

YOU REMIND ME OF SOMEONE



FEBRUARY 23–JUNE 17, 2018

Thursday, February 22 /

In the presence of Fanny Gonella and the artists Jade Fourès-Varnier & Vincent de Hoÿm.

10.30am - PRESS TOUR Contact Leïla Neirijck - leila@alambret.com

7pm - OPENING + FRAC IN LIVE

From 7pm, performance of Jiri Skala & 8pm, performance of Jade Fourès-Varnier & Vincent de Hoÿm.

> Guided press tour upon request: Leïla Neirijck - leila@alambret.com



FREE ADMISSION

Tuesday-Friday : 2-6pm,
Saturday-Sunday : 11am-7pm

Open during school and bank holidays.
Closed Mondays

SPECIAL EVENT

THURSDAY, MARCH, 15, 7PM /

Regards croisés

Special guided tour of the exhibition with Felizitas Diering (Frac Alsace), Marie Griffay (Frac Champagne-Ardenne) & Fanny Gonella (Frac Lorraine), the directors of the three Frac of the Grand Est

The 49 Nord 6 Est - Frac Lorraine is supported
by Région Grand Est and by the Ministère de la
Culture - Drac Grand Est



www.paris-art.com

1- Nicolas Party, Blue Portrait, 2017.
© N. Party

You Remind Me of Someone constitutes the first artistic proposal by Fanny Gonella, recently appointed as the director of 49 Nord 6 Est-FRAC Lorraine, after having acted for four years as artistic director of the Künstlerhaus in Bremen (DE). Conceived as a prolog, an act of openness in view of getting acquainted, this collective exhibition takes the form of an encounter between two entities: Gonella's last project featured in Germany and the collection of 49 Nord 6 Est-FRAC Lorraine.

This group exhibition relies on mechanisms triggered by resemblance, mimicry, and reciprocity in order to explore our relationship to images in a world in which they multiply endlessly on a daily basis. The visual and gestural similarities between the works question affinities, elicit encounters, seek to find a common thread in this continuous flux. The exhibition proposes a conversation between two approaches to art at an intersection between works of young international artists and those from the emblematic collection of this site, which today is embarking on a new chapter.

ARTISTS: Naama Arad, Jade Fourès-Varnier & Vincent de Hoÿm, Anja Kirschner & David Panos, Stefanie Knobel, Nicolas Party, Marie Voignier, Nicole Wermers & artists of 49 Nord 6 Est - Frac Lorraine Collection: Alwar Balasubramaniam, Manon de Boer, Boris Ondreicka, Jiri Skala

FEBRUARY 22, 7PM / FREE ADMISSION

Opening in presence of the artists & Frac in Live

19h - *Exchange of Handwriting*, 2006-2018 (Frac Lorraine Collection)

Performance of Jiri Skala

20h - *In Jeopardy, Catwalk in the Temple of Jacent II*, 2018

Performance of Jade Fourès-Varnier & Vincent de Hoÿm.

With the participation of students from Art School ESAL-Metz



1-

WHO'S FANNY GONELLA ?

As the artistic director of the Künstlerhaus in Bremen since 2014, she hosted the solo exhibitions of Marie Angeletti, Henning Fehr & Philipp Rühr, Sidsel Meineche Hansen, Lina Hermsdorf, Margaret Honda, Nadira Husain, Tomaso De Luca, and Armando Andrade Tudela.

She also curated group exhibitions, for example addressing the roles traditionally assigned to women by deploying the model of the picaresque novel or by exploring the extension of public space in digital space.

She previously worked as a curator at the Bonner Kunstverein in Bonn, where she organized, among others, the exhibitions of Ed Atkins, Luca Frei, Claire Hooper, Timur Sin-Qin, and Anna Virnich.

In 2013, she was awarded a fellowship by the Institut Français, New York, in partnership with Independent Curators International. She serves on the scientific board for the Cripta747 Residency Programme in Turin.

