

EXHIBITION GUIDE

MARCH 7 –
MAY 4, 2014

A MACHINE
DESIRES
INSTRUCTION
AS A GARDEN
DESIRES
DISCIPLINE

CURATOR: CATALINA LOZANO
(MARCO /FRAC LORRAINE
YOUNG CURATORS AWARD 2012)



What are the mechanisms underlying modern capitalist Europe?

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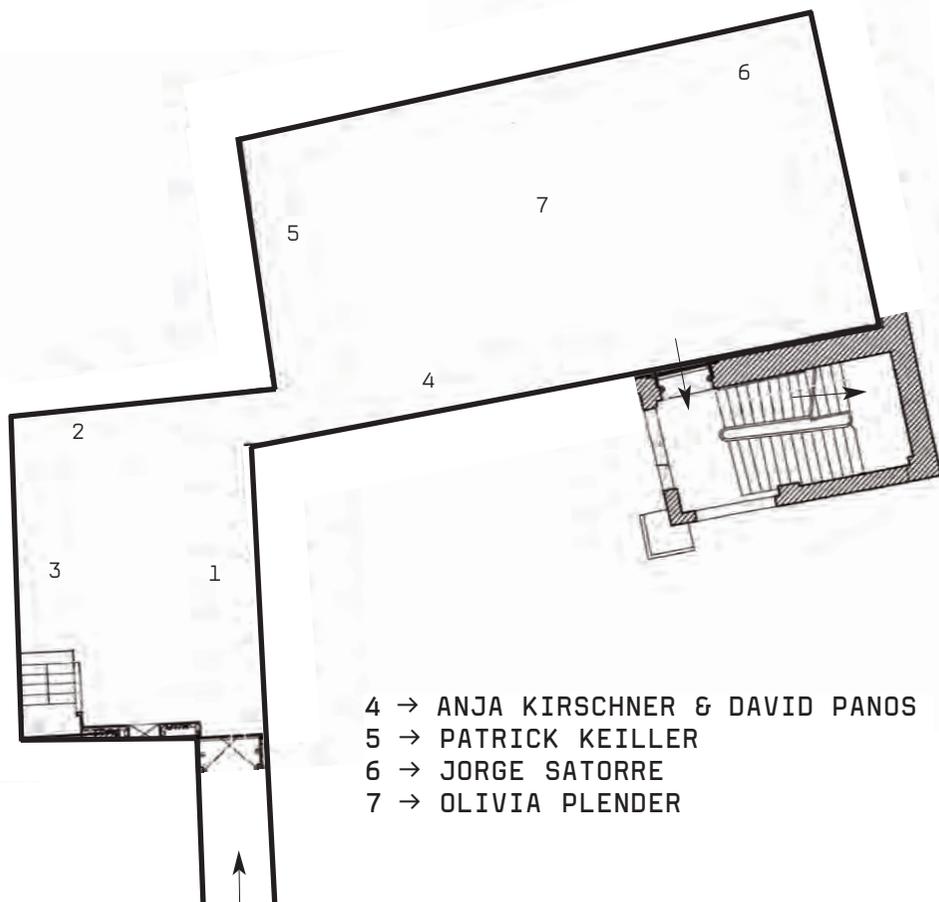
Young Colombian curator Catalina Lozano is laying the groundwork for a historical survey that she is going to conduct through the lens of journalism, History, anthropology, and even witchcraft. Adopting those diverse approaches, artists, authors, and filmmakers examine major transformations in European society: from untamed nature to exploited nature; from diversity to cultural homogenization; from the freedom of the body to the control of sexuality and reproduction; from subsistence economy to market economy...

Subjected by law and repression to social transformations tied to a Judeo-Christian ideology based on individual gain, haven't Europeans experienced a certain form of colonization of the body and mind?

→ Catalina Lozano (Bogota, Colombia, 1979) is freelance curator and researcher. Her research focuses on minor narratives and reinterpretation of dominant historical discourse. In 2011, she co-founded the curating platform *de_sitio* in Mexico. From 2008 to 2010, Catalina Lozano was in charge of the residency program at Gasworks (London). She is a member of the art team at the 8th Biennale in Berlin (2014).

1ST FLOOR

- 1 → JIMMIE DURHAM
- 2 → KLAUS WEBER
- 3 → XABIER SALABERRÍA



- 4 → ANJA KIRSCHNER & DAVID PANOS
- 5 → PATRICK KEILLER
- 6 → JORGE SATORRE
- 7 → OLIVIA PLENDER

sens de la visite



1/ JIMMIE DURHAM

Born in 1940 in Arkansas (US). Lives in Berlin (DE).

