ART²
An International Platform on Contemporary Art
April 1—28, 2014
New York
Frenchculture.org/ART2
#ART2
In the wake of World War I, visionaries from Ernest Hemingway to Salvador Dalí flocked to Paris and the fervent exchange of ideas and artistic alchemy inspired a wave of shockingly new works.

With happy nostalgia, we recall that artist’s utopia. The freedom and creative energy generated by that golden period are the results of a rich discourse among divergent minds. We are confident that ART² will give us a new impetus for exchanging ideas, a new reason for dialogue. In this project, great scholars, thinkers, and arts professionals have scrutinized and compared international art worlds, exploring museums today, politics, and the economy. It is in itself a dialogue, a work of collaboration and exchange.

We believe that all students have a right to explore artistic exchange. They have a right to experience self-expression, an essential benefit to making art. Neuroscientists now know that art improves grades and learning in school children. Making art doesn’t require fancy materials. Some of the most precious pieces are simple drawings made with paper and a pencil. Seemingly less significant than an oil mural, drawings are in fact essential, as they represent the moment of conception for many creations.

ART² offers an educational opportunity to students, scholars and the public alike; it invites us to question and analyze our contemporary society’s relationship with art. This platform is crucial because it turns us into critical thinkers; it opens our minds to new forms of creativity. It sprawls throughout New York, reaching so many communities, offering so many vehicles of learning: lectures, exhibitions, performances and publications. Why should art be reserved for an elite few? Art is an intellectual pursuit for all those who wish to participate.

Thanks to ART², we can examine the struggles and triumphs of our modern, global societies through the lens of art. Clear and multi-faceted, it brings all points of view into focus. From economic depression to political turmoil, art helps us process our experiences on Earth. Thanks to art, we can understand our reality.

François Delattre
Ambassador of France to the U.S.
Honorary Co-Chair

Agnes Gund
Honorary Co-Chair

Godard’s 1960 film “Breathless” (À bout de souffle) is about love between a French guy and an American girl, and all the questions about love, life, and culture that come up as the relationship develops. Featuring 35 events at New York venues, ART² is a tribute to a long-standing French-American romance around art. It is a marathon of exhibits, lectures, workshops, and conferences by the brightest art professionals. It is a novel and extensive series of collaborations aimed at analyzing the global art world. We have chosen to hold our events in New York because we believe, despite the fact that many other cities are nurturing growing art scenes, that New York remains one of the ultimate locations for arts and culture. We are lucky to be collaborating with established, world-class institutions such as the Museum of Modern Art and the Louvre in this new initiative, along with a plethora of original and creative galleries, universities, and nonprofits. Through ART², we joined forces with 42 partners and strengthened our relationships with each one. Years of research have produced spectacular texts and exhibitions and even more luminous friendships.

In organizing a project between France and the United States, we hope to cultivate an even stronger bond between the countries. ART² began in 2012 with lively discussion between arts professionals, and we hope that these conversations will carry on for years. We chose to produce an analysis of contemporary art from French and American perspectives because we value our relationship with the United States and wish to nurture it. While the events celebrating and analyzing art that ART² presents are phenomenal, even more central to the project is the discourse and the publications it inspired. The dialogue, thoughts, and conclusions that sprung from this collaboration constitute its core.

May you enjoy each stimulating ART² event, and may you savor the eternal fruits of this international discussion on art today and in the future.

Antonin Baudry
Cultural Counselor
French Embassy in the U.S.

We are thrilled that in 2014 two great festivals in and around New York will showcase the vitality and the strength of ties that unite French and American creators of visual art and of dance. These events constitute the continuation of a long-standing relationship that exist between our two countries in the domain of artistic creation.

At the project’s inception, the Ministry of Culture and Communication (the artistic creation department) chose to become a partner. The Ministry’s goal is indeed to support the establishment of lasting relationships between French cultural structures and their foreign homologues by strengthening the professional arts network and developing international co-productions and exchanges between artists, cultural professionals, critics and curators.

The DANSE and ART² events are exemplary in this respect—in addition to the presence of French artists and the dissemination of their work to the American public, the projects facilitate the construction of a rich dialogue and reflection between professionals, including younger artists who will be major players in the artistic exchanges of tomorrow, pioneers in the boldest artistic adventures and representatives of contemporary creation in research and in movement.

DANSE and ART² were made possible by passionate engagement of creators, but also by a close collaboration between the Ministry of Foreign Affairs, the Ministry of Culture and Communication and the Institut français, with the support of FACE—French American
Cultural Exchange, to which we contribute, and which is a primary tool in these French-American projects. Such a successful result is a testament to the constructive and permanent dialogue that emerged within the framework of working as a team with several American partners. I salute these stakeholders and partners for their commitment and dedication and for the success of these projects. Such rich and abundant events are the result of a collective will, which was extended to New York and its surroundings. We hope that these initiatives allow the broadest possible French and American public to discover the works and artists while participating in a process of reflection on the many debates and conferences organized, so that this fruitful dialogue may continue.

