



CENTRE D'ART CONTEMPORAIN
LA SYNAGOGUE DE DELME

MAGALI REUS Le Plat Principal

EXHIBITION FROM MARCH 11TH TO JUNE 4TH 2023



From Wednesday to Saturday, 2 p.m – 6 p.m and Sunday 11 a.m – 6 p.m.
Admission free.

Guided tour every Sunday at 4 p.m.

For more than a century, advertising, the luxury industry and media have, simultaneously, created fetishes out of commodities, transforming them into objects of desire. Throughout the twentieth century and today critical art practices have kept track with consumerism, the most profound revealing truths about our relations with these objects of everyday life – objects typically encountered without questioning.

The artist Magali Reus has, for more than a decade, developed a body of sculptural work that perturbs the habits of the gaze and sensations linked to our relationship to design, ever present in a utilitarian world based on mass consumption. Through sculpture and photographic works that hybridise and juxtapose conceptually or functionally incompatible objects Reus is able to disrupt our habits as consumer-users of objects.

Frequently starting with ubiquitous objects (chairs, refrigerators, tables, signs, lamps, etc.), which she reproduces employing sophisticated industrial processes that are paired with manual studio labour, Reus creates strangely mutated sculptures that do not correspond to any code of use. Her sculptures thus resemble functionless yet autonomous utensils. More broadly, they maintain an ambiguous relationship with everyday design, allowing the artist to question the often implicit yet overlooked hierarchies at work around us.

Without the need to justify themselves since they are devoid of utility, Reus's autonomous sculptures escape the constraints to which objects are ordinarily subject, giving them a new degree of emancipation. As sculptures we might say that they look like ready-mades: the artist's selection brings the beauty of the object into the field of art and contemplation. It is this reframing that questions the connections and personal relationships that each of us hold with the supposed neutrality of factory-made forms.

If post-modernity eventually levelled the status of design, the ready-made, and traditional sculpture, there remains, still today, a certain residual perplexity as to the way we value these categories. Reus teases at the perplexity, playing with the codes of mass-produced design and sculpture, always maintaining a subtle and generative confusion between artisanal fabrication and technological production.

In Reus's work, as for many artists of her generation, nature has lost its essentialist metaphysical meaning and is, instead, understood and often translated as a fabrication, endlessly modifiable and adaptable in the same manner as the artifice of commodities we surround ourselves with. Reus incorporates biological elements through the hi-tech craft manufacture of fruit, vegetables, fungi, and plants, which increasingly intrude within the solidity of the resin and composite materials that make up her recent artworks. In the sculptural series titled *Candlesticks* we see a representation of fruit and vegetables as frozen hybrids, an expression of the fossilisation of a now-obsolete concept of nature. We could suggest that Reus's works insist on the porosity between nature and culture – as strange, wondrous, or dangerous as it might appear.



In Delme, a rural village pervaded by the incessant to-and-fro of freight trucks, surrounded by an intensive agriculture that is now indispensable, but in which the notion of the authentic countryside manages to resist all the same, Reus's work finds a fertile base in the space of the former synagogue.

At her exhibition *Le Plat Principal* at the centre d'art contemporain – la synagogue de Delme Reus is interested in conceptually exploring the synagogue's rural environment, as well as its historical context. Responding to the famous plant breeder and horticulturist Victor Lemoine (1823–1911), a pioneer of modern botany born in Delme, Reus has devised a body of sculptural and photographic works deconstructing what is commonly perceived as natural as well as a "rural" aesthetic.

The exhibition hosts a series of artworks dealing with hybridisation, intensive agriculture, agrotechnology but pairs these with explorations of traditional recipes to reveal our domesticated bonds with nature. How might we think of authenticity now that it has been absorbed by the techno-capitalist industry and transformed into a marketable consumer product?

