

COUNTERING THE BODY A WORK OF DEVOURING

16 MAY – 20 SEPTEMBER 09

➤ OPENING: FRIDAY 15 MAY FROM 7PM TO 12AM



1-

ARTISTS /

EXHIBITION : Lygia Clark, Anna Maria Maiolino, Cildo Meireles
AND Mathieu K. Abonnenc

ACCESS /

49 NORD 6 EST - Frac Lorraine
1bis rue des Trinitaires, Metz
Admission free.

Open Wednesday to Sunday from 12-7pm

Free guided visits on Wednesdays from
4-5pm and Sundays from 5-6pm.

Free guided visits for children:
Sundays from 2.30-4.30pm (visit+workshop)

Group visits on request
Tel.: 00 33(0)3 87 74 55 00

Loans from : Musée national d'art
moderne, Centre Pompidou, Paris ; The
World of Lygia Clark Cultural
Association, Rio de Janeiro, Brésil

The Fonds régional d'art contemporain de
Lorraine, a member of « Platform » network,
enjoys financial backing from the Lorraine
Regional Council and the Lorraine Region
Cultural Affairs Department (DRAC) at the
Ministry of Culture and Communication.

Presented as part of the art program *Constellation*, the exhibition *À Contre-Corps (Countering the Body)* brings together the works of the artists from the Brazilian scene Lygia Clark, Anna Maria Maiolino, and Cildo Meireles around the idea of a “devouring” work. Physical devouring of space that is occupied, inhabited, or even phagocytosed. Psychic devouring of an ingested, assimilated individual, “turned” collective. Intellectual and social devouring which turns the other into a part of the self, and vice versa.

“Antropofagia”, as defined by the Brazilian poet Oswald de Andrade's manifesto¹, provides another possible guiding thread through this exhibition physically constructed around the work of C. Meireles. Following O. de Andrade's definition of the act of devouring as a form of apprenticeship and an act of appropriating the world, *La Bruja - version I*, constructed of thousands of kilometers of cotton string, literally appropriates Frac's gallery space, spilling into the street and thus disgorging the private space out into public space. The historical works of L. Clark and A. M. Maiolino, scattered along the path drawn/unrolled on the ground, weave new meaningful sensory and formal connections between language and saliva.

Photographs of the collective performances *Canibalismo* and *Baba Antropofágica* (1973), made by L. Clark in Paris with the help of students at the Sorbonne, bear witness to her exploration of the human psyche through the intermediary of sensorial experimentation countering the body which release the life energy present in all things. Another important figure of that period, A. M. Maiolino, is present here with her video *In-Out Antropofagia* (1973), a succession of tight shots of famished mouths (of freedom, of communication, of demand): transitional spaces, places of exchange between the inside and the outside, of discharge and absorption. Invited to exhibit at Frac following his residence at the Centre d'art contemporain-La Synagogue de Delme at the beginning of 2009, Mathieu K. Abonnenc will present images of the Amazon forest which swells with the uncanny.

Vertiginous pauses at the “edge of the world”², the works presented in *À Contre-Corps* invite the viewer to a polarizing experience.

The presentation of Cildo Meireles's work at Frac Lorraine was made possible thanks to the generous support of Decoster Caulliez SAS (La Gorgue).

This work has been produced in cooperation with the Association de préfiguration du Centre Pompidou-Metz as part of the art program *Constellation* (May 15 - October 4, 2009).

1- Manifesto antropófago, 1928.

2- “The edge of the world is the name given by the conquistadors to the geographic locations which weren't marked on their maps.” Luc Jeand'Heur, 2006.

EVENT

FRIDAY 15 & SATURDAY 16 MAY

FRAC LORRAINE & CITY CENTER, METZ

Appearances / Disappearances
The Souffleurs, poetic commandos

The Souffleurs are a collective composed of a shifting geometry of authors, writers, artists, filmmakers, and musicians, gathered around an "endeavor to slow down the world and to decontaminate everyday life through poetry and immediacy." Dressed in black and taciturn, they are on the lookout for passers-by and, with a long tube at their mouth, seek a curious and available ear into which they might whisper poetic secrets. Dare to stick your ear outside in order, perhaps, to tempt fate...

