The Biennale de Paris in the U.S. Sept. 24-Oct. 8, 2011

With the support of the City of Paris



introduction, page 3

The Biennale de Paris was launched in 1959 by André Malraux with the purpose of creating a meeting place for those who would define the art of the future. After a hiatus of several years, the Biennale was relaunched in 2000. Since then it has not ceased in its efforts to unravel art from institutions. The Biennale de Paris rejects the use of art objects, which are too alienated by the market. It does not confine itself to a framework that would hinder its present actions or its political, economic and ideological evolution. By acting upon everyday life and its unfolding realities, the Biennale seeks to redefine art by using criteria which rejects the idea of the artist as the sole protagonist in his work. Simply stated, the Biennale de Paris refuses to participate in today's conventional art world. By mixing genres, exploiting porous frontiers and practicing the redistribution of roles, the Biennale de Paris allows art to appear precisely where it's not expected.

Biennale de Paris

The Biennale de Paris in the U.S., page 4

Organization

Director
Alexandre Gurita

Project Manager
Caroline-Keppi Gurita

Secretary
Markus Prosper

Agent of art
Ghislain Mollet-Viéville

General Adviser
Jean-Baptiste Farkas

Adviser
Jacques Salomon

Strategy
Manuela Manzini

Archives
Laurence Le Poupon

Adviser for the Political and Social Prospecting
Gonzalo Belmonte

Graphic Design
Tom Bücher

Development
Rafael Bücher

European Affairs
Philippe Eylenbosch

Documentation
Sylvie Chan Liat

Law
Francis Tartour

Translations and contributions
Cécile Baron
Writtwik Banerjee
Jazon Frings
Susana Sulic
Nick Shackleford
James Allan Graham
Rose Marie Barrientos

External Operations Office
(United-States)

Robert Storr
Dean of Yale University School of Art

Marek Bartelik
President of the International Association of Art Critics - U.S.

Jill McDermid
Director of Grace Space Exhibition Space & Gallery

Nancy Barton
Director of New York University School of Arts

Hitomi Iwasaki
Director of the Exhibitions at Queens Museum of Art

André Éric Létourneau
Agent for North America

Bernard Brunon
Agent for the U.S.

Isabelle de Maison Rouge
Teacher at New York University / Paris

Partners Practices
Karen Atkinson
Bernard Brunon
Center for Use Land Interpretation
Emmanuel Germond
Jean-Baptiste Farkas
Alexandre Gurita
Tai Kim
Auguste Legrand
André Éric Létourneau
Ghislain Mollet-Viéville
Hubert Renard
Paul Robert
Sylvain Soussan
Olivier Stévenart
Liliane Viala

Biennale de Paris

The Biennale de Paris in the U.S., page 5

activities map updated on September 2011

2011.09.24 – 2011.10.08

A, New York (Queens Museum of Art, Austrian Cultural Forum New York, Grace Space Exhibition Space & Gallery, New York University, Galleries and museums network selected by the agents of the Guide Legrand to the Art Openings, Union Square, prived and public spaces).
B, New Haven (Yale University School of Art)
C, Los Angeles (That's Painting, Gyst Ink, Scoops)
D, Houston (The Center for Land Use Interpretation)



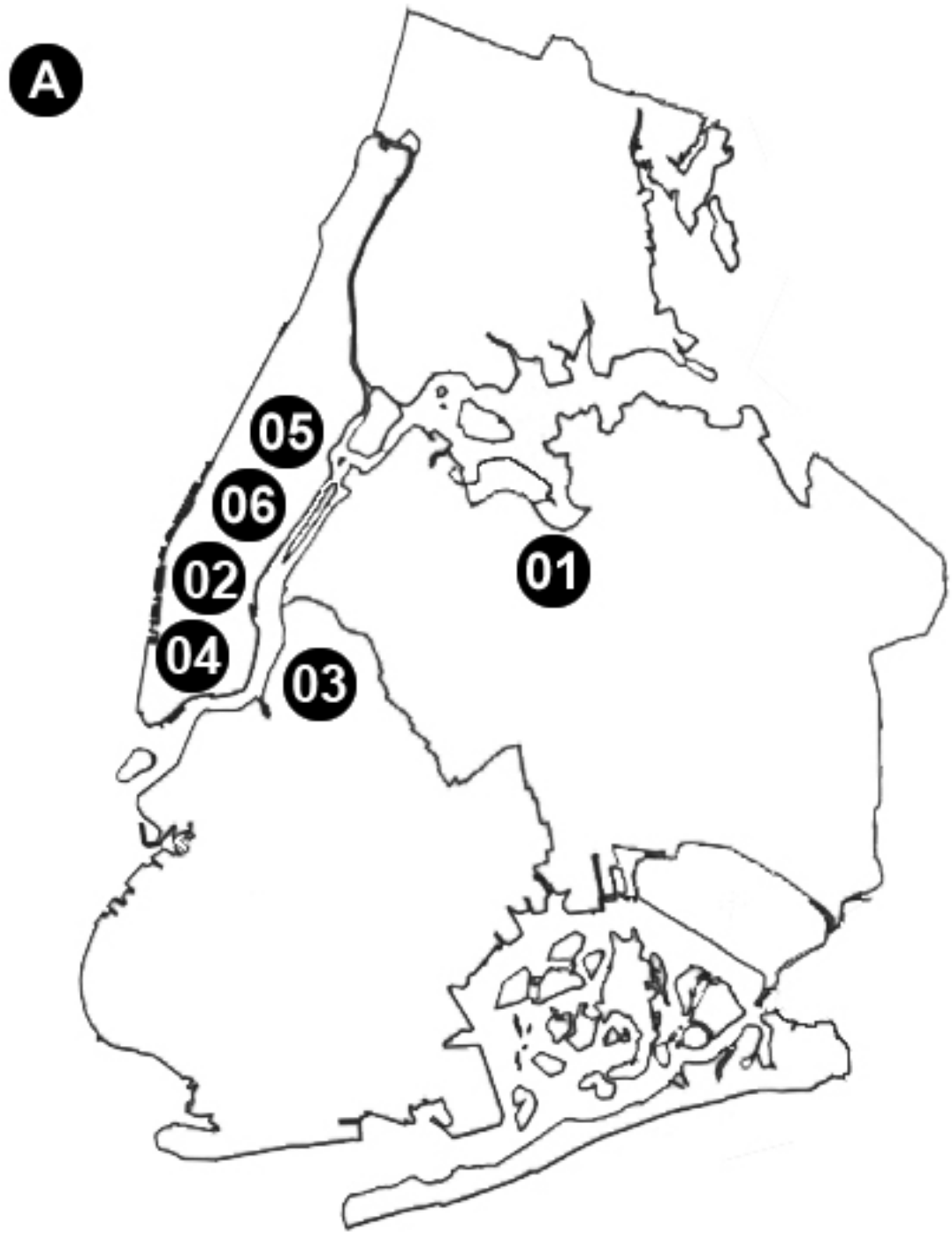
Biennale de Paris

The Biennale de Paris in the U.S., page 6

activities map updated on September 2011
(New York and Tri state area)

2011.09.24 – 2011.10.08

01, Queens Museum of Art
02, Austrian Cultural Forum New York
03, Grace Space Exhibition Space & Gallery
04, New York University
05, Galleries and museums network selected by the agents of the Guide Legrand to the Art Openings.
06, Union Square



Program

Tuesday, Oct. 4, 2011
10:00 AM - 12:00 AM

The Biennale de Paris College

Speed Workshops

New York University
70 Washington Square South
New York, NY 10012
212-998-1212
http://nyu.edu

Contact :
Isabelle de Maison Rouge
0033-(0)6-6042-0648
imaisonrouge@orange.fr

Recognizing that education plays a decisive role in the future of art, the Biennale de Paris has devoted a section to it since 2009. Its origin lies in the desire of sustainably redrafting the relationship between art and education. It is an open-ended school composed of cells which graft themselves onto other art schools. At the occasion of their venue in New York University/ Fine Arts, the members of the Biennale de Paris propose a series of speed workshops at the end of which the students would have completed a concrete project.

Non-Artistic Art
Ghislain Mollet-Viéville
Starting from Lawrence Weiner's "Statements" (Collection Public Freehold), this workshop proposes that students create works of art that aren't art objects and don't necessitate any particular talent. As Malevich's "Black Square", Marcel Duchamp's Readymades, Daniel Buren's industrial stripes, etc., they will have to demonstrate that the creation's context and the presentation make the work. The aim of the operation consists in envisioning applications in the field of art that are free of superfluous artistic intent.

The Invisual
Alexandre Gurita
This workshop proposes that students carry out an invisual project. The invisual is visible but not as art. It refuses the art object and does not need to be seen to exist. It is furtive by definition, as established art can not spot it. It is an artistic invisibility.

IKHEA©SERVICE No. 15
Jean-Baptiste Farkas
Handmade corrections of the world around us Service profile: Correcting what exasperates us on the spot. Remaks : The details of a project entitled 'Arbeiten für Molotov' will give an idea of the application of this service. Although it was carried out under other auspices, it constitutes a prototype in its desire to tongue-tie reality. Summary: the 'Molotow' (a discotheque on the Reeperbahn in Hamburg) was renamed 'Molotov'. Without anyone noticing. The transformation of W into V was carried out wherever the name Molotow appeared (neon sign, programmes, posters plastered from floor to ceiling nearly everywhere in the discotheque).Owner: Fond Régional d'Art Contemporain Poitou-Charentes, France. (2001) Phase 1: proposal of the service profile, discussion.

