



CENTRE D'ART CONTEMPORAIN
LA SYNAGOGUE DE DELME

GINA FOLLY The Simple Life

EXHIBITION FROM MARCH 2ND TO JUNE 2ND 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.

THE ARTIST AND HER PRACTICE

Gina Folly (Zurich, 1983) graduated from the Zurich University of the Arts. She lives and works between Basel and Paris.

Without defining itself through a preferred medium, Gina Folly's art practice latches onto the **details of human conditions of existence**, observing contemporary social organization, the private and public constructions of individuals' lives. The artist's works explore questions such as **how to house and feed oneself**, how to live as a couple or exercise self-care, and so on. Social pressures, indirect injunctions through ruses such as manipulation, seduction within the everyday environment (advertising, legislation, religion or ethics) emerge as obvious to the artist within this environment. From these observations derive artforms that attempt to reflect these various kinds of **interhuman relationships** in their technical environment, with animals, consumer products, or standards of living. Gina Folly's art is situated on the crossroads between social, economic, political, interspecific, and environmental relationships. Whether artificial or authentic, they deal with these relationships horizontally, with **a gentle, humorous and subtly critical approach**, highlighting the need for kindness, tenderness and love among individuals. That is because these needs sometimes spiral into obsessions, into tragedy and drama, once caught up in the excesses and loss of bearings of our contemporary societies.

A MINIMALIST AESTHETIC

Gina Folly's aesthetic vocabulary is quite **simple, clear** and **minimalist**. The systematic use of materials that are easily accessible in stores might even describe it as "poor". But this sobriety has nothing to do with the principles of arte povera, given the extent to which the materials chosen by Gina Folly are typical of today's post-industrial and post-Fordist world, representing the acceleration of the economy and of exchanges, the planetary distribution of products, globalization, and the energy necessary for survival. Nothing appears natural or spiritual (cardboard, metal, plexiglas, plastic, electricity) and everything evokes **contemporary materiality** in all of its most common and banal aspects. This aesthetic is "poor" in the sense that it is that of the packaging of things that must circulate quickly and far at low cost; that of affordable and practical kitset building metal; that of materials that are widely available and that also enable spontaneous construction of the do-it-yourself variety.



EMOTIONAL AND SENTIMENTAL HUMAN RELATIONS

These aesthetic choices nevertheless overcome any cold impersonality through the artist's sympathy for **individual or collective emotion**. Every subject or situation identified in lived experience by Gina Folly is treated through the prism of the **emotional and sentimental human relations** that it invites. Whether it be coded readymades, photographs or sculptural constructions whose materials reflect a certain kind of reality, all of her art aims to visualize the emotional motivations and moods that emanate from these: in other words, they visualize the way in which a society is emotionally constructed through the habits and practice of the productions it makes available. Gina Folly's art does not speak of luxury and comfort, but of **essential needs, domestic problems**, of what concerns the lives of each and every person, in a rather neorealist vein, but without ever descending into pathos. Thanks to an ingenious dose of subtlety, she consistently infuses forms and discourse with healthy optimism regarding the difficulty of contemporary daily life – whether it be organizing oneself in life or presenting a contemporary art exhibition, good ideas, cooperation, and confidence can always save the day.

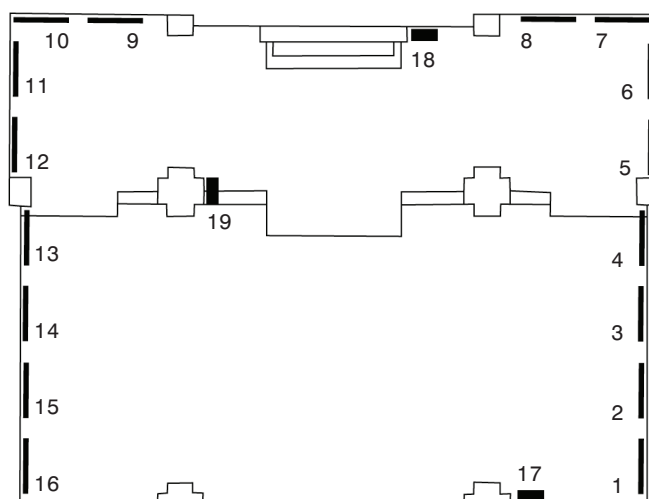
THE SIMPLE LIFE : THE EXHIBITION AT CAC – LA SYNAGOGUE DE DELME

