

**MAGALI REUS**  
**Le Plat Principal**



**CENTRE D'ART CONTEMPORAIN**  
**LA SYNAGOGUE DE DELME**

# PRESS RELEASE

**MAGALI REUS**

**Le Plat Principal**

**EXHIBITION FROM MARCH 11<sup>TH</sup> TO JUNE 4<sup>TH</sup> 2023**  
**OPENING ON FRIDAY MARCH 10<sup>TH</sup> FROM 6PM**  
**ATTENDED BY THE ARTIST**

*This exhibition was organised in partnership with Museum Dhondt-Dhaenens (where was presented Magali Reus' On Like Scenery from October 30th, 2022 to February 12th, 2023), and Atelier Calder (where the artist will be resident from May 2023).*

*With the generous support of Mondriaan Fonds and the Netherlands Embassy in Paris.*

*The CAC – la synagogue de Delme and Magali Reus would like to thank the Museum Dhondt-Dhaenens' team; The Mondriaan Fonds; The Netherlands Embassy in Paris ; Joseff Evans ; Guillaume Lemuhot; Valentin Wattier ; The Municipality of Delme and their staff; The Approach, London; Galerie Fons Welters, Amsterdam.*



For more than a century, advertising, the luxury industry and media have, simultaneously, created fetishes out of commodities, transforming them into objects of desire. Throughout the twentieth century and today critical art practices have kept track with consumer-ism, the most profound revealing truths about our relations with these objects of everyday life – objects typically encountered without questioning.

The artist Magali Reus has, for more than a decade, developed a body of sculptural work that perturbs the habits of the gaze and sensations linked to our relationship to design, ever present in a utilitarian world based on mass consumption. Through sculpture and photographic works that hybridise and juxtapose conceptually or functionally incompatible objects Reus is able to disrupt our habits as consumer-users of objects.

Frequently starting with ubiquitous objects (chairs, refrigerators, tables, signs, lamps, etc.), which she reproduces employing sophisticated industrial processes that are paired with manual studio labour, Reus creates strangely mutated sculptures that do not correspond to any code of use. Her sculptures thus resemble functionless yet autonomous utensils. More broadly, they maintain an ambiguous relationship with everyday design, allowing the artist to question the often implicit yet overlooked hierarchies at work around us.

Without the need to justify themselves since they are devoid of utility, Reus's autonomous sculptures escape the constraints to which objects are ordinarily subject, giving them a new degree of emancipation. As sculptures we might say that they look like ready-mades: the artist's selection brings the beauty of the object into the field of art and contemplation. It is this reframing that questions the connections and personal relationships that each of us hold with the supposed neutrality of factory-made forms.

If post-modernity eventually levelled the status of design, the ready-made, and traditional sculpture, there remains, still today, a certain residual perplexity as to the way we value these categories. Reus teases at the perplexity, playing with the codes of mass-produced design and sculpture, always maintaining a subtle and generative confusion between artisanal fabrication and technological production.

In Reus's work, as for many artists of her generation, nature has lost its essentialist metaphysical meaning and is, instead, understood and often translated as a fabrication, endlessly modifiable and adaptable in the same manner as the artifice of commodities we surround ourselves with. Reus incorporates biological elements through the hi-tech craft manufacture of fruit, vegetables, fungi, and plants, which increasingly intrude within the solidity of the resin and composite materials that make up her recent artworks. In the sculptural series titled *Candlesticks* we see a representation of fruit and vegetables as frozen hybrids, an expression of the fossilisation of a now-obsolete concept of nature. We could suggest that Reus's works insist on the porosity between nature and culture – as strange, wondrous, or dangerous as it might appear.

In Delme, a rural village pervaded by the incessant to-and-fro of freight trucks, surrounded by an intensive agriculture that is now indispensable, but in which the notion of the authentic countryside manages to resist all the same, Reus's work finds a fertile base in the space of the former synagogue.

At her exhibition *Le Plat Principal* at the CAC - la synagogue de Delme Reus is interested in conceptually exploring the synagogue's rural environment, as well as its historical context. Responding to the famous plant breeder and horticulturist Victor Lemoine (1823–1911), a pioneer of modern botany born in Delme, Reus has devised a body of sculptural and photographic works deconstructing what is commonly perceived as



natural as well as a “rural” aesthetic.

