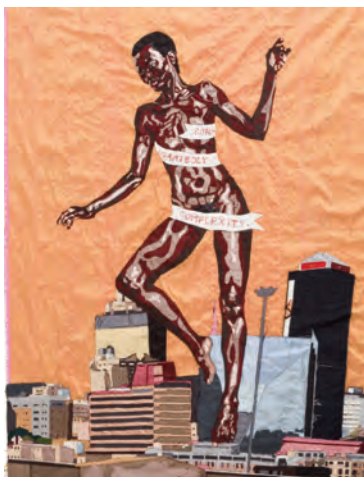


BODY TALK

FEMINISM, SEXUALITY & THE BODY



October 30, 2015 - January 17, 2016



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Opening: Thursday 29 October, 7pm
& Frac in Live : Performance of
Miriam Syowia Kyambi

ACCESS

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

The exhibition stays open Bank
Holidays

Group visits in English on request
mediation@fraclorraine.org

Le Frac Lorraine bénéficie du soutien du Conseil
Régional de Lorraine et du Ministère de la Culture
et de la Communication - Dnac Lorraine.

PARISart www.paris-art.com

In *Body Talk*, six artists, all from Africa, and all marked by the shared history of the continent, by its wounds and its commitments, take a look at feminism, sexuality, and the body. *Body Talk* is the rising voice of a generation!

This is not the first time that 49 Nord 6 Est reflects on women's status and identity. The plurality of feminisms around the world and their protean struggle has always been at the heart of its concerns. It is therefore only natural that its interest has turned toward the African art scene. Koyo Kouoh, director of the Raw Material Company in Dakar and a key figure in the new artistic and critical landscape in Africa, has been invited to develop an exhibition: *Body Talk*. *Body Talk* opens our eyes to contemporary ways of looking at the world informed by the "other"—i.e. African—feminism, such as reappropriation of the body by subverting the idea of woman as sex object; embodiment of historical figures, like the "Black Venus" or the Nigerian woman activist Funmilayo Kuti; performative transformation that bridges tradition and modernity...

In order to counteract the invisibility of black women in France, even while they struggle for recognition with increasing vigor, and to restore to the black body its rightful place, we have designed a committed program of performances, talks, and meetings that accompany this exhibition.

ARTISTS:

Zoulikha Bouabdellah (Born in 1977 in Moscow, Russia. Lives in Casablanca)
Marcia Kure (Born in 1970 in Kano, Nigeria. Lives in Princeton, NJ)
Miriam Syowia Kyambi (Born in 1979 in Nairobi, Kenya, where she lives)
Valérie Oka (Born in 1967 in Abidjan, Côte d'Ivoire, where she lives)
Tracey Rose (Born in 1974 in Durban, Afrique du Sud, where she lives)
Billie Zangewa (Born in 1973 in Blantyre, Malawi. Lives in Johannesburg)

CURATOR: Koyo Kouoh, assisted by Eva Barois De Caevel (RAW Material Company, Dakar)

Exhibition initiated by WIELS, Brussels (BE) in coproduction with 49 Nord 6 Est, Metz (FR) & Lunds konsthall, Lund (SE)

1- Billie Zangewa, *The Rebirth of the Black Venus*, 2010. Private Collection.



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A word from the curator

In *The Body Politic: Differences, Gender, Sexuality*¹ Okwui Enwezor and Chika Okeke-Agulu evoke the gathering of Igbo Women in 1929 in the city of Aba, in Nigeria. This gathering, where women used their naked bodies to protest the tax policies of the British colonial administration, stands as a powerful picture of the meaningful use of the body by Nigerian women. The event in Aba is remembered as one of the first historical occurrences of a modern Nigerian women's movement, and also an example of the critique of colonial power. Manifesting the naked female body is a practice deeply ingrained in traditional African cultures as a means to expel injustice. A notable instance happened in 1819 in Nder, a small village in the north of Senegal, whose history is marked by the tragedy of the self-immolation of a group of women who preferred to kill themselves and their children rather than fall prey to the Arab and Moorish slave traders.