The **domestication of animals** by humans, for their consumption or issues of conservation of endangered species, involves coercive systems such as cages, imposed directions of traffic, collars and other means of control, which Gina Folly's creations indirectly link to those that humanity imposes on itself. In the framework of her exhibition at the Contemporary Art Centre – La Synagogue de Delme – the artist focused on the case of **a floating farm located in the port of Rotterdam**¹ on which dozens of cows live and graze. The first floating farm for producing cows' milk, it is a structure designed to dock at city ports, to produce milk directly on site and avoid long circuits, thus providing a viable solution to a lack of land in certain territories. A startling update of the Noah's Ark story, this farm is self-sufficient and proposes a model that's reproducible on a grand scale, for the future of agriculture. For the exhibition **The Simple Life**, the synagogue becomes both the receptacle and twin of this farm, recalling the **past of the Jewish community of Delme** (which, at one time, had to farm cattle, since they were forbidden from owning land) but also the **architectural shape** of the building is reminiscent of the floating farm, since it resembles a transparent cube. Here, we find **photographs** from inside the floating farm, documenting the daily life of the cows and the extraction of the milk. The images are printed onto wooden planks, like those of Ikea® furniture. The artist also presents here some **transparent polycarbonate boxes**, copies of the ones used at zoos to feed monkeys, which, in the artistic context, resemble strangely



empty minimalist sculptures. They evoke both the transparency of the buildings of business districts and the unsettling atmosphere of a behavioral experience yet to come. At the heart of this exhibition, the artist questions these **models of non-soil agriculture for the future**, in their utopian dimension verging on the absurd (animals cut off from the land and from nature; the utopian vision of a model that would struggle to adapt to the population levels of modern cities – a contemporary Noah’s Ark or a new financial godsend?) with the vital distance that humor provides for a Swiss artist photographing dairy cows.

FLOOR PLAN

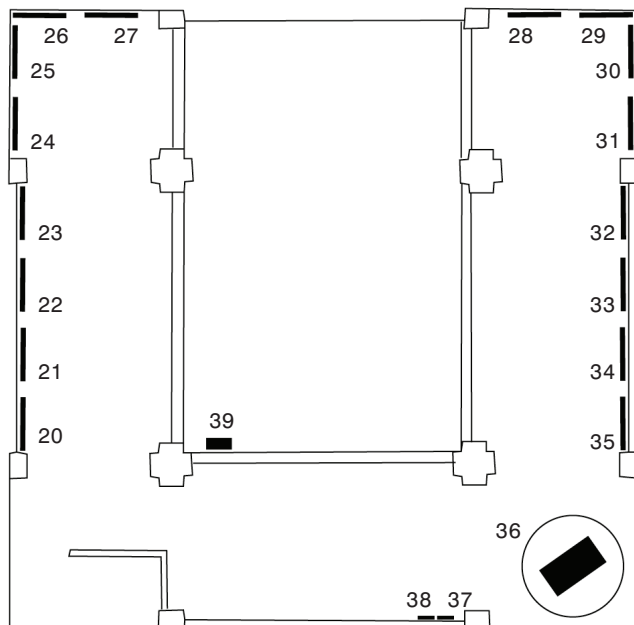


Ground floor

Works in the exhibition:

