

HUMAN RESOURCES

CURATOR: VIRGINIE JOURDAIN



JUNE 23 - NOVEMBER 05, 2017

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



Curator:
Virginie Jourdain

Artists : G. Amer, B. Cussol, Décider
entre hommes, K. Holmqvist, O. Kisseleva,
K. Kiwanga, C. Lescarbeau, N. McComber,
A-M. Proulx, J. Schwebel, J. Spence,
P. Takala, M. Ukeles, M. Viale
-

FREE ADMISSION
Tuesday through Wednesday,
from 2pm to 7pm
Saturday and Sunday,
from 11am to 7pm
Open during school and bank holidays.
Closed Mondays.

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



www.paris-art.com

What does it even mean to work today? Achieving social status, keeping busy every day, having a source of income, or perhaps feeling useful? Discover an intersectional group exhibition that puts “invisible” workers in the spotlight: from house cleaners to interns, to artists and cultural actors! The guest curator Virginie Jourdain presents an original interpretation of the working environment from a committed activist and feminist point of view. Let’s take a fresh look at the different types of labor, whether domestic, artistic, or breadwinning, and their social and moral significance.

The exhibition *Human Resources* addresses the specificities of artists’ work from the point of view of artists themselves. There is no hierarchy among the works or contributions, whether issued from collaborative, horizontal, or solidarity-based practices or inspired by feminist activism and struggle. The projects of guest artists help to blend the question of work and artistic labor with essential reflections on well-being, strategies of survival, ethical modes of production, and inclusive perspectives conducive to rethinking labor.

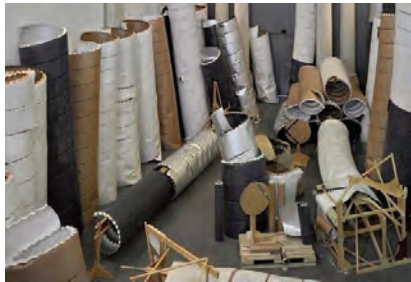
This bold presentation is accompanied by head-spinning performances, empowerment workshops, and direct debates... Let’s share our professional experiences and take advantage of tools and activities that nourish our bodies and open our minds!

-

Human Resources is part of the group project *Le travail à l'œuvre* [Labor at work] carried out by the three FRAC of the Grand Est region



1-



2-

Le travail à l'œuvre

[Labor at work]

-
Group project by Frac Alsace, Frac Champagne-Ardenne et 49 Nord 6 Est - Frac Lorraine

-
The three FRAC of the Grand Est region join forces around a shared exhibition theme: work in all shapes and sizes! In Reims, Frac Champagne Ardenne opens the cycle *Le travail à l'œuvre* with a group exhibition entitled "The Alternative," or how to work differently. Next, 49 Nord 6 Est - Frac Lorraine in Metz will address the social, moral, and invisible dimensions of work in a group exhibition entitled "Human Resources" and take the reflection to the very heart of the art milieu. Frac Alsace in Sélestat, in turn, features an in-situ installation by the artist Michael Beutler which combines the process of creation and productive technical skill.

-
› **Frac Champagne-Ardenne**

May 19 - Sept 17

L'alternative

Opening: May 18 - 6pm

www.frac-champagneardenne.org

-
With the works of Francis Alÿs, Francis Cape, Plamen Dejanoff, Jeremy Deller & Alan Kane, documentation Céline Duval, David Evrard, Patricio Gil Flood, Jeanne Gillard & Nicolas Rivet, Elsa Maillot, Jean-Charles Massera, Jean-Luc Moulène, Jean-Marie Perdrix, Julien Prévieux, Superflex, Koki Tanaka, and some archives documents from Musée de l'Histoire Vivante, Montreuil and Archives Nationales du Monde du Travail, Roubaix.

› **Frac Alsace**

July 1st - Nov 05

Pipeline field. Michael Beutler

Opening: June 30, 7pm

www.frac.culture-alsace.org

1- Koki Tanaka, *A Piano Played by Five Pianists at Once (First Attempt)* (2012)
Courtesy the artist and Vitamin Creative Space.

