

WITHIN THE SHADOW OF A DOUBT

MAY 8 – AUGUST 29, 2010

49 NORD 6 EST - FRAC LORRAINE, METZ



OPENING: FRIDAY, MAY 7 AT 7 PM AT FRAC

FRAC IN LIVE > Performance / Death is certain at 7 pm and 8.45 pm

Eva Meyer-Keller, design / Irina Müller, performance



In the shadow of a doubt, and in its vicinity, we find selected pieces from a collection that ordinarily resists the discrete charms of display. These recently acquired works are the reason why the institution has ceased to function as a place of consecration in order to transform into a space of experimentation, a ground open to all kinds of critical maneuvers and operations.

The works belonging to the FRAC Lorraine collection assume the form of deambulation across imaginary spheres which divide the world into material and immaterial, into reality and its fictional representation. Following a skillfully orchestrated scenario, the visit underscores complex relationships between the body, works of art, and the museum space (the play of attraction, fear, and seduction), and dissolves the ambiguous boundaries between discourse and its beliefs. By detecting psychological mechanisms of reception and assimilation tied to the intensity of real and imagined bodily sensations (Décosterd & Rahm, M. Bonvicini or A.V. Janssens), these works provoke auto-performative experiences in the visitor who has become an actor in this ephemeral story.

Alongside those intense experiences, the works of K. Sander, E. Dekyndt, and C. McCorkle, with their subtle visibility, mark out an autonomous, infinite territory, a sort of cartography of desire, in Deleuzian sense of the word. Then come strictly oral interventions (I. Wilson, Beier & Lund, Dector & Dupuy) which raise the historical question of transmission of knowledge and its validity in visual and performance arts. Finally, the return of the repressed, of the concealed, constitutes another pivotal point of reflection, tied to the notion of intimacy endangered by our society (M. de Boer). Several artists (D. García, arT errOriste, T. Mouraud) come to question the connection between seeing (video surveillance) and power, and the implications of this omnipresent gaze. Voyeuristic gaze and the exhibitionist temptation, along with an incitation to perversion, are close at hand.

Designed as a sort of manifesto of the impossibility to materialize a thought in an object, In the shadow of a doubt treats the exhibition as a protocol for experiences, making it possible to encounter works of art in action and in "re-action". The life-force of the works has been restored.

EXCEPTIONAL OPENING HOURS
MONDAY MAY 10 & TUESDAY MAY 11,
12 – 9 PM

EXHIBITION

Artists (collection / Production
Frac Lorraine)
Ignasi Aballí, arT errOriste,
Nina Beier & Marie Lund, Manon de
Boer, Monica Bonvicini, Décosterd
& Rahm, Dector & Dupuy, Edith
Dekyndt, Susanna Fritscher,
Dora García, Thierry Hesse,
Ann Veronica Janssens, Jirí
Kovanda, Isabelle Krieg, Corey
McCorkle, Liliana Motta, Tania
Mouraud, Nik Thoenen et Maia
Gusberti, Mario Garcia Torres,
Karin Sander, Ian Wilson

The Fonds régional d'art contemporain de
Lorraine, a member of Platform network,
enjoys financial backing from the Lorraine
Regional Council and the Lorraine Region
Cultural Affairs Department (DRAC) at the
Ministry of Culture and Communication.

1- Knut Åsdam, *Untitled: Pissing*, 1995.
© Courtesy of the artist and of Serge Le
Borgne gallery, Paris

↳ 02

FONDS RÉGIONAL D'ART CONTEMPORAIN
DE LORRAINE

1⁰²⁵ RUE DES TRINITAIRES F-57000 METZ
TEL 0033(0)3 87 74 20 02
FAX 0033(0)3 87 74 20 56
INFO@FRACLORRAINE.ORG
WWW.FRACLORRAINE.ORG

WITHIN THE SHADOW OF A DOUBT



EVENTS / FRAC IN LIVE

FRIDAY, MAY 7 AT 7 PM & 8.45 PM

49 NORD 6 EST - FRAC LORRAINE, METZ

Death is certain

Eva Meyer-Keller, design / Irina Müller, performance

In her performance, Eva Meyer-Keller questions our perception of violence which she mercilessly exaggerates. In thirty different ways and using various instruments of torture, she tortures to death... very juicy cherries. These executions bring to mind the killings and torture carried out in male-dominated political regimes. By reappropriating the organic symbols of body art, the artist explores the territories of the repressed and of regression as a place of cathartic experience for the audience, and depicts the female body in ways that break away from the cliché.