The critical resonance of a specifically African - and black - feminism, together with the spread of artistic practices to international networks, have given shape to the development of a black feminist art. Stemming from the continent and the Diaspora, this black feminist art depicts bodies that continue a tradition of activism and freedom of expression. *Body Talk: Feminism, Sexuality and the Body* presents a combination of newly commissioned and existing works dealing with the issues raised by such exposed bodies.

What is an African female black body? Is it the supreme object of patriarchal sacrifice? Is it the sacred, stained body, transgressing the boundaries of race and gender in the way it stages and embodies history? Is it all of the above?

Let us recall that this body-vehicle is inscribed in a feminism whose originary history can be traced to Egypt in 1923, to the formation of the Egyptian Feminist Union, the first African feminist movement, led by Huda Sha'rawi. In the early 1980s, some people preferred to speak of Womanism, rather than Feminism, considering it 'a more inclusive feminism' defended

1- Miriam Syowia Kyambi
Fracture (i), 2011-15.
Performance / installation.
Photo: Marko Kivioja, Terhi Vaatti & Anni
Kivioja, Kouvola Art Museum Poikilo,
Finland. Courtesy the artist.

1- in *Contemporary African Art Since 1980*

by African-American author Alice Walker. This preference for Womanism over Feminism among some black women deserves to be mentioned: it stems from the marginalization of women of colour in the most prevalent forms of feminism, and from the fact that African women and those of African descent have been disappointed by white radical feminism, which they see as often oblivious to the realities of black women. This unity of purpose – and the quest for it – is what can be found in the work of the artists shown here.

The works by the six participating artists can be seen as so many ways of reexploring, reintegrating and reincarnating the body; and the media of contemporary art – performance, photography, video, film, installation – are so many means to achieve that end. The works reference historical and political figures, they recreate modern personas and reanimate past and present bodies. This is the case with the recurring, and haunting, presence of Sarah 'Saartjie' Baartman, known as the 'Hottentot Venus' or 'Black Venus', an exposed and violated body-object that has become a fixture in the discussion of black body politics. Each of the participating artists is particular in the way she materially positions the body – her own or an abstracted form of it – in a story, and in its rereading as a singular space within an increasingly homogeneous world. It is this diversity and subjectivity of forms and answers that *Body Talk* aims to uncover.

Koyo Kouoh



Valerie Oka, *Tu crois vraiment que parce que je suis noire je baise mieux ?*, 2015. Néon. © The artist.



Biography

Koyo Kouoh is founding artistic director of Raw Material Company, a center for art, knowledge, and society in Dakar, Senegal, and the curator of FORUM, an educational program at the 1:54 Contemporary African Art Fair in London. She has a degree in banking administration and cultural management in Switzerland and in France.

Koyo Kouoh, who maintains a sustained theoretical, exhibition, and residency program at Raw Material Company, also pursues curatorial, advisory, and judging activity internationally.

Koyo Kouoh lives and works in Dakar and Basel.

AGENDA

2015 - 2016 / In collaboration with Rasha Salti, she is currently working on "Saving Bruce Lee: African and Arab Cinema in the Era of Soviet Cultural Diplomacy", a research, exhibition, and publication project spread out over three years, which will be featured at the Garage Museum of Contemporary Art in Moscow in June 2015 and September 2016.

2016 / The 37th edition of EVA International, Ireland's biennial of contemporary art, will be curated by Koyo Kouoh.

SELECTED RECENT PROJECTS

2015 - 2016 / "Body Talk: Feminism, Sexuality and the Body in the Word of Six African Women Artists," WIELS, Lunds Konsthall, 49 Nord 6 Est

2014 / "Precarious Imaging: Visibility surrounding African Queerness", RAW Material Company

2013 / "Word!Word?Word! Issa Samb and the undecipherable form", RAW Material Company/OCA/Sternberg Press, the first monograph devoted to the work of the pioneering Senegalese artist Issa Samb

2012 / "Condition Report on Building Art Institutions in Africa", a collection of essays presented at the eponymous symposium organized in Dakar in January 2012 and "Chronicle of a Revolt: Photographs of a Season of Protest", RAW Material Company & Haus der Kulturen der Welt, Berlin.

