



WITHIN THE SHADOW OF A DOUBT

08 MAY – 29 AUGUST 10



FRAC LORRAINE COLLECTION

PATH



RATHER THAN A PLACE OF CONSECRATION
AND LEGITIMIZATION, FRAC IS A CENTER FOR
EXPERIMENTATION. REGARDLESS OF WHETHER
IT IS CONCRETE OR ABSTRACT, ANY BELIEF
MAY BE CHALLENGED.

SO LET YOUR SENSES BE SURPRISED AND
YOUR MIND DOUBT ITS CERTITUDES

COURTYARD

SUSANNA FRITSCHER *Born in 1960. Lives in Montreuil-sous-Bois (FR).*

Sans titre, 2010

Silicon, wall painting. Frac Lorraine Production.

Susanna Fritscher explores the space and the specificity of places in which she intervenes. She uses them as objects for experimentation as much as architecture, and plays with light, with the visible and the invisible.

Disposed on the ground, her work produces an effect of brilliance. The intensity of this unusual reflection makes things seem blurry and compels us to tread on tiptoes across this suddenly uncertain space.

BUILDING

NIK THOENEN ET MAIA GUSBERTI, RE-P.ORG

Re-p.org, office created in 1998 by N. Thoenen & M. Gusberti.

They live in Bern (CH) and in Vienna (AUT).

Signalétique [Signage], 2004

Public commission by the Centre national des arts plastiques.

Signage bears an intrinsic relation to FRAC's artistic project. It opposes the architecture and the patrimonial aspect of the location. Indoor, signs can be found on the floor, in the form of tactile phosphorescent indicators visible only at night. Outside, signs are installed on the pigeon tower, and include the name of the building (49 Nord 6 Est) and the list of artists featured in the collection. They help inscribe the edifice in its new role, to situate it in the city according to a new geography (both local and international) and a new temporality (whitewashed inscriptions subject to the ravages of time and destined to disappear).

THIERRY HESSE *Born in 1959. Lives in Metz (FR).*

Saint-Livier, Roman en 49 chapitres +6, 2003

Permanent work. Book available for free at the reception

In 2004, FRAC moved to the Hôtel Saint-Livier, which since then became known as 49 Nord 6 Est, following the geodetic coordinates. This relocation put an end to nearly twenty years of FRAC's nomadic existence, and occasioned inquiry into the history and the life story of this place. This inquiry was entrusted not to scholarly historians, but to a writer who is just as well-informed, yet whose wit is undoubtedly sharper. Thierry Hesse offers us an "official chronicle" placed under the auspices of creation and inquiry.

GROUND FLOOR

MANON DE BOER *Born in 1965. Lives in Brussels (BE).*

Resonating surface [Surface résonnante], 2005

16 mm film, transferred onto DVD, color, sound, 39'

In *Resonating Surface*, only Suely Rolnik's voice can be heard over the images of Sao Paulo. Imprisoned and silenced during the dictatorship in Brazil, the psychoanalyst went into exile to France, where she met Gilles Deleuze and Felix Guattari and attended their courses. Submitting to what they called a schizo-analysis (the analysis of one's desire), she discovered an inner voice, deeply buried within her, which gave her the strength to return to her native country.

JIRI KOVANDA *Born in 1953. Lives in Prague (CZ).*

Kissing Through Glass, 2007

Photographs b&w, 29,7 x 21,3 cm each.

Kissing Through Glass was originally a performance by Jirí Kovanda. The photographs presented here are traces of that event (Tate Modern London, 2007). In one of the spaces of the museum, the artist invited the visitors to kiss him by pressing their lips to the glass that separated them. He thus offered a make-believe, hygienic kiss in which the intimacy of the gesture was filtered out, but in which the incongruity of the situation did not do away with the palpable emotion of the visitors who tried the experience. This piece has imperceptibly shaken up the customs of social space.

DORA GARCIA *Born in 1965. Lives in Brussels (BE).*

Proxy/Coma, 2001

Performance and installation.

Dora García considers the exhibition as an experiential protocol which allows visitors and works to cross paths. In her *Proxy/Coma*, a woman, referred to as "Proxy," lives in an exhibition room. Her actions and gestures, as well as those of visitors present in the space, are filmed with a camera and recorded throughout the duration of the exhibition. The tapes, dated and catalogued under "Coma," are played in another room.

By suggesting the existence of surveillance, Dora García pushes "Proxy" as well as the visitor, to question the limits of what is acceptable, the limits of their submission to the rules established by the artist or by the institution.

ART ERRORISTE

Lionel Mallegol was born in 1969, Céline Metal was born in 1970. They live in Lannion (FR).