EXHIBITION

ACCESS:

49 NORD 6 EST - Frac Lorraine
1bis rue des Trinitaires, Metz

Admission free.
Open Wednesday to Sunday
from 12-7pm

Group visits in english
on request
Tel.: 00 33(0)3 87 74 55 00

Eva Meyer-Keller works primarily as a performance artist, but she also produces video works and organizes festivals. She has presented her work in Europe and in America, in galleries and theaters. A member of the electro-rock group Ochosa, she also worked with other people and companies, including Baktruppen, Jérôme Bel, and Christine de Smedt/Les Ballets C. de la B.

Irina Müller graduated from the School for New Dance Development in Amsterdam. She participated as a performer in Thomas Lehmen's and Jochen Roller's projects

Admission: free. Reservation required (limited seating of 45).
Tel.: 00 33 (0)3 87 74 20 02 / Email: info@fracloorraine.org

WITHIN THE SHADOW OF A DOUBT

**IGNASI ABALLÍ**

Born in 1958 in Barcelona (ES). Lives in Barcelona (ES).

Pols, 1995

Dust on glass.

Frac Lorraine Collection

With cutting humor and irony, Ignasi Aballí's dissects the surrounding world, exploiting what Pérec called "the infraordinary" and tying together the next-to-nothing and the natural, the visible and the invisible.

With *Pols*, the artist suggests a notion of time whose passage is measured by the settling dust. Fine, grey substance which the artist blows onto the glass, unabashedly challenging the spotless, hygienic image most people associate with exhibition spaces. A repulsive, yet natural coating that counters the ideal of transparency and aims rather at opacity. A praise of dust, Abballí's work echoes Man Ray's photographic homage to Duchamp's large glass pane covered by a thick film of dust.

NINA BEIER ET MARIE LUND

Born respectively in 1975 et 1976 in Denmark (DK). They live in London (GB) and Berlin (DE).

The Imprint, 2009

Verbal intervention.

Frac Lorraine Collection.

Performed by visitor assistants, the live intervention takes place of wall labels: "Exhibition guides have memorized the descriptions of those works that the curator had wished to include but that she was unable to obtain for various reasons. At the visitors' request, they will recite the descriptions." This performance underscores the importance of orality in the transmission of history of visual arts, but above all, it stimulates the visitor's imagination, forcing him or her to imagine the works in question. The intervention also relies on a hidden dimension of works: don't we see better when things are suggested, evoked, rather than actually shown? Based on the guide's memory of a discourse uttered only once, transmission of the works of art reveals, in the end, the interests and obsessions of the teller.

WITHIN THE SHADOW OF A DOUBT

**MANON DE BOER***Born in 1965 in the Netherlands (NL). Lives in Brussels (BE).****Resonating surface, 2005***

16 mm film, transferred onto DVD, color, sound, 39'.

Frac Lorraine collection.

Resonating Surface opens with a white image, riddled with sound vibrations. Then the screen grows pitch-dark for a long while before images of the Sao Paulo urban concentration appear. Only Suely Rolnik's voice can be heard over the shots of the city. She is telling her story. Trained as a psychoanalyst, she was imprisoned during the Brazilian dictatorship, and took refuge in France in the 1970s. There she met Gilles Deleuze and Felix Guattari and attended their courses, and thanks to an inner voice gained strength to go back to Brazil. Her story becomes one with History—that of a generation whose operative words were freedom of lifestyle and various sensory experiences. A lesson in life and philosophy.

MONICA BONVICINI*Born in 1965 in Venice (IT). Lives in Berlin (DE).****Plastered, 1998***

Polystyrene, Placoplatre slabs. Variable dimensions.

Frac Lorraine collection.



The destiny of all works of art? To be guarded against the assaults of time and of the public. Monica Bonvicini, however, delivers her work to a promise of destruction. Composed of a false floor made of plaster and polystyrene, placed directly on the exhibition floor, the installation *Plastered* gradually deteriorates as visitors climb over it. Under their feet, the smooth surface cracks until there is nothing left but ruins, a grey field of cracked ice. The work is accomplished through its theatrical demolition (...). The visitor—the agent of this esthetic of desolation—is invited to participate in a process of deconstruction which parallels the artist's undertaking that goes back to the mid-1990s. Vandal feminist, heir to the "anarchitecture" (...), Monica Bonvicini persistently dismantles all ideologies underlying architecture, and unmasks the far-reaching cultural determination and absolute gendering of even the smallest space. She shows to what extent each space is a place of repression, of (masculine and intellectual) authority, and an incarnation of all mechanisms of power.

