



PRESS RELEASE

AS A BIRD WOULD A SNAKE

EMILY JONES

OPENING FRIDAY 8 MARCH, 6 PM
WITH THE ARTIST

PERFORMANCE *SORSO* AT 6.30 PM

IN PARTNERSHIP WITH THEATRE AMATEUR DELMOIS

EXHIBITION FROM 9 MARCH TO 26 MAY 2019

The work of Emily Jones (United Kingdom, 1987) operates at the junction of multiple fields : science, ecology, cosmology, architecture, technology, archaeology, geography, as well as history, memory and belief, which are viewed as interconnected strata. These different fields of knowledge intersect and merge within living environments made to be experimented with, like landscapes both physical and mental, in which language and matter—often organic, alive and evolving for the duration of the exhibition—inhabit the space, each activating its own invocatory power. Her environments are populated by objects (like toys, embroideries, fruits and vegetables, architecture), evoking a certain ecological, social or historical reality of a complex world, in which all apparently stable definitions seem to get shattered and reconfigured. They reflect the fluid, constantly evolving reality of a world built over time by a certain ideology, as if unalterably. The artist's work also conceives the exhibition not so much as a series of works to observe, but rather a 'set of entities' that, once connected, generate a liminal dimension similar to that of a ritual, namely, that moment of unease and confusion, the interzone attained during a rite of passage, which she conceives as a fundamentally vital position. Embodying these constant changes and interactions, these 'sets of entities' are often accompanied by elements of raw, sanitised language, used not only for their visual quality—their cold graphic design, as if extracted from office-automation software—but also for the reality they evoke, the image they produce in people's minds. Language and matter act in a constant to-and-fro between reality and sign, abstraction and representation. Language also makes it possible (through the printouts, but also through the prism of performance) to explore translation from one language to another, and especially the transposition from one culture to another, one civilisation to another, one historical period to another, etc. In her work, one often finds a phrase that has been translated several times, the artist viewing translation as fertile territory in which a word in one language can cover multiple meanings in another, making it impossible to lock meaning. Language therefore operates like a swamp from which life is born and multiple organisms develop.

On the occasion of her exhibition *as a bird would a snake*, Emily Jones offers the visitor a chance to enter a space where the works of art do not act independently of one another, but form a whole in which they interact with the humans and nonhumans that enter their universe. Each part is a kind of offering, a gift for a community to use and appropriate. The ground floor is entirely occupied by a pavilion (*purity is not an option*), serving as a stage for the performance entitled *Sorso*, a play written and directed by the artist, performed once on the evening of the opening and then broadcast during the exhibition. Originally written in English, the play was translated into Québécois. Modelled on *Family Constellations*, *Sorso*—meaning "sip" in Italian—presents three characters: a narrator, Ghiaccio (ice) and Lingua (tongue), circulating from one place to another in the synagogue, interacting with the public, but also with objects and fluids. *Sorso* is about snakes and birds, words frequently used when learning to read in England, architecture, trees, the Aztecs' Five Suns creation myth, the 2011 London riots, hermit crabs, desalination factories, the personality traits associated with various homeopathic medicines and nature's ability to heal itself without any action on



the part of human beings. *Sorso* invokes these various essentially imponderable energies and exposes them to salt water exhorting this liquid to become a new homeopathic remedy. The pavilion—something that municipal authorities usually offer to residents as a place for meeting and sharing—echoes the synagogue as place offered to the faithful. It becomes its double and questions how these gifts can be used for what they are, just as another use could be ascribed to them, pavilions often being used by birds and homeless people for shelter, or by children as a playground, in the same way as the synagogue shifted from being place of worship to being a cultural space. Upstairs, a typical small-apartment kitchen (*life tethered life*) is reconstructed as if it had been extracted from its everyday environment. Unlike a pavilion offered benevolently, the landlord tries their best to “offer” a more or less viable kitchen to the tenants, tolerably equipped to fit into the small space for which it is intended. Yet this kitchen is used frequently. Its users consider it an important component of the apartment, and for this reason it deserves to be offered with the same sincere benevolence as the pavilion, which is used quite rarely. Upstairs there is also a succession of three public benches (*the world is full of animals that need to hide*), each naively painted with “natural” landscapes. Like benches decorated by children, they are offered to visitors as a pause from the constant flow of events in the public space. The science of permaculture teaches us the importance of companion planting to repel parasites, attract pollinating insects and to improve the growth of plants: closely connected within the synagogue, the pavilion, the kitchen and the benches likewise tend to ward off harmful and toxic energies.

