

# frac franche-comté/ group exhibition

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## dancing machines february 2 - august 16, 2020

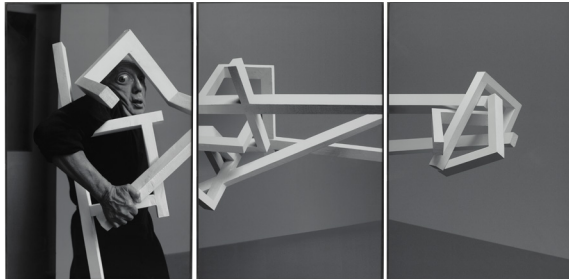


Laurent Goldring, *Cesser d'être un 2020*, 2019 (detail), Frac Franche-Comté production. Galerie Maubert, Paris © Laurent Goldring. Photo : DR



# dancing machines

## curators florent maubert & sylvie zavatta



Anna and Bernhard Blume, *Orthopédie*, 2003 – 2004. FNAC 05-575 (1 - 3), Centre national des arts plastiques  
© Adagp, Paris, 2020 / Cnap. Photo : Yves Chenot

### ***Dancing Machines*** **February 2 - August 16**

#### **Exhibition curators :**

**Florent Maubert**, director of Galerie Maubert, Paris

**Sylvie Zavatta**, director of the Frac Franche-Comté

#### **> Preview : Friday January 31st, 2.15 pm**

In the presence of the curators

#### **> Opening : Saturday February 1st, 6.30 pm**

During the opening, performances by Esther Ferrer, Laurent Goldring et Wagner Schwartz will be held.

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With Emmanuelle Antille, Hans Bellmer, Anna and Bernhard Blume, Robert Breer, Gabrielle Conilh de Beyssac, n + n Corsino (Nicole Corsino and Norbert Corsino), Justine Emard, Christelle Familiari, Esther Ferrer, Daniel Firman, William Forsythe, La Ribot, Louis Lumière, Agnès Geoffray, Laurent Goldring, Jürgen Klauke, Micha Laury, Senga Nengudi, Tony Oursler, Gilles Paté, Markus Raetz, Paul Mpagi Sepuya, Veit Stratmann, Erwin Wurm.

**In 2020, the programme at the Frac is to be devoted to dance and visual arts centred on two group exhibitions — *Dancing Machines* and *Danser sur un volcan* — and a monographic exhibition devoted to Cécile Bart.**

The first and founding image is that of our own reflection. This allows awareness of ourselves, of our otherness, and induces our relation with the Other. Our representations of ourselves are hence the fruit of negotiation with the world around us, with the body of others and with the image that we have of others.

In the arts, representation of the body is the reflection of our successive religious and philosophical conceptions. Our history of art and dance shows their evolution and the great societal and ideological upsets that we are experiencing. With the horrors of the 20th century, wars and genocides — which continue today — representations of the body have swept away the traditional codes and observe the collapse of humanism.

Thus, after the disfigured, tormented, torn, disarticulated and fragmented bodies of Edvard Munch, Pablo Picasso, Jean Fautrier, Alberto Giacometti or Francis Bacon, to mention just a few, came 'post-human' art intrinsically linked with progress in genetics, aesthetic surgery and biotechnology.

In parallel, the history of dance in the 20th century shows an identical calling into question of academic codes in order to test the scope of the possible for the body and to move towards more expressibility and liberty. As scores became more complex, dance soon became focused on the study of the internal potential of the body (from Leonardo De Vinci's *Vitruvian Man* to the *kinesphere* of the dancer, choreographer and dance theoretician Rudolf Laban) to attempt to go beyond its constraints.

Starting with the observation that artists use happenings and performances to make their own bodies a work of art, while broadening their discipline to the field of living art but without ever blending into it and that choreographers borrow from the field of contemporary art, the exhibition *Dancing Machines* questions the way in which these disciplines interact and the way artists and choreographers represent and show the body today — under the angle of its limits and internal constraints.

In the exhibition, that groups plastic or performance works by visual artists and choreographers, three questions are therefore addressed: the hinged body, the body as an object and the technological body.

The exhibition is markedly participative and invites the public to handle, experiment and put into play his/her own body. The visitor is in turn a walker or an actor, abandoned or dreaming, alone or in a group and has physical involvement in the works, gaining an almost intimate relation with the exhibition. Performances by the dancers and artists Laurent Goldring, Noé Soulier, Esther Ferrer and Wagner Schwartz are also held throughout the exhibition.

# the frac franche-comté/ who are we?



Frac Franche-Comté, Cité des arts, Besançon © Kengo Kuma & Associates / Archidev, photo : Nicolas Waltefaugle

The Fonds régional d'art contemporain de Franche-Comté (Franche-Comté contemporary art collection) is one of the 23 Fonds régionaux d'art contemporain created in 1982 within the framework of the state decentralisation policy.

It is funded by the Region (70%) and the State (30%), which also contribute to the purchase of works.

The Frac Franche-Comté is an exceptional venue devoted to showing contemporary art. It is intended as a venue for discussion and meetings open to all types of public.

Designed by Kengo Kuma, with Archidev Agency (Hervé Limousin and Séverine Fagnoni) and the landscaper Jean-Marc L'Anton, this building at a human scale and with gentle, bright aesthetics was designed to facilitate the discovery of works by visitors. The latter find an ever-changing and ambitious programme of temporary exhibitions and multidisciplinary cultural events.

## The question of Time

The schedule is based on the Frac collection of 649 works by 327 artists. Since 2006 the emphasis has been on works that address the vast question of Time, a subject chosen for its permanence in the history of art and current art and also for its anchorage in regional history. Since 2011, within this set of works exploring the question of Time, the Frac has worked on developing a field devoted to sound works, that was recently enriched by a substantial deposit of works by the Centre national des arts plastiques (CNAP).

## Events

As an echo to the exhibitions, the public is invited to a broad variety of events: meetings with artists, talks, performance evenings, video evenings, concerts, dance, etc.

## Loans of works

The Frac is also 'centrifugal', positioning itself in the region and is also involved in many loans in France and abroad.

## Le Satellite\*

Since 2015, 'Le Satellite', a lorry converted by the architect Mathieu Herbelin into an exhibition space, began travelling to meet remote publics.



# practical information / contacts

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Micha Laury, *Two right hands*, 2004-2005 © Adagp, Paris, 2020.  
Photo : DR

## **frac franche-comté**

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www.frac-franche-comte.fr

### **Opening times for the public**

2-6 pm from Wednesday to Friday

2-7 pm on Saturday and Sunday

### **Prices**

entry, full rate: €4

reduced rate: €2

free for school children, persons under 18 and every Sunday



### **The Frac is accessible to disabled persons**

A visit using sign language is organised for each exhibition.

Explanatory sheets in braille, guides that are 'easy to read and understand', guides in large print, audio induction loops, cane seats and a wheelchair are available at the Frac.



### **Press contacts**

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