

TOUR BOOKLET

RUMORS OF THE METEOR

OCT 17, 2014 -
JAN 11, 2015





Immerse yourselves in a sensory universe of different meteorological phenomena (wind, rain, snow, etc...). You will begin your visit to FRAC with your head in the clouds and end in the ocean depths. A world turned upside down invites you to invert your vision of the climate. As the climate changes, let us then change with it! Isn't it possible, by way of new forms of adaptation to fluctuating, capricious meteorological phenomena, to collectively reinvent our way of inhabiting the planet? Creative ecology, ecofeminism, collective creativity... Everything is possible... We must urgently begin to dream in order to create a new world!

Shooting the breeze

We have extended an invitation to collective and ancestral lore and to popular knowledge, since weather belongs to everyone.

ÉPINAL PRINTS / Popular misconceptions about the weather

Nineteenth-century engravings made with the intention of educating a large number of people, **Épinal prints** challenge the most surprising misconceptions and conventional ideas about the weather. Often scientific and moralizing in nature, these images are a reflection of a changing society and illustrate the evolution of popular beliefs. Now it's our turn to question our own preconceived notions in view of possible change.

ANNE DELREZ / La Conserverie, Association C'était où ? C'était quand ?

For the Conserverie (Metz), the first location intended for the preservation of family albums, **Anne Delrez** proposes a selection of, and a "meteorological" glance at, some of the photographs, plates, or slides in her care.

ZDENEK KOSEK / Film by Bruno Decharme (13 minutes)

Following a severe psychological breakdown in the 1980s, Zdenek Kosek begins to perceive the world in a radically new way, and to feel responsible for the meteorological phenomena occurring on Earth. He thus becomes a compulsive observer of the climate, and produces an impressive body of drawings depicting his visions of a world in which man and space are one.

JULIE LUZOIR / Shooting the breeze

The dimension of sharing and creative creation is at the heart of **Julie Luzoir's** approach to art. As part of the international project Human Library, she has invited the residents of the Résidence Sainte-Croix (across the street from FRAC) to imagine a moment of intergenerational dialog and interaction open to all. Using the all-time favorite topic of the weather, each resident volunteer will engage you in an informal conversation that is going to develop towards other horizons depending on your exchanges...

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> An experience not to be missed!

Saturday January 10 / admission free

Number of seats limited. Upon reservation: info@fracloorraine.org

How to dream clouds

YONA FRIEDMAN (1923, HU)

Utopian architect, theoretician, and free thinker rather than a builder, Yona Friedman questions the place of the author in architecture. Subverting any pre-established format, the artist invites you to reorient yourselves and take active part in your environment by freely creating your own cloud based on the instructions printed on the wall. Step into the universe of this defender of feasible utopias, whose creative imagination perceptibly hovers over the whole exhibition! Have a seat at the table and give free rein to your inner poet!

With the assistance of GEM L'Albatros (Metz), SEGPA - Collège L. Armand (Moulins-Lès-Metz), IME La Roseraie (Jussy) and all amateurs of the clouds.



Tell me which way the wind blows and I tell you the weather

JOAN JONAS (1936, US)

In a filmed choreography, orchestrated by Joan Jonas, a pioneer of performance video in the US, performers wander around a snow-covered beach, carry each other, interact enigmatically with the wind which leads the dance. Confronting an unleashed meteorological force, the dancers initiate new behaviors and unite in order to forge a new destiny by being one with, rather than merely struggling against, their environment. A testimony to collective creation under the sign of joviality, or even of the burlesque. Let yourself be carried away by this wind of enthusiasm, and come join the dance!

> Projection & talk / Thursday 13 NOV at 7pm, cinéma Caméo Ariel, Metz
Une histoire de vent by Joris Ivens & Marceline Loridan-Ivens (FR)

Chasing the clouds

IÑAKI BONILLAS (1981, MX),
JUDY CHICAGO (1939, US),
PIERRE DE FENOYL (1945, FR),
BARBARA & MICHAEL LEISGEN (1940 ET 1944, DE),
FUJIKO NAKAYA (1933, JP).

Elusive and evanescent, clouds and the fog redraw the map of the world and stimulate the imagination in order to give it a new shape. Cumulus, cirrus, stratus... display forms as varied and mutable as the images they bring to mind. These protagonists of the sky are at the heart of the performances by **Barbara and Michael Leisgen** who, in their photographic work for four hands explore, through images, the union of bodies with their natural environment.

Thanks to their mimetic qualities, clouds blend with the landscapes captured by **Pierre de Fenoyl** in his work on landscape undertaken for the "mission photographique" DATAR.* Colorized and multiplied, clouds sweep across the sun in a slide installation by **Iñaki Bonillas**. The artist's grandfather's photographic archive furnished the raw material for his work.