Against the prevailing flow of moralism and guilt arising from the ecological crisis and widespread awareness of it, Emily Jones’s works do not stigmatise anything in particular. It is not a matter of extricating ourselves, and our responsibilities, from the rest—something that is always an anthropocentric reflex after all—but rather understanding our actions as being part of a whole: since what we do has its place in this whole, and needs to be accepted as such because we occupy a place in it. Although it is also not a matter of saying how to proceed, Emily Jones encourages us to give another thought to what surrounds us, what shapes us, to what we are within this whole, thanks to having got through the Nature/Culture opposition. She encourages us to consider our presence in the world in interconnection with others, to imagine a field of thought that is always open and shared with a community of living beings that, together, have an immeasurable capacity to build intelligently.

EMILY JONES’ BIOGRAPHY

Emily Jones lives and works in London. Her works have been presented at numerous solo exhibitions in venues like VIE D’ANGE, Montreal; Prairie, Chicago (2018); First Continent, Baltimore; VEDA, Florence (2017); Cordova, Vienna; Almanac Inn, Turin/ London (2016); Arcadia Missa, London; V4ULT, Berlin; S1, Portland (2015); Jupiter Woods, London (2014), as well as in group exhibitions at Future Gallery, Berlin (2016); Andrea Rosen Gallery, New York; Galerie Andreas Huber, Vienna; Import Projects, Berlin (2015), Serpentine Galleries, London (2014).

Her exhibition at centre d’art contemporain-la synagogue de Delme will be her first solo presentation in France and in an institution.



PRESS IMAGES

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



Emily Jones, *Social Stomach in Folk Hall for a Village*, wooden onion drying rack, onions, Christmas Pyramid, 100x40cm. 2018.
Courtesy the artist, VIE D'ANGE, Montréal and VEDA, Florence.



Emily Jones, *And to every living thing that creepeth upon the earth*, Hand embroidery on linen, 30x18x2cm.
Courtesy the artist, Prairie, Chicago and VEDA, Florence.



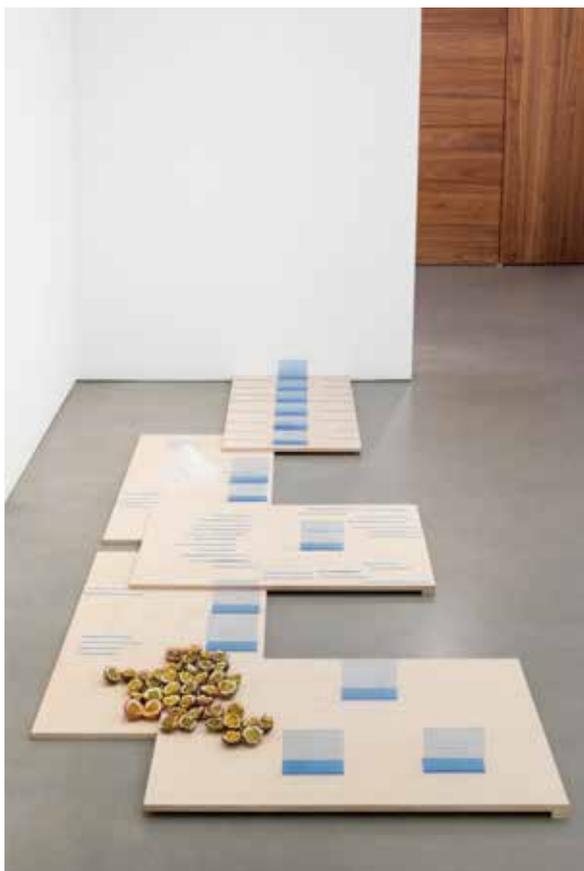


Emily Jones, *News from Nowhere*, drip sandcastle, 300x60cm, thrown tomatoes and rocks, paint.
Courtesy the artist, Cordova, Barcelona and VEDA, Florence.

