

# Paroles, Paroles

17.01 → 14.06.2026

Avec Costanza Candeloro, Dorota Gawęda  
& Eglė Kulbokaitė, Marianne Mispelaëre,  
Hussein Nassereddine, Patrizia Vicinelli

In 1972, the song "Parole, Parole" was performed in Italian by the duo Mina and Alberto Lupo, before being sung in French the following year by Dalida and Alain Delon. "Paroles" (the song is in the plural in French) invokes all kinds of ways of speaking and conveying nuances and sometimes doubts that are expressed orally. Easily translatable, the track appeared at a time when music was becoming industrialized and standardized on a global scale<sup>1</sup>. By comparison, today, we are observing a standardization of language, notably due to the advent of artificial intelligence. The idea resonates with the woman's voice in the song, tired of hollow or neutral words. The expression, reworked in the collective imagination, symbolizes the gap between the verbal evocation and its lack of application. In the exhibition, it is not a matter of filling this gap, but of highlighting that artists make their voices heard, teaching us new ways of addressing or narrativizing the world around us.

According to the artist Hussein Nassereddine: "the subjects that poets broach are, in the end, the same as those of singers of the past and present."<sup>2</sup> What changes are the words themselves, used to evoke personal stories within political or social crises (wars, the struggles for gender equality, or the omnipresence of technology). In the show, this language is transformed through spoken word performances, readings, interviews, or poetry. Works by Nassereddine rub shoulders with those of Costanza Candeloro, the duo Dorota Gawęda and Eglė Kulbokaitė, and Marianne Mispelaëre, as well as archives and publications from Italian artist Patrizia Vicinelli (1943–1991). These works document, archive, or imagine various scenarios within language that take the form of poetry, plurilingualism, or activism, to formulate a discourse that prescribes a way to situate and bring vision to our epoch.

The artworks are graphic, sculptural, and olfactive, reappropriating the habitual associations between the voice, the presence of the artist, and the audience that are linked to the terms "performance" or "reading." Another type of performance involves the visitors within the show: some language fragments are hard to read, hear, or pronounce in the exhibition; they invite our involvement: drawing us closer to listen, read aloud, and decipher, or mime a word in a foreign language. A word is always someone else's: to quote the historian of literature Mikhail Bakhtin's idea<sup>3</sup>. A language is never absolute or self-focused: it is made up of loans, trans-

lations, and reformulations that, in the exhibition, derive from historical and theoretical sources, from pop music culture or literature. These borrowed elements lay the foundations for an inclusive conception of a discourse on language, through which the various stories broached by the artists are told: always relational, never isolated.

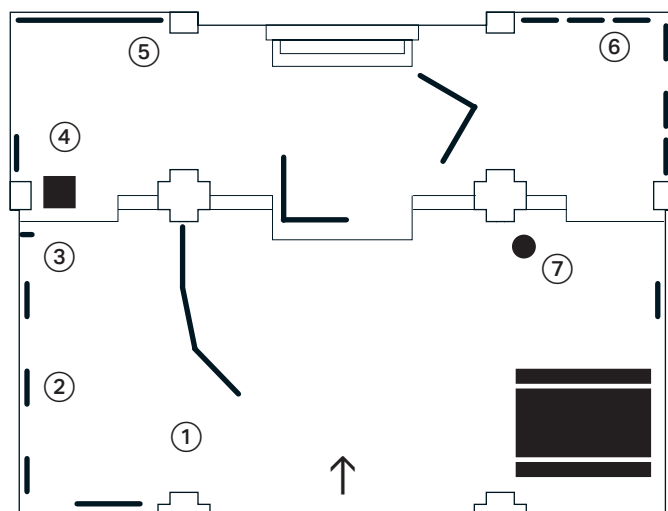
The song "Parole, Parole" has often been instrumentalised. The expression symbolizes the neutralization and standardization of discourses that reduce the debate to the simple repetition of a word. Sociolinguist Cécile Canut describes it as mots prêt-à-parler (ready-to-speak words) recalling prêt-à-porter (ready-to-wear), invoking the world of globalized and normalized textile consumption, rapidly consumed and just as quickly obsolete<sup>4</sup>. In opposition to this exclusive vision, the image made for the exhibition by graphic designer Garine Gokceyan compares the spoken word to the history of women's hair: curly or frizzy. Often considered an unkempt mass to be tamed or smoothed out, hair styles evoke linguistic norms that impose some forms of expression while reducing others to silence, in a context where language becomes a criterion for distinction. Her research on multiscript typography, the coexistence of several scripts, proposes integrating and accommodating multilingualism into a practice dominated by the Latin alphabet. Some of the artforms presented in the exhibition translate the constraints and freedoms of an era into a language that