2- Michael Beutler, Exhibition view
« Pipeline Field », Chapelle Saint-Jacques centre d'art contemporain,
Saint-Gaudens, 2014 - photo: François Deladerrière (detail)

#lesfracdugrandest



1-

Human Resources

-

A word from the curator

↘

Through its artistic and activist contributions, the group exhibition *Human Resources* reverses the relationships between the center and the periphery of art by exploring that which is systematically marginalized whenever the question of work, a fortiori artistic work, is being raised. In this sense, the feminist analytical framework seems to be particularly relevant to examine the material conditions of production and dissemination of works discriminatory to women and minorities. The intersectional feminist approach allows us to raise awareness about the mechanisms that determine the types of production that tend to be privileged, the dynamics that govern our personal and professional relationships, as well as a diversity of contextual – physical, social, political, etc. – elements that frame and condition either appreciation or depreciation of artistic labor. How can artists reinvent work? Can we imagine an arts center of tomorrow without first challenging institutional norms and operating procedures?

How do we integrate a more global analysis of the value of labor and of the treatment of human resources into our reflection? How can the profession of the artist be a source of inspiration or emancipation? By bringing together the points of view of artists, cultural workers, and/or activists, while refusing to separate personal, familial, professional, artistic, and activist implications of work-related issues, we wish to shed light on the connections between – not always compatible – activities and identities that shape labor, and in particular artistic labor.

The exhibition *Human Resources* addresses the specificities of artists' work from the point of view of artists themselves, while also emphasizing the question of invisible, undervalued,

1- Mierle Ukeles, *Touch Sanitation Performance*, 1979-80. Coll. 49 Nord 6 Est - Frac Lorraine.
Photo : Vincent Russo @ R.Feldman Fine Arts, New York

and underpaid or nonpaid work more generally. The works and contributions featured in the exhibition thus question the social and moral value of labor. There is no hierarchy among the works or contributions, whether issued from collaborative, horizontal, or solidarity-based practices or inspired by feminist activism and struggle. We also propose to open a broader discussion about work and working conditions through a series of meetings and workshops. The projects of guest artists help to blend the question of work and artistic labor with essential reflections on well-being, strategies of survival, ethical modes of production, and inclusive perspectives conducive to rethinking labor.

Virginie Jourdain

Virginie Jourdain is an artist, independent curator and exhibition coordinator at the self-managed, non-hierarchical feminist art center La Centrale Galerie Powerhouse in Montreal (CA). Guided by an intersectional feminist analytical framework, she is interested in the institutionalization of hierarchies and in the criteria for valuing and othering in art.

Pictures available

Valérie Guelton / communication@fracloiraine.org



1-Spence.jpg



2-Ukeles-1.jpg



3-Ukeles-2.jpg



4-Lescarbeau.jpg



5-McComber.jpg



6-Takala.jpg



7-Kisseleva-2.jpg



8-Kisseleva.jpg



9-Viale.jpg

Tour



1-

MARTINE VIALE

Lives and works in Perpignan (FR).

Profession : She holds workshops linked to her performance practice; she received shiatsu training; she also is a model in art schools.

Line and other casualities

The performance took place during Human Resources' opening night.

Born in Montreal, Canada, Martine Viale now lives and works in Perpignan, France. Anchored in a practice of presence, her work aims to create installations grounded in performance. Through this process, she prioritizes the momentary loss of bearings and the use of actions as a tool for examining personal and social conditionings.

Working mainly in a durational format, she is inspired by the interval between art and the everyday and the multiple points where the two can intersect.

For Human Resources, she created the action-installation « Lines and there casualities ». The artist combines repetition and accumulation of minimal actions while reviewing the common body. She uses time as a driving force, as persistence, and questions the invisibility, more precisely the one from the routine work, which can be tedious and boring, as well as often accomplished in the shadow.

JOSHUA SCHWEBEL

Born in 1980 in Toronto (CA). Lives and works in Berlin (DE).

Profession : Over the last year Joshua got paid from his artist's fees (but also was sometimes unpaid), and combined them with little salaries coming from his work as a barman, baby-sitter, assistant to artists more popular than him, and odd jobs in restaurants.

Médiation Culturelle, 2017

Communications with the staff negotiating internal changes in the organizational structure of the FRAC Lorraine, unopened letter addressed to the incoming director of the FRAC Lorraine placed outside the premises, change of the accueil furniture.

1- Martine Viale, *Lines and other casualities*, 2017. Performance during Human Resources' opening night.
Photo: Eric Chenal



1-

JO SPENCE

Born in 1934 & died in 1992 in London (GB).

