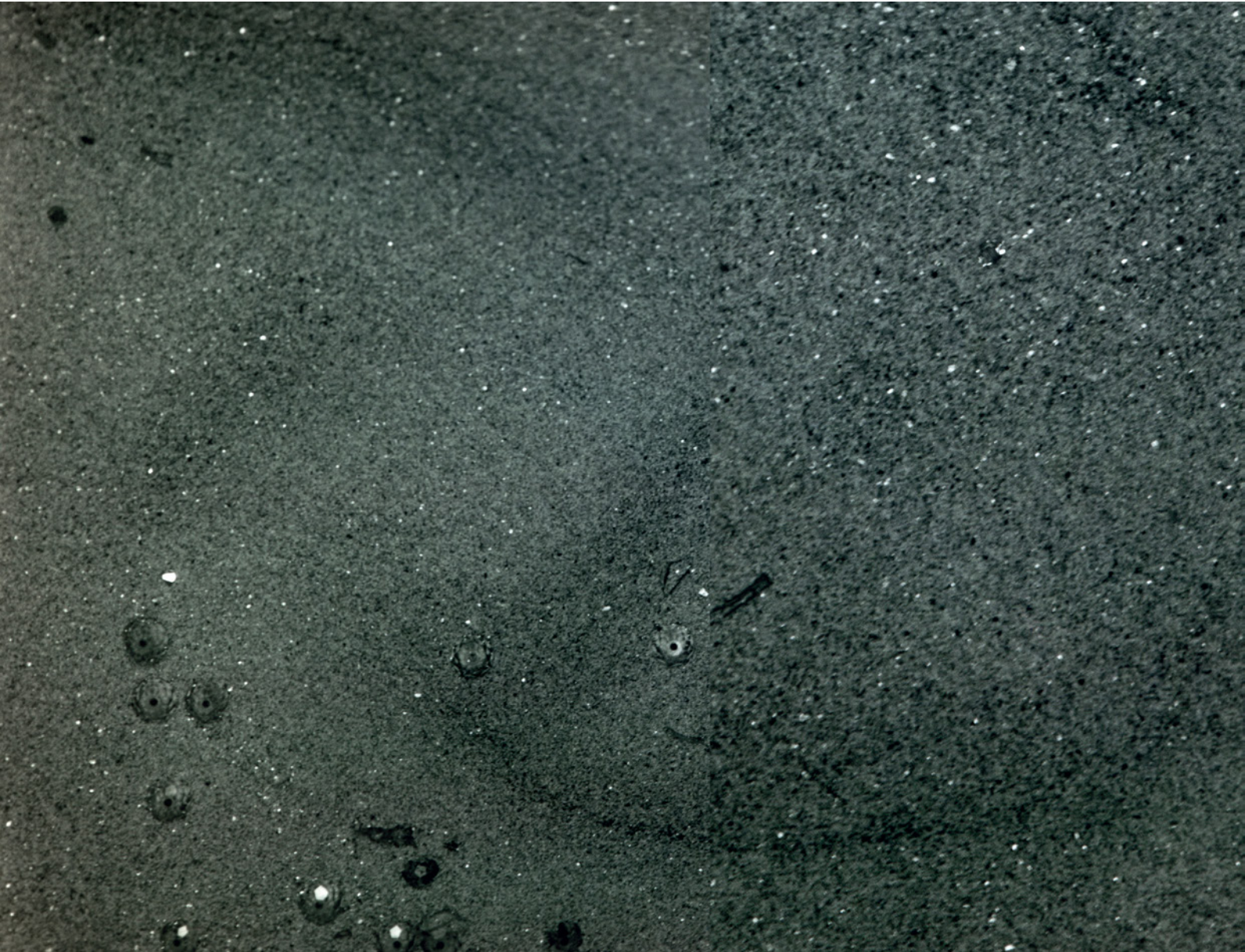


JOSEPHINE PRYDE
The Splits



CENTRE D'ART CONTEMPORAIN
LA SYNAGOGUE DE DELME

PRESS RELEASE

JOSEPHINE PRYDE

The Splits

**EXHIBITION FROM OCTOBER 21ST 2023 TO FEBRUARY 4TH
2024**

OPENING ON FRIDAY OCTOBER 20TH FROM 6PM

ATTENDED BY THE ARTIST

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.*



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 – 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 OF THE ARTIST

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.