The exhibition hosts a series of artworks dealing with hybridisation, intensive agriculture, agrotechnology but pairs these with explorations of traditional recipes to reveal our domesticated bonds with nature. How might we think of authenticity now that it has been absorbed by the techno-capitalist industry and transformed into a marketable consumer product?

The ambiguous status of the objects and images shown in *Le Plat Principal* examine a technological vision of the food industry which is continuously looking for more efficient ways of feeding an ever-increasing population within a world of ecological crisis. While the landscapes around us shapeshift at a heady pace, so do our food habits and the objects and tools we use continue to adapt.

Nature, like any other commodity, is an object typically encountered without questioning. For many it is central to our personal and natural habitats and anchors a powerful emotional relationship. Reus’s art, which keeps track with consumerism, reveals how it is being transformed and in doing so helps us to question our relations with this subject of everyday life.

*Following this exhibition, a monograph on Magali Reus’s recent work, edited in partnership with Mondriaan Fonds, Museum Dhondt-Dhaenens and Atelier Calder, will be published by Nai010 publishers.*



# BIOGRAPHIE DE L'ARTISTE

Magali Reus (1981, The Hague) lives and works in London.

Recent and upcoming solo exhibitions include Museum Kurhaus Kleve, DE; Galerie Greta Meert, Brussels (both 2024); Kunsthalle Bratislava, SK; On Like Scenery, Museum Dhondt-Dhaenens, Deurle, BE (both 2023); XII, The Approach, London; And Orchard, François Ghebaly, Los Angeles; A sentence in soil, Nasher Sculpture Center, Dallas; Shadow Tonics, Galerie Fons Welters, Amsterdam (all 2022); Pale Planets, Nuno Centeno, Porto (2021); As mist, description, South London Gallery, London (2018); Hot Cottons, Bergen Kunsthall, Bergen; Night Plants, Kunstmuseum St. Gallen, St. Gallen (both 2017); Mustard, The Stedelijk Museum, Amsterdam; Quarters, Fondazione Sandretto Re Rebaudengo, Turin (both 2016); Spring for a Ground, SculptureCenter, New York; Particle of Inch, The Hepworth Wakefield, Wakefield; Halted Paves, Westfälischer Kunstverein, Münster (all 2015). Reus has been included in group exhibitions and screenings at Tate Britain, London; ICA, London; CCS Bard Hessel Museum of Art, Annandale-on-Hudson; Kestnergesellschaft, Hanover; LUMA Westbau, Zürich; Kunsthalle Wien, Vienna; David Roberts Art Foundation, London; Museu Nacional de Arte Contemporanea, Lisbon, De Appel, Amsterdam and the British Art Show 8 (touring).

Reus was shortlisted for the Hepworth Prize for Sculpture 2018, and in 2015 was awarded The Prix de Rome. Her work is included in international collections including Tate Collection, UK; Stedelijk Museum Amsterdam; Centraal Museum, Utrecht; The Hepworth, Wakefield, UK; Collection CCS Bard Hessel Museum of Art, Annandale-on-Hudson; Kunstmuseum Winterthur; Kunstmuseum St. Gallen; Frac Grand Large – Hauts-de-France, Dunkerque; Lafayette Anticipation – Fonds de dotation Famille Moulin, Paris; Rubell Family Collection, Miami; Fondazione Sandretto Re Rebaudengo, Turin; Arts Council Collection, UK; The Government Art Collection, London; David Roberts Art Foundation, London; The Perimeter, London

[www.magalireus.com](http://www.magalireus.com)



## PRESS IMAGES

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



Magali Reus, *Bonelight (Quinault)*, 2020, fibreglass and polyester resin, pigments, tulle fabric, phosphate and powder coated mild steel, sprayed UV printed resin, cast and polished aluminium, cast, sand blasted and powder coated iron, cast and polished aluminium, carved stained wood, air brushed laser cut steel, nuts and bolts, 177.0 x 199.0 x 66.0 cm.