Angerwork, 1988

Photograph. 49 Nord 6 Est - Frac Lorraine Collection

In *Angerwork*, Jo Spence's face disappears behind a flurry of sheets of paper that seem to have been tossed in anger. Ill with cancer, the artist had never ceased to photograph herself in order to construct an image of her body outside of medicine. Throughout her life, she challenged the external norms and attributions intent on forging her identity against her will in the eyes of others. Her work expresses anger against roles, appearances, and activities expected of women. Born into a working class family, Spence asserts her right to be artist, at once the subject and the author of her photographs, rather than practicing any other, ready-made profession. She unleashes the winds of freedom, as if to instill in us the right to be what one wants to be or simply to exist without having to define oneself.

RESOURCES

—

This space is dedicated to sharing information and knowledge. Through comic strips, critical texts, fanzines, and the contents of activist and artistic sources, we invite you to discover a range of points of view and research projects on labor, work conditions, and work-related topical issues.



2-

BÉATRICE CUSSOL

Born in 1970 in Toulouse (FR). Lives and works in Malakoff (FR).

Profession : artist & art teacher

Too Late, 2013

[Trop tard]

Cushions

Cartoonish in appearance, somewhere between a banner and a slogan, the work declares a strangely cheerful defeat. What do we do about the daily realization that we have no time and not enough sleep? How do we face our inability to meet project submission or grant application deadlines, even while making sure that milk doesn't boil over in the pot? What if failure were a lifesaver? What does it mean to succeed? Grown out of proportion, like a jingle that takes up all available space, words embody an obsession. Voicing what haunts us is liberating. The mismatched pieces of fabric evoke free time, DIY, and domestic space. A new era is coming, free from imperatives and from competition.

1- Jo Spence, *Angerwork*, 1988.
Collection 49 Nord 6 Est - Frac Lorraine.
© DR
2- Béatrice Cussol, *Too Late*, 2013.
Exhibition view © Eric Chenal

POWER DYNAMICS

Let's take an unconventional look at work by observing the power relations formed not only in professional and political spaces, but also in the universe of private, domestic life. In terms of social organization, where do the rules come from? Who makes decisions and how? Who enjoys the freedom to choose and who gets to decide?



1-

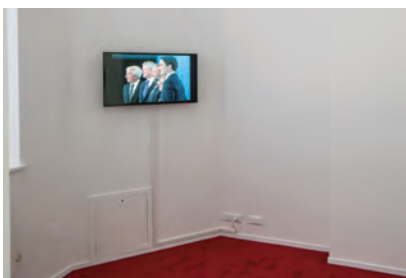
NOÉMI MCCOMBER

Born in 1975 in Montréal (CA) where she lives and works.
Profession : artist, teacher, and single mother.

Sur le principe de la négation, 2012 [On the principle of negation]

Video. Length: 4 min. 33.

This video raises the issue of the right to refuse. How do we set boundaries between ourselves and others, especially if one is a woman? The artist explores, through a range of emotions, the use of the word "no" in order to put down boundaries and draw lines, whether in private or professional sphere. She portrays the woman in her roles as a mother, teacher, artist, employee, citizen... In her numerous works, the artist Noémi McComber examines how we should react when faced with physical and social constraints that are imposed on us. By taking stock of the implicit rules that are current in any social context, she tries to reformulate the potential space to be occupied by an individual, a group, an entity.



2-

MARIE-ÈVE MAILLÉ

Born in 1980 in Montréal (CA) where she lives and works.
Profession : communication & environmental mediation consultant.

Décider entre hommes, depuis 2015 [To decide between men]

Facebook page

Marie-Ève Maillé's work as an activist and volunteer can be followed on the internet via a Facebook page and a Twitter feed she manages. The images she collects are enriched by contributors who take part in tracking down boys' clubs. *To Decide Between Men* brings together images found on the internet and showing mainly white men in the process of making decisions (boards of directors, board meetings, etc.). Where are women and racialized persons during those meetings which impact the society as a whole? The reiteration of similar situations in different contexts demonstrates the pervasiveness of the unjustifiable over-representation of white men in spheres of influence and power. It serves as a daily reminder that we should not take the hegemony of those who perpetuate their own dominance over the world as a given.

