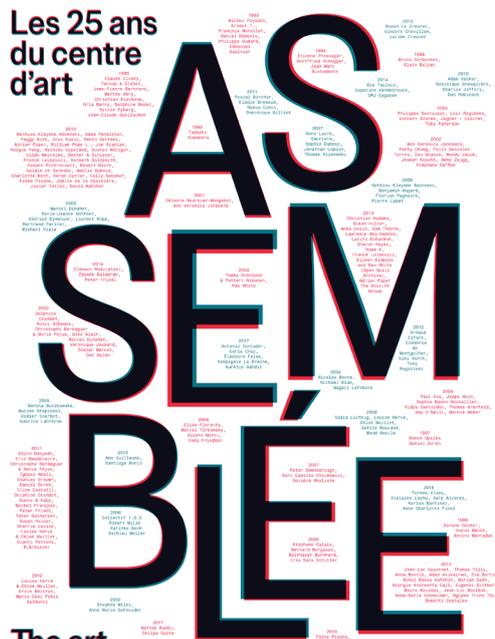




Les 25 ans
du centre
d'art



The art
centre's 25th
anniversary

VISITOR'S GUIDE

ASSEMBLÉE

THE ART CENTRE'S 25TH ANNIVERSARY

EXHIBITION
FROM 17 MARCH TO 20 MAY 2018

This exhibition charts a path through 25 years of history at the Synagogue de Delme, an art centre that is unusual, no less for its geographic location than for its history, a precious and rare art venue for artists from around the world, whom it has never stopped welcoming. *Assemblée* brings together around twenty of the artists who have exhibited at Delme, as well as artists who have done Lindre-Basse residencies, which have been an integral part of the art centre's missions since 2002.

The exhibition embraces the whole range of practices, gestures and stories, echoing the artistic and intellectual lifeblood that has kept the Synagogue de Delme's heart beating for a quarter of a century.

The exhibition's title, *Assemblée*, refers to what the nature of the Synagogue de Delme has been since the beginning: a gathering place, an agora, a site of shared words and discussions, a polyphonic place where singularities meet. *Assemblée* also expresses the institution's goodwill towards its visitors and artists, for whom the art centre remains a home of thought, action and freedom.

The exhibition presents existing works as well as new productions, like the custom sound installation that Violaine Lochu designed for the site's acoustics, filling the space with the chanting of powerful, mystical female voices. And Capucine Vandebrouck is presenting two almost invisible installations that secretly disrupt the look of the place.

Voices, spirits, altered consciousness, byways, sinuous lines—the exhibition reflects other ways of looking and perceiving. Dominique Gilliot's work is hidden in the exhibition, Chloé Maillet and Louise Hervé's serial novel is inserted in the local newspaper, while Eva Taulois's work is worn around the neck. Some works question the economics of relations between artists, viewers and modes of production: the gift and counter-gift in the case of Katinka Bock, theft in that of Eva Barto, bankruptcy in that of Cool Balducci. From Rometti Costales's flag of magical anarchism to Yona Friedman's darkly humorous tale of democracy, to the revolutionary lyricism of Delphine Coindet's phylactery, the exhibition is ultimately an echo chamber of poetical forms of the political.

WORKS IN THE EXHIBITION

GROUND FLOOR



DELPHINE COINDET

Born in 1969 in Albertville.
Lives and works in Chambéry.

***Phylactery*, 2012**

Cardboard

Courtesy Laurent Godin gallery, Paris

The serpentine line drawn by Delphine Coindet's phylactery suggests a certain way of approaching the exhibition, namely slithering along the shape's random twists and turns, rather than following a straight, mapped-out line.

The text, spray-painted on the raw material like a slogan or incantation, gives this work the power of a poetic manifesto and places language at the centre, a language in motion that causes the space and the assembly of visitors to dance.



LOUISE HERVÉ & CHLOÉ MAILLET

Born in 1981.

Live and work in Paris.