transforms itself to capture the essence of that era. The 1960s opposed a conservative Italian society and new literary figures emerged, such as Group 63<sup>5</sup>, which included the poetess, Patrizia Vicinelli. Closely connected to Marxist and structuralist ideas<sup>6</sup>, the movement advocated for the experimentation of a tongue, a language detached from the hegemonic codes of communication, in order to explore its limits and subvert the normative frame of a national language. In an undated, handwritten letter published subsequently in *Non sempre ricordano*, Patrizia Vicinelli stated: "[...] We use words, even if this method of communication is worn out and abused, to try and make concrete our thoughts, which are in the end our way of life."<sup>7</sup>

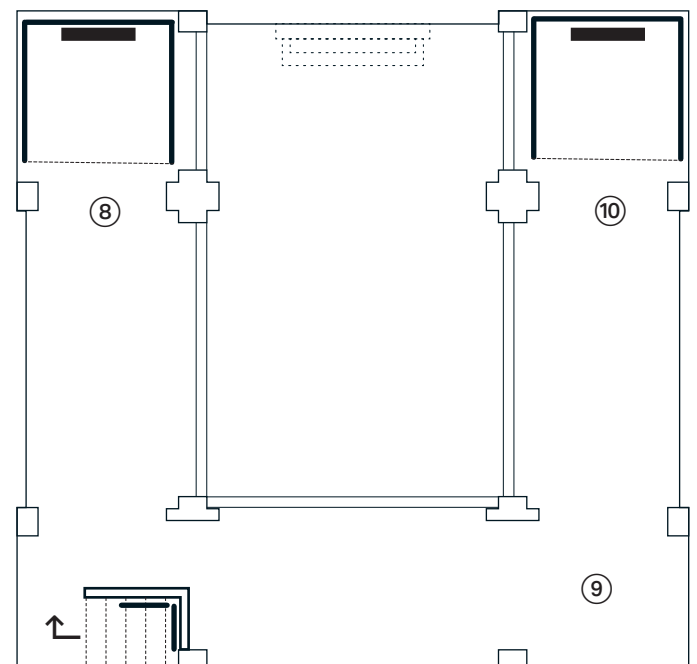
Spoken word as an artistic medium presents one lead, among others, for understanding the period in which we are living. It can also escape the logic of consumerism and its rapidity, by taking the time to listen or discuss. Therefore, a mediation table has been designed especially for the exhibition, where people can gather, talk, chat, and interpret, so as to encourage discussions between audiences, artists, and mediators during several events, or simply after each visit.

1. The song was later covered across the globe (in Turkish, Japanese, Spanish, Portuguese, Dutch, and German).
2. Conversation between Patricia Couvet and Hussein Nasserredine in Beirut, April 1<sup>st</sup> 2025.
3. The concept of heteroglossia describes the simultaneous presence of multiple registers, styles, and sociolects (social languages) within a single text. Language evolves dynamically and is influenced by the culture that produces and uses it, and in turn influences that culture.
4. Cécile Canut, *Langue* (Anamosa, 2021), n.p. 67
5. The Gruppo 63 (also spelled Gruppo '63, referring to the year 1963) is a literary movement founded in Palermo in October 1963. It followed a meeting in Soluntum of young intellectuals who were highly critical of the literary works of the day, which were still linked to the traditional models of the 1950s.
6. Structuralism is a movement that analyzes human phenomena (language, culture, society) as organized systems, based on relationships between their elements rather than on isolated elements.
7. Patrizia Vicinelli, *Non sempre ricordano*, ed. Cecilia Bello Minciocchi (Le Lettere, 2009), 336, quoted in Allison Grimaldi Donahue, "Voices on the Radio, Language on My Mind: Poetry's Resurgence in Contemporary Art" in *Mousse* (online), 2024.

GROUND FLOOR



FIRST FLOOR



# ARTWORKS

## Dorota Gawęda & Eglė Kulbokaitė

### ① *Leave No Trace (Athens) I-VIII*, 2022

Aluminium, wood, digital print on muslin  
200 x 110 x 3 cm per panel

Eight screens compose the work *Leave No Trace (Athens) I-VIII* and we are invited to walk between them. Documenting the *SULK* performance directed by Gawęda and Kulbokaitė during the eighth Athens Biennale (2018), the installation divides the ground-floor space with semi-transparent, superimposed and saturated images that materialize the ghostly presence of the performers. A mixture of movement and body, the performance questioned the notion of "embodied text," a piece of writing in which everything is so real that the reader feels physical sensations. Several theoretical sources that inspired them as founders of the Young Girl Reading Group were cited, including Octavia Butler, Sara Ahmed, George Eliot, Maurice Merleau-Ponty, and Olga Tokarczuk. Documented in various ways (image, scent), the duo questioned collecting information and monitoring of our bodies in the digital era, while seeking to create new networks of communication between texts and readers.