The ambiguous status of the objects and images shown in *Le Plat Principal* examine a technological vision of the food industry which is continuously looking for more efficient ways of feeding an ever-increasing population within a world of ecological crisis. While the landscapes around us shapeshift at a heady pace, so do our food habits and the objects and tools we use continue to adapt.

Nature, like any other commodity, is an object typically encountered without questioning. For many it is central to our personal and natural habitats and anchors a powerful emotional relationship. Reus's art, which keeps track with consumerism, reveals how it is being transformed and in doing so helps us to question our relations with this subject of everyday life.

Following this exhibition, a monograph on Magali Reus's recent work, edited in partnership with Mondriaan Fonds, Museum Dhondt-Dhaenens and Atelier Calder, will be published by Nai010 publishers.



BIOGRAPHY

Magali Reus (1981, The Hague) lives and works in London.

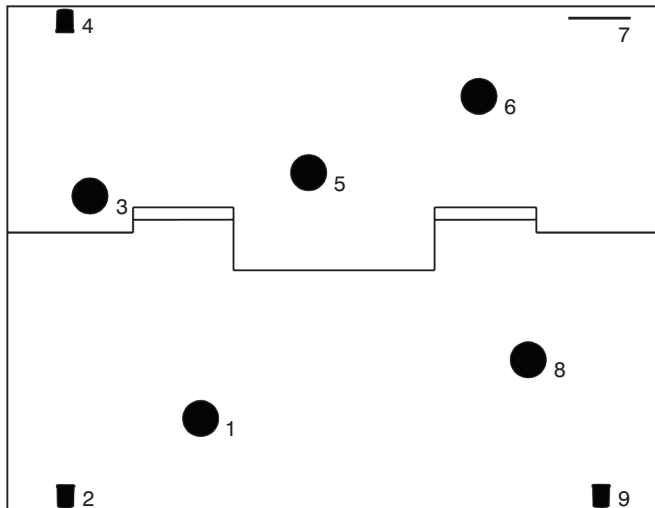
Recent and upcoming solo exhibitions include Museum Kurhaus Kleve, DE; Galerie Greta Meert, Brussels (both 2024); Kunsthalle Bratislava, SK; *On Like Scenery*, Museum Dhondt-Dhaenens, Deurle, BE (both 2023); *XII*, The Approach, London; *And Orchard*, François Ghebaly, Los Angeles; *A sentence in soil*, Nasher Sculpture Center, Dallas; *Shadow Tonics*, Galerie Fons Welters, Amsterdam (all 2022); *Pale Planets*, Nuno Centeno, Porto (2021); *As mist, description*, South London Gallery, London (2018); *Hot Cottons*, Bergen Kunsthall, Bergen; *Night Plants*, Kunstmuseum St. Gallen, St. Gallen (both 2017); *Mustard*, The Stedelijk Museum, Amsterdam; *Quarters*, Fondazione Sandretto Re Rebaudengo, Turin (both 2016); *Spring for a Ground*, SculptureCenter, New York; *Particle of Inch*, The Hepworth Wakefield, Wakefield; *Halted Paves*, Westfälischer Kunstverein, Münster (all 2015).

Reus has been included in group exhibitions and screenings at Tate Britain, London; ICA, London; CCS Bard Hessel Museum of Art, Annandale-on-Hudson; Kestnergesellschaft, Hanover; LUMA Westbau, Zürich; Kunsthalle Wien, Vienna; David Roberts Art Foundation, London; Museu Nacional de Arte Contemporanea, Lisbon; De Appel, Amsterdam and the British Art Show 8 (touring).

Reus was shortlisted for the Hepworth Prize for Sculpture 2018, and in 2015 was awarded The Prix de Rome. Her work is included in international collections including Tate Collection, UK; Stedelijk Museum Amsterdam; Centraal Museum, Utrecht; The Hepworth, Wakefield, UK; Collection CCS Bard Hessel Museum of Art, Annandale-on-Hudson; Kunstmuseum Winterthur; Kunstmuseum St. Gallen; Frac Grand Large – Hauts-de-France, Dunkerque; Lafayette Anticipation – Fonds de dotation Famille Moulin, Paris; Rubell Family Collection, Miami; Fondazione Sandretto Re Rebaudengo, Turin; Arts Council Collection, UK; The Government Art Collection, London; David Roberts Art Foundation, London; The Perimeter, London.