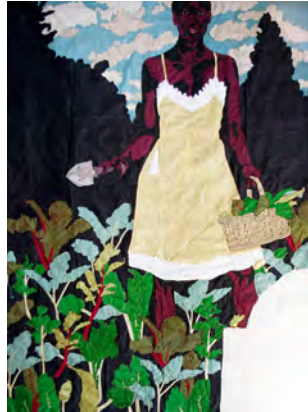
She was a co-curator of Documenta 12 (2007) and Documenta 13 (2012).

Koyo Kouoh. Photo: Antoine Tempé

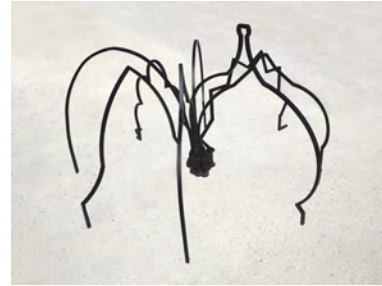
Pictures available on request



1. BillieZangewa.jpg



1b. BillieZangewa.jpg



2. ZoulikhaBouabdellah.jpg



2b. ZoulikhaBouabdellah.jpg



2c. ZoulikhaBouabdellah.jpg



3. MiriamSyowiaKyambi.jpg



3b. MiriamSyowiaKyambi.jpg



4-ValerieOka.jpg

Contact Visuels : communication@fraclorraine.org



Zoulikha Bouabdellah

Born in Moscow, Russia, in 1977. She grew up in Algiers and moved to France in 1993; she lives and works in Casablanca, Morocco.

Nu I / Nu II, 2014 [Nude I / Nude II]
Nus envers / Nus endroit, 2014
[Nudes Wrong Side / Nudes Right Side]
4 framed laser-cut posters, 88 x 132 cm each.

Courtesy de l'artiste



L'araignée, 2013 [The Spider]

Painted steel, 95 x 137 x 154 cm.

Courtesy the artist

The artworks presented in the exhibition belong to the series entitled *Nus* [Nudes] (2014), and they merge two quite distinct art historical traditions: Western nudes and Eastern patterns. Each poster is cut using the traditional compositional scheme of oriental rugs: border, field, corner bracket and central medallion. The works are made of using posters, which the artist has cut using a variety of patterns traditionally used on oriental rugs: border, field, corner bracket, central medallion, etc. The cut posters are reproductions of European paintings: Théodore Chassériau's *Sleeping Nymph*, William Bouguereau's *The Wave*, Gustave Courbet's *The Sleepers* and Diego Vélasquez's *Venus at her Mirror*. The patterns and the paintings refer to two different conceptions of how to build images: one figurative, the other abstract, both of which seem perfectly strong, balanced and beautiful in these works; their encounter strikes us at once as surprising and self-evident. Zoulikha Bouabdellah's work generates catching and intelligible images for how one can build a self, male or female, that is enriched, and not dissolved, by the multiplicity of identities.

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The sculpture *L'araignée* [The Spider] (2013) is composed of eight architectural arches. Each arch represents a formal style in common to East and West: Gothic, Moorish, polylobed, Roman, lancet, zigzag, horseshoe and ogee. Their gathering yields an unexpected and singular figure whose form and contours remind us of the spider, a tribute to Louise Bourgeois and her monumental work, *Maman* (1999).

Zoulikha Bouabdellah (b. 1977 in Moscow, Russia) grew up in Algiers and moved to France in 1993. A graduate of the Ecole Nationale Supérieure d'Arts de Cergy-Pontoise in 2002, she now lives and works between Casablanca and Paris. Though she initially favoured video, she now works in a multitude of media challenging cultural dualities and imbalances, as well as cultural fusion and the ability to transcend borders. Since 2007, Zoulikha Bouabdellah's works focus particularly on the status of women. Zoulikha Bouabdellah has won several prizes: Maurice Contemporary Art Prize (Paris, France), Abraaj Capital Art Prize (Dubai, UAE), Algerian Prize for young Algerian creation and Villa Médicis Hors-les-Murs/AFAA (Cape Town, South Africa). Her work has been shown all over the world, such as at the 52nd Venice Biennale, the first Aichi Triennale, Dak'art Biennial, Mead Art Museum, Centre Pompidou, MoCADA, and Brooklyn Museum.

