

ALL ROADS LEAD TO SCHENGEN



May 22 - October 04, 2015



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Artists : Ursula Biemann, Justine Blau, Marta Caradec, Marco Godinho, Bouchra Khalili, Beat Lippert, Tania Mouraud, Claudia Passeri, Mathieu Pernot
& focus on: unpublished archival material and testimonies

In collaboration with :
Association Amitiés Tsiganes, Collectif d'Accueil des Solliciteurs d'Asile den Moselle, d'Lëtzebuurger Land, Inter Service Migrants-Est, La Cimade, Musée de l'Image, Épinal, Service départemental d'Archives de Moselle

OPENING: Thursday May 21, 2015 - 7pm

ACCESS

Free admission
Tuesday to Friday: 2-7pm
& Saturday & Sunday: 11am-7pm

The exhibition stays open Bank Holidays

49 Nord 6 Est - FRAC Lorraine enjoys financial backing from the Lorraine Regional Council and the Drac Lorraine at the Ministry of Culture and Communication

PARISart www.paris-art.com

Can we compare the historical movements of peoples with the walking fad that has taken over the West? Can walking cure today's ills? This is the question this project aims to explore. Centered around the figure of the eternal migrant - from the Wandering Jew to women migrants at Calais, passing through traveler communities - this exhibition, comprising works by ten contemporary artists, as well as a wide selection from historical archives, is complemented by numerous walking tours between Metz and Schengen.

"People on the move," compulsive travelers, eternal passersby through History..., their path is now barred by the gates of "Fort Europe," nevertheless built under the sign of free movement.

It is impossible to turn a deaf ear to Tania Mouraud's call - "How Can You Sleep?" - which echoes within the august walls of FRAC, and ignore the life force and the energy of those human beings whom we assail with our doom and gloom, that is, with our sedentary lifestyles.

Why should the reception of foreigners be viewed today as a "scourge" afflicting our closed-off societies? This is an important topic of shared reflection in the regions surrounding Schengen (LU), which, not too long ago, experienced an exodus to Algeria, and even now are a thoroughfare for Gypsy caravans.

From the figure of the wandering Jew to the often-ignored figure of the woman migrant, the present project draws an analogy between constantly shifting populations and the recent Western craze for walking. With or without walking sticks, the new pilgrims cross paths with amateur athletes, and there's hardly a trail without active walkers! Is walking itself a cure for today's ills? ... for the closing off of our society?

Putting side by side artists' projects and activist archives and rewriting the history of movements and struggle from women's perspective means raising awareness and challenging hasty opinions ... even, and above all, if one has to start with one's feet!

For a detailed schedule of the walks, see www.fraclorraine.org

1- Bouchra Khalili, *Mapping Journey #4*, 2010
Collection FRAC Provence-Alpes-Côte d'Azur
© Adepp, Paris, 2015



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SCHENGEN, SO DISTANT, SO CLOSE

Schengen, internationally known for the eponymous 1985 Agreement, is a small winemaking village less than 50 km from Metz, at the heart of the tri-national region Sar-Lor-Lux. A new tourist destination celebrating the unity of European citizens, the town has also become synonymous with a kind of Eldorado to non-Europeans kept outside the frontier of the stronghold that Schengen had helped create.

With her *Schengenland*, Justine Blau (1977, Luxembourg, LU) presents a sampling of tourist souvenirs "made in Schengen" which, with humor and irony, subvert the codes associates with these types of objects.

At the invitation of the Luxembourg weekly, *d'Lëtzebuerger Land*, in 2011, Claudia Passeri (1977, Luxembourg, LU) conceived *Viaschengen*, her own pilgrimage route between the city of Luxembourg and Schengen, i.e. 29.7 km which she hiked with a walking stick in hand ... and her subversive humor and political commitment at her side.

WORKS

JUSTINE BLAU

Schengenland, 2011

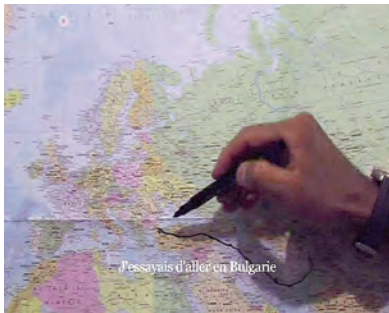
Installation, variable dimensions. On loan from the artist

CLAUDIA PASSERI

Viaschengen, 2011

Walk and publication in *d'Lëtzebuerger Land*, June 3rd, 2011.

On loan from the artist



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FOREVER IMMIGRANT

In the face of arbitrary borders and visa policies, what are the possible strategies for evasion, and hence resistance, devised by those who get caught with the greatest violence in the dragnet set up by the authorities? In *The Mapping Journey Project* (2008-11), Bouchra Khalili (1975, Casablanca, MA), charts individual clandestine journeys by giving a voice to the men and women migrants: they recount and draw the route they have crossed on their way to Europe from Somalia, Afghanistan, or Morocco, but also a path, absurdly prolonged and incessantly modified, that a Palestinian needs to take in order to reach Jerusalem from Ramallah. The second stage of the project, *The Constellations* serigraphs, translates the drawings and the routes into an "imaginary celestial cartography."