FLOOR PLAN



Ground floor

Works in the exhibition:

1. Candlesticks (Blacklight Tamatar), 2022
Spun, welded and powder coated aluminium, hand-carved and powder coated aluminium extrusion, spun, welded and hand-patinated brass, dry transfer, sand cast powder coated aluminium, cast Epoxy resin, polished and powder coated forged steel bar, aluminium wire, 3D printed Nylon SLS, EVA plaster filler mix, pigments, sprayed MDF, screws
304x50x50 cm

2. Clementine (Frank), 2023
Hand-waxed Epoxy resin and binding powder, pigments, rusted iron filings, plywood, powder coated and airbrushed welded aluminium, steel, screws
ø40x45 cm

3. Candlesticks (LED Kadai), 2022
Spun, welded and powder coated aluminium, hand-carved and powder coated aluminium extrusion, spun, welded and hand-patinated brass, dry transfer, sand cast powder coated aluminium, cast Epoxy resin, polished and powder coated forged steel bar, aluminium wire, 3D printed Nylon SLS, EVA plaster filler mix, pigments, sprayed MDF, screws
304x50x50 cm

4. Clementine (Visitor), 2023
Polyurethane resin, pigments, powder coated hand waxed aluminium, steel rivets, folded and airbrushed aluminum sheet, steel, screws
ø40x45 cm

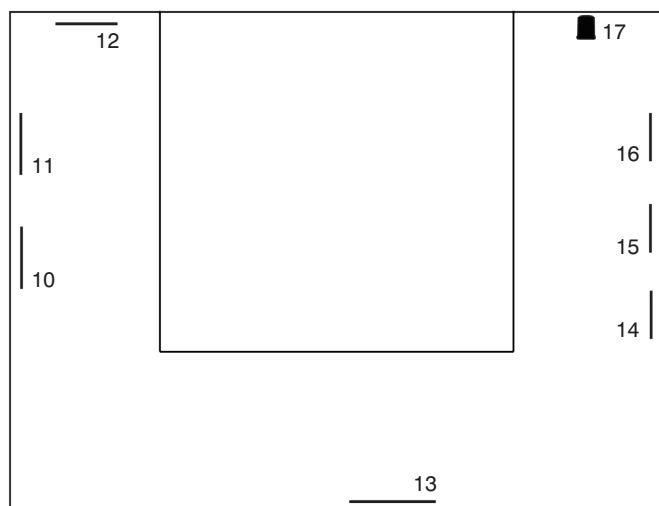
5. Candlesticks (Fluorescent Fereni), 2022
Spun, welded and powder coated aluminium, hand-carved and powder coated aluminium extrusion, spun, welded and hand-patinated brass, dry transfer, sand cast powder coated aluminium, cast Epoxy resin, polished and powder coated forged steel bar, aluminium wire, 3D printed Nylon SLS, EVA plaster filler mix, pigments, sprayed MDF, screws
304x50x50 cm

6. Candlesticks (Mercury Spice), 2022
Spun, welded and powder coated aluminium, hand-carved and powder coated aluminium extrusion, spun, welded and hand-patinated brass, dry transfer, sand cast powder coated aluminium, cast Epoxy resin, polished and powder coated forged steel bar, aluminium wire, 3D printed Nylon SLS, EVA plaster filler mix, pigments, sprayed MDF, screws
304x50x50 cm

7. Landings (1351.7, Melba), 2022
C-print mounted on aluminium, powder coated, hand waxed steel, welded and powder coated aluminium, powder coated aluminium bent wire
70,5x104x7,5 cm