A word from the curator

by Fanny Gonella

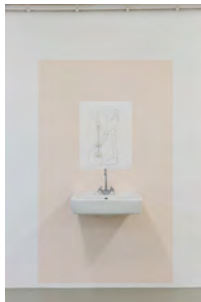
You Remind Me of Someone explores resemblance and related mechanisms such as empathy and mimicry. Both established artists and young international talents invite you to discover works addressing, or playing with, resemblance. Rather than emphasize criteria originating in the modern era, such as uniqueness, individuality, and originality, the exhibition foregrounds commonness and similarity, whether between the works themselves or between those looking at them.

We invite you to peruse a portrait gallery, in the broad sense of the word, which brings together anthropomorphized objects as well as stories of crossing paths. Sculptures, videos, drawings, and participatory installations included in the gallery showcase objects or devices that are made in the human image. They also remind us in passing that we are constantly, and almost unwittingly, finding ways of identifying human forms in our environment. These works also point to the industrial equivalent of resemblance: standardization and replaceability of the individual by motion or speech, thus bringing us closer to the regularity and systematization of the machine. Another area of emphasis is the tension that arises from imitation, and thus from achieving closeness with the Other or with oneself.

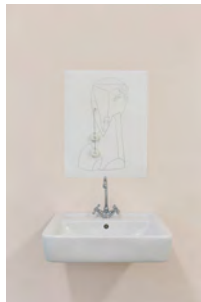
As we assemble around works that resemble one another, can we test our capacity for empathy? Do we need to see resemblances between each other in order to grow closer? This is what is suggested by the American theorist Jonathan Flatley. For him "resembling another or acting like another" helps establish reciprocity, which constitutes the basis of every emotional connection. The transformation of affective relationships, in the age of digital capitalism, makes it necessary to envision different ways of being and acting together.

Pictures available

Valérie Guelton / communication@fraclorraine.org



Arad1.jpg



Arad2.jpg



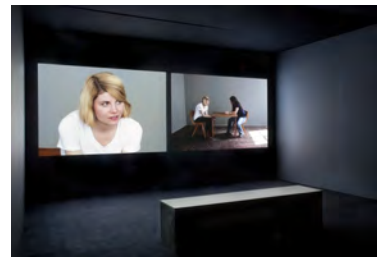
Balasubramaniam.jpg



Foures-Varnier-DeHoym.jpg



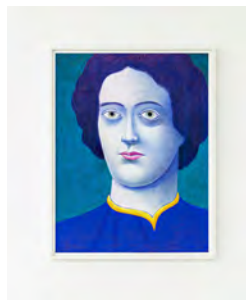
Foures-Varnier-DeHoym2.jpg



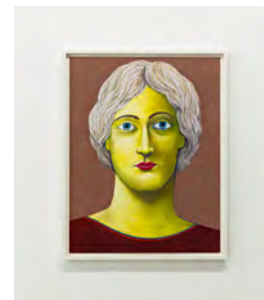
Kirschner-Panos.jpg



Knobel.jpg



Party1.jpg



Party2.jpg



Skala.jpg



Wermers.jpg

Artists & Works

NAAMA ARAD

Born in 1985 in Tel Aviv (Israel) where she lives and works.

Girl, 2016

sculpture and drawing. Pencil on paper, nail, metal, rubber sink stoppers, sink. Courtesy of the Artist and Sommer Contemporary Art, Tel Aviv



In her sculptures and installations, Naama Arad subverts everyday objects in order to humanize them. Her works explore connections between bodies and objects, and sometimes resemble curious characters. To that end, she plays with resemblances: a sink stopper becomes an earring. The exhibition space is equally subject to this game of transpositions: the wall is painted a color similar to that of a white person's skin, thereby unifying the disparate elements that make up *Girl*.

The emphasis on the piece of jewelry and the relationship between the face and the sink turn this portrait into a hybrid between drawing and sculpture. Whereas, traditionally, the image of woman is associated with domestic sphere, the artist references here teen girl culture, grown rapidly since the 1960s, and more recently the rise of teen beauty vloggers. The face is reminiscent of Cubism, synonymous with a break with classical tradition of portraiture; but it also brings to mind new makeup techniques that treat the face as a surface to be rearranged. Like Nicolas Party's *Yellow Portrait & Blue Portrait*, Naama Arad's work reflects the transformation of facial representation over the centuries.

