

A SERPENTINE GESTURE AND OTHER PROPHECIES

JANUARY 15 - MAY 01, 2011

49 NORD 6 EST - FRAC LORRAINE, METZ



OPENING: FRIDAY JANUARY 14TH AT 6.30PM

Frac in live > *Rolling / Frac*, Michiel Alberts, performer

ARTISTS

Benoît Billotte, Iñaki Bonillas,
Antony Gormley, Monika Grzymala,
Werner Herzog, Corey McCorkle,
Pierre-Étienne Morelle, Pratchaya
Phinthong, Ian Wilson

LOANERS

La Colección Jumex, México
Werner Herzog Film
Xavier Hufkens, Brussels

As part of *Année du Mexique en France*
organized by Institut français and
ProMéxico.

The FRAC Lorraine enjoys financial backing
from the Lorraine Regional Council and the
Lorraine Region Cultural Affairs Department
(DRAC) at the Ministry of Culture and
Communication.

Global warming, reversal of the poles, decrease in solar activity, tsunamis, or earthquakes... Natural disasters and intensive human activity converge to bring about the end of the world, as foretold, time and time again, jointly by the media and the scientific community. It is no longer the death of our sun, expected to take place billions of years from now, which looms on the horizon, but a quicker apocalypse which has already been envisioned in detail by Hollywood. The next rendezvous, December 21, 2012: the Maya calendar will come to an end as will our world... However, if it could be postponed until 2017, and if we give credit to the rumor spread over the internet, perhaps we will be lucky enough to get transported to Mars by means of a magnetic field and thus escape the anticipated collision between Earth and another planet (P. Phinthong).



1- *GROW*, 2008 © Pierre-Etienne Morelle

A SERPENTINE GESTURE
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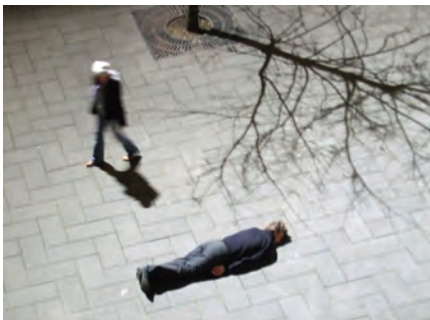
EXHIBITION

ACCESS :

Admission free
Tuesday-Friday: 2-7pm
Saturday & Sunday: 11am-7pmGroup visits in English
on request
mediation@fraclorraine.org

World history could be summed up as a simple timeline marked by a succession of key events. This line circumscribes, and nearly has mastery over, the temporality of the world: its origin and its disappearance logically bind the two extremes. The horizon of a shipwreck is here diffracted in silence (I. Bonillas) and calls for the lessons of darkness (W. Herzog): an awe-inspiring tragedy of a world devastated by the fires of the apocalypse.

Starting from the observation of nature, transmitted by religions, or described by physical sciences, the circle, the spiral, and the curve offer other models for conceiving temporality. They inspire alternative hypotheses and conjure up other images: the infinitesimal and the infinitely large may come together in cosmological time (B. Billotte). A solar eclipse becomes a mystical aureole (C. McCorkle); before a fallen star, Sisyphus tirelessly repeats his absurd existential chore (P.-E. Morelle). And when time becomes the fourth dimension, we follow the flow in order to be swept up into a recursive whirlwind (M. Grzymala) or to become one with the universe (A. Gormley). What does time consist of, then (I. Wilson)? Crossing physical, historical, biological, and mythological time, the artists project us into a dream time.



1-

EVENT / FRAC IN LIVE

FRIDAY JANUARY 14TH AT 6.30PM - Admission free
49 Nord 6 Est - FRAC Lorraine*Rolling / Frac*

Michiel Alberts, performer

With assured motion, the body rolls on the floor: a condensed, silent presence; a visual and physical object moving at the visitors' feet...

