



CENTRE D'ART CONTEMPORAIN
LA SYNAGOGUE DE DELME

SALON INTERNATIONAL DE LA PEINTURE DE DELME

EXHIBITION FROM FEBRUARY 8TH TO JUNE 8TH 2025

Marilou Bal, Kévin Blinderman, Nicolas Ceccaldi,
Audrey Couppé de Kermadec, Angélique Heidler,
Charlotte Houette, Jacent, Renaud Jerez, Ash
Love, Matthieu Palud, Cédric Rivrain, Louise
Sartor



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

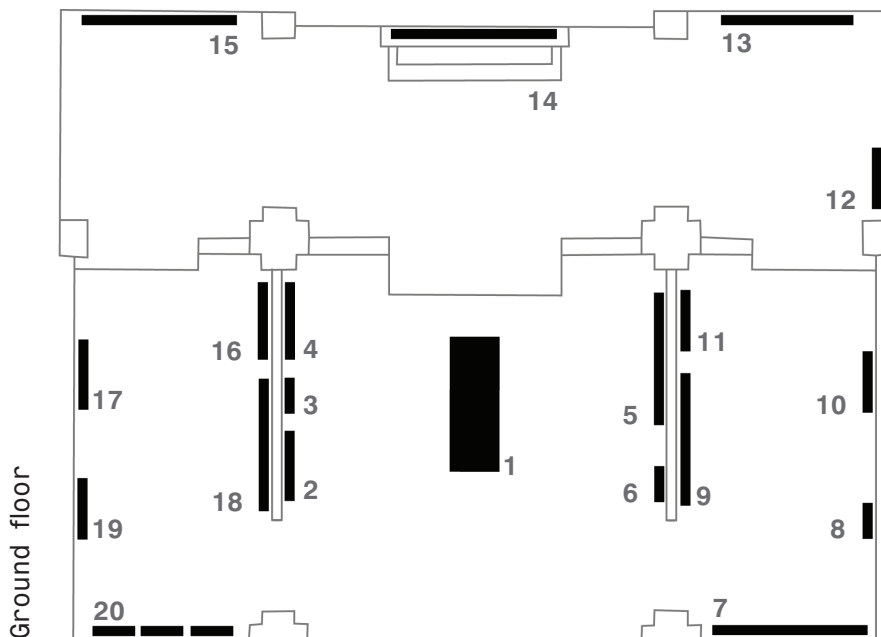
Admission free.

Guided tour every Sunday at 4 p.m.

Welcome to the ***Salon International de la peinture de Delme***, an exhibition of paintings selected from among works by passionate artists, all concerned with the activity of **painting today**. Over the past decade, we have witnessed a so-called “return” of painting, that has accordingly triggered numerous exhibitions on the subject. This one does not aim to be thematic or represent a school, and this will be understood by the very **disparate styles and approaches** of the artists shown: among the paintings presented, some adhere to rigorous figurative representation techniques while others are somewhat abstract, sometimes veering towards psychedelic forms. Others draw on technology, either through their mode of production, or because it is the subject of the work. Finally, some cast a critical eye over the economic regimes in place, carry a socio-political message, or challenge the historicity of pictorial art.

This eclectic presentation is nevertheless inspired by the format of **painting salons**, both those of local amateur artists’ associations, with their specific

hanging styles and flexibility in their recognisable selections of artworks (often very inspiring ones), but also those, more historical salons organised by independent artists' associations of the late nineteenth to early twentieth centuries, such as the first Impressionists' Salon held at Nadar's studio, whose 150th anniversary was celebrated in 2024. It is a matter of paying tribute to all of the dynamics and energies continually exerted by artists to present their works to the public, often with their own means, when institutional pathways are not easy or immediate, for different reasons depending on the period. We note that many artists brought together here did not immediately resort to institutions to present their paintings. They first entered a parallel circuit of artist run-spaces thanks to invitations from other artists or independent exhibition curators in "project spaces" and other improvised locations, only identified by their peers, since they had few means of communication. The *Salon International de la peinture de Delme* thus presents itself as a **collective exhibition** in a similar vein to these various salon typologies, with no theme other than that of showing painting, while **paying homage to all of these artists who were brave and savvy enough to create their own conditions for the presentation of their artworks.**



1. Jacent, *Are You That Somebody*, 2024

Painted tiles, plywood, joints, 135x45x45 cm.

2. Angélique Heidler, *Aire*, 2024

Acrylic, PVC sticker and collage on aluminium bubble wrap, 65x81x2 cm.

3. Kévin Blinderman, *Bisou Caramel (I)*, 2023

Oil on canvas, 45x32 cm.