Olivier Comte (conception and direction)



Exhibition / *COUNTERING THE BODY. A WORK OF DEVOURING*

Special opening !

Friday 15 May from 7pm to 12am

& Saturday 16 May from 12pm to 12am

Admission free

Work of Devouring

Notes on Oswald de Andrade's *Manifesto Antropófago* (1928)

"I am only interested in what's not mine. The law of men. The law of the cannibal"¹.

Two famous scenes of man-eating feasts practiced by indigenous tribes left an imprint upon the Brazilian cultural imaginary and oriented the nation's relation to the other and to the culture of the other.

Primitivism emerged here as an act of critically "swallowing" the other (the modern and the civilized): "Brazilian culture was born under the sign of critically and irreverently cannibalizing [...] a multiple and diverse alterity"².

In the 1920s, Sao Paulo avant-gardes reactivated the myth in order to reinvigorate the cultural debate between two principal tendencies polarizing the Brazilian modernism at the time: the internationalist one, tying Brazil to the European avant-gardes; and the nationalist one, rooting it in a native artistic and cultural vocation. Oswald de Andrade's *Manifesto Antropófago*, published in 1928, outlined a response to this conflictual and yet complementary relation between the European avant-gardes (Futurism, Dada) and the Brazilian culture.

Devouring the other thus comes to signify incorporating particles of their admired and desired difference, in order to stimulate one's own process of becoming. Devouring is experienced as a growing awareness of the other, of the other's living wisdom. It is an act of communion.

The idea of anthropophagism thus responds to the necessity of confronting the overwhelming presence of colonizing cultures, but above all, of accepting the process of cultural hybridization as an intrinsic part of the Brazilian experience.

Chéryl Gréciet

1 Oswald de Andrade. "Manifesto Antropófago" in: *Exquisite Corpse* no. 11 (Spring/Summer 2002)

http://www.corpse.org/archives/issue_11/manifestos/deandrade.htm

2 Suely Rolnik. "Anthropophagie zombie" in: *Brésil/Europe: repenser le Mouvement Anthropophagique*. Actes de colloque. Paris: Collège international de philosophie, revue *Papiers* 60 (Sept 2008), p. 44.



1-



2-

LYGIA CLARK

Born in 1920 in Belo Horizonte (BR), died in 1988 in Copacabana (BR).

Baba antropofágica, 1973***Canibalismo, 1973***

Photographs of Paris performances.

Works loaned from "The World of Lygia Clark" Cultural Association

"I am a giant mouth which devours the world, people, and things. I am a cannibal."¹

For Lygia Clark, perception of the world originates in the guts, the most secret and the deepest place of human anatomy. Thought to be the storehouse of incorporated sensations and knowledge, the inside is continuously pulled outside by the artist by way of evacuation: vomit and slobber. This waste, far from being passive, activates processes ranging from the fragmentation of the body to its reconstruction, followed by dissolution in a collective body. These experiences are brought into play through the exercises and/or performances based on the activity of the spectator who becomes a "participant."

In *Canibalismo*, a blindfolded participant lies down on the ground, wearing plastic overalls with a hidden zipped-up pocket over his belly. Other participants, also blindfolded, sit down around him and empty the pocket of fruit in order to eat them and share them with their neighbors.

In a similar vein, participants in *Baba antropofágica* hold a spool of thread in their mouths. Slowly, they unroll the colored string with their fingers and bury in it the body of another participant stretched out on the ground. Finally, they all get tangled in the "slobber" of strings. If participants have an initial impression of pulling a single thread, this sensation evolves into a perception of extracting their own guts. Suely Rolnik² said she had thus experienced a body without organs, a body transformed into an amorphous matter of flux and slobber.

In the course of this exercise, the protagonists experience the sensation of extension, of prolongation of their own bodies; sometimes they even feel it dissipate. Lygia Clark states it explicitly: "My mouth opens, jaw touching the ground: slobber comes out from within, persistently outpouring in an obsessional delirium. It floods everything around me, erasing my own identity, wiping out the contours of my own body [...]"³.

