

A MACHINE DESIRES INSTRUCTION AS A GARDEN DESIRES DISCIPLINE

07 MARCH – 04 MAY 2014

49 NORD 6 EST – FRAC LORRAINE, METZ

Media and press tours by appointment



1-

X years in a site rated X

« Beware of vacillations of values, caving certitude, and other historical assumptions. Let virtuous resolutions and masked acquiescence tremble! This is the word of disorder addressed to whoever has ears to listen and the desire to live by it in our site, now rated X.

A small library of banned books to remind us that culture and customs on this subject have hardly changed. Court cases are all alike and follow on each other's heels. Morality is always offended while self-censorship only changes its masks.

Why the hidden side of the Garden of Delights is, and remains, devilish according to our so-called modern societies? How does self-submission to fundamental dualism continue to persist? How do conventions and commands become internalized? These questions resurface in the work of Catalina Lozano who examines the mechanisms that gave rise to the project of European Modernism.

A machine desires instructions as a garden desires discipline brings together sculptures, drawings, installations, and videos, which are treated as documents in order to undermine established discourse and perhaps put an end to a binary vision of the world.

A number of "archaic practices" have, however, resisted the dominant ideology based on the antagonistic dichotomies of nature/humanity, body/soul-reason. The Dream plays a great part in this destabilization: between neuroscience, psychoanalysis, and ancestral lore, the study and practice of the Dream is our future. So let us dream because to Dream is to Resist. »

Béatrice Josse, directrice du Frac

OPENING: THURSDAY MARCH 6 AT 7PM

ACCESS

Tuesday to Friday: 2-7pm
& Saturday & Sunday: 11am-7pm

Free admission

Group visits in English upon request
mediation@fraclorraine.org

Complete schedule of events is
available on our website :
www.fraclorraine.org

PARISart www.paris-art.com

49 Nord 6 Est - FRAC Lorraine enjoys financial backing from the Lorraine Regional Council and the Drac Lorraine at the Ministry of Culture and Communication

1- Klaus Weber, *Witch's Ladder*, 2011-2013
© The artist. Photo: MARCO, Vigo



E. Baudelaire, *(Sic)*, 2008.
Video Stills. Courtesy of the artist

CLASSÉ X

A compact library of banned books and films

Prudery, morality, violence, defamation, sexuality, religion, self-censorship, and discrimination are the recurring motivations behind censorship across the ages. Only the boundaries shift with changing taboos, beliefs, and blinders..

Come and encounter censorship both large and small of literary and cinematic works which helps to underscore the fact that a number of masterpieces had gone through some dark times.

› *Eric Baudelaire*

(SIC), 2008

video, 15 min

Bokashi is a Japanese technique of fogging, or erasure of images that may “unnecessarily excite or stimulate desire.” In the legal grey area surrounding the 1907 law of the Japanese penal code which prohibits the sale or display in public of “any document, drawing, or any other obscene object,” Eric Baudelaire takes this gesture to the absurd, beyond the notion of desire. The gesture is repeated, ritualized, and because almost meditative..

<http://baudelaire.net/anabases/sic/>

› *Jérémy Bennequin*

OMMAGE 2.1 : In the Search of Lost Time II, Within a Budding Grove (part 1) / Manual, Paris 2013.

Artist's book, 14 x 20 cm, bound, 2 volumes (200 pages & 128 pages).
Limited edition of 70 copies, numbered and signed.

« Ommage » is a generic title of a scriptoclast work based on the erasure of literary texts. An ambiguous, quasi-cultural and somewhat sacrilegious gesture, where destruction is also creative—damage as homage.

<http://jbennequin.canalblog.com/>



J. Bennequin, *Tom(b)e et Mo(n)t*, 2010.
Exhibition view *Tout doit disparaître*,
Galerie Maud Piquion, Berlin, 2010.
Courtesy of the artist

EXHIBITION

A machine desires instruction as a garden desires discipline

CURATOR:

Catalina Lozano
(Prix MARCO/Frac Lorraine 2012)

ARTISTS:

Maria Thereza Alves, Jimmie Durham, Harun Farocki, Patrick Keiller, Anja Kirschner et David Panos, Candice Lin, Olivia Plender, Xabier Salaberria, Jorge Satorre, Klaus Weber

LENDING INSTITUTIONS:

Collection Botín, Santander (ES) ; FRANÇOIS GHEBALY GALLERY, Los Angeles (US) ; et les artistes

COPRODUCTION: Frac Lorraine and MARCO, Museo de Arte Contemporáneo de Vigo (Spain)

*A machine desires instruction as a garden desires discipline** examines the mechanisms underlying modern capitalist Europe. Catalina Lozano invites us to reexamine and reevaluate historical facts and their present consequences (Keiller, Kirschner & Panos, Plender). Documentary narratives (Farocki), anthropological discourse (Alves & Durham, Satorre), and metaphorical propositions (Lin, Weber) are combined in order to deconstruct Eurocentric certitudes.