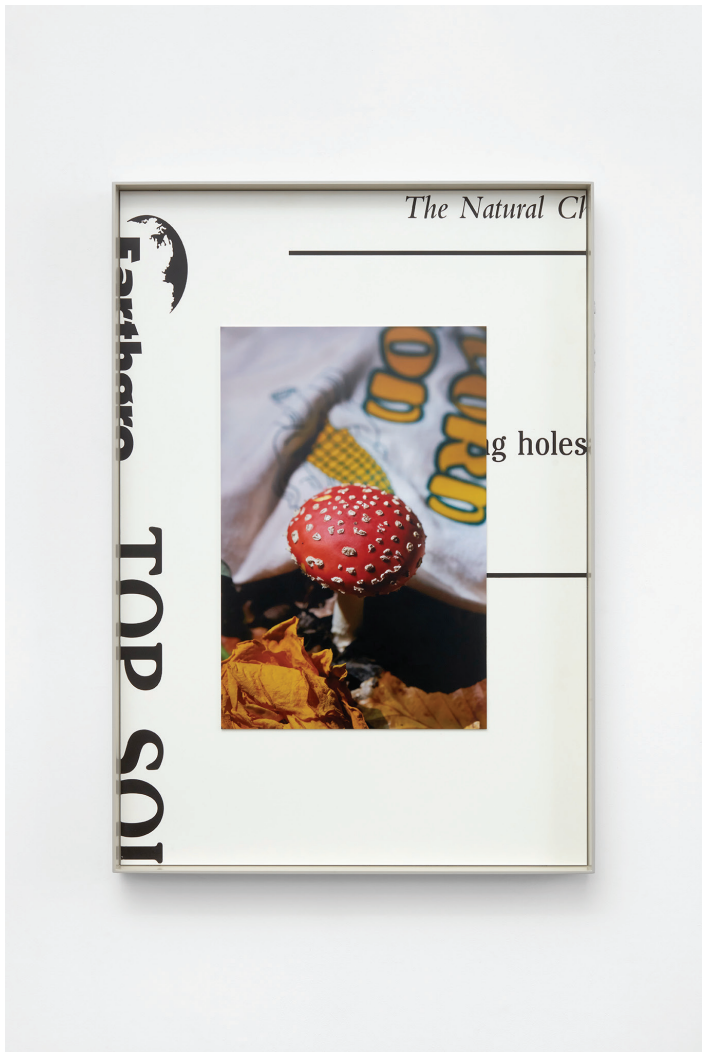
Courtesy: the artist; The Approach, London; Fons Welters, Amsterdam; Galerie Greta Meert, Bruxelles and Giverny Capital Collection. Photograph: Plastiques.





Magali Reus, *Candlesticks (Blacklight Tamatar)*, 2022, spun, welded and powder coated aluminium, hand-carved and powder coated aluminium extrusion, spun, welded and handpatinated brass, dry transfer, sand cast powder coated aluminium, cast Epoxy resin, polished and powder coated forged steel bar, aluminium wire, 3D printed Nylon SLS, EVA plaster filler mix, pigments, sprayed MDF, screws, 304 x 50 x 50 cm.  
Courtesy: the artist; The Approach, London; Fons Welters, Amsterdam and Galerie Greta Meert, Bruxelles.  
Photograph: Michal Brzezinski.





Magali Reus, *Knaves (Cadet)*, 2021, C-print mounted on aluminium, powder coated steel, welded and powder coated aluminium 85.0 x 60.0 x 5.0 cm.  
Courtesy: the artist; The Approach, London; Fons Welters, Amsterdam; Nuno Centeno, Porto and Galerie Greta Meert, Bruxelles. Photograph: Robert Glowacki.





Magali Reus, *Landings (2500.1, Blush)*, 2022, C-print mounted on aluminium, powder coated, hand waxed steel, welded and powder coated aluminium, powder coated aluminium bent wire, tarpaulin, 100 x 73.5 x 6 cm.  
Courtesy: the artist; The Approach, London; Fons Welters, Amsterdam and Galerie Greta Meert, Bruxelles.  
Photograph: Eva Herzog.



Magali Reus, *Landings (68424, Drop)*, 2022, C-print mounted on aluminium, powder coated, hand waxed steel, welded and powder coated aluminium, powder coated aluminium bent wire, 100 x 74.5 x 5.5 cm.  
Courtesy: the artist; The Approach, London; Fons Welters, Amsterdam and Galerie Greta Meert, Bruxelles.  
Photo: Eva Herzog.



Magali Reus, *Landings (August, Flotsam)*, 2022, C-print mounted on aluminium, powder coated, hand waxed steel, welded and powder coated aluminium, powder coated aluminium bent wire, 78.5 x 104 x 6.5 cm. Courtesy of the artist; The Approach, London; Fons Welters, Amsterdam and Galerie Greta Meert, Bruxelles. Photo: Eva Herzog.