Handle With Care, 2016

sculpture. Metal dustpan, polyurethane, acrylic paint. Courtesy of the Artist and Sommer Contemporary Art, Tel Aviv

The works of Naama Arad, which have been termed "anatomical détournements," take as their starting point easily recognizable objects in order to evoke body parts. The dustpan featured in this work isn't used to pick up dirt, but has been transformed into an oversized pedicured foot. The artist appeals to our ability to look through a child's eyes and our capacity to discern figurative traits in abstract or mass-produced forms. The resulting effect is often absurd, funny, and surrealistic.

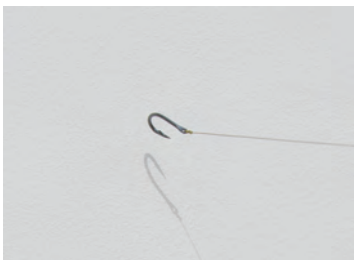
Although quite simple, the displacements performed by the artist are often very unsettling. This is because they happen at multiple levels, like a wordplay that lends itself to various readings. Here, the title *Handle With Care* evokes a hand that is used to pick up the dustpan. The object takes on the character of a prosthesis, a leg to be taken care of, whose well-groomed pedicure contrasts with the crude appearance of the foot, creating a grotesque, yet charming, but utterly dysfunctional assemblage. The concept of the body as a collection of attributes and functions that must be optimized, even while being made aesthetically appealing, is here subverted with gentle humor.

Self Portrait as a Lamp, 2016

sculpture. Lamp, modelling clay, clay, sandwich bags, Terrazzo tile.
Courtesy of the Artist and Sommer Contemporary Art, Tel Aviv

Naama Arad assigns to objects characteristics that tie in with their original functions in absurd and poetic ways. Thus a halogen lamp assumes a human form, the bulb having been replaced with a “brain” of modelling clay. The title of the work tells us it’s a self-portrait. The artist is thus represented before us as a luminary (light traditionally denotes intelligence) reaching out toward us with its foot.

The artist is clearly trying to establish contact, where the viewer seems to act as a trigger, ready to step on the pedal that should normally turn on the lamp. However, the artist portrays herself in a vulnerable position, all her ideas served on a platter, where the possibility of contact implies both physical and symbolic pain: letting others step on her toes.

**ALWAR BALASUBRAMANIAM**

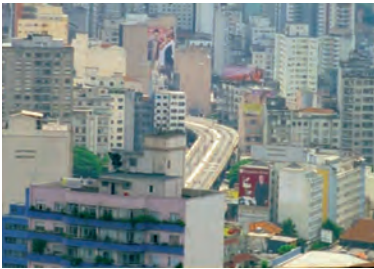
Born in 1971 in Tamil Nadu (India). Lives and works in Bangalore (India).

Link, 2009

Installation. Fiberglass, magnet, wood, Metal hook
49 Nord 6 Est-Frac Lorraine Collection

Attached to a wall using a piece of string, a hook reacts to the pull of the facing wall and defies gravity. It is both immobile and animated by invisible forces not unlike those that set the universe in motion. Fascinated by the limits of our perception, Alwar Balasubramaniam experiments with various types of material: often white, sometimes imperceptible. His works address the passage between absence and presence. He circumvents our desire to capture the reality at all cost and sheds doubt on our capacity to understand a physical world structured by intangible, changing elements that keep resisting our senses.

Balasubramaniam’s work reflects the ambiguous nature of the titular “link”: both an element that translates a point of contact, an encounter, even while making us aware of our differences from each other. This work, belonging to the 49 Nord 6 Est-FRAC Lorraine collection, forms an introduction to the exhibition, which approaches works of art in terms of “links” rather than as autonomous entities.