Emmanuelle Lequeux

WITHIN THE SHADOW OF A DOUBT

**DÉCOSTERD & RAHM, ASSOCIÉS**

Agency founded by Philippe Rahm and Jean-Gilles Décosterd : 1995-2004.

Peinture Placebo@ [Placebo Painting @], 2001/2004

Permanent work.

Frac Lorraine collection.

"We place architecture at the bottom level of the world, among matter and gravity; subject to climate variations and to the passage of time; caught up in physical, chemical, biological, and electromagnetic relations with the environment and with our bodies.

Architects of immanence, Décosterd & Rahm created the colorless and odorless *Placebo Painting @*. Located on the first and second floors of the building, it contains, respectively, an infinitesimal dose of ginger and an orange flower solution. Ginger, chosen for its erotic properties, awakens the visitors' senses, while the soothing orange flower relaxes FRAC's employees. Whether we are aware or not of the presence of endorphins in our surroundings, we cannot avoid them physically. Placebo is a scientifically registered phenomenon. For all purposes, are its effects real?

**DECTOR & DUPUY**

Michel Dector was born in 1951 in St-Sauveur-de-Carrouge (FR).
Michel Dupuy was born in 1949 in La Rochelle, (FR).
They live in Paris (FR).

Visite guidée [Guided visit], 2007-2012

Performance.

Frac Lorraine collection.

Since the early 1980s, Michel Dector and Michel Dupuy have been using photography to glean imprints, traces, and sounds from urban environment.

They collect "unglorified" matter, such as wall inscriptions, scraped cars, road kill, broken beer bottles, etc. They also record slogans and censored scribbles. An accumulation of such traces of life, such impulsive acts is then reinterpreted by the two artists who offer us an alternative vision of the everyday during their guided city tours.

For the grand opening of Centre Pompidou-Metz, the artists will employ their keen, cunning eye to ferret out some revelatory traces along the road connecting the two organizations.

WITHIN THE SHADOW OF A DOUBT

**EDITH DEKYNDT***Born in 1960 in Ypres (BE). Lives in Tournai (BE).****One second of silence (Part 01, New York, 2008), 2008***

Video projection, 18'29.

Frac Lorraine collection.

Revealing poetic aspects of certain physical phenomena, Edith Dekyndt's video invites us to contemplate in silence a transparent flag. Floating in the air, its body mingling with the sky as if the flag were its emblem, it becomes one with its background. Gradually diluting it to the point of invisibility, the artist invites us to meditate, to observe this infinite landscape. Denouncing systematic land appropriation, Edith Dekyndt invents a new territory: that of boundless imagination



Projet préparatoire

SUSANNA FRITSCHER*Born in 1960 à Vienna (AUT). Lives in Montreuil-sous-Bois (FR).****Sans titre [Untitled], 2010***

Silicone, mural painting.

Created for Frac Lorraine.

All subtlety and transparency, Fritscher's work is difficult to describe without undoing its essence.

The artist explores space and exploits the specificity of places in which she intervenes, using them as objects for experimentation as much as architecture, and playing with light, pellucidity, with the visible and the invisible.

Disposed on the ground, her work accompanies us to the front door, clinging to rocks in the yard. It is barely distinguishable from them by an effect of brilliance and by the intensity of an unusual reflection. The pavestones have been transformed into a fragile surface that we cannot trample with impunity. We step on it hesitatingly. The obstacle, however, cannot be avoided. Having no other way across, we tread on tiptoes.

WITHIN THE SHADOW OF A DOUBT

**DORA GARCIA***Born in 1965 Valladolid (ES). Lives in Brussels (BE).****Forever, 2004***

Permanent work.

Frac Lorraine collection.

Forever constitutes, first of all, a convention which has connected the artist to FRAC Lorraine for past five years. A webcam installed in one of the exhibition rooms potentially allows the artist to observe non-stop and “forever” everything that goes on or does not go on in there.

Two main questions are raised: what does “forever” mean on the scale of life and desire of an artist, of an organization, of a work of art? What freedom is an artist really given within an institution?