That's Painting Productions
Bernard Brunon
This workshop will ask the students to choose an everyday activity (doing the dishes, painting the bathroom, taking the subway, etc.) and to bring their full awareness to it. They will give a report of the experience, from every aspect, physical as well as conceptual.

Management of the Artist's Life
Karen Atkinson
This workshop proposes methods and tools for the organization of the artist's life. Artist statements, resumes, presenting yourself, legal and business issues, contracts, etc., will be covered.

Maneuvers and Distortions
André Éric Létourneau
This workshop questions actuarial practices in art through the creation of series of distortions (ephemeral interventions in galleries, museums, or other exhibition's places). The objective is to briefly modify the link between the work of art and the viewer. These distortions question the mode of constitution of the works of art, in a critical way, using the institutional presentation's

context as material for the development of an "applied criticism ".

* "Actuarial practices" comes from the notion of "actuaries" (statistical operations whose objective is to estimate risks in the fields of finance and insurance) and describes the production of art works that refuse symbolic risk-taking or actions that are culturally transgressive.

Exposure to the Psychological Dangers
Emmanuel Germond
This workshop proposes that students participate in the New Yorker EPD awareness campaign against psychological dangers, in September 2011: Posters and slogans, map of the risks, Facebook and Twitter, etc. Or how to interrogate the hidden face of the happiness postulates or of situations considered to be "normal" : love, success, owning something... The students will have to answer to the following question : "What is the border between «creation in art» and "creation of reality"?"

Saturday, Oct. 1, 2011
6:00 PM

Art Is Reason Enough To Do Without It!

Lectures

Grace Space Exhibition
840 Broadway, 2nd Floor
Brooklyn, NY 11206
646-578-3402
info@graceexhibitionspace.com
http://graceexhibitionspace.com

"It is not about getting out from art. It is about getting art out of its own limits. To divest ourselves of the ideas we have about art." André Éric Létourneau, Jean-Baptiste Farkas, Caroline-Keppi Gurita, Alexandre Gurita and Emmanuel Germond will present their view point as well as examples of practices which accompany this affirmation.

The less
Jean-Baptiste Farkas
"The abundance of everything disturbs me. This is why the less plays a vital role in the approach I have gradually elaborated. In my opinion, the less is a way out (an exit), or — even, maybe — THE way out. This is why in the present context, removing is a major gesture. This idea can be summarized in a few words: Too much of everything? Lust for less!"

The Invisual
Alexandre Gurita
The invisual is visible but not as art. It refuses the art object and does not need to be seen to exist. It is furtive by definition, as established art can not spot it. It is an artistic invisibility.

The Public of Indifference and the User
Caroline Keppi-Gurita
By modifying itself over the course of the History of the 20th Century, art has also transformed the status of the spectator. By imposing new formats, it deeply modified the relationship with the art work and initiated other uses. New attitudes emerged and with

them, new questions: at the beginning of the 21st Century, what about the spectator when there are no more art spectacles? And what about the audience for an art which does not need to be seen to exist (for example when it comes to practices the Biennale de Paris calls "invisual")? Does such an art still suppose or even need an audience? If so, what is it? In regards to the most contemporary approaches to art, has the very notion of an audience become obsolete?

How to Spot Actuarial Art?
André Éric Létourneau
Can the notions of "actuaries" (statistical operations whose objective is to estimate risks in the fields of finance and insurance) and "actuarial practices" be implemented in art, through an attempt to define the concept of "actuarial art"? This could be described as the production of works that refuse symbolic risk-taking or actions that are culturally transgressive.

The Space of Art
Don Foresta
For art to exist today and have an effective impact on society, it must operate in the new communication space which is more and more immaterial or virtual and interactive. Through using the new tools the process of art changes, the artistic methods expand and the metier shifts in new directions. Practice changes and in the new communication space a new synthesis between the arts exists. As all is digital, all can be manipulated, image, sound, movement, duration... What is needed is more experimentation to allow us to better understand the nature of the new communication space and how we function within it.

Exposure to the Psychological Dangers
Emmanuel Germond
EPD is an observatory which interrogates the hidden face of the happiness postulates: love, success, owning property of any kind... and develops a diagnostic mode which identifies the real threats of exposure to psychological danger. EPD interferes with real life by diverting its codes (public wealth, television, communication, science) through large-scale awareness campaigns and public interventions. It carries out tests, maps danger zones, list treatments and proposes solutions.

Friday, Sept. 30, 2011
7:00 PM – 9:00 PM

Visual/Invisual: Can Words Produce Art?

Lectures

Austrian Cultural Forum
New York
(ACFNY)
11 East 52nd Street
New York, NY 10022

Contact
Kerstin Schuetz-Mueller
212.319.5300 (203)
ksm@acfny.org

The organizers of the Biennale de Paris argue that art does not need material presence. Instead, it should be a practice in a form of a series of ongoing workshops and debates - such as the one this panel is intended to be. They believe that words that are being used in art today are insufficient to describe their practice and propose a new vocabulary: the invisuel, non-artistic art, etc. After defining those key words for the public, the panelists will address the question whether such "dematerialization" threatens art to turn into a dry intellectual exercise or it elevates art to new level of significance.

The Biennale de Paris, founded by André Malraux in 1959, is a nomadic event that migrates around the world. It is often referred to as a "biennial without artworks," for it is organized as a series of discussions and workshops, with no direct aim to produce art in a traditional sense as an art object or performance. Participants set their own dates for their activities. The 17th Biennial has been taking place since October 1st, 2010 until September 30th, 2012 in several countries, including the United States.
Marek Bartelik

Program

Visual Culture / Invisual Practice
Marek Bartelik

Non-Artistic Art
Ghislain Mollet-Viéville
After Marcel Duchamp's bottle holders, art gradually turned away from issues that were linked to painting and sculpture's aesthetics, to adopt an analytical and critical approach that gives greater emphasis to the social and ideological context within which the art work finds its meaning. So the art work's status becomes more and more dependent on artist's attitudes which give the floor to our society to realize and interprete their creations. At that point, does art need to be artistic? That question highlights an art which breaks free from the idea of art. And this is obviously an Art!

The Invisual
Alexandre Gurita
The invisual is visible but not as art. It refuses the art object and does not need to be seen to exist. It is furtive by definition, as established art can not spot it. It is an artistic invisibility.

To Operate in Everyday Reality
Jean-Baptiste Farkas
"I consider that:
– The art object is a burden, it has become inessential.
– In the present context, subtraction is a major gesture.
– Our opinion of authorship, based upon the idea that there is "one single author behind each work of art," is a delusion, a shortcut that has to be rethought.
– The exhibition is an outdated stylistic device that needs to be abandoned in favor of other approaches, such as maneuvers or operations. As an artist working in the Biennale de Paris, I propose services through two identities, IKHEA©SERVICES and Glitch. When someone asks me to qualify my practice, I state that instead of displaying art products, I operate in everyday reality. To operate in everyday reality characterizes an art practice that relegates art to the background in order to conquer everyday reality."

Thursday, Sept. 29, 2011
7:00 PM – 10:00 PM

What Art Collections For The Future?

Lectures

Queens Museum of Art
Flushing Meadows Corona Park
New York City Building
Queens Museum of Art
Queens NY 11368

Contact
Hitomi Iwasaki
718-592-9700
HIwasaki@queensmuseum.org

It is about extending the notion of collection to all the social borders of an art which refuses its own valorization as a fetishized object. A collection which is open to life's reality and gives priority to experimentation, exchange and sharing rather than to the principle of exclusive appropriation. In this collection of forerunners, art no longer hung on the wall. It is activated within society and is secondarily related to its effect.

Introduction
Tom Finkelpearl

How To Collect The Ephemeral?
Robert Storr

A Non-Standard Approach To Art Collection
Ghislain Mollet-Viéville
After Minimal art and Conceptual art, which takes account of all the criterias that are associated with modes of presentation, space, terms of acquisition and perceptual experience, many artists decided to allow collectors to intervene in the elaboration, realization and actualization of their art work. A non-standard collection can gradually move from issues that are linked to the industrial object's aesthetics (Minimal art) to the concept's aesthetics (Conceptual art). And then to the social context's aesthetics, in which it clearly

appears that the relationships art maintains with all these social borders are often more interesting than the art itself.

Decollection
Alexandre Gurita
To be interested in collection means to tackle art through its destiny. Decollecting art supposes other ways to envision the traditional art collection which rests on object storage. It calls into question the notion of material value and property. Decollecting art means to pass from having to being. In that case, only the state of mind matters. But if art absolutely must be collected, what would be the nature of an art collection with respect to increasingly invisual practices which are neither objects nor pictures?

IKHEA©SERVICES & Glitch in the Collections: From Storing to Action!
Jean-Baptiste Farkas
"I consider that:
– The art object is a burden, it has become inessential.
– In the present context, subtraction is a major gesture.
– Our opinion of authorship, based upon the idea that there is "one single author behind each work of art," is a delusion, a shortcut that has to be rethought.
– The exhibition is an outdated stylistic device that needs to be abandoned in favor of other approaches, such as maneuvers or operations. Concerning the collection, this is how I visualize things: on the one hand, a collection has to privilege experimentation. The unexpected is the key: generating unforeseen situations in the collection is a manner to keep it away from boredom and humdrum existence. Secondly, to avoid frustration, the collector has to get down to work, storing up art objects is obviously not sufficient. This is why, in my opinion, a collector needs art wording (written or spoken instructions for use), because art wording encourages involvement."