¹ Lygia Clark, "Notes personnelles" in: *Lygia Clark*, exhibition catalogue. Barcelona: Antoni Tàpies Foundation, 1998. p. 289.

² An internationally renowned figure from the Brazilian intellectual scene, Suely Rolnik is a psychoanalyst, art and cultural critic, exhibition curator, professor at the Catholic University in Sao Paulo, and a specialist in "subjectivity studies."

³ *Lygia Clark*. Op cit. p. 290.



1-



2-

This dissolution of the self, this loss of identity in the intertwining of bodies brings about what Lygia Clark calls the "collective body." In it, each individual shares with others a common experience based upon sensory and psychic exchanges. In this common body, each participant is tied to the others through slobbery threads or through shared food. Everyone integrates creative propositions of others while at the same time nourishing them with their own propositions. This incessant back-and-forth engenders a new collective and inventive proposition within which each individual redefines himself in another way.

Through these exercises and performances leading to the dissolution of the self and to the absorption of the other, Lygia Clark seeks to make us aware of constant fluctuations of boundaries of identity to be accepted and nourished through our relation to the other.

Chéryl Gréciet

BRIEF BIOGRAPHY

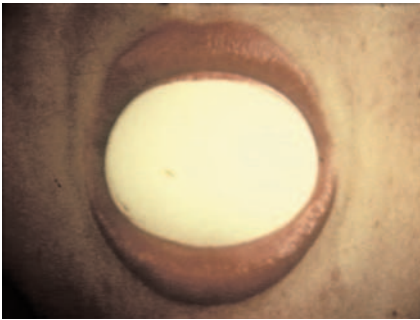
From 1950 to 1952, Lygia Clark studied painting in Paris, namely with Fernand Léger. At that time she produced her first constructivist abstract works. In the early 1960s her series of *Contra-relevos* (counter-reliefs) and *Casulos* (cocoon), made of metal plaques attached to the wall, mark the passage to the third dimension. She followed up on this work in her *Bêchos* (creatures), metal plaques with hinges which the visitor is invited to handle and transform. The involvement of the viewer became a central part of L. Clark's work. She moved on to create objects, masks, costumes made of popular materials, such as pebbles, rubber bands, plastic..., which, worn by volunteers, fostered exploration of the body and of everyday gestures.

From 1970 to 1975, the artist taught at the Sorbonne in Paris, and presented her students with "situations" producing sensory and psychic experiences. Upon her return to Brazil, Clark expanded her activities and gradually moved towards psychotherapy with the conception of *Objetos relacionais* (relational objects) which, when touched, caused the patients' imagination to revert to a pre-verbal stage, which in turn allowed them to overcome traumas.

Reference works:

Lygia Clark, exhibition catalogue. Barcelona: Antoni Tàpies Foundation, 1998. 362pp.

Lygia Clark, de l'œuvre à l'événement. Nous sommes le moule. À vous de donner le souffle... Exhibition catalogue. Nantes: Musée des Beaux-arts, 2005. 98pp



1-



2-

ANNA MARIA MAIOLINO*Born in 1942 in Scalea (IT). Resides and works in Sao Paulo (BR).****In-Out Antropofagia, 1973***Super 8, B&W, sound film, transferred to DVD. Length: 8'14''
Frac Lorraine Collections

Of Italian origin, Anna Maria Maiolino has called Brazil her home since the 1960s. The artist seeks to establish connections between art and life through primal experiences involving body and language, and through the repetition of quotidian gestures which have become the key leitmotif in her work. A.M. Maiolino tirelessly questions the zone of dialogue and dissolution where the inside and the outside, the self and the other, the void and matter, the ancestral and the contemporary come together.

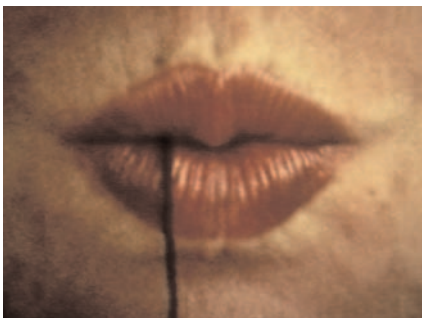
Drawing mainly on the artist's own life and her immigrant experience (which are at the root of a strong personal relationship to food and language), A.M. Maiolino's work is also a meditation on the condition of women in a patriarchal society.