Michel Orier
General Director of Artistic Creation
Ministry of Culture and Communication

Institut français, the main driver of cultural activities outside of France for the Ministry of Foreign Affairs, aims to promote international artistic exchanges, notably in the contemporary art domain, and to support French intellectual creation throughout the world through the debate of ideas. For several years, the Institut français has focused its energies on collaboration with the United States, notably through the Franco-American “Étant donnés” fund, created in 1994 and established in partnership with the Minister of Culture and Communication and the Minister of Foreign Affairs, the Cultural Services of the French Embassy in New York, and the FACE Foundation, with the support of BNP Paribas and the Florence Gould Foundation.

This year, the ART² partners have decided to support a project that showcases emerging French criticism and unites curators and art critics. The project’s goal is to share their work and research, their writings and their ideas, in a dialogue with international partners. It also aims to support French-American exchanges in approaching critical research in the ever-changing institutional context. The Institut français and the Cultural Services of the French Embassy thus assembled a group of curators who are active in the art criticism world. Their reflections are based on the notion of “critique” itself, investigating curatorial and theoretical practices of artists and those relating to the written word (magazines and essays). These axes of research have amounted to two platforms out of seven (with Florence Ostende and Virginie Bobin) that will be presented within the framework of ART2 during the month of April.

A global project was conceived in 2013 by the Institut français, in partnership with the Ministry of Culture and Communication, the Institut National d’Histoire de l’Art (INHA) and the Archives de la Critique d’Art de Rennes aiming to promote mobility (establishment of a living allowance for an art critic in a partner university), production (aid in writing a long text on important international news and ensuring of publication in a quality journal that is well distributed abroad) and translation (creating an anthology of authoritative texts). In 2014, the actions supported by our institution under ART2 cater to the emerging art critic, responding to a twofold objective to encourage better development of the international professional network and develop the dissemination and the circulation of the research topics, writings and ideas of young French authors.

Xavier Darcos
President
Institut français
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**Art Criticism on the Radio**

Arnaud Laporte

Sandrine Treiner

**Publications**

Les Presses du Réel

— New York Series

**Satellite Events**

**Calendar**

[Chronological]

**Calendar**

[Thematic]

**Partners & Venues**
ART² was conceived as a platform for generating “intellectual friction” between artists, arts professionals and those interested in contemporary art. Discussions began two years ago in France and the United States. Exhibitions, talks, conferences, workshops, publications and editorial matter are the first fruits of these prolonged discussions. The conversations have revolved around seven subjects, chosen by artists and arts professionals from the two countries: Art & Value, Art & Society, The Exhibition Machine (A History of Exhibitions by Artists), Composing Differences (The Political Stakes of Knowledge), Museums Today, The New Existentialism (Art Theory), and Art Criticism on the Radio (La Dispute/France Culture). These seven subjects do not specifically concern France and the United States, but, on the contrary, drive the international art world today.

From the very beginning, ART² has been content-based as opposed to event-driven, with process and research taking precedence over spectacle. The central goal of our undertaking has always been to examine our differences and not to reiterate our similarities—we wanted to be sure not to cede to a well-meaning “mutual understanding”, which could get in the way of constructive debates.

It goes without saying that this method initially put us in an unusual state of precariousness. Certain discussions were interrupted over these last months due to intellectual friction. But the majority persevered!—leaving us with 35 events in April and four publications, with the participation of more than 40 partners and venues (museums, universities, commercial galleries, non-profit spaces, and more). Throughout April and in the later months of 2014, we will also publish books and editorial matter in order to keep the discussions alive.

We decided to carry out the project in such a way for two reasons: Art is more and more valued monetarily, but undervalued in its capacity to give a different perspective on today’s global world. Yet art is one of the most powerful and unconventional means of understanding our world. Through its specific approach, it offers a different viewpoint on the challenges of modern society.

We believe that France and the U.S. are two countries that share many common interests, but often respond differently to global political, economic and cultural issues. If we combine these two paths of thought and action, could the result yield a constructive alternative?
Please join us at the exhibitions, participate in the talks and other events, and feel free to share your thoughts and comments on frenchculture.org/ART2.

Maybe you’ll agree with us, or maybe you won’t. Please share!

We deeply thank all the partners, venues, artists, and art professionals who participated actively in this project.

ART² is, above all, an exciting adventure—a game of chance! Let’s hope that our reflection will lead us to interesting new perspectives...

Sophie ClauDEL  
Cultural Attaché  
Head of the Arts Department

Dorothée Charles  
Program Officer  
Visual Arts, Architecture & Design

Nicole Birmann Bloom  
Program Officer  
Dance and Theater

Béatrice Arnaud  
Administrative Manager

Suzanne Buracas  
Coordinator
THE EXHIBITION MACHINE looks at artists who are using the exhibition as both a medium and source material to create various occupations of space, temporality, and organizing principles, in order to challenge the spectacularization of experience and conventions of the event. In 1799, long before the art of the historical avant-garde established the tradition of artist initiated exhibitions, French painter Jacques-Louis David independantly organized a five-year long solo presentation of his manifesto painting “The Sabine Women”, which he bathed in natural light and staged in front of a large-scale mirror. Although the history of exhibitions has become an important field of research, the pioneering role of the artist has been given little consideration compared with the celebration and mythologizing of curators¹.

THE EXHIBITION MACHINE is a multifaceted project that aims to focus on specific typologies that articulate the theoretical framework and structural mechanisms of exhibitions as potential artworks.

