

PIERRE-OLIVIER ARNAUD AND DENIS SAVARY



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

PRESS RELEASE

PIERRE-OLIVIER ARNAUD AND DENIS SAVARY Josy's Club

**EXHIBITION FROM JULY 1ST TO OCTOBER 1ST 2023
OPENING ON FRIDAY JUNE 30TH FROM 6PM
ATTENDED BY THE ARTISTS**

This exhibition receives the support from Pro Helvetia, the swiss arts Council.

The CAC – la synagogue de Delme, Pierre-Olivier Arnaud and Denis Savary would like to thank Françoise Ninghetto ; Pro Helvetia - Fondation suisse pour la culture ; l'atelier Gamil in Saint-Mihiel, l'atelier Vladimir Boson in Lausanne ; Guillaume Lemuhot ; Eliot Möwes ; Tindaro Gagliano and the municipal employees of Delme.



It was through an exchange of artworks that Denis Savary and Pierre-Olivier Arnaud first got in touch and started a discussion. These exchanges continued during the *Ballard in Albisola* exhibition held in late 2021, organised by the MAMCO at the home of the artist Asger Jorn in Italy¹. There, the artists created a collaborative artwork, a kind of collage that almost assumed the form of a garden sculpture, by bringing together objects found on the exhibition site. In other words, the encounter of a viscous vase the colour of “Heineken” glass; bunting in shades of grey; black and brown earthenware tiles; the base of an armchair; and a limestone concretion, as the origin of an entire exhibition project, held sometime later.

Denis Savary practises the art of sculpture based on a multifaceted and transhistorical approach, focusing on the vocabulary of forms, their origins, and the stories that accompany them, shaped by the passage of time. His visual language is firmly rooted in the practice of filmmaking, which the artist has developed from the outset. This practice adopts a simple protocol: recording the heterogeneity of reality in static shots, seen through the camera’s viewfinder.

Pierre-Olivier Arnaud mainly uses the photographic medium to create images whose subjects and black-and-white finish blur their geographic and temporal origins. Deploying artworks in limited prints, the artist experiments the exhaustion and slow disappearance of images, the loss of aura, thus highlighting a form of vacuity and latent entropy, notably through shots of plants, architecture, or unidentified objects.

Although Denis Savary and Pierre-Olivier Arnaud do not form a duo of artists, they share the pleasure of a psycho-geographic drift towards forms and their history, whether these stem from art, architecture, graphic design, literature or cinema. They like to fossick for them as these are embodied within urban space, often “in the wild”, generated by chance circumstances. They practice an art of specific appropriation, to compile and work on authorless artistic or architectural gestures (found on a stroll in the city or a search on the internet or in a book), forming the basis of a vocabulary derived from an informal, DIY modernity reinvested by subjectivities, with all that entails in terms of clumsiness, spontaneity and sincerity. Borrowing as much from late modernity as from what they call a vernacular “brutalism”², the artists seek the traces of complex affects and ambiguous zones or grey areas, pertaining to a certain way of living in the moment.

At the Synagogue de Delme, Denis Savary and Pierre-Olivier Arnaud invite the visitor to *Josy’s Club*, a space plunged into a half-light, becoming the receptacle of these finds taken from various wanderings and constituting a true reappropriation of urban space by the imagination. Inspired by the works of J.G. Ballard such as the *Concrete Trilogy* or *The Burning World*³, the exhibition reveals itself like a dry garden, in which each sculpture or pictorial element is symptomatic of grey areas. This arid, drab landscape reflects the peripheral variants of a modern, mapped-out thought, but in a spirit that is truly alive, because it is not ghosts or ruins that are up for discussion here.

1 *Ballard in Albisola*, collective exhibition organised by the MAMCO (Geneva) at Casa Jorn, (Albissola) from 3 September to 19 December 2021: <https://www.mamco.ch/fr/1787/Ballard-in-Albisola>

2 Brutalism is an architectural style that comes from the modern architecture movement, which was very popular from the 1950s to the 1970s before gradually falling into decline, although various architects are still inspired by the principles of this current. It notably stands out through the repetition of certain elements such as windows, and through the absence of adornments and the raw, natural character of concrete.