Zoulikha Bouabdellah,
1- *Nu I & Nu II*, 2014.
2- *L'araignée*, 2013
Courtesy the artist



Marcia Kure

Born in Kano, Nigeria, in 1970; she lives and works in Princeton, New Jersey (USA).

The Three Graces, 2014

Triptych. Rug, wood and paint, acrylic wig, polyester thread
Courtesy the artist et de la galerie Susan Inglett, New York

Left: *The Amazons of Dahöm'ey*, 311 x 195 cm

Centre: *Ndlorukazi Nandi kaBebe eLangeni*, 150 x 128 cm

Right: *Olufunmilayo Ransome-Kuti*, dimensions variables

In *The Three Graces* (2014), rug reliefs and three-dimensional objects serve as a metaphor for the marked, vulnerable and resilient female body. Rugs cover and protect the walls the way clothing and the skin cover the body – they conceal hidden things, cover shame and blemishes. The woman's body, like the tapestry in the gallery space, bears the mark of a community's trauma, yet carries the burden of its survival. The carved black-and-white stripes on the wooden shields are reminiscent of minimalist paintings, but they are also like the keloids – marks of beauty, identity or rites of passage on the bodies of African women. The candy-coloured Afro wigs, for their part, speak to contemporary encounters of different worlds resulting in hybrids that defy categorization.

The Three Graces refers to the terrifying, all-female warriors of the Kingdom of Dahomey; Nandi, the mother and intrepid protector of Shaka, the legendary nineteenth century Zulu King; and Olufunmilayo Kuti, the frontline Nigerian nationalist and mother of irreverent Afrobeat musician Fela. Conceived as a collective portrait of African women recognized as powerful players in the political realms of their societies, this work speaks as well to the complex negotiations undertaken by women who must confront patriarchal structures in their daily lives. The cut, sutured, carved surfaces of the sculptural installation are indexical of the physical suffering endured by women, past and present; the weird beauty of the marks and poetry of the forms an ode to their endurance and grace.

Marcia Kure (b. 1970 in Kano, Nigeria) lives and works in Princeton, New Jersey. Her drawings, photomontages and sculptures imagine alternative worlds as a critical response to the postcolonial existential condition. Through appropriation and reconfiguration of normative fashion aesthetic, classic juvenile literature, African masking forms, and children's toys, she produces hybrid, darkly striking images and objects that insinuate postmodern loss of certainties and postcolonial destabilization and fragmentation of identities.

Marcia Kure was trained at the University of Nigeria, she is an alumna of Skowhegan School of Painting and Sculpture, and the Haystack Mountain School. In addition to having had over a dozen one-person exhibitions in Nigeria, Germany, the Netherlands, England and the USA, her work was shown at La Triennale, Paris (2013), International Biennial of Contemporary Art, Seville (2006), and Sharjah Bienial (2005).

Marcia Kure, *The Three Graces*, 2014
Courtesy the artist and Susan Inglett
Gallery, New York



Miriam Syowia Kyambi

Born in 1979 in Nairobi, Kenya, where she lives and works.

Fracture (i), 2011-15

Performance / installation: dressing table, mannequin head, golden mirror, wet clay pots, red water-based paint, wooden platforms, cast iron drainpipes, video projections, video footage of the artist's performance on 12 February 2015 at WIELS, Brussels.