1- Noémi McComber, *Sur le principe de la négation*, 2012 © N. McComber
2- Marie-Eve Maillé, *Décider entre hommes*, depuis 2015.
Human Resources, exhibition view. Photo: Eric Chenal © M-E. Maillé

<https://fr-fr.facebook.com/deciderentrehommes/>
<https://twitter.com/nosdecideurs>

ECOSYSTEMS

Let's immerse ourselves in an office space! If we focus on plants, which are normally displayed to create a sense of wellbeing, we arrive at an original interpretation of the working environment. The arrangement of plants in institutional spaces may in fact reflect these institutions' internal organization. Does connecting individuals and living organisms participate in the creation of a welcoming ecosystem for the employees?



1-

CATHERINE LESCARBEAU

Born in 1982 in Québec (CA). Lives and works in Montréal (CA)

Profession: artist, Ph.D. student, and lecturer

Le département des plantes, 2016.

[Department of Plants]

Photographs, plants, video.

For several years, Catherine Lescarbeau has been compiling an inventory of indoor plants found in various arts institutions. With the help of a botanist and a photographer, she identifies the specimens present in lobbies and offices. Often of tropical origin, these plants appear strange in the context: they are organic anomalies inside sterile structures such as workplaces and cultural centers.

The artist examines here office buildings as if they were ecosystems in which plants are often used to make austere surroundings more approachable. How to create a sense of wellbeing in our work environment? If plants are indeed a factor, are they enough to create a livable, and even fulfilling, quiet, and harmonious setting?

1- Catherine Lescarbeau
Le département des plantes, 2016
Human Resources, exhibition view.
Photo: Eric Chenal @ C. Lescarbeau

INVISIBLE WORK

Invisible or undervalued work is integral to all trades and professions. It links up directly with the pyramidal organization of the society and raises questions of hierarchy, productivity, as well as menial labor and the presence or absence of work recognition.

The artworks shown here invite us to think about labor and its conditions from a feminist point of view and by putting into perspective racial, class, and gender discrimination. Why are some professions more valued than others and enjoy more recognition, better compensation, and more freedom?



1-

KAPWANI KIWANGA

Born in 1978 in Hamilton (CA). Lives and works in Paris (FR). Profession: artist

Bon voyage, 2004

[Have a good trip] Video. Length: 3 min.

Bon Voyage is a portrait of a working woman in charge of running and maintaining public toilets at the Montparnasse train station. Following her disenchanting exile to Paris, she found herself in a situation of exploitation. The video shows her confined to an enclosed space without any windows, day after day repeating the same arduous gestures while travelers go about their daily lives between vacations and business trips.

Capitalizing on her training in the field of social science, Kapwani Kiwanga develops projects in which she plays the role of a researcher. Here, she evokes the systemic racism against, and exploitation of, migrant men and women who perform the most difficult, insecure, and underappreciated tasks.



2-

GHADA AMER

Born in 1963 in Cairo (EG). Lives and works in New York (US). Profession: artist

Cinq femmes au travail, 1991

[Five women at work]. Embroidered canvases. Private Collection, Rennes (FR).

Traditionally associated with women, embroidery is the preferred technique of the artist Ghada Amer who subverts its codes. The artist reproduces here images taken from 1950s and 60s women's magazines. They show women who seem fulfilled by taking care of their homes. Decontextualized, stitched together with a red thread, these representations reveal their artificial character. Family happiness they depict seems fake, fabricated.

Ghada Amer denounces the demand made on women to attend to household chores. The dated, decades-old images now seem absurd and stereotypical. But if we compare them to contemporary advertisements, have things really changed all that much?

Human Resources, exhibition views.
Photos: Eric Chenal
1- Kapwani Kiwanga, *Bon voyage*, 2004
2- Ghada Amer, *Cinq femmes au travail*,
1991. Private Collection, Rennes. © G.
Amer



1-

MIERLE LADERMAN UKELES

Born in 1939 in Denver (US). Lives and works in New York (US).

Profession: maintenance artist.

Touch Sanitation Performance, 1977-1980/2007

Photographs. 49 Nord 6 Est - Frac Lorraine Collection

Artist's Letter of Invitation Sent to Every Sanitation Worker with Performance Itinerary for 10 Sweeps in All 59 Districts in New York City, 1979

Booklet. 49 Nord 6 Est - Frac Lorraine Collection

Mierle Laderman Ukeles calls herself a “maintenance artist.” She has thus performed daily tasks—such as cleaning, cooking, raising children—in art spaces, denouncing the disregard for this type of poorly paid or unpaid labor. The artist is also appreciative of street cleaning. For “Touch Sanitation,” she met with every sanitation worker in the city of New York and shook hands of over 8,500 employees. She documented this performance over the course of a year by mapping her movements and recording her conversations with the workers. In her work as an artist she sees herself as an agent for change who aims to help raise the profile of depreciated labor, and thus to fight against the stereotypes and misconceptions often attached to it.



