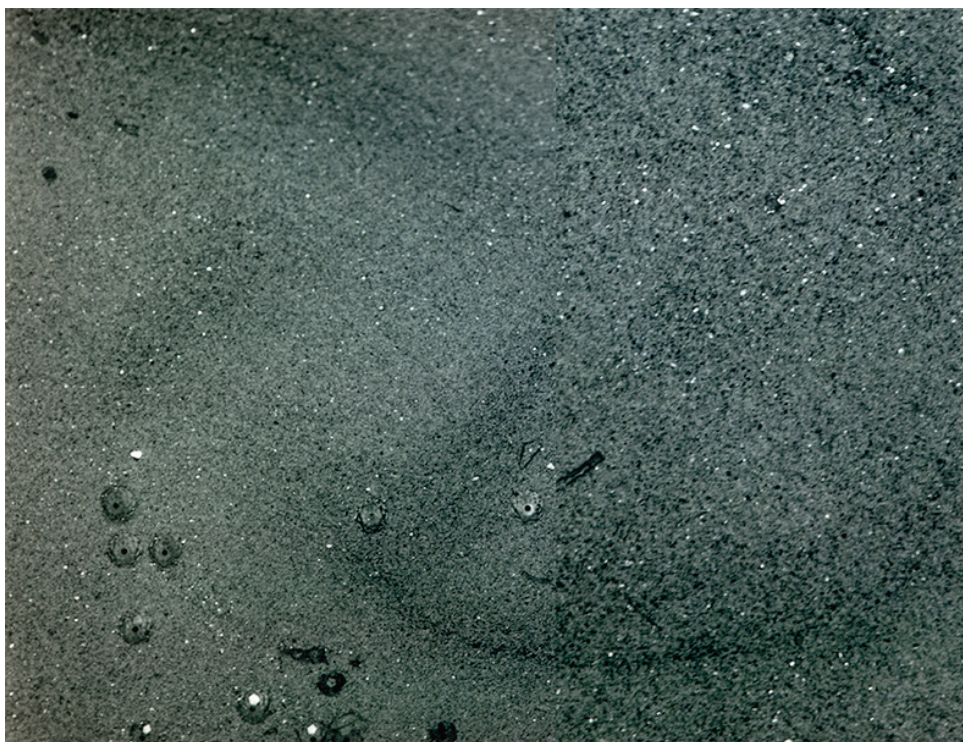




CENTRE D'ART CONTEMPORAIN  
LA SYNAGOGUE DE DELME

# JOSEPHINE PRYDE The Splits

EXHIBITION FROM OCTOBER 21<sup>ST</sup> 2023 TO FEBRUARY 4<sup>TH</sup> 2024



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.

## INTRODUCTION

In preliminary discussions with the artist, the curator expressed enthusiasm for an exhibition exclusively of photography. He felt that not only had there never been such a display in the building, but he also remained interested in how Josephine Pryde deployed photography in her artwork, perceiving in it various types of resonance and slippage with respect to what he would otherwise assume to be more mundane characteristics of the medium. Josephine Pryde made several visits to the centre d'art contemporain – la synagogue de Delme, and came to agree with him that an exhibition containing only photographs would be indeed the direction to take.

*The Splits* is the result. In it, you will see frames containing one, two or four images, using mirroring and repetition of motifs throughout. Yet the images are also different from one another, are frequently juxtaposed against each other inside one frame, and fall into four distinct categories, which, for the sake of convenience, have been called: *Foreboding*, *Dilemma*, *Instrument*, and *Split (or, Sand)*.

There are several views of two different, but both elaborate, hairstyles. These were created by Sergio Renis, an accomplished hairdresser invited by the artist. The model was Laffy, from the uns\* talent agency. The creations are shot from behind, each under different lighting arrangements. They are not the sort of hairstyle you would usually prepare to wear down the street. Are they art? Where is fashion? They sit, prosthetic, a self turned into a haircut. The lighting, in combination with the materials and forms, gives variously an impression of powdery tumours of aristocratic dust, artifice pocked by airy cloud, or of wired-up natural fronds, streaked through with blurry, slippery strands of underwater alienation.

These images are punctuated by panels showing sand, as if to provide both an interruption and a ground, with slight movements perceptible across frames. Visible in some is the slim edge of what could be a phone – with a jack socket, so not new – a model that, while ageing, is still in use, rising here from the surface of the grains, shot soft, rotating, on vibrate.