Her work has been exhibited on the occasion of solo exhibitions at Art Institute, Chicago ; Soccer Club Club, Chicago ; Reena Spaulings Fine Art, New York ; Gandt, New York ; Galerie Neu, Berlin ; A Certain Lack of Coherence, Porto ; Simon Lee Gallery, London ; Goton, Paris ; CCA Wattis Institute of Contemporary Arts, San Francisco ; Institute of Contemporary Art, University of Pennsylvania, Philadelphia ; Arnolfini, Bristol ; Temnikova & Kasela, Tallinn ; Galerie der Stadt, Schwaz ; Kunstverein Düsseldorf ; Kunsthalle Bern ; Chisenhale Gallery, London ; MD72, Berlin ; Richard Telles Fine Art, Los Angeles ; Secession, Vienna ; Galerie Christian Nagel, Cologne ; CUBITT Gallery and Studios, London ; Xavier Hufkens, Bruxelles ; Kunstverein Braunschweig, Brunswick ; Gabriele Senn Galerie, Viena, The New Art Centre, Salisbury ; Galerie Meerrettich, Berlin ; Succession, London... and featured in group exhibitions, or other constellations, at Fitzpatrick Gallery, Paris ; The Briefing Room, Brussels ; Hollybush Gardens, London ; Museum Bell Park, Kriens ; Kunsthall Charlottenborg, Copenhagen ; MUMOK, Vienna ; Charim Galerie, Vienna ; Bonner Kunstverein, Bonn ; MoMA, New York ; MUDAM, Luxembourg ; Berghain, Berlin ; Lafayette Anticipations, Fondation d'entreprise Galeries Lafayette, Paris ; Bonner Kunstverein, Bonn ; Kölnischer Kunstverein, Cologne ; Kunstverein für die Rheinlande und Westfalen, Düsseldorf ; Miguel Abreu Gallery, New York ; Museum Moderner Kunst Stiftung Ludwig Wien, Vienna ; Galeria Municipal de Porto ; Serpentine Gallery, London ; Greene Naftali, New York ; Christian Andersen, Copenhagen ; National Museum, Oslo ; Marianne Boesky Gallery, New York ; Marta Cervera Gallery, Madrid ; Mathew Gallery, New York ; Mercer Union, Toronto ; Kunstnerhus, Oslo ; Artists Space, New York ; MalmöKonsthall, Malmö ; Tate Britain, London ; Midway Contemporary Art, Minneapolis ; Musée d'art contemporain des Laurentides, Saint Jerome (CA) ; Künstlerhaus Bremen ; Centre Pompidou, Musée national d'art Moderne, Paris ; Whitney Museum of American Art, New York ; National Gallery of Kosovo ; Kunstverein Hambourg ; Künstlerhaus Stuttgart ; Bodega, New York ; Galerie Chantal Crousel, Paris ; Shanaynay, Paris ; Künstlerhaus, Graz ; Deborah Schamoni, Munich ; Downtown Photography Space, Los Angeles ; Kunstverein Munich ; Sculpture Center, New York ; Generali Foundation, Vienna ; Marres Centre for Contemporary Culture, Maastricht ; Museum für Gegenwartskunst, Basel ; Contemporary Art Museum, St. Louis (MO) ; Frac Ile-de-France, Paris ; Museum of Contemporary Art, Miami ; Vilma Gold, London ; Witte de With, Rotterdam ; Galerie Daniel Buchholz, Cologne ; Galerie Emmanuel Layr, Vienna ; after-the-butcher, Berlin ; Galerie Rauhfafer, Hamburg ; The Top Room, London ; Trial Balloon, New York.

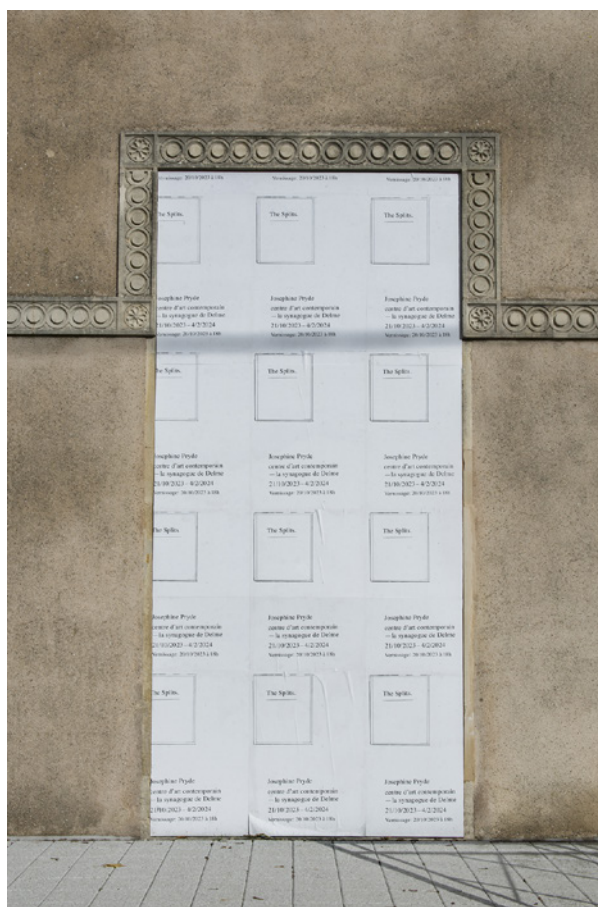


PRESS IMAGES

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



Exhibition view *The Splits* by Josephine Pryde, CAC - la synagogue de Delme, 2023.
Photo: Fanny Larcher-Collin.