For three hours Michiel Alberts physically explores the given space: he enfoldes the visitors in his continuous, dense movement and starts to affect the experience of time. Alberts intuitively experiments with the idea that space can be defined only in its relation to time and motion, up to a moment of unification. A total experience of duration launched by the body in passage...

Born in 1972 in the Netherlands, Michiel Alberts lives and works in Anvers (BE).
For more information: <http://www.michielaiberts.com>

1- *Rolling*, PlayGround festival, STUK,
Leuven (BE), 2008. © DR

A SERPENTINE GESTURE
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1-

PIERRE-ÉTIENNE MORELLE

Born in 1980 in Château-Thierry (FR). Lives and works in Berlin (DE).

Grow, 2008-2010

Installation, Inner tubes

Loan of the artist

A timeline stretches at our feet. It rolls in on itself, folds and unfolds. Undulates. Winds. Its starting point has been lost: concealed at the center of an enormous sphere. A skein which feeds insatiably on the passing time.

The past is embodied in this form whose strata tell forgotten stories. The illusory archive contains the whole memory of the world, hidden from human gaze and consciousness. The future pours forth, luxuriant. Its meanders await us.

Following in Roman Signer's footsteps, Pierre-Étienne Morelle invents absurd situations whose subject and purpose are their own failure. Using his own body as an instrument, Morelle tries out the scenarios by putting his physical resistance to the test. Each scenario is driven by a different constraint. In *Woody* (2010), he transformed a flimsy cardboard tube (previously used to support a roll of carpeting) and started to climb it by means of steel-spikes used as make-shift rungs. In *Body Constrictor* (2005), he wore a body suit made of inflatable cushions, which gradually expanded to the point of disturbing his equilibrium and nearly suffocating him.

Once the performance is over, the objects which remain sometimes take on a new physical and narrative dimension. This is the case of *Grow*. Using rubber inner tubes which have been joined together, the artist has created a twelve-mile-long band. He rolled it up into a ball which grows exponentially as his strength wanes. The rubber ball has replaced the rock, our modern world stands in for ancient Greece, but Sisyphus continues to repeat his absurd, existential task.

Greek mythology teaches us that there is no more terrible punishment than laboring in vain, forever starting anew. Artwork after artwork, Pierre-Étienne Morelle encourages us to think otherwise. Perhaps inspired by Machiguengas, the Indians of Peruvian Amazonia, who walk in order to prevent the Sun from setting.¹

Eléonore Jacquiau Chamska

1- Mario Vargas Llosa, *The Storyteller*, Picador: New York, 2001.TO GO FURTHER
www.pemorelle.com

1- Pierre-Étienne Morelle, *GROW*, 2008
© DR

A SERPENTINE GESTURE
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1-

PRATCHAYA PHINTHONG

Born in 1974 in Thailand (TH). Lives and works in Bangkok (TH).

2017, 2009

Wall painting of a text found on Internet and realized with disappearing ink
Diameter: 241 cm

49 Nord 6 Est - FRAC Lorraine Collection

Without any specifically historic intention or explicit citation, Pratchaya Phinthong's approach carries out one of the motifs of conceptual art of the sixties: that of speculation. The term should be understood in its intellectual as well as financial sense, since some of Phinthong's works enact fiscal transactions without exchanging wealth or benefits.[...] But even more often, Phinthong tries to conjure up an absent thing, which is impossible to see or has no physical presence. According to the post-conceptual logic, such a practice based on immateriality, belief, or rumor, evokes Robert Barry's dissipation in his *Inert Gas Series*, a project kept secret by his students during a workshop in Halifax in 1969. [...]