### ⑦ *Censer I*, 2023

Brushed aluminium, nebulisation mechanism, RYXPER1126AE, perfume from 2019, created in association with "International Flavors and Fragrances Inc."  
Produced with the support of the Centre Pompidou, Paris.

Perforated on the spherical section, an aluminium sculpture gradually saturates the space with the RYXPER1126AE perfume, programmed to be emitted during the opening hours of the art centre. The fragrance is a molecular synthetic replica, an amalgam of samples of air collected during the performance *SULK*, thanks to Headspace technology, from IFF Inc, in which glass bulbs were placed around the space to capture the odours with fine needles. The gestures, words and rituals of the performance are trans-

formed and preserved, combining the senses to preserve an ever-evolving, hybrid story.

## Patrizia Vicinelli

② *à, a. A*, 1966, Lerici, Milan, pp 9-20, reproduction 1:1, with the permission of Archivio Patrizia Vicinelli

Poem fragments by Patrizia Vicinelli, reproduction 1:1, with the permission of the Associazione culturale Alberto Grifi

③ *à, a. A*, 1966, Lerici, Milan

④ Alberto Grifi, *In Viaggio Con Patrizia*, third version, 2000, 47'43", with the permission of the Associazione culturale Alberto Grifi

Wordplay on paper between Patrizia Vicinelli and Alberto Grifi, reproduction 1:1, with the permission of the Associazione culturale Alberto Grifi

⑤ *Apotheosys of Schizoid Woman*, 1969–1970, Tau/Ma no. 6 (1979), reproduction 1:1, with the permission of Archivio Patrizia Vicinelli

A woman and an activist in the 1960s, the poetry of Patrizia Vicinelli transforms a form of marginalised speech into an emancipatory force. Vicinelli responded to the constraints of a normative and rigid language with the affirmation of a poetic, auditive and visual language that was distorted, dissonant and stumbling. In her phonetic and graphic poetry, *à, a. A* – lending its name to the collection published by the Lerici publishing house in 1966 – the letters are repeated, associated with onomatopoeia, sounds that transform words into pure vocalisation. The book *Apotheosys of Schizoid Woman* (1969–1970) was written during the poetess's exile to Tangiers. In this period, Vicinelli extended her research into graphic poetry and plurilingualism (French, English, Italian), creating a reading from right to left based on Semitic languages. The collages juxtapose excerpts from magazines, medicine packets and advertisements with the artist's words. The verses are replaced by images removed from their context, drawing attention on each meaning of the words. The publication itself reveals Vicinelli's condition as an exile, torn between several languages

and identities, with a fragmented understanding of these words. In the film *In viaggio con Patrizia* (2000) (Travelling with Patrizia) shot by director Alberto Grifi, images of Vicinelli's publications, photos on negatives are superimposed onto ones from the poetess and director's private life. This recent version is a new edit based on the 1965 original. It starts with an improvisation by Paolo Fresu, invited to interpret Vicinelli's œuvre as music. This new edit was left incomplete by Grifi, who died in 2007, but who had left all the instructions necessary for finalising this version with the agency responsible for restoring the film. The exhibition also presents the two lovers' collaborative wordplay. The section on syllabic first names challenges identity assignation and reaffirms a desire to deconstruct the norms that linguistically define us. These back-and-forths between the elements of a personal and artistic life attest to a powerful political commitment, an affirmation of the self through poetic language.

### Costanza Candeloro

⑥ *Tout le temps de vie est temps de travail* (All Living Time Is Working Time), 2025

Series: seven cotton t-shirts in waxed oak shadow-box frames  
64 x 44cm and 54 x 44cm

"Language is a skin: I rub my language against the other," wrote Roland Barthes in *A Lover's Discourse: Fragments* (1977). This idea – to interpellate the other, create a proximity, establish a physical contact through our words – finds an echo in the series *Tout le temps de vie est temps de travail* (All Living Time Is Working Time). Candeloro photographs publications about two feminist organisations from Bologna: the cooperative *Aemilia Ars*, founded in 1889 by Lina Bianconcini Cavazza, and the magazine *Le Operaie della Casa* (The House Workers), published in 1975 by the International Feminist Collective. In some of the works, diagrams list domestic tasks and hours worked, highlighting the link between militant activism and the struggle for gender equality in the private sphere. By reworking the logic of slogans and reproduction through printing, the artist shows the extent to which they use language as a tool of contestation: a message worn on the body that is collectively shared and embodied.