8. Candlesticks (Ultraviolet Fool), 2022
Spun, welded and powder coated aluminium, hand-carved and powder coated aluminium extrusion, spun, welded and hand-patinated brass, dry transfer, sand cast powder coated aluminium, cast Epoxy resin, polished and powder coated forged steel bar, aluminium wire, 3D printed Nylon SLS, EVA plaster filler mix, pigments, sprayed MDF, screws
304x50x50 cm

9. Clementine (Bandid), 2023
Polyurethane resin, pigments, acrylic paint, powder coated hand waxed aluminium, steel rivets, folded and airbrushed aluminum sheet, steel, screws
ø40x45 cm



Premier étage

16. *Landings (7505, Tunnels)*, 2022

C-print mounted on aluminium, powder coated, hand waxed steel, welded and powder coated aluminium, powder coated aluminium bent wire
100x73,5x5 cm

17. *Clementine (Moon Chorus)*, 2023

Hand-waxed Epoxy resin and binding powder, pigments, rusted iron filings, meteorite shavings, plywood, powder coated, folded and shaped aluminium foil and aluminium bent wire, steel, screws
ø40x45 cm

10. *Landings (3780, Alpine)*, 2022

C-print mounted on aluminium, powder coated, hand waxed steel, welded and powder coated aluminium, powder coated aluminium bent wire
100x74x6 cm

11. *Landings (January, Anchor)*, 2022

C-print mounted on aluminium, powder coated, hand waxed steel, welded and powder coated aluminium, powder coated aluminium bent wire
107x73,5x6,5 cm

12. *Landings (16199, Vitrine)*, 2022

C-print mounted on aluminium, powder coated, hand waxed steel, welded and powder coated aluminium, powder coated aluminium bent wire
107x73,5x6,5 cm

13. *Landings (3708.9, Statics)*, 2022

C-print mounted on aluminium, powder coated, hand waxed steel, welded and powder coated aluminium, powder coated aluminium bent wire
74x100x7 cm

14. *Landings (April, Contours)*, 2022

C-print mounted on aluminium, powder coated, hand waxed steel, welded and powder coated aluminium, powder coated aluminium bent wire
107x73,5x6,5 cm

15. *Landings (11561.1, Ogle)*, 2022

C-print mounted on aluminium, powder coated, hand waxed steel, welded and powder coated aluminium, powder coated aluminium bent wire
100x74x7 cm