Where to perceive the *Splits* of the title? The composition of this very text with which to announce the exhibition has proven a challenge in respect to battling dissociation. How not to forget about the artwork while promoting the show? How to acknowledge the materials used through all stages? How to develop theories derived from that experience, as well as from the sight of the work, its level of content, its production and forthcoming installation, and to put all this into language for distribution? How to navigate the mutations, the multiplications, the flips and juxtapositions that are the



properties of images, of files, of scans, of photographs? The potentials of infinity? How to take a long, hard look at the impulse in such texts to insist upon something that would call itself 'relevance'? Relevance to time, to space, to technology... How on earth? Relevance, a word with its roots in a raising up, and a repeating of same, an etymology which recalls the strain to elevate, in order to make claims, in order to send a petition to belong to the present. But the present fragments! The petition is ineligible!

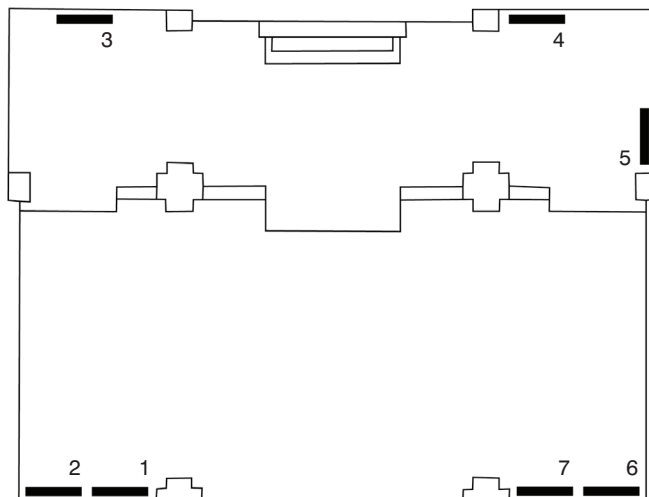
*The Splits* experiments in the field of such questions and exclamations, through deployment of barely perceptible displacements and repetitions, through the example of some hair fashions, and their confections and contrivances – becoming merely one site of appeal amidst the dislocated communications of an unsettled present.

## BIOGRAPHY

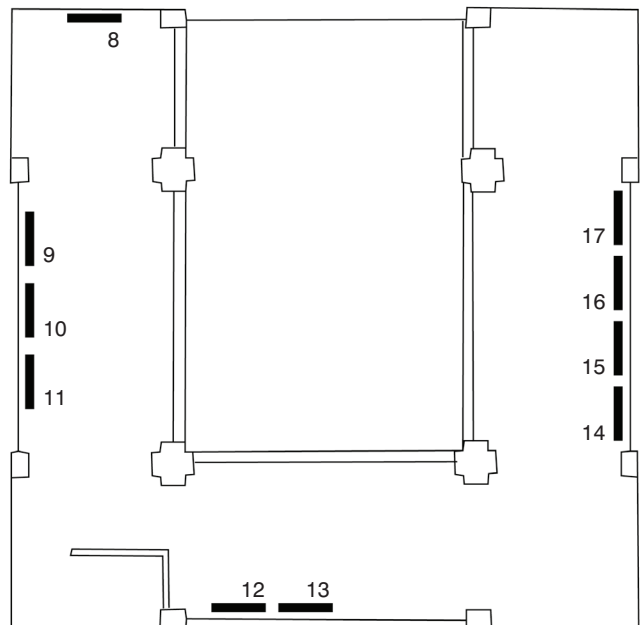
Josephine Pryde (UK, 1967) graduated from Central Saint Martin's School of Art, London. Her artistic practice has drawn on photography, sculpture, writing and performance in order to variously reflect upon and question images and the attendant technologies, frameworks and desires of their making. She lives and works in Berlin, where she also teaches at the University of the Arts.



