

# FABRIQUES DE CONTRE-SAVOIRS

Artists: Jay Chung & Q Takeki Maeda, *ground* (Marlie Mul & Harry Burke),  
Sheila Levrant de Bretteville, Alex Martinis Roe, and Eva Weinmayr,  
accompanied by works and projects by John Latham



NOVEMBER 9, 2018 – FEBRUARY 10, 2019

Curator: Fanny Gonella, director of the 49 Nord 6 Est - Frac Lorraine



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## FREE ADMISSION

Tuesday-Friday : 2-6pm,  
Saturday-Sunday : 11am-7pm

Open during school holidays except  
25/12 and 01/01. Closed Mondays.

## OPENING

Thursday, November 08 at 7pm

## REGARDS CROISES

Wednesday, January 09 at 7pm  
Special guided tour of the exhibition  
with Felizitas Diering, Marie Griffay  
et Fanny Gonella, the directors of the  
three Frac of the Grand Est

For this group exhibition, 49 Nord 6 Est-Frac Lorraine spotlights non-systematic processes of dissemination of information and alternative modes of sharing knowledge. The British conceptual artist John Latham (1921-2006) developed a body of theories that occasionally delved into contradiction, sowing confusion, provoking disapproval, or stirring enthusiasm. His approach constitutes the groundwork of this show, which brings together artistic practices of different backgrounds and generations. The accessibility of knowledge and its arbitrary dissemination raise issues, which the artists address by exploring alternative paths. At a time when the gap between opinion and knowledge is closing, and the relationship between materiality and knowledge is undergoing a profound transformation, the present project introduces approaches that reflect processes of information transmission in order to reevaluate the experiences produced by these practices.

The featured works reflect interpersonal relationships shaped by transmission of knowledge, as well as the power structures thereby legitimized and the resulting hierarchies. The artists appropriate the forms generated by this transmission – such as books, periodicals, photocopies, posters, faxes – and underscore, or sometimes activate, scenarios that bridge the classical division between knowledge and experience, between teaching and practice. The works on view point towards the impossibility of objective transmission and encourage the production of critical tools questioning norms associated with learning processes.

1- *Book Plumbing*, 1967, John Latham  
avec Jeffrey Sawmill & Jeffrey Shaw,  
Better Books, London. Photo: Jennifer  
Pike. © The John Latham Foundation

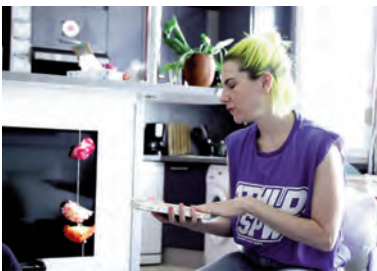
The 49 Nord 6 Est - Frac Lorraine is supported by the Region Grand Est  
and the DRAC Grand Est at the Ministry of Culture



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A fax exchange initiated by **Eva Weinmayr** around a series of works by Bruce Nauman reveals the complex relation between a work of art and the information surrounding it. A discussion with students of the *École Supérieure d'Art* in Lorraine constitutes the basis for a work produced especially for the exhibition by *ground* (**Marlie Mul & Harry Burke**). In the tradition of the eponymous fanzine they edit, which examines the conditions of art production, they will discuss in Metz the frameworks provided by art education, and transform their discussion into a poster to be featured both in the show and in the next issue of the fanzine. **Jay Chung & Q Takeki Maeda** introduce visitor to images and symbols extracted from a notebook found in a Tokyo archive. The notebook comprises photographs taken by the metallurgist Teruo Nishiyama who had no particular connection to the world of art beyond his personal curiosity. The photographs record the artistic life of the Japanese capital between 1964 and 1968, and indirectly generate a portrait of the man and his approach to art. In a special issue of *Aspen Times*, the graphic designer **Sheila Levrant de Bretteville** uses page layouts to map the diversity of points of view expressed at the famous Aspen Conference on Design in 1971, which explored the connections between design and ecology. In a video that brings together the voices and experiences of several women around the heritage of May 68, **Alex Martinis Roe** creates a juxtaposition of generations, and questions the conditions of genealogic transmission.

At once autonomous forms and reflections of a given context, the works presented at 49 Nord 6 Est - Frac Lorraine embody processes of dissemination (of words and information) and assemblages (of opinions). The book format represents both a source of empowerment and a normative tool. Texts and images, corresponding to power structures as well as conveying content and form, are examined from various perspectives. The ambivalence of the modalities of knowledge sharing is underscored by the works on view and contrasted with orality, composition, digression, and discontinuity as alternative modes of transmission of experience and knowledge.

