

BAD GIRLS

A Collection in Action !

13 JULY – 20 OCTOBER 2013

49 NORD 6 EST - FRAC LORRAINE, METZ



1-

Subverting the common place, breaking down prejudice, refusing any established order: at a time when patriarchy is crumbling, *Bad Girls* are putting on their armor and proclaiming their freedom far and loud. Disobedience becomes the norm in the face of binary and linear outlooks which inevitably lead to a societal dead-end.

An invigorating uppercut against wait-and-see attitudes, the FRAC exhibition deconstructs know-it-all opinions, and attacks those who refuse to imagine a future that would be better because it is different. Attention! The *Bad Girls* have unsheathed their weapons: humor and insolence!

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*Be beautiful and shut up!*¹

In the 1970s, “the personal is political.” The *Bad Girl* takes off her top and even her bottoms. Nudity is the weapon used to make demands: my body is my own! Out with a canon of beauty imposed by men. Long live sexual freedom!

In the series *Hommage à...*, Lili Dujourie (1941, Gand, BE) adopts the positions of female nudes that populate painting, sculpture, and photography: taking mythology as a pretext, she foregrounds the viewer's role as a voyeur. Between the fascination with the arrested moment and jaded voyeurism, the body is stripped naked with indifferent indecency bordering on ennui.

In Change. My problem is a problem of a woman, Ewa Partum (1945, Grodzisk Mazowiecki, PL) has wrinkles, varicose veins, and white hair applied over half of her body, while the other half is a testimony to this metamorphosis. Her nudity remains cold and impassive: she enacts the “naked truth” freed from the contradictory stereotypes of the virgin myth and sexual fantasy.

These are precisely secret fantasies, desires, and impulses that Annette Messenger (1943, Berck-sur-Mer, FR) jots down on pieces of paper she produces in piles. Autobiography, fiction—the artist delightfully mixes the genres in her albums—collections: made up of 76 erotic drawings, *Mes dessins secrets* (My Secret Drawings) paint a subtle portrait of a woman in the crowd.

1- *Homage to the film Sois belle et tais-toi ! (Be Beautiful and Shut Up !)* by Delphine Seyrig, 1976

Artists: Marina Abramovic, Pauline Boudry/Renate Lorenz, Lili Dujourie, Clarisse Hahn, Anna Maria Maiolino, Annette Messenger, Liliana Motta, Ewa Partum, Lotty Rosenfeld, Martha Rosler, Raeda Sa'adeh, Hito Steyerl & selected books of Albertine Sarrazin, Grisélidis Réal and Virginie Despentes

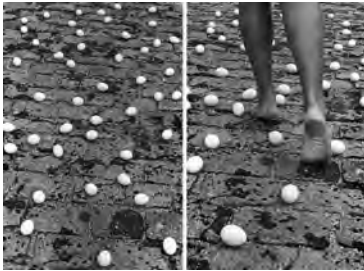
Admission free

Tuesday–Friday 2–7pm
Saturday & Sunday 11am–7pm

Group visits in English on request
mediation@fraclorraine.org

PARISart www.paris-art.com

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1-

**Albertine Sarrazin,
Grisélidis Réal
& Virginie Despentès**

These Bad Girls grab their pens and tell their stories of revolt and disobedience.

Sentenced to 7 years in prison, **Albertine Sarrazin**, who escaped and was jailed again, offers her story of a delinquent living underground and loving passionately.

Nicknamed the "harlot of the revolution," **Grisélidis Réal** was a prostitute, writer, and artist. She turned her first profession into a life-long struggle.

Trash, porno-punk, raw, feminist... in her books and films, **Virginie Despentès** inverts the ethical categories and codes of the do-good mentality.

If each of their adventures is unique, the struggle remains the same: the freedom of love and to love. Rebellious and emancipatory, it is required reading!

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Their books as well as archival videos and sound recordings are available for consultation at FRAC.