How does self-submission to fundamental dualism continue to persist? How do conventions and commands become interiorized? This is a true call to dismantle and perhaps do away with the binary vision of the world..

* The title of this work is borrowed from a 1996 work by Jimmie Durham.

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A WORD FROM THE CURATOR

This exhibition examines selected mechanisms of introducing practices of social control which may be perceived as forms of internal colonization and which were necessary to the development of the capitalist economy within the European project. These mechanisms were accompanied by the internalization of an increasingly mechanical vision of the body, of society, and of political order. However, there was also popular resistance to the submission, which often entailed homogenization proper to the instauration of the first nation states.

The appropriation and accumulation of land, cultural and religious homogenization, hierarchical organization of territorial government, control over the reproduction and organization of the workforce.. are forms of colonization exercised at different levels, introduced in the name of an ideological principle rooted in the opposing pairs of nature/humankind, body/soul-reason, following the secularization of the ideological essence of humanity.

This capitalist, modern mega-machine is contravened, hindered, and sometimes even crippled by assemblages of human and non-human elements, by collective subjectivities (Guattari), or by networks composed of hybrid elements (Latour). It can therefore be deconstructed if its mystical character is exposed and challenged, and if we debunk this binary, yet powerful, notion of the world.

EXHIBITION

**MARCO/FRAC LORRAINE AWARD
FOR YOUNG CURATORS**

After Inti Guerrero (2010) and Anja Isabel Schneider (2012), the third recipient of the MARCO / FRAC Lorraine Young Curators' Award, Catalina Lozano, is presenting *A machine desires instruction as a garden desires discipline*.

This exhibition is co-produced by FRAC Lorraine and MARCO, Museo de Arte Contemporáneo de Vigo (Spain). It will be shown in Spain until February 2, 2014.

The MARCO / FRAC Lorraine Award is bolstered by associating with a third partner: The Sogn og Fordjane Kunstmuseum in Norway. International and twofold, the Award is now going to unfold in three dimensions.

The works featured in this exhibition, some of which allow us to grasp how topical these questions are, are not literal illustrations of a historical thesis. Rather, they address these questions according to the principle of contiguity, thus escaping any definitive or logical formulation that would attempt to indoctrinate the visitor.



CATALINA LOZANO (Bogota, Colombia, 1979)

is a curator and researcher. She studied History (Universidad Nacional de Colombia), Visual Culture (Goldsmiths College, London University), and Theory and Practice of Language and the Arts at the École

des Hautes Études en Sciences Sociales (EHESS) in Paris. She is particularly interested in minor narratives and the revision of dominant historical discourses.

Some of her most recent projects include *Being an Island* (co-curated with Kasha Bittencourt), Deadgalerie, Berlin (2013); *La puerta hacia lo invisible debe ser visible*, Casa del Lago, Ciudad de Mexico (2012); *¿Tierra de nadie?*, Centro Cultural Montehermoso, Vitoria-Gasteiz (2011); and *Everything has a name, or the potential to be named* (co-curated with Anna Colin), Gasworks, London (2009). Between 2008 and 2010 she was responsible for Gasworks Residency Programme in London. In 2011, she co-founded de_sitio, a platform for contemporary art in Mexico City. Since 2014, she has been a member of the team of the 8th Berlin Biennale.