In collaboration with four partnering institutions, a series of exhibitions, symposiums, and events will investigate four typologies (material, emergence, archive and setting) operating within the fields of history, philosophy, science and politics. The New Museum symposium These Things Called Exhibitions, organized with Johanna Burton and Alicia Ritson, investigates the ways in which exhibitions can operate less as collections of disparate objects and more as materials in and of themselves. Pierre Huyghe’s exhibition +/-, curated with Jenny Jaskey at The Artist’s Institute, unfolds in time as an emergent system, and its associative structure speculates on the exhibition as an auto-generating organism. At The Drawing Center, Franz Erhard Walther will discuss his Plandrawings, an ongoing archive of exhibition drawings, which retrace the spatial relations between the works, the viewer, and the surrounding architecture, while also serving as an incubator of new works.

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A Story of Two Museums: An Ethnographic Exhibition, curated with Katherine Carl and Walter Benjamin at the James Gallery (The Graduate Center, CUNY), is about the Museum of American Art, Berlin, and the Museum of Jurassic Technology, Los Angeles, both of which are concerned with the histories of museums as well as the varieties of paths to knowledge. A mix of objects related to their collections, as well as outside materials, present an alternate, ethnographic study of human artistry and ingenuity. The symposium Setting as Spatial Strategy reflects on the motivations and consequences of artists’ settings with objects on display that operate at the scale of an exhibition or an institution. The characteristic (and paradox) of The Exhibition Machine is that it does not look strictly at exhibitions which occurred as art events but embraces a hybrid and porous spectrum of objects and practices that eventually extended the scope of exhibition-making beyond the art sphere.

Florence Ostende is a curator, art historian and writer based in Paris. She is currently Adjunct Curator at Dallas Contemporary and a faculty member at the University of Art and Design (HEAD) in Geneva. Recent exhibitions include Wesley Meuris (Galerie Jérôme Poggi), the Dallas Biennale (Texas), “The Institute of Savage Archives” (Villa Arson), “Out Of The Door And Over The Wall” (FRAC PACA). Her writings have appeared in numerous artists’ catalogues as well as in “Frieze” and “Art Press”.

EXHIBITION
Pierre Huyghe, +/-
April 1—May 11
Opening April 1, 6—8pm
The Artist’s Institute
A project of Hunter College
Curated by Jenny Jaskey and Florence Ostende.
Free entrance.

RELATED EVENTS
TALK by Philosopher Tristan Garcia
April 20, 6pm at The Artist’s Institute
Free entrance. RSVP required: www.theartistsinstitute.org

TALK by Curator Vincent Normand
April 28, 7pm at The Artist’s Institute
Free entrance. RSVP required: www.theartistsinstitute.org

SCREENING of Pierre Huyghe’s
"A Way in Untilled"(2012)
with films by Jean Painlevé
May 6, 7pm at Anthology Film Archives
RSVP required: www.anthologyfilmarchives.org

EXHIBITION
A Story of Two Museums:
An Ethnographic Exhibition—The
Museum of American Art (Berlin) and The
Museum of Jurassic Technology (L.A.)
April 3—June 7
Opening April 4, 6—8pm
James Gallery—CUNY Graduate Center
Curated by Walter Benjamin, Katherine Carl and Florence Ostende.
Free entrance.

SYMPOSIUM
Setting as Spatial Strategy
April 4, 1—6pm
CUNY Graduate Center
Free entrance.

SYMPOSIUM
These Things Called Exhibitions
April 19, 1—7pm
New Museum
Organized by Florence Ostende and Johanna Burton with Alicia Ritson.
Admission: $10 General/$8 Members.
RSVP required: www.newmuseum.org

PUBLICATION
The Exhibition Machine
Edited by Florence Ostende
les presses du réel—New York Series (Winter 2014)

TALK
Franz Erhard Walther:
Plandrawings
April 18, 7pm
The Drawing Center
With Franz Erhard Walther and Florence Ostende.
Free entrance. RSVP required: www.drawingcenter.org
In 2014, it can be argued that reputational capital and visualized networks of consumable artistic identities precede, distort, and often surpass the reception of artworks and artists themselves, conditioning value in new ways and realizing new speculative assets.

By putting forward a series of provocations and re-castings of the space between materialism, idealism, and ways of working that are identifiable but not easily consumable, curator Fionn Meade has invited Paris-based castillo/corrales, a co-operatively run non-profit contemporary art venue, to organize a series of programs and events reflecting on The Issues of Our Time at Artists Space Books and Talks.

The platform also includes a separate exhibition, Bibliothèque Tournante, exploring the life and work of Janette Laverrière (1909-2011), including her role in crucial shifts in design aesthetics and the politics of value within architecture and interior design. Laverrière’s exhibition will be complemented by a panel discussion. Organized in collaboration with Silberkuppe and artist Nairy Baghramian.

The research focus area ART & VALUE concludes with a new performance From the Sky by London-based artist Laure Prouvost at Danspace Project.

A publication The Skin of the Bear reflecting upon this platform and its projects will be published in fall 2014 by les presses du réel-New York Series.