Be (re)bellious and fight! ²

From the beginning, the *Bad Girl* has fought on all fronts for the common cause: for justice and humanity—to the point of turning her body into a weapon...

In her "home, sweet home," where men would gladly confine her, the *Bad Girl* prepares for the battle... In *Semiotics of the Kitchen*, **Martha Rosler** (1943, New York, NY, US) subjects the homemaker's utensils to an unnatural fate, venting the frustration of women kept far too long under lock and key.

When **Marina Abramovic** (1946, Belgrade, former YU) grabs a knife in *Rhythm 10*, it's in order to appropriate a morbid macho knife game which epitomizes a humanity that is both the executioner and the victim. The tension is exacerbated by the rhythm of the blade obsessively striking against the wood and breaking the shared silence of concentration and suspense.

Created during the Brazilian dictatorship in order to exorcize and subvert repression, the installation *Entrevidas* offers an intense experience of liminality. With simple egg shells, **Anna Maria Maiolino** (1942, Scalea, IT) renders palpable the sensation of treading between life and death.

In *Vacuum*, **Raeda Sa'adeh** (1977, Um El-Fahem, Palestine) turns the Zionist slogan, "a land without people for a people without land," inside out by taking on the role of a stereotypical housewife and "preaching in the desert." The landscape and the domestic sphere are brought together through her action, and become one for the colonized Palestinian woman living under the joint oppression of local patriarchy, tradition, the colonizer, and Western images. The female figure also gives expression to the Palestinian people's constant struggle for daily survival.

The public space artist and activist, **Lotty Rosenfeld** (1943, Santiago, CL) is one of the founding members of the group CADA created in Chili as a reaction to the dictatorship of General Pinochet (1973-1990). Their battle cry "No +" (No mas... No more), pasted illegally around the city in blitzkrieg performances and incitements to revolution, was taken up by the general population at the time of the 1988 referendum. A symbol of opposition and a sign of transgression, the cross is also a recurring motif in *A thousand crosses on the road*—a series of performances calling, again and again, for an end to all dictatorships.

At the heart of the film *November* stands the charismatic figure of **Andrea Wolf**, a martyr of Kurdish resistance at the hands of the Turkish state. **Hito Steyerl** (1966, Munich, DE) combines fiction and documentary, set to a breathless rhythm, to reconstruct the struggle of the Kurdish people, focusing on the figure of Wolf. It is a brilliant demonstration of the way in which the spread of information and preservation of memory may also result in ideological and communitarian perversion and manipulation.

2- The heading is a nod toward the book by Yoland de La Bigne, *Sois belle et bats-toi! Manifeste féministe des femmes féminines* [Be Beautiful and Scram! A Feminist Manifesto of Feminine Women], Paris: La Martinière, 2012.



4 - Pauline Boudry / Renate Lorenz, *N.O. Body*, 2008 (prêt des artistes et Marcelle Alix, Paris)

THIS SUMMER

Garden in progress

« *Bad weeds* »

With its true *Bad Girl* motto, the Lorraine region has all it needs to (dis)please, from the prickly thorns of its thistle emblem to Clémentine Delait, the famous bearded woman of the Vosges! But watch out, it's all the better to shake up your habits and give you a fresh point of view! Enjoy!

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Accès libre

Event Facebook

XXY

Let your imagination and your desires run wild! Release the *Bad Girl* within and share your creativity on our Facebook! There is no XX or XY, genders mix and mingle. The most unusual photos will be posted on FRAC.

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[facebook.com/fraclorraine.news](https://www.facebook.com/fraclorraine.news)

PARALLEL GLANCES / SEPT- OCT

Explosive programming in scattered spaces: the *Bad Girls* are out in Maxéville, Nancy, Metz, and Épinal.