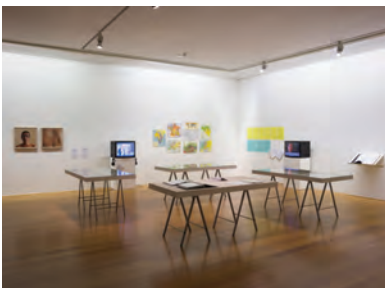
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FEATURED WORKS**MARIA THEREZA ALVES & JIMMIE DURHAM**

Born 1961 in Sao Paulo (BR) / Born in 1940 in Arkansas (US)

Museum of European Normality, 2008

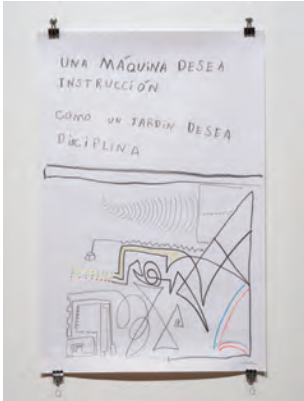
Installation. Artists collection



Courtesy MARCO, Vigo

This collaborative work inverts the ethnological point of view in order to direct it onto Europe. M.T. Alves is interested in certain Western values which have become accepted as universal, such as the symbolic identification of between honesty with the habit of looking a person in the eye, and he associates them what ethnologists call rituals. For his part, J. Durham examines documents about everyday life in a capitalist society in order to distort them.

EXHIBITION



Courtesy of the artist

JIMMIE DURHAM *Born in 1940 in Arkansas (US)*

Una máquina desea instrucción como un jardín desea disciplina [A machine desires instruction as a garden desires discipline], 2013

Drawing. 59,3 x 42 cm. Private collection

This drawing, which refers to an earlier work from 1996, expresses a certain modern condition in which nature has been understood and organized from a mechanical point of view, stripping it of its power to interact with human beings, limiting its strength and redirecting it towards production at the service of mankind. This view has been multiplied and applied in every area of human life, leading to a disenchanted world.

HARUN FAROCKI *Born in 1944 in Nový Jičín in Czechoslovakia*

Bilder der Welt und Inschrift des Krieges [Images of the World and the Inscription of War], 1988

16 mm Film, color, sound, duration: 75'.

49 Nord 6 Est - Frac Lorraine Collection



Courtesy Frac Lorraine

This is a reflection on the mechanization of life in modernity and the consequences of a mechanized understanding of the world in the development of technologies for warfare, surveillance, and the control of prisoners. The photographic recording of images has led to innovations in the military and social surveillance technologies, which also have also generated counter-technologies, in which human life is reduced to mere information.

PATRICK KEILLER *Born in 1950 in Blackpool (GB)*

The Possibility of Life's Survival on the Planet, 2012

Book, pp. 30-31



Courtesy MARCO, Vigo

SCREENING

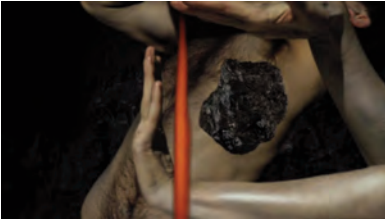
Thursday 03 April at 7pm
Frac Lorraine, Free Admission
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Robinson in Space (1997)
by Patrick Keiller, director

Page 29 concludes: « He had read that one of the factors that enabled industrial capitalism to develop first in England was the mobility of the previously settled agricultural workforce. Such labour-market flexibility, however, derived not from any Anglo-Saxon, customary freedoms, but from government legislation: An Act to prevent the Removal of Poor Persons until they shall actually become chargeable, the 1795 amendment to the Settlement Act 'in the interest of freeing hands to go where burgeoning capitalist enterprise needed them most'.»*

That same year, a meteorite fell in Yorkshire, which confirmed the reality of meteorites, and led Robinson to conclude that a meteorite fall necessarily coincides with an event of major historical significance.

* John Torpey: *The Invention of the Passport: Surveillance, Citizenship and the State* (Cambridge, 1999), p.67.

EXHIBITION



Courtesy of the artists

ANJA KIRSCHNER & DAVID PANOS*Born in 1977 in Munich (DE) / Born in 1971 in Athens (GR)****An Exchange for Fire, 2013***

Video. Duration: 13'. Artists' Collection

Divided into five chapters (Sacrifice, Non-citizens, Personal responsibility, Welfare, Debt), this video draws associations between images filmed in Greece in 2012 and texts by Clinical Wasteman. It tackles the history of money and monetization of society, debt, taxation, and oppressive values that they promote under the guise of an exclusive notion of citizenship within capitalism, in the context of a global financial crisis.

*Birth of a nation. (detail)*
Courtesy of the artist**CANDICE LIN** *Born in 1979 in Concord (US)****Birth of a Nation, 2008***

Drawing, 107,3 x 140 cm.

On loan from the François Ghebaly Gallery, Los Angeles

Types of Magic, 2010

Drawing, 35 x 50 cm.

