

David Hatcher, *Score Study (The field of power according to Sentimental Education)*, 2005

Press release

03.10.2010 - 09.01.2011

THE BARRANQUILLA PRINCIPLE

With Joëlle de La Casinière, David Hatcher and Javier Téllez

Guest curators :

Astrid Mania and Silke Albrecht from BKV - Brandenburgischer Kunstverein Potsdam e.V.

OPENING SUNDAY 3 OCTOBER AT 3:00 pm

Does abandoning authority lead to anarchy or to new forms of self-organisation and collective responsibility? What happens when one becomes receptive to alterity and other people? These are the questions the Synagogue de Delme Art Centre and the Brandenburgischer Kunstverein Potsdam e.V are setting out to ask with the two-part exhibition *Trust!*

Both partners are involved in the Franco-German exchange project *Thermostat*, in which 24 art centres and Kunstvereine implement various projects.

Delme and Potsdam have jointly decided to structure their exhibitions around the *Thermostat* working context, with plans for cooperation at all levels. The outcome is that the exhibition *The Barranquilla Principle*, mounted by BKV Potsdam curators Silke Albrecht and Astrid Mania, will be presented at Delme from 3 October 2010 to 9 January 2011, while Synagogue de Delme director Marie Cozette will be organising an exhibition in Potsdam from 11 December 2010 to 30 January 2011. While the design and content of the exhibitions are entirely in their hands, the two segments reflect a shared idea, developed in consultation but expressed in different ways. Among the issues under consideration are those of trust and the abandoning – voluntary or otherwise – of authority.

The exhibition at Delme addresses the implications of the absence of a decision-maker or director in group projects, and presents the work of three artists: Joëlle de La Casinière, Javier Téllez and David Hatcher.

Since the early 1970s Joëlle de La Casinière has directed or co-directed many films, including *La première partie du roi Henri IV de double V Shakespeare: une analogie (Henry IV, Part I by W. Shakespeare: an Analogy)* (1972), to be shown at Delme. Shot in Barranquilla, Colombia, the film was the offshoot of a failed project: with her friend Enrique Ahriman, de La Casinière set out to direct *Henry IV, Part I* in the streets of Barranquilla, with the locals taking part; but ultimately the project proved totally unfeasible.

Shot on the United States/Mexico border, Javier Téllez's film *One Flew Over the Void (Bala perdida)* (2005) has a similar agenda. As is often the case, Téllez works here with patients from a psychiatric hospital, with whom he has created a mix of circus, popular festival and demonstration that challenges all frontiers. At the end of the film a human cannonball is fired over the border zone between Tijuana and San Diego. In terms of the artist's approach alone, this project is pervaded by a powerful potential for the anarchic.

David Hatcher has long been interested in the visual output of philosophers, and more specifically in the diagrams that sometimes accompany their canonical works. He focuses on the way complex, verbally expressed ideas can be transposed into simple, non-linguistic forms: the result at Delme is a diagram addressing matters of authority and its loss, and the notion of the collective. In all these works – the videos of Joëlle de la Casinière and Javier Téllez and David Hatcher's installation – the processes involved have their roots in group projects in which all form of authority gradually fades and the possibility of failure has to be faced from the outset.

THE ARTISTS

JOELLE DE LA CASINIÈRE was born in Casablanca, Morocco. She lives and works on her boat on the canals of France, Belgium and Holland.

In 1973 Joëlle de la Casinière published *Absolument Nécessaire - The Emergency Book*. Its poetically inflected emphasis on collage, graffiti and process rather than product also characterises the work – drawings, collages, videos – that followed.

DAVID HATCHER was born in Auckland, New Zealand, in 1973. He lives and works in Berlin. Probing the philosophical and political foundations of society for their structural soundness, David Hatcher has discovered that much of what was once considered innovative has now been recycled as superficial references that reduce criticism to a mere aesthetic product. Having realised at the same time that his own practice is in fact influenced by the market, he now produces works informed by an awareness of their audience. At Delme he will be showing a collectively-created diagram addressing the concepts of authority, power relationships and community.

JAVIER TÉLLEZ was born in Valencia, Spain in 1969. He lives and works in New York. He is represented by the Figge Von Rosen gallery in Cologne and Arratia, Beer in Berlin. Javier Téllez's videos and installations are an ongoing exploration of the boundary between the normal and the pathological. Adding a documentary edge to his narrative fictions, he takes a fresh look at the barriers between the established and the marginal.

COMING SOON IN POTSDAM

The second segment of this Franco-German exchange will take place at the Brandenburgischer Kunstverein Potsdam e.V.:

- from 11 December 2010 to 30 January 2011
- with Latifa Echakhch, Elise Florenty and Marcel Türkowsky, Olive Martin and Patrick Bernier
- curator: Marie Cozette, director of the Synagogue de Delme Centre for Contemporary Art

PRACTICAL INFORMATION

Opening Sunday 3 October at 3:00 pm

Exhibition open : 03.10.2010 - 09.01.2011

Wednesday-Saturday : 2pm - 6pm. Sunday : 11am - 6pm.

Admission free.

Guided tours with Laurène Macé of visitors service every Sunday at 4:00pm.



GETTING TO LA SYNAGOGUE DE DELME

FROM PARIS (by train, 90 mins):
TGV Est, get off at Metz or Nancy

FROM METZ (by car, 30 mins):
D955, formerly route de Strasbourg

FROM NANCY (by car, 40 mins):
N74 towards Château-Salins then D955 towards Metz

Visuals available on request

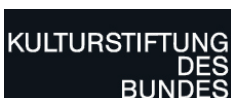
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The exhibition *The Barranquilla Principle* is part of *Thermostat*, cooperations between 24 French and German art centres. Initiated by :

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DER BEVOLLMÄCHTIGTE
DER BUNDESREPUBLIK DEUTSCHLAND
FÜR KULTURELLE ANGELEGENHEITEN
IM RAHMEN DES VERTRAGES ÜBER DIE
DEUTSCH-FRANZÖSISCHE ZUSAMMENARBEIT

Thermostat is based on an initiative between the Association of French centres d'art, d.c.a (association française de développement des centres d'art), and the Institut français in Germany; the project is funded by the German Federal Cultural Foundation (Kulturstiftung des Bundes), CulturesFrance, the French ministry of culture and communication as well as by the Plenipotentiary for the Franco-German Cultural Relations



CENTRE D'ART CONTEMPORAIN
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