Transitioning from the starry sky to the clouds, Marco Godinho (1978, Salvaterra de Magos, PO) turns administrative rubber stamps, the magic key to every border crossing, into vectors of freedom and evasion. Stamped over and over, the phrase "Forever Immigrant" creates moving clouds that take shape and dissipate in the misty atmosphere. By raising the question of immigration and its insecure permanence, these two words underscore the non-belonging to any territory.

WORKS

BOUCHRA KHALILI

Mapping Journey #4, 2010

Mapping Journey #6, 2010

Video projection, 4' and 3'30''

FRAC Provence-Alpes-Côte d'Azur Collection

Mapping Journey #3, 2009

Mapping Journey #7, 2011

Video projection, 3'30" and 6'

FRAC Poitou-Charentes Collection

The Constellations, fig.3, 2011

The Constellations, fig.7, 2011

The Constellations, fig.8, 2011

Impressions sérigraphiques sur papier BFK Rives, contrecollées sur aluminium, 40 x 60 cm each.

Fonds municipal d'art contemporain de la Ville de Paris

MARCO GODINHO

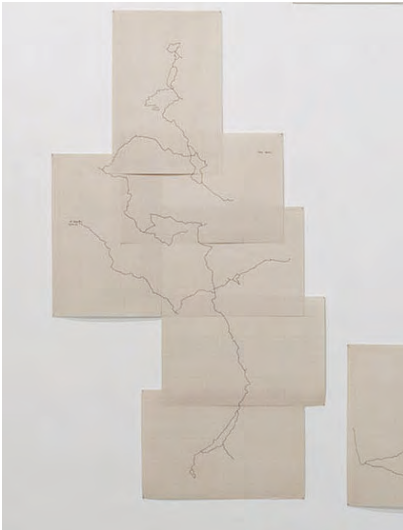
Forever Immigrant, 2012-2015

Installation, stamp, ink, variable dimensions

49 Nord 6 Est Collection

1- Bouchra Khalili, *Mapping Journey #6*, 2010. Collection FRAC Provence-Alpes-Côte d'Azur. © Adagp, Paris 2015

2- © Marco Godinho. *Forever Immigrant* a été réalisée avec l'aide de Issaka Koanda et Erdzam Estani. En partenariat avec le CADA Rosselange, l'ISM-Est et le CASAM.



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TRAVELERS

The only nomadic people present in the whole of Europe, Roma face discrimination for their way of life which is widely perceived to be a threat to the sedentary lifestyle.

In France, they have been subject for over a century to specific, highly restrictive legislation, which condemns them to being "internal foreigners." And yet, for the most part, they are French, and many families have lived in Lorraine for several generations...

In *Le dernier voyage* [The Last Journey], Mathieu Pernot (1970, Fréjus) examines a forgotten episode in history: the internment of the Roma in concentration camps run by the French administration during the Second World War. The movements of this people were deemed to be "a danger to the national defense and to safeguarding secrecy, which must be averted..."*

There were over forty concentration camps established by the Vichy regime for nomadic populations, including the camp in Saliers which housed approximately 700 Roma. Using the anthropometric files of some of the inmates, M. Pernot maps out their movements in the year prior to their arrest. He thus explores the question of recording the history of a community whose memory is not transmitted in writing...

* "Decree prohibiting the movement of nomadic populations in the totality of the metropolitan territory," cited from Official Journal of April 9, 1940

WORK

MATHIEU PERNOT

Le dernier voyage, 2007

Ensemble de cartes dessinées sur des feuilles en papier millimétré
On loan from the artist

ARCHIVES

- Carnets anthropométriques

Prêt du Service départemental d'Archives de la Moselle

- Photographies Tsiganes

Collection Privée - Claude Fuchs. Prêt des Associations Amitiés Tsiganes



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FROM THE WANDERING JEW TO WOMEN MIGRANTS

A clear metaphor for ignorance and repentance, the figure of the Wandering Jew, the eternal wayfarer, becomes racialized in the late 19th century. It turns into the figure of an Israelite, an internal foreigner within Catholic France imbued with anti-Semitic discourse. This xenophobic rhetoric has found today a new figure to exploit—that of the migrant which is increasingly female...

From his training as an archeologist and sculptor, **Beat Lippert** (1977, Lausanne) retained two elements: rocks and the process of duplication. His installation of 4500 real rocks cast in resin echoes a nomadic custom observed by Jewish communities of covering resting places with rocks in order to protect them from wild animals. Travelers usually place a pebble on the tombstone in order to honor the memory of the dead.

Similar work of memory is also at the heart of *How can you sleep?** by **Tania Mouraud** (1942, Paris). Her cry of revolt, alluding to Schoenberg's opera, *A Survivor from Warsaw*, at first glance seems incomprehensible. However, little by little, the phrase takes on meaning. It challenges our willful blindness and commands us to wake up, to become involved.

