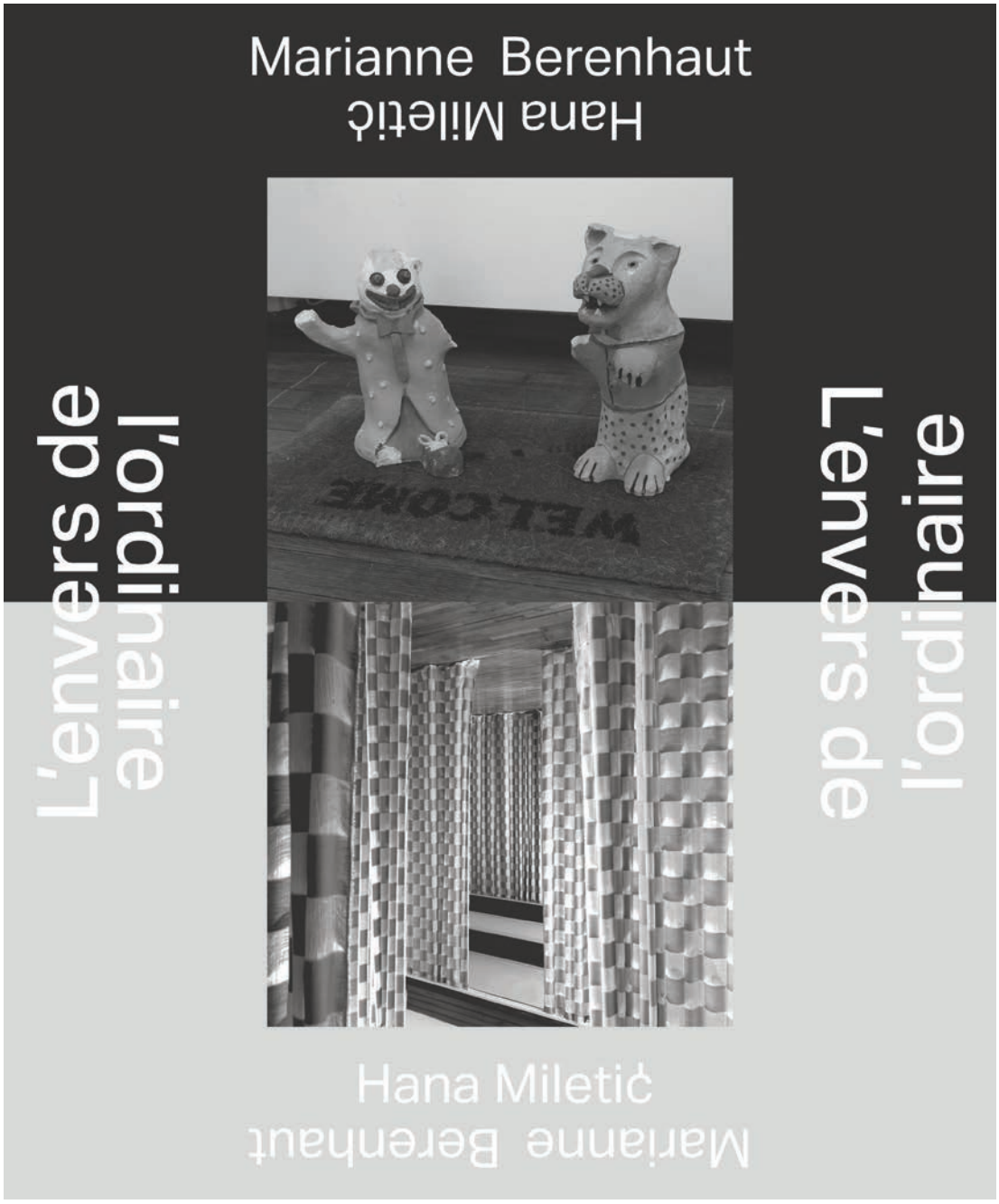
11.07 → 06.12.2026

LA SYNAGOGUE DE DELME

L'envers de l'ordinaire

Marianne Berenhaut,
Hana Miletić



CENTRE D'ART CONTEMPORAIN

L'envers de l'ordinaire (The Flipside of Ordinary) is an exhibition that brings together two artists: Marianne Berenhaut (1934, Brussels) and Hana Miletić (1983, Zagreb). No doubt owing to the generation gap between them, the two major artists of the Belgian scene have never had the opportunity to exhibit together.

Berenhaut is a sculptor whose approach has flourished since the 1960s through a multitude of gestures (firstly, casting, followed by collage and assemblage). In her sculptures, objects – found on the street or in second-hand stores – are superimposed, covered or rest one on top of the other. In her artworks, the objects of everyday life take the form of bodies or become flowers in electrical wiring or rugby scrums with empty bottles, among other things. In an interview, she said: "When I finish a piece, I observe that it always has something to do with people. I am often well aware that these are not people, and yet they are people.."[1] *Poupées poubelles: Ville et campagne* (Dumpster Dolls: City and Country), or *Pas de danse* (Dance Steps), the artist always provides clues of these presences, thanks to evocative titles. "Since my work involves people, it is eminently political – or rather, political in a sense. Political in the sense that it is an integral part of society. In empathy with society." [2]

As for Hana Miletić, she uses the technique of jacquard fabric weaving to create an in-situ piece, as part of her ongoing series *Untitled (Softwares)*. The intervention unifies the ground floor and first floor of the former synagogue of Delme around a single weft. It destabilises the symmetry of the venue and symbolically interrupts the historical gender divide. The installation of curtains designed by Miletić reproduce the grid indicating the transparency of video editing and photography software. A radical break with binary logic within the mechanical weave – one that is partly free, rather than a schema of zeros and ones – challenges the repetition of a normative tradition of textile production. The work pays tribute to the contributions of women in the field of computer science, particularly to mathematician Ada Lovelace, who was inspired by the perforated cards used in mechanical jacquard weaving to develop the early computer programs.