3 J.G. Ballard’s *Concrete Trilogy* includes *Crash!* (1973), *Concrete Island* (1974) and *High Rise* (1975). J.G. Ballard, *The Burning World* (1964).



The artists highlight a very lively and proliferating tendency of this early twenty-first century. Without falling into nostalgia or a certain fetishism for modernism, this project focuses on its deformation and traces within the present age; on its state of advanced decay, from which no alternative exists capable of resituating it within this world that, while living in an eternal present also cultivates a certain appetite for retro-futurism. The artists are interested in modernism's aesthetic deployment in urban space, based on what people do and create with it, from indistinct foundations, using apparently non-artistic gestures, more akin to DIY, but contributing to modifying and evolving the forms and aesthetic of the city.



BIOGRAPHY OF THE ARTISTS

Pierre-Olivier Arnaud (born in 1972) graduated from École supérieure d'Art et Design, Saint-Étienne. He lives and works in Lyon.

His work has been shown in solo exhibitions at Home Alone, Clermont-Ferrand; La Tôlerie, Clermont-Ferrand; Skopia Gallery, Geneva; Printemps de Septembre, Toulouse; Art: Concept; Paris ; Optica, Montreal (CA); In Extenso, Clermont-Ferrand; Le Cap, Saint-Fons; Evergreene, Geneva; MAMCO, Geneva; Giti Nourbakhsch Gallery, Berlin; Florence Loewy, Paris; CNAC- le Magasin, Grenoble; Neon, Lyon; Le Verso, Saint-Etienne; Galerie Rosa Turetsky, Geneva... as well as on the occasion of collective exhibitions at the CAN Center d'art de Neuchatel; Mauve, Vienna; Casa Museo Asger Jörn, Albisola; High Art, Paris; FRAC Normandy, Rouen; L'onde, Vélizy-Villacoublay; Salzburger Kunstverein, Salzburg; Musée des Beaux-Arts de Rouen and Frac Normandie, Rouen; Frac-Normandie, Caen; Frac Auvergne, Clermont-Ferrand; Frac Ile de France - Le Plateau, Paris; Institut d'art contemporain, Villeurbanne; Confort moderne, Poitiers; La villa du Parc, Annemasse; MAMCO, Geneva; FRAC Provence Alpes Côte d'Azur, Marseilles; La Gallery, Noisy-Le-Sec; La Station, Nice; Shanaynay, Paris; Carlier-gebauer Gallery, Berlin; CNEAI, Chatou; Essays and Observations, Berlin; Galerie des Galeries, Galeries Lafayette, Paris; Musée d'art moderne de Saint-Etienne; La Salle de bain, Lyon; Galerie Art & Essai , Université Rennes 2, Rennes ; Cité du Design, Saint-Etienne ; Kunstakademie, Stuttgart ; Shanghai Art Museum, Shanghai ; La Générale en Manufacture, Sèvres ; Ecole Nationale des Beaux-Arts, Lyon ; Glassbox, Paris ; Sheffield University, Sheffield ; Couvent de la Tourette, Centre culturel de rencontre, l'Arbresle ; Kawasaki City Museum ; Rencontres Internationales de la Photographie, Arles ; Espace van Gogh, Arles ; Mai de Reims, Reims ...

Denis Savary (born in 1981) graduated from Ecole d'Art de Lausanne (ECAL). He lives and works in Geneva.