Courtesy the artist

Miriam Syowia Kyambi's work examines how the contemporary human experience is influenced by constructed history, past and present violence and colonialism. At the beginning of the performance *Fracture (i)* (2011-2015), which took place during the opening, Kyambi is wearing a sisal costume made with a traditional weaving technique used in the Ukambani region for manufacturing 'kiondos' (a hand-woven handbag indigenous to the Kikuyu and Kamba tribes of Kenya). Historically, colonial sisal plantations enforced limits on black Kenyans, taking away their right to establish financial security. Later in the performance, Kyambi embodies Rose, a contemporary character who has come from a rural area and wants to make it in the city. She dresses up for work, but she struggles to greet people, and she repeatedly falls down, stumbling upon the remains of a past destruction. The photographs in the slide projection are Rose's memories of her mother's home and its surroundings. She mourns the loss and attempts to arrange the clay vessels into some sort of order, propping them upright, grouping them. At the end of the performance she faces the agony of the past, forsakes the role she had built for herself and accepts the feelings of sorrow and agony. In Kenya, as any other African country, the image of success is fairly narrow, and success is usually measured with reference to the materialism of Western capitalism. Miriam Syowia Kyambi examines how a society's idea of what you should or shouldn't be constrain individuals and how in return they practice their own freedom.

Miriam Syowia Kyambi (b. 1979 in Nairobi, Kenya) is a multi-media artist of Kenyan and German heritage based in Nairobi. Her work combines performance and installations with impermanent and permanent mediums engaging the viewer in a dynamic process. Much of her work dissects and brings to question perception and memory, examining how the contemporary human experience is influenced by constructed history, past and present violence, colonialism, family and sexuality. Kyambi graduated from the Art Institute of Chicago and has been the recipient of several prestigious awards and grants including most recently the Art in Global Health Grant from the Wellcome Trust Fund in the United Kingdom. Her work has been shown in museums in Belgium, Finland, Kenya, Mali, Mexico, South Africa, and the United States of America

Miriam Syowia Kyambi,
Fracture (i), 2011-14
Performance reactivated on 13 February
2015 at Wiels. Courtesy the artist



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Valérie Oka

Born in 1967, to a French mother and an Ivorian father. She moved to France aged eight; today she works and lives in Abidjan, Ivory Coast.

Tu crois vraiment que parce que je suis noire je baise mieux ?, 2015

[Do you really think I'm a better fuck because I'm black?]
Neon. Courtesy the artist

En sa présence, 2015 [In Her Presence]

Video footage of the discursive performance on 13 February 2015 at WIELS, Brussels. Duration: 82'35
Courtesy the artist

Untitled, 2015

Video footage of the performance by Lazara Rosell Albear on 13 February 2015 at WIELS, Brussels. Duration: 5'38'' Courtesy the artist

Valérie Oka's work examines the prejudices, the things left unsaid that can be traced to the colonial ghosts still circulating today, signs of a certain racism deeply rooted in society. The neon *Tu crois vraiment que parce que je suis noire je baise mieux ?* [Do you really think I'm a better fuck because I am black?] (2015) provocatively confronts us to how the sexuality of African women becomes an object of fantasy, of fetish. On a TV monitor nearby, footage is shown of a dinner performance entitled *En sa présence* (2015) in which twelve guests, including the artist, are gathered around the following question: How does the white man represent the black woman? Valérie Oka invites us to discuss, exchange ideas, analyze and, in the end, come to a better understanding of the embodiment of the black woman as woman / object. In the filmed performance *Untitled* (2015), the artist stages a black female body, naked, in a large-size iron cage and denounces the mechanisms for devaluing and dehumanizing its embodiment. The door of the cage remains open, thus expressing the idea that the black woman is free to remain imprisoned in the stigmas created by the white colonial imagination, or to liberate herself from them: "I want the spectator to become aware of what he is looking at, to experience the emotions coursing through him at that moment. I want him to ask himself about what really bothers him, and also about the images he himself puts into circulation."

The work of Valerie Oka (b. 1967 in Abidjan, Côte d'Ivoire) blends diverse mediums and artistic disciplines in order to achieve dynamic, multimedia compositions. Her performances, installations, drawings, paintings, and sculptures explore the fundamentals of human relationships: sexual and emotional intimacy, desire, violence, and communication or its absence. Born to a French mother and a father from Côte d'Ivoire, Valérie Oka grew up in France. She graduated from the École Supérieure d'Arts Graphiques, Paris, in 1990. In addition to her artistic practice, she has worked as a graphic designer; a professor of contemporary art at the Institut National Supérieur des Arts et de l'Action Culturelle, Abidjan, Côte d'Ivoire; and Director of Communications, Arts and Culture, for the Zuloga Group, Beijing.