Exhibition views *The Splits* by Josephine Pryde, CAC - la synagogue de Delme, 2023.
Photo: Fanny Larcher-Collin.





Exhibition view *The Splits* by Josephine Pryde, CAC - la synagogue de Delme, 2023.
Photo: OH Dancy.



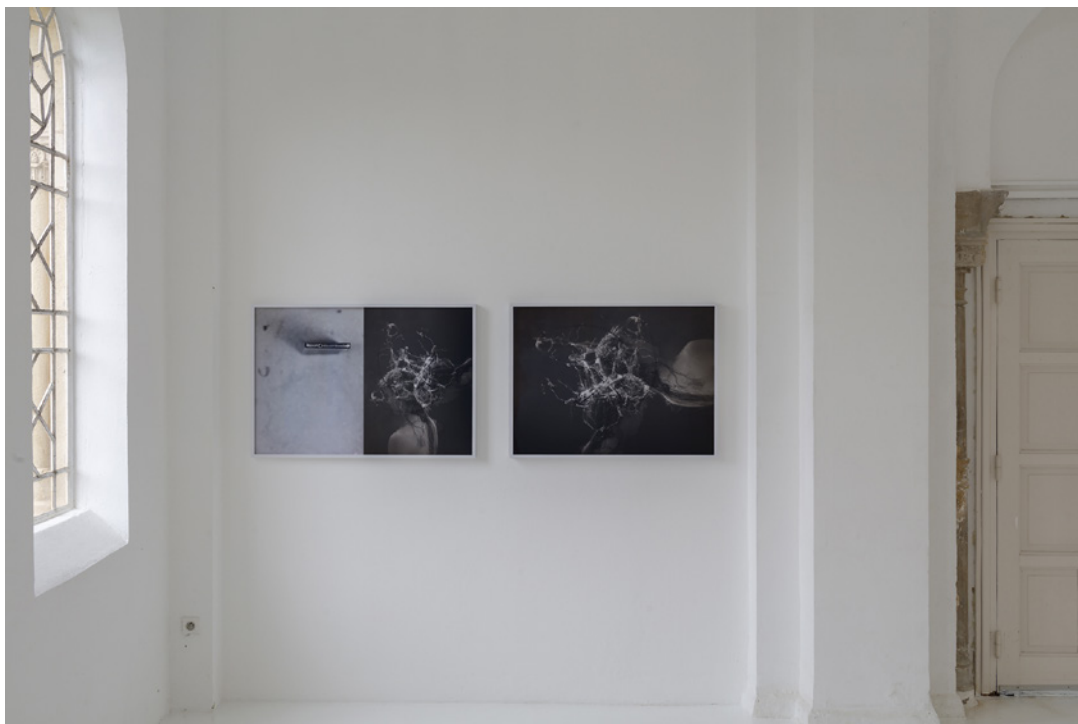
Josephine Pryde, *Splits (or Sand) I*, 2023, Archival pigment print, 72,3 x 106 cm.
Courtesy of the artist, Galerie Neu, Berlin and Reena Spaulings, New York. Photo: Stefan Korte.



Josephine Pryde, *Dilemmas IV*, 2023, Archival pigment print, 72,3 x 106 cm.
Courtesy of the artist, Galerie Neu, Berlin and Reena Spaulings, New York. Photo: Stefan Korte.



Exhibition view *The Splits* by Josephine Pryde, CAC - la synagogue de Delme, 2023.
Photo: OH Dancy.



Exhibition view *The Splits* by Josephine Pryde, CAC - la synagogue de Delme, 2023.
Photo: OH Dancy.



Josephine Pryde, *Instruments / Dilemmas I*, 2023, Archival pigment print, 72,3 x 106 cm.
Courtesy of the artist, Galerie Neu, Berlin and Reena Spaulings, New York. Photo: Stefan Korte.



Josephine Pryde, *Dilemmas V*, 2023, Archival pigment print, 72,3 x 97 cm.
Courtesy of the artist, Galerie Neu, Berlin and Reena Spaulings, New York. Photo: Stefan Korte.