Some of the historical and most recent works by Berenhaut can be glimpsed through Miletić's installation, oscillating between opacity and transparency. The virtual space reproduced acts as a revelatory device, in a historically non-representative place. The title of the exhibition, *L'envers de l'ordinaire (The Flipside of Ordinary)*, refers to this process. The objects are created through acts of repair and care. They reveal the effort required to sustain daily life – that of "reproductive labour". The concept developed by the materialist feminist movement in the 1970s, especially the network campaigning *Wages for Housework*, describes the set of unpaid processes designed to keep human beings alive, such as cooking or education – tasks predominantly taken on by women.

In the nooks and crannies of the former synagogue of Delme, reflecting some of the cities that inspire them, the imaginative duo plays with sizes and proportions – between tallness and smallness, proximity and distance. Their works evoke the lowliness of pavements or the height of buildings that rise up against bodies and landscapes, a daily life shaped by technologies that construct our gaze, the technologies of social divisions in public space to which both artists respond through collective solidarity.

1. Nadine Plateau, *Conversation avec Marianne Berenhaut*, édition tandem, 2018, p. 75.

2. Idem, p. 67

Marianne Berenhaut
born in 1934, Belgium
based in Brussels and London

Berenhaut has been gathering, curating, transforming objects found in her immediate surroundings creating powerful yet delicate sculptures and installations. Her work addresses longing, trauma, absence, and memory. Through her vast body of work, spanning through 60 years, Marianne Berenhaut has created a unique visual language.

Having graduated the Académie du Midi and Atelier de Moeschal in the sixties, she had various solo exhibitions in different art spaces and institutions: La Maison des Femmes (Brussels), Island (Brussels), Belgium Jewish Museum (Brussels), MAC's Grand Hornu (Belgium) as well as in Isy Brachot Gallery (Brussels), and Nadja Vilenne Gallery (Liège). She has been part of several group exhibitions as in Maison Grégoire (Brussels), Gladstone Gallery (Brussels), Bureau des réalités (Brussels) and Carl Freedman Gallery (Margate, UK). In 2020 she had a solo exhibition at M HKA (Museum of Contemporary Art Antwerp) and a retrospective at CIAP (Genk) in 2021. Her works are part of numerous collections including MUHKA, Belgium; Museum of Ixelles, Belgium, Frac Grand Large, France, Kunsthalle Recklinghausen, Germany.

Marianne Berenhaut has been represented by Galerie Dvir since 2019 and has been the subject of several solo and group exhibitions in Brussels, Paris and Tel Aviv.

Hana Miletić
born in 1982, Zagreb, Croatia,
based in Brussels, Belgium

In her practice Hana Miletic reflects on issues of representation and social reproduction, while giving insights about her use of photography and the linkages between photography and weaving. Miletić models the textiles after photographs she takes in the streets of Brussels and Zagreb, documenting marks of both damage and repair. In order to address the questions of representation and reproduction– an economy inherent to photography– outside its medium, she choses not to exhibit the aforementioned photographs. Those exist independently of the woven works, predominantly as jpegs in printed media.

Focusing on community structures and social interactions, her artistic practice explores the consequences of political failures and economical recessions for the individual and society. Miletić sees the weaving process – which requires considerable time and dedication – as a way to counteract certain economic, political and social forces. She calls this practice "care work" or "reproductive labour", referring to the ideas of materialist feminism. This movement, which emerged in the 1970s, denounced how domestic work – most often assigned to female and migrant workers – is undervalued in patriarchal and capitalist societies.

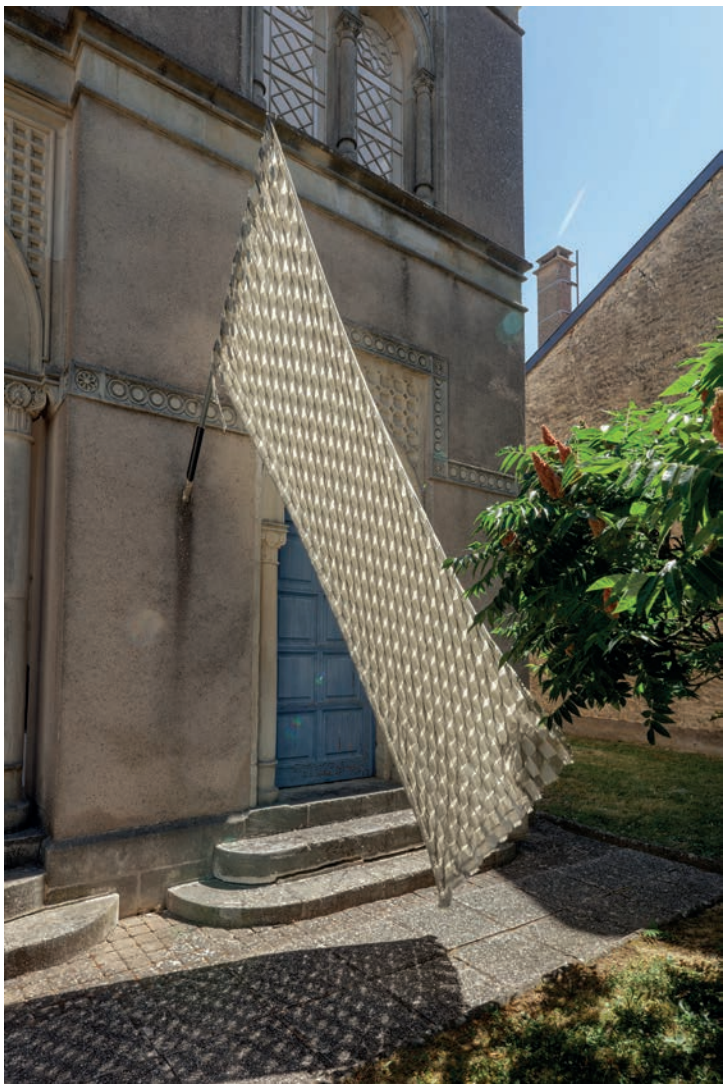
Miletić's ongoing collaboration with the women of the Brussels-based community centre Globe Aroma is an example of a "soft activism" that she proposes. The felt workshops represent a meeting point and a safe space for women in the centre, for all ages and languages, with or without papers. Miletić does not just work together with the women of Globe Aroma to produce certain works – to her it is about the community and all its human exchanges that have arisen from it. There is a micro-political dimension to this multiplicity of hands and voices, which the technique of felting poetically echoes.