Una máquina desea instrucción como un jardín desea disciplina [A machine desires instruction as a garden desires discipline], 2013

This phrase, accompanied by an enigmatic drawing resembling gears, expresses a vision of Western modernity according to which nature must be organized, classified, and mastered to the point of being mechanized. Automated and programmed, nature loses its power of interaction with human beings and is considered only in relation to production and exploitation in the service of humanity. Like the cover of a book, Jimmie Durham's reflection slips the visitor into the rigorously mechanized network of Western society.

2/ KLAUS WEBER

Born in 1976 in Sigmaringen (DE). Works in Berlin (DE).

Witch's Ladder, 2011-2013

The *witch's ladder* is an occult object borrowed from witchcraft. Composed of the feathers taken from birds bred in captivity and affixed on either side of a rope, it symbolizes a portal for spirits and demons to enter a place and destabilize the inhabitants. Klaus Weber appropriates the magical device to cast this spell on the institution of the museum—a cog in the state machine operating on the model of official, hierarchical knowledge.

3/ XABIER SALABERRÍA

Born in 1969 in San Sebastián (ES) where he works.

Untitled, 2014

Artist and stage designer, Xabier Salaberría challenges museological norms and conventions such as the ISO (International Organization for Standardization) standards determining the dimensions of materials, or the rules for how to display works. Thus he subverts the sacralizing device of the display case by using those very norms to construct a fictional display with no specific purpose. Next to it, the byproducts of the construction process symbolize the residue of a non-standard way of thinking. In parallel, within the same exhibition

space, Xabier Salaberría has materialized the norm applied in hanging artworks (whose center should be located 1.5 meters above the ground) by painting a grey strip along the walls. By thus exposing the rules of the display of art to the public, the artist reveals the formatting and standardization that governs both the fields of leisure and culture.

4/ ANJA KIRSCHNER & DAVID PANOS

Born in 1977 in Munich (DE) / Born in 1971 in Athens (GR). Both work in London (GB)

An exchange for fire, 2013

Interested in the connections between art and power, these artists investigate the Greek crisis of 2012 after having been commissioned by the British Channel Four to do a news feature. *An exchange for fire* retraces the history of money and questions the tax system, created, as it happens, in Athens in the fourth century before Christ. The televised images and texts, written by independent journalist Clinical Wasteman, collectively examine the terminology of the global crisis. Through a historical inquiry into past and current events, each chapter analyzes five keywords recurring most frequently in the language of the media: “sacrifice,” “non-citizens,” “personal responsibility,” “aid,” and “debt.”

By retracing the development of capitalism from its origins in the Mediterranean basin to contemporary Europe, the artists reveal the nature and the genesis of the ideology that has shaped today’s West.

5/ PATRICK KEILLER

Born in 1950 in Blackpool (GB).

The Possibility of Life’s Survival on the Planet, 2012

Throughout his writing and his films, English author and filmmaker Patrick Keiller constructs a fictional character called Robinson who travels across the United Kingdom. The viewer discovers with him the Anglo-Saxon landscape which, indirectly, through its forms and elements, tells the story of capitalism and industrialization. Thus, contemplating a meteorite that landed in Yorkshire in 1795, Robinson evokes an amendment passed the same year allowing poor farmers to migrate more easily to industrialized cities in order to become wor-

kers, thus marking the beginning of a massive, programmatic expansion of the capitalist system. This is why the protagonist concludes that “a meteorite’s fall necessarily coincides with a major historical event.”

6/ JORGE SATORRE

Born in 1979 in Mexico (MX), where he works.

Los Negros (Inscripciones, Circularidad, Gestos) [Negroes (Inscriptions, Circularity, Gestures)], 2011-2013

Jorge Satorre draws inspiration from micro-history, a historiographic method formalized by historian Carlo Ginzburg in the 1970s and highlighting individual destinies rather than a general, universal story. The artist therefore goes off to visit the San Rocco church in Montereale, a village in the Frioul region (IT) described by Carlo Ginzburg in his book *The Cheese and the Worms* (1976). Ginzburg recounts how an Italian miller named Menocchio was accused of heresy and executed by the Church in the late sixteenth century. Jorge Satorre examines the frescoes in the church and enumerates the hand gestures of each figure depicted. Underneath the same fresco he discovers inscriptions similar to pagan ex-votos dating to the period following the execution of Menocchio, which he reproduces and classifies according to their likeness. Enlarged and classified, these details recount an unofficial history of compromise and repression where the homogenization of religion was slow and often difficult to control.