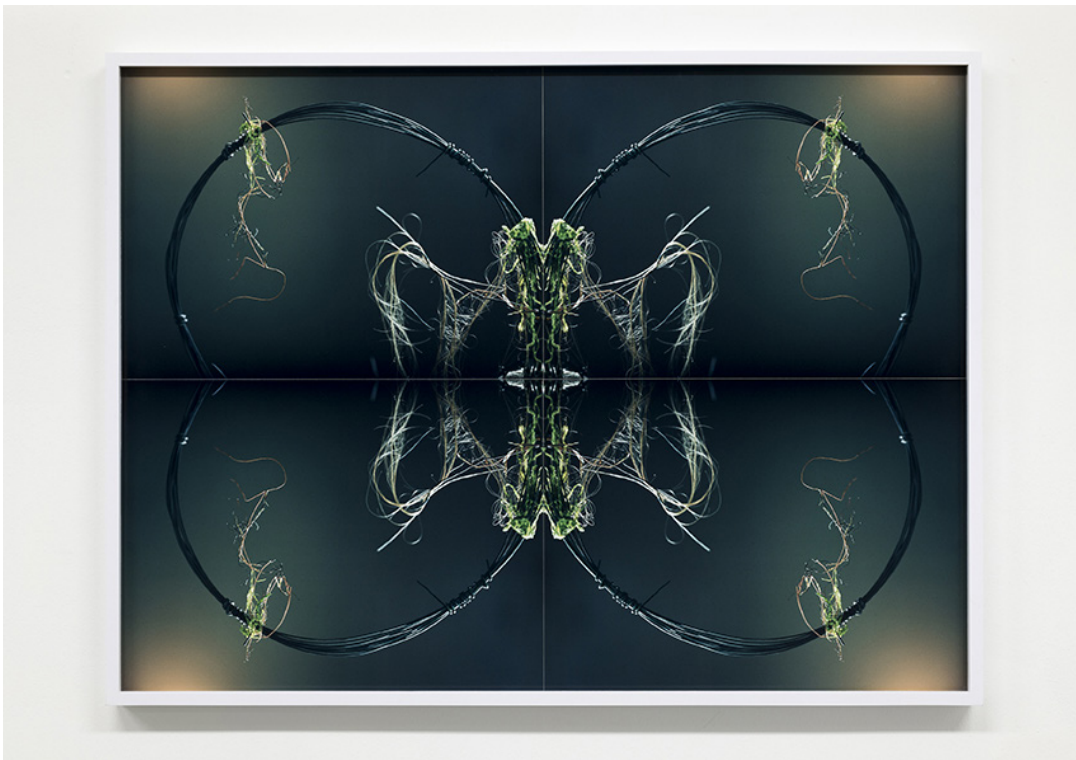
Exhibition view *The Splits* by Josephine Pryde, CAC - la synagogue de Delme, 2023.
Photo: OH Dancy.



Exhibition view *The Splits* by Josephine Pryde, CAC - la synagogue de Delme, 2023.
Photo: OH Dancy.



Josephine Pryde, *Dilemmas I*, 2023, Archival pigment print, 72,3 x 106 cm.
Courtesy of the artist, Galerie Neu, Berlin and Reena Spaulings, New York. Photo: Stefan Korte.



Josephine Pryde, *Dilemmas II*, 2023, Archival pigment print, 72,3 x 97 cm.
Courtesy of the artist, Galerie Neu, Berlin and Reena Spaulings, New York. Photo: Stefan Korte.



Exhibition view *The Splits* by Josephine Pryde, CAC - la synagogue de Delme, 2023.
Photo: OH Dancy.



Josephine Pryde, *Dilemmas III*, 2023, Archival pigment print, 72,3 x 97 cm.
Courtesy of the artist, Galerie Neu, Berlin and Reena Spaulings, New York. Photo: Stefan Korte.



Exhibition view *The Splits* by Josephine Pryde, CAC - la synagogue de Delme, 2023.
Photo: OH Dancy.