Thursday, Sept. 29, 2011
12:00 AM – 2:00 PM

The Biennale de Paris College

Speed Workshops

Yale University School of Art
1156 Chapel Street
New Haven, Connecticut

Recognizing that education plays a decisive role in the future of art, the Biennale de Paris devoted a section to it since 2009. So its origin lies in the desire of sustainably redrafting the relationship between art and its education. It is a fluid school composed of cells which graft themselves onto other art schools. At the occasion of their venue in Yale University School of Art, the members of the Biennale de Paris propose a series of speed workshops at the end of which the students would have realized a concrete project.

Non-Artistic Art
Ghislain Mollet-Viéville
Starting from Lawrence Weiner's "Statements» (Collection Public Freehold), this workshop proposes that students create works of art that aren't art objects and don't necessitate any particular talent. As Malevich's "Black Square", Marcel Duchamp's Ready-Mades, Daniel Buren's industrial stripes, etc., they will have to demonstrate that the creation's context and the presentation make the work. The aim of the operation consists in envisioning applications in the field of art that are free of superfluous artistic intent.

The Invisual
Alexandre Gurita
This workshop proposes that students carry out an invisual project. The invisual is visible but not as art. It refuses the art object and does not need to be seen to exist. It is furtive by definition, as established art can not spot it. It is an artistic invisibility.

Program

IKHEA©SERVICE No. 7
Jean-Baptiste Farkas
Bungkhled: "Appearances are all you need!"
Service profile: The service consists first of all of disgracefully botching work endowed with considerable symbolic importance (art, gourmet recipe, decorative or craft object). And then presenting it publicly and defending it as if it were the culmination of a lengthy quest, the fruit of intense, uninterrupted efforts. Remarks: The rules of the game prohibit emergency recourse to any know-how whatsoever. To determine the content of a monumental exhibition forty minutes before the opening without quivering or to limit the execution of a blanquette of veal to a quarter of an hour, contact us! First text (2001): 'Bungkhled, appearances are all you need! Just worry about the façade and impress your friends with a minimum of personal involvement.'
Owner: Laurent Laclos (2001).

That's Painting Productions
Bernard Brunon
This workshop will ask the students to choose an everyday activity (doing the dishes, painting the bathroom, taking the subway, etc.) and to bring their full awareness to it. They will give a report of the experience, from every aspect, physical as well as conceptual.

Wednesday, Sept. 28, 2011
6:00 PM – 8:00 PM

Deconstruction?

Lectures

Yale University School of Art
1156 Chapel Street
New Haven, Connecticut
203-432-2600

Are there common features between French Theory and the criticism developed by the Biennale de Paris? And if so, what are they? To put into question, even to deconstruct the foundations of art, to explore the possibilties of art (without any compromises and without fearing to be ridiculous), and finally to relaunch the critical apparatus around criterias other than the ones which are usually admitted in the field of culture. These characteristics, which briefly describe the Biennale de Paris' approach in the domain of ideas and more generally in the domain of research, could at some points be related to French Theory's attitude. In the same way as for French Theory, the Biennale de Paris must exclusively be considered in terms of questions (which do not necessarly need answers): is the Biennale de Paris just another bienial which is different from the bienials existing in the world, is it a criticism of all these bienials, or is it even a criticism of the very nature of a bienial and of art institution art in general?

Introduction
Robert Storr

Did The Borders Of Art Become Art Itself?
Ghislain Mollet-Viéville
Ghislain Mollet-Viéville did research about new position artists who take part in "outer" activities. In 1975 he initiated the notion agent d'art, which describes a professional whose activities are about managing art in its relation to society. Increasingly the question now arising is no longer "What is art?" but "When, how, why and where is there art?"

Program

Tuesday, Sept. 27, 2011
4:30 PM - 6:30 PM

The Biennale de Paris, a parallel, underground and outlaw world of art

Lectures

New York University
Steinhardt Art Department
34 Stuyvesant Street
NY, 10003
1 block Northeast of 3rd Ave and 9th Street
http://nyu.edu

Contact :
Isabelle de Maison Rouge
0033-(0)6-6042-0648
imaisonrouge@orange.fr

A series of lectures that present the Biennale de Paris and its associated practices.

Introduction
Nancy Barton

What New Artist's Figures Could We Propose?
Isabelle de Maison Rouge
Whether he is really involved in the social sphere or soberly present in the art circuit, the artist refuses the narcissistic withdrawal and takes the present time's issues head on. So it is essential to rethink our economy, its condition and to question the future of the artist's position. This is the subtlety on which the issue about this new artist's figure is based on, and which we still have to construct. Non exhaustive typologies of contemporary artist's figures: The artist-entrepreneur, the critic enterprise, the worker-artist, the strategist-artist, the consultant-artist, the maneuver-artist, the teacher-artist.

The Biennale de Paris, a Strategy for Practices which Disobey the Regime of Mainstream Art.
Alexandre Gurita
The Biennale de Paris is a biennale without art objects, exhibitions, spectators, curators. It is without set dates and set venues. The artists are considered partners, and they are therefore play a role as decision-makers in the Biennale de Paris.

The Less
Jean-Baptiste Farkas
"The abundance of everything disturbs me. This is why the less plays a vital role in the approach I have gradually elaborated. In my opinion, the less is a way out (an exit), or — even, maybe — THE way out. This is why in the present context, removing is a major gesture. This idea can be summarized in a few words: Too much of everything? Lust for less!"

Non-Standard Artistic Practices In The U.S.
Bernard Brunon
Presentation of contemporary strategies of artists who push back the boundaries of artistic practice and explore ideas that go beyond producing art objects. While redefining the role of the artist these artists take their work out of the traditional system of presentation.

Program

The Biennale de Paris, a Strategy for Practices which Disobey the Regime of Mainstream Art.
Alexandre Gurita
The Biennale de Paris is a biennale without art objects, exhibitions, spectators, curators. It is without set dates and set venues. The artists are considered partners, and they are therefore play a role as decision-makers in the Biennale de Paris.

Did The Borders Of Art Become Art Itself?
Ghislain Mollet-Viéville
Ghislain Mollet-Viéville did research about new position artists who take part in "outer" activities. In 1975 he initiated the notion agent d'art, which describes a professional whose activities are about managing art in its relation to society. Increasingly the question now arising is no longer "What is art?" but "When, how, why and where is there art?"

The less
Jean-Baptiste Farkas
"The abundance of everything disturbs me. This is why the less plays a vital role in the approach I have gradually elaborated. In my opinion, the less is a way out (an exit), or — even, maybe — THE way out. This is why in the present context, removing is a major gesture. This idea can be summarized in a few words: Too much of everything? Lust for less!"

Non-Standard Artistic Practices In The U.S.
Bernard Brunon
Presentation of contemporary strategies of artists who push back the boundaries of artistic practice and explore ideas that go beyond producing art objects. While redefining the role of the artist these artists take their work out of the traditional system of presentation.

How to Spot Actuarial Art?
André Éric Létourneau
Can the notions of "actuaries" (statistical operations whose objective is to estimate risks in the fields of finance and insurance) and "actuarial practices" be implemented in art, through an attempt to define the concept of "actuarial art"? This could be described as the production of works that refuse symbolic risk-taking or actions that are culturally transgressive.

Tuesday, Sept. 27, 2011
10:00 AM - 12:00 AM

The Biennale de Paris College

Speed Workshops

New York University
70 Washington Square South
New York, NY 10012
212-998-1212
http://nyu.edu

Contact :
Isabelle de Maison Rouge
0033-(0)6-6042-0648
imaisonrouge@orange.fr

Recognizing that education plays a decisive role in the future of art, the Biennale de Paris has devoted a section to it since 2009. Its origin lies in the desire of sustainably redrafting the relationship between art and education. It is an open-ended school composed of cells which graft themselves onto other art schools. At the occasion of their venue in New York University/ Fine Arts, the members of the Biennale de Paris propose a series of speed workshops at the end of which the students would have completed a concrete project.

Non-Artistic Art
Ghislain Mollet-Viéville
Starting from Lawrence Weiner's «Statements» (Collection Public Freehold), this workshop proposes that students create works of art that aren't art objects and don't necessitate any particular talent. As Malevich's «Black Square», Marcel Duchamp's ReadyMades, Daniel Buren's industrial stripes, etc., they will have to demonstrate that the creation's context and the presentation make the work. The aim of the operation consists in envisioning applications in the field of art that are free of superfluous artistic intent.

Program

The Invisual
Alexandre Gurita
This workshop proposes that students carry out an invisual project. The invisual is visible but not as art. It refuses the art object and does not need to be seen to exist. It is furtive by definition, as established art can not spot it. It is an artistic invisibility.

IKHEA©SERVICE No. 15
Jean-Baptiste Farkas
Handmade corrections of the world around us Service profile: Correcting what exasperates us on the spot. Remaks : The details of a project entitled 'Arbeiten für Molotov' will give an idea of the application of this service. Although it was carried out under other auspices, it constitutes a prototype in its desire to tongue-tie reality. Summary: the "Molotow" (a discotheque on the Reeperbahn in Hamburg) was renamed "Molotov". Without anyone noticing. The transformation of W into V was carried out wherever the name Molotow appeared (neon sign, programmes, posters plastered from floor to ceiling nearly everywhere in the discotheque). Owner: Fond Régional d'Art Contemporain Poitou-Charentes, France. (2001)
Phase 2: Results.

That's Painting Productions
Bernard Brunon
This workshop will ask the students to choose an everyday activity (doing the dishes, painting the bathroom, taking the subway, etc.) and to bring their full awareness to it. They will give a report of the experience, from every aspect, physical as well as conceptual.

Management of the Artist's Life
Karen Atkinson
This workshop proposes methods and tools for the organization of the artist's life. Artist statements, resumes, presenting yourself, legal and business i ssues, contracts, etc., will be covered.