WORKS

BEAT LIPPERT *Duplication #11, 2012*

Installation. 4500 rocks
On loan from the artist

TANIA MOURAUD *HCYS?, 2005*

Digital printing on stretched tarpaulin, 15 x 30 m.
49 Nord 6 Est Collection

ÉPINAL PRINTS

Musée de l'image Collection

* Dépôt MDAAC

*Le vrai portrait du juif errant**

Imprimeur, éditeur : Pellerin
Entre 1811 et 1814
Bois de fil colorié au pochoir

*Le vrai portrait du juif errant**

Imprimeur : Robert-Frédéric
Huet-Perdoux
Entre 1814 et 1816
Bois de fil colorié au pochoir

*Le vrai portrait du juif errant**

Imprimeur, éditeur : Pellerin
1857 (dépôt légal)
Bois de fil colorié au pochoir

*Le juif errant**

Imprimeur, éditeur : Pinot et
Sageaire
1862 (dépôt légal)
Lithographie colorisée au pochoir

La mort du juif errant

Imprimeur, éditeur :
Pellerin & Cie
1895 (dépôt légal)
Lithographie colorisée au pochoir
sur papier

*Le juif errant**

Imprimeur, éditeur : Pellerin
XXe siècle
Bois de fil colorié au pochoir



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ALGERIA, OUR STORY

Metz, Bitche, Marsal... these villages founded in Algeria bear witness to the voluntary exile of Lorrains in the wake of German annexation of the region (1871-1919). Intrigued by this story, **Marta Caradec** (1978, Brest) obtained a 1958 ordnance survey map of the Akbou / Metz region, and filled it with coats of arms of Metz families and imaginary creatures from the painted medieval ceilings at the Musée de la Cour d'Or, which she juxtaposed with contemporary and traditional motifs from Algerian ceramics, painting, tapestries, and metalwork. The result is a deliberately subjective combination of the West and the East, which generates a fresh reading of the shared historical past.

Nearly a century later, French women, inspired by the ideals of freedom and justice, decided to support Algerian independence by becoming "suitcase carriers" or "pieds-rouges" (literally, red feet-activists thus nicknamed after their left-wing beliefs). Algerian women also massively engaged in the resistance. Invisible heroines far too long forgotten by the official history, they reclaim today their rightful place in collective memory.

WORKS

MARTA CARADEC

Metz en Algérie, Akbou, 2012

Metz en Algérie, Akbou, 2, 2013

Metz en Algérie, Akbou, 3, 2013

Metz en Algérie, Akbou, 4, 2014

Metz en Algérie, Akbou, 5, 2015

Printing on Tyvek paper, gouache

49 Nord 6 Est Collection

ARCHIVES

Service départemental d'Archives de la Moselle

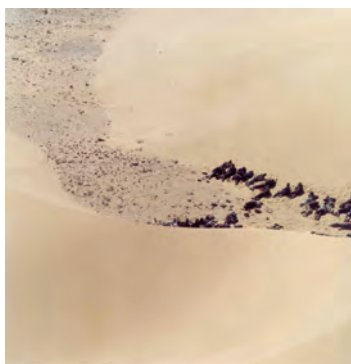


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CHRONIQUES DU SAHARA

Since the Schengen stronghold was put in place, Europe has delegated the surveillance of its southern external frontiers to the Maghreb countries, thus intervening in the previously free trans-Saharan movement. In the immense territory of the Sahara, divided between eight states, migratory movement takes place on a very large scale and constantly adapts in order to escape the attempts by the authorities to contain and control it.

The grey zones of globalized economic geography have been at the heart of the work developed since the 1990s by **Ursula Biemann** (1955, Zurich), artist and theorist with extensive field practice. From the hub of Agadez (Niger) to the Algerian-Moroccan border, passing through the Libyan desert or the Senegalese port of M'Bour, she documents the "system" of the circulation of populations and the resources organized by the local populations where the boundary between legality and secrecy is very porous. For the transnational nomadic people of Touaregs, in particular, organization and control of the passage of underground migrants represents a vital economic resource.



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WORK

URSULA BIEMANN

Sahara Chronicle, 2006-09

Video installation

Variable dimensions

Kunstsammlung der Stadt Zürich

49 Nord 6 Est - FRAC Lorraine collection

On loan from the artist

RESIDENCY / COLLECTIVE CREATION

Amar Bellal

RESTITUTION DE RÉSIDENCE

> SAMEDI 13 JUIN 2015, 15H
Performance au Frac
Raconte-moi

&

> SAMEDI 26 SEPT 2015, 14H
Marche à travers Metz
Errance
Balade de 3h, environ 8 km

A politically engaged actor and stage director, Amar Bellal created a number of collaborative projects transgressing the accepted cultural logic and residence restrictions: the risk taken to encounter the other is the very material of his shows.

Upon FRAC's invitation, he launched a long-term project with a group of refugees of various nationalities in order to jointly imagine moments of collective creation where sparks of language pass through their bodies. Theirs are life histories made to be shared...

In collaboration with: le Centre Départemental de l'enfance, Plappeville, le CASAM, le Studiolo - IRTS de Lorraine & Cabanes, festival de Moselle, avec le soutien de Moselle Arts Vivants - Conseil Départemental de la Moselle.



Fiston Bundula Kengele et Diana Pallas