- | | |
|---|---|
| <p>1. Milk I, 2024
C-print on MDF, 71x95 cm.</p> | <p>7. Milk VII, 2024
C-print on MDF, 71x95 cm.</p> |
| <p>2. Milk II, 2024
C-print on MDF, 71x95 cm.</p> | <p>8. Milk VIII, 2024
C-print on MDF, 71x95 cm.</p> |
| <p>3. Milk III, 2024
C-print on MDF, 71x95 cm.</p> | <p>9. Milk IX, 2024
C-print on MDF, 71x95 cm.</p> |
| <p>4. Milk IV, 2024
C-print on MDF, 71x95 cm.</p> | <p>10. Milk X, 2024
C-print on MDF, 71x95 cm.</p> |
| <p>5. Milk V, 2024
C-print on MDF, 71x95 cm.</p> | <p>11. Milk XI, 2024
C-print on MDF, 71x95 cm.</p> |
| <p>6. Milk VI, 2024
C-print on MDF, 71x95 cm.</p> | <p>12. Milk XII, 2024
C-print on MDF, 71x95 cm.</p> |
| <p>13. Milk XIII, 2024
C-print on MDF, 71x95 cm.</p> | <p>14. Milk XIV, 2024
C-print on MDF, 71x95 cm.</p> |
| <p>15. Milk XV, 2024
C-print on MDF, 71x95 cm.</p> | <p>16. Milk XVI, 2024
C-print on MDF, 71x95 cm.</p> |
| <p>17. Magic Box XI, 2024
Polycarbonate, screws, 100x50x25 cm.</p> | <p>18. Magic Box X, 2024
Polycarbonate, screws, 50x50x25 cm.</p> |
| <p>19. Magic Box IX, 2024
Polycarbonate, screws, 140x25x25 cm.</p> | |





First floor

- 20. Milk XVII**, 2024
C-print on MDF, 71x95 cm.
- 21. Milk XVIII**, 2024
C-print on MDF, 71x95 cm.
- 22. Milk XIX**, 2024
C-print on MDF, 71x95 cm.
- 23. Milk XX**, 2024
C-print on MDF, 71x95 cm.
- 24. Milk XXI**, 2024
C-print on MDF, 71x95 cm.
- 25. Milk XXII**, 2024
C-print on MDF, 71x95 cm.
- 26. Milk XXIII**, 2024
C-print on MDF, 71x95 cm.
- 27. Milk XXIV**, 2024
C-print on MDF, 71x95 cm.
- 28. Milk XXV**, 2024
C-print on MDF, 71x95 cm.

- 29. Milk XXVI**, 2024
C-print on MDF, 71x95 cm.
- 30. Milk XXVII**, 2024
C-print on MDF, 71x95 cm.
- 31. Milk XXVIII**, 2024
C-print on MDF, 71x95 cm.
- 32. Milk XXIX**, 2024
C-print on MDF, 71x95 cm.
- 33. Milk XXX**, 2024
C-print on MDF, 71x95 cm.
- 34. Milk XXXI**, 2024
C-print on MDF, 71x95 cm.
- 35. Milk XXXII**, 2024
C-print on MDF, 71x95 cm.

36. Youth, 2015
Chromium steel, 88x50x40 cm.

37. WE BUY HOUSES ALL CASH I, 2018
Print on plastic, found advertising signs, 20x32 cm.

38. WE BUY HOUSES ALL CASH II, 2018
Print on plastic, found advertising signs, 20x32 cm.

39. Magic Box VIII, 2024
Polycarbonate, screws, 50x25x25 cm.

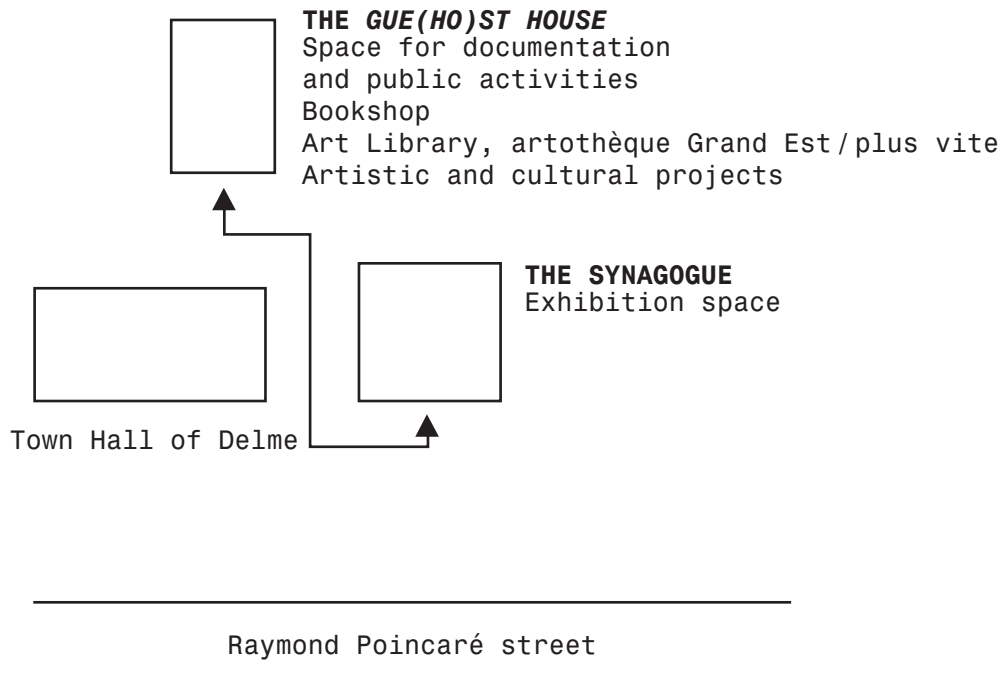
In the staircase:

