

GINA FOLLY
The Simple Life



CENTRE D'ART CONTEMPORAIN
LA SYNAGOGUE DE DELME

PRESS RELEASE

GINA FOLLY

The Simple Life

EXHIBITION FROM MARCH 2ND TO JUNE 2ND 2024

OPENING ON FRIDAY MARCH 1ST FROM 6PM

ATTENDED BY THE ARTIST

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**

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 and the Delme municipal staff.



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.

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.

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 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 Rotterdam¹ 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.

1 <https://www.holland.com/fr/tourisme/laissez-vous-inspirer/en-ce-moment/greener-cities/une-ferme-flot-tante-a-rotterdam.htm>



BIOGRAPHY OF THE ARTIST

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

Recent solo exhibitions include : Centre d'édition contemporaine, Geneva ; Kunstmuseum Basel | Gegenwart, Basel; Tonus, Paris; Kunsthaus Baselland, Basel; Hard Hat, Geneva; Hermes-Ermes, Rome and Vienna; Almanac, London.

A selection of group exhibitions include Emmanuel Layr, Vienna; Salts, Basel; Essener Kunstverein, Essen; Sgomento Zurigo, Zurich; Fondation Fiminco, Paris; Fondation Ricard, Paris; CAC-la synagogue de Delme; Kunsthalle Basel; Kölnischer Kunstverein, Cologne; Basement Roma, Rome; Kunsthaus Glarus; and the Swiss Institute, New York; amongst others.

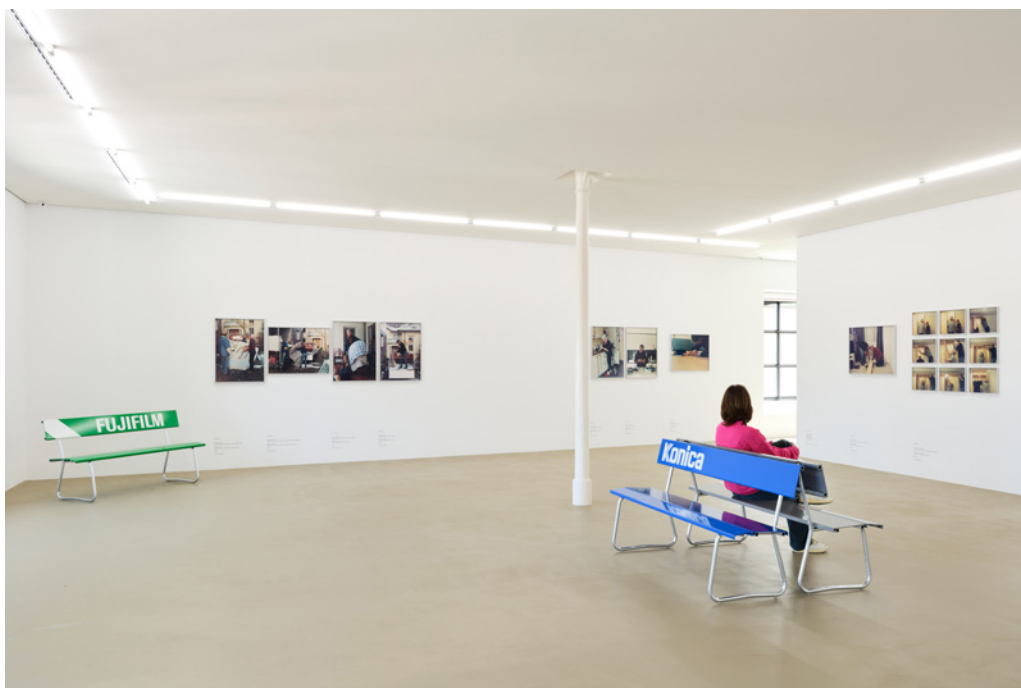


PRESS IMAGES

Exhibition views will be available after the opening. HD visuals can be downloaded from the press page at www.cac-synagoguedelme.org (username and password provided upon request).



Gina Folly, *Milk I*, 2024, C-print on MDF, 95 x 70 x 0.5 cm.



Exhibition view *Autofocus* by Gina Folly, Kunstmuseum Basel, 2023, Manor Cultural Prize.



Gina Folly, *Love is a Time Machine*, two boxes, varnished cardboard, eight stabilised pink tuberoses, 45 x 39 x 28.5 cm, published by the Centre d'édition contemporaine, Geneva, 2023. View of the exhibition *Dolce Vita*, 2023. Photo: Sandra Pointet.



Gina Folly, *Condition*, UV inkjet on polypropylene, 2016. Courtesy of the artist and Ermes-Ermes, Rome.



Exhibition view *The Gina Show* by Gina Proenza, Gina Fischli, Gina Folly, SALTS, Switzerland, 2022. Photo: Gunnar Meier. Courtesy of the artist and SALTS.

TOURS

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

Saturday April 13th 2024 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 Simple Life* by Gina Folly.

Wednesday March 13th 2024 from 1.30 pm to 2.30 pm.

WEEKLY TOUR

Guided tour of the exhibition *The Simple Life* by Gina Folly.

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 April 17th and May 29th 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 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 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 Simple Life* by Gina Folly.

Wednesday April 26th 2024 from 2 pm to 3.30 pm.

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 March 30th 2024 from 3 pm to 4.30 pm.

Free. Reservation required on 03 87 01 43 42.



LINDRE-BASSE RESIDENCY PROGRAM



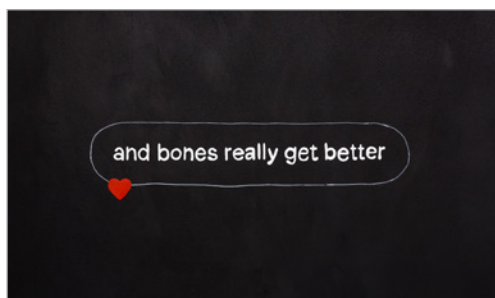
Photo: OH Dancy

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.

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.

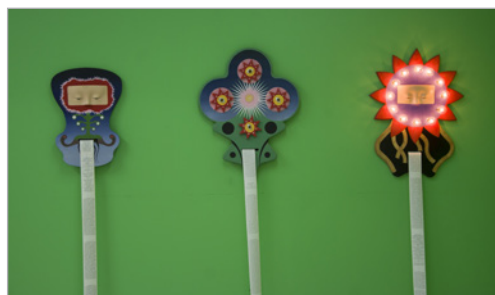
UPCOMING RESIDENCIES



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.

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, Magali Reus or Josephine Pryde.

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 INFORMATION

Exhibition *The Simple Life* by Gina Folly from March 2nd to June 2nd 2024.
Opening: Friday March 1st 2024 from 6 pm attended by the artist.

Free shuttle from Metz for the opening of the exhibition.
Departure at 5pm from Rue d'Austrasie, opposite the Hôtel Moderne (Schidler Tourist Bus).
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 Friday March 29th 2024, on Wednesday May 8th and Thursday May 9th 2024 and will be closed on Wednesday May 1st 2024.

PRESS CONTACT

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communication@cac-synagoguedelme.org
+33(0)3 87 01 43 42
Images available upon request.

CONTACT AND ACCESS

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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

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

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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.