Maneuvers and Distortions
André Éric Létourneau
This workshop questions actuarial practices* in art through the creation of series of distortions (ephemeral interventions in galleries, museums...). The objective is to briefly modify the link between the work of art and the viewer. These distortions question the mode of constitution of the works of art, in a critical way, using the institutional presentation's context as material for the development of an "applied criticism".

* "Actuarial practices" comes from the notion of "actuaries" (statistical operations whose objective is to estimate risks in the fields of finance and insurance) and describes the production of art works that refuse symbolic risk-taking or actions that are culturally transgressive.

Exposure to the Psychological Dangers
Emmanuel Germond
This workshop proposes that students participate in the New Yorker EPD awareness campaign against psychological dangers, in September 2011: Posters and slogans, map of the risks, Facebook and Twitter, etc. Or how to interrogate the hidden face of the happiness postulates or of situations considered to be «normal» : love, success, owning something... The students will have to answer to the following question : "What is the border between "creation in art" and "creation of reality"?"

Program

Monday, Sept. 26, 2011
6:00 PM – 8:00 PM

The Biennale de Paris, a parallel, underground and outlaw world of art

Lectures

New York University
70 Washington Square South
New York, NY 10012
212-998-1212
http://nyu.edu

Contact :
Isabelle de Maison Rouge
0033-(0)6-6042-0648
imaisonrouge@orange.fr

A series of lectures that present the Biennale de Paris and its associated practices.

Introduction
Nancy Barton

What New Artist's Figures Could We Propose?
Isabelle de Maison Rouge
Whether he is really involved in the social sphere or soberly present in the art circuit, the artist refuses the narcissistic withdrawal and takes the present time's issues head on. So it is essential to rethink our economy, its condition and to question the future of the artist's position. This is the subtlety on which the issue about this new artist's figure is based on, and which we still have to construct. Non exhaustive typologies of contemporary artist's figures: The artist-entrepreneur, the critic enterprise, the worker-artist, the strategist-artist, the consultant-artist, the maneuver-artist, the teacher-artist.

The Biennale de Paris, a Strategy for Practices which Disobey the Regime of Mainstream Art.
Alexandre Gurita
The Biennale de Paris is a biennale without art objects, exhibitions, spectators, curators. It is without set dates and set venues. The artists are considered partners, and they are therefore play a role as decision-makers in the Biennale de Paris.

Did The Borders Of Art Become Art Itself?
Ghislain Mollet-Viéville
Ghislain Mollet-Viéville did research about new position artists who take part in "outer" activities. In 1975 he initiated the notion agent d'art, which describes a professional whose activities are about managing art in its relation to society. Increasingly the question now arising is no longer "What is art?" but "When, how, why and where is there art?"

The less
Jean-Baptiste Farkas
"The abundance of everything disturbs me. This is why the less plays a vital role in the approach I have gradually elaborated. In my opinion, the less is a way out (an exit), or — even, maybe — THE way out. This is why in the present context, removing is a major gesture. This idea can be summarized in a few words: Too much of everything? Lust for less!"

Non-Standard Artistic Practices In The U.S.
Bernard Brunon
Presentation of contemporary strategies of artists who push back the boundaries of artistic practice and explore ideas that go beyond producing art objects. While redefining the role of the artist these artists take their work out of the traditional system of presentation.

How to Spot Actuarial Art?
André Éric Létourneau
Can the notions of "actuaries" (statistical operations whose objective is to estimate risks in the fields of finance and insurance) and "actuarial practices" be implemented in art, through an attempt to define the concept of "actuarial art"? This could be described as the production of works that refuse symbolic risk-taking or actions that are culturally transgressive.

Program

Saturday, Sept. 24, 2011
12:00 AM – 4:00 PM

Distorsions

Maneuvers
André Éric Létourneau

Grace Space Exhibition
840 Broadway, 2nd Floor
Brooklyn, NY 11206
(646) 578-3402
info@graceexhibitionspace.com
http://graceexhibitionspace.com

A practical workshop in which distorsions to exhibition spaces will be imagined.

Distorsions are series of subtle interventions that are realized in spaces diffusing actuarial art* (galleries, museums, other exhibition spaces). Distorsions are ephemeral, typically unauthorized, and do not leave any permanent traces. The proposed interventions aim to briefly modify the visitors' usual perception of exhibition spaces. The materials used to realize them are also ephemeral. For example, a «mediation» document describing an artwork and designed for the public, is replaced by another one that perfectly imitates the institution's particular presentational style but which contains different information. Distorsions question the mode of constitution of artworks which are created in a context of actuarial production. They also question the spaces that exhibit that kind of artwork, and the process of mediazation that protects them.

* "Actuarial art " comes from the notion of "actuaries" (statistical operations whose objective is to estimate risks in the fields of finance and insurance) and describes the production of art works that refuse symbolic risk-taking or actions that are culturally transgressive.

Sept./Oct. 2011

The Guide Legrand to Art Openings

Visits of Académie Legrand agents
Gallery and Museum Network in New York

The Guide Legrand to Art Openings takes inventory, analyzes and classifies art openings. Five elements must be considered: the place, the speech, the service, the table, the conversation. For each opening visited, the Académie Legrand agents note their impressions regarding each element. The overall rating is measured by peanuts: six, four, two or zero. Anonymous and incorruptible, the agents hang around the buffet and participe in the conversation but their sharp eye and uncompromising palate do not let anything slip through.Their laudatory comments recognize true success and yet they also can be almost insolent if they are disappointed! The guide is designed for people looking for a good vernissage buffet, a pleasant exhibition space and people who offer courteous and urbane conversation. The Guide also contains advice for those in charge of exhibition spaces. It is an essential guide to the art world.

That's Painting Productions

On Going Jobs
Los Angeles and surroundings

That's Painting Productions is a house-painting company which motto is: "With Less to Look At, There's More To Think About." By managing it, Bernard Brunon sets painting and art-making within the concrete experience of social and economic reality of the everyday; thus fulfilling the wish of many avant-gardes: the merging of art and life. That's Painting Productions's work clashes because it is situated at the junction of two economic fields that are a priori incompatible. This work disturbs the categorical apparatus art historians and critics have set up, and invents a viable economic model for artistic activity.

Interior painting
Bill and Sarah Odenkirk
11800 block of Laurel Hills Road, Studio City.
Plaster repairs and painting in all rooms.
Exterior painting
1900 block of North Whitley Avenue, Hollywood
Water-damage repairs and painting on door frames and thresholds.

1400 block of Westerly Terrace
Termite damage and water damage repairs and painting on windows and frames.

Oct. 2011

Exposure to Psychological Dangers

Public awareness campaign
Urban Space in New York

Noticing that humans tend to deny how psychologically aggressive daily life is, EPD illuminates our oversensitivity in situations which we typically call «comfortable»: love, success, owning property of any kind... For greatest effectiveness EPD interferes with real life by diverting its codes (public wealth, television, communication, science) through large-scale awareness campaigns and public interventions. The Observatory does tracking, retrospectives and tests on population, lists the treatments and proposes political solutions to make the world safer (isolation of the most dangerous cases, elimination of supermarkets and cars, marriage prohibition). The EPD will map and display New York's psychological danger zones. It also plans to submit a project which defends the human right to «psychological comfort» to the United Nations.

Public Demonstration
Union Square, New York

The demonstration which is planned on October 8, 2011, will express the popular will to live in a less exposed world. For any information, please contact Emmanuel Germond by e-mail to : pyjamamental@gmail.com

Permanent

Scoops

Ice-cream Maker
712 N Heliotrope Dr.
90029 Los Angeles

It's a small, blogosphere-crazed wonder that a small, slightly tattered ice-cream shop—secreted behind LACC and away from the main thoroughfare of Vermont Ave.— would gain such an enormous following. Proprietor and sole flavor engineer, Tai Kim has been called the Thomas Keller of ice cream, with good reason. It's true that he retains his drive to deliver genre-shattering and stomach-satisfying ice cream. Tai has built an arsenal of over 700 flavors of ice cream, gelato and sorbet, and he's constantly inventing new varieties to fill his 18 bins. This freezer case includes vanilla avocado, green tea & ginseng, brown bread, cucumber & lemon sorbet, orange mamey, bins of coffee cardamom; chocolate Guinness; and vanilla, nutmeg & amaretto, bacon caramel. Joshua Lurie

Centre for Land Use Interpretation

9331 Venice Blvd.
90232 Culver City

The Centre for Land Use Interpretation is dedicated to the growth and awareness of knowledge relating to the way in which a country's land is divided, used and perceived. It is a research and educational structure interested in the understanding of nature and the extent of human interaction with the surface of the earth. The research seeks to find new meanings to forms which we create individually or collectively. The existence of the Centre is based upon the goal of stimulating discussions, thought and general interest on the subject of contemporary landscape and the work done there attempts to highlight the multitude of differing views regarding the utilisation of land and geographical resources. The centre is the principal agency of the American Land Museum, a network of landscape exhibition sites across the Unites States.

The Biennale de Paris in the U.S., page 19

Participants Index

Karen Atkinson
Operates through Gyst Ink of which she is the founder and director.

Marek Bartelik
Art Critic and art Historian of the 20th Century. He teaches at Cooper Union for the Advancement of Sciences and Art. He is Critic-in-Residence in Maryland Institute College of Art in Baltimore. He is President of the International Association of Art Critics-USA and Vice-President of AICA.

Nancy Barton
Director of New York University School of Arts. She teaches «art and education».

Bernard Brunon
Operates under the identity of the house painting company That's Painting Productions.