Fionn Meade is a curator and writer based in New York. He was recently named Senior Curator of Cross-Disciplinary Platforms at the Walker Art Center, Minneapolis. He is currently a faculty member at the Center for Curatorial Studies, Bard College, and in the MFA program for Visual Arts, Columbia University. He has previously been a curator at the Henry Art Gallery, Seattle, and SculptureCenter, NY. His writing has appeared in "Artforum", "Bomb", "Bidoun", "The Fillip Review", "Mousse", "Modern Painters", "Parkett", and "Spike Quarterly", among other publications. He was the recipient of an Arts Writer Grant from Creative Capital and the Andy Warhol Foundation. Recent and forthcoming catalog writing includes essays on Camille Henrot, Nina Canell, Laure Prouvost, Dieter Roth, and Latifa Echakhch, among others artists.
EXHIBITION
Janette Laverrière,
Bibliothèque Tournante
April 2—24
Opening April 9, 4—6pm
TWAAS
Free entrance.

EVENT
The Issues of Our Time
April 4—27
Artists Space
Books and Talks
Free entrance.

EVENT
Readings from the library of Janette Laverrière
April 9 & 16
TWAAS
Hosted by Silberkuppe and guests. Free entrance.

TALK
Janette Laverrière: Art, Design and Social Movement
April 10, 6:30pm
Columbia Maison Française
The professional life of Swiss-born designer/artist and French citizen Janette Laverrière (1909-2011) spanned crucial shifts in design thinking and the politics of value within design and architecture. Having helped found the Front National des décorateurs in 1944, followed by the Union des artistes décorateurs et créateurs d'ensembles, that same year, Laverrière’s career continued to impact art, design, and social movements until her death in 2011. Panelists include Ana Janevski (Associate Curator, Department of Media and Performance Art, MoMA), Fionn Meade (Senior Curator, Cross-Disciplinary Platforms, Walker Art Center) and Silberkuppe co-founders Dominic Eichler and Michel Ziegler. Co-sponsored by the School of the Arts and Columbia Maison Française. With Dominic Eichler, Ana Janevski, Fionn Meade, and Michel Ziegler. Free entrance. RSVP required: maisonfrancaise.org

EVENT
Performance: Laure Prouvost, From the Sky
April 24 & 25, 8pm
Danspace Project
Laure Prouvost’s storylines in video and installation often leap from one transition to another, turning over scenes and trading in backdrops, substitute objects, and versioned characters until it is the shifting itself that remains central. Opting for the "le petit récit" of transmission and direct address, images and language seduce and disturb, assailing the viewer with directives, cataclysmic farce, and placid assurances. In a performance that mixes video, music, and live narrative, "From the Sky" invokes and considers the impoverished specter of Prouvost’s invented grandfather, a conceptual artist. $10 suggested donation. RSVP encouraged: info@danspaceproject.org or (212) 674-8112

PUBLICATION
The Skin of the Bear
Edited by Fionn Meade
les presses du réel—New York Series (Fall 2014)
This program was conceived as a French-American exchange of perspectives centered on issues and themes that drive museums and private foundations alike. These places are guarantors of an encyclopedic knowledge essential for enriching our vision of the world. But what tactics do these cultural institutions use for transmitting knowledge to the public and building "le bien commun" essential to our society? Several topics of reflection will be studied over the course of these two days of discussion: exhibiting collections, presenting new perspectives on art history, offering an artistic yet pedagogic program, producing new works and supporting the creation of contemporary art, and opening international axis museums in an effort to globalize a museum’s presence.

To address these different missions, 14 directors and art professionals from some of the most prestigious French and American institutions have been invited to share their perspectives on several themes.

Richard Armstrong, Director of the Solomon R. Guggenheim Museum and Foundation (since 2008)
Martin Bethenod, CEO and Director of Palazzo Grassi–Punta della Dogana, François Pinault Foundation (since 2010)
Thomas P. Campbell, Director of The Metropolitan Museum of Art (since 2009)
Sophie Claudel, Cultural Attaché, Head of the Arts Department at the French Embassy in New York (since 2010)
Xavier Douroux, Co-Founder and Co-Director of Contemporary Art Center Le Consortium, Dijon (since 1977), Co-Founder of les presses du réel (since 1992), Co-CEO of Anna Sanders Films (since 1996), and Mediator of New Protocol projects
Franck Gautherot, Co-Founder and Co-Director of Contemporary Art Center Le Consortium, Dijon (since 1977), Co-Founder of les presses du réel (since 1992), and Co-CEO of Anna Sanders Films (since 1996)
Michael Govan, CEO of the Los Angeles County Museum of Art (LACMA) and Director of Wallis Annenberg (since 2006)
Glenn D. Lowry, Director of The Museum of Modern Art (since 1995)
Jean-Luc Martinez, President and Director of the Musée du Louvre (since 2013)
Yasmil Raymond, Curator at Dia Art Foundation (since 2009)
Peter Reed, Senior Deputy Director for Curatorial Affairs, The Museum of Modern Art (since 2005)
Alain Seban, Chairman, Director and CEO of the Centre Pompidou (since 2007)
András Szántó, writer, researcher, and advisor to cultural and philanthropic organizations
Adam Weinberg, Director of the Whitney Museum of American Art (since 2003)
PROFESSIONAL WORKSHOP
Methodological Approaches Toward Collection-based Initiatives
Ongoing since November 2013
The Whitney Museum / Le Consortium