Created in Rio de Janeiro the same year as Lygia Clark's performances at the Sorbonne¹, *In-Out Antropofagia* is Anna Maria Maiolino's first video. Filmed entirely in extreme close-ups, it shows a series of successive shots zoomed in on a grimacing mouth, interchangeably male and female.

Appearing and disappearing make-up and props, the attention paid to different areas set in motion (teeth, lips, tongue, nose), and alternation of male and female mouths, produce a changing, fascinating, and formidable image in which sexual identity dissolves, and the inside and the outside merge. The film has no progressive story line, but each scene is tied to a different subject or message: censorship, language, impossible communication, ingestion, seduction, or aggressivity pass through those lips. Voice and orality--in this case the sounds emitted by the mouths are distorted and transformed to the point of becoming guttural and incomprehensible--occupy an equally important place in A.M. Maiolino's work. Speaking is a primary way of filling empty space and silence, while voice also constitutes the simplest vital affirmation of the outside.

1- & 2- Anna Maria Maiolino,
In-Out Antropofagia, 1973.
Frac Lorraine Collections © D.R.

1- On the subject of connections between these two works, see Catherine de Zegher's essay "The Inside is the Outside: the Relational as the (Feminine) Space of the Radical", in: *Women Artists at the Millennium*, Cambridge, MS and London: October Books, MIT Press, 2006.



1-

Focused on the figure of the mouth which makes transitory space materialize, where food and language are mixed in with saliva, *In-Out Antropofagia* also bears witness to the opening phrase of Oswald de Andrade's "Manifesto Antropófago": "Only anthropophagy unites us."

Frac Lorraine

BRIEF BIOGRAPHY

Born during World War II in Calabre, Italy, Anna Maria Maiolino emigrated with her family to Latin America in 1954 in order to escape the post-war economic crisis. In 1960, she settled in Rio de Janeiro, Brazil, where she attended courses in engraving at the National School of Fine Arts, and took part in *nova figuração* [new figuration], a movement reacting to abstractionism and taking a stand against the government. In 1968, Maiolino moved to New York where she turned to minimalism and conceptual art. Upon her return to Brazil, she encountered Hélio Oiticica and Lygia Clark, the co-founders of the neo-concrete movement (1959-1961) which postulated the need to find an equivalent to the work of art, not in the machine or in the object, but in the living organism. Their impact on A.M. Maiolino's work was significant: she produced installations, films, paintings, and drawings which encouraged an active interaction between the work and the public. In the 1980s, she began working with clay.

Anna Maria Maiolino was the subject of numerous monographic and group exhibitions across the world: at the National Museum of Women in Art in Washington, DC; at the Drawing Center in New York; at the Museum of Contemporary Art in Chicago; at the Pinacoteca in Sao Paulo; and at the Musée royal des Beaux Arts in Anvers. In 2006, Miami Art Central presented her first monographic retrospective in the United States.

Reference works:

Anna Maria Maiolino: Territories of Immanence. Exhibition catalogue. Miami: Miami Art Central and Sao Paulo: Pinacoteca do Estado, 2006. 178pp.



1-

CILDO MEIRELES

Born in 1948 in Rio de Janeiro (BR). Resides and works in Rio de Janeiro (BR).

La Bruja - version I, 1979-81

Installation. A broom made of wood and acrylic thread.

Collections of the Centre Pompidou - Musée National d'Art Moderne, Paris

Diverse with regard to both materials and forms, the work of Cildo Meireles originated in a country subjected to a military dictatorship between 1964 and 1985. Discrete, yet rebellious, Meireles's art has never ceased to question our values, objects around us, and the physical, geometrical, historical, psychological, and anthropological space in which they are inscribed.