***Strange attraction*, 2012**

***Strange attraction (The crystals of Pasteur)*, 2012**

Glass (produced in partnership with CIAV Meisenthal)

Courtesy Marcelle Alix Gallery, Paris

Strange Attraction brings back the whole serial novel that appeared in *Le Républicain Lorrain*. Over a ten-week period from February to May 2012, the newspaper published episodes from the serial novel co-written by the artists.

Through the lives of several historical characters (such as Pythagoras, Christine de Pizan and Johan Jakob Bachofen), the text examines moments of crystallisation, when thought grows and solidifies around objects. It mixes scientific culture with moments of intense emotion, modelled on the crystallisation of love described by Stendhal in his book *On Love*.



KATINKA BOCK

Born in 1976 in Francfort/Main (Germany).
Lives and works in Paris.

***Junimond*, 2017**

Steel, wood, terra cotta
Courtesy Jocelyn Wolff gallery, Paris

This work stems from the artist’s residency in 2016 at an art centre in Aubervilliers, and another in 2017 in Toronto. Every time, the artist implements an exchange protocol with neighbourhood shopkeepers.

The butcher, the grocer and the hardware store clerk give an object in exchange for a work by the artist, that they put on display in their shop, just as they would a rump steak, a pile of newspapers or a box of lightbulbs. For her part, the artist envelops the objects she has been given in forms made of raw earth, which she bakes in the oven to achieve the final sculpture. It takes on the shape of the gift, while paradoxically making this gift disappear through the baking process.

The resultingsculptures are exhibited in various setups that place them in a precarious balance. As is often the case in the work of Katinka Bock, the fragility or instability of objects enables energies to be displaced. The earthen forms are the result of a gift between the artist and the local residents, creating new processes of exchange and artwork-access that move outside the territory assigned to art in order to merge with the flow of a neighbourhood and its everyday trade.



JULIEN PRÉVIEUX

Born in 1974 in Grenoble.
Lives and works à Paris.

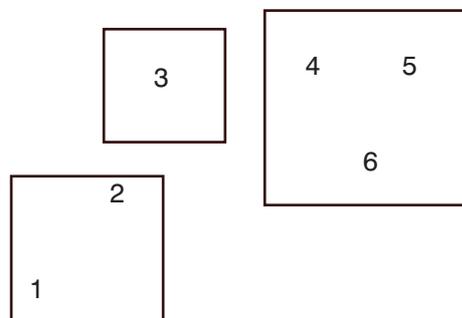
***Le lotissement*, work in progress from 2010**

Six models, 3D printing
Loan from the artist

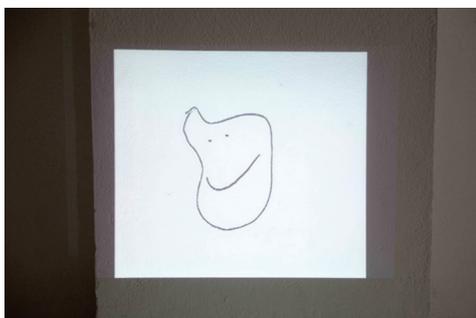
Le lotissement invites us to consider a strange architectural assortment: a garage and a few huts coexist for a hypothetical meeting that is up to us to imagine... especially upon finding out that these modest dwellings are in fact reproductions of the private spaces where famous philosophers, writers or inventors withdrew to work. For Julien Prévieux’s work is primarily about thinking taking place beyond the reach of the spotlights, beginning its life unobtrusively, sometimes in solitude, and in any case at a remove from the main house: at the bottom of the garden or on top of a remote hill.

Le lotissement creates a discussion group in the form of a neighbourhood, where Gustav Mahler, Bernard Shaw, Henry David Thoreau, Martin Heidegger and Hewlett Packard can live together.

In a way, assembling these architectures is about conceiving a layout for the territory of thought, in other words, conceiving a public policy of personal engagement.



1. Hewlett Packard
2. Martin Heidegger
3. Henry David Thoreau
4. Gustav Mahler
5. Charles Dickens
6. George Bernard Shaw



EDITH DEKYNDT

Born in 1960 in Ypres (Belgium).
Lives and works in Tournai (Belgium).