In November 2013, Le Consortium directors met with the team of Whitney curators responsible for overseeing the inaugural installation in the museum’s new location in downtown Manhattan. The conversation was initiated jointly, with the participation of Adam Weinberg, Alice Pratt Brown, Director of the Whitney Museum; the Whitney’s curators, headed by Chief Curator and Deputy Director for Programs, Donna De Salvo; and Xavier Douroux and Franck Gautherot, Directors of Le Consortium, Dijon. When it opens in 2015, The Whitney Museum’s new building will have more space dedicated to the exhibition of the permanent collection than ever before. The presentation of these galleries will be crucially informed by the research and conversations Whitney curators have been conducting with scholars, curators, and museum professionals from the United States and abroad. During this closed session, Whitney and Le Consortium curators shared their methodological approaches toward collection-based initiatives; discussed interpretive strategies for permanent collection exhibitions; and investigated the role of culturally-specific institutions in the global 21st century. Their dialogue also centered on the importance of diverse audiences, and the social function of the institution, both inside the museum walls and within the culture at large.

With the participation of Adam Weinberg (Director of The Whitney Museum), The Whitney’s curators, Xavier Douroux and Franck Gautherot (Directors of Le Consortium).

Professional. Closed to public audience.

TALK
Alternative Models: Art Institutions with Collections
April 23, 12pm
Judd Foundation

Conversation between Martin Bethenod (Director, Palazzo Grassi – Punta della Dogana, Fondation François Pinault) and Yasmin Raymond (Curator, DIA Art Foundation).
Free entrance. RSVP required: rsvp@frenchculture.org
Free access for all visitors to view the installed floors after the program

TALK
The Encyclopedic Museum of the 21st Century
April 23, 5:30pm
French Embassy

With Thomas P. Campbell (Director, The Metropolitan Museum of Art), Michael Govan (Director, LACMA) and Jean-Luc Martinez (Director, Musée du Louvre)
Moderated by András Szántó.
Free entrance. RSVP required: visual-arts@frenchculture.org

TALK
Satellite Museums
April 24, 1pm
Solomon R. Guggenheim Museum (Peter B. Lewis Theater)

This program will examine the Guggenheim Venice-Bilbao-Abu Dhabi, the Centre Pompidou-Metz and the Pompidou Mobile and Louvre-Lens-Abu Dhabi.

With Richard Armstrong (Director, Guggenheim Museum), Jean-Luc Martinez (Director, Le Louvre) and Alain Seban (Chairman, Director and CEO, Centre Pompidou). Moderated by Sophie Claudel (Cultural Attaché, French Embassy).
Free entrance. RSVP requested: arts@frenchculture.org

TALK
Collecting and Displaying Modern Art in the 21st Century
April 24, 6pm
MoMA (Titus 2 Theater)

With Glenn D. Lowry (Director, The Museum of Modern Art) and Alain Seban (Chairman, Director and CEO, Centre Pompidou). Moderated by Peter Reed.
Free entrance. Limited seating.
The Nouveaux commanditaires (in English, New Protocol) program is a socially engaged initiative created by the artist François Hers and supported by Fondation de France. It allows citizens plagued with societal unrest or the difficult conditions of a developing nation to pair with a contemporary artist who transforms their concern into a work of art. This singular program arranges collaborations between three key players: the artist, the civil society, and the cultural mediator, with the involvement of public and private partners. Doing so, this action attracts internationally acclaimed artists with a variety of different art practices.

Using the New Protocol as a model, Art & Society analyzes similar initiatives in the United States. Workshops will introduce the role of mediator within the New Protocol context and consider its significance to the larger curatorial and commissioning field.


Tom Eccles is the Executive Director of the Center for Curatorial Studies and the Hessel Museum of Art at Bard College in Annandale-on-Hudson in New York. Eccles was previously Director of the Public Art Fund in New York where he organized more than 100 exhibitions with artists such as Rachel Whiteread, Pierre Huyghe and Andrea Zittel. Other recent curatorial projects include Paul McCarthy’s “WS” at the Park Avenue Armory in 2013 (with Hans Ulrich Obrist and Alex Poots) and Susan Philipsz and Mark Handforth on Governors Island, New York.

Fionn Meade is a curator and writer based in New York. He was recently named Senior Curator of Cross-Disciplinary Platforms at the Walker Art Center, Minneapolis. He is currently a faculty member at the Center for Curatorial Studies, Bard College, and in the MFA program for Visual Arts, Columbia University. He has previously been a curator at the Henry Art Gallery, Seattle, and SculptureCenter, NY. His writing has appeared in “Artforum”, “Bomb”, “Bidoun”, “The Fillip Review”, “Mousse”, “Modern Painters”, “Parket”, “Spike Quarterly”, among other publications. He was the recipient of an Arts Writer Grant from Creative Capital and the Andy Warhol Foundation. Recent and forthcoming catalog writing includes essays on Camille Henrot, Nina Canell, Laure Prouvost, Dieter Roth, and Latifa Echakhch, among others artists.