Her most recent solo-exhibitions include Walter & Nicole Leblanc Foundation, Brussels, (2024); MIT List Visual Art Center, Cambridge, MA (2024); XYZ Collective, Tokyo (2024); Kunsthalle Mainz (2022-23); MMSU – Museum of Modern and Contemporary Art, Rijeka (2022); Mudam, Luxembourg (2022); Basement, Rome (2022); LambdaLambdaLambda, Prishtina (2021); The Approach, London (2021); Kunsthall Bergen (2021) and WIELS, Brussels (2018).

She recently took part in group exhibitions among others at Salt Galata, Istanbul (2024); M HKA, Antwerp (2024, 2022); MAK - Museum of Applied Arts, Vienna (2023) M-Museum Leuven (2023, 2019); Kunstinstituut Melly, Rotterdam (2023); Central Museum of Textiles, Łódź (2023); WIELS, Brussels (2023); Talbot Rice Gallery, Edinburgh (2023); Dhaka Art Summit, Dhaka (2023) among other things.

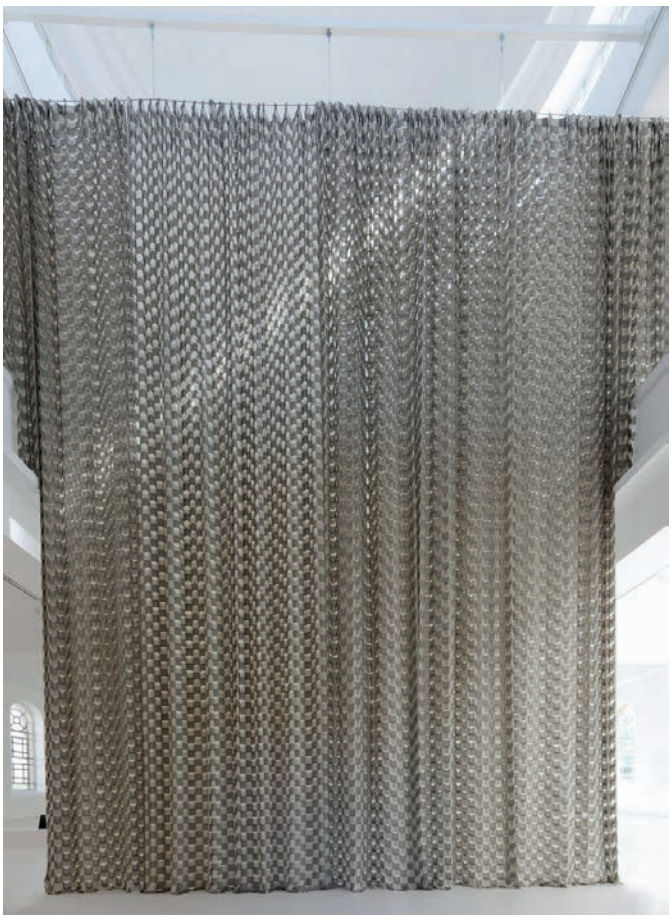
In 2021, she received the 22nd Baloise Art Prize.

Hana Miletić's works are in the collections of several museums and institutions, such as MAK - Museum of Applied Arts, Vienna; Stedelijk Museum Amsterdam, Amsterdam; Mudam, Luxembourg; KANAL Centre Pompidou, Brussels; M HKA, Antwerp; Museum M, Leuven; Mu.ZEE, Ostende (BE); Frac Grand Large — Hauts-de-France, Dunkerque; IAC-Institut d'art contemporain, Villeurbane/ Rhône-Alpes and Kadist, Paris & San Francisco.



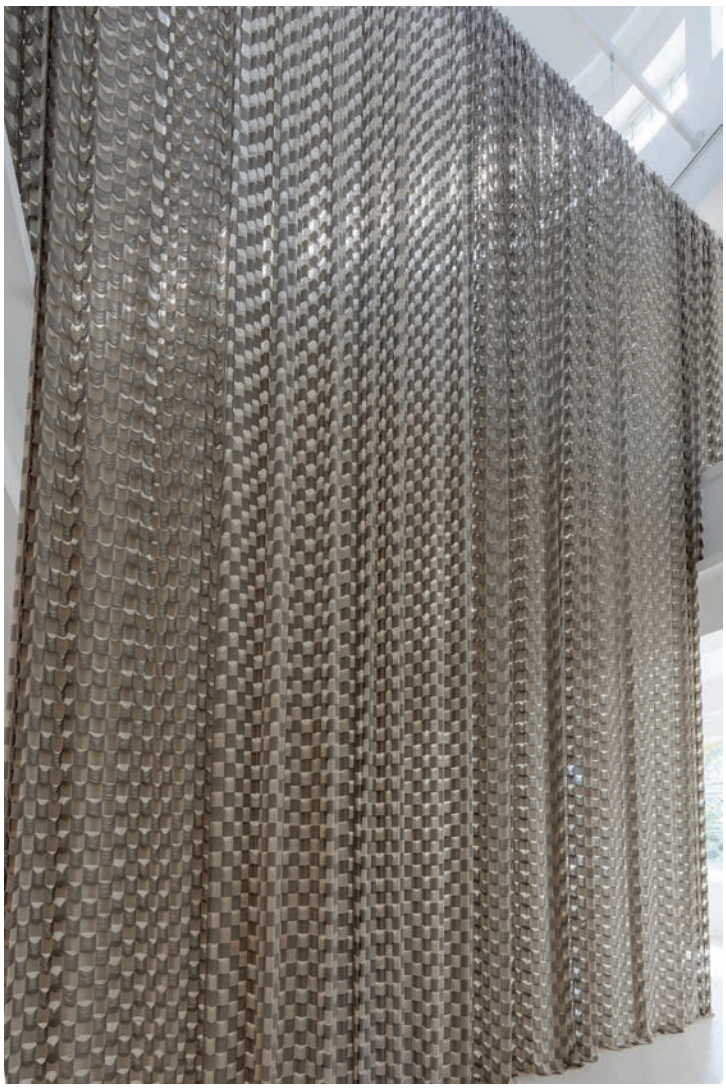
Hana Miletić
Untitled (Softwares)
2018 - ongoing.
Exhibition *L'envers de l'ordinaire* by Marianne Berenhaut and Hana Miletić, CAC - la synagogue de Delme, 2026.
Photo: OH Dancy.





