

# PRÉSENCES VOYAGEUSES



MARCH 01 - JUNE 02 2019



Featuring the works of Nina Beier & Marie Lund, Geta Bratescu, Stanley Brown, Willie Cole, Winfred Evers, Andrea Fraser, Marie-Ange Guilleminot, Sister Corita Kent, Silvia Kolbowski, Tanja Koljonen, Claire Pentecost, Lotty Rosenfeld, Hito Steyerl, and Ian Wilson.

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From Athens to Forbach and Neufchâteau, by way of San Francisco, the works in the 49 Nord 6 Est collection have confronted a wide range of sensibilities over the past thirty years. As a whole, they have shaped an exhibition in which the faraway is right here, without discriminating among places, artworks, or their interpretations.

Constituted initially in order to be showcased throughout Lorraine, the scope of the 49 Nord 6 Est collection has been redefined over time, and new acquisitions have come to reflect specific artistic disciplines. Loans of art to other institutions and the expansion of the project's boundaries have broadened the geography of the collection. As works of art have circulated both within and beyond the region, this exhibition follows the itineraries of several items from the collection.

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**FREE ADMISSION**

Tuesday to Friday, 2 to 6PM  
Saturday & Sunday, 11AM to 7PM

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Open during school and bank holidays

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**GUIDED TOURS FOR ALL AUDIENCES**

Saturdays & Sundays at 11AM and 5PM  
> Free group tours upon request:  
reservations@fracloorraine.org  
reservation@fracloorraine.org

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Le 49 Nord 6 Est - Frac Lorraine bénéficie du soutien de la Région du Grand Est et du Ministère de la Culture - Drac Grand Est  
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Lotty Rosenfeld, A thousand crosses on the road. Santiago, Chile, 1979  
© L. Rosenfeld

Exhibited in libraries, schools, and private residences, as well as art centers, museums, and biennales, these works have each made a unique journey. From the conditions of their production, rooted in a political-historical context, to the venues where they have been presented, these art forms have traveled both through time and cultural interpretation.



\*1 W. Cole

Some of the photographs, silkscreens, videos, sculptures, and installations showcased here are emblematic and have been exhibited around the world; others, more discreet, have been displayed less frequently. Certain works bear traces of a journey (Beier & Lund) or trigger an active circulation (Cole, figure 1). Some examine the conditions under which bodies occupy space within the private (Bratescu, figure 2; Guilleminot) or public sphere (brouwn; Fraser; Rosenfeld), thus searching zones of freedom in the face of administrative, institutional, or political restrictions. A handful of artists foreground the distance between a work of art and the memory it has left behind (Kolbowski), between the image and its description (Koljonen). Sometimes, as Hito Steyerl notes, describing the portrait of his childhood friend Andrea Wolf, which no longer merely represents a person, but has become an emblem of the Kurdish resistance, the image itself is termed “a traveling image,” (figure 3).



\*2 G. Bratescu

Lastly, this exhibition reveals the circulation of selected works, retracing their trajectories and foregrounding the plurality of elicited interpretations. Using extracts from press releases and exhibition catalogs, tour guides and museum labels, these multiple approaches (cf. p. 3), brought together at FRAC, underscore the diversity of perspectives on art and the process of reframing their history prompted by every new presentation.

Indeed, each artwork is an opportunity for the host to take a fresh look at these traveling presences. The resulting readings, accumulated over the years, were written in German, English, Arabic, Greek, French, Japanese, and Romanian. Incomprehensible to some, they conjure up unknown lands, suggesting neglected sensibilities and knowledge informed by experiences other than our own.



\*3 H. Steyerl

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**SHARED PERSPECTIVES**

Wednesday, May 22 at 7PM

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> Exhibition tour with Felizitas Diering, Marie Griffay, and Fanny Gonnella, directors of the three FRACs of the Grand Est region.



> **1960-70:** Conceptual artists such as Sol LeWitt supply instructions for the production of their works, where the concept supersedes execution.

> **1975 & 1976:** Marie Lund and Nina Beier are born in Denmark. They study together at the Royal College of Art in London.

> **2003:** The two artists begin their collaboration even while maintaining individual practice.

The first works with instructions.