His installation *La Bruja - version I* (1979-81) completely fills the exhibition space. The fibers of the broom, whose handle may be seen as the origin or as the culmination, spread invasively, like an Ariadne's thread guiding visitors through the exhibition rooms... or, on the contrary, seeking to confuse their paths and lead them astray. This work bears some formal resemblance to Marcel Duchamp's installation shown at the exhibition of the *First Papers of Surrealism* (New York, 1942)¹. M. Duchamp constructed a woven network of nearly two kilometers of thread, filling a room the way a gigantic spider web would, hindering visitors' passage, and keeping them from approaching the exhibited works. The string, or at least the mesh, made its way into Cildo Meireles's other installations, such as *Glovetrotter* (1991) or *Através* (1983-89). While *Glovetrotter* is made of balloons set on the floor and held down with a coat of mail meant to be trampled, *Através* outlines a labyrinth to be explored: the floor has been covered with shards of glass, and partitions have been constructed of various recycled materials and architectural elements (mesh, Venetian blinds, fence, barbed wire, aquarium, cellophane...). Playing on different registers, these two works encourage a physical and an intellectual traverse, and a sensory and cerebral exploration of the boundary between the visible and the suggested, between order and chaos, between the allowed and the forbidden, between freedom and restriction.

1- Cildo Meireles, *La Bruja - version I*, 1979-81. Coll. MNAM, Paris. Exhibition view, Centro Cultural Banco do Brasil. © D.R.

1- Organized by Marcel Duchamp and André Breton, this was the first American exhibition of the Surrealist movement. It took place the very year Duchamp settled in the United States, after having completed his portable museum, *The Box in a Suitcase*.

↳ 09

FONDS RÉGIONAL D'ART CONTEMPORAIN
DE LORRAINE

1^{ER} RUE DES TRINITAIRES F-57000 METZ
TEL 0033(0)3 87 74 20 02
FAX 0033(0)3 87 74 20 56
INFO@FRACLORRAINE.ORG
WWW.FRACLORRAINE.ORG



1-

A devouring work which engulfs the place and the visitor, and which considers the limit as a question, *La Bruja - version I* resonates as an homage to Duchamp and to conceptual art. However, it is also a sensory work which, perhaps, brings to mind the hair of *femmes fatales* cherished by Baudelaire and other symbolist writers. An indispensable prop in the representation of a witch, the broom is also her favorite mode of transportation; a trivial element evocative of infinite and fantastic imaginary, the broom takes us to another world and opens up our perception.

Presented for the first time at the Sao Paulo Biennale in 1981, *La Bruja - version I* required 2,500 km of string, and spread across three stories of the Oscar Niemeyer building. At Frac Lorraine, several thousands kilometers of string invade the building from the courtyard to the attic until their mad pursuit unwinds in rue des Trinitaires, thus exploding the boundary between public and private spaces.

Magali Parmentier

UPDATE:

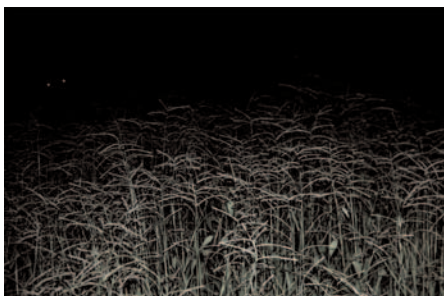
Cildo Meireles is one of the artists invited to *Face Mondri / Making Worlds* (cur. Daniel Birnbaum) as part of the 53rd Venice Biennale in June 2009.

A monographic exhibition devoted to the artist is currently on tour (2009-10): after Tate Modern (London, UK) and MACBA (Barcelona, Spain), it will be presented at the Museum of Fine Arts (Houston, TX, USA) and in Los Angeles County Museum of Art (Los Angeles, CA, USA), and at the Art Gallery of Ontario (Toronto, Ontario, Canada)

Recent publication:

Guy Brett, ed. *Cildo Meireles*. London: Tate Gallery, 2008. 192pp.

1- Cildo Meireles, *La Bruja*, 1979-81.
Coll. MNAM, Paris.
Vue d'exposition, Kunstverein, Hamburg,
2004. © D.R.



1-

MATHIEU KLEYEBE ABONNENC

Born in 1977 in Paris, French Guiana. Resides and works in Paris (FR).