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Exhibition views *L'envers de l'ordinaire* by Marianne Berenhaut and Hana Miletić, CAC - la synagogue de Delme, 2026. Photo: OH Dancy.



Marianne Berenhaut
Allons danser, 2018
Metal structure, shoe shelf, pair of shoes with glitter.
Exhibition *L'envers de l'ordinaire* by Marianne Berenhaut and Hana Miletić, CAC - la synagogue de Delme, 2026. Photo: OH Dancy.

Marianne Berenhaut
Abonné absent (Telephone Answering Service), 2006
Black wooden chair, table on wheels, telephone, oneoff creation.
Exhibition *L'envers de l'ordinaire* by Marianne Berenhaut and Hana Miletić, CAC - la synagogue de Delme, 2026.
Photo: OH Dancy.





Exhibition views *L'envers de l'ordinaire* by Marianne Berenhaut and Hana Miletić, CAC - la synagogue de Delme, 2026.
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Exhibition views *L'envers de l'ordinaire* by Marianne Berenhaut and Hana Miletić, CAC - la synagogue de Delme, 2026.
Photo: OH Dancy.



In the foreground: Marianne Berenhaut
Le Gris et son ombre (Grey and Its Shadow), 2018
Red cotton carpet and grey cotton/nylon piece.
In the background: Hana Miletić
Untitled (Softwares), 2018 - ongoing.
Exhibition *L'envers de l'ordinaire* by Marianne Berenhaut and Hana Miletić, CAC - la synagogue de Delme, 2026.
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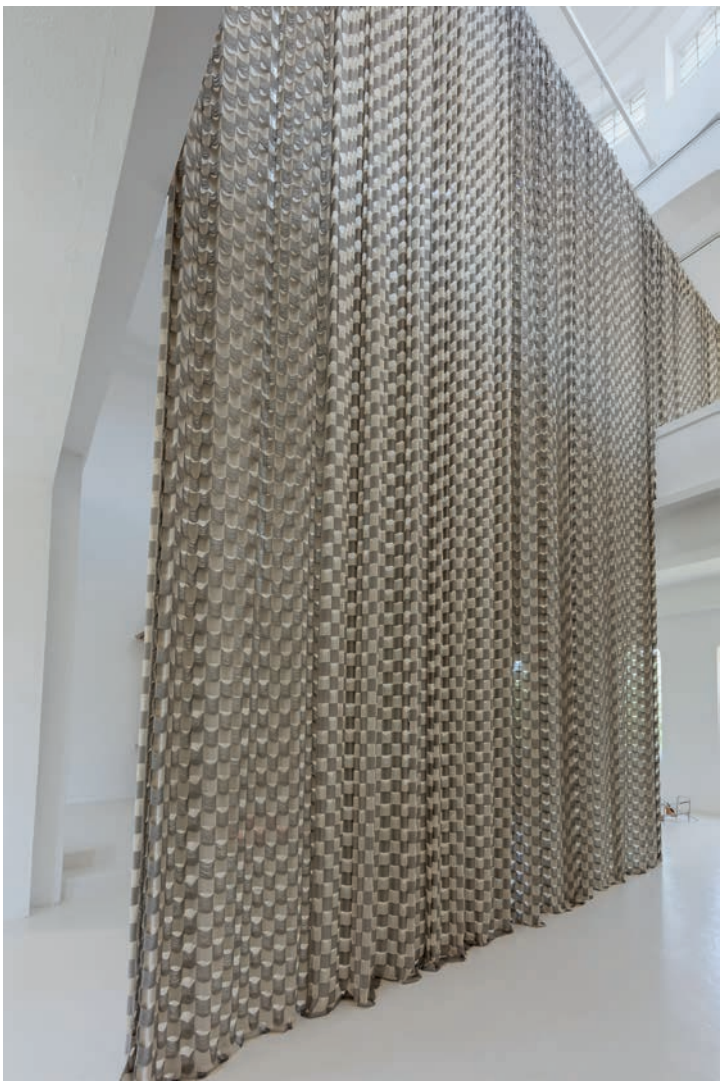
In the foreground: Marianne Berenhaut
Le pendu (Hung),, 2026
Hook, rope.
In the background: Marianne Berenhaut
Abonné absent (Telephone Answering Service), 2006
Black wooden chair, table on wheels, telephone, one-off creation.
Exhibition *L'envers de l'ordinaire* by Marianne Berenhaut and Hana Miletić, CAC - la synagogue de Delme, 2026.
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Exhibition views *L'envers de l'ordinaire* by Marianne Berenhaut and Hana Miletić, CAC - la synagogue de Delme, 2026. Photo: OH Dancy.