MANON DE BOER

Born in 1966 in Kodaicanal (India). Lives and works in Amsterdam (Netherlands) & Brussels (Belgium).

Resonating Surfaces, 2005

16 mm color & sound film transferred onto DVD. Duration: 39 minutes
49 Nord 6 Est-Frac Lorraine Collection

Imprisoned and silenced during the dictatorship in her country, the Brazilian psychoanalyst Suely Rolnik sought exile in France, where she met Gilles Deleuze and Felix Guattari and attended their lectures. She began what they termed schizo-analysis (the analysis of one's desire). A few years later, while she was humming a Brazilian song from her childhood, Suely Rolnik felt an inner voice well up deep within her that pierced the contours of her body. The self-image she had constructed to confront the violence of the dictatorship "crumbled to pieces." That vibration gave her the strength to return to her country. To use her own words: "[In the wake of] a traumatic experience, either you die or it brings it even closer in touch with life."

Resonating Surfaces is a double portrait of a woman, Suely Rolnik, and of a city, Sao Paulo. Suely Rolnik's voice floats over the views of the metropolis, the words of its inhabitants blend with her face, while the image, the text, and the sound are never in sync. Manon de Boer evokes the impossibility of portraying anything in general terms. Only through a patchwork of fragments does reflection manage to touch on the relationship to the body, the voice as a locus of vital energy, without the film ever pretending to deliver a complete representation.

JADE FOURÈS-VARNIER & VINCENT DE HOÏM

Born in 1984 in Paris where they live and work.

In Jeopardy, Temple of Jacent II, Pietà, 2018

Installation. Mixed media techniques
49 Nord 6 Est - Frac Lorraine Production



Jades Fourès-Varnier & Vincent de Hoïm view art as an extension of life. Their exhibitions consist of constructed spaces with an ambiance inspired by the domestic sphere, where visitors are welcome as guests. The artist duo adapts their projects to the context, the country, and the customs, creating what may be seen as a form of "total art" or relational aesthetic. Each of their installations—a bar, a hotel room, a general store, a nightclub—addresses the notions of sharing, being together, and generosity. In February 2014, they founded the artist-run space *TONUS* in Paris, which keeps this spirit alive.

In this architecture without walls, ceramic tiles are building blocks on par with faces painted on plates and cushions the public is invited to sit on. The space envisioned by the

>> THURSDAY, FEBRUARY 22 / 8PM
Performance-parade
With the participation
of ESAL-Metz students

>> THURSDAY, APRIL 12 / 7PM
Banquet Pietà.
Free admission with reservation

artists becomes, in turns, a catwalk, a dining room, a forum, and a lecture hall. In the middle of the room, a peacock chair, known as "Emmanuelle" chair in French and popularized by the eponymous erotic film, evokes fertility and forms a nucleus of the unfolding scenarios tied up with the exhibition. The feminine entity Jacent Varoym (a fusion of the names of the two artists) is a temporary deity of the place; flanked by two miniature replicas, it presides over the banquet and scrutinizes the exhibition. A community of young people wearing earrings, white shirts, and jeans, are invited over: a parade of people comes to pay a visit to Jacent and inhabit the space on the opening night.

ANJA KIRSCHNER & DAVID PANOS

Born in 1977 in Munich (Germany) & Born in 1971 in Athens (Greece).

Living truthfully under imaginary circumstances, 2011

Video installation :

- *'He Doesn't Know You Don't Love Him' (2011)*

Two Channel Projection: 33 minutes, sound.

Meisner Technique Instructor: Jeff Peterson. Actors: Jenna Berk, Samantha Dakin, Michael Goldsmith " Script excerpt from 'Golden Boy' by Clifford Odets, 1937

- *Excerpts from 'Sanford Meisner: The American Theatre's Best Kept Secret' (1985)*

Video, 14 minutes, sound.

- *Some Meisner Trained Actors,*

Video, 6min loop, silent.