Terra Nullius, 2007

In collaboration with Marion Mahu
Impressions on aluminum, 83x50 cm
On loan from the artist

Whether it takes the form of videos, photographs, installations, drawings on paper or murals, the construction of Mathieu Kleyebe Abonnenc's work involves both physical and intellectual appropriation of (natural, cultural, and artistic) elements and of (historical) events which the artist reworks and recontextualizes (by citation, recovery, montage). The "debt" he owes to his sources becomes an integral part of his reflection on, and his exploration of, history and identity. A native of French Guiana, Abonnenc grew up between his home country and the metropolis. In his work he asks the "question of the reappropriation of heritages which are singular lived experiences, collective memory, and the real"¹.

Terra Nullius takes on as its "motif" the Amazon rainforest. The work references a previous piece created on the basis of engravings taken from "The World Tour of Doctor Jules Crevaux" first published in 1870. A French military physician, Jules Crevaux (1847-1882) took part in several voyages of exploration to Guiana. He brought back botanical, ethnographical, and anthropological data, before falling prey to a tribe of man-eaters in Argentina. The engravings which illustrated his travel narratives established the representation of this country in the 19th-century.

In order to bring out the construction at work in these apparently objective and neutral images, Mathieu Kleyebe Abonnenc reproduces them on a large scale in *Landscapes of Trade* (2004-2005), and erases representations of humans, reserving empty fields in their place. The work thus inspires us to ask questions about the visible and the revealed; about the way we see, and the way we don't; about how we refuse to see...

1- Mathieu K. Abonnenc,
Terra Nullius #1, 2007
© The artist & gallery Hussenot,
Paris

1- Luc Jeand'Heur, 2006

↳ 011

FONDS RÉGIONAL D'ART CONTEMPORAIN
DE LORRAINE

1^{ER} RUE DES TRINITAIRES F-57000 METZ
TEL 0033(0)3 87 74 20 02
FAX 0033(0)3 87 74 20 56
INFO@FRACLORRAINE.ORG
WWW.FRACLORRAINE.ORG



1-

The photographs in the series *Terra Nullius* reveal landscapes shot at night, where only certain elements are visible, while the surroundings are steeped in complete and threatening darkness². These are the same locations which provided Jules Crevaux with the models for his engravings; the same ones which were “discovered” by the Europeans in the 19th century, and which--since they were never cultivated--were declared to be ownerless, *no man's lands*. They were defined by a conflictual encounter of two civilizations. By reflecting back upon these particular moments of (our) history, and by exposing the visual codes of their representations, Mathieu Kleyebe Abonnenc spurs us to look critically at the elements that make up our collective memory and which are never neutral: history is always written by the victors. And yet, for all that, he does not offer us an alternative version, he does not write another story. Rather, he simply proposes to “replay” this moment and to examine its other possibilities. He offers a new potential to history.

Eléonore Jacquiau Chamska

2- Jules Crevaux also photographed the subject. His photographs are very dark: the exposure time in these forest zones was very important as sunlight did not penetrate the canopy. Even technically, the territory seemed to reject representation.

UPDATE:

Mathieu Kleyebe Abonnenc was an artist-in-residence at the Centre d'art contemporain-La Synagogue in Delme (France) from February to April 2009.

In 2009, his work has been presented in *Détruire disent-ils* at the École régionale des beaux-arts in Rennes and in *Kreyol Factory* in the Grande Halle de la Villette.

Mathieu Kleyebe Abonnenc is represented by the gallery Hussenot in Paris and De Expeditie in Amsterdam.

1- Mathieu K. Abonnenc,
Terra Nullius #6, 2007
© artist & galerie Hussenot, Paris



1-

AROUND THE EXHIBITION

Cultural programm

SPECTACLE

WEDNESDAY 24 JUNE - 10 PM
COURTYARD OF 49 NORD 6 EST - FRAC LORRAINE, METZ

Neige de Feu
Cie Entre Terre & Ciel

On the even of the Summer Solstice, Lara Castiglioni offers us a spectacle of fire. This solo performance takes on the form of trace and breath: it is meant to be, above all, a universal language. Whether it is purifying, punitive, the source of heat, or a symbol of love, fire has been associated with numerous popular beliefs; it also evokes fear and joy familiar to us all. In this enchanting spectacle, Lara Castiglioni uses dance and fire to trace a symbolic circle, center, and cross, which are signs of our common and all-too ephemeral existence between the earth and the sky.