## FLOOR PLAN



Ground floor



First floor

### Works in the exhibition:

**1. Dilemmas I**, 2023

Archival pigment print.  
72,3x106 cm

**2. Dilemmas II**, 2023

Archival pigment print.  
72,3x97 cm

**3. Dilemmas III**, 2023

Archival pigment print.  
72,3x97 cm

**4. Splits (or, Sand) I**, 2023

Archival pigment print.  
72,3x106 cm

**5. Dilemmas IV**, 2023

Archival pigment print.  
72,3x106 cm

**6. Instruments/Dilemmas I**, 2023

Archival pigment print.  
72,3x106 cm

**7. Dilemmas V**, 2023

Archival pigment print.  
72,3x97 cm

**8. Forebodings I**, 2023

Archival pigment print.  
72,3x97 cm

**9. Forebodings II**, 2023

Archival pigment print.  
72,3x106 cm

**10. Instruments/Forebodings I**, 2023

Archival pigment print.  
72,3x106 cm

**11. Instruments I**, 2023

Archival pigment print.  
72,3x106 cm

**12. Forebodings III**, 2023

Archival pigment print.  
72,3x106 cm

**13. Forebodings IV**, 2023

Archival pigment print.  
72,3x106 cm

**14. Forebodings V**, 2023

Archival pigment print.  
72,3x106 cm

**15. Splits (or, Sand)/Forebodings I**, 2023

Archival pigment print.  
72,3x106 cm

**16. Forebodings/Splits (or, Sand) I**, 2023

Archival pigment print.  
72,3x106 cm

**17. Splits (or, Sand) II**, 2023

Archival pigment print.  
72,3x106 cm



## BIBLIOGRAPHY

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

CHARNAS Dan, *Dilla Time*, 2022.  
Swift Press, UK.

DURAS Marguerite, *La vie matérielle*, 1994.  
Éditions Gallimard, Paris.

FRANK Rike (dir.), *Josephine Pryde*, 2004.  
Secession, Vienna.

LEVY Deborah, *Le coût de la vie*, 2020.  
Éditions du sous-sol, Paris.

MICHALKA Matthias, *Objects Recognized in Flashes. Michele Abeles, Annette Kelm, Josephine Pryde, Eileen Quinlan*, 2019.  
Mumok Museum moderner Kunst Stiftung Ludwig Wien, Vienna.

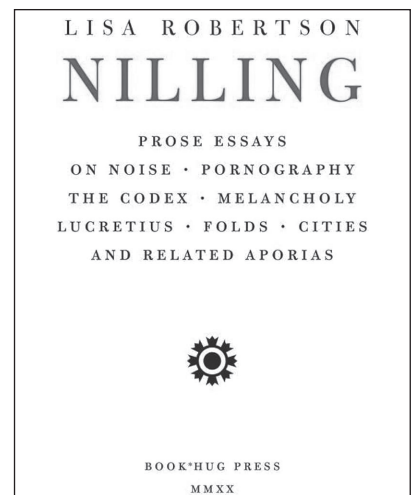
PRYDE Josephine, *lapses in Thinking By the person i Am*, 2018.  
Sternbreg Press, Berlin.

PRYDE Josephine, *Serena*, 2001.  
Kunstverein Braunschweig, Braunschweig, Germany.

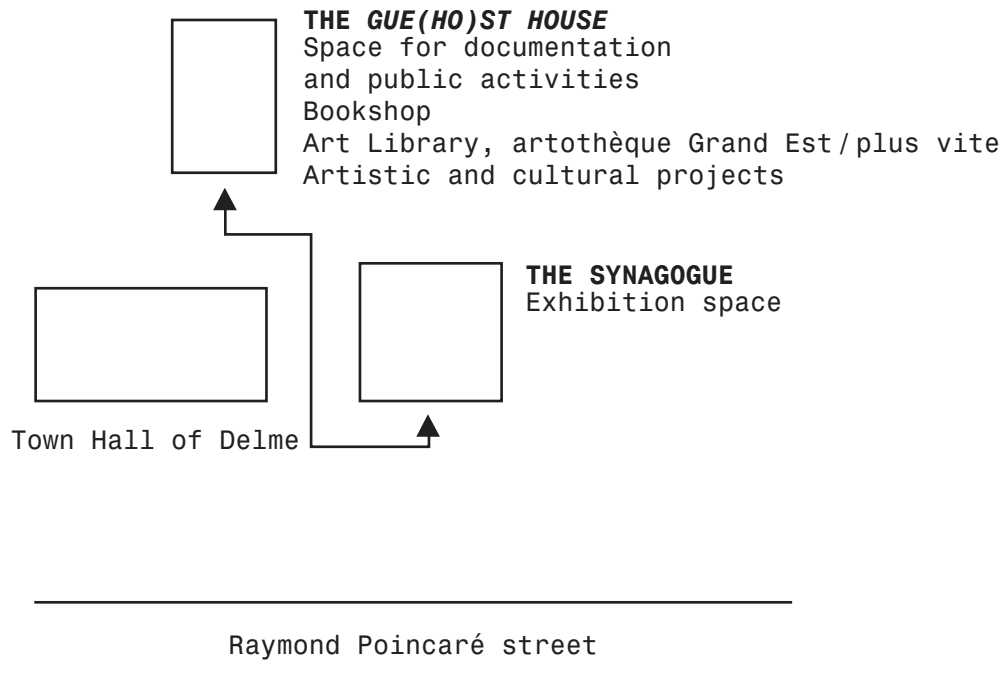
PRYDE Josephine, *The enjoyment of photography*, 2015.  
JRP Ringié, Zurich.