2017 follows that logic: it is a mural painted using invisible ink which vanishes over the course of the exhibition. The text, arranged in the shape of a perfect circle, is an extract copied and pasted from a blog found on the internet. Its anonymous, alarmist, and paranoid author claims that secret experiments are being conducted at the heart of the CERN particle accelerator located underground at the French-Swiss border. According to the blog's author, the real purpose of that machine, controlled by the Americans, is teleportation to Mars of a select portion of the population before Earth collides with another planet in 2017. This date provides Pratchaya Phinthong with the title of his work, alluding to futuristic predictions and classical dystopias of apocalyptic science fiction, from Orwell's 1984 to Roland Emmerich's 2012. The unlikely scenario, however, culminates here in an unexpected way, namely in the conviction that Buddha is going to save his disciples, the author among them. This final, almost screwball reversal neutralizes the anxiety of impending doom. Written directly on the wall, the disastrous and gradually fading prediction allows for the renewal of secrets and mystery. Unlike the internet, where it would be as popular as its message is spectacular, the work 2017 makes the prophecy evanescent, magical, nearly supernatural. Furthermore, the form of this vanishing outline of a sun evokes the cosmic referent of the prediction. Unless, punning on the polysemy of the term, it represents a "speculative" bubble ready to burst.

Guillaume Désanges

1- Pratchaya Phinthong, 2017, 2009
Frac Lorraine Collection
Photo: Gb agency

A SERPENTINE GESTURE
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1-

TO GO FURTHER
www.wernerherzog.com**WERNER HERZOG**

Born in 1942 in Germany (DE). Lives in Los Angeles (US) and works around the globe.

Lessons of Darkness, 1992

Super 16mm film transferred onto DVD, color, 55'

Werner Herzog Film

Following Kuwait's invasion in the summer of 1990 by Iraqi forces led by Saddam Hussein, a NATO-supported coalition of 34 states launched a massive attack against the invader (January-February 1991). Although successful, the campaign left in its wake, along the *Highway of Death* (the road connecting Kuwait and Iraq), human corpses, wrecked machinery, and oil wells laid to waste.

In 1992 Werner Herzog shot a 55-minute documentary, filming these blazing oil wells with "a new timing, a new patience, and a new insistence [...] for the memory of the human race."¹ Shot from a helicopter, the images seem torn out of their original context: pillars of flame, walls of smoke, cracked craters, wrecked cars, and devastated forests. Werner Herzog paints an apocalyptic vision of the earth destroyed by man. The survivors of the struggle against the fire seem driven by madness and the will to "perpetrate" the causes of the very catastrophe they are witnessing. Once the fire is under control, they have no other alternative but to rekindle the infernal blaze. Herzog wonders off-screen: "has life without fire become unbearable for them?"

Deliberately stylized and creative, *Lessons of Darkness* immerses us in poetic fiction. The documentary, structured as a thirteen-chapter narrative, opens with a quote attributed to Pascal: "The collapse of the stellar universe will occur - like creation - in grandiose splendor." The images and the music aestheticize the disaster to the extreme. Verdi's *Requiem* and Wagner's *Twilight of the Gods* underscore the fascination with this sublime destruction. The film maker believes that it is through making, imagining, and stylization that we attain a deeper, more ecstatic truth. Facts engender a normative effect, while truth illuminates...

Chéryl Gréciet

1- Werner Herzog, *Manuel de survie*. Interview with Hervé Aubron and Emmanuel Burdeau, édition Capricci, 2008, p.35.

1- Werner Herzog, *Lessons of Darkness*, 1992. © Werner Herzog Film

A SERPENTINE GESTURE
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1-

IÑAKI BONILLAS*Born in 1981 in Mexico (MX) where he lives and works.****Naufragio en silencio [Shipwreck in Silence], 2007***

35 drawings on paper, 30.5 x 63 x 2 cm each

Loan from La Colección Jumex, Mexico

Our Western conception of time has been dominated by the image of the line. This directional axis is associated with a river's flow; hence the persistent yet mistaken idea that "time passes." Iñaki Bonillas's drawings, made with blue chalk line reel, take up the classical motif of the horizon line at the edge of the sea, of the in-between.