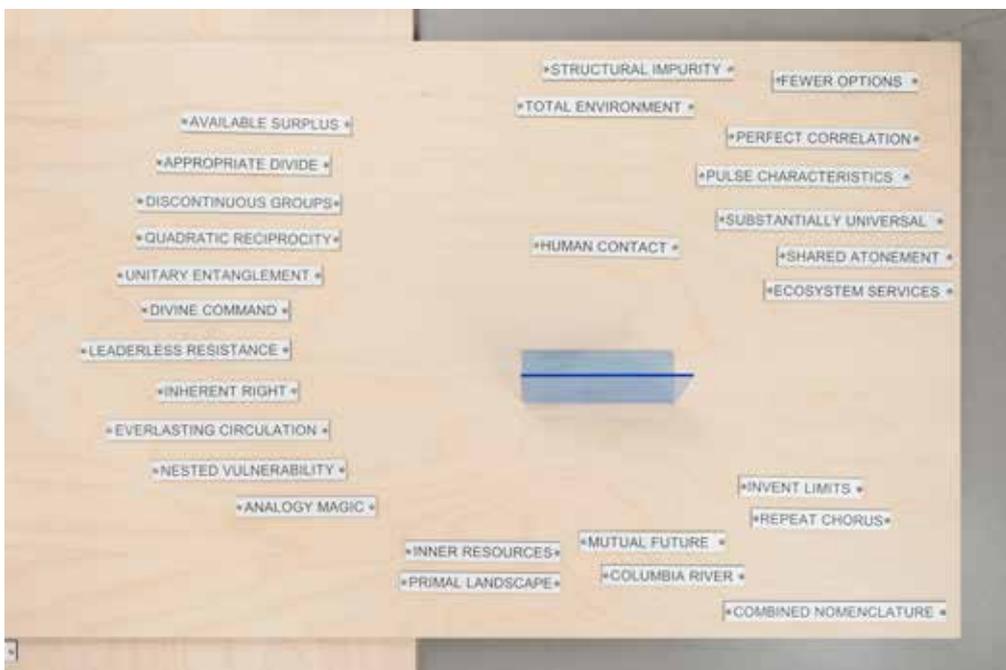


Emily Jones, *Half-Earth*, glass tile mosaic 500x300cm, chewed bread and glue nests 15x160cm, ball-jointed doll with rabbit coat 45x10cm.
Courtesy the artist and VEDA, Florence.





Emily Jones, *Search for the Source of the Nile in Asdzaa Nádleehé*,
 Andrea Rosen Gallery, New York US, 2015.
 birch plywood, plastic signs, perspex signs, passionfruit, Atlantic
 see salt.
 300 x 130cm.
 Courtesy the artist and VEDA, Florence.



Emily Jones, *Search for the Source of the Nile (détail) in Asdzaa Nádleehé*,
 Andrea Rosen Gallery, New York US, 2015.
 birch plywood, plastic signs, perspex signs, passionfruit, Atlantic see salt.
 300 x 130cm.
 Courtesy the artist and VEDA, Florence.



Emily Jones, *First Water to Tripoli*, 2014.
Courtesy the artist, Simon Whybray and VEDA Florence.



TOUR AND 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.

Wednesday April 17th, May 8th and 22nd, 2-5 pm.

Free. Reservation required.

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 May 18th, 3-4.30 pm.

Free. Reservation required.

PLAY-WORKSHOP IN PARTNERSHIP WITH THE MÉDIATHÈQUE DE DELME

> CHILDREN AGED 7 and up

Wednesday April 10th, 10-11.30 am.

Free. Reservation required with the Médiathèque: 03 87 01 39 91.



OFF SITE EXHIBITION 2019

L'HÉRITAGE DES SECRETS

SERIES OF THREE EXHIBITIONS

CONCEIVED BY THE CAC – SYNAGOGUE DE DELME

BY INVITATION OF THE FONDATION D'ENTREPRISE HERMÈS

L'AVANT MONDE

DOMINIQUE GHESQUIERE

EXHIBITION FROM 28 MARCH TO 26 AUGUST 2019

OPENING ON WEDNESDAY 27 MARCH AT 6.30 PM

Dominique Ghesquière's work is born of encounters between contrasting elements, drawn from nature, domestic interiors or the street. Often taking the form of sculptures or environments, they transpose everyday reality into the exhibition space to create unexpected interactions and perceptions, and incongruous set pieces that invite viewers to revisit acquired assumptions and knowledge, and to question the essential nature of things. While not strictly trompe l'oeil, Ghesquière's work occupies an ambivalent zone between truth and falsehood; and while the French situationist Guy Debord held that "in a world that has truly been turned on its head, truth itself is a culmination of falsehood", Dominique Ghesquière favours a poetic vision of reality, beyond such restrictive dualities.