By a reversal of roles, Dora García plays a peeping-tom, while the institution is put on display for her. In more general terms, it is the institution and the stories it produces (of personal, institutional, or public order) that become the aim of the work of art, rather than the production of a finished object.

(<http://doragarcia.net/inserts/forever/>)

Proxy/Coma, 2001

Performance and installation.

Frac Lorraine collection.

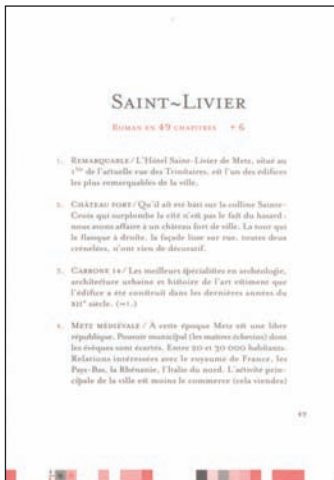


Dora García considers the exhibition as an experiential protocol, that is a unit of time and a unit of space where visitors and works cross paths.

In her *Proxy/Coma*, a woman, referred to as “Proxy,” lives in an exhibition room, evolves among the visitors, and mingles with them. Her actions and gestures, as well as those of people present in the space, are filmed with a camera and recorded throughout the duration of the exhibition.

The tapes are dated daily, catalogued under the heading “Coma,” and then stored in a library set up in another room. In that room, a video projector plays a randomly selected tape, thus disrupting the flow of time. By introducing the aspect of permanent control and suggesting the existence of surveillance, Dora García pushes “Proxy,” as well as the visitor, to question the limits of what is acceptable, the limits of their submission to the rules established by the artist or by the institution.

WITHIN THE SHADOW OF A DOUBT

**THIERRY HESSE***Born in 1959 in Metz (FR). Lives in Metz (FR).****Saint-Livier, Roman en 49 chapitres +6, 2003***
[*Saint-Livier, Novel in 49 Chapters +6*]

Book, permanent work.

Published by Frac Lorraine.

“49. PALINDROME / From right to left, livier reads reivil, but on the marble plaque figuring above the portal, the letters have faded or, yet, shifted in the play of light, shadow, and time: and now one reads réveil.”

In May 2004, FRAC moved to the old Hôtel Saint-Livier, one of the oldest civic structures in the city of Metz, which since then became known as 49 Nord 6 Est, following the geodetic coordinates. This relocation put an end to nearly twenty years of FRAC's nomadic existence, and occasioned inquiry into the history and the life story of this place. This inquiry was entrusted not to scholarly historians, but to a writer who is just as well-informed, yet whose wit is undoubtedly sharper. Thierry Hesse offers us an “official chronicle” placed under the auspices of creation, bursting with anecdotes, interpretations, and established facts, where everything is true, of course, but perhaps false, and where doubt is allowed, and even required.

**ANN VERONICA JANSSENS***Born in 1956 in Folkestone (GB). Lives in Brussels(BE).****MUHKA, Anvers, 1997 / Metz, 2010***

Installation. Artificial fog.

Frac Lorraine collection.

To describe Ann Veronica Janssens's work is to pick up the impossible challenge of representing a singular, psycho-sensory experience of space and light. It also means to stir up the essential questions with which contemporary art presents the museum and the visitor turned actor. To penetrate the white, wooly space where visibility is restricted to a few centimeters, and to move around with caution in a place that has become unfamiliar and limitless, implies a very personal experience. When space becomes unbound and increasingly abstract, like a ghostly dimension where recognition mechanisms are no longer immediate, “loss of orientation” occurs. In this sensory “labyrinth” the boundary between seeing and touching blurs, and experimentation takes place of visual knowledge. Using very spare means, Ann Veronica Janssens's work shows nothing, but entices us to look.

WITHIN THE SHADOW OF A DOUBT

**JIRÍ KOVANDA***Born in 1953 in Prague (CZ). Lives in Prague (CZ).****Kissing Through Glass, 2007***
Tate Modern, LondonBlack and white photographs, with text printed on paper.
29.7 x 21.3 cm each.
Frac Lorraine Collection.