We are no longer in linear, continuous time punctuated by multiple dates and events and bounded by a beginning and an end, but in an elusive present. A present that at once persists and vanishes. Physicists have imagined time as a succession of unique instants, distributed in a homogeneous fashion, without any intervening gaps. The connection between the past, the present, and the future is made in human consciousness, through memory, imagination, and expectation. Here, time is discontinuous, interrupted from one frame to the next. Iñaki Bonillas includes the gaps, the dark holes for thinking, dreaming, or forgetting.

Sheets of paper used are 80 percent the size of the artist's work table. As a product of his everyday space, the line no longer refers to History, but to the intimate, personal story of an individual. This is related to the artist's work that evolves around photographs from his grandfather J.R. Plaza's archives – work which combines personal, biographical anecdotes, with scientific classification and archiving.

Iñaki Bonillas presents us with a vision of fragmented time, made of ellipses and gaps which might be open temporal parentheses. They are all the more precious in that they raise our awareness of our return to the present moment.

Chéryl Gréciet

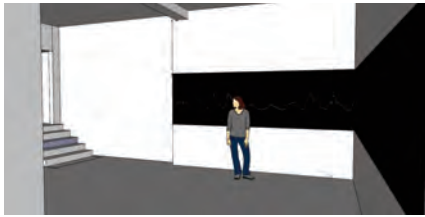
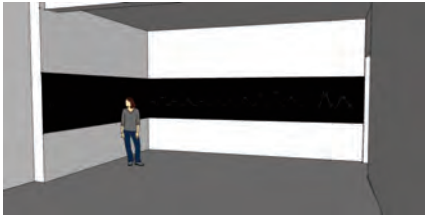
A SERPENTINE GESTURE
AND OTHER PROPHECIES**COREY MCCORKLE***Born in 1969 in La Crosse (US). Lives and works in New York (US).***Heiligenschein, 2005**Installation, wood and light. Diameter: 2 m
49 Nord 6 Est - Frac Lorraine Collection

The terse wall label describes the technique with paradoxical eloquence: “wood and light.” Nothing else. And yet, wood is only a medium. The inscription might have just as well read: “void and light.” The most minimal works are sometimes the most impressive. The fascinating, hypnotizing, luminous circle, afloat in the air, has been obtained by a simple beveled cut in the partition erected in front of a window. The particular angle of the incision was enough to produce an effect of condensation and refraction of natural light, and turn this aperture into a radiant outburst. [...]

McCorkle's architectural, sculptural, photographic, and cinematic interventions are backed by thoroughly documented research combining historical, psychedelic, political, ecological, and esoteric references, while their formal appearance always remains non-discursive, abstract, and poetical. And always extremely simple. In this context, the installation *Heiligenschein* produces a perceptual upheaval through the juxtaposition, within a minimal spatial intervention, of knowledge and magic, aura and technology. The circle—an elementary geometric form, as well as a solar and divine metaphor—conjures up a mystical dimension alongside an exemplary artistic economy—one could even say ecology—through its capacity to create the maximum effect with minimum means. The circle creates impressions that vary from persistence of vision to optical illusion, from magnetism to dizziness, from appearance to disappearance (it grows faint, and vanishes completely as soon as one focuses on it intensely). The sensational competes here with the rudimentary. The title, which in German means “a sacred aura,” alludes to a holy light and to a specific optical phenomenon, namely the halo created by the refraction of light surrounding an object. Playing with the timelessness of forms and with shifts between epochs and geographies, between the supernatural and the spectacular, McCorkle's work is a point of convergence for the a-priori rational and pragmatist minimal art and the auratic properties of the material. By dint of their fundamental indeterminacy, the most elementary forms are often the source of the greatest complexity. Moreover, the purely “natural,” and even naturalistic character of the work entails its instability, even biological precariousness, since it radiates upon contact with light and, conversely, gradually wanes with nightfall... in order to come back to life time and time again.