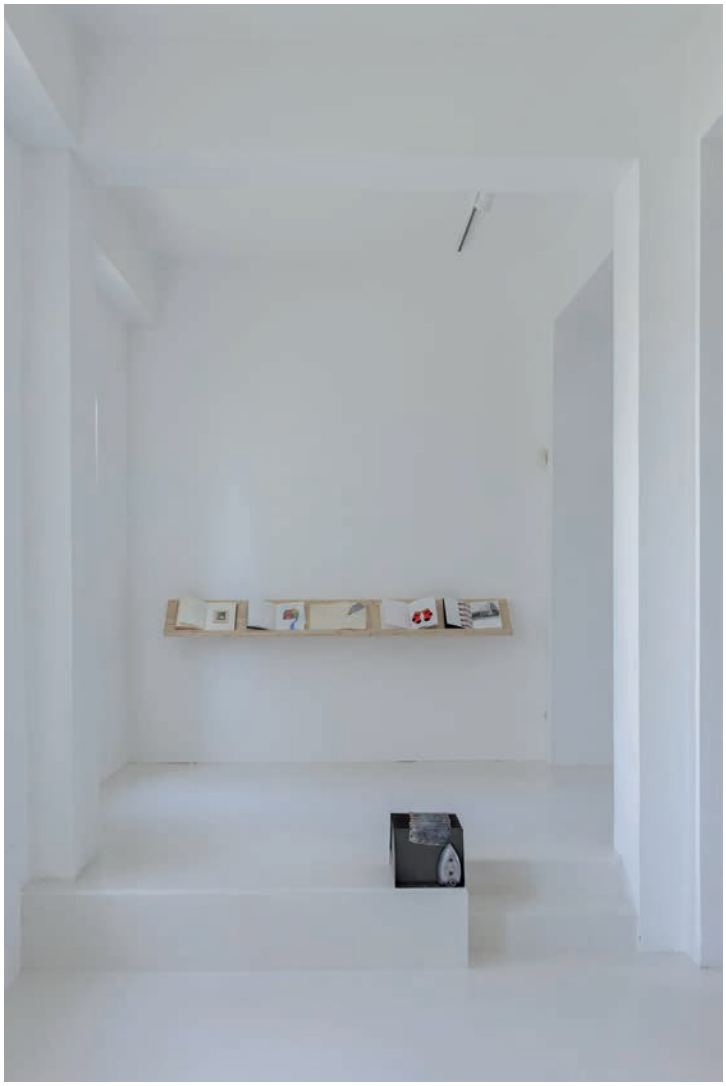
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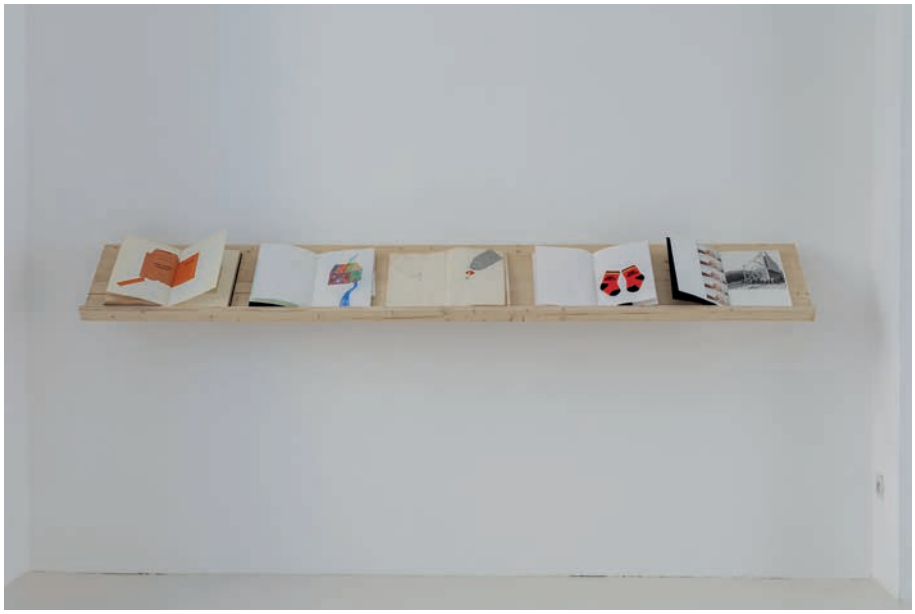
Exhibition views *L'envers de l'ordinaire* by Marianne Berenhaut and Hana Miletić, CAC - la synagogue de Delme, 2026.
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In the foreground:
Marianne Berenhaut
La Vie inconfortable d'un fer à repasser (The Uncomfortable Life of an Iron), from the series *Vie privée (Private Life)*, 1995
Metal portfolio, lead, iron element, one-off creation
In the background:
Marianne Berenhaut
Carnets-collages, 2023, 1996-1998, 2025, 1984- 1994, 2017, 2011-2012, Mixed media on sketchbook.
Exhibition *L'envers de l'ordinaire* by Marianne Berenhaut and Hana Miletić, CAC - la synagogue de Delme, 2026.
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Carnets-collages, 2023, 1996-1998, 2025, 1984- 1994, 2017, 2011-2012,
Mixed media on sketchbook.
Exhibition *L'envers de l'ordinaire* by Marianne Berenhaut and Hana Miletić,
CAC - la synagogue de Delme, 2026.
Photo: OH Dancy.

Mediation table of the exhibition *L'envers de l'ordinaire* by Marianne Berenhaut and Hana Miletić, CAC - la synagogue de Delme, 2026.
Photo: OH Dancy.