The soul collector, 2005

Vidéo, 48'
Loan from Argos, Art and Media Centre, Brussels

In 2005, Edith Dekyndt asked the residents of Louvain-la-Neuve in Belgium to sketch her a soul in under five minutes.



YONA FRIEDMAN

Born in 1923 in Budapest (Hungary).
Lives and works in Paris.

Démocratie, 2011

Artist's book, 144 pages
Bought to cneai art centre, Châtou

Démocratie is a disillusioned, illustrated reflection on democracy and its imperfections, and on a few notions that are intrinsically linked to it. Using two different colours, red and black, the artist disconnects two levels of interpretation, that of the image and that of the text, while maintaining a fruitful dialogue.



CAPUCINE VANDEBROUCK

Born in 1985 in Tourcoing.
Lives and works in Strasbourg.

Au même instant, 2018

Glass, silicone
Site-specific production

In Capucine Vandebrouck's work, a latent magic intrudes to makes us doubt the nature of objects. Yet there are no special effects or any sleight of hand. Between the power of the imagination summoned by her works, and the reality that the body perceives, Capucine Vandebrouck creates a jubilant tension.

Through various games of simulacra, inversions and reversals, what she suddenly makes tangible is the reach of our eyes.

The two works produced in situ by Capucine Vandebrouck verge on invisibility and blend with the synagogue's architecture. *Ligne de fuite* consists of a puddle with geometric edges. *Au même instant* is a series of three tiles broken in a meticulously identical way. The works are like unobtrusive incidents in the harmonious layout of the architecture.

ROMETTI COSTALES

Julia Rometti is born in Nice in 1975. Victor Costales is born in Minsk in 1974. Rometti Costales live and work in Mexico. They have worked together since 2007.



Xochipilli in Magenta, 2014

Slide from the catalogue of the National Museum of Anthropology of Mexico. Courtesy Jousse Entreprise gallery, Paris



Anarquismo Mágico (magical anarchism), 2013

Huayruro seeds
Courtesy Kadist Foundation, Paris



Columna de Plumas

Column and palm leaves
Courtesy Jousse Entreprise gallery, Paris

The slide (which has become magenta after repeatedly being exhibited in the sun) depicts the Aztec god Xochipilli, whose body is entirely tattooed with plants. This god plays a role in knowledge-spreading rituals, through altered states of consciousness. Xochipilli, whose name means “flower prince”, is the god of love, music, dance, song and beauty. Here he offers a new perspective on the outside world—quite literally, since we are looking at the sky through him.

This column of feathers belongs to a group of works by Rometti Costales that play on the polysemy of objects and words. Both animal and vegetable, this column of feathers woven like palm leaves contrasts with the white, spare architecture of the synagogue, while counterbalancing its rigorous symmetry.



CHRISTOPHE BERDAGUER & MARIE PÉJUS

Born respectively in 1968 and 1969.
Live and work in Marseille.

The Solid Walks, 2013

3D print in plaster
Loan from the artists

Marseille, September 29th. At 7 o'clock in the evening, after much hesitation, took hashish. I'd gone to Aix during the day. I was lying on the bed feeling absolutely certain that no one would disturb me in this city of thousands where no one knows me.
Walter Benjamin, “Hachich à Marseille” in *Écrits français*, Paris, Gallimard, “Folio essais” collection, 1991, pp. 105-106.

The *Solid Walks* come from journeys that philosopher Walter Benjamin took in Marseille under the influence of hashish in the 1920s. His experimentation with hashish was part of an investigation into the operation of the psyche. He ingested the substance, which was then available as a pharmaceutical preparation. The sessions took place in the presence, and under the control, of friends who also wrote a report (novelist Franz Hessel, historian Ernst Bloch and others). These walks are reconstructed from the accounts of 1928. The movements in space are digitally captured and recorded, then translated into a volume.

Chroniques, Berdaguer et Péjus, Manuella Editions, Paris, 2017.

FIRST FLOOR



ÉRIC BAUDELAIRE

Born in 1973 in Salt Lake City (United States).
Lives and works in Rome and Paris.