2-

KARL HOLMQVIST

Born in 1964 in Västerås (SE). Lives and works in Berlin (DE). Profession: artist

Family day at the factory; gay kid visits his father's workplace, 1972

Print on paper

When a child discovers his or her father's workplace, they are likely to want to do the same job, to be like the father. But a simple, apparently innocuous childhood memory may leave a lasting impression in a person belonging to the LGBT (Lesbian Gay Bisexual Transgender) community. The child may have understood for the first time what is expected of him or her, and whether these expectations are a good fit. The artist identifies here a moment of the transmission of normative values: being the boss or the worker, loving machines, being virile or homosexual. Through vintage photographs that resist interpretation, the artist lends a political dimension to a personal memory.

1- Mierle Laderman Ukeles, *Touch Sanitation Performance*, 1979-80/2007. Collection 49 Nord 6 Est - Frac Lorraine. Photo : Robin Holland © R. Feldman Fine Arts, New York
2- Karl Holmqvist, *Family day at the factory; gay kid visits his father's workplace*, 1972. *Human Resources*, exhibition view. Photo: Eric Chenel © K. Holmqvist

PILVI TAKALA

Born in 1981 in Helsinki (FI). Lives and works in Berlin (DE) & Helsinki (FI).

Profession: artist

The Trainee, 2008

Video. Length: 13 min. 52.

The artist Pilvi Takala becomes an intern to infiltrate the marketing department of the multinational corporation Deloitte, where only a handful of people know her true identity. Her sluggishness, at first tolerated, is increasingly viewed as strange by other employees, and soon becomes the object of widespread mistrust.

By transgressing professional codes and revealing the reactions this behavior provokes among the workers, the artist sheds light on the implicit rules of the businessworld. Being lost in thought and motionless disrupts the established order.



Pilvi Takala, *The trainee*, 2008 © P. Takala

ARTISTIC WORK

As a profession or practice, art may spark a reexamination of the question of the usefulness of labor. What is “useful” work? In addition, earning a living and all the administrative tasks integral to an artist’s daily life are traditionally left out from the preoccupations of the culture industry. And yet, the strategies deployed by artists to reconcile their pursuits and their basic needs tend to foster inspiring lifestyles, such as self-management and horizontal, nonhierarchical, and collective practices. As a result, they open up new paths for thinking about the “work value.”

What if, rather than being endured, work could contribute to reevaluating our relationship to productivity, to living together, to personal fulfillment, and to the collectivization of our resources and of our knowledge?



1-

ANNE-MARIE PROULX

Born in 1984 in Lévis (CA). Lives and works in Québec (CA).

Profession : artist & cultural worker.

Les résolutions, 2013-2014

Laser print on paper.

Anne-Marie Proulx voit les archives comme un matériau pour raconter des histoires. Elle s’est notamment intéressée aux archives de centres d’artistes autogérés au Canada qui sont des organismes sans but lucratif qui produisent et diffusent des œuvres d’art. Elle y a trouvé des documents administratifs, des procès-verbaux de réunions, des correspondances... Elle en extrait des phrases qui, isolées de leur contexte, apparaissent accidentellement poétiques et éminemment politiques. Archives du travail en collectif, affirmations militantes, énonciation de problèmes existentiels... Par-delà les époques, les fragments témoignent de situations communément vécues par les artistes aujourd’hui encore. Ils révèlent la lourdeur des cadres administratifs qui formatent la création, mais aussi la difficulté à prendre des décisions à plusieurs de façon démocratique.



1-

BÉATRICE CUSSOL

Born in 1970 in Toulouse (FR). Lives and works in Malakoff (FR).

Profession: artist & teacher

N°538, 2013

Ballpoint pen, markers and watercolor on paper.

The works of the artist and writer Béatrice Cussol blend daily life, fantasized life, and autofiction. Being an artist boils down to working outside the standard frame work of labor, in a porous sphere where private life and professional life overlap. The effort, often misunderstood, is hidden, failure perpetual, and free time broken up.