In the foreground: Hana Miletić
Untitled (Softwares), 2018 - ongoing.
In the background:
Marianne Berenhaut
Poupées-poubelles : Panier à linge (Washing Basket), 1971-1980
Mixed media, one-off creation.
Exhibition *L'envers de l'ordinaire* by Marianne Berenhaut and Hana Miletić, CAC - la synagogue de Delme, 2026.
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In the foreground: Marianne Berenhaut
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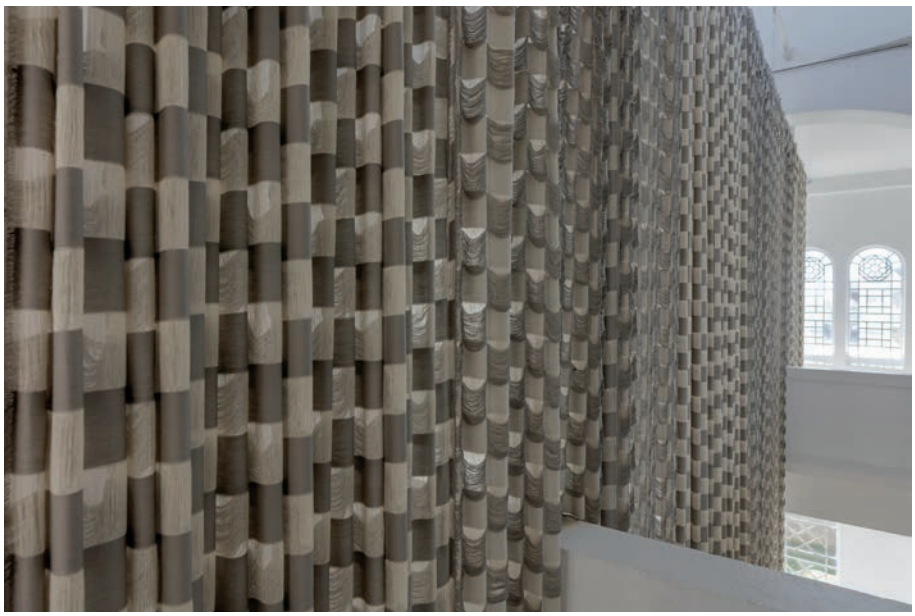
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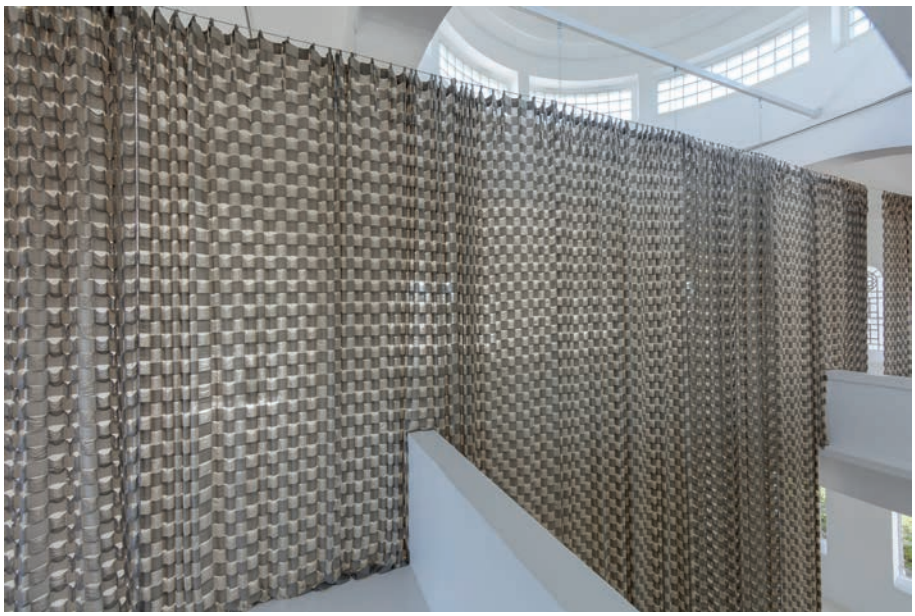
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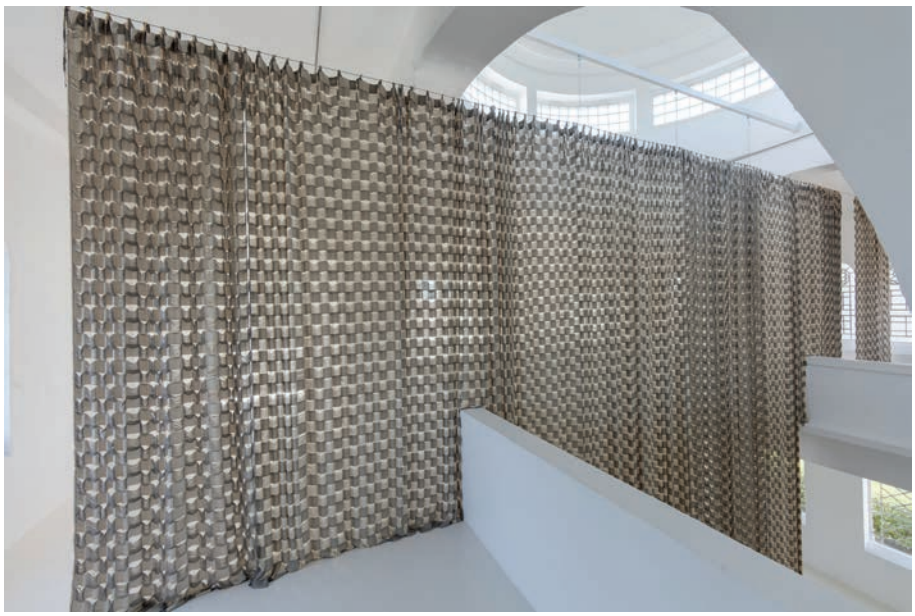
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Exhibition views *L'envers de l'ordinaire* by Marianne Berenhaut and Hana Miletić, CAC - la synagogue de Delme, 2026.
Photo: OH Dancy.