Guillaume Désanges

1- Corey McCorkle, *Heiligenschein*, 2005
Frac Lorraine Collection
Photo: Rémi Villaggi © DR

A SERPENTINE GESTURE
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1-

BENOÎT BILLOTTE*Born in 1983 in Metz (FR). Lives and works in Geneva (CH).***Sunline, 2011**

Chalk on chalk board paint, 1,20 x 10,14 m

Commissioned by FRAC Lorraine

A chalk drawing on a blackboard: the coordinates and reference points are gone; the space opens up, unbounded and free; a sine wave crosses the field. An escapee from some mathematical graph, the curve gives the impression of knowledge and authority. It embodies some truth. But what truth?

Sunline... On Earth, we gauge the Sun's activity by measuring the number of dark patches¹ on the solar surface. The existence of sunspots was first discovered over 2,000 years ago in Asia. Since then, modern astronomy made it possible to examine them, and even to anticipate their formation and disappearance. Thanks to the astronomers Samuel Heinrich Schwabe and Johann Rudolph Wolf, we know that their number varies over 11.2-year-long recurring cycles which are similar but never identical.

Using calculations assembled since 1761, Benoît Billotte creates a frieze that paints an unusual and enigmatic portrait of the Sun. 250 years of activity (24 cycles) are summed up here within just a few centimeters. That is, so to speak, nothing on the scale of the star whose lifespan is estimated at 12 billion years... And the line potentially continues endlessly: to the left, beyond the reach of man who has not yet appeared; to the right, into a future which is difficult to imagine. Even a few months ago, the scientific community was worried about the abnormal period of solar inactivity (partly responsible in the past for the Big Freeze); American astronomers were even predicting a total disappearance of sunspots by 2015. Since then, however, the Sun has resumed its activity and now scientists are concerned about its impact on the Earth's electromagnetic field.

The story changes depending on the point of view. The infinitesimal and the infinitely large come together: this sunline constitutes a solar electrocardiogram.

In palmistry, the sunline is a line in the palm of one's hand which determines one's success and good fortune. By a brush of one's sleeve, it can disappear. Erased. Nothing is secure, nothing is perfect: *Sunline* is an invitation to change one's ways of seeing and thinking, a provocation to let oneself be carried away...

Eléonore Jacquiau Chamska

1- If we can call them "patches," since the largest of these areas are no less than several tens of thousands of kilometers in diameter. They are characterized by lower temperature and increased magnetic activity than the rest of the solar surface.

1- Sketches for *Sunline* at FRAC.
© the artist

TO GO FURTHER
www.benoitbillotte.com

A SERPENTINE GESTURE
AND OTHER PROPHECIES

1-

ANTONY GORMLEY*Born in 1950 in London (GB) where he currently lives and works.****Firmament III, 2009***

stainless steel elements, 3.81 x 10.942 x 6.97 m

Loan from the artist and Xavier Hufkens, Brussels

For the past forty years Antony Gormley has been creating sculptures and installations which question and explore the relation of the human body to space. Using his own life as the field of experimentation, he transforms individual, subjective experience into a universal, collective projection.

Firmament III was imagined in 2009 on the occasion of the artist's solo exhibition, *Aperture*, at the Xavier Hufkens Gallery in Brussels. It is an arachnean work unfolding in space, its expansion delimited by the walls, the floor, and the ceiling. Displayed at FRAC in the middle of an exhibition room larger than the one for which the work was originally intended, it no longer presses against architecture; rather, it occupies it harmoniously. One must walk around it and observe it closely in order to discover an aperture through which one can enter and become one with the work. Two types of perception vie with and complement each other. Physically, the installation is massive and imposing. Visually, it is essentially empty. The installation constitutes a frame in which the onlooker becomes the object of perception.

Ribs joined by spherical nodes form polyhedral¹ structures. These "bubble matrices" are autonomous units, recurrent motifs. They make up a metallic network which appears capable of extending infinitely. The formal and the formless, order and randomness, mass and transparency coexist here side by side.