Kissing Through Glass announces Jiri Kovanda's return to performance and to discrete happenings which he had abandoned in 1978 and which left no trace besides photographs. The photographic images thus form a set of documents, and the way they are treated brings them closer to an archive. In one of the spaces at Tate Modern London, behind a glass pane, the artist invites the visitors to kiss him by putting their lips to the glass that separates them. He proposes a make-believe, hygienic kiss in which the intimacy of the gesture has been filtered out, but in which the incongruity of the situation does not do away with the palpable emotion of the visitors who try the experience. Kovanda's performance imperceptibly shakes up the customs of social space while using, as he says, "only what's already there."

**ISABELLE KRIEG***Born in 1971 in Fribourg (CH). Lives in Zurich (CH).****Découvrir le monde [Discovering the world], 2005***Permanent collection.
Created expressly for Frac Lorraine.

In her practice, Isabelle Krieg puts to use everyday elements, and weaves intimate, minimal stories. In her *Découvrir le monde*, the world's contours were discreetly traced on various surfaces within the walls of Hôtel Saint-Livier: in the stone archway, on plumbing pipes...

The work oscillates between various modalities and takes on the form of ephemeral interventions of borderline visibility, approaching a worked-on ready-made (ready made assisté).

The title adds to the ambiguity: discovering the world—as in the hackneyed catch-phrase used by transnational companies; but also discovering the world—as in observing the minutest, even the most interstitial aspects of the world. Far from a globalization myth which would level the world, Krieg's work is rather an invitation to contemplate a peripheral, intimate vision of fragility.

WITHIN THE SHADOW OF A DOUBT

**COREY MCCORKLE***Born in 1969. Lives in New York (US).***Heiligenschein, 2005-2009**Wall installation, wood and natural light.
Frac Lorraine collection.

In absolute darkness, light appears: at first timid, then intensifying, it outlines a luminous circle, approaching architectural materiality, irradiating the entire room.

The day has just risen.

Created on the occasion of the exhibition *Greater New York* in PS1 in 2005, this work employs the most basic visual procedures: beveled cuts in the wall, an effect of the condensation of outdoor light, and the illusion is perfect. An invisible architecture that follows the natural rhythm of daylight and thus takes on a nearly mystical character.

Very surprising, McCorkle's work ingeniously evades the deceptive character of its own immateriality. The artist elaborates his project focused on architecture, between utopia and modernism, admixed with its particular brand of poetry.

**TANIA MOURAUD***Born in 1942 in Paris (FR). Lives in Paris (FR).***HCYS?, 2005**Permanent work, digital printing on stretched tarpaulin, 15 x 30 m.
Frac Lorraine collection.

How can you sleep is restricted to a handful of visitors since it is visible only from the top of the pigeon tower at FRAC. Monumental work, on the scale of a landscape, it covers a dead wall at the back of an abandoned yard. Thirty meters wide and fifteen meters tall, it occupies the foreground of a stage-set. The black and white script produces a stunning effect. It stands out because of its sheer size: the letters are pointed like knives. It also stands out for what it says. Tania Mouraud broaches the subversive paradox of language. Incomprehensible at first sight, the print innocently entices the viewer to decipher it, and the artist works for those who take the time to discover and understand. Whoever makes the effort to read it, is struck by the meaning of the inscription. "How can you sleep?" sounds like a general injunction in the face of our deliberate blindness.

WITHIN THE SHADOW OF A DOUBT

**NIK THOENEN ET MAIA GUSBERTI, RE-P.ORG***Re-p.org, agency created in 1998 by Nik Thoenen and Maia Gusberti.**They live and work in Bern (CH) and in Vienna (AUT).***Signalétique, 2004**

Publicly commissioned the by Centre national des arts plastiques.

Signage bears an intrinsic relation to FRAC's artistic project. It opposes the architecture and the patrimonial aspect of the location. Indoor, signs can be found on the floor, in the form of tactile phosphorescent indicators visible only at night. Outside, signs are installed on the pigeon tower, and include the name of the building (49 Nord 6 Est) and the list of artists featured in the collection. They help inscribe the edifice in its new role, to situate it in the city according to a new geography (both local and international) and a new temporality (whitewashed inscriptions subject to the ravages of time and destined to disappear). Fading and gradual disappearance bear witness to FRAC's desire to remind us of the transitory and reversible nature of its own presence in this patrimonial structure, rich in history.

MARIO GARCIA TORRES*Born in 1975 in Mexico (MX). Lives in Mexico (MX).***Untitled (Missing piece), 2005**

Intervention in the works listed.

Frac Lorraine collection.