His work has been shown in solo exhibitions at centre d'art contemporain, Geneva ; Fonderia Artistica Battaglia, Milan ; Kunst Halle Sankt Gallen, Sankt Gallen ; Galerie Maria Bernheim, Zurich ; Musée des Beaux-Arts, La Chaux- de-Fond ; Xippas Gallery, Geneva ; Centre culturel suisse, Paris ; Villa Medici, Roma ; Le Confort Moderne, Poitiers ; Mamco, Geneva ; Cyclop de Jean Tinguely, Milly-la-Forêt ; Musée d'art et d'histoire, Geneva ; Kunsthalle Bern ; Galerie Xippas, Paris ; La Ferme du buisson, Noisiel ; Centre Pasquart, Bienne ; Evergreene, Geneva ; Galerie Xippas, Athene ; Jeu de Paume, Paris ; Musée Jénisch, Vevey; Galerie Sima, Nuremberg... as well as on the occasion of collective exhibitions at Musée cantonal des beaux-arts, Lausanne ; Casa Museo Asger Jörn, Albisola ; Museum Villa Stiassni, Brno ; FRAC des Pays de la Loire ; Istituto Svizzero, Roma ; Leopold Museum, Vienna ; Kunsthaus, Zurich ; Institut Francais, Athene ; Centre d'Art Contemporain - La synagogue de Delme ; Biennial of Contemporary Art of South America, Buenos Aires ; Geneva Lux Festival, Geneva ; Kunsthaus Glarus ; Villa du Parc, Centre d'Art Contemporain, Annemasse ; Swiss Institute, New York ; Galleria Continua / Le Moulin, Boissé- le-Châtel ; FORDE, Geneva ; Centrale pour l'art contemporain, Brussels ; Los Angeles municipal art gallery ; Kunsthaus Aargau ; Musée d'Orsay, Paris ; Fondation Ricard, Paris ; Helmhaus Zürich ; CAPC, Bordeaux ; Zacheta, National Gallery of Art, Varsovie ; Palais de Tokyo, Paris ; Fri-art Kunsthalle, Fribourg.



PRESS IMAGES

Exhibition views available from the press page at www.cac-synagoguedelme.org (username and password provided upon request).



Exhibition's view *Josy's Club* by Pierre-Olivier Arnaud and Denis Savary, CAC - la synagogue de Delme, 2023. Photo: OH Dancy.



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TOURS

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

Saturday July 8th 2023 at 3 pm.

Free, reservation not required.

TEACHER MEETING

Teachers will be welcomed by Camille Grasser, head of visitor services, for an introduction to the exhibition *Josy's Club* by Pierre-Olivier Arnaud and Denis Savary.

Thursday July 13th 2023 at 2 pm.

WEEKLY TOUR

Guided tour of the exhibition *Josy's Club* by Pierre-Olivier Arnaud and Denis Savary.

Every Sunday at 4 pm.

Free, reservation not required.

URBAN ROUTE – SUBJECTIVE PROCESS IN PARTNERSHIP WITH MAISON DE L'ARCHITECTURE DE LORRAINE

Walking is central in Denis Savary and Pierre-Olivier Arnaud artistic process. They pace up and down cities, observing facades, shop windows and urban furnitures, paying attention to certain elements, marginal, belonging to an in-between, between past and present. The exhibition aesthetic comes from an iconographic base the artists have composed from their wonders in urban space. *Josy's Club* unveils a singular way to consider, interpret and include visitors in the city.

Following a commented tour in the exhibition and in relation to the artists project, the Maison de l'architecture de Lorraine offers a subjective stroll, giving prominence to brutalist architecture, vernacular constructions, to banal and trivial.

Saturday September 16th 2023, from 1.30 to 5 p.m (to be confirmed).

Free, admission at 03 87 01 43 42 or publics@cac-synagoguedelme.org

<https://maisondelarchi-lorraine.com/>

MEETING WITH PIERRE-OLIVIER ARNAUD AND DENIS SAVARY

If Pierre-Olivier Arnaud and Denis Savary have singular practices, they have in common an interest for existing images and forms they distort and charge with unattended meanings. At the Synagogue de Delme, they offer visitors a timeless and sensitive journey. What fictions are displayed in this "dry landscape"?

The exhibition becomes a physical space for projection and imagination.

During the meeting, the artists will evoke their respective approach and how they worked together for *Josy's Club*.

Saturday September 30th, from 3 to 4 p.m.

Free, admission at 03 87 01 43 42 or publics@cac-synagoguedelme.org



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 July 12th, August 2nd, September 13th 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 *Josy's Club*. through a sensitive approach of the artworks: observation, listening, experimentation. An exploration filled with emotions and sensations !

Wednesday September 6th 2023 from 10 am to 11.30 am.

Free. Reservation required by e-mail to 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 *Josy's Club* by Pierre-Olivier Arnaud and Denis Savary.

Wednesday September 13th 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.

Saturday July 22nd 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



SEPTEMBER - NOVEMBER 2023
Kévin Blinderman and Flora Citroën

Image: Kévin Blinderman, *The Solitary Hours of Night*, 400 x 150 x 70 cm, La Friche Belle de Mai, Marseille, 2022.