4. Charlotte Houette, *Aliene*, 2025

Acrylic on canvas, 60x100 cm.

5. Angélique Heidler, *Hell (1 et 2/2)*, 2024

PVC sticker and silkscreen on wood mounted aluminium panels, 63x73x2 cm each.

6. Marilou Bal, *Whorl*, 2024

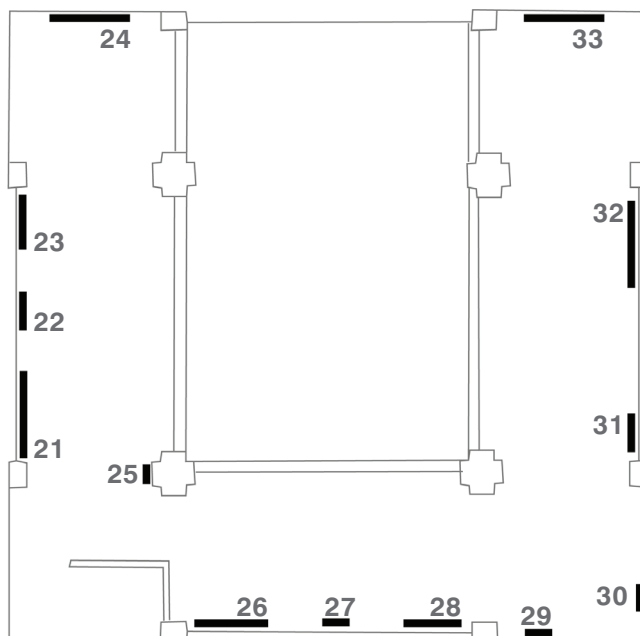
Oil on canvas, 40x40x2 cm.

7. Renaud Jerez, *Sans titre (Nécessité)*, 2024

Oil on canvas, 200x240 cm.

- 8. Kévin Blinderman, *Bisou Caramel (VII)*, 2024**
Oil on canvas, 40x33 cm.
- 9. Angélique Heidler, *Fragola Flunch Fnac (FFF)*, 2024**
PVC sticker and silkscreen on wood mounted aluminium panels, 60x81,5x2 cm and 60x31x2 cm.
- 10. Audrey Couppé de Kermadec, *Vant an mwen sé on kenbwazè (mon ventre est un quimboiseur)*, 2024**
Oil, acrylic and oil pastels on canvas board, 66x50 cm.
- 11. Charlotte Houette, *Lucky ones / green*, 2024**
Flashe on canvas with board, 75x60 cm.
- 12. Charlotte Houette, *God died / orange*, 2024**
Flashe on canvas with board, 75x60 cm.
- 13. Ash Love, #6263cd (*out of office*), 2024**
Acrylic, raw canvas, coloured pencil and oil on canvas, 160x100 cm.
- 14. Jacent, *Le Manège*, 2025**
Watercolour on wood, work *in situ*, 308x222 cm.
- 15. Renaud Jerez, *Sans titre (Passage)*, 2024**
Oil on canvas, 200x240 cm.
- 16. Audrey Couppé de Kermadec, *On goumé rasin (une lutte racinaire): rim-jobbing the earth*, 2024**
Acrylic, paint and oil pastels on canvas, 65x81 cm.
- 17. Marilou Bal, *Girl in pajamas*, 2024**
Oil on canvas, 70x50 cm.
- 18. Ash Love, #5ebef0 (*team building*), 2024**
Coloured pencil, glass and acrylic on canvas, 160x100 cm.
- 19. Charlotte Houette, *Secret egg/blue*, 2024**
Flashe on canvas with board, 75x60 cm.
- 20. Mathieu Palud, *sans titre (tryptique)*, 2024**
Acrylic on wood, 110x60 cm each.

First floor



21. Nicolas Ceccaldi, *Il Buono*, 2025

Oil on canvas, 140x90 cm.

22. Marilou Bal, *Nestled*, 2024

Oil on canvas, 57x48 cm.

23. Jacent, *Naruto*, 2023

Dry pastel on wood, painted wooden artist's frame, 120,8x75,6 cm.

24. Cédric Rivrain, *Constance*, 2024

Oil on canvas, 100x75 cm.

25. Cédric Rivrain, *Ken*, 2019

Oil on canvas, 25x25 cm.

26. Audrey Couppé de Kermadec, *Néglijé fanm nwè ki queer sé on péché, répanti!*, 2022

Digital painting, print on FineArt Hahnemühle Hemp paper, laminated, 80x87 cm.