Valérie Oka
1- *Untitled*, 2015 .Performance reactivated on 13 February 2015 at Wiels
Courtesy the artist.
2- *En sa présence*, 2015. Performance reactivated on 13 February 2015 at Wiels. Courtesy the artist



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Tracey Rose

Born in 1974 in Durban, South Africa, where she lives and works.

Die Wit Man, 2015 [The White Man]

Installation: protective frock on burnt wooden totem with two-faced mask, fireman's helmet, traffic cone/megaphone, audio recording of Reikenne Mofokeng's poem *Knigger-Kaffir-Koonography* read by Fabian Spencer, water-colour on paper. Courtesy the artist and Dan Gunn, Berlin

Tracings, 2015

Video Installation, duration: 42'40''

Produced by Wiels, Brussels with the support of Lunds Konsthall, Lund and 49 Nord 6 Est, Metz.

Courtesy Dan Gunn, Berlin



2-

Mandela Ball

(Strange Fruit #JeSuisPatriceLumumba), 2015

Belgian chocolate, black plastic foil, Bird of Paradise plant, tape on wood and wooden pedestal. Courtesy the artist and Dan Gunn, Berlin

Die Wit Man (2015) which means 'the white man' in Afrikaans, the language derived from the Dutch settlers of South Africa, is an installation composed of elements used by Tracey Rose in her video *Tracings (2015)* presented on the first floor. Varied objects (protective frock, fireman's helmet, traffic cone) have been appropriated and transformed to create a protective costume worn by the artist while walking in the streets of Brussels. The installation includes a recording of the poem *Knigger-Khaffir-Khoonography* by South African poet Reikenne Mofokeng. The poem focuses on the vicissitudes of life in South Africa, addressing such themes as abortion, indifference, racism, murder and death. Its title is a compound of variations on the term 'nigger'.

The video *Tracings (2015)* documents a performance by the artist during the installation of the exhibition at the Wiels in Brussels in February. Tracey Rose walks from the art center to the crypt of King Leopold II. The walk, a meditative experience, expiates the horrors perpetrated by the Belgian king in Africa. As she is walking, Tracey Rose invokes the spirit of Patrice Lumumba, leader of the Congolese independence. Through a sound recording, other assassinated leaders are named one by one. Using her body as a conduit for generations of pain and abuse, Tracey Rose performs a necessary symbolic act of exorcism: by exposing herself to the remains of the king, she evicts the racial and colonial demons that haunt her.

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Tracey Rose (b. 1974 in Durban, South Africa) currently lives and works in Durban. She uses performance to explore the pains of the post-apartheid generation, and reenacts a historical and cultural identity by appropriating representative figures and bodies.

She received her B.A. in Fine Arts from the University of the Witwatersrand, Johannesburg, in 1996, and earned a Masters of Fine Arts from Goldsmiths College, University of London, UK, in 2007. In 2006, she was named one of the 50 greatest cultural figures coming out of Africa by The Independent newspaper in London. Rose has had solo presentations in South Africa, as well as in Europe and the Americas, has been featured in major international events such as the Venice Biennale in 2001. Most recently, she was the recipient of DAAD artist-in-residence in Berlin (2012-13).

Tracey Rose,
1- Die Wit Man, 2015 (détail)
Installation
2- *Tracings*, 2015
Video installation (Version 1)
Courtesy Dan Gunn, Berlin
Photo: Joke Floreal



Billie Zangewa

Born in Blantyre, Malawi, in 1973. She grew up in Gaborone, Botswana, and eventually moved to Johannesburg, South Africa

The Rebirth of the Black Venus, 2010 *[Renaissance de la Vénus Noire]*

Silk tapestry, framed, 127 x 103 cm. Private Collection

The Constant Gardener, 2014 [La constance du jardinier]

Silk tapestry, 127 x 103 cm. Courtesy the artist and Afronova Gallery, Johannesburg and Galerie Imane Farès, Paris

Exquisite Fantasy, 2014 [Rêve exquise]

Silk tapestry, 127 x 103 cm.