Ante-memorial, 2011

Correspondence

Courtesy Barbara Wien gallery, Berlin

In 2011, Eric Baudelaire undertook to write to all British prime ministers from Margaret Thatcher (1979 – 1990) to David Cameron (2010 – 2016), asking them to reveal the contents of letters written to the captains of Britain's submarines, with instructions in case of a nuclear attack and the death of all members of the government. The very existence of these letters of instruction having never been confirmed or denied, the artist was attempting to uncover a well-kept secret.

Exploring the question of the monument and how to formalise collective memory in public space, Eric Baudelaire ends up turning the epistolary exchange itself into a memorial, but it is a special kind of memorial, since it commemorates a war that has not yet taken place.

The most striking response is no doubt that of Christopher Collins on behalf of the Margaret Thatcher Foundation, who wrote: "That whereof we cannot speak, thereof we must be silent" (quoting a famous maxim by the philosopher Wittgenstein).



MARIE COOL FABIO BALDUCCI

Born respectively in Valenciennes in 1961 and in Ostra (Italy) in 1964. Live and work in Pergola (Italy).

Untitled, 2014 – 2017

Opening in the wall, sun, desk

Loan from the artists

Courtesy Marcelle Alix gallery, Paris

In a deserted work space, after the bankruptcy of the company that had occupied it, the artists executed a series of actions: they pushed a desk and placed it horizontally in alignment with the light on the floor. By adjusting that desk according to the geometry of the light, the artists married two forms of immaterial power, that of the sun and that of the bureaucratic machinery. Furthermore, the shift turned the work surface into a barricade tool. Between perfect adjustment to an established order and total insubordination, Cool and Balducci evoke the human condition in its continual search for freedom. In *The Technique of Coup d'Etat*, Malaparte wrote that the nature of human beings is not to live in freedom, but to live free in prison.



CHRISTOPHE BERDAGUER & MARIE PÉJUS

Born respectively in 1968 and 1969.

Live and work in Paris and Marseille.

Wallpaper, 2001-2018

Loan from the artists

The wallpaper is made from drawings extracted from the Baum test, which consists in getting a child to draw a tree, something that is supposed to find weak points and traumas. This strange forest mutates into a community of inner worlds whose deviances follow the path of art in order to find forms of expression, like so many links between the world of reason and the power of the imagination.



Colouring Tour

Collection of colouring albums, notebooks, posters, drawings ... made by artists.
Loan from Jean-Jacques Dumont
www.colouring-tour.org

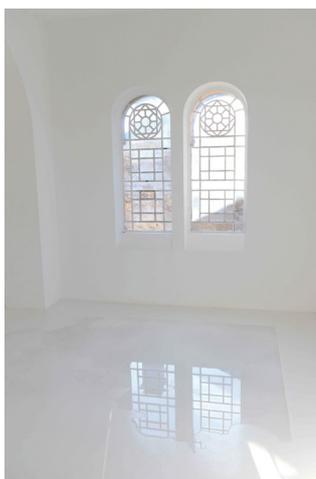
With their principle of adding colours and shapes, colouring books were the first interactive art publications.

These art publications are bought in order to colour, scribble, cross out, add, cut, glue and leech off, with or without respect for the contents.

Colouring tour is a heterogeneous assemblage of albums, notebooks, posters and other things to colour, by artists from different backgrounds.

This collection in motion, which incorporates a variety of contemporary drawing practices, is developed through pleasant meetings, conversations and displacements.

In it, one discovers works self-published in editions of ten, or projects mass-distributed by specialized publishers. With their different forms and concerns, these publications, with which one must act, are a source of particularly intense invention and exploration. The collection is made accessible in the reception area at the *Gue(ho)st House* through the website, which compiles the whole collection, and allows visitors to print colourable artist drawings, which will continue growing in number over the course of the exhibition.



CAPUCINE VANDEBROUCK

Born in 1985 in Tourcoing.
Lives and works in Strasbourg.