27. Louise Sartor, *Requiem æternam dona ei, Domine, et lux perpetua luceat ei* (Give him eternal rest, O Lord, and let perpetual light shine upon him), 2024

Gouache on board, 46x24 cm.

28. Ash Love, *09:09 (fool moon)*, 2022

Acrylic and oil on canvas, 80x60 cm.

29. Louise Sartor, מִמָּא מְנוּחָה נְכוּנָה

על כַּנְפֵי הַשְּׁכִינָה

(God, grant just rest under the wings of the divine presence), 2024

Gouache on board, 52,5x32,1 cm.

30. Louise Sartor, اللهم اجعل قبره روضة من رياض الجنة , (O Allah, make his grave a garden among the gardens of paradise), 2024

Gouache on board, 52,5x32,1 cm.

31. Kévin Blinderman, *An Erratic Jew*, 2023

Oil on canvas, 120x103 cm.

32. Nicolas Ceccaldi, *Il Brutto*, 2025

Oil on canvas, 140x90 cm.

33. Cédric Rivrain, *Métro*, 2023

Oil on canvas, 195x130 cm.

Marilou Bal was born in 1990 in Pessac (France). Graduated from the Haute École des Arts du Rhin, she lives and works in Geneva.

A photograph of a celebrity dancing in a nightclub, seen over and over again in the celebrity press, or a meme from a TV series that still floods our social networks today, Marilou Bal dives into these **images of popular culture** to reappropriate the memories and feelings of her adolescence in the years 1990-2000.

Layer after layer, she paints a meticulous portrait of the **first generation to experience the Internet**. The world of parties and appearances takes a prominent place in the artist's series of paintings, provoking an unexpected sensation of déjà-vu. These images are both familiar and strange. Marilou Bal's **slow pictorial work** superimposes layers of glaze, between fade and transparency, creating a light shimmering of colour that separates us from these images. They appear to us as poor-quality JPGs, a little too zoomed in on a computer screen.

6. *Whorl*, 2024

17. *Girl in pajamas*, 2024

22. *Nestled*, 2024

Kévin Blinderman, born in Neuilly-sur-Seine in 1994. Graduated of ENSAPC in Paris-Cergy, he lives and works in Paris.

Kévin Blinderman's art speaks to us of the difficulty of accessing gentleness within today's societies, insidiously violent and corrupted by the quest for material happiness. The melancholy that arises from such a situation inspires the artist to depict how emotions manage to manifest themselves in spite of everything. Lately, he has been interested in traditional pictorial forms.

Using **artificial intelligence as a creative tool**, he generates paintings in the style of historical artists, using carefully chosen keywords to create a link between past and present. The generated image is then transposed onto canvas by a commissioned painter to whom this work is delegated. Kévin's paintings are an **act of rewriting and repair**, infusing fragments of art history with representations that were previously absent, particularly in the context of homosexuality. In doing so, Kévin adds his own identity to **fill in the gaps left in the history of images**.

3. *Bisou Caramel (I)*, 2023

8. *Bisou Caramel (VII)*, 2024

31. *An Erratic Jew*, 2023

Nicolas Ceccaldi was born in Canada in 1983. Graduated from the HfBK Städelschule in Frankfurt, he currently lives and works between Vienna and Paris.

Nicolas Ceccaldi pays close attention to the effects of today's visual culture on artistic creation, and on painting in particular. He observes the evolution of taste, the mechanisms of what is acceptable or not at a given moment in history, and navigates against art trends without rejecting them. Recently, he has produced a **series of paintings inspired by pre-impressionist and naturalistic styles**, featuring cows and seaside landscapes (sometimes associated with Star-Wars figures). While he admits that he wanted to paint these subjects because he found them beautiful, it is difficult to reduce this work to a simple desire to make a beautiful representation. The incisive blackness with which Nicolas Ceccaldi has been painting and working for at least the last ten years proves that the artist is, consciously or unconsciously, charting a different course: that of an « enfant terrible » of painting, doing so to **tickle its customs and trends**, to **blur its expectations**, to provoke its stumbling blocks.

21. *Il Buono*, 2025

32. *Il Brutto*, 2025

Audrey Couppé de Kermadec was born in Paris in 1992. Journalist, writer, artist and performer, they live and work in Paris.

Originally from Guadeloupe and Martinique, Audrey Couppé de Kermadec's work draws on **religious references, ancestral rituals, the oral tradition of Creole storytelling and dream symbols**. Audrey Couppé de Kermadec draw their inspiration from chestnut trees and the cycle of mangrove plants, using these references to examine rest as an act of political resistance, lyannaj with ancestors and the connections between the queer and the sacred. Through immersive installations and intimate and political collages, they create parentheses of inertia chosen to **bring minoritised bodies out of forced resilience and erasure**.