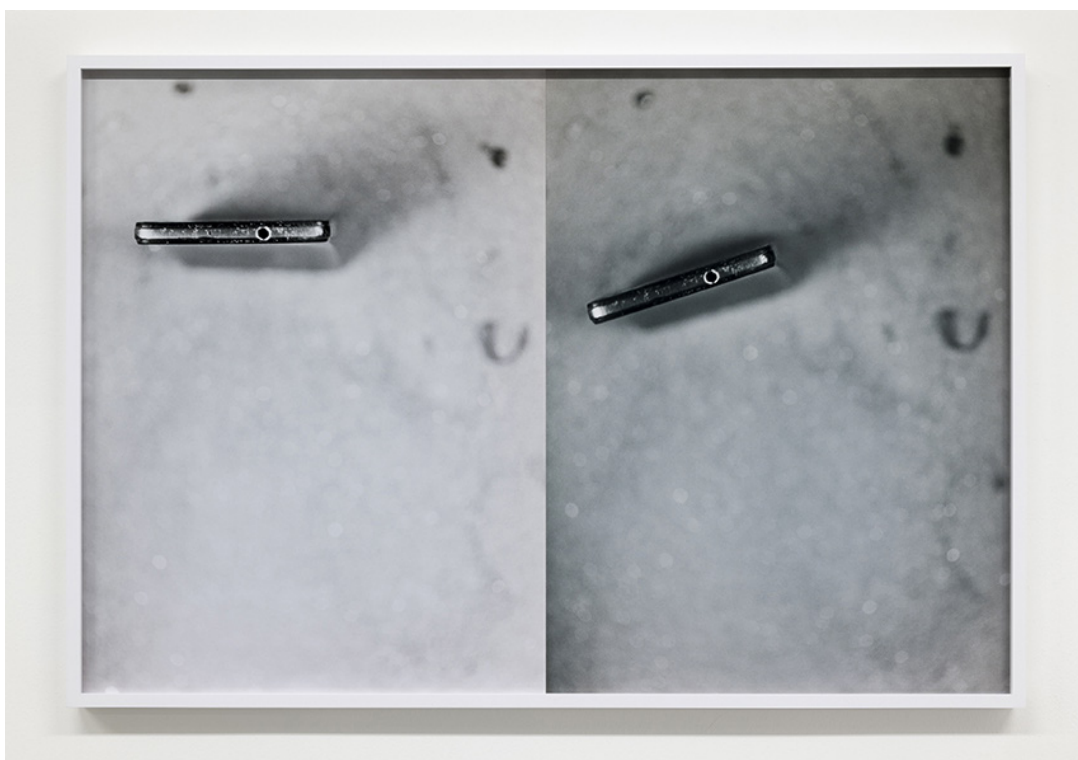
Exhibition view *The Splits* by Josephine Pryde, CAC - la synagogue de Delme, 2023.
Photo: OH Dancy.



Exhibition view *The Splits* by Josephine Pryde, CAC - la synagogue de Delme, 2023.
Photo: OH Dancy.



Exhibition view *The Splits* by Josephine Pryde, CAC - la synagogue de Delme, 2023.
Photo: OH Dancy.



Josephine Pryde, *Instruments I*, 2023, Archival pigment print, 72,3 x 106 cm.
Courtesy of the artist, Galerie Neu, Berlin and Reena Spaulings, New York. Photo: Stefan Korte.



Josephine Pryde, *Instruments / Forebodings I*, 2023, Archival pigment print, 72,3 x 106 cm.
Courtesy of the artist, Galerie Neu, Berlin and Reena Spaulings, New York. Photo: Stefan Korte.



Josephine Pryde, *Forebodings II*, 2023, Archival pigment print, 72,3 x 106 cm.
Courtesy of the artist, Galerie Neu, Berlin and Reena Spaulings, New York. Photo: Stefan Korte.



Josephine Pryde, *Forebodings I*, 2023, Archival pigment print, 72,3 x 97 cm.
Courtesy of the artist, Galerie Neu, Berlin and Reena Spaulings, New York. Photo: Stefan Korte.



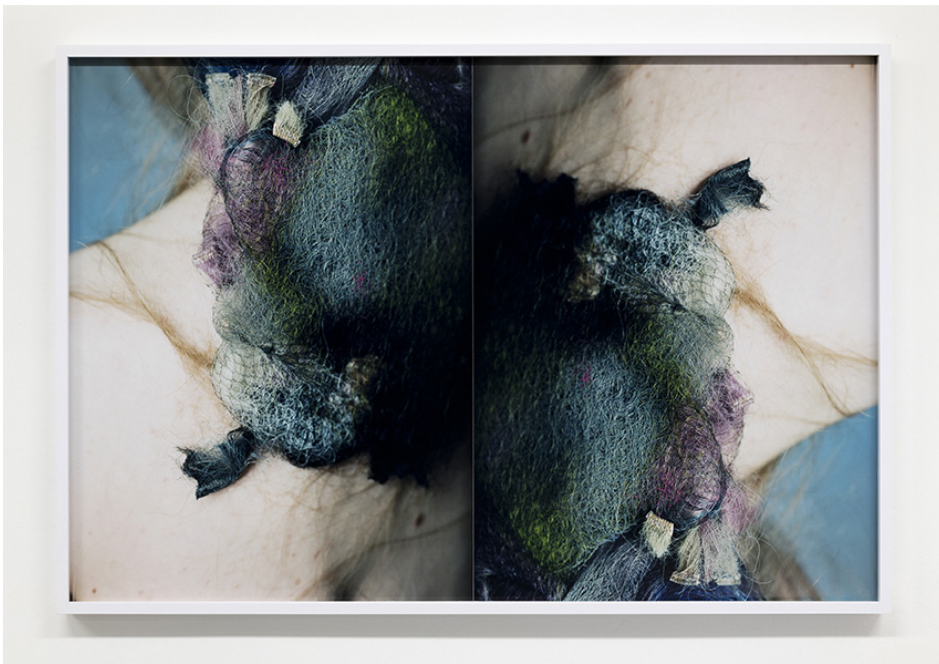
Exhibition view *The Splits* by Josephine Pryde, CAC - la synagogue de Delme, 2023.
Photo: OH Dancy.