> **2008:** *History makes a young man old* is carried out during a residency in Japan. The creation process is foregrounded.

### Exposition individuelle, MUDAM, Luxembourg, 2010

Leurs œuvres se détournent des considérations traditionnelles de forme et de contenu pour appréhender l'objet en termes de potentialité: loin de matérialiser un sens déterminé, il condense les différents temps qui s'y croisent, mais aussi les multiples interprétations et narrations qu'il peut générer.

L'illustration la plus troublante de cette approche se trouve peut-être dans l'œuvre *History Makes a Young Man Old* (2008/2010), prenant la forme d'une boule de cristal roulée depuis son point d'achat jusqu'à sa destination, à savoir le lieu de son exposition ou la collection qu'elle a intégrée. Si l'objet, marqué par les multiples impacts survenus lors de son parcours, a perdu sa limpidité, il cristallise maintenant à la fois sa propre histoire et les histoires qu'il peut susciter.

### Exposition Collective, MuMo Musée Mobile, Tournée Grand Est, 2018

Sur un carré trône une boule de cristal. Elle est marquée de rayures et de coups sur toute sa surface, ce qui lui donne l'aspect d'un objet ancien, malmené. Le reflet noir dans le cristal lui confère de la profondeur. Peu de moyens donc pour évoquer tout l'univers: matière noire, planète, cosmos... Marie Lund et Nina Beier ont fait rouler cette boule durant un trajet effectué entre son lieu d'achat (Luxembourg) et son lieu d'exposition (Metz). Une performance sur la résistance de l'objet, qui s'inscrit dans l'espace et le temps. La sphère, d'abord synonyme de pensée magique et d'intuition, devient ici le support de narration(s). Son titre d'ailleurs l'explique: «*History makes a young man old*» (L'histoire rend un jeune homme vieux).

MONDE

EUROPE

## NINA BEIER & MARIE LUND

*History makes a young man old*, 2008

boule de cristal  
édition de 5  
Acquisition: 2009  
N° d'inventaire: 09 24 01

FRANCE

GRAND EST

Exposition Collective, Palais de Tokyo /  
Site de création contemporaine, Paris, 2014

● New York

● Paris

Exposition Collective,  
Collège Jules Ferry,  
Woippy (57), 2016

● Woippy

49 NORD  
6 EST  
FRAC  
LORRAINE

● Torcheville

Metz ●

Festival, Mairie de Torcheville (57), 2017

Exposition collective, The Swiss Institute,  
New York, Etats-Unis, 2011

For *History Makes a Young Man Old* (2008) Beier and Lund asked the exhibition curators to purchase a crystal ball at a local occult shop and to roll it to its final destination in the museum. Positioned on the gallery floor, the installation is comprised of the dulled object atop a square of black fabric. The scuffs on the surface of the ball are an indication of the production required to create the piece. The prolonged activity simulates and facilitates a reading of time and use, which occludes clarity. Not unlike the art of scrying, seeing images in crystals, the marred surface invites the viewer to stop, slow down, contemplate and slutter over the sleight of hand that complicates the relationship between artwork, exhibition space, artist and curator. In asking the exhibition curators to complete their work, the artists emphasize the co-authorial power of the curators, who ensconce the artwork within the larger matrix of a group exhibition. Such a process renders opaque the division of labor on one hand, and the means by which art is ordained as such on the other. A source point for questions regarding creation and origin, the attrition of the ball is a rich point of departure. Allegorical in nature, here destruction is demonstrated as an artistic strategy to counter the burden of production within a contemporary atmosphere that demands "the new."

Exposition Collective, Ecole supérieure  
d'art de Lorraine, Metz (57), 2017

● Grenoble

Exposition Collective, Centre d'Art Bastille,  
Grenoble (38), 2016

Nina Beier et Marie Lund travaillent en duo et séparément. Elles placent les processus d'interprétation au cœur de leur pratique. Les œuvres, qui font écho les unes aux autres, constituent les éléments d'un scénario et fonctionnent souvent selon un principe d'activation. Boule de cristal, *History Makes a Young Man Old* (2008/2010) par exemple est roulée depuis son lieu d'acquisition jusqu'à la collection qui l'accueille, révélant non plus l'avenir dans la transparence du matériau mais les histoires qui ont opacifié sa surface lors de sa trajectoire.