All the stops on the "Very Bad Trip" can be previewed at www.fracloorraine.org

Performance

Abbaya by Asta Gröting

Courtesy carlier | gebauer

The artist (born 1961, lives in Berlin) confronts the audience with their prejudice against veils.

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Every weekend, starting on 14/09
Admission free

Heritage Days

Sat 14/09 & Sun 15/09 from 11am to 7pm
On our agenda:

- *Entrevidas*, installation by A.M. Maiolino in the FRAC courtyard
- *Dancing on egg shells* by the company Averse in Nancy
- Free guided tours (in French) of the exhibition *Bad Girls* and the building

Notre corps est une arme - grévistes de la faim (Our body is a weapon—hunger strikers) shows nothing of the manifestation staged by political prisoners at the end of 2000 in order to protest against the iniquity of the Turkish state. Nor does it show the dead or the attacks launched by the army to suppress the strike. Yet everything is there, latent, in the encounter with the two women, two survivors whose solemn gaze and twitching bodies reveal dysfunctions and handicaps: the memory seared in their own bodies reveals the force of their resistance. Clarisse Hahn (1973, Paris, FR) films this unequal combat sparingly, showing the act of engagement by the dispossessed who refuse the only right that they have left, the right to exist, in order to turn their bodies into weapons.

Ainsi soit-iel! / So be it! ³

With no legacy or testament, the *Bad Girl* invents a radiant future, free of any social, sexual, or racial designation. Her story remains to be written and above all, lived..

Starting from the extraordinary self-portrait photographs by an English Victorian servant, the duo **Pauline Boudry and Renate Lorenz** stage some of the same cross-dressing scenes in *Normal Work*, thus freeing themselves from social hierarchies of gender, class, and race.

N.O. Body re-enacts the figure of Annie Jones, the famous American bearded lady discovered by P.T. Barnum's circus. When the object of study assumes the position of the scientist, laughter is the driving force of a story unfolded from an inverse point of view... Constantly going back and forth between the past and the present, the performer Werner Hirsch/Antonia Baehr emphasizes moments of queerness which were erased or made illegible, and casts them in a contemporary perspective.

3- "The pronominal form 'iel' has the advantage of 'defeminizing' the pronoun (it's not 'ielle'), perhaps thanks to its angelic, or de-gendered aspect. (...) The use of 'iel' and 'iels' would allow at length eliminating 'il' and 'elle' through contraction—which is conform with usage in French and makes it possible to preserve a historical trace of the assembled elements." Anne Larue, *Dis Papa, c'était quoi le patriarcat ? [Papa, what was patriarchy?]*, Donnamarie Dontilly: Éditions ixe, 2013, p. 27.

Images available for the press



Abramovic1-15x10-300.jpg



Boudry-Lorenz-1-2-15x10-300dpi.jpg



Dujourie-sanguine-15x10-300.jpg



Dujourie-spiegel-15x10-300.jpg



Maiolino-1-15x10-300.jpg



Rosenfeld2-15x10-300.jpg



Rosenfeld25-15x10-300.jpg



Rosler2-15x10-300.jpg



Sædeh-15x10-300.jpg



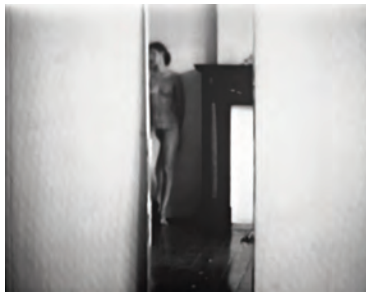
Steyer1-1-15x10-300.jpg



XXY-ClementineDelait-10x15-300.jpg



1-



2-

BE BEAUTIFUL AND SHUT UP!

In the 1970s, "the personal is political". The *Bad Girl* takes off her top and even her bottoms. Nudity is the weapon used to make demands: my body is my own!

The nude or the quest for the eternal female

The history of art is outlined with female bodies which are, in the guise of mythological and literary stories, gleefully naked. Idealized, stylized, or realistic, the feminine nude is treated like a still life constructed as an object of masculine desire and fantasies.