In the foreground:
Marianne Berenhaut
... Mais qui est-elle ? (... But Who Is She?), 2025, bench, dress.
In the background (from the left to the right): Marianne Berenhaut, *À petit pas (In Small Steps),*, 2026, Coat rack, clothes
Marianne Berenhaut
Le porte-bonheur du jardinier (The Gardener's Good Luck Charm), 2026, coat rack, earthenware pots, ropes.
Marianne Berenhaut
Au dessus de la cravate (Above The Tie), 2026, coat rack, clothes.
Exhibition *L'envers de l'ordinaire* by Marianne Berenhaut and Hana Miletić, CAC - la synagogue de Delme, 2026.
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In the foreground:
Marianne Berenhaut
À petit pas (In Small Steps),, 2026, Coat rack, clothes
In the background (from the left to the rignt):
Marianne Berenhaut
Suspendu (Suspended), 2026, coat rack, shoes
Marianne Berenhaut
Au dessus de la cravate (Above The Tie), 2026, coat rack, clothes.
Marianne Berenhaut
Le porte-bonheur du jardinier (The Gardener's Good Luck Charm), 2026, coat rack, earthenware pots, ropes.
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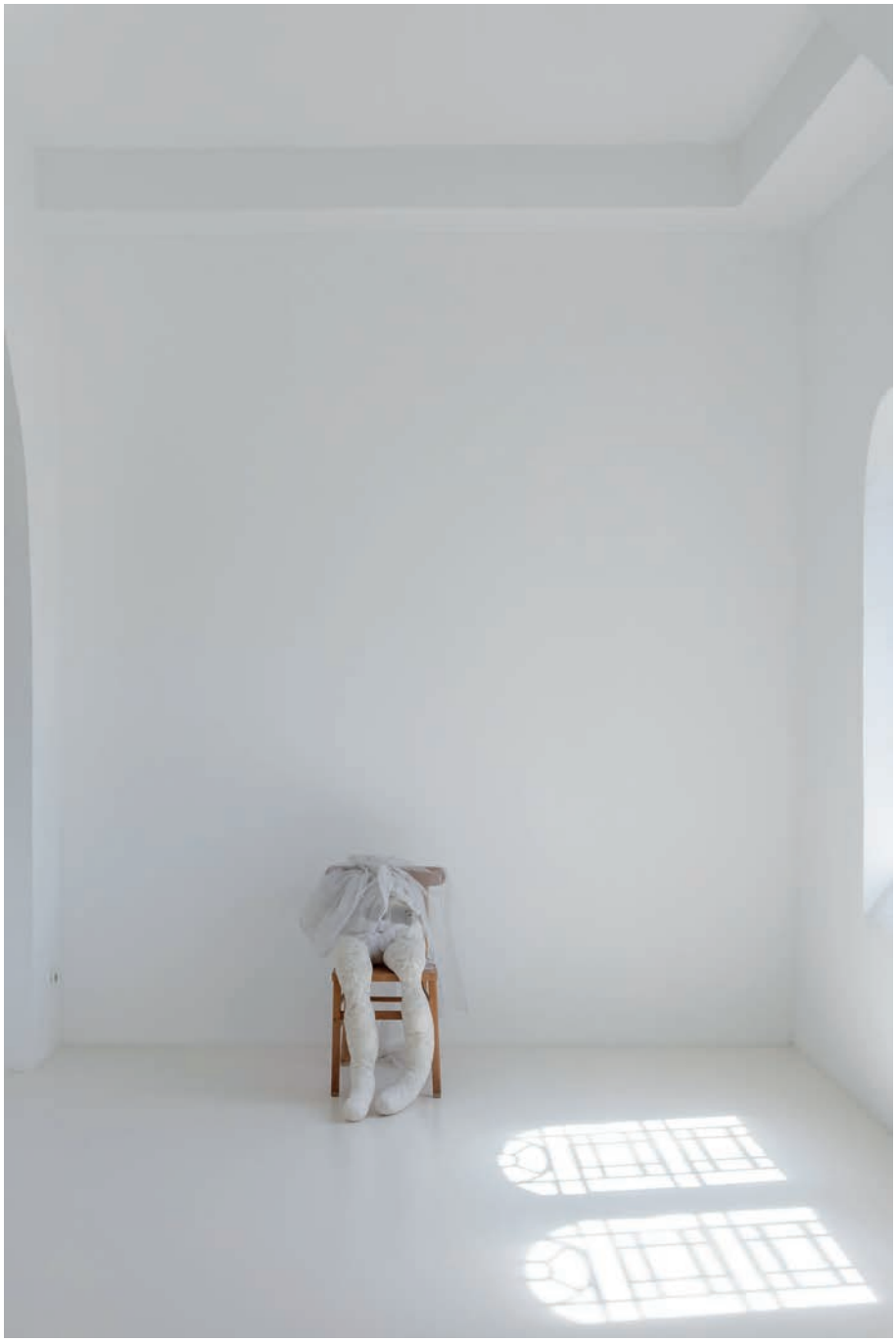
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Hana Miletić, *Untitled (Softwares),* 2018 - ongoing.
In the background:
Marianne Berenhaut
Poupées-poubelles : La Mariée (Bride), 1971-1980
Mixed media, one-off creation.
Exhibition *L'envers de l'ordinaire* by Marianne Berenhaut and Hana Miletić, CAC - la synagogue de Delme, 2026.
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Exhibition views *L'envers de l'ordinaire* by Marianne Berenhaut and Hana Miletić, CAC - la synagogue de Delme, 2026.
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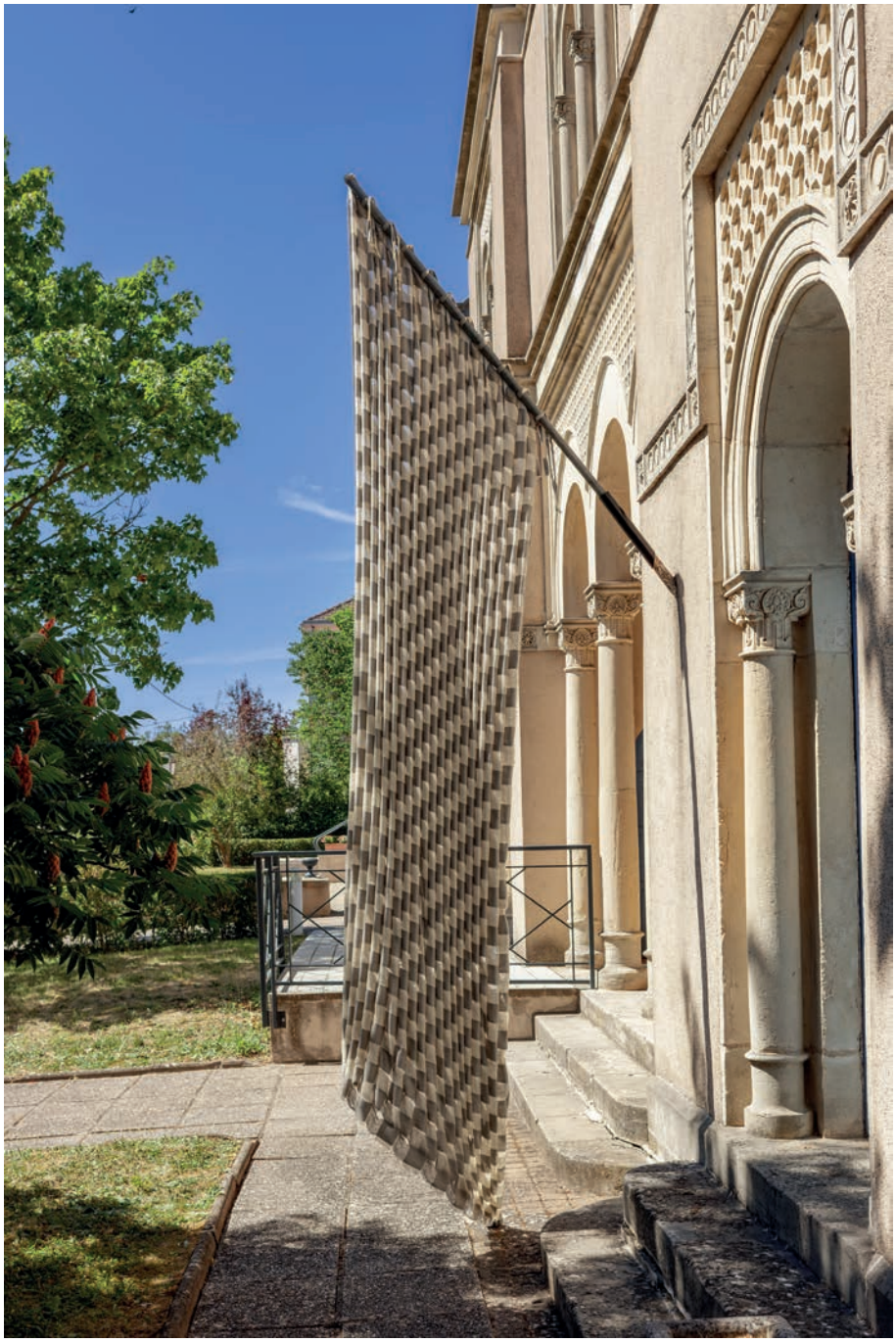
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Friday 10 July 2026 at 6pm
Opening
attended by the artists