BIBLIOGRAPHY

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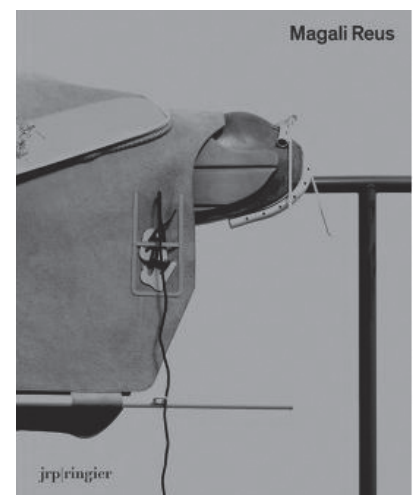
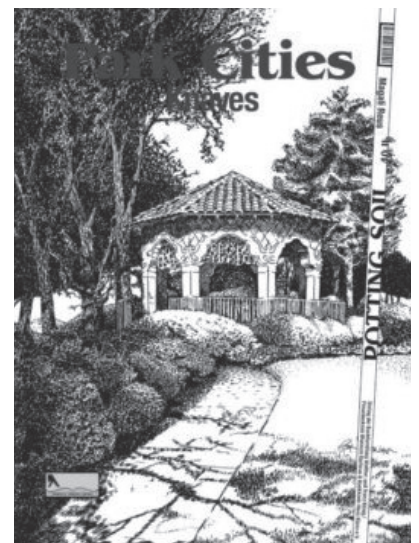
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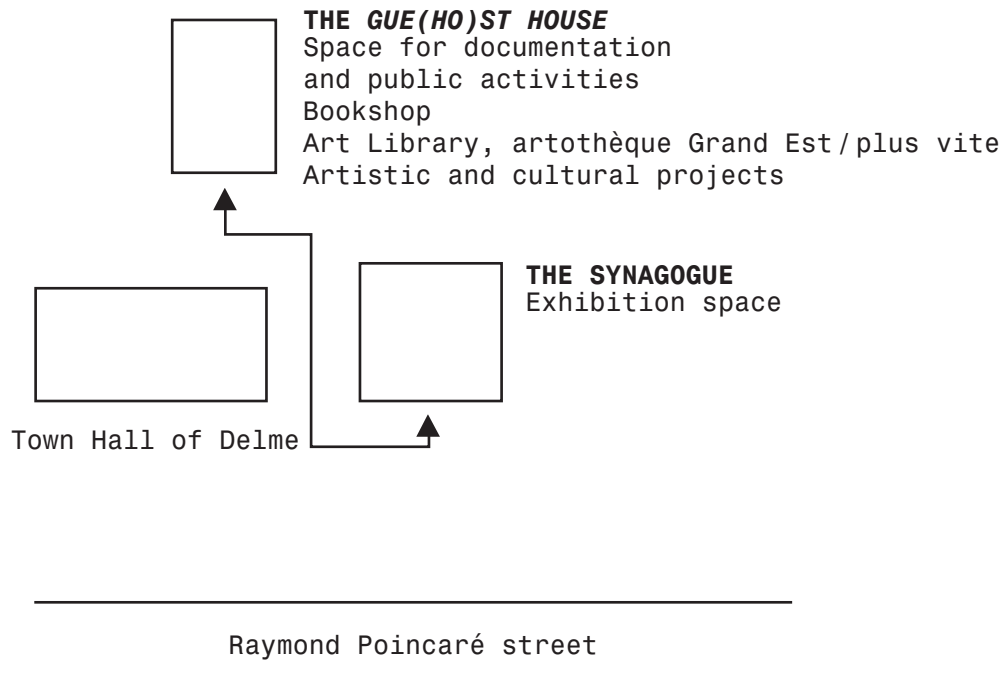
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La Salle de bains, Lyon, 2011

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Scribner, Simon & Schuster Inc., New York, 2013



TO CONTINUE THE TOUR



PUBLIC PROGRAM

TEACHERS MEETING

Teachers will be welcomed by Camille Grasser, head of Public Programs, and Dorian Masiello, representative teacher, for an introduction to the exhibition *Le Plat Principal*.

Wednesday March 22nd 2023 from 2 to 3.30 p.m.

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

Saturday May 13th 2023 at 3 p.m.

Free, admission not required.

WEEKLY TOUR

Guided tour of the exhibition *Le Plat Principal*.

Every Sunday at 4 p.m.

Free, admission not required.

DUO-VISIT « VICTOR LEMOINE AND ITS HYBRIDS »

IN PARTNERSHIP WITH JARDIN BOTANIQUE – JEAN-MARIE PELT, VILLERS-LÈS-NANCY

The duo-visit allows to cross knowledges on a common theme.

In her exhibition *Le Plat Principal* at CAC – la synagogue de Delme, Magali Reus explores Delme local environment and history through the figure of Victor Lemoine, well-known botanist and plant-breeder, considered as one of the greatest horticultural hybridisation's specialist, borned in Delme. Following an active tour of the exhibition led by Camille Grasser, head of Public Programs, the participants will be meeting Sébastien Antoine, Scientific head of Temperate Collections, in a space dedicated to the Lorraine horticultural heritage at Jardin Botanique – Jean-Marie Pelt in Villers-lès-Nancy.



Peonies, syringas, deutzias, fuschias, we will also discover the remarkable collection of Lemoine's Lilacs, the most important on an international level. This tour aims to draw a parallel between the hybridisation's shapes effective in the sculptures and photographs of the artist and those effective in the vegetable world through the creation of Victor Lemoine.