Watercolor *N°538* paints a potential portrait of the artist who is half businesswoman (the attaché case) and half happy-go-lucky teenager (the cap). One imagines her carrying a manuscript to a publishing house. Although her slumped shoulders and her lowered gaze evoke hard labor of editing and repeated submissions and rejections, she floats on a cloud and doesn't touch the ground as if in her dreams she already saw herself published...



1-

OLGA KISSELEVA

Born in 1965 in Saint-Pétersbourg (RU). Lives and works in Paris (FR)

Profession: artist and university professor; while researching her thesis on bread-winning jobs, she worked as a designer in the Silicon Valley; previously, she was also employed constructing a railroad at Lake Baikal in Russia.

Double vie, 2007

Video

Dance Between Two Walls. Length: 5 min.

Infiltration. Length: 7 min.33

Double lit. Length: 10 min.36

These videos are part of a series of portraits filmed by the artist in different professional contexts. The subjects talk about the possibility of combining, in their daily lives, for better or worse, artistic practice and earning a living, even while finding time for their personal life and their families. Regardless of their country of origin or employment and residence, the filmed artists all face similar problems.

Olga Kisseleva examines and documents their life strategies in a context which she and they share. Gathering their testimonies allows her to help us understand how artists contribute to their communities. By taking interest in artists' work, do we value their creations in a society that advocates above all efficiency, productivity, and profit?

1- Béatrice Cussol, *N°538*, 2013.

Human Resources, exhibition view.

Photo: Eric Chenal @ B. Cussol

2- Olga Kisseleva, *DOUBLE VIE*, 2006-work in progress (Rendement de conversion d'énergie, 2009) Photo : MNAC @ O. Kisseleva



© Laurent Nguyen

Exhibitions bis

RESIDENCY: PUBLIC PRESENTATION

Lorraine family albums

Ysé Tran

Since 2015, Ysé Tran, a filmmaker of Vietnamese origin, has been retracing the journey of Indochinese workers who settled in Lorraine after World War II. She stopped at FRAC several times to research the territory. Her long, meticulous work reveals a little-known piece of local history through unpublished archival documents and family photos... Let's try to understand the private lives of those workers whose individual experiences are part of our shared past.

Ysé Tran directed several fictional short films shown in film festivals in France and abroad. She is a writer and co-editor, and participant in various art installations. 49 Nord 6 Est has supported her latest film, *Une histoire oubliée* (2017).

TO GO FURTHER

THU, SEPT 14 / 7:30PM
49 Nord 6 Est, Free admission
Meeting with Ysé Tran, Filmmaker

FRI, SEPT 15 / 7:30PM
Mairie de Metz, Free admission
Talk by Pierre Daum,
journalist & historian

SAT, SEPT 16 & SUN, SEPT 17 & SUN,
NOV 5 / 3PM
Fort de Queuleu, Free admission
Special visit with a focus on the
traces of the Indochines

-

In partnership with the Association
du Fort de Queuleu



GRAND EST PROJECT

Orée du jour

Julie C. Fortier

Experience the air of the Grand Est region! Using her nose, reverie, and poetry, the artist Julie C. Fortier plunges into the heart of this vast territory. Combining the smell of pine trees, humid soil, and a refreshing breeze rustling the leaves, she has imagined a fragrance that unlocks a multifaceted landscape. Wearing that perfume means being a messenger and conveying, through daily use, the fact of inhabiting a shared space. Breathe with abandon!

-

Orée du jour can also be found in a whimsically shaped bottle designed by Julie C. Fortier and produced by artisan glassmakers in Meisenthal, a province at the intersection of Alsace, Champagne-Ardenne, and Lorraine.

49 Nord 6 Est - Frac Lorraine Collection, produced with the support of CIAV - Centre international d'art verrier de Meisenthal

Julie C. Fortier (1973, Québec, CA) graduated in 2015 from the Cinquième Sens perfumery school in Paris. She holds a Masters from the École des arts visuels et médiatiques at the Université du Québec in Montréal. Her work is frequently featured in galleries and art centers in France and Canada..

--> *ORÉE DU JOUR* IS AVAILABLE THROUGHOUT SUMMER AT FRAC ALSACE AND CHAMPAGNE-ARDENNE

Parallels Glances

ART/ACTION LAB 49 NORD 6 EST, METZ
SAT, JUNE 24 / 2-6PM

Free admission, reservation required

Body performance

Martine Viale, artist

Introduction: Virginie Jourdain

Our working conditions coupled with our hectic lifestyles generate stress and anger... Let's rethink how our bodies interact on a daily basis. Through an introduction to performance art, we will approach our bodies as a site of experimentation and research.