Living Truthfully Under Imaginary Circumstances is a multi-channel video installation that explores the acting exercises developed by American actor and teacher Sanford Meisner. Meisner's techniques paradoxically deploy an unnatural training routine of intense repetition and observational feedback to stimulate 'authentic' emotion and spontaneity in performance. They remain highly influential on American cinema and drama today.

The double-projection shows three young actors going through improvisation exercises. Their acting lesson is juxtaposed on two video monitors with excerpts from an interview with Meisner himself and silent clips of famous Meisner-trained movie stars, revealing the underlying dogma of historicized naturalism and the seduction of 'authentic' emotional performance.

The installation interrogates the the meaning of 'emotional truthfulness' in post-modern naturalism and its blurring of the distinction between dramatic artifice and seemingly 'primal', 'human' impulses, whilst simultaneously foregrounding the hypnotic, open-ended, and affective force of Meisner's method.

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A text written by the artists is available at the front desk.

STEFANIE KNOBEL

Born in 1983 in Zürich (Swiss) where she lives and works.

La molécule (in the screen), 2015-2017

Video, 16:9, colour, stereo. Duration: 18 minutes

Stefanie Knobel is an artist working with writing and performance. She uses choreography as an instrument that slows down ideological judgment. Her work draws on bodily and linguistic practices which examine the means of production, performativity, and the public sphere. Since 2010, she has worked as an artist, choreographer, performer, and researcher on various collaborative projects in different formats and contexts.

La molécule (in the screen) was made based on a performance filmed on January 18, 2015 in the Tanzhaus in Zürich. In the video, several persons work together to create a sequence of shared gestures. Inspired by Yvonne Rainer and her famous performance *Trio A* (1978), the artist incorporates simple, broken up movements that explore action and examine their own performativity. Wearing identical outfits, the bodies are interchangeable, and their way of moving brings to mind the regularity and the systematic character of a machine. The rhythm is, however, frustrated by the unstable floor that makes shifting body weight difficult. The symmetry, initially created by a set of mirrors, is unsettled by the entrance of several similar bodies, diffracting the first entity. The words spoken by a voice off-screen contribute to the difficulty in identifying a subject, thus creating an opaque first person. Stefanie Knobel references here Roland Barthes and his research on the neutral. The neutral allows us to let go of the binary habitus for the sake of a zone of conflict or undecidability. The neutral comes to undermine both the notion of identity and the search for meaning.



BORIS ONDREICKA

Born in 1969 in Slovakia where he lives and works.

I am the wall, 1999

Sound installation. Duration: 1 minute.

49 Nord 6 Est - Frac Lorraine Collection

Boris Ondreicka invites us to listen to the wall speak: "I am that familiar wall which separates you from your neighbors. I am that forgotten wall which has to listen to your sobbing at night and their endless fights from the other side. I defend you from cold, I protect you from anybody. I define your intimacy. When you're drilling me you stick those fucking screws in me. I'm your tired wall." A wall is both a boundary and a point of contact between two spaces. From the classical binary perspective, there is no room for a wall in the dichotomy between interior and exterior, the self and the other. This architectural element is here personified through speech, and becomes humanized. By listening to it, we take a first step toward a rapprochement, and we are eventually able to empathize with its experience, with its complaint.

In *I Am the Wall*, Boris Ondreicka uses a basic element of the museum vocabulary: the white wall. Such walls are commonly utilized as a neutral element to delimit the exhibition space as a space impervious to the outside world. Isolated from the reality and its cacophony, the message conveyed by works of art is supposed to be heard all the more clearly. Boris Ondreicka destabilizes this relationship by lending voice to a presence that may seem obvious, something that we normally don't look at, but which ties everything together.

NICOLAS PARTY

Born in 1980 in Lausanne (Swiss). Lives and works in Brussels (Belgium).

Blue portrait, 2017
yellow portrait, 2017

Pastel on paper



Nicolas Party normally works from memory or from art historical images and figures. According to him, "If you decide to paint an apple, you enter into dialog with all those who have painted an apple before you." Faces, landscapes, and objects he portrays anchor his work in an artistic tradition. Their simplicity and their direct representation, with no background or any mise-en-scène, pull the gaze into the object or the face.