In response to traditional disciplines such as painting, sculpture, and photography, a number of women artists starting using in the 70s, low-cost tool: video. Behind the camera or facing it, they are able to invent a new artistic language freed from masculine canons.

LILI DUJOURIE → Born in 1941 in Gand (BE) where she lives and works

Hommage à... I, 1972 / 20'07"
Hommage à... II, 1972 / 18'31"
Hommage à... III, 1972 / 37'02"
Hommage à... IV, 1972 / 26'51"
Hommage à... V, 1972 / 14'33"
Sonnet, 1974 / 7'18"
Madrigaal, 1975 / 6'35"
Sanguine, 1975 / 17'30"

Effen spiegel van een stille stroom, 1976 / 13'43"
Enjambement, 1976 / 20'51"
Spiegel, 1976 / 7'27"
Une tache de silence, 1978 / 20'59"
Koraal, 1978 / 6'23"
Passion de l'été pour l'hiver, 1981 / 15'31"

Videos black & white, silent

From her first videos produced in 1972, Lili Dujourie decided to play every role: the artist, the producer, and the model. "Woman has always been the model, and I wanted to free myself from that. As a woman, I could not manipulate another woman (...). If you wish to evoke the intimacy of the feminine nude, you should do it yourself, you can't impose it on a model." Thus, with her camera mounted on a tripod, Dujourie works alone, without any constraints.

In her inward-looking films, her naked or clothed body moves with an interiorized choreography. Her slow successive movements seem to act upon the temporal and spatial dimensions of a simple, familiar environment. Sensual, or even erotic, they alternate between artificial poses and suspended gestures, creating a paradoxical and ambiguous feeling of indifferent indecency and mastered exhibitionism.

Lili Dujourie :
 1- *Sanguine*, 1975
 2- *Spiegel*, 1976
 Coll. 49 Nord 6 Est - Frac Lorraine
 © L. Dujourie



Some titles of her works evoke the worlds of poetry (*Sonnet*, *Enjambement*), of music (*Madrigaal*), and of drawing (*Sanguine*, red chalk); the series “Homage à...” [Homage to...] furtively evokes images derived from the repertory of “great men” (Titian, Velazquez, Boucher, Courbet...). However, devoid of sound or text, these images do not tell a story, and do not offer any interpretation. Exploring the themes of vanity, loss, boredom, and melancholy, Lili Dujourie produces intimate images that are not, however, self-portraits. She attacks the taboos of the time by emphasizing the viewer’s position and responsibility as a voyeur.

ANNETTE MESSEGER

→ Born in 1943 in Berck-sur-Mer (FR). Lives and works in Malakoff (FR)

Mes dessins secrets, 1972-1974

76 drawings, portfolio published in 2011

In the early 1970s, Annette Messenger began to develop her “Collections”. These were albums in which she would compile found photographs or images cut out from magazines, which she annotated or scribbled over, user’s manuals which she carefully copied, and drawings. Each of these 56 albums is organized around a different theme, such as emotional life, fashion, domestic life..., and each resembles a diary, a photographic album, or a book of recipes.

Whether it’s a question of “I” (je) or “game” (jeu), what unfolds before our eyes is the portrait of a real/fake young girl composed of clichés of an era that molded perfect wives and mothers, piled up before the viewer. Throughout this personal fiction there runs the subtext of a militant work that deconstructs dominant sexist discourses.

In many albums rebellion is brewed and the perfect image cracks, simultaneously shattering the image of the woman-object. *Les tortures volontaires* [Voluntary tortures] (1972) are an inventory of the wide repertoire of violence inflicted on the female body for the sake of beauty. Wrinkles and broken teeth are inked on the portraits of fashion models or film stars in order to age them and make them ugly (*Mes jalousies* [My jealousies] 1972).