Courtesy the artist, Afronova Gallery, Johannesburg

The Rebirth of the Black Venus (2010) depicts the descent of a naked and gracious black woman on an imaginary contemporary metropolis. Her body is covered with a sash on which we can make out the sentence: 'Surrender whole-heartedly to your complexity'. The poise, grace and sexual demeanor of the protagonist suggest an act of love: she is offering herself to the promises of the city. Zangewa directly references Botticelli's *The Birth of Venus* (rising from a shell). But her portrayal of a strong Venus, depicted from her female perspective, negates the 'male gaze'.

Zangewa's tapestries are simultaneously an autobiographical narrative and a manifestation of the contemporary African woman: smart, beautiful, assertive and in full control of her powers of seduction. Her works contribute to the redefinition of this feminine African identity in societies where patriarchy and reactionary views continues to work against the liberation of women. By choosing embroidery as a mode of expression at a time when this - typically female - practice has grown out of fashion, she takes a traditionally female pastime and makes it into a source of creative self-expression. In her elaborated tapestries, she celebrates the woman by portraying her as a strong and confident narrator of her own stories.

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Billie Zangewa (b. 1973) was born in Blantyre, Malawi to a South African mother and Malawian father. She grew up in Gaborone, Botswana and specialized in Printmaking at Rhodes University in Grahamstown, South Africa. Her work has been shown around the world including the Menil Collection in Houston, Texas (2012), Stedelijk Museum Amsterdam (2012) and Johannesburg Art Gallery in Johannesburg. Most recently she took part in the exhibition *My Joburg* at La Maison Rouge, Paris. She also exhibited in the 7th Dakar Biennale (2006) and at RAW Material Company in Dakar. Her works can be found in both public and private collections around the world including Africa, America and Europe

Billie Zangewa,
The Rebirth of the Black Venus, 2010
Private Collection



Peggy Pierrot. Photo : V. Coquerelle

WRITING RESIDENCY

PEGGY PIERROT

A one-of-a-kind activist, at once journalist, radio host, web-master, editor ... Peggy Pierrot, a Metz native, desires to open the field of writing to everyone.

She wants to make heard the word of those who are "in-visible." She investigates African diasporas in Europe and the Americas, and explores their origins, the myth of return to Africa, as well as their possible future...

She draws a close relation between orality and writing, which can be explored in neighborhood workshops as well as in activities at art schools and colleges. Here's a chance to tell your story, to reinvent yourself!

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In collaboration with:

- Association Bouche à oreille, Borny
- Bibliothèques et médiathèques de Metz
- ENSAD Nancy
- La BAM, EPCC Metz en scènes
- Université de Lorraine

SEMINAR > LUN 19 OCT / 14H - 17H30 / ADMISSION FREE

UNIVERSITÉ DE LORRAINE, METZ

Feminist art, feminisms in art

with Frieda Ekotto, Amandine Gay, Pascale Obolo, Peggy Pierrot,

Moderator: Vanina Géré

What is the place of art in Afrofeminisms, or black feminisms, and vice versa?

A meditation at the intersection of artistic practices and activist philosophy drawing on social, cultural, and political plurality.

The roundtable will be followed at 6PM by a screening of Calypso Rose: Lioness of the Jungle by P. Obolo.



Nadia Beugré, *Quartiers Libres*.
© DR

PARALLELS GLANCES

PERFORMANCE > DIM 08 NOV / 5pm / Paid reservation required

Les Trinitaires, Metz

Quartiers libres

Nadia Beugré, choreographer, performer

Against the background of the civil war and repression of the opposition to the Gbagbo regime, this Côte d'Ivoire artist-activist engages in a futile, violent quest for freedom. Giving up is not an option!

Part of the Festival Musiques Volantes

Keep your hair on! > SAM 21 NOV / 11am-6pm / Free / 49 Nord 6 Est, Metz

Black Beauty

11AM to 3PM / Workshop by appointment > *Afro-chic, trendy chicks*
With Miss Ebony beauty center

Afros, cornrows, Bantu knots, chignon buns, twists... African hairstyles are an art and they shape identities. Guaranteed capillary experience!