The artist began working with pastels (applied mainly using his fingers) when he discovered *Head of a Woman* (1921), a portrait by Picasso that used the same technique. By copying the work, he realized that he didn't see a woman but simply a face. Nicolas Party removes all traces of his characters' individuality in order to preserve only what makes us recognizable as human beings. He thus returns to the early modern tradition of representation of the human figure that coincided with the advent of the Renaissance (15th century).



Mark your calendar:
Sat & Sun 2PM to 6PM
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FEB 24 & 25,
MARCH 17 & 18,
APR 07 & 08,
MAY 19 & 20,
JUNE 16 & 17

JIRI SKALA

Born in 1976 in Susice (Czech republic). Lives and works in Prague (Czech republic).

Exchange of Handwriting, 2006-2018

Performance. 49 Nord 6 Est-Frac Lorraine Collection

In the performance *Exchange of Handwriting*, two participants, a man and a woman, are seated back to back over the course of several days for four hours at a time, and practice imitating each other's handwriting. Rather than learning to trace regular, generic letters as they would at school, the participants copy the singular script of the other person, that is, a part of the expression of their personality. This is less about code acquisition than a true "role play" based on temporarily setting aside one's own way of doing things. Gradually, the writing styles of the two participants lose their specificity and begin to resemble each other.

Through his interventions, Jiří Skála modifies our perception of various contexts and social situations. He is interested, among other things, in the way we imperceptibly submit to the constraints of different forms of authority. Thus *Exchange of Handwriting* is about abandoning a firmly rooted set of gestures for the sake of another at a time when the use of keyboards has standardized written exchanges and our relationship to writing. The theme of social constraint underlies the text chosen by the artist for the performance: *The Cunning Little Vixen* (1919) by Rudolf Těsnohlídek. This tale for grown-ups tells the story of a vixen who nearly always manages to escape people's attempts to domesticate her.

MARIE VOIGNIER

Born in Ris Orangis in 1974. Lives and works in Paris.

Going for a walk, 2007

Video Installation. 5 videos: *Going for a walk* #1 (9 min.), # 2 (10 min.), # 3 (7 min.), # 4 (5 min.), # 5 (3 min.)

Marie Voignier filmed the actor Natasha Black on a walk through a forest, asking her to talk about her professional career. This encounter was repeated over the course of the year: each time, Natasha Black was tasked with repeating the statements she had made spontaneously during the first interview. This retelling became more and more taxing, finally insupportable. At the fourth encounter, she was replaced by another actor.

These videos evoke the awkwardness of encountering oneself. By repeating her own words, Natasha Black becomes aware of the persona she has constructed and of the way she performs her own self. Informed by documentary filmmaking, Marie Voignier's cinematic work explores, through the words of others, the uncertain boundaries between reality and fiction. In this particular case, it delves into the way stereotyped narratives infiltrate our most intimate sphere.



NICOLE WERMERS

Born in 1971 in Emsdetten (Germany). Lives and works in London (Great Britain).

Givers and takers #2 & #5, 2016

Sculpture. Fiberglass, steel, lacquer, plastic ready-made kitchen hood: stainless steel, glass, fixings.

#2 : Herald St, London, Produzentengalerie Hamburg, Tanya Bonakdar, New York

#5 : Shane Akeroyd Collection, London

Nicole Wermers' sculpture is a type of "three-dimensional collage," a superposition of apparently dissonant elements that are utilitarian in origin. We live in a world where every space, surface, material, and object was designed with some purpose in mind: to reassure, to entertain, to encourage consumption... The artist makes those intentions clash in order to create new forms and situations. The reassembled and reconfigured objects can thus be read at different levels.

Mounted on the wall, range hoods, a type of household item, and automatic dryers, most often found in public spaces, seem to cancel each other out: one blows air the other extracts it. As the title indicates, these sculptures reproduce social dynamics and evoke the age-old dream of machines replacing humans. The sculptures remind us in passing that elements typically signaling human presence, such as light and heat, are today generated by appliances that offer a minimal semblance of humanity both by their shape, which schematically evokes here the human body, and by their activity.