My secret drawings collect small sexual and erotic drawings, fantasized scenes, fragments of stylized bodies, and secret thoughts and impulses jotted down on paper. Inadmissible thoughts are nevertheless irrevocably confessed and unashamedly exhibited, spicing up this reassembled portrait of an everyday woman.

EWA PARTUM

→ Born in 1945 in Grodzisk Mazowiecki (PL). Lives and works in Berlin (DE)

Change. My problem is a problem of a woman, 1979

16mm Film transferred to VHS and DVD, colour, sound / duration: 7'15''

In Poland of the 1970s, where rural culture and the Catholic Church structured social relations despite the communist regime, Ewa Partum rebels against this still strongly patriarchal and traditionalist society. By combining writing, nudity, and performance, she challenges the norms and values imposed on women: beauty, youth, the hearth, and marriage.

In a performance produced at the Artforum Gallery in Łódź in 1979, the artist is naked, reclining on a pedestal before the audience, while professional make-up artists subvert beauty products in order to age half her body and face. Going against the biological clock, Ewa Partum sabotages the image of ideal, youthful and beautiful femininity promoted by men throughout history and across pictorial tradition. She thus rebels against the stigmatization that the female body is subjected to, and claims its complete reappropriation.

In the 1980s, Ewa Partum produced several other performances in which she systematically overturned feminine stereotypes. Most notably, she attacked marriage in *Women, marriage is against you*, by ridiculing it and denouncing it as a means of alienation; or again the "bodyobject" in the *Stupid Woman* in which she dresses up her naked body as a Christmas tree.

Her engagement extends to the field of politics, and she becomes an anti-establishment artist opposing the Soviet regime in numerous public actions.



Ewa Partum, *Change. My problem is a problem of a woman, 1979*
Coll. 49 Nord 6 Est - Frac Lorraine
ADAGP, Paris 2013 © The artist



1-

BE (RE)BELLIOUS AND FIGHT!

From the beginning the Bad Girl has fought on all fronts for the common cause: for justice and humanity—to the point of turning her body into a weapon...

ANNA MARIA MAIOLINO

→ Born in 1942 in Scalea (IT). Lives and works in São Paulo (BR)

Entrevidas, 1981

Performative installation

Walking among lives not yet begun, among embryos: this is Anna Maria Maiolino's intention in her installation *Entrevidas* in which eggs, symbols of vital beginnings, are strewn on the ground. Cautiously stepping around numerous eggshells, the visitor is overcome by a feeling of apprehension due to the extreme fragility of the environment.

Echoing the expression, "walking on eggshells," indicating a delicate situation that calls for proceeding with precaution, the artist re-enacts the repression of the Brazilian dictatorship (1964–1985). When she staged *Entrevidas* for the first time in 1981 across the street from her atelier in Rio de Janeiro, it was the time of the so-called "democratic opening"—a moment in Brazilian history when the regime gradually started losing its stranglehold. A foot threatening to crush the eggs metaphorically evokes the menace of military power engraved in the hearts of individuals. The installation/performance attempts to reconstitute the atmosphere of insecurity that reigned at the time.



2-

But it also carries the promise of hope, of a rebirth of the Brazilian people. Individuals, made vulnerable by the annihilation of their freedom, had to rebuild their identity and overcome the trauma of dictatorship. The artist's poem accompanying her work bears witness to this national issue: "We relive what we have forgotten and little by little remember what we know."

MARTHA ROSLER

→ Born in 1943 in New York (US) where she lives and works

Semiotics of the kitchen, 1975

Video, black and white, sound / duration: 6'21''

Politically engaged video pioneer, artist, and activist, Martha Rosler transforms an American kitchen into a potential battlefield. Previously, she literally brought the Vietnam war to American households, projecting into immaculate bourgeois interiors photographs of mass graves, Viet-Cong corpses, and GIs in action... As a denunciation of the "American Way of Life," the photomontages in *Bringing the War Home* (1967–1972), serve as a radical reminder that war can't be cleaned away like some dirt stain...