How can one answer the eternal questions concerning time, truth, dematerialization, and reinterpretation of works of art? Mario Garcia Torres belongs to the tradition of conceptual and neo-conceptual artists, but he reinterprets their discourse and foundations with an ironic distance which gives his work its pertinence and poignancy.

The present intervention, which takes the form of a simple line drawn across the list of exhibited work, allows the artist to return to the basics. His Missing Piece is one which does not need material form, but which is a site of potential coexistence of all past, present, and future works. The one sought after and desired, the one missing from the whole collection: the masterpiece?

WITHIN THE SHADOW OF A DOUBT

**KARIN SANDER***Born in 1957 in Bensberg (DE). Lives in Stuttgart (DE).****Wandstück [Wallpiece], 1994***

Sanded, painted wall, 50 x 70 cm.

Frac Lorraine collection

Refined and subtle, this work may pass unnoticed by a casual visitor. On a plaster-coated wall, there is an outline of a rectangular form, delicately sanded using glass-paper. This form is set off by a slight contrast with the surrounding wall which is more matt and more grainy, whereas the new surface, smoothed and polished, reflects light.

It is this nearly imperceptible nuance between the sanded surface and the exhibition wall that gives birth to a work whose sole component is its ability to reflect light. A different kind of 'painting', then, characterized by a singular mode of being at the limit of the visible, and whose existence is subject to the visitor's heightened perceptivity.

IAN WILSON*Born in 1940 in south Africa (ZA). Lives in Los Angeles (US).****Time (spoken), 1982***

Verbal intervention.

Frac Lorraine collection.

"What, then, is time? I know well enough what it is, provided that nobody asks me; but if I am asked and try to explain, I am baffled." *Saint Augustin, Confessions*

For Ian Wilson, all art is information and communication. Since the late 1960s, he has abandoned minimalist art in order to elaborate "discussions" which he carries out in museums, galleries, or at private collectors' homes. He invites us to approach a philosophical subject by inciting us to question an everyday word.

Time is an oral description of a speech act. The work exists by way of curiosity awakened by this word and in an oral dialogue which we initiate, to satisfy that curiosity, with the present audience:

"What does Time consist in?"

"It's the word time being spoken."

↳ 013

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1^{ER}S RUE DES TRINITAIRES F-57000 METZ
TEL 0033(0)3 87 74 20 02
FAX 0033(0)3 87 74 20 56
INFO@FRACLORRAINE.ORG
WWW.FRACLORRAINE.ORG

WITHIN THE SHADOW OF A DOUBT



1-

Cultural Programming

AGENDA (SÉLECTION)

MERCREDI 05 MAY 10

Galileo "Concert", Music for five chimes,
Tom Johnson, 6pm
Église des Trinitaires, Metz

07 MAY - 16 AUGUST 10

« Exhibition » Drawing time/le temps du dessin,
Open daily 10am-6pm,
except Tuesdays and July 14
Galleries Poirel, Nancy

VENDREDI 07 MAY 10

« Frac in live » performance, Death is certain,
Eva Meyer-Keller, Irina Müller, 7pm and 8:45pm
49 Nord 6 Est - Frac Lorraine, Metz

SAMEDI 15 ET DIMANCHE 16 MAY 10

« Frac in live » guided visits / performances,
From FRAC to Centre, from Centre to Frac, Dector & Dupuy,
Saturday, 5pm and Sunday, 11am
49 Nord 6 Est - Frac Lorraine, Metz AND Centre Pompidou-Metz

JEUDI 24 JUNE 10 (1)

« Interpreted Visit » *L'intime exposé, l'intime extorqué*
[The intimate exposed, the intimate extorted],
Gérard Wajcman, 7pm
49 Nord 6 Est - Frac Lorraine, Metz

JEUDI 03 JUNE 10 (2)

« Commented Projection » *Belle de jour*, Luis Buñuel,
with a commentary by Michaël Kummer, 7pm
49 Nord 6 Est - Frac Lorraine, Metz



2-

WITHIN THE SHADOW OF A DOUBT

SPIRIT OF THE PLACE: SHAKING BELIEFS AND THE SENSES, AND AN INVITATION TO A VOYAGE TO THE LAND OF UTOPIAS



1-

2010

Listen to your eyes

Two exhibitions exploring silence and alternative forms of orality

At Frac Lorraine : Manon de Boer, Benjamin Dufour, Jakob Gautel et Jason Karaïndros, On Kawara, Zilvinas Kempinas, Eva Koch, Jirí Kolár, Roman Signer, Rémy Zaugg, Artur Zmijewski
At ÉSAMM : Carl Andre, Ziad Antar, Julije Knifer, Rainier Lericolais, Bernard Moninot, Maurizio Nannucci, Aurélie Nemours, Su-Mei Tse



2-

2009

The aesthetic of the poles. A testament of ice (1)

The fascination for unexplored, white spaces meets ecological issues.