Le vidéoplan [The videomap], 2010

Free map available at the reception. Created for FRAC Lorraine.

The “errorist” movement denounces modes of conduct based solely on language and vision. The surveillance camera has invaded public places, turning everyone into virtual culprits. But it also represents a dream of a society without phantasms, without secrets.

Get a complete list of surveillance cameras in Metz in the form of a map you can download or pick up at the FRAC. A unique occasion to be filmed as you wish.

<http://www.fracloorraine.org>

or <http://pagesperso-orange.fr/arterroriste/index.htm>

1ST FLOOR

COREY MCCORKLE *Born in 1969. Lives in New York (US).*

Heiligenschein [Aureole], 2005-2009

Wall installation.

In darkness, light appears: at first timid, then intensifying, it outlines a luminous circle, irradiating the entire room. This work employs one of the most basic visual procedures: beveled cuts in the wall, an effect of condensation of outdoor light, and the illusion is perfect. An invisible architecture throbbing with the natural rhythm of daylight, takes on here a mystical character. It also reminds us that light exists only in opposition to shadow and darkness.

DÉCOSTERD & RAHM, ASSOCIÉS

Agency founded by Philippe Rahm and Jean-Gilles Décosterd : 1995-2004

Peinture Placebo® [Placebo Painting®], 2001/2004

Permanent work. Presentation brochure available at the reception

Architects of immanence, Décosterd & Rahm created odorless *Placebo Painting®*. Located on the first and second floors of the building, it contains, respectively, an infinitesimal dose of ginger and an orange flower solution. Ginger, chosen for its erotic properties, awakens the visitors' senses, while the soothing orange flower relaxes FRAC's employees. Is the placebo effect real?

IGNASI ABALLI *Born in 1958. Lives in Barcelona (ES).*

Pols [Dust], 1995

Dust on glass.

Ignasi Aballí exploits what Pérec called “the infraordinary,” tying together the next-to-nothing and the natural, the visible and the invisible. With *Pols*, the artist suggests a notion of time whose passage is measured by the settling dust. Fine, grey substance which the artist blows onto the glass, unabashedly challenging the spotless, hygienic image most people associate with exhibition spaces. A repulsive, yet natural coating that counters the ideal of transparency and, instead, aims at opacity.

MONICA BONVICINI *Born in 1965. Lives in Berlin (DE).*

Plastered, 1998

Drywall panels and Styrofoam.

The destiny of all works of art? To be guarded against the assaults of time and of the public. Monica Bonvicini, however, delivers her work to a promise of destruction.

The installation *Plastered* gradually deteriorates as visitors climb over it. The artist thus offers us the experience of a perilous crossing which underscores man’s propensity to destroy everything in his passage. Besides that reflection upon humanity, it is the immediate physical experience that is at the center of her work. As an actor responsible for the work, the visitor is subject to all kinds of emotions and sensations.

KARIN SANDER *Born in 1957. Lives in Stuttgart (DE).*

Wandstück [Wallpiece], 1994

Painted wall, 50 x 70 cm.

On a plaster-coated wall, there is an outline of a rectangular form that has been delicately sanded. This new form contrasts slightly with the surrounding wall and, smoothed and polished, reflects light. This nearly imperceptible nuance between the sanded surface and the exhibition wall gives birth to a work whose sole component is its ability to reflect light. This ‘painting’ exists at the limit of the visible and demands from the viewer his or her utmost attention.

DORA GARCIA *Born in 1965. Lives in Brussels (BE).*

Forever, 2004

Permanent work.

Forever constitutes, first of all, a convention which has connected the artist to FRAC Lorraine for past five years. A webcam installed in one of the exhibition rooms potentially allows the artist to observe non-stop and “forever” everything that goes on or does not go on in there. Two main questions are raised: what does “forever” mean on the scale of life and desire of an artist, of an organization, of a work of art? What freedom is an artist really given within an institution?

By a reversal of roles, Dora Garcia plays a peeping-tom, while the institution is put on display for her.

<http://doragarcia.net/inserts/forever/>

EDITH DEKYNDT *Born in 1960. Lives in Tournai (BE).*

One second of silence (Part 01, New York), 2008

Video-projection, 18'29.

Revealing poetic aspects of certain physical phenomena, Edith Dekyndt's video invites us to contemplate in silence a transparent flag. Floating in the air, its body mingling with the sky as if the flag were its emblem, it becomes one with its background. Gradually diluting it to the point of invisibility, the artist unfolds an infinite landscape before our eyes. Denouncing systematic land appropriation, Edith Dekyndt invents a new territory: that of boundless imagination

ISABELLE KRIEG *Born in 1971. Lives in Zurich (CH).*

Découvrir le monde [Discovering the world], 2005

Permanent work.