Exhibition view *The Splits* by Josephine Pryde, CAC - la synagogue de Delme, 2023.
Photo: OH Dancy.



Josephine Pryde, *Forebodings IV*, 2023, Archival pigment print, 72,3 x 106 cm.
Courtesy of the artist, Galerie Neu, Berlin and Reena Spaulings, New York. Photo: Stefan Korte.



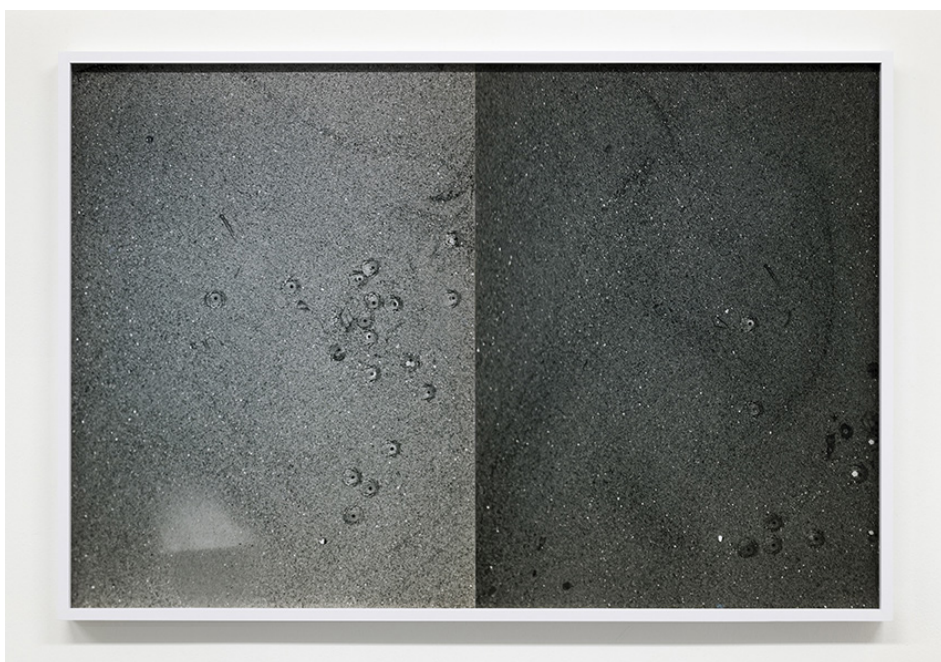
Josephine Pryde, *Forebodings III*, 2023, Archival pigment print, 72,3 x 106 cm.
Courtesy of the artist, Galerie Neu, Berlin and Reena Spaulings, New York. Photo: Stefan Korte.



Exhibition view *The Splits* by Josephine Pryde, CAC - la synagogue de Delme, 2023.
Photo: OH Dancy.



Exhibition view *The Splits* by Josephine Pryde, CAC - la synagogue de Delme, 2023.
Photo: OH Dancy.



Josephine Pryde, *Splits (or Sand) II*, 2023, Archival pigment print, 72,3 x 106 cm.
Courtesy of the artist, Galerie Neu, Berlin and Reena Spaulings, New York. Photo: Stefan Korte.



Josephine Pryde, *Forebodings / Splits (or Sand) I*, 2023, Archival pigment print, 72,3 x 106 cm.
Courtesy of the artist, Galerie Neu, Berlin and Reena Spaulings, New York. Photo: Stefan Korte.



Josephine Pryde, *Splits (or Sand) / Forebodings I*, 2023, Archival pigment print, 72,3 x 106 cm.
Courtesy of the artist, Galerie Neu, Berlin and Reena Spaulings, New York. Photo: Stefan Korte.