***Lignes de fuite*, 2018**

Hydrophobic bomb and water
Loan from the artist

The two works produced in situ by Capucine Vandebrouck verge on invisibility and blend with the synagogue's architecture. *Ligne de fuite* consists of a puddle with geometric edges. *Au même instant* is a series of three tiles broken in a meticulously identical way. The works are like unobtrusive incidents in the harmonious layout of the architecture.



CHRISTIAN HIDAKA

Born in 1977 in Noda (Japan).
Lives and works in London (United Kingdom).

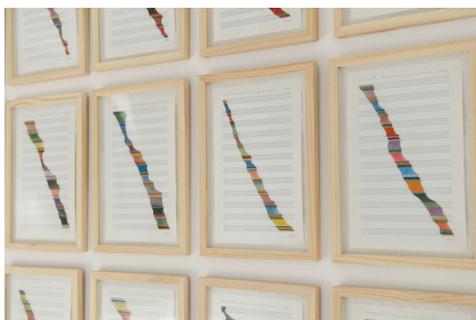
***La Mistralenco*, 2016**

Tempera on canvas
Courtesy Michel Rein gallery, Paris

La Mistralenco is the name of a farm that Christian Hidaka discovered during his research in Arles. Under a blazing sun, the artist took the same path as Van Gogh, following the road that leads from Arles to Tarascon.

Van Gogh painted a portrait of himself walking on that road, and the artist has reproduced it from a Chinese perspective.

If *La Mistralenco* evokes the wind of the South, this title is also a tribute to Van Gogh, who the artist believes fanned the winds of revolution in the art of his time. Alongside the sunny road, Christian Hidaka imagines an open-doored sculpture, like an invitation to deviate from the straight path, "a bit like when you deviate from your route to go to the Synagogue de Delme, or when you stop your everyday activities to go look at a work of art... something like that..." (extracted from an e-mail from Christian Hidaka).



ÉTIENNE PRESSAGER

Born in 1958 in Épinal.
Lives and works in Malzéville.

***Partitions*, December 2016 – February 2017**

51 plates
Watercolor and pencil on score
Loan from the artist

Partitions closes the exhibition like a repeated invitation to polyphony and synaesthesia. In this strange score, one can indulge in imagining the music produced by each colour. Through the everyday activity of drawing, Etienne Pressager gives shape and colour to passing time, while integrating chance and arbitrariness into the seriality and systematism of the procedure.

The work finishes by suggesting that we review the exhibition in its choral dimension, as the linking of a multitude whose chords that are no doubt imperfect, but certainly productive.

FIRST FLOOR AND GROUND FLOOR



EVA BARTO

Born in 1987 in Nantes.
Lives and works in Paris.

***Heads and Tails (Pile et face)*, 2015**

1 euro coin
Loan from FRAC Champagne Ardenne, Reims

Eva Barto's works add up like so many clues to a mystery to be solved. The artist infiltrates reality and copies objects, but always in low definition—soiled, worn-out, pixelated or faded copies.

Playing upon decoy and counterfeit effects, the artist openly asserts the imposture of her works, which arrive in the exhibition as if they had broken in.

Heads and Tails is a one-euro coin placed on the floor: after having been ground down, sawed and then glued back together, this coin loses its original function and becomes ambiguous.

If its exchange value is jeopardised, it is also its economic value that vacillates and transforms, while the work's power of attraction is preserved intact. The coin could be stolen at any moment, confronting viewers with their own tensions, between desiring private possession, gambling with prohibitions, and needing to morally respect collective property (the work belongs to a public collection).

By taking on the possibility that it could disappear (from the exhibition site or from the shelves of the lending museum), Eva Barto pushes the limits of the institution and of the space assigned to the work, by accepting that it could also exist at the bottom of a pocket.



CLÉMENT RODZIELSKI

Born in 1979 in Albi.
Lives and works in Paris.

Clément Rodzielski, 2018

Three paintings
Loan from the artist

To create this series, the artist stamps his signature in ink, then dilutes it in water and blue paint. By turning his name into water, the artist makes his identity into a liquid element, and by making himself disappear, he occupies the whole pictorial space.



EVA TAULOIS

Born in 1982 in Brest.
Lives and works in Nantes.