Magali Reus, *What Grows (Cut Stems)*, details, 2022, welded, forged and laser cut steel powder coated steel, welded, forged and laser cut mirror polished steel, machine and hand folded, welded, hammered, laser cut powder coated aluminium, 3D sculpted sand and binder agent, acrylic, 3D printed Nylon SLS, spray paint, wax, 47,5 x 57 x 75 cm (metal pizza box).  
Courtesy of the artist; The Approach, London; Fons Welters, Amsterdam and Galerie Greta Meert, Bruxelles.  
Photo: Eva Herzog.



Magali Reus, *What Grows (Fresh Blooms)*, 2022, welded, forged and laser cut steel powder coated steel, welded, forged and laser cut mirror polished steel, machine and hand folded, welded, hammered, laser cut powder coated aluminium, 3D sculpted sand and binder agent, acrylic, 3D printed Nylon SLS, spray paint, wax, 117 x 150 x 101 cm.  
 Courtesy of the artist; The Approach, London; Fons Welters, Amsterdam and Galerie Greta Meert, Bruxelles.  
 Photo: Eva Herzog.



Magali Reus, *What Grows (Red Roses)*, detail, 2022, welded, forged and laser cut steel powder coated steel, welded, forged and laser cut mirror polished steel, machine and hand folded, welded, hammered, laser cut powder coated aluminium, 3D sculpted sand and binder agent, acrylic, 3D printed Nylon SLS, spray paint, wax, 57 x 120 x 23 cm (curved metal).  
 Courtesy of the artist; The Approach, London; Fons Welters, Amsterdam and Galerie Greta Meert, Bruxelles.  
 Photo: Eva Herzog.

## TOURS

### GUIDED TOUR WITH BENOÎT LAMY DE LA CHAPELLE, DIRECTOR OF THE ART CENTER

*Saturday May 13<sup>th</sup> 2023 at 3pm*

Free, reservation not required.

### TEACHER MEETING

Teachers will be welcomed by Camille Grasser, head of visitor services, for an introduction to the exhibition *Le Plat Principal* by Magali Reus.

*Wednesday March 22<sup>nd</sup> 2023 from 2pm to 3.30pm.*

### WEEKLY TOUR

Guided tour of the exhibition *Le Plat Principal* by Magali Reus.

*Every Sunday at 4 pm.*

Free, reservation not required.

## 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.

*Wednesdays, March 29<sup>th</sup>, April 12<sup>th</sup> and May 17<sup>th</sup> 2023 from 2 pm to 5 pm.*

Free. Reservation required on 03 87 01 43 42.

### VISITE BOUT'CHOUX > FROM 1 TO 3 YEARS OLD

#### IN PARTNERSHIP WITH THE EARLY CHILDHOOD RELAY OF THE COMMUNITY OF THE MUNICIPALITIES OF THE SAULNOIS

Discovery of the current exhibition *La perte du bonheur* through a sensitive approach of the artworks: observation, listening, experimentation. An exploration filled with emotions and sensations !

*Wednesday April 12<sup>th</sup> 2023 from 10 am to 10.45 am.*

Free. Reservation required by e-mail to [rpe@cc-saulnois.fr](mailto:rpe@cc-saulnois.fr) / 03 87 01 17 88.

### PLAY-WORKSHOP IN PARTNERSHIP WITH THE MÉDIATHÈQUE DE DELME > CHILDREN AGED 7 AND UP

Play-workshop around the exhibition *La perte du bonheur*.

*Wednesday April 26<sup>th</sup> 2023 from 9.30 am to 11 am.*

Free. Reservation required on 03 87 01 39 91.

### 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.

*Sunday May 20<sup>th</sup> 2023 from 3 pm to 4.30 pm.*

Free. Reservation required on 03 87 01 43 42.



# LINDRE-BASSE RESIDENCY PROGRAM

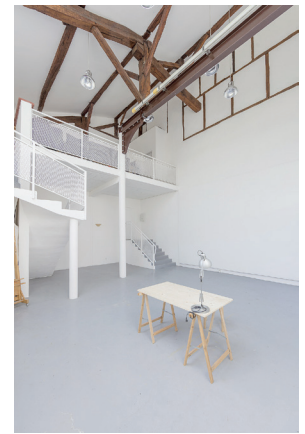


Photo: OH Dancy

Since 2002, in close collaboration with the commune of Lindre-Basse and the Lorraine Regional Natural Park, the CAC - la synagogue de Delme has been running a programme of artist residencies in the former presbytery of Lindre-Basse, which was specially refitted as a studio.