10. *Vant an mwen sé on kenbwazè (mon ventre est un quimboiseur)*, 2024

16. *On goumé rasin (une lutte racinaire): rim-jobbing the earth*, 2024

26. *Néglijé fanm nwè ki queer sé on péché, répanti!*, 2022

Angélique Heidler, born in 1992, lives and works in Paris. She is a graduate of the Slade School of Fine Arts in London, where she studied in the media and painting workshops.

Angélique Heidler paints as she speaks. Instinctively, spontaneously. She starts with the background of her canvases, which she covers with areas and shapes of colour, using paint or fabric. Then, layer after layer, she adds. **Painted or pasted images, objects** salvaged from flea markets or bought in a shop where everything sells for a euro, lights and accessories. She composes her paintings like **moodboards of our consumer society**, letting herself be inspired by the objects, codes and spaces it produces.

2. *Aire*, 2024

5. *Hell (1 et 2/2)*, 2024

9. *Fragola Flunch Fnac (FFF)*, 2024

Charlotte Houette was born in Chambray-les-Tours in 1983. She lives and works in Paris. Deeply involved in education and sharing, she co-founded The Cheapest University, an experimental art school, with Clara Pacotte.

As a painter, Charlotte Houette focuses on her medium: its history, production and **perception**. For many years, her paintings took for subject a window, a door or a gate, playing with the dialogue between the flatness of the canvas and the depth of this represented passages.

Today she is pursuing this line of thought, drawing on the principles of Op Art to create **illusions of movement and depth** in her paintings. Although her practice is mainly pictorial, the artist also embraces other plastic experiments, including dyeing, silk-screening, volume and sculpture, blurring the boundaries of the medium and opening it up to new horizons.

- 4. *Aliene*, 2025
- 11. *Lucky ones / green*, 2024
- 12. *God died / orange*, 2024
- 19. *Secret egg / blue*, 2024

Jacent. The duo is made of Jade Fourès-Varnier and Vincent de Hoÿm, born in 1984 in Paris and Narbonne. Graduated of ESAG Penninghen, Paris, they live and work in Paris.

Insatiable painters since childhood, Jacent have chosen to take painting as their starting point or pretext, formulating since they began working together a pictorial practice that unfolds on furniture, walls, floors... to express themselves in an **environment that becomes a living space** rather than an exhibition space. Without rejecting it for all that, since it remains in many of their works, the framework of the painting could not convince an approach and personalities too attached to the notions of **sharing** and **generosity** to circumscribe their practice in this way. They represent domestic life, the desire to be together, a certain happiness in life, but also future calamities and the vanity of things. The subjects of their paintings are used to cohabiting with ease in the spaces that surround them, to the point of mingling with the people strolling through them.

1. *Are You That Somebody*, 2024
14. *Le Manège*, 2025
23. *Naruto*, 2023

Renaud Jerez was born in Narbonne in 1982. Graduated from the École Nationale Supérieure des Beaux-Arts in Paris, he lives and works in Paris.

Renaud Jerez's works seem to spring from the chaotic mind of a cyber punk, trying to make sense of a reality marked by the **omnipresence of the virtual**, confronted by the progression of the metaverse in our ultra-connected societies marked by a loss of reference points, where technology and organic merge. His paintings present an **ongoing mutation**, teeming with **hybridizations of characters, objects and motifs** against backgrounds seemingly generated by artificial intelligences. To the realism of a traditional pictorial composition, Renaud Jerez opposes the complexity of a virtualism that slips into reality, impossible to order, but nevertheless trying to find a balance in the space of the painting. The popular imagery of the internet, advertising slogans mixed with those of activists under the control of algorithms, find in Renaud Jerez's paintings a pictorial basin in which to assert themselves. In this way, Renaud Jerez renews the language of **monumental painting**, those 'great machines' to use the vocabulary of nineteenth-century painters.

7. *Sans titre (Nécessité)*, 2024

15. *Sans titre (Passage)*, 2024

Ash Love. Born in 1996, Ash Love is a graduate of the Haute École d'Art et de Design in Geneva, the Université de Bordeaux Montaigne and Macquarie University in Sydney. He lives and works in France.