The art centre invites you to the opening of the exhibition *L'envers de l'ordinaire*, attended by the artists.

Two free shuttle buses will be running from Metz and Nancy for the occasion.
Metz: Rue de l'Austrasie, opposite the Hôtel Moderne
Nancy: Place de la République
Departure at 5pm, return at 9.30pm.
Information and bookings: 03 87 01 43 42

Sunday 18 October 2026 at 4pm
A guided tour
with Marie Lécrivain

Marie Lécrivain is a graphic designer and researcher. A graduate of the ERG in Brussels, KU Leuven University and the ANRT in Nancy, she currently teaches at Ésal Lorraine in Metz and at Hear in Strasbourg. She collaborates with cultural clients – both individuals and institutions – on projects involving publishing, communication and (typo)graphic mediation.

She is interested in industrial archives and local collections, linking technology, craftsmanship and visual culture, notably through the Banane Bleue project: matrix writing and post-industrial histories – whose embroidered and published work was exhibited in 2022 at the MICG in Lyon and in 2023 at Castel Coucou in Sarreguemines. In 2025, she received research funding from the CNAP for the project Ouvrages: genealogy and filiation of the textile letter.

Sunday 15 November 2026 at 4pm
A guided tour
with Laurène Wiatr

Laurène Wiatr is an art therapist. She will be presenting her art therapy practice and her approach to supporting visitors at exhibitions, particularly for *L'envers de l'ordinaire.*

Friday 4 December 2026 at 6pm
Performance / Closing event
with Fabienne Audéoud

As an artist and musician, Fabienne Audéoud creates or improvises performances that explore the difficulty of speaking, power dynamics in language, and gender and its representations.

Fabienne Audéoud (b. 1968) lives and works in Paris. She is a graduate of Goldsmiths College of Art in London. Her work is regularly exhibited both abroad and in France, in independent venues (Tonus in Paris, Cocotte and Treignac Projet, La Station in Nice and La Salle de bains in Lyon), as well as in institutions (the Palais de Tokyo and the Petit Palais in Paris, the Maison Pop in Montreuil, the Credac in Ivry-sur-Seine and the Centre Culturel Jean Cocteau in Les Lilas), amongst others. In 2022, she exhibited at the CAC – la synagogue de Delme alongside Dan Mitchell and John Russell in the exhibition *Les Trois Mouseketeers – Tout pour rien.*

11.07 → 06.12.2026

L'envers de l'ordinaire

Marianne Berenhaut,
Hana Miletić,

Open Wednesday to Sunday from 2pm to 6pm
Guided tour by mediators every Sundays at 4pm.
Free admission.

The CAC will be closed from 7th December until 22nd January.

The CAC - la synagogue de Delme held the label "Contemporary art centre of national interest"
Located at 33 rue Poincaré, 57590 Delme, France.
30 minutes from Nancy and Metz, and 1 hour 10 minutes from Luxembourg (LUX) and Saarbrücken (DE).

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IN 2027 AT CAC - LA SYNAGOGUE DE DELME
Marina Pinsky, solo show
from 23rd January to 6th June 2027
Opening on Friday 22nd January at 6pm

Pejvak, solo show
from 10th July to 5th December 2027
Opening on Friday 9th July at 6pm

The project is supposted by " Fondation d'entreprise AG2R LA MONDIALE pour la vitalité artistique" for the production of Hana Miletić's work ***Untitled (Softwares)*** and the Flemish government.

The CAC - la synagogue de Delme is a non-profit organisation supported by the Ministry of Culture – DRAC Grand-Est, the Grand Est Region, the Moselle Department, the Saulnois Community of Communes and the municipality of Delme.

The art centre is a member of DCA / French association for the development of art centres, Arts en résidence - National Network, BLA! - National association of contemporary art mediation professionals, and Plan d'Est - Grand Est visual arts network.