Hugging the ground, the clouds of smoke produced during **Judy Chicago's** pyrotechnic performances in the 1970s, invite the audience to see the world from a different angle and get a bird's eye view. Going beyond a simple perceptual experience, the artist's smoke pieces reveal a transitional world, with no bearings or hierarchies. Even more mysterious, the fog has been perceived since antiquity as a "cloud unlike any other." The fog sculptures that **Fujiko Nakaya** has been installing around the world for the past forty years, allow the audience to "walk through the fog and to satisfy senses other than sight."** Nakaya's work is featured permanently every summer at Vent des Forêts in Nicey-sur-Aire (Meuse).

* DATAR stands for the Interministerial Delegation for Territorial Development and Regional Attractiveness.

** *La pluie, le soleil et le vent*, dir. A. Corbin, coll. Historique, Aubier, 2013. p. 138

Snow chimes

LUIGI GHIRRI (1943, IT), RÉMY ZAUGG (1943, CH),
JULIEN GROSSMANN (1983, METZ, FR), ROMAN SIGNER (1938, CH)
JOHN HILLIARD (1945, GB),

Threaded along the wall over dozens of spindles, the magnetic audio tape in *The Alpine Pride* (Julien Grossmann) outlines a mountain ridge. The peaks, the ranges, and the passes thus described invite us to listen to the landscape. Lend your year... May the alphorns sound and resound amid snow-covered peaks in homage to the snow that is destined to disappear due to global warming. Anyway... *When the snow melts, what will happen to the white?* (Rémy Zaugg).

Roman Signer, known for his “action sculptures,” shows us the transformation of snow through a corpus of photographs retracing the experiments he did in the Swiss Alps in the form of “micro-events.” Explosions, collisions, and projections of objects: since the 1970s, he has been filming these staged events which, executed with extreme precision, make use of physical forces such as speed or gravity. Offering a humorous spin on reality, these ephemeral works redefine the parameters of time and space within the field of sculpture. Thanks to their narrative power, they also act on our imagination (water incarnates the potential of multiple horizons) and invite us to shape our own dreams.

Through a series of stills of Italian landscapes, Luigi Ghirri in turn examines the ambiguity of reality in photographs. Using an approach he termed “indefinite cartography,” he explores the relationships between photography and painting through singular treatment of color. By capturing a close-up of a mountain (*Rimini*) or yet through the inclusion of human figures that disrupt the scale of the landscape (*Salzburg*), the artist challenges the way we use images to construct a world.

In an analogous process, John Hilliard employs the photographic medium to document his site-specific installations. Revealing yet another transformation of matter, *Frozen* presents a double view of a partially frozen waterfall. The two states of water (solid and liquid), photographed from a fixed position and clearly identifiable in the first photograph, are artificially produced in the second by the artist who enjoys playing with our perception of reality. Half-way between fiction and reality, his work challenges the reliability of photography to represent the photographed subject.

Crossing the deserts

ALICE AYCOCK (1946, US), GIANNI PETTENA (1940, IT),
LATIFA ECHAKHCH (1974, MA), JOHN PFAHL (1939, US),
MAARTEN VANDEN EYNDE (1977, BE), RICHARD L. MISRACH (1949, US)
KATIE PATERSON (1981, GB),

Is it possible today to look at images of the desert without thinking about the dramatic changes in climate and the expected droughts?

In 1971, on Lucy Lippard's invitation to take part in an exhibition of women artists, Alice Aycock created *Clay*, an installation made of mud. At the height of environmentalist movement,* this sculptural material (which dries over the course of the exhibition) became indicative of a more geological, industrial condition. The deserts of the American West, known for the nuclear tests carried out there, are also R. L. Misrach's site of choice for his nocturnal experiments with a technique which, by accentuating light and dark tones, sublimes the photographed objects.

Visibly modifying the climate, the overexploitation of natural resources continues to aggravate the phenomena of soil erosion and degradation. Sensitive to these issues, Maarten Vanden Eynde undertakes a performance concerning the Restauration du Lac de Montbel (France). If the yellow-orange line may invoke the line of horizon that weeps, Latifa Echakhch's *Gaya (E102) Horizon 3* is above all a eulogy to "Gaia," the "mother goddess" in Greek, and it is eponymous with the famous hypothesis stated in the 1970s by the British ecologist James Lovelock.**

The series of photographs *On Non-conscious Architecture* by the architect Gianni Pettena, on the other hand, refers to the mountains of Monument Valley sculpted by the wind and not by humans. Using a similar approach, John Pfahl's poetic compositions barely offer a glimpse of subtle human intervention. These "altered landscapes," made in the 1970s, suggest the construction of a harmonious relationship with our environment.

Similarly, in a quest for respect, Katie Paterson proposes a link between scientific prowess and our wonder at the world by burying a nanometric grain of sand in the middle of the Saharan desert. Her action, which leads us to conceptualize the transient condition of humans and the finitude of things, forces us to think about our common future.

