also uses doll-making, with dolls often inhabiting decors that look like mini theatres staging the functioning of the professional art world (studio visits, the ritual of exhibition openings, etc.). This is how he finds a way of broaching complex subjects in which rivalry and passion, intellectual pleasures and economic hardship cohabit, with humour but without however understating these problems, which are very real for any artist of our era. Although comical, Arslane Smirnov's creations always leave us puzzled, and question the emotional repercussions of such professional situations on subjectivities.

For a person who has had the experience of over four languages at different times in his life, writing and language naturally wend their way into his work. His artworks are regularly associated with a series of texts, often performed humorously or derisively, in which some of his memories resurface. Words help to construct a fragmented narrative framework that is incorporated within his creations.

It is therefore through play, jokes, memories and quirks that Arslane Smirnov openly evokes issues of social class (and difficult ascensions), social representations, identities, origins and childhood. The artist attempts to adopt and recover his child's gaze, as the starting point of his approach, with all the freedom that such a method can provide. His narrative propositions with multiple sources therefore leave room for emotions and give free rein to an affective relationship to the world.

During his residency in Lindre-Basse, the artist wants to focus on the particular location of this rural village to re-immersing himself in his memories of Algeria and Russia, in this to-and-fro with France during the pivotal years that the nineties represented from an economic, historical and geopolitical perspective. Through this return, albeit brief, to the construction of his subjectivity, Arslane Smirnov intends to pursue this quest for affective origins, in order to imagine how these will coexist with what the world is now becoming.



## CAC - LA SYNAGOGUE DE DELME



CAC - la synagogue de Delme.  
Photo OH Dancy.

**Romain Leclère**  
President

**Benoît Lamy de La Chapelle**  
Director

**Fanny Larcher-Collin**  
Administration and communication

**Camille Grasser**  
Educational services and reception and residency coordinator

**Alain Colardelle**  
Production manager and head technician

**Sarah Viollon**  
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, Clovis Maillet et Louise Hervé, Marie Cool et Fabio Balducci, Susan Hiller, Clément Rodzielski, Jimmie Robert, Jean-Luc Moulène, Shilpa Gupta, Merlin Carpenter 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 residency program in the village of Lindre-Basse, in the heart of the Lorraine regional park area.

The Delme synagogue, 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 INFORMATIONS

Exhibition *La perte du bonheur* by Patrik Pion from October 29<sup>th</sup> 2022 to February 12<sup>th</sup> 2023.  
Opening: Friday October 28<sup>th</sup> from 6 pm attended by the artist.

Free shuttle from Nancy for the opening of the exhibition. Departing at 5pm from bus station, place de la République.

Informations and booking : 03 87 01 43 42 or [info@cac-synagoguedelme.org](mailto:info@cac-synagoguedelme.org)

From Wednesday to Saturday, 2 pm - 6 pm and Sunday 11 am - 6 pm.

Admission free. Guided tour every Sunday at 4 pm.

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.

## PRESS CONTACT

Fanny Larcher-Collin  
[communication@cac-synagoguedelme.org](mailto:communication@cac-synagoguedelme.org)  
+33(0)3 87 01 43 42  
Images available upon request.

## CONTACT AND ACCESS

CAC - la synagogue de Delme  
33 rue Poincaré F-57590 Delme  
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[www.cac-synagoguedelme.org](http://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 » from the french Ministry of Culture.

The CAC - la synagogue de Delme is supported by



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.