# DEGRÉS EST : SILVI SIMON



MARCH 01 - 02 JUNE 2019



Degrés Est launches a series of meetings conceived in collaboration with FRAC Alsace and FRAC Champagne-Ardenne, and focusing on artists with ties to the Grand Est region.

The three FRAC of the Grand Est now work as a network. This new configuration has given rise to the desire shared by local artists to get involved and develop projects in conjunction with these essential actors in the artistic ecosystem to which we belong.

In this perspective, 49 Nord 6 Est has dedicated a space to artistic creation originating in the Grand Est. Visitors are invited to discover the work of an artist connected to the Grand Est region and nominated, in turns, by FRAC Alsace, FRAC Champagne-Ardenne, and 49 Nord 6 Est - FRAC Lorraine. At the heart of this vast territory influenced by several different cultures, Degrés Est draws on a plurality of viewpoints to highlight the diversity of current artistic practices.

The exhibition of Silvi Simon's work inaugurates this space. Her work has been selected by Felizitas Diering, the director of FRAC Alsace. A catalog has been prepared for the occasion, initiating a series of publications devoted to Degrés Est projects.

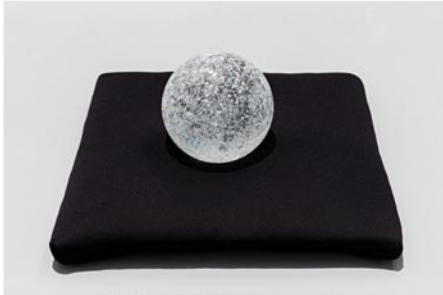


## SILVI SIMON

Born in 1970 in Livry-Gargan (Seine-Saint-Denis), Silvi Simon lives and works in Strasbourg. A graduate from the Université des Sciences Humaines in Strasbourg specializing in the visual arts, she studied animation at the École Nationale Supérieure des Arts Visuels de La Cambre in Brussels. At the same time, she was enrolled at the Atelier MTK, an artisan cinematographic laboratory in Grenoble. In 1991, she was a co-founder of the collective Burstscratch in Strasbourg, which works to promote the creation and distribution of experimental film on celluloid. Her recent solo exhibitions were held at the Sit Down Gallery (Paris), at the European Contemporary Artistic Actions Center (CEAAC) and at the Yves Iffrig Gallery (Strasbourg).

Simon explores the material properties of images produced automatically, and experiments directly with chemical baths and photosensitive emulsion. Instead of focusing on the capacity for representation, she is interested in the substance of photographs and in the unexpected phenomena that may appear in the process. Silvi Simon's research on the materiality of images draws upon the techniques of experimental photography as well as those of expanded cinema. Playing with the disparity between fixed point and motion, between nature and observer, she produces immersive luminous installations with an elusive core.

# Available pictures on request



BEIER-LUND\_1.jpg.jpg



BRATESCU\_1.jpg



COLE\_1.jpg



KENT\_1.jpg



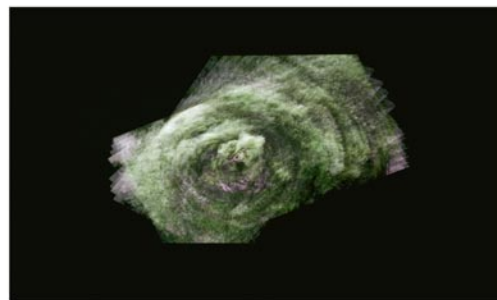
KENT\_2.jpg



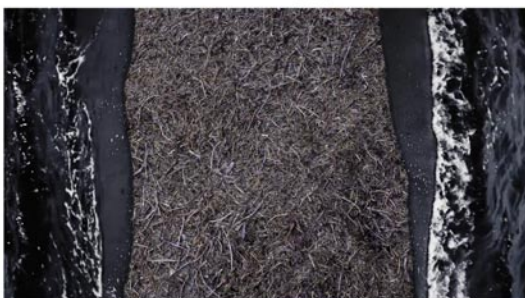
ROSENFELD\_1.jpg



SIMON\_1.jpg



SIMON\_2.jpg



SIMON\_3