Les attitudes, un souvenir, 2017

Scarf
Loan from the artist

While drawing from a minimal, serial formal vocabulary rooted in geometric abstraction, Eva Taulois's work joins a broader, mixed network of references that includes architecture, traditional clothing, quilt art and industrial design.

The scarf designed by Eva Taulois is worn by members of the visitor services team throughout the duration of the exhibition. Designed based on a painting by the artist, the work slips off the exhibition in order to occupy other territories. Like a painting in motion, it takes on the movement of those who wear it.

VIOLAINE LOCHU

Born in 1987.
Lives and works in Montreuil.

Song for Debbie, 2018

Pièce sonore, 15 min.
Site-specific production

Before becoming an art centre, the Synagogue de Delme was a place of worship, where the faithful gathered to pray and sing. After the Second World War, the interior space was rebuilt with new materials, and was subsequently emptied of all furniture in order to become an exhibition space. These changes led to an alteration in the quality of sound inside the place, which is no longer well-adapted to singing or other types of music; the echo is spectacular, lasting up to thirteen seconds. Playing on this acoustic "fault", Violaine Lochu offers a sound piece made from her own voice, evoking the vague memory of an unidentifiable old melody deformed by time. Played over speakers in the part of the synagogue once reserved for women, the piece makes reference to the biblical story in which Deborah, exceptional and equal to men, starts singing a hymn, a true song of victory (in the orthodox Jewish tradition, the female voice is considered impure, and is therefore prohibited in public space, particularly in religious spaces). Consisting of nearly inaudible murmurs waxing lyrical, *Song for Debbie* prolongs this subversive voice, attempting to get the site's multiple historiographical, architectural and semantic strata to be heard and to harmonise.



MATHIEU COPELAND

Born in 1977 in France.

Lives and works in London (United Kingdom).

The anti-museum (2017), L'exposition d'un rêve (2017), A Personal Sonic Geology (2017), L'exposition d'un film (2015), Chorégrapheur l'exposition (2013), Expositions à être lues volumes 1 (2010), 2 (2011), 3 (2011) et 4 (2013), Bulletin Municipal de la Ville de Delme (2010), Partons de zéro (2011), Vides (2009), Soundtrack for an Exhibition (2006).

Engaging with a practice that often considers immateriality, Mathieu Copeland proposes exhibitions that renegotiate the relationship between the spectators and the works, and between the works and the venues supposed to give them visibility. *Voids, a Retrospective* at the Centre Pompidou in Paris brought together nine historical “empty” exhibitions; *A Choreographed Exhibition* at the Ferme du Buisson Contemporary Art Centre presented artworks as gestures and movements to be danced by a trio, written in time by the curator; in *A Spoken Word Exhibition* the works were read aloud by the staff of Baltic, Newcastle upon Tyne’s contemporary art centre; or again with *Soundtrack for an Exhibition*, in which a seemingly timeless score stretched out over several months at the Museum of Contemporary Art in Lyon, the music actually becoming the exhibition.

From one venture to the next, Mathieu Copeland has outlined a way of working that subjects artistic forms and institutions to radical challenges. May these be of sound, to be spoken or danced, the works place the viewer in the situation of having to play his own part in turn – or at the very least of having to transcend a seeming void so as to listen, move about and tune in sensorially to an atmosphere and its surrounding reality. For the exhibition *Assemblée*, the set of “exhibition-books” published by Mathieu Copeland nested in the interstices of the architecture, as if these had been custom-designed for each book, by extraordinary mathematical coincidence. The books belong to the art centre’s archives.

DOMINIQUE GILLIOT

Born in 1975.

Lives and works in Paris and Brussels.

Performance relative au sujet, 2018

Sleeping objects

Loan from the artist

Three objects are hidden in the exhibition by Dominique Gilliot, and will be revealed to the public on the last day during an artist performance on Sunday, 20 May at 4pm.

THE CINEMA HOUSE

Alongside the exhibition, the art centre is offering a programme of artist films at the *Gue(ho)st House*, Saturdays 2pm-6pm and Sundays 11am-6pm.