Sylvie Chan-Liat
Photographer. Studied at the École des Beaux-arts de la Réunion and in Université Paris 8.

Isabelle de Maison Rouge
Art historian, critic, member of the International Association of Art Critics. She teaches the Parisian avant-guardes from the 19th and 20th Century and the most contemporary art in New York University / Paris.

Jean-Baptiste Farkas
Operates under the names IKHEA©SERVICES and Glitch (Much more of less!). President of the Amicale de la Biennale de Paris.

Tom Finkelpearl
Executive Director of the Queens Museum of Art, NY. He also was curator, program manager, and then Deputy Director at P.S.1 Contemporary Art Center in New York, and was Director of the Percent for Art Program at the New York City Department of Cultural Affairs.

Don Foresta
Associated searcher at London School of Economics and coordinator of the Marcel network. He was Director of the American Cultural Center in Paris from 1971 to 1976. He also was the Curator of the Biennale de Paris in 1980 and 1982, and the Curator of the Venice Bienial in 1986, where he created the first interactive informatics laboratory, providing an international communication network between several artists working together.

Emmanuel Germond
Operates under the identity Exposure to Psychological Dangers (EPD).

Alexandre Gurita
Strategist in the field of art. Operates under the identity the Biennale de Paris of which he is the director.

Caroline Keppi-Gurita
Operates under the identity the Biennale de Paris of which she is Project Manager.

Tai Kim
Ice Creams Maker. Owner of the store Scoops in Los Angeles since 2005.

Auguste Legrand
Founder of the Académie Legrand and of the Guide Legrand to Art Openings.

André Éric Létourneau
Maneuver-artist, maneuver-practitioner or artist of the immaterial cultural inheritance, Boardmember for the new artistic practices at the Council of Arts of Montréal, teacher at Chicoutimi University (Canada).

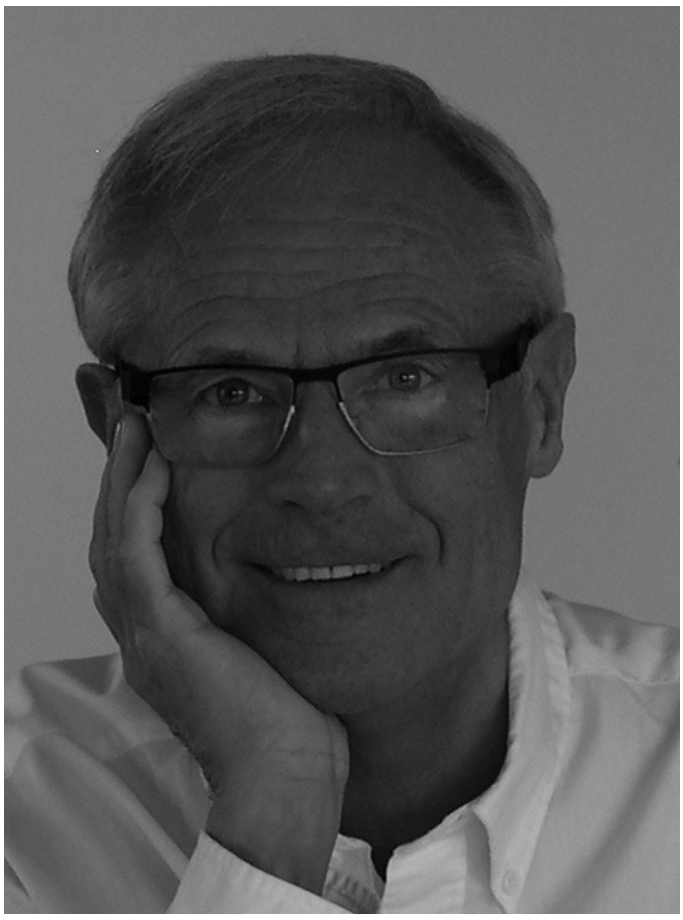
Jill McDermid
Director of Grace Space Exhibition Space & Gallery, New York.

Ghislain Mollet-Viéville
Agent of art, art critic, honorary assessor of Appeal Court, member of the International Association of Art Critics, collector and specialist of Minimal and Conceptual art.

Robert Storr
Curator, Art Critic, Dean of Yale University School of Art. He was the first American director of the Venice Bienial. He was also the chief curator of the painting and sculpture department at the Museum of Modern Art of New York.

The agents of Guide Legrand to Art Openings and students from Yale University School of Art and New York University.

Ghislain Mollet-Viéville



Ghislain Mollet-Viéville is an agent of art, member of the International Art Critics Association, Honorary Expert for the Court of Appeal in Paris and specialist of Minimal and Conceptual Art. Since 1975, his art agency has opened exclusively by appointment for all information relating to Minimal and Conceptual art right the way through to their modern-day developments. His goal is to involve different societal authorities in the updating the methods of production, distribution, acquisition and updating of works whose originality is dependent upon state-of-the-art presentation and activation principles. For Ghislain Mollet-Viéville, the goal of art is no longer a finished work of art. It was with supporting the practices which do not conform to the usual framework of art in mind that he initiated the profession of being an art agent, offering him an outlet for his interest in the management of the relationship between art and society. Since 1994, his apartment has been exactly replicated, alongside his collection, in the Modern and Contemporary Art Museum in Geneva. He has been an active contributor to the Biennale de Paris since 2001. The following are examples of his published articles: The art of real, published in the summer 1994 edition of Art Présence, Art and its context: a question of ethics, which appeared in Allotopie in 1998, and Does art have to be artistic? which was published in Sans Titre in the same year. His latest work entitled With the Biennale de Paris, art is better without is forthcoming from Art Présence. The certificates, forewords, notes, worksheets, proxies and protocols (among other things) involved in current art are on permanent exhibition and in these documents, the material and intellectual role of art is primarily taken into consideration for interpretations on works in relation to a given time and place.The following are some key phrases summarising his stance:" I see more and more art where it isn't intended.", "An art which liberates the idea of art would be an art.", "Does art have to be artistic?", "Presently, I have nothing to show and I'm showing it.".

Biennale de Paris

The Biennale de Paris in the U.S., page 21

Robert Storr



Robert Storr is the Dean of Yale University School of Art. He was the first american Director of the Venice Bienial. He was also the chief curator of paintings and sculptures department in the Museum of Modern Art of New York. He writes for Art in America, Artforum, Art Press, New York Times, Washington Post, Village Voice, Interview, Parkett, Art Press, Frieze magazine. Robert Storr considers with scepticism the established views. He considers that the future of art is in the confrontation between the new generation's work and the previous one. "Today what the artists do is so varied and wide spread out, that it is really futile to be focused, like in the past, on "major artistic trends". Considering art, as I do, like a wide estuary composed of numerous branches, with different depths and rates of flow, leads to the conclusion that we can not just follow the largest and the fastest branches. We also have to explore the narrowest and the slowest, the deepest, or those which move in a myterious and surprising direction. As there is many ways to map out such a space, but no way to browse it as a whole, my strategy has been to try to follow a stream after an other, in order to give an overview of the entire landscape, while focusing my attention on certains areas. I simply can not admit the idea of the existence of a mainstream art. Today the important and influential art is created everywhere, as it is the case for a long time. It is less and less necessary for the artists to live in the artistic ghettos of one or another of the most active cities. The avant-garde is not a style or a brand, it is an attitude which is deliberately assumed by a certain fringe of artists and art critics."

The Biennale de Paris in the U.S., page 22

Jean-Baptiste Farkas



Jean-Baptiste Farkas operates through the identities of IKHÉA©SERVICES, Glitch and the Amicale de la Biennale de Paris. For Farkas, the practice of art must question (with a view to problematising) the notions of the artist, the work and the place of the demonstration. His job consists of offering ideas which can be put into practice as opposed to what one ordinarily expects from an artist, namely a finished and exhibited work. Across his services, he welcomes anyone who wishes to carry out precise tasks for which the principle of efficiency is reversed- using household objects in unconventional ways, slowing down the speed of a piece of work or lying, for example. Neither "performances" nor "happenings", whilst also not coming under the bracket of what is communally known as "participative art" or "relational art", Jean-Baptiste Farkas' services, articulated around the notions of usage and striving to make the moment of the unveiling the main aspect of the work, seek to conquer the field of everyday reality and spark questioning of both behavioural and artistic norms alike. Separate from the sole world of art, they are the anomalies which bring about unpredictable events and must generate differences of opinion or even real altercations. According to Farkas, to act, to "operate in the real world", it is vital to remove everything which could resemble style effects to afford the work the opportunity to spread and infiltrate unexpected domains. The following are some key phrases summarising his stance: "As we know that works of art suffer all too often from the economic potential they represent, let's dismiss them!", "It is first and foremost in the life we live that art must take place and matter", "What strikes us gets us thinking", "Committing art", "Progressing without growing", "Works of art have become an unnecessary burden", "Art beyond the original". Crédit : Sylvie Chan-Liat

Karen Atkinson



Gyst Ink is a company offering support and education services for artists seeking to develop durable careers. The company provides information, courses, technological instruments and personal solutions to artists and professionals working within the world of art. The goal of our Gyst software and our services is to rationalise the economic side of art-related careers. Our services help artists to manage their money by giving them more free time and we offer nationwide teaching sessions ranging from one hour to ten days based on subjects linked to the economy of art. We offer covering letters, curricula vitae, filing services and the digitisation of documents which can be introduced onto the Gyst software. Our teaching guide can be used in the teaching of professional practices in your school or artistic organisation. Succeeding in the world of art requires plenty of hard work, persistence and organisation- sitting at your desk waiting to be noticed is a thing of the past. We propose ten steps which will put an end to the chaotic organisation generally attributed to artists, designed to encourage better organisation and more effective self-promotion as well as finding the time and the solution to not missing any opportunities which come your way. These steps will guide you through the development of your experience. The main objective is to create and maintain an individually-adapted plan of action, self-management and self-organisation so that an intermediary will no longer be required to organise your career. You should always keep your mailing lists up-to-date, organise your finances, update your methods of self-promotion (i.e. personal websites, contact cards etc.) and continue to carry out several tasks. Managing these obligations and remaining flexible is the mark of a productive art practice.