The title *Firmament* evidently refers to the skies, or more properly, to the vault of heavens. The Latin origin of the word reminds us that the firmament is that which firmly *supports* the sky overhead. The space extends without end: this is our door to the cosmos, our window onto the universe.

From the perspective of the human, space appears continuous. From the perspective of particles, it's foam, or a condensed accumulation of bubbles. These bubbles have polyhedral forms. Since the British physicist Lord Kelvin's discoveries in 1887, we know that these nested polyhedrons "pave the space," forming a uniform, convex beehive.

At the center of *Firmament III*, the empty space expands and takes shape. Viewed as a negative image, it brings to mind a gigantic human body in fetal position that welcomes us. We penetrate inside to be enfolded by a map of space-time. Stars anchor points in space, from which we gain our bearings and which afford us our breath; they form islands where the eye may rest before the immensity that surrounds us. Similarly, the "nodes" compose here a constellation which invites our minds and bodies to wonder. One's body opens onto the surrounding space: a unique experience of inhabiting the world..

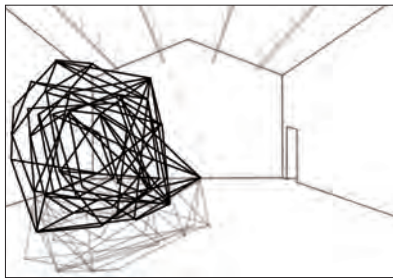
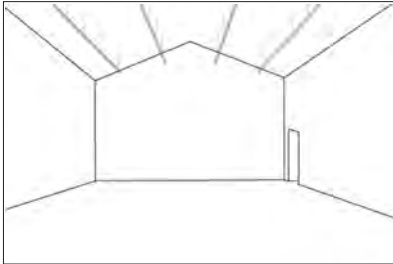
Éléonore Jacquiau Chamska

TO GO FURTHER
www.antonygormley.com

Antony Gormley, Aperture,
catalogue of the exhibition
at Xavier Hufkens, Brussels,
2009. Edited by Xavier
Hufkens. Essays by Roger
Penrose and Frank Maes.

1- Antony Gormley, *Firmament III*, 2009
Exhibition views
Photo: Allard Bovenberg, Amsterdam
© Antony Gormley

1- A polyhedron is a three-dimensional geometric figure having many polygonal plane faces. It is often named after the number of faces (at least four faces, four vertices, and 6 edges).

A SERPENTINE GESTURE
AND OTHER PROPHECIES

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2-

TO GO FURTHER
www.t-r-a-n-s-i-t.net**MONIKA GRZYMALA***Born in 1970 in Zabrze (PL). Lives and works in Berlin (DE).****Polyeder/Polyhedron, 2011***

Site specific three-dimensional drawing, black matte adhesive tape

Commissioned by FRAC Lorraine / FRAC Lorraine Collection

Monika Grzymala's three-dimensional drawings begin at the moment when linearity turns into sculpture and when surface becomes volume. The German artist of Polish origin creates what she calls "architectural interventions," or ephemeral, site-specific installations that come to occupy space, or rather to "unsettle"¹ it.

At her touch, ordinary, fragile materials transform into infinite, plain or turbulent lines. Playing with gravity and space, these lines leap into the open, taking over walls and architecture, breathing airy poetry into the least inspiring spaces...

Monika Grzymala's medium of choice is tape, or to be more exact, different kinds of adhesive tape, and she knows by heart their various shades, textures, and dimensions. She also skillfully handles lead tape, linear objects (or, rather, natural fibers found in the natural world, such as blades of grass, twigs, branches, etc.), paper in all its forms (from confetti to *washi*-Japanese paper which she manufactures herself), and knows how to make the best use of their visual, tactile, and structural properties.