40. Magic Box XII, 2024
Polycarbonate, screws, 50x50x25 cm.

On the townhall wall:

41. Magic Box XIV, 2024
Polycarbonate, screws, 50x50x25 cm.

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 Simple Life*.
Wednesday March 13th 2024 from 1.30 to 2.30 p.m.

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

Saturday April 13th 2024 at 3 p.m.
Free, admission not required.

WEEKLY TOUR

Guided tour of the exhibition *The Simple Life*.
Every Sunday at 4 p.m.
Free, admission not required.

DUO-VISIT ART AND AGRICULTURE « WHAT KIND OF WORLD FOR TOMORROW? » WITH CLAUDE VAUTRIN, FARMER AND MANAGER OF SAINT-MÉDARD'S FARM, GAEC (JOINT FARMING GROUP) OF BATHELÉMONT.

This two-part tour brings together art and agriculture, two areas that may seem quite separate at first glance, but which nonetheless share a number of common issues. Gina Folly's artworks, in particular the photographs documenting a floating farm in Rotterdam, will be placed in dialogue with the vision of agriculture of Claude Vautrin, who converted to organic farming in 2011. After visiting the exhibition, participants will be invited to put on their boots and visit the farm with the farmer. This event is an opportunity to open up the debate on our relationship with living things, our food and ecology. How do we produce food today? How do we feed ourselves? What kind of agriculture for the future?

Saturday April 27th 2024, from 2 p.m to 4.30 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 *The Simple Life* through a sensitive approach of the artworks: observation, listening, experimentation.

An exploration filled with emotions and sensations!

Wednesday May 29th 2024 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 center is offering a workshop! Little ones and bigger ones can come and share a convivial moment playfully discovering works of art.

Saturday March 30th 2024 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 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, April 17th 2024 and May 29th 2024 from 2 to 5 p.m.

Free. Admission required on 03 87 01 43 42 or publics@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 Simple Life*.

Friday April 26th 2024 from 2 to 3.30 p.m.

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 March 29th and May 8th
2024 and closed on May 1st 2024.

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

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COORDONNÉES

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Gina Folly's exhibition *The Simple Life* is produced in partnership with the Centre culturel suisse. On tour in Metz (May 2024).

Closed until 2025 for major renovation work, the Centre culturel suisse (CCS) is leaving Paris for a tour of France. Since September 2022, the CCS On Tour has travelled to Rennes, Marseille, Dunkerque, Lyon, Bordeaux and will stop in Metz in May 2024 to present the Swiss contemporary art scene in all its forms and diversity, thanks to a solid network of local cultural partners

CENTRE ↗ CULTUREL SUISSE ↙ ON TOUR

THANKS

The CAC – la synagogue de Delme and Gina Folly would like to thank Jean-Marc Diébold, Claire Hoffmann and the entire team at the Centre culturel suisse de Paris, Artiplex (Matthieu Murer), Bildlabor Brügger (Pascale Brügger, Julien Contant), Edouard Montassut, Fanta-MNL (Gloria de Risi, Alessio Baldissera, Alberto Zenzere), Floating Farm, Rotterdam, René Freiburghauer AG (Robert Seckinger), Trümpy Schriener (Fabian Trümpy), Valentin Wattier, Lénaïc Lemaître-Irigaray and the Delme municipal staff.

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