Alexander Nagel is a professor at New York University’s Institute of Fine Arts. He lectures and writes on the themes of iconoclasm, anachronism, globalization, and other shared preoccupations of Renaissance and contemporary art. He is the author of “Medieval Modern” (Thames & Hudson, 2012), “The Controversy of Renaissance Art” (University of Chicago Press, 2011); and the co-author, with Christopher Wood, of “Anachronic Renaissance” (Zone, 2010).
PANEL DISCUSSION
Protocols of Participation: Recent Models of Socially Engaged Art in the U.S. and Europe
April 23, 5:30pm
Institute of Fine Arts—New York University

New Protocol is a model for the production of art outside the context of the gallery, the market, and the museum. It began in 1990 and has since produced over 400 works in various European countries with plans to expand the model to Africa and North America. In New Protocol, the public itself puts forward a demand for art, and the program sets into motion a process to respond to that demand. New Protocol is a mediating bridge that puts a community situated outside of the contemporary art world into contact with an artist from inside the contemporary art arena. Conversely, contemporary artists are taken out of their usual art world context and are brought into amazing new dialogues with their society: to father an “art of democracy”, as stated by François Hers who created the process.

This panel puts the New Protocol in dialogue with other models of socially engaged art, in particular with Creative Time, which has achieved a similar level of success in North America. The panel poses several questions: How are the Creative Time and New Protocol models similar and different? How did they develop? How do they both fit into the larger and increasingly active field of socially engaged and participatory art?

With Laura Raicovich and Nato Thompson (Creative Time); Xavier Douroux and Thérèse Legierse (New Protocol). Moderated by Thomas Crow (Institute of Fine Arts—New York University) and Alexander Nagel (Institute of Fine Arts—New York University).
Free entrance. RSVP required: ifa.events@nyu.edu

WORKSHOP
Civic Society and New Patronage
April 28, 11am—3pm
CCS, Bard College

Since the early 1990s, the Fondation de France’s New Protocol project has invited citizens to propose and develop works with artists and mediators that negotiate and address a range of local concerns. Building ties between artists, commissioners, and communities in diverse international settings, this workshop will introduce the role of mediator within New Protocol context and consider its significance to the larger curatorial and commissioning field via specific projects and artistic practices.

Focused on the aesthetic and ethical terrain explored by two specific artistic practices, the morning session will include dialogs with artists, while the afternoon discussion looks closer at the unique opportunities and challenges afforded by new models and approaches to patronage. Engaging a dialog with New Protocol representatives and artists negotiating the shifting terms of civil society, this workshop is open to CCS Bard faculty and students, as well as the larger Bard College community and public.

With Xavier Douroux, Thérèse Legierse and Jérôme Poggi (New Protocol) and artists Sven Augustijnen and Camille Henrot. Curated by Tom Eccles (CCS Bard College) and Fionn Meade (Bard College and Columbia University).
Open to students, professors from all universities and all general audience.
Free entrance. RSVP requested: www.bard.edu/ccs
COMPOSING DIFFERENCES brings together artists, curators, researchers and other arts professionals from France and the United States who establish new art platforms and experiment with art as an agent of social change. It also explores tactics of knowledge production that promote the circulation of knowledge and defend its essential value. Since the 1999 Bologna Accords were signed to promote the standardization of higher education throughout Europe, the landscape of European universities and schools has been drastically remodeled, with increasing privatization and uncertainty. Today’s “crisis of education” is not a European exception; it has prompted heated debates on the value of knowledge and its validation, availability and circulation.

In the aftermath of the “Educational Turn” theorized by Irit Rogoff in 2008, many artists, curators and arts institutions have attempted to dissect the relations between art and research outside of academia. They experiment with alternative models of knowledge production and exchange. Many initiatives examining these areas of investigation, notably those created in the 2010s, position themselves in regard to the aforementioned debates and the global socio-political reconfigurations at work since the 2008-9 financial crisis. From the porous territory of art, these initiatives connect multiple disciplines and actors, articulating practice and theory in order to invent what French philosopher Judith Revel calls “a new grammar of the political”.

Four of these initiatives, based in France or instigated by French arts professionals, will engage in an exchange with New York participants through a one-week program of events, talks and workshops. Council is an agency for research and artistic production that explores the relationship between arts, science, philanthropy and politics. Glass Bead is an international research platform and journal, conceived as a mode of navigating often incompatible fields of knowledge. Open School East is a new tuition-free art school in East London emphasizing cooperation, experimentation, and skill sharing among artists, local residents and neighborhood organizations. PAF (PerformingArtsForum) is a place for art practitioners and activists who seek to explore and define their own conditions of work.
Instead of comparing contexts and affirming values, the project seeks to re-imagine our methodologies of working with arts and in society and to facilitate the co-production or the “composition” of differences—to quote Bruno Latour—for each of the participants to hone their own tools of action.

Virginie Bobin is a curator and writer with specific interests in performance, experimental forms of artistic research, the role of art, artists and art institutions in the public sphere, and forms of art that go beyond exhibition-making. She has worked for Witte de With Center for Contemporary Art; Les Laboratoires d’Aubervilliers; Public School Paris; Performa - the New York Biennial of Performing Arts; and on several independent and collective curatorial and editorial projects. She has been Associate Editor of Manifesta Journal since 2011.

Composing Differences is conceived in close collaboration with MoMA PS1. Special thanks to Jenny Schlenzka, Mike Skinner & Alex Sloane (MoMA PS1), Julieta Aranda, Vincent Gonzalves, Florence Ostende, Jan Ritsema, Alexander Provan and Molly Kleinman, Carson Salter and Nova Benway. Program conceived with Council, Glass Bead, PAF and Open School East.