Dove Allouche et Evariste Richer, Daren Almond, Dominique Auerbacher, Jean-Jacques Dumont, Joachim Koester, Julien Loustau, Bertrand Lozay, Lucy et Jorge Orta, David, Guido van der Werve, Marijke van Warmerdam

Countering the body, work of devouring

Three artists of the historical Brazilian scene: Lygia Clark, Anna Maria Maiolino, and Cildo Mereiles. A parallel between the devouring of physical and symbolical spaces in Brazil at the time of Centre Pompidou's arrival Metz.

Vera Molnar, Perspectives and variations (2)

The jubilant freedom of an 85-year-old artist who redoes her work of painting on an architectural scale.

Connections with the notion of constraint in other artistic forms: literature > Jacques Roubaud, Georges Perec, music > Jean-Claude Risset, and dance.



3-

2008

(no) gravity, weightless narratives (3)

Desire to escape the laws of gravity and to experience the fragile balance of contrary forces: a selection of artists around the notion of lightness, yet charged with spirituality.

Tom Marioni, Dominika Skutnik, Dider Vermeiren, Lara Almarcegui, Edith Dekyndt, Ricardo Jacinto, Yoko Ono, Yazid Oulab, Lucien Pelen.
Crossovers with history Sundays with Yvonne Rainer, Steve Paxton, Bruce Nauman.

Tomorrows that never came

Focus on two Lithuanian artists, Deimantas Narkevicius and Gintaras Didziapetris, and on the glories and woes of monuments erected in public spaces in Lithuania and Lorraine.

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1^{ERS} RUE DES TRINITAIRES F-57000 METZ
TEL 0033(0)3 87 74 20 02
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WITHIN THE SHADOW OF A DOUBT



1-

Your are my mirror: the "unfamily"

On sometimes conflictual relations in family life.

Emmanuelle Antille, Patty Chang, Jiri Kovanda, Gina Pane, Eric Pougeot, Sala Tykkä, Agnès Varda, Gillian Wearing

2007

The instant that never ends

Considerations on vanity, time, and absence.

Patrick Neu, Jean-Christophe Norman, Paul Kos, Hiroshi Sugimoto, Eric Poitevin

Practice of the (non) visible. To be clear in one's mind (body)

Works selected among the collection by the Spanish choreographer Olga Mesa

Stanley Brouwn, Decosterd & Rahm, Ceal Floyer, Dora Garcia, Mario Garcia Torres, Ann Veronica Janssens, David Lamelas, Jan Mancuska, Remy Zaugg

Shanghri-la on the horizon

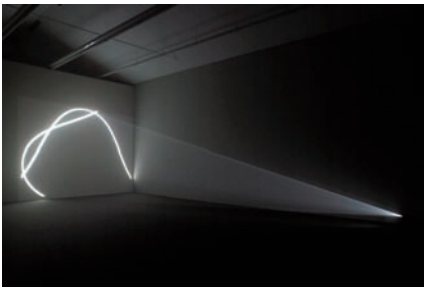
Chinese and European artists on the utopian city hidden in the Tibet.

Su-Mei Tse, Xu Zhen, Qiu Zhijie, Qin Ga, Kimsooja, Marco Godinho, Tixador et Poincheval, Hamish Fulton

2 ou 3 things, I don't know about her (1)

Questioning post-feminism and the notion of gender.

Chantal Akerman, Esther Ferrer, Natalia LL, Annette Messager, Jo Spence, Ingrid Wildi, Gerard Byrne, Manon de Boer, Nan Goldin, Katarzyna Kozyra



2

2006

ON/OFF (2)

Co-curated by Enrico Lunghi (Casino, Luxembourg) and Ralph Mecher (Saarland Museum, Saarbrücken).