Double Sand Table, 2007-18

Sculpture. Painted steel structure, sand, cigarette butts.

49 Nord 6 Est - Frac Lorraine Production

Nicole Wermers is interested in how urban space and infrastructure, including street furnishings, elicit specific social interactions among users. In effect, they partly determine our movements and actions in the city, and we in turn develop personal habits in response to these constraints. The artist further analyzes how public space is becoming more commercialized, with the passerby turning into a consumer.

This sculpture is modeled after outdoor ashtrays found around the edges of public spaces, and more specifically in shopping malls. The artist brings indoors, into the exhibition space, a form associated with a marginal activity normally performed outside. She examines the way we appropriate these half-urban, half-commercial spaces, and the rituals and modes of being together they generate. We thus come together around a work of art just as we would around an ashtray.

Parallèles Glances



Jade Fourès-Varnier & Vincent de Hoÿm, *Jacent I*, 2014.
Installation audio/vidéo @ TONUS, Paris.

TALK

MÉDIATHÈQUE VERLAINE - METZ
SAT, MARCH 10 / 4PM
Free admission

Love doll and solitude? The myth of the dehumanizing doll
Agnès Giard, anthropologist

In Japan, love dolls (*rabu dôru*) are life-like, articulated dolls designed to serve as emotional and/or sexual partners. There is a common perception that they are produced to cater to emotionally isolated individuals in the context of increased urbanization marked by a breakdown of social bonds. But what is the reality? Could this tendency extend to the rest of the world?

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Featured as a part of the Eden Eden Poésies Musiques Festival, March 9-10.

The talk will be followed by a performance of *Le Bruit des Chrystanthèmes* by Yoko Higashi (dance) and Michel Henritzi (music).

TALK

49 NORD 6 EST, METZ
THU, APRIL 12 / 7PM /
Free admission, reservation required

Banquet Pietà
Jade Fourès-Varnier &
Vincent de Hoÿm, artists

The notions of community and generosity are at the heart of Jade Fourès-Varnier and Vincent de Hoÿm's work. The exhibition space, transformed into an ephemeral structure presided over by the fictional feminine entity called "Jacent," will become, for the duration of the banquet, a locus of exchange. The public is invited to take a seat in the *mise-en-scène* designed by the artists for the evening, and to share the installation and become an actor in it.

Please book in advance: 03 87 74 20 02 ou
info@fracloiraine.org

TALK-PERFORMANCE

DATES, TIMES & LOCATIONS TO BE ANNOUNCED
SAT, APR 14 or SUN, APR 15
Free admission

Democratia Participativa

Brigitte Mounier, actor
and director of the Mers du Nord company

Athens, Moscow, Tahrir Square... what makes a crowd rise up against a regime? Personal conviction? Herd instinct? Exalted feelings? Emotional contagion? Through a refined, light-hearted and humorous analysis, Brigitte Mounier takes us back to ancient theater, the foundation of democracy, in order to capture the more spirited outbursts of popular protest in the 20th and 21st centuries.

The performance will be followed by a round-table discussion on "We are stakeholders in a changing world" with the Metz association La Passerelle; the association Sherpa; the journalist Philippe Bertrand; and Brigitte Mounier, artistic director of the festival Le Manifeste (list of participants is subject to change).

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Featured as a part of the festival Le Livre - Littérature & Journalisme, "Libertés," in Metz, April 13 to 15.

PERFORMANCE

49 NORD 6 EST, METZ
THU, APRIL 19 / 7PM /
Free admission

Animal mimesis

Violaine Lochu,
a language and voice explorer

In her performance, Violaine Lochu juxtaposes, on the one hand, the language of the artist, meant to reveal a vision of art and a subjective, individual world, and, on the other, the mimetic intelligence operating among groups of animals. She thus brings to light the platitudes present in this language in order to better subvert them. She also questions their role in the transmission and dissemination of artistic reflection, validating and including, or excluding, the artist vis-à-vis an art community.