Biennale de Paris

The Biennale de Paris in the U.S., page 24

Bernard Brunon



Aiming for a painting that would stand outside the codes of representation, after BMPT's and Support/Surface's work of the sixties and early seventies, Bernard Brunon ended-up painting houses. Painting a wall results in a painting of the wall, in the Modernist tradition, but does not produce an image of the wall. This led him to set-up a house-painting business, That's Painting Productions, to which he gave the motto: "With Less to Look At, There's More To Think About." By managing a house-painting company, he sets painting, and art-making, within the concrete experience of social and economic reality of the everyday; thus fulfilling the wish of many avant-gardes: the merging of art and life. That's Painting Productions's work clashes because it is situated at the junction of two economic fields that are a priori incompatible. This work disturbs the categorical apparatus art historians and critics have set up, and invents a viable economic model for an artistic activity. It offers almost nothing to see, but much to experience: reality itself. It's an art steeped into life, an art that has merged with the everyday. We are invited to experience painting outside of any visual criterion. With Bernard Brunon's work, the idea of art grows outside of its conventional space, most of his paintings being done for clients who are not necessarily art collectors. Even though he might be considered as the last painter, Bernard Brunon belongs to a tradition of painting that existed long before art.

Biennale de Paris

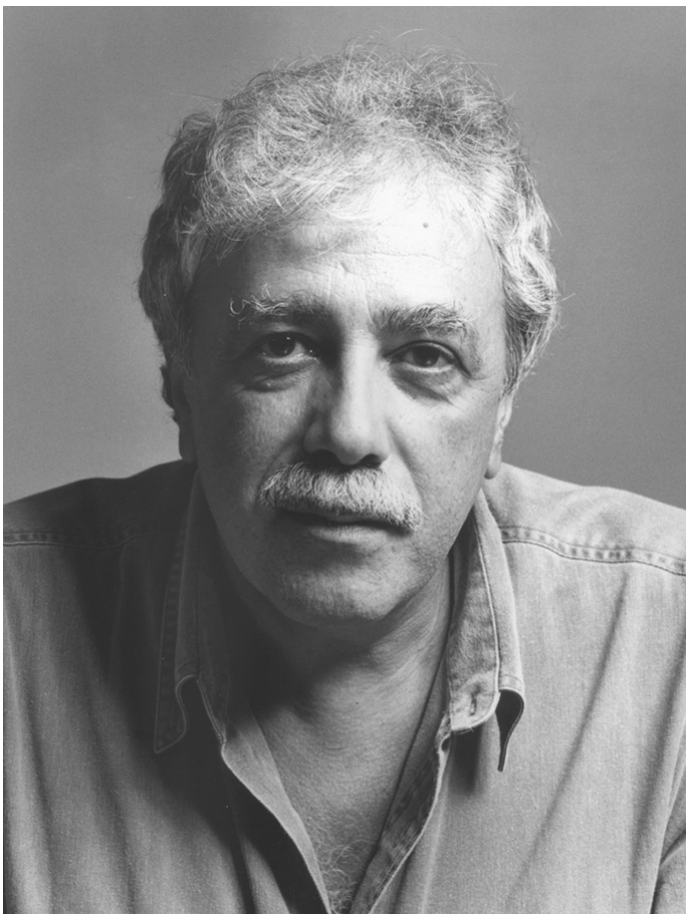
The Biennale de Paris in the U.S., page 25

Caroline Keppi-Gurita



Caroline Keppi-Gurita is graduate of the Ecole des Beaux Arts of Mulhouse and of the University of Strasbourg where she obtained a Master Degree of Art Essay and Criticism. As she became more and more convinced that art is found away from objects and art-related places, she decided to « un-learn » techniques, conventions and roles. Over the course of recent years her work is becoming less involved in the representation of art and ever more ephemeral and immaterial. She has left her studio and ceased producing and exhibiting works of art in favour of creating stimuli, causing disorder, shaking up long-standing habits and changing uses. For several years, she has been carrying out her artistic and critiquing work for the Biennale de Paris. Of particular note is her participation in the starting-up of various projects and she is in charge of the project entitled 'Re-inventing the terminology of art.' In 2009, she wrote an eponymous memoir in which she describes the necessity for an update of artistic terminology and highlights the existence of artistic practices for which the current terms are inadequate. Her memoir also contains terminological research into artistic movements and practices in the history of art, as well as propositions for new terms and definitions which are the product of collaborative work conducted within the Biennale de Paris. In the same year, she created an online tally which calculates (in real-time) the number of works produced per day and per second in the world, entitled "We're being weighed down with artwork". These statistics are the result of calculations carried out according to real figures she interpreted.

Don Foresta



Don Foresta is graduate of the University of Buffalo and of the University John Hopkins School of Advanced International Studies. He is holder of a doctoral degree in Sciences of Information he obtained at the University Paris II. He was teacher at the École Nationale Supérieure des Arts Décoratifs of Paris where he created the art video department in 1976. Director of the American Cultural Centre from 1971 to 1976, curator of the Biennale de Paris in 1980 and 1982, curator of the Venice Bienial in 1986, he created the first interactive informatics laboratory, providing an international communication network between several artists working together. Don Foresta was named Knight of the Order of Arts and Letters in 1986. His work is based of the artistic use of communication systems. His action consists in developing processes of interactive exchanges through the use of networks. His researches began in 1981 with an exchange of pictures sent through the slowcan process between the MIT's Center for Advanced Visual Studies in Boston and the American Cultural Centre in Paris. This project was followed by several other realizations since the eighties, notably the one presented at the Biennale de Paris which was described by Alain Fleischer in the Monde Diplomatique : "Don Foresta was particulary interested in multimedia communication and networks : at the Biennale de Paris in 1982, he organized the exchange of electronic pictures through the phone between french and american artists thanks to the slowcan process, that today serves as model as an historical prototype. " In 1988, in collaboration with two american artists, Kit Galloway and Sherrie Rabinowitz, he develops the International Electronic Café, a project which offers communication possibilities to the audience, allowing participations and confrontations through the network. Currently Don Foresta is an Associated Searcher at London School of Economics and coordinator of the network Marcel.

André Éric Létourneau



André Éric Létourneau is a self-proclaimed manoeuvring artist, manoeuvring practitioner and artist of immaterial cultural heritage. His work often draws on practices from other fields and he operates both individually and in a team. Létourneau's work often materialises in the form of the creation of real-life situations seeking to evolve social practices through experiences based on methods traditionally associated with art. His actions are often executed in a manner which avoids the creation of objects or material products. Moreover, he brings these semi-artistic activities into business for which he is occasionally invited to work for. He is staunchly opposed to the recent tendencies in the field of contemporary art where the content is often orchestrated to culminate in a representative work. Létourneau is interested in artistic production in an anthropological context. Of particular interest to him are American-Indian healing techniques and ways of exploiting the mass media in order to bring together and connect communities through the organization of unprecedented meetings between citizens and institutions. André Éric Létourneau is an active member of the Regroupement des arts interdisciplinaires du Quebec (Raiq (an organisation which gathers all of Quebec's interdisciplinary artwork), the Dare-Dare centre and the New Art Practices Committee of the Montreal Arts Council. Between 1997 and 2001, he was a contributor and producer on Radio Canada. He has performed a teaching and support roles at the University of Montreal and the University of Quebec. Since 2010 he teaches at the University of Chicoutimi in Canada. Alongside Madeleine Leclair, herself a researcher at the National Scientific Research Centre in France and chief of the music department of the Quai Branly museum in Paris, he has co-ordinated the "Creation in a restrictive environment" (Biennale de Paris) since 2008.
Credit : André Saint-Amant.

Biennale de Paris

The Biennale de Paris in the U.S., page 28

Marek Bartelik



Marek Bartelik is an Art Critic and art Historian of the 20th Century. He teaches at Cooper Union for the Advancement of Sciences and Art. He is Critic-in-Residence in Maryland Institute College of Art in Baltimore. He is President of the International Association of Art Critics - USA and Vice-President of AICA. "A French critic asked me recently to write my thoughts on Why There Is Art Rather Than Nothing. To answer his provocative question I returned Alexandr Solzhenitsyn's "Nobel Lecture in Literature" of 1970, in which the author of The Gulag Archipelago quoted Dostoevsky from Idiot: "Beauty will save the world." I have to admit, referencing Solzhenitsyn came as a surprise to me, because I always disliked his dogmatic mysticism. However, his curious Lecture remains a valid contribution to discussions on the meaning of creativity in times of distress, which persist despite the collapse of the Soviet Union, or perhaps because of it. For Solzhenitsyn, "a true work of art is completely irrefutable and it forces even an opposing heart to surrender." That he speaks of the heart, and not of the soul or the mind, remains significant to me, for beauty relates to, and depends on, the beat of life here and now, experienced, not dialectically, but rather scooping up the truth and presenting it to us as a living force. Here is a sublime definition of beauty! What I keep finding particularly relevant in Solzhenitsyn's argument is the fact that he insists on placing works of art on a level superior to that of political speech. If we make his argument in rhetoric other than that of the old Cold War, it becomes less obvious and more universal, as important to us today as it was back then. To make "an opposing heart to surrender" requires, however, an understanding of the commonality of culture and a long view of history (including art history), as well as the wisdom, courage, and vulnerability of a dissident; and there are as many reasons for descent now as there were in the past. Nowadays old beauty appears to be anachronistic, while new beauty is yet to be revealed. From this void, a dangerous mysticism grows silently around us. The old mystics reemerge. Dostoyevsky's enigmatic sentence continues to puzzle — as it already absorbed "Solzhenitsyn's doubt." As a writer and critic, I stand on the invisible side of art; I remain on the visible side of life."