PROFESSIONAL WORKSHOPS
April 21—26, 2014

Glass Bead Radio
MoMA (AV Recording Studios)

With guest speakers Reza Negarestani (philosopher), Guerino Mazzola (musicologist and mathematician), Council and W.A.G.E., among others. The interviews will be broadcast at MoMA PS1 on Sunday, April 27.

Council Rehearsals
The Print Shop at MoMA PS1

Council will develop an artistic collaboration between French choreographer Noé Soulier and American designer Jeffrey Mansfield, as a continuation to a previous council, Tacet, on the diversity of hearing modes. Following a series of rehearsals and professional meetings, the first steps of this collaboration will be presented at MoMA PS1 on Sunday, April 27.

Open School East
MoMA PS1

Open School East associates Jonathan Hoskins and Matthew de Kersaint Giraudieu, together with French writer Guillaume Fayard, explore mistranslation and displacement as strategies of cognition and collaboration.

READINGS
PAF Lectures: On Form and Object (A Treatise of Things) by Tristan Garcia
April 24—26, 10am—1pm MoMA PS1

French philosopher Tristan Garcia will perform three, three-hour-long lectures inspired by PAF’s Spring Meetings seminars. The lectures will be introduced by American choreographer and PAF Ambassador Annie Dorsen. Free entrance. RSVP required: composingdifferences@gmail.com

TALK
Composing Differences
April 27, 12—6pm MoMA PS1 (VW Dome)

A radio show, an open archive, a classroom, a dance studio, a space of resonance, and a meeting ground: this event reviews a week of encounters and collaborations through live conversations with participants and guests, a radio broadcast by Glass Bead, or a choreographic investigation by Noé Soulier and Jeffrey Mansfield.

With Glass Bead, PAF, Council and Open School East, Guillaume Fayard, Noé Soulier, Jeffrey Mansfield and more. Free entrance with Museum admission ($12/$10 online)

TALK
Glass Bead Public Interviews
April 22 & 25, 7—9pm e-flux

With Reza Negarestani and Guerino Mazzola, in collaboration with e-flux. In parallel with the program at MoMA PS1, Glass Bead presents a series of public interviews with Reza Negarestani and Guerino Mazzola. Free entrance.

PUBLICATION
Composing Differences
Edited by Virginie Bobin
les presses du réel—New York Series (Fall 2014)
During the past decade and a half, New York has seemed a unique laboratory for paradigmatic shifts in society, providing a locus for crises in financial and economic structure, political organization, and climatic patterns. And yet the circumstances unfolding in all these spheres have prompted a sense of insecurity that pervades not only the old centers of the occidental world but also territories beyond. In an effort to reframe (and de-privilege) humanity’s place in this radically altered world environment, a number of increasingly prominent voices in contemporary thought have sought to instigate a break with historical modes of intellectual engagement stemming from continental philosophy in order to find alternative models that might depart from referential practices, poststructuralism, and even sociological theory. At the same time, such an impulse is shared by an emerging generation of practitioners in art.

In two roundtables featuring French and American thinkers and artists, followed by a published volume, The New Existentialism will evoke some recent philosophical proposals and link them with some related artistic practices. More specifically, emerging philosophical tendencies around the notion of objectivity, and of Speculative Realism, will be put in tension with similarly developing philosophical approaches that encourage subtle rereadings of structuralism, a new reception of Guattari’s legacy in the field of anthropology, and a political appropriation of the notion of anthropocene. An aspiration here is to underscore certain misunderstandings that oppose these different models and, in turn, to articulate and understand their disputes more clearly.

Tim Griffin is Executive Director and Chief Curator of The Kitchen in New York. He was Editor-in-Chief of ‘Artforum International’ magazine, Time Out New York, and ArtByte, dedicated to digital culture. Influenced by the French philosopher Sylvère Lotringer, Griffin explores themes such as globalization, art and politics, and the contemporary art market, and frequently collaborates with Jacques Rancière and Cyprien Gaillard. He also publishes essays and books about art and works with many artists including Philippe Parreno, BMPT (Daniel Buren, Olivier Mosset, Michel Parmentier, and Niele Toroni), Yvonne Rainer, Chantal Akerman, and others.
SYMPOSIUM
The New Existentialism
April 26, 3—5pm
The Kitchen
With Emily Apter, Patricia Falguières, Tristan Garcia, John Kelsey, Patrice Maniglier, and Tim Griffin.
Free entrance. RSVP required: www.thekitchen.org

PUBLICATION
The New Existentialism
Edited by Tim Griffin
les presses du réel—New York Series
(Winter 2014)
France Culture accepted an invitation from the Cultural Services of the French Embassy to participate in one of seven areas of investigation developed by the ART² initiative on art criticism. As part of ART², France Culture will present a week of special shows dedicated to New York’s current cultural events and orchestrated by Arnaud Laporte and several American critics. This in depth look at American cultural events will allow the French audiences to explore how cultural events are discussed in America, and ultimately, it will reveal the differences between French and American cultural critique itself.

Five broadcasts will be recorded on visual arts, literature, music and cinema. The last recording will be dedicated to a comparison between a French radio art critic and an American radio art critic and will be open to the public. These programs will be broadcast on the week of April 28 on France Culture and as a podcast on www.franceculture.fr/emission-la-dispute

Since its inception in December 1963, France Culture, part of the national Radio France group, has offered exceptional programming. Its mission is to inform its listeners, to provide top-notch information supplemented by historical, philosophical, and scientific knowledge, and to offer a global picture of contemporary culture. France Culture has a larger audience than ever, thanks to its online station, and it is always expanding.