In her *Découvrir le monde*, Isabelle Krieg discreetly traces the world's contours on various surfaces within the walls of Hôtel Saint-Livier. Her work oscillates between various modalities and takes on the form of ephemeral interventions of borderline materiality, approaching a worked-on ready-made (ready made assisté).

Away from the furtive glance of a museum consumer, she invites us to take note of even the slightest, imperceptible details.

2ND FLOOR

ANN VERONICA JANSSENS *Born in 1956. Lives in Brussels (BE).*

MUHKA, Anvers, 1997 / Metz, 2010

Installation.

With this thick fog, the artist offers the visitor a singular sensory experience of space and light. Plunged into a white, wooly expanse where visibility is restricted to a few inches and space has become unfamiliar and limitless, the visitor, disoriented, advances with caution. In this sensory “labyrinth,” the boundary between seeing and touching blurs, and experimentation takes place of visual knowledge.

MARIO GARCIA TORRES *Born in 1975. Lives in Mexico (MX).*

Untitled (Missing piece), 2005

Intervention in the works listed.

The present intervention, which takes the form of a simple line drawn across the list of exhibited work, allows the artist to broach eternal questions about time, truth, about dematerialization and reinterpretation of art. The *Missing Piece* is one which does not need material form, but which is a site of potential coexistence of all past, present, and future works. The one sought after and desired, the one missing from the whole collection: the invisible masterpiece?

NB: This work is also lent to Centre Pompidou-Metz.

TANIA MOURAUD *Born in 1942. Lives in Paris (FR).*

HCYS?, 2005

Permanent work.

How can you sleep is restricted to a handful of visitors since it is visible only from the top of the pigeon tower at FRAC. Thirty by fifteen meters, this monumental work occupies the foreground of a stage the size of a town. The black and white script stands out because of its sheer size. The work stands out most of all for what it says. Whoever makes the effort to read it, is struck by the meaning of this hieroglyphic inscription. “How can you sleep?” sounds like a general injunction in the face of our deliberate blindness.



VERBAL INTERVENTIONS

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NINA BEIER & MARIE LUND

Born respectively in 1975 and 1976. They live in London (GB) and Berlin (DE).

The Imprint, 2009

Verbal intervention.

Performed by gallery exhibition guides, the live intervention is as follows:

“Exhibition guides have memorized the descriptions of those works that the curator had wished to include but that she was unable to obtain for various reasons. At your request, they will recite the descriptions.”

Come and listen to a work of art!

IAN WILSON *Born in 1940. Lives in Los Angeles (US).*

Time (spoken), 1982

Verbal intervention.

For Ian Wilson, all art is information and communication. Since the late 1960s, he has abandoned minimalist art in order to elaborate “discussions” which he carries out in museums, galleries, or at private collectors’ homes. He invites us to approach a philosophical subject by inciting us to question an everyday word.



Tania Mourad, HCYS?, 2005.

GUIDED VISITS / PERFORMANCES



DECTOR & DUPUY *Born respectively in 1951 and 1949. They live in Paris (FR).*

Visite guidée [Guided visit], 2007-2012

Performance.

Since the early 1980s, Michel Dector and Michel Dupuy have been collecting “unglorified” matter, such as wall inscriptions, scraped cars, road kill, broken beer bottles, etc. An accumulation of such traces of life, such impulsive acts accomplished in secret, is then reinterpreted by the two artists who offer us an alternative vision of the city during their guided tours.

On the occasion of the opening of Centre Pompidou-Metz, they will employ their keen, cunning eye to ferret out some revelatory traces along the road connecting the two institutions.

During Summer, Dector and Dupuy delegate the tour to the guides from the Office of Tourism in Metz. (<http://www.tourisme-metz.com>)

BIBLIOGRAPHY & FILMOGRAPHY

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SELECTION OF BOOKS

BALZAC Honoré de,
Le Chef-d'œuvre inconnu,
Livres de poche, 1997

DAMISCH Hubert, *L'Amour m'expose*,
Klincksieck, 2007

DELEUZE Gilles et GUATTARI
Félix, *Capitalisme et
schizophrénie* (2 volumes),
Les Éditions de Minuit, 1972