For her exhibition at La Grande Place, Musée du Cristal Saint-Louis, Ghesquière takes us back to the origins of the raw materials of crystal itself, and their transformation in its production process. Leading on from the museum's visitor itinerary, with its displays of crystal objects, the artist reveals the presence of ferns (whose ashes are a key component of potash), forests, water and fire – as if sprung from the memory of the crystal itself, as reminders of their vital presence. At La Grande Place, Ghesquière's raw materials do not occupy the same space as the visitor, the museum floor. Rather, like the crystal wares whose origins they symbolise, they are installed for viewing behind vitrines reminiscent of a vivarium. Eschewing her works' habitual more tactile, haptic appeal, this unprecedented arrangement invites us to shift our gaze serially from one sculpture to the next, the better to apprehend the natural forces that underpin each stage of the ongoing crystal-making process in the workshop adjoining the museum. Recalling the words of the 18th-century French chemist, philosopher and economist Antoine-Laurent de Lavoisier, "nothing is lost, nothing is created, everything is transformed", and inspired directly by land art, Ghesquière's interventions both remind and reveal to us the true, material and territorial "nature" of crystal in a work of delicate archaeology, poetically ringed with light.



Dominique Ghesquiere, *Passage*, 2013, fems.
From the exhibition "Terre de profondeur"
("Deep earth"),
CIAP Île de Vassivière, 2013.
Courtesy of the artist. Photo: Aurélien Mole



LINDRE-BASSE RESIDENCY PROGRAM

MARCH - MAY 2019

DIMITRI ROBERT-RIMSKY



Dimitri Robert-Rimsky, *Wetlands*, 2018 Video 14 min 28.

JUNE - AUGUST 2019

NICOLAS DAUBANES



Nicolas Daubanes, *15 janvier 1972*, view of the exhibition « *Aucun bâtiment n'est innocent* », centre d'art contemporain Chapelle Saint-Jacques, Saint-Gaudens. Photo : F. Deladerrière

The artist residency programme is organised in collaboration with the Lorraine Regional Natural Park and the commune of Lindre-Basse.



CAC - LA SYNAGOGUE DE DELME



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Administration and communication

Camille Grasser

Educational services and reception

Alain Colardelle

Production manager and head technician

Juliette Hesse

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 twenty years, generating an identity and reputation for the art center both locally and internationally, include: François Morellet, Daniel Buren, Tadashi Kawamata, Ann Veronica Janssens, Peter Downsbrough, Marc Camille Chaimowicz, Katinka Bock, Julien Prévieux, Gianni Motti, Yona Friedman, Eric Baudelaire, Chloé Maillet and Louise Hervé, Erik Beltran, Marie Cool and Fabio Balducci, Susan Hiller, Clément Rodzielski ...

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-in-residence program in the village of Lindre-Basse in the heart of the Lorraine regional park area.

The Delme synagogue, of modest size and 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.



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.



PRACTICAL INFORMATION EXHIBITION AS A BIRD WOULD A SNAKE

Opening : friday 8 march at 6 pm.
Exhibition from 9 march to 26 may 2019.
Wednesday-saturday : 2 -6 pm
Sunday : 11-6pm
Admission free.
Guided tour every Sunday at 4pm.

PRESS CONTACT

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Documentation available upon request.

PRACTICAL INFORMATION OFF SITE EXHIBITION

Open to the public
From February 7 to June 18, 2018.
Daily from 10 a.m. to 6 p.m., except Tuesday.

Free admission with a valid museum ticket or
with a combined ticket for the museum
and the Manufacture de Saint-Louis.

CONTACTS PRESSE

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PARTNERS

The CAC - la synagogue de Delme is a member of d.c.a / association française de développement des centres d'art, Art en Résidence and Lora - Lorraine Réseau Art contemporain and Arts en résidence - French national network.



The CAC - la synagogue de Delme receives the support from:



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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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