Access : Admission free. Reservation required for up to 100 persons.
Tel. : 00 33 (0)3 87 74 20 02 / E-mail : info@fraclorraine.org



2-

NOCTURNAL ADVENTURE

FRIDAY 17 JULY - 7.30 PM
DEPARTURE FROM 49 NORD 6 EST - FRAC LORRAINE, METZ

The Screening
Ariane Michel

In the festival *Le Vent des forêts* (5 - 19 July) Longing for a little excursion out of the city? Let us take you to ephemeral and secret destination... At the first stop, the Friends of Frac will offer you a taste of a few of their culinary specialties, before whisking you away into a forest to discover a white surface which, plunged in darkness, comes alive...

Partner : Le Vent des forêts - Espace rural d'art contemporain
Tel. : 0033 (0)3 29 71 01 95 / E-mail : leventdesforets@mcom.fr

Access : 5 €. Reservation required. Departure in bus from Frac at 7.30 pm. Return at around midnight. Tel. : 00 33 (0)3 87 74 20 02 / E-mail : info@fraclorraine.org

SPECTACLE

SATURDAY 12 SEPT - 7 PM & 8.30 PM
CAVE OF 49 NORD 6 EST - FRAC LORRAINE, METZ

Cisfinitum
Cie MI-OCTOBRE

As an alternative to the finite/infinite system of logic (in other words: the limited versus the inaccessible to human understanding), the Russian writer Daniil Harms offers us a third option which he calls "cisfinitum." It is this spatial in-between that is created in Serge Ricci's play: the stage, free of contours and submerged in darkness, turns into a disturbing space in which bodies appear, disappear and transform.

1- *Neige de feu*. Cie Entre Terre & Ciel
Photo: Fahim Gaballah @ D.R.
2- *The Screening*. Photo: Ariane Michel.
© Jousse Entreprise

Access : 4 € regular / 3 € reduced admission (amis du Frac & under 30, with documentation). Reservation required for up to 18 persons for each spectacle.
Tel. : 00 33 (0)3 87 74 20 02 / E-mail : info@fraclorraine.org



1-

ART CRITIC RESIDENCES



MARINA VISHMIDT (London / United Kingdom)

15 MAY - 12 JULY

Marina Vishmidt plays many roles in the art world. An instructor at the Rietveld Academy in Amsterdam, she contributes to English and Russian journals, exhibitions, and artistic publications. She is equally involved in editorial projects and in the organization of workshops and roundtables.

Her interests focus on the political implication of affectivity and subjectivity in the conceptual practice of feminist artists such as Mierle Laderman Ukeles, Mary Kelly, and Valie Export.

Currently she is writing a dissertation on the question of speculation in art at the Queen Mary University in London.

EDITION



PRESENTATION

THURSDAY 28 MAY 09 - 6 PM

ÉCOLE NATIONALE SUPÉRIEURE DES BEAUX-ARTS DE PARIS

Patrick Neu,
The Moment that never ends

With Patrick Neu, Didier Semin and Frédéric Wecker
(subject to confirmation).

The first monograph devoted to the work of Patrick Neu, this work was published to complement his exhibition at Frac Lorraine in November 2007.

The public presentation is an opportunity for a discussion of the artist's work, his relation to time and to disappearance, and will be followed with a exchange with the audience.

Co- Publisher: Analogues / 49 Nord 6 Est Frac Lorraine
With the participation of: CEEAC, Strasbourg
French / English

Authors:
Béatrice Josse, Didier Semin and Guillaume Sibertin-Blanc

Editors: Béatrice Josse et Hélène Guenin
Design: ce-p.org
ISBN: 9782915772265
Price: 25 euros
Diffusion: Analogues / Les Presses du réel www.analogues.fr

1- Patrick Neu. Cristal glasse, Jean
Auguste Dominique Ingres, *Roger délivrant*
Angélique, 1819. Artist's collection.
Photo: Rémi Villaggi