REBENTISCH Juliane, *Camp Materialism*, 2020.  
Galerie Buchholz, Cologne.

ROBERTSON Lisa, *Nilling*, 2020.  
Book\*hug Press, Toronto.



## 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 *The Splits*.

*Thursday October 26<sup>th</sup> 2023 from 11 to 12.30 a.m.*

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

*Wednesday November 1<sup>st</sup> 2023 at 3 p.m.*

Free, admission not required.

### WEEKLY TOUR

Guided tour of the exhibition *The Splits*.

*Every Sunday at 4 p.m.*

Free, admission not required.

### EMBROIDERY WORKSHOP, SUBLIMATE THE MATERIALS

#### WITH MARGOT AGNUS, EMBROIDERER ARTIST

Josephine Pryde's photographs seem to stage metamorphoses involving the body and nature. In dialogue with the artist's universe, materials and textures will be central to the workshop lead by Margot Agnus, embroiderer artist. Margot Agnus takes traditional Haute Couture embroidery techniques and applies them to other media and materials. Inspired by curiosity cabinets, vanities and witchcraft, her creations explore feelings of attraction-repulsion, and the relationship between inside and outside. A preciously monstrous universe where organic materials mingle with beads, threads and sequins to turn the eye into a tactile organ.

*Saturday December 2<sup>nd</sup> 2023, from 2.30 to 4.30 p.m.*

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





## **THE “NUITS DE LA LECTURE”**

Readings of poems and texts, inspired by Josephine Pryde’s photographs, and imagined by students in the CHAAP art class at Delme’s Collège André Malraux, who will stage their readings in the synagogue’s exhibition space, in dialogue with the artist’s works.

The event is part of the “Nuits de la lecture” (Reading Nights) organized by the National Book Center at the instigation of the French Ministry of Culture, from January 18<sup>th</sup> to January 21<sup>st</sup> 2024, this year on the theme of the body.

Find out more about the program of the evening, organized in partnership with Delme’s intercommunal médiathèque ludothèque and the Roseaux Pensant bookshop in Château-Salins, on the art center’s website.

*Friday January 19<sup>th</sup> 2024 at 6 p.m.*

Free, open to all.

## **LECTURE-VISIT “CONTEMPORARY PHOTOGRAPHY”**

**IN PARTNERSHIP WITH THE UNIVERSITY OF LORRAINE, SCIENCE WITH AND FOR THE SOCIETY.**

The lecture-visits provide an opportunity to cross-fertilize knowledge around a common theme and to open up the artist’s reflections by calling on other fields (science, history, botany...).

More details coming soon.

*Saturday January 20<sup>th</sup> 2024, from 2.30 to 4 p.m.*

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 *The Splits* through a sensitive approach of the artworks: observation, listening, experimentation.

An exploration filled with emotions and sensations!

*Wednesday December 6<sup>th</sup> 2023 from 10 to 10.45 a.m.*

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 center is offering a workshop! Little ones and bigger ones can come and share a convivial moment playfully discovering works of art.

*Saturday November 25<sup>th</sup> 2023 from 3 to 4.30 p.m.*

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

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

Led by a mediator 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 8<sup>th</sup>, December 20<sup>th</sup> 2023 and January 24<sup>th</sup> 2024 from 2 to 5 p.m.*

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 INTERCOMMUNAL MÉDIATHÈQUE LUDOTHÈQUE DE DELME > CHILDREN AGED 7 AND UP**

Play-workshop about the exhibition *The Splits*.

*Wednesday January 10<sup>th</sup> 2023 from 9.30 to 11 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 1<sup>st</sup> and 11<sup>th</sup>  
2023 and closed from December 23<sup>rd</sup> 2023  
to January 2<sup>nd</sup> 2024 included.

### 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

Camille Grasser  
publics@cac-synagoguedelme.org  
+33(0)3 87 01 43 42

### COORDONNÉES

Centre d'art contemporain – 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

## THANKS

The CAC – la synagogue de Delme and Josephine Pryde would like to thank Sergio Renis, Susanna Kirschnick, Clemens Jahn, Paul Niedermayer, Gernot Seeliger, Lafayette Vanderkin-Jus, Max Weiland & uns\* talent agency, Reetta Nummi, Jonas Kuck, Valentin Hesch, Wasim Ghrioui, Mizuki Kin Tachibana, Malte Seibt, Thomas Ballot, John Kelsey, Guillaume Lemuhot and the municipal employees of Delme.

## PARTNERS

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

The art center is a member of DCA/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