7/ OLIVIA PLENDER

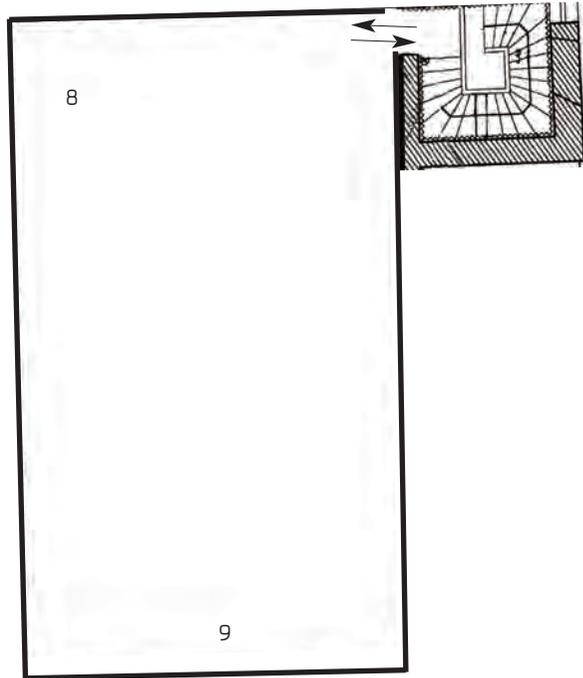
Born in 1977 in London. Works in Berlin.

Set Sail for the Levant, 2008

Inspired by the Snakes and Ladders game (in French, *Jeu de l’Oie*, sixteenth century), *Set Sail for the Levant* invites us to relive the conditions of late eighteenth-century English peasants. In the age of brutal industrialization, Great Britain passed laws forcing peasants to adopt capitalist and colonial values. Each game scenario makes us discover an aspect of life of that epoch: vagrancy, debts, taxes, famine, Church power, social relations, or different living spaces. Between entertainment and awareness, the player-observer accumulates debts in the course of each game. The only way of getting out of debt is to sail for the Levant, leaving the debts unpaid, and begin a colonial experience.

Thank to : Club de Bridge de Metz

2^{EME} FLOOR



- 8 → MARIA THEREZA ALVES & JIMMIE DURHAM
- 9 → CANDICE LIN

8/ MARIA THEREZA ALVES & JIMMIE DURHAM

Born in 1961 in Sao Paolo (BR) / Born in 1940 in Arkansas (US). Both work in Berlin (DE).

Museum of European Normality, 2008

“Normality”: this typically Western concept is the guiding thread stringing together the components of this museum envisioned by Jimmie Durham and Maria Thereza Alves. Unlike many Western museums exhibiting exotic objects collected during colonial expeditions as trophies and curiosities, the “Museum of European Normality” reverses the power relations imposed by Europe on other peoples and continents. The artists paint an ironic and stereotypical picture of the old continent by putting on museum display images, texts, cartographic maps, and other documents that bear witness to history, physical details, or rituals of the inhabitants. By reversing the roles and the points of view borrowed from colonization, the European citizen, now become a native and the object of study, is confronted with a distorted, satirical representation of his or her own culture.

9/ CANDICE LIN

Born in 1979 in Concord, MA (US). Works in Los Angeles, CA (US).

Birth of a Nation, 2008

Types of Magic, 2010

Candice Lin studies certain marginal gestures and expressions found in seventeenth- and eighteenth-century engravings, and reuses them in her own fantastical stories. In these drawings, she stages primitive and untamed scenery and characters. Her figures display exacerbated demonization of alterity and diversity as it was propagated by the State and the Church in the course of History.

Candice Lin emphasizes how the homogenization and normalization of individuals represents an actual political program in the creation of modern states. Far from challenging a past phenomenon, Candice Lin’s figures evoke a transformation of human beings that is happening today more than ever by way of globalization.

SCREENING

SCREENINGS

TUESDAY THROUGH FRIDAY: IN LOOP

ON WEEKENDS: 11AM, 12:30, 2:30, 4:00, & 5:30PM

DURATION 75 MIN.

HARUN FAROCKI

Born in 1944 in Czechoslovakia. Works in Berlin (DE) and in Oakland (US).

Bilder der Welt und Inschrift des Krieges [Images of the World and the Inscription of War], 1988

Since the 1980s, Harun Farocki has been making experimental documentary films which investigate modern images and their modes of representation. In the film *Images of the World and the Inscription of War*, Farocki strives to show the underlying connections between image technologies and the technologies of death. Through a review of the evolution of the photographic camera, which turns out to be closely related to machines of war, surveillance and colonization, Harun Farocki shows the ambiguous nature of our representations of reality. If photography immortalizes the moment and preserves the appearance of reality thanks to its power of reproduction, it also becomes a pretext for and a privileged instrument of destruction. Behind these images can be found modern man, passive and indifferent observer of the reality that he can no longer experience.