Josephine Pryde, *Forebodings V*, 2023, Archival pigment print, 72,3 x 106 cm.
Courtesy of the artist, Galerie Neu, Berlin and Reena Spaulings, New York. Photo: Stefan Korte.



Exhibition views *The Splits* by Josephine Pryde, CAC - la synagogue de Delme, 2023.
Photo: OH Dancy.

TOURS

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

Wednesday November 1st 2023 at 3 pm.

Free, reservation not required.

TEACHER MEETING

Teachers will be welcomed by Camille Grasser, head of visitor services, for an introduction to the exhibition *The Splits* by Josephine Pryde.

Thursday November 2nd 2023 from 11 am to 12.30 pm.

WEEKLY TOUR

Guided tour of the exhibition *The Splits* by Josephine Pryde.

Every Sunday at 4 pm.

Free, reservation not required.

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 8th, December 20th 2023 and January 24th 2024
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 *The Splits* through a sensitive approach of the artworks: observation, listening, experimentation. An exploration filled with emotions and sensations !

Wednesday December 6th 2023 from 10 am to 10.45 am.

Free. Reservation required to 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 *The Splits* by Josephine Pryde.

Wednesday January 10th 2024 from 9.30 am to 11 am.

Free. Reservation required on 03 87 01 39 91.



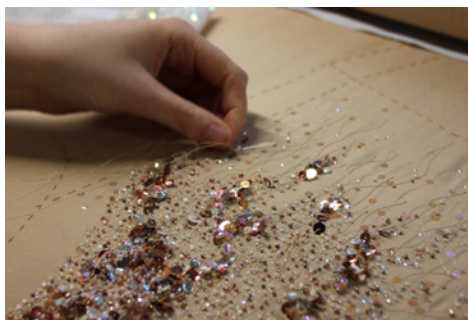
HAND-IN-HAND WORKSHOP > PARENTS AND CHILDREN AGED 5-12

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.

Saturday November 25th 2023 from 3 pm to 4.30 pm.

Free. Reservation required on 03 87 01 43 42.





EMBROIDERY WORKSHOP, SUBLIMATE THE MATERIALS WITH MARGOT AGNUS, EMBROIDERER ARTIST WORKSHOP FOR ADULTS AND TEENAGERS.

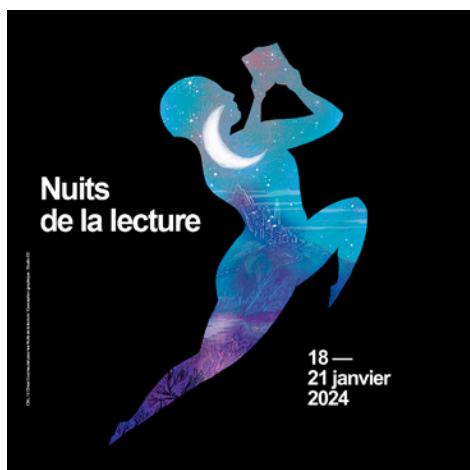
Josephine Pryde's photographs seem to stage metamorphoses involving the body and nature. In dialogue with the artist's universe, materials and textures will be central to the workshop lead by Margot Agnus, embroiderer artist.

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 2nd 2023 from 2.30 pm to 4.30 pm.

Free. Reservation required on 03 87 01 43 42 or 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 18th to January 21st 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 Roseau Pensant bookshop in Château-Salins, on the art center's website soon.

Friday January 19th 2024 at 6 pm.

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 20th 2024 from 4.30 pm to 6 pm.

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

Josephine Pryde, *Forebodings IV*, 2023. Courtesy of the artist, Galerie Neu, Berlin and Reena Spaulings, New York. Photo: Stefan Korte.



LINDRE-BASSE RESIDENCY PROGRAM



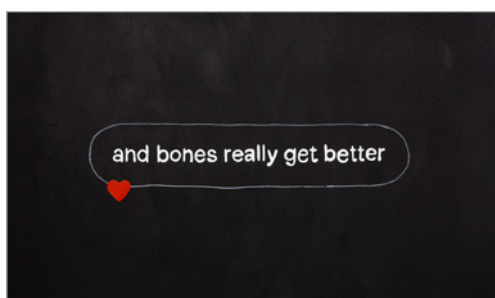
Photo: OH Dancy

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.

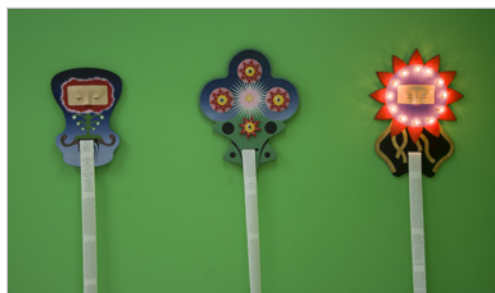
The artist residency programme is organised by the CAC - la synagogue de Delme in collaboration with the Lorraine Regional Natural Park and the village of Lindre-Basse.