Saturday April 29th 2023, from 1.30 to 5.30 p.m.

Free, admission at 03 87 01 43 42 or publics@cac-synagoguedelme.org

**MEETING TOUR « ART AND SCIENCE: NATURAL WORLD / TRANSFORMED NATURE »
WITH VINCENT FELTEN, ASSOCIATE PROFESSOR AT THE LORRAINE UNIVERSITY AND MEMBER OF
LIEC (CONTINENTAL ENVIRONNEMENT'S INTERDISCIPLINARY LABORATORY)**

Ear of corn, eggplant, red cabbage, raspberry, cherry,... Fruits and vegetables are staged in Magali Reus' artworks. They pose in the *Landings* series, where they are photographed in a domestic rubbish environment. They appear as prototypes or maturing products in the *Candlesticks* series and pigmented resin's marmelade in the *Clementine* series. Head of Public Programs offers a tour among those artworks putting in tension natural world and artificiality. Then, Vincent Felten, University Lecturer and Researcher of the Lorraine University, working at the Continental Environnement's Interdisciplinary Laboratory (LIEC, UMR CNRS-University of Lorraine) will broach the notion of biodiversity and the pressures to which they are subjected in order to think about the ways human control the nature and the consequences of those actions in the ecosystems.

Saturday April 8th, from 3 to 5 p.m.

Free, admission at 03 87 01 43 42 or 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 *Le Plat Principal* through a sensitive approach of the artworks: observation, listening, experimentation.

An exploration filled with emotions and sensations!

Wednesday April 12th 2023 from 10 to 10.45 a.m.

Free. Admission required: 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 May 20th 2023 from 3 to 4.30 p.m.

Free. Admission required on 03 87 01 43 42 or publics@cac-synagoguedelme.org

"BIG IDEAS SMALL HANDS" WORKSHOPS > FOR CHILDREN AGED 6-11

Led by Camille Grasser, head of Public Programs, 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 29th, April 12th and May 17th 2023 from 2 to 5 p.m.

Free. Admission required on 03 87 01 43 42 or accueil@cac-synagoguedelme.org

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

Play-workshop about the exhibition *Le Plat Principal*.

Wednesday April 26th 2023 from 9.30 to 11 am.

Free. Admission required on 03 87 01 39 91.



INFORMATIONS

PRACTICAL INFORMATION

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 9th and May 18th 2023.

ACCÈS

DEPUIS PARIS (en train 90mn):

TGV Est, arrivée Metz ou Nancy

DEPUIS METZ (en voiture, 30mn):

D955, ancienne route de Strasbourg

DEPUIS NANCY (en voiture, 30mn):

N74 vers Château-Salins

puis D955 direction Metz

CONTACT SERVICE DES PUBLICS

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COORDONNÉES

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THANKS

This exhibition was organised in partnership with Museum Dhondt-Dhaenens (where was presented Magali Reus' *On Like Scenery* from October 30th, 2022 to February 12th, 2023), and Atelier Calder (where the artist will be resident from May 2023).

With the generous support of Mondriaan Fonds and the Netherlands Embassy in Paris.



The CAC – la synagogue de Delme and Magali Reus would like to thank the Museum Dhondt-Dhaenens' team; The Mondriaan Fonds; The Netherlands Embassy in Paris; The Approach, London; Galerie Fons Welters, Amsterdam; Joseff Evans; Guillaume Lemuhot; Valentin Wattier; The Municipality of Delme and their staff.

PARTNERS

The CAC – la synagogue de Delme obtained the label « Contemporary art center of national interest ».

The art center is a member of d.c.a/association française de développement des centres d'art, Arts en résidence – French national network, BLA! association nationale des professionnel·le·s de la médiation en art contemporain and Plan d'Est – visual arts pole Grand Est.

The CAC – la synagogue de Delme receives support from