Created expressly for FRAC Lorraine, *Polyeder/Polyhedron* draws inspiration, as the title indicates, from the three-dimensional geometrical figure of the polyhedron²: the very form which makes up the "bubble matrices" in Antony Gormley's *Firmament III* and which, according to the theory of relativity, paves the space-time that structures our universe. Polyhedra constitute a family of figures endowed with astonishing properties that are explored by these two artists whose work bridges art and science, and opens our eyes onto the "beauty of geometry."³

With this installation, Monika Grzymala shares with us her own vision of a world where time is not universal but relative. Her choice of black matte adhesive tape for this intervention underscores the significance of achromatic colors characteristic of the museum space in which she intervenes: an irregular white cube and the gray floor. The tape traces vibrant, effervescent lines that grow tangible and come to life. The shape unfurling in space is reflected in the shiny floor surface that mirrors it, creating an unsettling visual effect: a *mirage*. In this holographic projection, both real and imagined, there is no more present, or past, or future. The work fashions its own timeline within a temporary cosmos into which we're invited to set forth.

Eléonore Jacquiau Chamska

1- Monika Grzymala, Sketches for *Polyeder/Polyhedron* at FRAC.
© the artist

2- Monika Grzymala, *4d*, 2009
Exhibition view *The End of the Line: attitudes in drawing*, The Fruitmarket, Edinburgh (UK).
© the artist

1- The Polish conceptual artist Edward Krasinski (1925-2004) defined as follows his preferred medium, which he started using in 1969 in his linear interventions which included architecture, trees, or humans: "blue adhesive tape, 19mm-wide, length unknown. I apply it everywhere and on everything, horizontally, 130 cm above ground." To the phrase "artistic action," he would have preferred "unsettling action," an expression which aptly defines also the way in which Grzymala's works undermine our visual and spatial habits and affect the very definition of space where they invite us. "Edward Krasinski" in: *Les promesses du passé*, exhibition catalogue, Centre Pompidou: Paris, 2010. pp 110-15.

2- The artist works with one type of polyhedron in particular, namely the antiprism, made up of two identical polygons connected by a band of alternating triangles (to learn more, see <http://en.wikipedia.org/wiki/Antiprism>).

3- Roger Penrose, "The Beauty of Geometry" in: *Antony Gormley, Aperture*, exhibition catalogue, Xavier Hufkens: Brussels, 2009.

N 011

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WWW.FRACLORRAINE.ORGA SERPENTINE GESTURE
AND OTHER PROPHECIES**IAN WILSON***Born in 1940 in Durban (South Africa). Lives and works in Los Angeles (US).****Time (spoken), 1982***

Oral performance

49 Nord 6 Est - Frac Lorraine Collection

Ian Wilson's work does not avoid radicalism; it contradicts every value of the aesthetic consciousness and attempts to subvert the idea that art finds form in the completion of the object. Moreover, Ian Wilson's artistic object is limited to the immaterial, to the "dematerialized," to "oral communication as an art form": it is discussion. [...]

For Ian Wilson, the idea dominates over the object's physical presence, and word can supersede materiality and absorb the essential traits of an object. In this sense, Wilson's work presents itself as an organization of ideal forms. Starting from this assumption, the artist decided to create nothing else but the conditions of speech.

Wilson's *Time (spoken)* (1982), acquired by FRAC Lorraine, is considered as one of his first works to be completely dematerialized and free from the artist's own presence. Because it is simultaneously associated with shared and subjective knowledge, the notion of time became for Wilson an object of study and a pretext to initiate exchange. When questioned in an 1968 interview about the nature of his practice, the artist replied that he was interested in the spoken "time"¹.

If the origins of this work by Ian Wilson go back to 1968, the work as it presently appears at FRAC Lorraine dates back to 1982. That year, Wilson installed for the first time, in the exhibition *À Pierre et Marie, une exposition en chantier*², a version of this work no longer based on his physical presence, but on a "musical" score. Rather than travel to Paris, he asked the artists occupying the church where the exhibition was taking place to represent his work while the visitors were discussing the piece he submitted.