CURRENT AND UPCOMING RESIDENCIES



MARCH - MAY 2024
Ash Love

Image: Ash Love, #ff9bca, detail, 2021. Photo: Raphaëlle Mueller.



JUNE - AUGUST 2024
Antoine Granier

Image: Antoine Granier, *Florablantes Clavo*, 2023.

CURRENT RESIDENCY



Image: GANGEL, *Tableau pour marquer l'est*, 28 x 35.2 cm, lithograph on card, Metz, Moselle, France, 19th century, 4th quarter. Collection of the Musée d'Art et d'Histoire du Judaïsme, Paris.

SEPTEMBER - NOVEMBER 2023
FLORA CITROËN AND KÉVIN BLINDERMAN

PUBLIC RESTITUTION
THURSDAY NOVEMBER 30TH, 6PM
AS PART OF THE EUROPEAN DAYS OF
JEWISH CULTURE - LORRAINE

EXHIBITION *VERS L'EST* IN THE
SHOWCASE OF THE *GUE(HO)ST HOUSE*
FROM DECEMBER 1ST 2023
TO JANUARY 14TH 2024

With a shared sensibility towards the world and in their lives as artists, Flora Citroën and Kévin Blinderman chose to associate their practice during their residency in Lindre-Basse.

On the borders between sculpture and live concert, an archive-fiction concept or performance and the staging of ordinary objects, Kévin Blinderman develops an aesthetic that at first glance appears empty and disembodied, in which bodies are free to occupy the position corresponding to their emotional perception of the work in progress. At the heart of these almost living exhibition devices, the viewer occupies a position of retreat, caught between participation and analytical withdrawal, affective anaesthesia and emotional rush.

Flora Citroën's work takes writing as its starting point, to construct fictions and sometimes auto-fictions, creative media mainly enabling her to give shape to her interest in calm or conflictual conversations, discussions, and oral exchanges – which she usually has with people, whether close friends or strangers. Her work takes the form of texts or exposés on paper, videos and so on, lending her creations an immaterial or even intangible presence, thus liberating themselves from the tyranny of objects.

The artists have in common the creation of artworks that give free rein to the expression of emotion, melancholy, and failure as an emancipatory value, running counter to a society that values – in a headlong rush – success, sure-fire happiness, and superficiality. They allow room for what is awkward and uncomfortable, not out of gratuitous provocation, but because these spaces of friction exist, are experienced by all on a daily basis, and therefore require artistic representation. The art of conversation, historical research, fiction writing (while playing on reality) sustains their practice and is based on a current tendency to construct fictive situations as an integral part of reality and vice versa.

In residence in Moselle, the artists wished to invest their Jewish origins to focus on the historical potential of the Synagogue de Delme and its community, now dispersed. Through an incomplete, mostly oral, and partially written story, the artists became improvised historians in order to express a story making the link between this Jewish history in Delme and their own. By making the synagogue a fictional character – the artists' alter-ego, sharing a Jewish past and a present shaped by contemporary creation – they intend to draw on the many lacuna inherent to the history of the synagogue not as a constraint, but as so many interstices that they can enter into, to imagine connections and stories, inspired by reality to produce new fictions that might enlighten an as yet fragile history. Between personal quest and historical interest in a heritage site with a singular fate, Flora Citroën and Kévin Blinderman experiment together with new relationships with conversation, intimacy, and the aesthetic treatment of an emotional charge.



CAC - LA SYNAGOGUE DE DELME



CAC - la synagogue de Delme.

Romain Leclère
Chair

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 thirty 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 and Louise Hervé, Marie Cool and Fabio Balducci, Susan Hiller, Clément Rodzielski, Jimmie Robert, Shilpa Gupta and more recently Jean-Luc Moulène, Merlin Carpenter, Camille Blatrix, Henrike Naumann or Magali Reus.

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.

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.



PRACTICAL INFORMATIONS

Exhibition *The Splits* by Josephine Pryde from October 21st 2023 to February 4th 2024.
Opening: Friday October 20th 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
Or book online.

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 1st and 11th and will be closed from December 23rd 2023 to January 2nd 2024 included.

PRESS CONTACT

Fanny Larcher-Collin
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
+33(0)3 87 01 43 42
info@cac-synagoguedelme.org
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

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 DCA / association française de développement des centres d'art, Arts en résidence - French national network, of BLA! – national association of mediation professionals in contemporary art and Plan d'Est - visual arts pole Grand Est.