- 17 March** **Daniel Buren**
Works and Process Volume 1
Films de Gilles Coudert, Sébastien Pluot et Daniel Buren
© a.p.r.e.s éditions
- 18 March** **Daniel Buren**
Works & Process Volume 2
Films de Gilles Coudert
© a.p.r.e.s éditions
- 24 March** **Eric Baudelaire**
Also Known As Jihadi, 2017
Screenings at 2 pm and 4 pm.
- 25 March** **Eric Baudelaire**
Also Known As Jihadi, 2017
Screenings at 2 pm and 4 pm.
- 31 March** **Eitan Efrat & Sirah Foighele Brutmann**
Printed Matter, 2011
- 01 April** **Anne-Charlotte Finel**
Jardins, 2017
- 07 April** **Yona Friedman**
Gribouillis, 1980-1990
- 08 April** **Yona Friedman**
Films d'animation, 1960-1963
- 14 April** **Olive Martin & Patrick Bernier**
Le départeur, 2012
- 15 April** **Elise Florenty & Marcel Türkowsky**
Conversation with cactus, 2015
- 21 April** **Chloé Maillet & Louise Hervé**
Un projet important, 2009
- 22 April** **Jimmy Robert**
Descendances du nu, 2016
- 28 avril** **Falke Pisano**
The value in mathematics(langage), 2016
- 29 April** **Joëlle de la Casinière**
La première partie du Roi Henri IV de double v Shakespeare :
Une analogie, 1972
- 05 May** **Susan Hiller**
The J.Street Project, 2002-2005
- 06 May** **Susan Hiller**
The J.Street Project, 2002-2005
- 12 May** **Tadashi Kawamata**
Works & Process
Films de Gilles Coudert et Tadashi Kawamata
© a.p.r.e.s Production
- 13 May** **Philippe Decrauzat**
Mires, 2014
- 19 May** **Julien Prévieux**
What shall we do next (sequence #2), 2014
Screening and meeting with artist at 4.30 pm
- 20 May** **Julien Prévieux**
What shall we do next (sequence #2), 2014

RELATED EVENTS

OPENING ON 16 MARCH

At 6pm as part of the Grand Est contemporary art weekend (16, 17 and 18 March)
Free shuttle from Metz for the opening.
Departing at 5:30pm from rue d'Austrasie (across from the train station).
Reservations: 03 87 01 43 42

COMPLETE BUREN ON 17 AND 18 MARCH

Saturday 2pm-6pm and Sunday 11am-6pm
A continuous screening of documentaries on Daniel Buren directed by Gilles Coudert, Sébastien Pluot and Daniel Buren, from the *Works and Process* series by a.p.r.e.s. production

SCREENING WITH Q&A ON 14 APRIL

A screening of the film *Le départeur* (2012) by artists Olive Martin and Patrick Bernier, 2pm-6pm, including a Q&A with the artists at 4:30pm.

CONCERT / LAUNCH ON 13 MAY

At 4:30pm, a concert by the duo Jean-Luc Guionnet and Thomas Tilly, followed by an aperitif and the launch of their LP *Stones Air Axioms/Delme*, which follows from their 2015 exhibition at the Synagogue de Delme.
Event conceived in partnership with the Fragment association in Metz.

SCREENING WITH Q&A ON 19 MAY

A screening of the film *What Shall We Do Next (Sequence #2)* (2014) by artist Julien Prévieux, 2pm-6pm, including a Q&A with the artist at 4:30pm.

PERFORMANCE RELATED TO THE SUBJECT ON 20 MAY

Come to the synagogue at 4pm for an unusual, colourful guided tour of the exhibition, with artist Dominique Gilliot.

PRACTICAL INFORMATIONS

From Wednesday to Saturday, 2pm - 6pm
and Sunday 11am - 6pm.
Admission free.
Guided tour every Sunday at 4pm.
Closed from 23 december 2017 to 2 january 2018 included.

ACCESS

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

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PARTNERS

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CAC - la synagogue de Delme is a member of d.c.a / French association for the development of centres d'art, LoRA - Contemporary Art Network, and the Arts en résidence - French national network.