MARCH - MAY 2024
Ash Love

Image: Ash Love, *13 13 (wet world)*, 2023.



JUNE - AUGUST 2024
Antoine Granier

Image: Antoine Granier, *Daliablante*, 2023.

CURRENT RESIDENCY



JUNE - AUGUST 2023
ANGÉLIQUE HEIDLER

OPEN STUDIO
WEDNESDAY AUGUST 30TH, 6:30PM
AT LINDRE-BASSE

The pictorial practice of Angélique Heidler has developed for several years along the path of an uninhibited style of painting, finding inspiration from popular references convoking juvenile energy, late-stage capitalism, sexism, and an old-fashioned atmosphere. Her paintings are exhibited like anarchical collages, while always respecting a theme, an atmosphere or a specific memory. They figure internal conflicts between painting, images, and three-dimensional objects. Paint is spread chaotically over a plethora of elements of all origins, such as pasted images,

prints (reproductions, sublimation, etc.), plastic, dried flowers, small decorative objects, or cheap jewellery... which both compose and disrupt the pictorial organisation. Concomitantly, a certain sweetness and generosity is exerted through forms, materials, and colours, rebalancing this impression of chaos with doses of tenderness and fragility.

With remarkable spontaneity, the work of Angélique Heidler assumes a deliberately blurred position between art brut and critical painting, in which it is a question of painting and gluing, of adding disruptive – often kitsch – elements that the artist selects with a degree of affection. Some biographical elements appear here and there (the building where she has her studio, photos from childhood, etc.) like a personal but silent diary, since the artist does not necessarily seek to place details of her life at the heart of the work. All of the codes and signs used in her creations instead tend to make them zones of shared sensations and emotions.

The eye roaming over her works regularly pauses on images/clichés of femininity. The sexualised, desirable, and pretty young woman is legion in her works and attests both to the artist's fascination for the ad nauseum display of this feminine model and its heady imagery, but also a logical reaction to the reification of the female body, exteriorising itself through its fragmentary presence, including faceless, made-up, plump mouths, isolated chests and torsos, etc. Added to this is the world of shopping, window-shopping, and superficial consumerism, through images of exteriors and interiors of seductive malls, and numerous accessories such as little bows, pearls or beads, and other elements of bodily embellishment. But it is with derision and a certain detachment that she intends to deal with the question of feminine clichés in our society dominated by the influence of the media and the luxury industry. It is more by mocking the world, and by throwing her uninhibited and nonchalant compositions in its face, that the artist hopes to rebuke the oppression and violence of a noxious social organisation.

On the occasion of her residency at Lindre-Basse, Angélique Heidler extends her experimentation into new pictorial compositions and ventures beyond the frame, winding up with collages in relief, a kind of plane made of objects gathered across the territory of the residency that are more or less vernacular, ranging from a farming saw to Barbie's wardrobe, from crucifixes found in bulk to cheap mirrors found at local supermarkets. The artist thus pursues her research into the art of the collage which, amalgamating various realities, produces a jocular kind of self-portrait, in search of a balance between a certain joie de vivre and the imposed violence of everyday life.



CAC - LA SYNAGOGUE DE DELME



CAC - la synagogue de Delme.

Romain Leclère
Chair

Benoît Lamy de La Chapelle
Director

Fanny Larcher-Collin
Administration and communication

Camille Grasser
Head of public and educational program,
residency program coordinator

Alain Colardelle
Production manager and head technician

Sarah Viollon
Art mediation 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 and Louise Hervé, Marie Cool and Fabio Balducci, Susan Hiller, Clément Rodzielski, Jimmie Robert, Shilpa Gupta and more recently Jean-Luc Moulène, Merlin Carpenter, Camille Blatrix, Henrike Naumann or Magali Reus. .

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.

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 *Josy's Club* by Pierre-Olivier Arnaud and Denis Savary from July 1st to October 1st 2023.

Opening: Friday June 30th from 6 pm attended by the artists.

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 July 14th 2023.

PRESS CONTACT

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Images available upon request.

CONTACT AND ACCESS

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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

PARTNERS

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



The exhibition *Josy's Club* receives support from Pro Helvetia, the swiss arts Council.

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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.