FOUCAULT Michel, *Histoire de la
sexualité* (3 volumes),
Gallimard, 1976

PEREC Georges, *Un Cabinet
d'amateur*, Point Seuil, 2001

SASTRE Peggy, *Avoir envie de ne
pas faire l'amour*, La Musardine,
2010

TANIZAKI Junichirô, *Éloge de
l'ombre*, ALC, 1977

WAJCMAN Gérard, *L'Œil absolu*,
Éditions Denoël, 2010

ZWEIG Stefan, *La Collection
invisible*, in *La Peur*, Livres de
poche, 2002

SELECTION OF FILMS

Belle de jour
Luis Buñuel, 1966, France
Drama, 93 mn, VF

Tristana
Luis Buñuel, 1970,
France/Italie/Espagne
Drama, 95 mn, VF

Peeping Tom
Michael Powell, 1960, Royaume-Uni
Drama, 100 mn, VOST français

Shadow of a doubt
Alfred Hitchcock, 1943, États-Unis
Film-noir, 108 mn, VOST français

Blow up
Angelo Antonioni, 1966, Royaume-Uni
Drama, 110 mn, VOST français

Maîtresse
Barbet Schroeder, 1976, France
Drama, 112 mn, VF

The Servant
Joseph Losey, 1963, Royaume-Uni
Drama, 115 mn, VOST français

DVD : *L'Abécédaire de Gilles
Deleuze*, with Claire Parnet,
Éditions Montparnasse, 2004,
453 mn VF



FROM A THOUSAND FLOWER POTS... TO ST. JOHN'S WORT

Liliana Motta, design

In 2009, the atelier le balto undertook a work of “involution” by replacing and reusing pre-existing green elements in order to open up an empty space and recover the essence of the garden: its boundaries, its façades, and its ground. This fallow plot became the kingdom of “weeds.”

Equally attached to another “wild” plant, Liliana Motta offers us a patch of *Hypericum*, commonly known as St. John's wort. Often unappreciated, this roadside plant has been used in medicine for its antibacterial, anti-inflammatory, analgesic, and anxiolytic properties.

Submit to the extraordinary power of this plant which heals all afflictions, and particularly the depression!

Liliana Motta : Artist-botanist of Argentinian origin, interested in “weeds.” By foregrounding their subjective, ideological classification, she questions the concepts of national territory and protectionism. She has created a collection of *Polygonum*, registered as a “National collection” by the Conservatoire français des collections spécialisées.

Free admission



WHAT IS 49 NORD 6 EST – FRAC LORRAINE ?

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49 Nord 6 Est – Fonds régional d'art contemporain in Lorraine is both an exhibition space and an art collection belonging to the region. Following the idea that art is not destined for the mind and for the eye alone, FRAC often features works engage other senses—hearing, touch, or smell—and encourage the visitor to discover new modes of perception. It also offers a variety of other programming, including meetings, performances, conferences, films, and concerts which give the visitor multiple ways of approaching the exhibition themes.

The mission of FRAC is:

- to constitute a corpus of works representative of contemporary creation in the broad sense of the word (video art, installation, dance, music, film, performance, literature). At present, FRAC houses over 600 works.
- to make the collection available across the region and beyond (Sarrel, Luxembourg, Europe), namely through repositories, temporary loans, thematic and traveling exhibitions.
- to raise public awareness of art. FRAC collaborates with numerous partners (educational institutions, universities, art schools, associations, EMI, detention centers) to develop pedagogical projects, and strives to create targeted approaches in order to make works of art accessible to diversified audience.

If you would like to learn more about contemporary art, come and browse thousands of art catalogues, theoretical works, international journals, videos and DVDs available at the documentation center.

PRACTICAL INFORMATION

EXHIBITION SPACE

Open Wednesday through Sunday 12-7 pm.

Free admission.

> Free guided visits:

For all audiences: Saturday & Sunday 5-6 pm.

For children: Sunday 2:30-4:30 pm (visit + workshop).

> Free guided visits in French Sign Language:

May 15; June 13; July 18; August 22; or by request, reserve by emailing mediation@fracloorraine.org

DOCUMENTATION CENTER

Open Tuesday through Friday, 9 am – 1 pm and 2-5 pm, or upon reservation by calling +33 (0)3 87 74 74 55 00.

ADDITIONAL INFORMATION

49 Nord 6 Est – FRAC Lorraine
1bis rue des Trinitaires, F-57000 Metz
Ph. +33 (0)3 87 74 74 20 02
Email: info@fracloorraine.org

IF YOU'D LIKE TO FIND OUT MORE ABOUT OUR COLLECTION :

<http://collection.fracloorraine.org>

IF YOU'D LIKE TO FIND OUT WHAT'S HAPPENING AT THE FRAC,

VISIT OUR WEBSITE AT : www.fracloorraine.org