Guillaume Mansart

1- "I would be at a gallery opening and someone would ask me: 'so what are you doing these days?' I would reply, 'I am interested in the word time.' Later, someone would ask: 'But how can time be your art?' And I might have replied: 'As it is spoken, "time".' Another day, someone might have asked, having heard I was using 'time' as my art: 'So what are you working with these days,' and I would reply: '"time" I am interested in the idea'... I like the word when it is spoken: 'time'. And so the word was used over and over again." Quoted in: Anne Rorimer, *New Art in the 60s and 70s. Redefining Reality*, Thames & Hudson: London, 2001, p. 91.

2- *À Pierre et Marie, une exposition en chantier*, a singular two-year-long project (1982-1984), designed by Michel Claura (who invited Ian Wilson), Sarkis, Daniel Buren, Jean-Hubert Martin, and Selman Selvi. *À Pierre et Marie* was based on time (time of foretold destruction of the place of the exhibition, time of the production of the work...) and on an approach, always in progress, breaking away from the traditional exhibition schedules.

TO GO FURTHER
www.ianwilson.org.uk

N 012

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1-

PARALLEL GLANCES

The events include nine invitations extended by FRAC and its partners to disseminators of passionate and fascinating ideas. They will make our heads spin, challenge our prejudices, and debunk our misconceptions!

AGENDA (SELECTION)

JANUARY

VIEWERS' WORKSHOP > 17/01
2pm - 5pm
Admission free, on booking
Frac Lorraine, Metz

-
The floor is yours!
Tiago Bartolomeu Costa
(dance and theatre critic)
Partners: Centre Pompidou-Metz ;
ESAMM, Metz

CONCERT > 19/02
7pm - 11pm
4€/3€, on booking
Frac Lorraine, Metz

-
Beyond the limits of time
Reclined seating, concert without applause
Jean-Claude Eloy (composition
and performance) & Éric Cordier
(assistant)
Partner: Association FRAGMENT



2-

ARTIST TALK > 18/01 - 6pm
Admission free. ENSA, Nancy

-
Free the line
Monika Grzymala (artist)
Partners: ENSA, Nancy ;
Goethe-Institut Nancy

MARCH

CONFERENCE > 24/03 - 7pm
Admission free. Frac Lorraine, Metz

-
Werner Herzog, an apocalyptic vision
Michael Kummer (film director and
instructor at ESAMM)
Partners: Goethe-Institut Nancy

PERFORMANCE > 19/01 - 8.30pm
5€, on booking
Centre Pompidou-Metz, Metz

-
Various materials
Tiago Guedes (idea and dance)
Partner: Centre Pompidou-Metz

CONFERENCE > 31/03 - 7pm
Admission free. Frac Lorraine, Metz

-
News on messianisms in Africa and elsewhere: apocalypses, hopes, and politics
Serge Mboukou (doctor in social
anthropology and ethnology, certi-
fied teacher of philosophy)
& Jean-Pierre Dozon (anthropolo-
gist, director of studies at the
EHESS)
Partner: Forum-IRTS de Lorraine, Metz

FEBRUARY

CONFERENCE > 03/02 - 7pm
Admission free. Frac Lorraine, Metz

-
So, what is time?
Étienne Klein (physicist)
Partners: Forum-IRTS de Lorraine, Metz ;
MCST-Université P. Verlaine-Metz



3-

PERFORMANCE > 10/02 - 7pm
4€/3€, on booking
Frac Lorraine, Metz

-
Eden morning noon and evening
Chloé Delaume (texte and sound)
& Anne Steffens (actress)

APRIL

LECTURE > 20/04 - 7pm
Admission free. Frac Lorraine, Metz

-
De tant en temps
Co-created by Noëlle Renaude
(author) & Nicolas Maury (actor)
Partner: Méridienne, les amis de la
librairie Géronimo

1- Étienne Klein. © DR
2- Chloé Delaume. Photo: H. Triary © DR
3- Noëlle Renaude. Photo: Kraemer © DR