3:30PM / Meeting > *Silky temptation*

Eliane Eock Laïfa, anthropologist

While frizzy hair is back in vogue, there was a time when it was synonymous with disgrace, imperfection, or lack of refinement. What are the identity, social, and cultural issues tangled up with black women's hair? How do today's happy nappy hairstyles differ from yesterday's afros? The meeting will be followed by a hairstyle show.

READING > MAR 24 NOV / 7pm / Free / 49 Nord 6 Est, Metz

Heart of the matter

Léonora Miano, author & Astama Lafosse, actress

"Africa is the name of a space modified by Europe and for Europe. Africa is the name of borders traced meticulously in order to disembowel cultures, mutilate peoples, to stamp out even the smallest possibility. Africa..."

Uncompromising text by Léonora Miano who, in cold blood, dissects colonialism. A gripping (re)reading of our History!

SCREENING > JEU 26 NOV / 8pm / Paid / Forum-IRTS, Le Ban-St-Martin

The Man who Mends Women: The Wrath of Hippocrates

Documentary film by Colette Bræeckman and Thierry Michel, 2015, 112 min

Permanent targets of Congolese armed groups, Congolese women are subject to atrocious abuse which gynecologist Denis Mukwege intends to denounce. By rebuilding the physical integrity of the survivors—who have become peace activists, hungry for justice—he is committed to helping them in their struggle against this gratuitous violence! Screening with the director (to be confirmed)



RESEARCH AND CREATIVE RESIDENCY: COMMUNITY BUILDING

Experimenting, inventing, and paving new roads in working with artists from all disciplines means, for a cultural institution like 49 Nord 6 Est, opening up onto practices linked to local communities: communities of the past, whose memory dangles by a thread, and communities of the present, that are often ignored. When the hidden history resurfaces, it is another connection with which can build community!

Ysé Tran & Pierre Daum

Through words and images, the artist takes us back to the singular, and little known, history of forced Indochinese workers in Lorraine. Shared memories, words, life fragments, have been the points of departure for this fascinating research project conducted by a young filmmaker of Vietnamese origin, Ysé Tran, in collaboration with the Lorraine author Pierre Daum who was the first to bring to light this forgotten page in French colonial history.

Ysé Tran is a director of short films, as well as an actor, and she is going on tour with a Théâtre National de Nice production. She is also a contributor to the magazine *Traffic*, *Lettre du cinéma*, and the online journal *Médiapart*

Pierre Daum, native of Thionville, is a journalist. Former correspondent in Austria for the daily *Libération*, he has collaborated with numerous European newspapers: *Le Monde*, *L'Express*, *La Libre Belgique*... and regularly contributes cover stories to *Le Monde diplomatique*. His research on France's colonial past has been published by *Actes Sud*.

A documentary film and a book based on the research conducted during this residency are forthcoming, with the support of the Lorraine Region.

Selma & Sofiane Ouissi

Savoir-faire and savoir-être, or how to successfully transmit and diffuse new creative techniques in the collective mode. This is the basis for reflection in a joint project conducted by three European institutions which consider "thinking art in another way" a necessity: the Fundació Antoni Tàpies in Barcelona, the Museum voor Schone Kunsten (MSK) in Gand, and 49 Nord 6 Est-FRAC Lorraine.

The project is called "Manufactories of Caring Space-Time," and its mission is to allow three multidisciplinary collectives three years to operate in and influence three territories. The main idea is to get together in order to experiment.

Selma & Sofiane OUISSI are choreographers, dancers, performers, video artists. Their creations have been featured at prestigious festivals: *Kunstenfestivaldesarts* in Brussels, the *La Bâtie Festival* in Geneva, *Triennale* at the Palais de Tokyo, *Moscow Biennale of Contemporary Art*, and *D'Days* in Paris, and at shown around the world: Liban, Germany, Egypt, Spain, Italy, the United States, the Netherlands, Great Britain...

In 2007, they founded the association *L'Art Rue* dedicated to the production and dissemination of contemporary art in public spaces in Tunisia. They created "Dream City," a multidisciplinary biennale in Medina's city center. They are today considered to be major figures in contemporary dance in the Arab world.