### Hussein Nassereddine

⑧ *Years of the Shining Face : Hand*, 2026

Fabric, painted wood, carpet, video, 5'20"

⑩ *Years of the Shining Face: The Singer on Fire*, 2026

Fabric, painted wood, carpet, video 5'50"

Words can create a verbal decor as though they had no power to act on reality. In the former synagogue, the work of Hussein Nassereddine deploys other kinds of decors: those on which singers and poets performed in Lebanon in the 1970s and 1980s. The artist devises these spaces as time capsules, period rooms that mimic stages. The sculptures reproduced by Nassereddine are inspired by archaeological artefacts once used as scenographic elements on television sets, while video clips intertwine the lyrics of singers with those of the contemporary artist. In both installations, fire, symbolizing a new beginning, marks the transition from the past to the present, in a cyclic story when the singers voices and words echoes the current events of the world.

### Marianne Mispelaëre

⑨ *Standpoint (Diptych)*, 2017-2026

Sound installation

A synonym for standpoint is "point of view". This word, whose polysemy also exists in French, refers to a place from which one looks, the anchorage point of our visual field, but also an individual stance or position taken, an opinion, a way of seeing, understanding or thinking about things. This title suggests that every language represents a unique way of viewing the world. Here, two personal narratives invite us to lend an ear: on the one hand, that of Margaret, in English, recorded in 2017 on the Native American reservation of Standing Rock (North Dakota, USA); on the other, that of Arsène, in French, recorded in Alsace in 2019. While geographically distant, the two witnesses share the same story: that of the influence that the French language has had on their respective mother tongues, which changed their ways of understanding the world.

# BIOGRAPHIES

**Costanza Candeloro** (born in 1990 in Bologna, Italy) is an artist based in Paris who graduated in 2014 from the Geneva University of Art and Design (HEAD). She uses writing as the main subject of her research, appropriating or writing texts. Her works transform words, signs, and symbols into sculptures, installations, and performances.

**Hussein Nassereddine** (born in 1993, Beirut, Lebanon) is a multidisciplinary artist living and working between Beirut and Paris (France). Working across installation, writing, video, and performance, his practice revolves around language, collective histories, and poetry to construct what he calls "fragile monuments" – verbal, sonic, or tactile.

**Dorota Gawęda** (born in 1986 in Lublin, Poland) and **Eglė Kulbokaitė** (born in 1987 in Kaunas, Lithuania) are an artist duo based in Basel, Switzerland, who graduated from the Royal College of Art in London in 2012. They are also the co-founders of the Young Girl Reading Group (2013–2021). Influenced by feminist theory and fiction, horror films, and Eastern European folklore such as Baltic and Slavic oral traditions, their practice combines performances and photography in which references to rituals and technologies blur the lines between humans and non-humans.

**Marianne Mispelaëre** (born in 1987, Bourgoin-Jallieu, France) is an artist based in Aubervilliers, a graduate of ÉSAL Épinal and HEAR-Strasbourg. With drawing as her main field of activity, the artist produces and reproduces simple, precise, ephemeral gestures inspired by current and societal phenomena. She questions social relations, language and communication systems, the role of the legible and the invisible in our societies, and the porosity between the isolated act and its environment.

**Patrizia Vicinelli** (1943–1991, Bologna) was an artist, poet, writer, and performer associated with the neo-avant-garde movements and "poesie totale". She made her debut in the magazine *Bab Ilu* (1962), then moved to Rome (1963–1965), where she became involved with experimental theatre, cinema, and music.

CAC – la synagogue de Delme Team:  
Patricia Couvet (director) · Fanny Larcher-Collin (administration and communication) · Célestine Charlet (publics) · Alain Colardelle (production/registrar) · Sarah Viollon (welcome desk and mediation)

Installation of *Paroles, Paroles*: Alain Colardelle, Guillaume Lemuhot, Valentin Wattier · english translation: Anna Knight · graphic design: Morgan Fortems

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## Public Program

28<sup>th</sup> March at 4 p.m.: lecture with researcher, curator, and editor Lisa Andreani and artist Costanza Candeloro.

14<sup>th</sup> June at 4 p.m.: concert by Thomas Schmahl, accompanied by Maxime Boubay and Léo Scherr.

For more information on tours and workshops, visit our website at [cac-synagoguedelme.org](http://cac-synagoguedelme.org).



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