Ash Love is interested in the **fabric of narrative**, the way it is assembled, shaped and deviated from its obvious trajectory. Through a practice of painting, sculpture, installation, performance and writing, he composes **polysemic pieces**, combining multiple alphabets, emojis and personal artefacts. His work is marked by a queer subjectivity. It reflects a counter-language reacting to the commodification of love, moods and affects, for a **collective, sentimental and assumed re-appropriation of emotions**. Following a hyper-visual strategy, Ash Love's works are populated by knots, evoking both knotted and desperate situations, but also the union and alliance that the act of tying can generate. Love's work is an ongoing questioning of the tools that enable us to compose and decompose the real(s) and all the interstices of the narratives – political, poetic and potential – that have yet to be written.

- 13. #6263cd (*out of office*), 2024
- 18. #5ebef0 (*team building*), 2024
- 28. 09:09 (*fool moon*), 2022

Matthieu Palud, born 1983. Lives and works in Perpignan. Having left the École Nationale Supérieure des Beaux-Arts in Paris, Matthieu Palud trained mainly as a self-taught artist. With Louise Sartor, he runs an artist run-space called Cocotte.

Mathieu Palud's paintings, which are never titled, alternate between refined, realistic compositions and colourful, chaotic subjects. From realistic landscapes and portraits to expressionist pop signs, his paintings carry a certain mystery. Each, in its own way, bears witness to our **everyday environment** through its objects and motifs. They all bear traces of our presence.

'What could be more incongruous than banality?'
(Gallien Déjean, for the exhibition *Peintures récentes*, 2019, at Galerie Gaudel de Stampa, Paris)

20. *sans titre (tryptique)*, 2024

Cédric Rivrain, born in 1977 in Limoges, France. He lives and works in Paris.

Cédric Rivrain's paintings are committed to a classical representation of his subjects, using a style of great preciousness yet often with a striking minimalist coldness. He particularly appreciates the **portrait genre**, which enables him to depict a highly personal universe, populated by people more or less close to him. These individuals are chosen for their originality and the role they play in the artistic and literary milieu frequented by the artist. Cédric Rivrain doesn't require his models to pose or be photographed beforehand: he portrays them **as they appear in his memory**. Sensitive to their inner and outer beauty, Cédric Rivrain offers viewers his **non-realistic interpretation of their faces and bodies**. Although his artworks borrow from the history of painting in many genres, such as still life, landscape, individual or group portrait – even quoting sometimes known masterpieces – the artist always succeeds in creating an atmosphere in which past dogmas confront the hyper-contemporaneity of his models. Their impassiveness implies an acceptance of the historical framework of painting, without submitting to it.

24. *Constance*, 2024

25. *Ken*, 2019

33. *Métro*, 2023

Louise Sartor, born in 1988 in Paris. She studied scenography at the Academy of Fine Arts in Vienna, before attending the École des Arts Décoratifs and then the École Nationale Supérieure des Beaux-Arts in Paris.

Louise Sartor paints on small pieces of torn paper, scraps of recycled cardboard, egg cartons and everyday objects found in garbage cans or at garage sales. At first it was motivated by an economy of time and means, then by the pleasure of choosing **an object or material that's been neglected**, banal or fragile, in order to **take care of it**. On these little pieces of nothing, she paints portraits and scenes of daily life. A view from her window, a photograph of a cow in a field, a snapshot from a fashion magazine. She paints with delicacy and precision, often reproducing the same subjects in series: in bright sunlight, on a rainy day, or in moonlight, to joyfully capture the **delicate nonchalance of our everyday lives** through these minute variations.

27. Louise Sartor, *Requiem æternam dona ei, Domine, et lux perpetua luceat ei (Give him eternal rest, O Lord, and let perpetual light shine upon him)*, 2024

29. Louise Sartor, *מִצָּא מְנוּחָה נְכוּנָה*

עַל כַּנְפֵי הַשָּׁמַיִם

(God, grant just rest under the wings of the divine presence), 2024

30. Louise Sartor, *اللهم اجعل قبره روضة من رياض الجنة (O Allah, make his grave a garden among the gardens of paradise)*, 2024

PRACTICAL INFORMATION

CONTACT EDUCATIONAL SERVICE

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

CONTACT

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

The CAC will be open on Friday the 18th of April, Thursday the 8th and 29th of May, and will be closed on Thursday the 1st of May 2025.

THANKS

The Centre d'art contemporain – la synagogue de Delme would like to thank the artists and private lenders, galerie Crèvecœur (Paris), Tonus (Paris), Fitzpatrick Gallery (Paris), galerie Edouard Montassut (Paris), Camille Debrabant, Naomie Fassal, Guillaume Lemuhot, Valentin Wattier, and the municipal employees.

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·les de la médiation en art contemporain and Plan d'Est – visual arts pole Grand Est.