* April 22, 1970: the first Earth Day, followed by the June 1972 Stockholm Conference which inaugurated Earth Summits, forums which helped define the ways of stimulating sustainable development at the global level.

** According to the Gaia hypothesis, the totality of living beings on Earth is a vast super-organism that self-regulates all its components in order to foster life.

Beyond the horizon

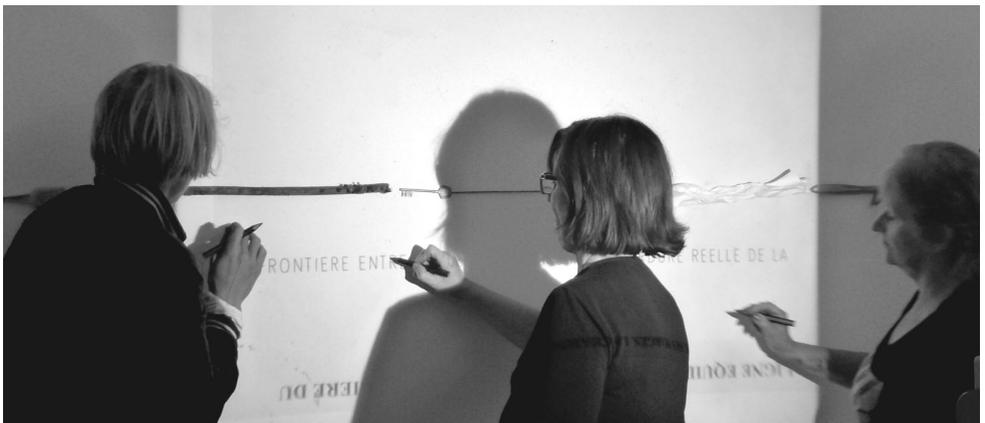
LUIS CAMNITZER (1937, UR),
MAARTEN VANDEN EYNDE (1977, BE)

In 1997, in the middle of the Pacific Ocean, the oceanographer Charles Moore discovered the seventh continent: made of plastic.

In 2008, the artist **Maarten Vanden Eynde** learned of the existence of the seventh continent. He joined Charles Moore's team, and crossed with them the five oceans, collecting from the gyres* plastic debris which he utilizes in his pieces *Plastic Reef* and *1000 Miles Away From Home*. Snowballs, growing sculptures, his pieces allow us to see as if through a magnifying glass, the underestimated menace. With the creation of his website *Plasticreef.com*, the artist wants to raise awareness: the site is a platform for different institutes and organizations working with plastics (production, collection, recycling, research), and functions as a lab researching solutions.

In 2014, FRAC Lorraine offers persons from various walks of life the opportunity to (re)create a work from its collections. The work of Uruguayan conceptual artist **Luis Camnitzer** is thus collectively revisited. *Two parallel lines*, one poetic, made up of handwritten footnotes assembled by the artist; the other line, material, composed of rubbish carefully selected by the participants. Two disconnected languages without any predetermined relationship; two lines that intersect only in the viewer's eyes. A new story is about to be created, distant from the dictates of our disposable culture.

* An ocean gyre is a gigantic vortex in the ocean water formed by a system of ocean currents.



An open and generous work, Luis Camnitzer's piece was produced by GEM L'Albatros, a self-help association and partnership, in charge of people in the process of reintegration (Metz).

Across the oceans

ÁLVARO BARRIOS (1945, CO),
DOMINIQUE GHESQUIÈRE (1953, US),
MARIA LAET (1982, BR)

Our planet, 70% covered by water – mainly seawater – is nevertheless called the Earth. Shouldn't it be rather called the "Sea"?

GPS, cartography... What if we tried apprehending geography and space in way that would not be dictated by "objective" norms, but which would rely on a more personal and subjective experience of the world?

Álvaro Barrios restores the third dimension to the Caribbean Sea, previously charted and flattened by man. The silkscreens of *El Mar Caribe*, imprinted recto-verso with an expanse of pure cyan, with geodesic coordinates in the footer, feature enlargements of the square sections of a marine map. The cartographic fiction has been dismantled. The cartographer's grid, conquering and authoritarian, has burst into pieces. The prints are suspended on strings and held by clothes pins as in some gigantic laundry room where one would wait for all the water to finally evaporate.

The trace left behind by a wave that sneaked up and evaporated too quickly... Dominique Ghesquière's *Écume* [Foam] reminds us of the fragility and beauty of our fascinating world. It is up to us today to take care of it! It is up to us to (re)close the wounds of this world (Maria Laet)! Suturing, stitching. To sew along the imperceptible line of foam left behind by a low-tide wave on the shore, like the Brazilian artist in the video *Notas sobre o limite do mar*. Stitching sand is an instant of "dialog" and equilibrium between the industrious human world and nature that is as powerful as it is shifting.



Maria Laet, *Notes sobre o Limite do mar*, 2012. 49 Nord 6 Est - Frac Lorraine Collection © DR