No prerequisite knowledge or physical condition necessary. Places are limited.

GATHERING 49 NORD 6 EST, METZ
THU, SEPT 14 / 7:30PM / Free admission

Lorraine family albums

Ysé Tran, filmmaker

With witnesses in attendance

Through words and images, we examine a forgotten story: the long journey of forced laborers from Indochina, starting in 1939, through the textile industry of the Vosges, to the blast furnaces of Moselle.

PERFORMANCE 49 NORD 6 EST, METZ
SAT, SEPT 16 / 9:30 & 10:30PM /

Free admission

One

Hervé Birolini, installation, composition, and performance

Aurore Gruel, dance and music

Olivier Irthum, lights

A screen composed of transparent loudspeakers forms an invisible wall that materializes sound and gives us a glimpse of the body in motion. This kinetic and musical performance suggests a new interdisciplinary form on the border between installation, live electronic music, and dance.

As part of "Constellations" – The City of Metz and European Heritage Days

MEETING-SCREENING 49 NORD 6 EST, METZ
SAT, SEPT 23 / 2:30 PM / Free admission

Cleaning crew: on strike

Bibliothèque Nationale de France – Section SUD Culture;

General Confederation of Labor – Prestigious and Economic Hotels (CGT – HPE)

Moderator: Fanny Zanferrari, sociologist

What if hotels stopped cleaning rooms? What if books just gathered dust? What if... what if... It's more than one dares to imagine! Without those invisible, short-term workers, often held in low esteem, everything would grind to a halt... Their only way of claiming their rights: to strike.

The documentary film, *On a grève [We Went on Strike]* by Denis Gheerbrant (2014, 70 min) will be screened during the meeting.



LECTURE FORUM-IRTS, LE BAN-ST-MARTIN
THU, OCT 5 / 8PM / Free admission

Emotional labor

Anna Safuta, sociologist

Moderator: Fanny Zanferrari, sociologist

What happens when professional work is entwined with personal feelings? In professions such as personal assistants, healthcare, housekeeping, etc., the employers, or the beneficiaries of those services, often pull on sensitive strings to get ever more out of the relationship. Are today's workers slaves to emotions?

WORKSHOPS 49 NORD 6 EST, METZ
SAT, OCT 7 / Free admission, reservation required

Conflicts, bodies, emotions

2-4PM / *Did someone say moral harassment?*

In cooperation with IEDRS - Institut Européen pour le Développement des Relations Sociales

How should one behave when confronted with psychological harassment? Managing your emotions, communication methods, role playing, and other tools are presented to help prevent conflicts at work. Raising awareness is more necessary today than ever!

4:30-6:30PM

Well-being at work

Catherine Collin-Penazzi, sophrologist

Can we find alternative solutions to combat discomfort at work, whether physical or psychological? Learn the keys to recenter yourself and neutralize tensions. Apply liberally!

WORKSHOP 49 NORD 6 EST, METZ
SAT, OCT 21 / 11AM-7PM /

Free admission, reservation required

At the crossroads: labor, sexism, & racism

Marie Dasylva, founder of the NKALI agency;

Khadija Fadel, chief legal officer for the Grand-Est region at the ADDH;

Laura Nsafou, Afro-feminist writer and blogger

Like every worker, no matter their profession, racialized women confront violence and conflict, but with specific dynamics. Labor, sexism, and racism are a combination rarely addressed ... and it is still taboo to discuss it in the 21st century! Share your experiences, participate in empowerment exercises, and receive professional advice... The time has come to take action!

Reserved for racialized women. Places are limited.

PERFORMANCE 49 NORD 6 EST, METZ
SAT, NOV 4 / 5 & 6PM / Free admission

Composition for 15 alarm clocks

Les Trotteuses, alarm-clock players

An alarm clock is an indispensable tool for every worker. Doesn't the world of work belong to the early riser? By subverting their alarm clocks, these alarm-clock players transform the fateful summons of reality into a disconcerting musical score.

As part of FRAC weekends #2.

Partners: Association Fort de Queuleu, Association Fragment, Forum IRTS de Lorraine,
IEDRS - Institut Européen pour le Développement des Relations Sociales