Biennale de Paris

The Biennale de Paris in the U.S., page 29

Tom Finkelpearl



Tom Finkelpearl is the Executive Director of the Queens Museum of Art, NY. From 1982 until 1990, he worked as a Curator and Program Manager at P.S.1 Contemporary Art Center in New York. For six years (1990-96), he was Director of the Percent for Art Program at the New York City Department of Cultural Affairs. After three years as Executive Director of Program at Skowhegan School of Painting and Sculpture (1996-1999), he returned to P.S.1 as Deputy Director in 1999, where he worked closely with the Executive Director, City Government, and the Museum of Modern Art on long-range planning issues. He served as the North American Commissioner for the Kwangju Biennale 2000 in Korea. He was international Advisor for the Echigo-Tsumari Art Triennial in Japan (2003). By the 1990s, public art had evolved far beyond the lonely monument on an open plaza. Now public artists might design the entire plaza, create an event to alter the social dynamics of an urban environment, or help to reconstruct a neighborhood. In recent years there has been increasing attention paid to work created through interactions between artists and a range of audiences. It has been called relational, participatory, and dialogical art, but there is not yet a really satisfying way to talk about or evaluate this form. Tom Finkelpearl has been working on this issue, with a particular interest in the political/activist end of the participatory art spectrum. His talk will touch on theories of cooperation as well as concrete examples of this practice from an artist who has been in residence at New York City's Sanitation Department, to an open-source activist who works collaboratively online. Based on his public art experience and further research, he published a book, Dialogues in Public Art (MIT Press, 2000). Finkelpearl's new book, Art as Social Cooperation is forthcoming from Duke University Press.

Emmanuel Germond



Emmanuel Germond operates through the identity Exposure to Psychological Dangers (EPD), a science in progress, he presented the first time in Marseille in 2007. Noticing how humans tend to deny how psychologically aggressive daily life is, Exposure to Psychological Dangers (EPD) reminds him of his over-sensitivity in situations that we usually call «comfortable» and interrogates the hidden face of the hapiness postulates : love, success, being an owner... For the greatest effectiveness EPD interferes with the real life diverting its codes (public wealth, television, communication, science) through great awareness campaigns and public interventions. Based on scientifical results, EPD develops a mod of diagnostic that identifies the real factors of exposure to psychological dangers: perverse relationships: couples (lower degrees of risks are also presented by familial existentialism, professional subordination, unbalanced friendship...), proximity of unhappy friends or relatives, simultaneous worlds (Internet, phone, television...), strong additions (relationships, objects, activities...), (professional or not) never-ending tasks (factual works, to raise children, to build/clean/maintain a house...). The Observatory does some tracking, retrospectives and tests on population, maps the dangerous zones, lists the treatments and proposes political solutions to make the world safer (isolation of the most dangerous cases, elimination of supermarkets and cars, marriage prohibition...). Some demonstrations and awareness campaigns have already been spontaneously organized in the whole world. A list of awards regarding EDP cities is in preparation.

Biennale de Paris

The Biennale de Paris in the U.S., page 31

Isabelle de Maison Rouge



Isabelle de Maison Rouge is an art historian, member of the International Association of Art Critics- French department. She teaches Parisian avant-guardes from the 19th and 20th Century and the most contemporary art in New York University / Paris. She is a regular contributor to the specialised press and wrote several books about contemporary art. In her texts, Isabelle de Maison Rouge attempts to make a diverse range of contemporary artistic practices more accessible. She explains why contemporary art is confronted to the public scepticism and incomprehension. By its very nature, contemporary art is always in the process of being created and can therefore not be limited to a set definition. There are lot of stereotypes relating to artists. Isabelle de Maison Rouge dispels the outdated and cliché-based vision of contemporary art and in doing so paints a more realistic picture of modern-day artists. One cannot limit contemporary art to a style or give it a label and no reference, be it in space or time, will come to aid the public in their comprehension of this genre. Anything can become art, within reason. Indeed, in order to become an artist, one must identify oneself accordingly and be recognised as such by fellow people within the industry. Another difficulty is the fact that the domain of plastic arts operates within a culture which isn't solely visual and brings together the diverse attitudes of artists which can't be accurately defined. Certain works remain invisible, some artists are multiplying in unusual locations and others are deploying technologies deployed by professionals which are totally unrelated with artistic production. Contemporary art has figured in every era in history and has often not been understood by the people of the time. The art of living artists is still subjected to questioning and clichés. The conviction of the artist remains crucial yet the general public are hard to convince. The public remain powerless and are reluctant to put their trust in those responsible for determining whether something is art or not. (reprendre texte anglais envoyé par Alexandre)

The Biennale de Paris in the U.S., page 32

Le Guide Legrand des Buffets de Vernissages



The Guide Legrand to Art Openings takes inventory, analyzes and classifies art openings. All articles have been written according to the author's experiences, Auguste Legrand. After many years of researching, he came to the conclusion that five elements must be considered: the place, the speech, the service, the table, the conversation. For each opening visited, his agents and him note their impressions regarding each element. The overall rating is measured by peanuts: six, four, two or zero. The author and his agents wish to remain anonymous for obvious reasons. Let's imagine all the stratagems unfair persons in charge of exhibition places could develop if they could recognize them! Anonymous and incorruptible, the agents hang around the buffet and participe in the conversation but their sharp eye and uncompromising palate do not let anything slip through. Their laudatory comments know how to recognize true successes, but they also can be almost insolent if they are disappointed! The guide is designed for people looking for a good vernissage buffet, a pleasant exhibition space and people who offer courteous and urbane conversation. The Guide also contains advice for those in charge of exhibition spaces. It is an essential guide to the art world. A good art opening means having a good and festive time, meeting friends, meeting new people, with good food and drink, in a pleasant place and a friendly atmosphere. The exhibition itself is not a focus at all. For each vernissage, to consider these five elements: the place (nice/ordinary, confortable, easy/difficult to get to...), the speech (short/long, funny/boring...), the service (paper tableclothes, tissue tableclothes, plastic cups, tumblers...), the table (what food, what drink, good/bad, carefully/sloppy, handmade/caterer...), the conversation (friendly/sad, very bad if the conversation is about the exhibition and art in general).

Biennale de Paris

The Biennale de Paris in the U.S., page 33

Center for Land Use Interpretation



The Centre for Land Use Interpretation (CLUI) is dedicated to the growth and awareness of knowledge relating to the way in which a country's land is divided, used and perceived. It is a research and educational structure interested in the understanding of nature and the extent of human interaction with the surface of the earth. The research seeks to find new meanings to intentional and circumstantial forms which we create individually or collectively. We think that the countryside made by man is a cultural inscription which must be taken into consideration for a better understanding of who we are and what we do. The centre organises documentary exhibitions based on the use we make of land and territories for public institutions. The centre publishes books and organises guided-tours as well as offering information and research tools throughout its library, archives and website. The existence of the Centre is based upon the goal of stimulating discussions, thought and general interest on the subject of contemporary landscape and the work done there attempts to highlight the multitude of differing views regarding the utilisation of land and geographical resources. The centre is the principal agency of the American Land Museum, a network of landscape exhibition sites across the Unites States. In order to establish this vast, invisible museum, the country has been divided into distinct zones, known as "Interpretive Units". Each unit will be represented by a museum which will, in turn, provide regional programming for the designated area. The units were created out of the national fabric through an accumulation of criteria, and actualized through the combining of "districts" and "regions". Regions are defined as general topographic and land use areas with gradual or transitional boundaries which generally follow physiogeographic features (mountain ranges and drainage systems for example), as well as cultural, economic, and historical development patterns. Collectively, the individual exhibit sites form the American Land Museum, a museum both situated in and comprised of the landscapes of America.

Biennale de Paris

The Biennale de Paris in the U.S., page 34

Scoops



It is somewhat surprising that a small- and slightly run-down- ice cream shop has managed to attract as many followers as it has among the gastronomic blogging community. Kim, the owner of the establishment and the unique creator of flavours, is justifiably nowadays referred to as the "Thomas Keller of the ice-cream world". The humble ice-cream producer shares the same modesty, the same inclination for revolutionary products and the same flair for foie gras as the Napa Valley demigod. Whilst the ever-changing menu reflects Kim's artistic moods, the chocolate wasabi and the black bread have come to symbolise the magic of Scoops. Don't be shy- Kim waits patiently for you to make your choice and even after the surge of popularity, the two-dollar "single scoop" continues to go down a treat with two scoops of different flavours. One should not be fooled by the unspectacular storefront, however, for Kim strives for the highest possible standards in his creation of ice creams. Every morning, he goes to the ethnic markets to choose the ingredients from which he produces the most original and delicious ice creams, gelatos and sorbets Los Angeles has to offer. He has developed over 700 flavours and continues to invent new varieties to fill the 18 tubs in his shop, which notably contain flavours such as vanilla and avocado, green-tea and ginseng, cucumber and lemon, coffee-grain and cardamom, coconut and lavender, chocolate and Guinness, or even bacon and caramel…No trip to Scoops is complete without a look at the every-changing flavours on the suggestions board, which, for Kim, is the most amusing form of interaction between himself and his increasing clientele. The Darjeeling prune, fig with basil and sea-salt pumpkin flavours were well received in contrast with the less popular mashed potato, oregano and parmesan, monsters and worms and 'slap in the face' flavours. Since opening in 2005, Kim has fine-tuned his menu by eliminating the sandwich, croissant and cupcake flavours. Luckily though, he still outdoes himself to offer us groundbreaking ice-creams. By Joshua Lurie.