Week-end de l'art contemporain en Grand Est

PERFORMANCE

49 NORD 6 EST - METZ
MARCH 17 & 18 / 2-6PM
Free admission

Exchange of Handwriting

Jiri Skala, artiste

What happens when you imitate someone, or to be more precise, someone's handwriting? Does it bring us closer together or make us aware of our differences and our own distinctiveness? Over the course of several weeks, two individuals will be reactivating this work from the FRAC collection by copying extracts selected by the artist; then each will imitate the way in which the other puts words down on paper. Gradually, they will succeed at getting closer to what seemed simple to the other: tracing lines whose forms are partly tied to that person's individuality, and yet bearers of a shared language.

Featured as a part of the 2018 edition of the Grand Est region's Week-end de l'art contemporain, organized by the Versant Est, LoRA, and Bulles networks.

COME AND SHARE THE EXPERIENCE EVERY MONTH!

February 24 & 25, March 17 & 18,
April 07 & 08, May 19 & 20,
June 16 & 17

-
Saturday & Sunday, 2pm to 6pm -
Exchange of Handwriting

The first performance on the opening night:
Thursday, February 22 starting at 7pm

TALK

IRTS DE LORRAINE - LE BAN ST-MARTIN
THU, MAY 17 / 8PM

Free admission

Empathy and manipulation

Serge Tisseron, psychiatrist and psychoanalyst

For Serge Tisseron, "every visual element is a power factor in affective mobilization." In this context, empathy is a capability that develops with age and experience, or that becomes stunted, appropriated, and manipulated. The empathy specialist reveals the effects of digital culture and artificial intelligence, as well as art, on our capacity for empathy and to practice reciprocity.

INTERACTIVE TALK-PERFORMANCE

49 NORD 6 EST, METZ

SAT, JUNE 2 / 4PM

Free admission

Lie to me

Daria Lippi, actor and stage director

Juliette Salmon, actor

The Fabrique Autonome des Acteurs

How to elicit empathy in the audience? This is the question raised by the two actors as they constructs and perform a show. Acting techniques, physical practices, ethology, mirror neurons... they explore multiple domains in an attempt to understand the mechanisms of emotion. An interactive talk-performance punctuated by tests carried out in complicity with the research laboratory L'interaction sociale au Carrefour des savoirs: ethologie, neurosciences, théâtre, to go after popular beliefs!

Partenaires : Bibliothèques et médiathèques de Metz ; Festival Le Livre à Metz - Littérature & Journalisme ; Forum IRTS de Lorraine ; Fragment ; La Fabrique Autonome des Acteurs ; Poema

RESIDENCY EXCHANGE

MARCH-APRIL / 49 NORD 6 EST, METZ

Marion Schutz

The work of Marion Schutz stems from a fundamental questioning of human temporality and opens onto sensory experiences. The pieces she envisions (installations, sculptures, engravings, drawings, or videos) are constructed and formulated as narratives originating in universal enigmas, myths, and images expressing mortality. In order to further explore the construction of a utopian space or a shared story encompassing the totality of her work, the artist proposes, over the course of eight weeks of residency, to explore, develop, and document the narrative thread connecting eight of her projects. She will thus endeavor to generate new stories through visual, conceptual, and literary creation.

Designed as an immersive engagement with the space of 49 Nord 6 Est - FRAC Lorraine, this research residency will take as its starting point the history of the place, draw inspiration from testimonies of people who frequent it and who are shaping it, and rely on the resources and documentation available on the site.

Marion Schutz (born in 1992) is a graduate of HEAR, Haute École des Arts du Rhin, in Mulhouse.

This residency takes place in partnership with the Kunsthalle in Mulhouse which hosts the Lorraine artist Hélène Bleys nominated by 49 Nord 6 Est - FRAC Lorraine.

MUST SEE!

SAT, APRIL 28 / 4PM

Meeting with Marion Schutz

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Discover the outcome of this young artist's research and chat with her over a friendly drink.