The residency session offers the artist a chance to develop a specific project outside of his or her day-to-day context. The natural environment, the local population, the region's socio-economic data, its traffic, its potential in terms of history or tourism, or simply the structure of the studio offer many new possibilities to the resident artist. This residency also involves an ongoing dialogue with the art centre and meetings with professionals and other regional contacts.

## UPCOMING RESIDENCIES



### MARCH - MAY 2023 Aurélien Potier

Image: Aurélien Potier, *Loose Compass*, Performance at CAPC museum of contemporary art, Bordeaux, 2022. Photo: Arthur Pequin



### JUNE - AUGUST 2023 Angélique Heidler

Image: Angélique Heidler, *Bible*, 2020, acrylic, oil in bar, collage, silver plated metal flower, Svarovski rhinestones and sublimation on fabric, 50 cm x 40 cm. Photo: Alexis Rimbault.

*The artist residency programme is organised by the CAC - la synagogue de Delme in collaboration with the Lorraine Regional Natural Park and the village of Lindre-Basse.*



## CAC - LA SYNAGOGUE DE DELME



CAC - la synagogue de Delme.  
Photo OH Dancy.

**Romain Leclère**  
Chair

**Benoît Lamy de La Chapelle**  
Director

**Fanny Larcher-Collin**  
Administration and communication

**Camille Grasser**  
Educational services and reception and residency coordinator

**Alain Colardelle**  
Production manager and head technician

**Sarah Viollon**  
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-five years, generating an identity and reputation for the art center both locally and internationally, include: François Morellet, Daniel Buren, Tadashi Kawamata, Ann Veronica Janssens, Marc Camille Chaimowicz, Katinka Bock, Julien Prévieux, Gianni Motti, Yona Friedman, Eric Baudelaire, Clovis Maillet et Louise Hervé, Marie Cool et Fabio Balducci, Susan Hiller, Clément Rodzielski, Jimmie Robert, Jean-Luc Moulène, Shilpa Gupta, Merlin Carpenter etc.

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

The Delme synagogue, 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.

**Since 2019, the CAC - la synagogue de Delme obtained the label « Contemporary art center of national interest » by the french Ministry of Culture.**



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.

CAC - la synagogue de Delme.  
*Gue(ho)st House*, Berdaguer & Péjus, 2012.  
© Adagp Paris 2012 / Berdaguer & Péjus.  
Photo: OH Dancy.

# PRATICAL INFORMATIONS

Exhibition *Le Plat Principal* by Magali Reus from March 11<sup>th</sup> to June 4<sup>th</sup> 2023.  
Opening: Friday March 10<sup>th</sup> from 6 pm attended by the artist.

Free shuttle from Nancy for the opening of the exhibition. Departing at 5pm from bus station, place de la République.  
Informations and booking : 03 87 01 43 42 or [info@cac-synagoguedelme.org](mailto:info@cac-synagoguedelme.org) or Booking online.

From Wednesday to Saturday, 2 pm - 6 pm and Sunday 11 am - 6 pm.  
Admission free. Guided tour every Sunday at 4 pm.  
The CAC will be open on April 9<sup>th</sup> 2022 and May 18<sup>th</sup> 2023.

## PRESS CONTACT

Fanny Larcher-Collin  
[communication@cac-synagoguedelme.org](mailto:communication@cac-synagoguedelme.org)  
+33(0)3 87 01 43 42  
Images available upon request.

## CONTACT AND ACCESS

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[www.cac-synagoguedelme.org](http://www.cac-synagoguedelme.org)

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

## PARTNERS

Since 2019, the CAC - la synagogue de Delme obtained the label « Contemporary art center of national interest » from the french Ministry of Culture.

The CAC - la synagogue de Delme is supported by



This exhibition benefits of the generous support of Mondriaan Fonds and the Netherlands Embassy in Paris.



Royaume des Pays-Bas

The art center is a member of d.c.a / association française de développement des centres d'art, Arts en résidence - French national network, of BLA! – national association of mediation professionals in contemporary art and Plan d'Est - visual arts pole Grand Est.