Exploration of the hidden face of light and of the nocturnal universe

Steve McQueen, Anthony McCall, Dominique Petitgand, Ceal Floyer, David Claerbout, Sebastian Diaz Morales, Eric Rondepierre, Marguerite Duras.

Now, here, there (3)

Exile and political engagement focused on two Afghan and Cuban artists.

Lida Abdul, Tania Bruguera et avec Emily Jacir, Renaud August-Dormeil

Antipodes

The poetics and the arbitrary character of the conventions of geographic maps.

Angela Detanico and Raphael Lain, Isabelle Krieg, Catharina Van Eetvelde, James Turrell, Mario Merz, Neal Beggs, David Renaud, Marco Godinho



3-

Uchronies et autres fictions

Challenging the norms of time and refutation of linear time.

Fischli et Weiss, Vadim Fishkin, Marine Hugonnier, Barbara et Michael Leisgen, Gianni Motti, Evariste Richer, Joëlle Tuerlinckx, Christian Waldvogel, Jordan Wolfson

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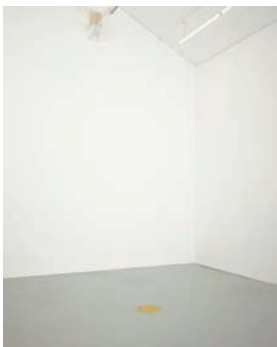
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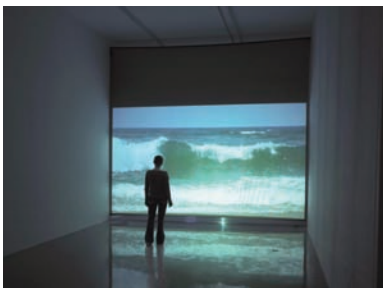
WITHIN THE SHADOW OF A DOUBT



1-



2-



3-

2005

Wall to be destroyed

Physical experineece of space: walls that move, disappear, or crumble at our feet.

Monica Bonvicini, Marguerite Duras, Lida Abdul, Judith Barry, Jeppe Hein, Alicja Karska & Aleksandra Went, Gordon Matta-Clark

When latitudes become Swiss (1)

The ideal of the sublime across the mountains and Switzerland.

Jean-Christophe Massinon, Aki Ikemura, Christian Schwager, Monica Struder & Christoph Van der Berg, Roman Signer, Marine Hugonnier, Neal Beggs, Philippe Rahm

Teresa Margolles (2)

Solo exhibition of the Mexican artist working with death.

Wonder Women

Female artist and political engagement.

Dara Birnbaum, Ursula Biemann & Angela Sanders, Mathilde Ter Heijne, Marina Abramovic, Sigalit Laudau

Thierry Kuntzel (3)

The last solo exhibition of the video artist who died in 2007.

2004

Summer night

Marguerite Duras, Fiona Tan, Ana Torfs, Zilla Leutenegger

White spirit (4)

Project inaugurating the new building 49 NORD 6 EST.

Hans Schabus, Tino Segal, Dora Garcia, Remy Zaugg
In parallel with projects in public space.

During the renovation of the building: Numerous projects
by artists, an architect, and a writer: Tania Mouraud,
Lara Almarcegui, Thierry Hesse, Décosterd & Rahm



4-

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WITHIN THE SHADOW OF A DOUBT



1-



2-



3-

2001

Krijn de Koning (1)

Monumental 300 square-meter installation in the courtyard of the Hôtel Saint Livier, Metz

1998

Tadashi Kawamata (2)

Two monumental installations in the courtyard of Hôtel Saint Livier, Metz and at the Centre d'art Synagogue in Delme (57)

1997

Urban actions II (3)

Interventions in green spaces in the city of Metz.

Nicolas Floc'h, Dominique Petitgand, Jan Kopp

1996

Urban actions

Interventions in public spaces in Metz / Luxembourg

Co-curated by Enrico Lunghi, Casino Luxembourg

Thomas Hirschhorn, Marcus Keiss, Cécile Paris, Lucy Orta, Biefer & Zraggen, Angel Vergara, Antoine Prüm, Robert Milin, Filippo Falagasta

1995

Occupied territories/Kunst Konversion

War, violence, and female artists in Franco-German military, cross-border sites

Gloria Friedmann, Sophie Ristelhueber, Tania Mouraud, Chohreh Feyzjdjou, Gadha Amer

1994

Architecture and Nature

Across Belgium and France.

Mario Merz, Gloria Friedman,...