On loan from the François Ghebaly Gallery, Los Angeles

These drawings examine the notions of race, gender, and sexuality in relation to the construction of capitalist, patriarchal social order. References to savageness and primitivism allow Candice Lin to underscore the demonization of alterity, deployed in order to create a paradigm of productivity which corresponds to the demands of a well-defined social model.



Courtesy MARCO, Vigo

OLIVIA PLENDER *Born in 1977 in London (GB)****Set Sail for the Levant, 2008***

Board game. Artist's collection

This is a game designed by Olivia Plender, based on the "Real Game of the Oak" of the 16th century. It shows the peasants' struggle to attain material and social success in life, offering debt as the only viable option at each stage. As the board shows: "The Game begins and you find yourself in the unfortunate position of being a poor Commoner, whom circumstances have forced off the Land and you are obliged to take to the road." The last step in the game, which marks the player's victory, is setting sail for the Levant, leaving all debts unpaid and starting the colonial experience. The cards can also be used as a tarot.

EXHIBITION

XABIER SALABERRÍA *Born in 1969 in San Sebastián (ES)***Untitled, 2014**

Glass, wood



(1)

The display case is a basic element in museology. It is used to exhibit and protect, as well as for the purposes of strategic mediation which confers value on what it contains. The construction of this useless display case has respected certain restrictions, in particular ISO standards for the dimensions of the components. Minimum quantities of materials available on the market still generate waste which is presented here as evidence of an incomplete rational procedure which betrays itself—the residue of a non-standard, subjective way of thinking.

Xabier Salaberría's interventions in the space of the exhibition are an extension of his interests in ideological implications of systems of exhibition, and thus bring to the fore certain strategies and conventions.

* The International Organization for Standardization was created after World War II and is headquartered in Switzerland.



(2)

JORGE SATORRE *Born in 1979 in Mexico (MX)***Los Negros (Inscripciones, Circularidad, Gestos) [The Blacks (Inscriptions, Circularity, Gestures)], 2011-13****Los Negros (Circularidad) (1)**

Photographs of drawings by Arthur Lien with texts by Davide Zanutta and Aldo Colonnello. Artist's collection

Los Negros (Inscripciones) (2)

7 engraved stones. Fundación Botín Collection, Santander, ES

Los Negros (Gestos) (3)

Prints of Drawings. Artist's collection



(3)

Courtesy of the artist

In this extensive research project, which comprises several works, Satorre examines the different ways in which popular beliefs were awkwardly negotiated with the doctrine of the Church at the end of the Middle Ages in northern Italy, during the Inquisition. Taking as a starting point *The Cheese and the Worms* by Carlo Ginzburg, Satorre attempts to uncover evidence of a history of tensions between the efforts made by the Church to absorb or repress what was regarded as paganism and the popular strategies for infiltrating pre-Christian agricultural practices in their lives as faithful Catholics. The title *The Blacks* refers to the anonymous writers and to the artist's fascination for finding traces of what was left out of the historical narrative.

EXHIBITION

KLAUS WEBER *Born in 1976 in Sigmaringen (DE)****Witch's Ladder, 2011-2013***

Sculpture. rope and feathers. Artist's collection

Comme d'autres institutions modernes, les musées ont été
Like other modern institutions, museums were built as part of a
unidirectional model of knowledge that established a hierarchical
relationship between producers and receivers. Weber's *Witch's
Ladder*, which is an oversized version of those used in witchcraft
to allow demons inside a building through the ceiling, transmits
a counter-energy by troubling the conditions of reception in the
functionalist rationality Museums have played by. This power arises
from the feathers of animals in captivity, whereby Christian
and modern moral relations (very often the latter is a secularized
version of the former) with nature are effectively countered,
reversing its effects.



Courtesy MARCO, Vigo

Pictures



01_Ducham+Alves.jpg



02_Ducham.jpg



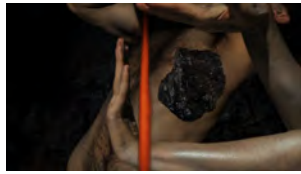
03_Farocki35.jpg



03_Farocki56.jpg



04_Keiller.jpg



05_Kirschner+Panos.tif



06-Lin.jpg



07_Plender.jpg



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08_Satorre-Gestos 053.jpg



08_Satorre-Inscripciones050.jpg



09_Weber.jpg



09_Weber038.jpg



X_Baudelaire-SIC.JPG



X_Bennequin-Tom(b)e et Mo(n)t.jpg