- 1- Jay Chung & Q Takeki  
2- Sheila Levrant de Bretteville  
3- Alex Martinis Roe



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The work of John Latham (1921–2006) constitutes both a common thread between the practices of the invited artists and a discontinuous surface that invites contradiction. A wide range of documents from the artist's personal archive are presented at 49 Nord 6 Est, retracing the complexity of this controversial figure, the paradoxes surrounding his work, and the humor they may provoke. A pioneer of British conceptual art, Latham developed his practice in view of enlarging the field of art to encompass a cosmology that would include all disciplines, thereby allowing art to overcome habitual dualisms and rethink its relationship to time and the individual. His heterogeneous body of work takes the form of sculptures, theoretical writings, performances, paintings, projects for public space, etc. Latham declared to his atelier to be a living sculpture, where anyone could come pass by and talk to the artist.

Latham's work involving former mining sites in Scotland, which he had sought for 30 years to be recognized as works of art, is here set in parallel with statements of workers from Longwy, filmed by University of Vincennes students. The students traveled to Lorraine to shed light on the situation created by the closing down of industrial sites, bypassing official news outlets, and to report on a context ignored by the media. Their university, since demolished, was founded as an experimental institution which offered courses opened to everyone and accessible without a degree—a format similar to the Antiuniversity of London, to which Latham contributed during the few months of its brief existence in 1968.

From Scotland to London, by way of Tokyo, Vincennes, and Longwy, *Fabriques de contre-savoirs* follows the winding paths where information and knowledge intersect, opening along the way onto unexpected phenomena and encounters.



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Recently, Latham's work was featured at the 2017 Venice Biennale and was the subject of an exhibition, *A World View: John Latham*, at the Serpentine Galleries in London the same year.

SOLO EXHIBITION (SELECTION) :

- 2016 Musée Moore Moore, Leeds (GB)
- 2014 Triennale di Milano, Milan (IT)
- 2010 Whitechapel Art Gallery, Londres (GB)
- 2006 P.S.1. contemporary art center New York (US)
- 2005 Tate Britain, Londres (GB)
- 1991 Staatsgalerie, Stuttgart (DE)
- 1984 Société des Expositions du Palais des Beaux-Arts, Bruxelles (BE)
- 1975 Städtische Kunsthalle, Düsseldorf (DE)

His work was shown in numerous group exhibitions, most notably in documents 6 in Kassel, Germany (1977) and at the Venice Biennale's 2005 edition.

## WHO IS JOHN LATHAM?

Considered by some to be highly irrational and a genius by others, throughout his life John Latham worked on developing a body of theory and practice that gleefully trampled our binary approach to the world. Often self-contradictory and associating a priori incongruent, or at least unexpected, ideas, he bypassed the classical categories of art. Mapping systems of knowledge in a visionary way, he posited his own concept of time, known as "Event Structure." For Latham all artworks are events, activated as such through diverse processes ranging from spraying, chewing, shredding, or spitting to simply declaring. Latham made his first "schoob" in 1966, while teaching at Saint Martin's School of Art in London. From the school library he borrowed a copy of Clement Greenberg's recently published art history opus, "Art and Culture", and invited his students to chew it up and then spit it out into a vial during a performance entitled "Spit and Chew." The pages were then subjected to a yearlong chemical process of transformation before being returned to the library in liquid form termed the "Essence of Greenberg." The resulting artwork is now in the collections of the Museum of Modern Art in New York.

Whether in his early spray paintings or One-Second Drawings, the "schoobs" created in the 1960s, the roller paintings of the 1970s, or the glass towers incorporating bits of theorems, John Latham showed an unswerving commitment to exploring complex cosmological ideas and challenging traditional structures of art, science, and philosophy.

In 2003, the artist declared his house and studio a living sculpture, naming it Flat Time House after his theory of time, "Flat Time." Until his death, Latham kept his door open to anyone interested in art. It was in this spirit that Flat Time House opened in 2008 as a gallery with a program of exhibitions and events exploring the practice of the artist, his theories, and their enduring relevance. It also provides a center for alternative learning, which includes the John Latham archives and an artist's residency space.

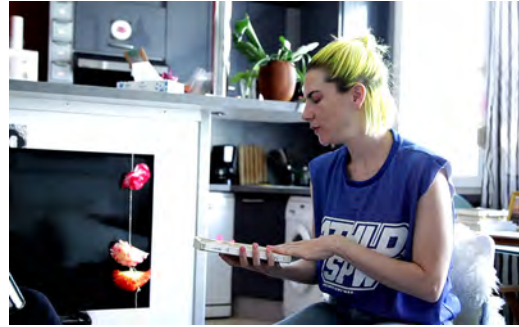
John Latham born in Livingstone, Northern Rhodesia (now Maramba, Zambia) in 1921, died in 2006 in London.

1- Flat Time House (London), studio and house of John Latham.  
Courtesy Flat Time House and John Latham Foundation

# Pictures available



\*Chung.jpg



\*Martinis Roe.jpg



Latham\_1.jpg



Latham\_2.jpg



Latham\_3.jpg



Latham\_4.jpg



Latham\_Flat\_Time\_House1.jpg



Latham\_Flat\_Time\_House2.jpg