1- Anna Maria Maiolino, *Entrevidas*, 1981.
Coll. 49 Nord 6 Est - Frac Lorraine
© A. M. Maiolino
2- Martha Rosler, *Semiotics of the kitchen*, 1975
Coll. 49 Nord 6 Est - Frac Lorraine
© Electronic Arts Intermix



1-

The same collusion of private and public space, representation and reality, individual aspiration and social dictates is present in *Semiotics of the kitchen*. Putting herself at center-stage in a modern kitchen—as the refrigerator and the gas stove testify—the aproned artist casts a wild glance at the camera. In the course of the film, made up of a single sequence shot, she picks up various utensils and subjects them to an unnatural fate. What initially appears to be a willfully light-hearted, parodical skit, gradually becomes a demonstration of violence less and less contained that highlights the frustration of women who have been locked up for too long.

MARINA ABRAMOVIC

→ Born in 1946 in Belgrade (ex-YU). Lives and works in New York (US)

Rhythm 10, 1973-1993

Video, colour, sound / duration: 2'20''

An important figure in the 1968 student opposition, Marina Abramovic launched her spectacular performance work in 1970s' communist Yugoslavia under the rule of Tito (1945-1980). Work after work, without artifice, she has been challenging the resistance of her own body, submitting it to physical and psychological ordeals for the duration of several hours. There is no masochism here; the essential idea that nothing is permanent and that human progress can be achieved by humans alone, through their awareness of their own bodies and awareness of the universe. One must therefore be able to confront pain in order to control it and free oneself from it—in order to learn to resist amid the alienating social, political, or sexual game. Performance is a mirror offered up to the viewers. Art must be unsettling, disturbing, political, social, and sibylline: "I'm only interested in art which can change the ideology of society... Art which is only committed to esthetic values is incomplete."

Marina Abramovic follows a scenario, a precise ritual, pushing it to its limits in front of the public. Sometimes the audience is invited to participate in, or even to "control," the action, be it at the risk of losing control: in *Rhythm 0* in 1974, the artist appeared as an "object" and produced 72 objects—including a loaded gun—to be freely used on her...

Created in Belgrade in 1973, the performance *Rhythm 10* has been revived several times by the artist. The video made in 1993 shows a fragment. Appropriating the morbid, macho knife game, Marina Abramovic turns it into the emblem of a humanity that is both the executioner and the victim. Exacerbated by the breath of the artist and punctuated by the obsessive striking of the blade against wood, the tension is nearly unbearable.



1-

RAEDA SA'ADEH

→ Born in 1977 in Um El-Fahemen (PS). Lives and works in Jerusalem (IL)

Vacuum, 2007

Video installation, colour, sound / duration: 17'

Like all Palestinians, Raeda Sa'adeh bears the scar of her people's history. In 1947, the UN voted to partition Palestine and compose distinct states for Arab and Jewish communities, thereby formally creating the State of Israel. Contested by Arab states and by Palestinian Arabs, this plan led to a civil war that continues to this day. It has forced several million Palestinians into exile and brought about the military occupation of their territories (the West Bank, the Gaza Strip, East Jerusalem), which is manifested in checkpoint controls and permanent humiliations and violence... With its slogan, "a land without people for a people without land," the State of Israel justifies the installation of settlements on these supposedly "empty" territories.

It's around this notion of emptiness that *Vacuum*—meaning "the void" in English and playing on the word vacuum cleaner—is constructed. The absurdity of vacuuming the mountainous desert located between Jericho and the Dead Sea conjures up the myth of Sisyphus, and foregrounds the incessant work that Palestinians must perform daily in order to survive. If, at first glance, the character played by the artist brings to mind the Western stereotype of the Arab woman subjected to patriarchy and to the weight of religious tradition, it embodies a figure of resistance, translating the perpetual struggle of a people for its survival in a permanent state of siege.