Biennale de Paris

The Biennale de Paris in the U.S., page 35

Alexandre Gurita



Alexandre Gurita describes himself as a strategist in the field of art, a position which signifies an artist operating without works of art and which entails the creation stratagems seeking to modify the idea of art. With no linear reasoning, he takes the environment in which he composes into consideration. Alexandre Gurita operates within the Biennale de Paris, for which he is the Director. The Biennale de Paris could be interpreted as a world of parallel, secret and unlawful art identifying, promoting and supporting invisual practices. The Biennale de Paris borrows the strategy of water. Il made up of a worldwide critiquing network, seeking an alternative to institutionalised art. Through its appearance in several forms, Alexandre Gurita's strategy is water-like. The Biennale de Paris, along with its associated practices, is characterised by the origins of the term "invisual". The invisual is not the contrary of the visual. It is visible but not as art. Invisual practices are so much inscribed in the everyday reality that we can sometimes not distinguish them of what surrounds them. They do not need to be seen or shared to exist. The following are some key phrases summarising his stance: "We have no concrete proof that art relies on a work of art and we should therefore assume the opposite.", "Thinking art is dangerous, being thought by art is fatal.","The conventions of art represent the universally accepted dogma that art is based on the premise of a finished work. This is a matrix of thought which determines, restricts and dictates the work of the artist.", "Life commands, art executes.".

Biennale de Paris

The Biennale de Paris in the U.S., page 36



Jean-Baptiste Farkas / IKHEA©SERVICE No.06 / O. O. Studio: "Useless, impractical, embarrassing? / Give us the objects you want to get rid of!" Collection: FRAC Poitou-Charentes

Biennale de Paris

The Biennale de Paris in the U.S., page 37



Bernard Brunon / That's Painting Productions / Palais de Tokyo, Paris, 2003.

The Biennale de Paris in the U.S., page 38



Soussan Ltd / ArtisticMovement is a service which is dedicated to the moving of works of art in the frame of museums. The moving is always done at the same maximal speed : 14,17 inch per day. Thirty days are necessary to travel 10,80 m. Photo : Soussan Ltd/IAT

Biennale de Paris

The Biennale de Paris in the U.S., page 39



Emmanuel Germond / Exposure to Psychological Dangers / Mapping of the dangerous zones in New York

Biennale de Paris

The Biennale de Paris in the U.S., page 40



Paul Robert, long distance runner-artist / 60 km Running. Duration : 6h55. 2055 vertical meters.

guidelines, page 41

Orientations

The Biennale de Paris rejects exhibitions and art objects. It refuses to be "thought by art". It identifies and defends true alternatives. It calls for "non-standard practices".

guidelines, page 42

Strategy

To be liquid. If the ground floor is occupied, occupy the floor below.

guidelines, page 43

An Invisual Art

No serious proof exists that art is dependent on the art object. We can therefore assume the opposite. The Biennale de Paris promotes invisual practices which do not need to be seen to exist. The invisual is visible but not as art.

guidelines, page 44

A Non-Artistic Art

The Biennale de Paris defends an art which does not obey the common criteria for art: creative, emotive, aesthetic, spectacular...

guidelines, page 45

An Art which Operates in Everyday Reality

The Biennale de Paris promotes practices that relegate art to the background in order to conquer everyday reality.

guidelines, page 46

A Public of Indifference

With the Biennale de Paris there are no more art spectacles. The Biennale addresses what it calls “a public of indifference”: persons who, consciously or accidentally, interact with propositions that can no longer be identified as artistic.

guidelines, page 47

A Unified Criticism

Organised as a network, the Biennale de Paris constitutes a critical mass composed of hundreds of initiatives, which would otherwise have been isolated and without impact.

guidelines, page 48

A Horizontal Institution

The Biennale de Paris works horizontally. To participate means to become a partner. As such each partner decides the conditions linked to his or her proposed activities. This decision-making power acts on the structure and state of mind of the Biennale.

guidelines, page 49

Agenda

The Biennale de Paris happens continuously all around the world every two years. Participants themselves set the places and dates of their activities. The 17th edition began on October 1, 2010 and is ongoing.

The Terminology
Standard art terminology is not able to characterize practices, like the ones discovered and supported by the Biennale de Paris, which are detached from habitual art codes. Other terms have become necessary. If until now the words of art have been invented by chance, consciously or by common usage, the Biennale de Paris today uses a rational approach, in real time. That is why the Terminology section has the goal of naming new realities in art beyond its present classifications. These terms point out new positions. They do not stop or restrict the practices they come from. They are vectors of influence on art and are laying the foundation stones of a new art terminology.

The Amicale of the Biennale de Paris
The Amicale consists of regular meetings in which any person involved in the Biennale de Paris can participate. The Amicale was created to strengthen a network and to make the most of shared interests. Each Amicale consists in exchanging different viewpoints about a particular subject. It is the task of the members to decide on the subject matter for each new meeting. To date more than 40 Amicales have taken place.

The Biennale de Paris College
Recognising that education plays a decisive role in the future of art, the Biennale de Paris College has been in development since 2009. The intent of the College is the desire to reformulate the relationship between art and education on a sustainable basis. It is a fluid school composed of cells which graft themselves onto other art schools.

The Impermanent Collection
It is a state of mind, a compilation of specific thoughts constantly enriched by artists and art theorists. The Collection consists of a thousand reflections on art gathered online. It must be read at random. A new reflection emerges with each use of the page.

The Biennale de Paris Agencies
The Agencies are physical spaces grafted onto existing art organizations, such as museums. They act as both information points and prospecting offices. They allow, on the one hand, access to information about the Biennale de Paris and its associated practices, and on the other, they provide an opportunity for the Biennale to achieve one of its fundamental missions: to discover non-standard practices. Organizations that are eager to accommodate an agency can formulate their request to the Biennale de Paris, which will study each proposal.

The Biennale de Paris Archives
The archives of the Biennale de Paris are located at the Archives de la Critique d'art in Rennes.
(http://archivesdelacritiquedart.org)
The Manager is the archivist Laurence Le Poupon.
E-mail: laurence.lepoupon@archivesdelacritiquedart.org / Phone : 0033-(0)2-9937-5529. Other documents are located at the Centre Pompidou, the Institut National d'Histoire de l'Art (Inha) and the Institut National de l'Audiovisuel (Ina). In addition more than 7,500 web pages of archival material have been published online since 2009. The archives are available at http://archives.biennaledeparis.org

The Biennale de Paris Competition
To artists who would like to abandon art, for either a short period or definitively, accepting that this resignation might become a resource for art, we propose: "Abstention as a form of art". To participate send proposals by mail to: Biennale de Paris, Hôtel Salomon de Rothschild, 11 rue Berryer, 75008 Paris or by e-mail to : concours@biennaledeparis.org

Biennale de Paris

partenaires, page 51

Public Institutions
City of Paris
French Ministry of Culture and Communication/Dglflf
French Institute Alliance Française
International Organization of Francophonie
Cultural Services of the French Embassy (U.S.)
Queens Museum of Art
Austrian Cultural Forum New York
Swedish Institute
House of Latin America
Irish Cultural Center

Schools and Universities
Yale University School of Art
New York University
Art School, CalArts

Non-profit Organizations
French Society of Terminology
International Association of Art Critics
International Association of Art Critics (French Section)
La Générale en Manufacture
Museum of Transitory Art
Diffusion système minuit Québec
Grace Space Exhibition Space & Gallery
Termisti Research Center in Applied Linguistics

Communication
e-artnow.org

Official Transportation Company
Air Europa

Collections
Collection Ghislain Mollet-Viéville
Collection MJS

Media
Art&

Perpetual Supplier
Soussan Ltd

Biennale de Paris

support, page 52

How to support the Biennale de Paris?
In addition to financial support for the functioning of the Biennale de Paris, you can also give the following assistance: translations, physical spaces, materials, transport and communications.

Accreditations
Send the application form by mail to : Biennale de Paris, Hôtel Salomon de Rothschild, 11 rue Berryer, 75008 Paris or by e-mail : diffusion@biennaledeparis.org

Bibliography
A selective bibliography: the catalogues of the biennials, additional catalogues, technical publications, books, press articles, texts, studies and special editions concerning the Biennale de Paris.

List
If you like to have informations about the Biennale de Paris activities please send an e-mail with the subject heading “SUBSCRIBE” to information@biennaledeparis.org

The Diffusion Registry
The Diffusion Registry (Rudi) is a database containing complementary documentation of the Biennale de Paris. To access the database request a password and a username. To obtain high resolution images (300 dpi) please preview the ones that interest you and note their respective code. Then request the high resolution images indicating their code. Contact e-mail for all inquiries related to the Rudi: information@biennaledeparis.org



André Malraux, the Biennale de Paris founder, by Gisèle Freund in 1935. © Agence Nina Beskow

Biennale de Paris

Hôtel Salomon de Rothschild,
11 rue Berryer, 75008, Paris, France
0033-(0)1-4534-3004
information@biennaledeparis.org
http://biennaledeparis.org