2-



3-

LOTTY ROSENFELD

→ Born in 1943 in Santiago de Chili (CL) where she lives and works

A thousand crosses on the road

Photographs of performances realized in Chili between 1979 and 1989

Under the dictatorship of general Pinochet, Lotty Rosenfeld became an artist-activist. In urban spaces she performed flash actions which were both works of art and weapons of resistance. In 1979, she founded the collective CADA (Colectivo Acciones de Arte) with which she undertook writing illegally on the walls in Santiago, Chili the cries of revolt: "No +" (No mas..., No more...).

The cross is also a recurrent motif in the performances *A thousand crosses on the road*, in which the artist draws them on the road, amidst moving traffic. Documented in the form of photographs and films, these actions consisted in subverting the established order by gluing a strip of fabric horizontally across each white line painted on the asphalt.

1- Raeda Sa'adeh, *Vacuum*, 2007
Coll. 49 Nord 6 Est - Frac Lorraine
© R. Sa'adeh

Lotty Rosenfeld :
Coll. 49 Nord 6 Est - Frac Lorraine
2- *A thousand crosses on the road*.
Santiago, Chile, 1979, 1979
Photo : Rony Goldschmith © L. Rosenfeld
3- *State Prison*. Santiago, Chile. 1985,
1985. Photo : Fedora Torreblanca © L.
Rosenfeld



1-

Rosenfeld symbolically invested public space controlled by the social regime, by subverting a functional sign used to control the flow traffic, and by extension, to control movement and bodies.

Since then, the artist has repeated this action in a nomadic way, always positioning herself outside art institutions and privileging strategic or symbolic sites such as the Reichstag building in Berlin, the Revolution Square in Havana, Cuba, or the White House in Washington, DC.

Beyond her opposition to dictatorship, Lotty Rosenfeld challenges the idea of the “straight road” and incites the public to stray towards the freedom to choose their own “path.”

CLARISSE HAHN

→ Born in 1973 in Paris (FR) where she lives and works

Notre corps est une arme - grévistes de la faim (Turquie), 2011

Video, colour, sound / duration: 6'36''

“But the body is also directly involved in a political field; power relations have an immediate hold upon it; they invest it, mark it, train it, torture it, force it to carry out tasks, to perform ceremonies, to emit signs.”*

In the year 2000, under the pretext of providing political prisoners the best possible conditions of detention, the Turkish state decided to place them in so-called F-type prisons, i.e. in isolation. Locked in a whitewashed cell constantly flooded by a neon light, cut off from all contact with the exterior world, deprived of the light of day, the detainee loses any spatial-temporal points of reference, and quickly also loses his or her mind.

Deprived of everything, except the right to exist, the prisoners went on a hunger strike, suppressed in a blood bath by the army: 130 detainees were killed by a bullet or burned alive. The two women interviewed are Turkish-Kurdish communist activists handicapped as a result of this deathly, 130-day long hunger strike. They don't regret their actions and affirm: “our body is a weapon.” The body is the ultimate site of political and social resistance. In the face of intolerable institutional “white death,” and in the name of their ideals, these women responded by making a sacrifice—the ultimate outcry of the body addressed to humanity and to the compassion of public opinion and competent authorities.

* Michel Foucault, *Discipline and Punish: The Birth of the Prison*. Trans. Alan Sheridan (Vintage, 1995), p. 25.

1- Clarisse Hahn, *Notre corps est une arme - grévistes de la faim (Turquie)*, 2011. Coll. 49 Nord 6 Est - Frac Lorraine, Metz (FR) © C. Hahn



1-

HITO STEYERL

→ Born in 1966 in Munich (DE). Lives and works in Berlin (DE)

November, 2004

Video, colour, sound / duration: 25'

November is the story of Andrea Wolf, a martyr of the Kurdish resistance and Hito Steyerl's childhood friend. *November* is also, and above all, a singular life told through personal images which engender other collective images and stories.

From excerpts from an amateur film relating the adventures of a group of girls, with Andrea as the heroine, to posters celebrating the immortal fame of the martyr Ronahi, the missing links of a mysterious life are superposed to construct an intentionally subjective narrative.

Through the magnetic figure of Andrea, it's also the struggle of the Kurdish people against the Turkish state that emerges. A German woman's armed support for the cause of this group—whose territory, straddling Iran, Iraq, Syria, and Turkey, has not been recognized—helps emphasize the ramifications of this conflict within Germany which is the home to large Turkish and Kurdish communities.

Artist, film director, and theorist, Hito Steyerl is an attentive observer of our society rooted in both globalization and the digital. Her work describes with rare precision the fluidity and transformation of images—how they are produced, interpreted, translated, processed, transported, and consumed by a multitude of users. In the face of this proliferation of images, how does one discern between information and disinformation? How might documentary practice be reinvented so that it preserves its political engagement and its historical integrity? By becoming aware of the precarious status of truth and meaning. Heroes are not always innocent...

SO BE IT!

1-

Without legacy or testament, the *Bad Girl* invents a radiant future, free of any social, sexual, or racial designation. Her story remains to be written and above all, lived..

PAULINE BOUDRY / RENATE LORENZ

→ Born in 1972 in Lausanne (CH) / Born in 1963 in Bonn (DE).

They live and work in Berlin (DE)

Normal Work, 2007

Installation. 16mm Film transferred onto DVD, colour, sound

duration: 13'

13 photographs of Hannah Cullwick

Performance: Werner Hirsch

Frac Lorraine Collection

N.O. Body, 2008

Installation. 16mm Film transferred onto DVD, colour, sound

duration: 15'

47 photographs

Performance: Werner Hirsch

Loan from the artists & Marcelle Alix, Paris

P. Boudry and R. Lorenz are interested in stigmatized bodies under the pretext that they are other-monstrous, perverse, racialized, marginalized. By re-enacting in their videos these nonstandard bodies, discovered in archives, the artists challenge today's notion of normality. This challenge is filtered through queer theories which undermine boundaries and restrictions imposed on sex and gender, and claim the right of everyone to define him- or herself.

Normal Work / Hannah Cullwick, a servant in Victorian England, and Arthur Joseph Munby, a barrister, were lovers, later a married couple, having an erotic sado-masochist relationship. They photographed staged scenes showing Hannah in various positions, making her undergo transformations from feminine to masculine, from rich to poor, from master to slave, from strong to weak. This multitude of embodied characters made any definitive designation of her person impossible. Far from posing in identical positions, the trans-gender performer Werner Hirsch (alias Antonia Baehr, or the inverse?) freely reinterprets the studio sessions and the relation to power maintained by the couple. The replacement of a bucolic décor with a portrait of two leather-clad lesbians challenges the notion of "feminine masculinity" invented by A.J. Munby.

N.O. Body / This project arose from a reading of the visual encyclopedia, "Sexology, Pictures" (1930) by the defender of the rights of homosexuals, Magnus Hirschfeld. Scientific images are set side by side with private shots of staged S/M scenes and anatomical plates of hermaphrodite animals. A selection of those images is partly reproduced here. In Hirschfeld's time, the world of the spectacle and the medical institution had a shared interest in "spectacular deformities." The video superposes, while inverting them at the same time, the traditional roles: the bearded lady, Annie Jones, exhibited at the Barnum Circus as a "freak," becomes here an exuberant observer who stares at and ridicules her potential audience. Considered to be a clinical case by the medical profession, she adopts the role of a scholar. What happens to the relationship between normality and deviance when the object of study assumes the position of the producer of knowledge?

1- Pauline Boudry / Renate Lorenz,
Normal Work, 2007
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