La Dispute, produced by Arnaud Laporte, is an investigation of issues in contemporary culture devoted to performing arts on Mondays, cinema on Tuesdays, fine arts on Wednesdays, music on Thursdays, and literature on Fridays. Every night, La Dispute features a critical debate between two sharp culture observers on a cultural event. La Dispute airs on France Culture Monday through Friday from 9 to 10pm.

Arnaud Laporte is a journalist. Since joining France Culture in 1987, he has facilitated 3500 discussions centering on current events in culture. He first launched “La Dispute” in September 2011.

Sandrine Treiner is Deputy Director of France Culture. In addition, she is the author of numerous books and documentaries.

Live Public Broadcast:
Art Criticism on the Radio—La Dispute in NYC / France Culture
April 24, 10am
French Embassy

With Arnaud Laporte, Sandrine Treiner and guests.
April 23 (not opened to public)
April 24 (public broadcast)
Free entrance. RSVP required: RSVP@frenchculture.org
The new collection les presses du réel—New York Series was recently created to give a voice to theoretical writings in contemporary art. The collection is related to current happenings in New York and the U.S. linked to French thinking and theory. Its essence is based on one single statement: contemporary culture is a common good that can offer a different outlook on the issues of our time. Contemporary art is more and more valued monetarily, but often undervalued in its capacity to give a fresh perspective of today’s global world. Yet this specific approach is complementary—or might we say “salutary”—to the traditional fields in the humanities and the sciences commonly associated with and participating in these international debates. les presses du réel—New York Series will be a constant attempt to prove this statement.

Olivier Mosset: Painting, Even
By Catherine Perret
(November 2013)

DANSE: an anthology
Edited by Noémie Solomon
(February 2014)

DANSE: a catalogue
Edited by Noémie Solomon
(Fall 2014)

Composing Differences
Edited by Virginie Bobin
(Fall 2014)

The Skin of the Bear
Edited by Fionn Meade
(Fall 2014)

The Exhibition Machine
Edited by Florence Ostende
(Winter 2014)

The New Existentialism
Edited by Tim Griffin
(Winter 2014)
SATELLITE EVENTS

The satellite events of ART2 further explore many of the issues within the main program. Although they are not directly tied to the program’s research themes, these events each demonstrate the strong connections between cultural production in France, Europe and the rest of the globe.

EXHIBITION
Laure Prouvost,
For Forgetting
February 12—April 13
Opening February 11
The New Museum’s
Lobby Gallery

EXHIBITION
Dominique Gonzalez-Foerster, Euqinimod & Costumes
April 17—May 31
Opening April 17, 6—8pm
303 Gallery

EXHIBITION
Camille Henrot,
The Restless Earth
May 5—June 29
New Museum

EXHIBITION
Marc-Camille Chaimowicz, Gustave
April 5—May 10
Opening April 5, 6—8pm
Andrew Kreps Gallery

EXHIBITION
François Morellet,
Preliminaries
April 17—May 31
Opening April 17, 6—8pm
Josée Bienvenu Gallery
with Galerie Hervé Bize

WORKSHOP
Global Museum Leaders Professional Colloquium
April 7—18
The Metropolitan Museum of Art

EXHIBITION
Pierre Soulages
April 25—June 27
Opening April 24, 6—8pm
Dominique Lévy Gallery
with Galerie Perrotin

EXHIBITION
Mark Geffriaud
April 25—May 30
Opening April 25, 6—8pm
Forever & Today, Inc
at Project Westbeth Center for the Arts

The Global Museum Leaders Colloquium is an invitational program hosted by the Office of the Director at the Metropolitan Museum of Art. It provides a unique opportunity for fifteen museum directors from around the world to come together for a sustained exchange of ideas and expertise. Professional. Closed to public audience.

Private street entrance / Northwest corner of Bank and Washington Streets (West Village).
CALENDAR (CHRONOLOGICAL)

Pierre Huyghe, +/-
April 1—May 11
Opening April 1, 6—8pm
The Artist’s Institute
A project of Hunter College.
Curated by Jenny Jaskey and Florence Ostende.
Free entrance.

Janette Laverrière,
Bibliothèque Tournante
April 2—24
Opening April 2, 6—8pm
TWAAS
Free entrance.

A Story of Two Museums:
An Ethnographic Exhibition—The
Museum of American Art (Berlin) and The
Museum of Jurassic Technology (L.A.)
April 3—June 7
Opening April 4, 6—8pm
James Gallery—CUNY Graduate Center
Curated by Walter Benjamin, Katherine Carl and Florence Ostende.
Free entrance.

The Issues of Our Time
April 4—27
Artists Space
Books and Talks
Free entrance.

Setting as Spatial Strategy
April 4, 1—6pm
CUNY Graduate Center
Organized by Katherine Carl and Florence Ostende in dialogue with the symposium “Exhibit A: Authorship of Display” on April 7.
Free entrance.

Marc-Camille Chaimowicz, Gustave
April 5—May 10
Opening April 5, 6—8pm
Andrew Kreps Gallery
Readings from the library of Janette Laverrière
April 9 & 15, 7pm
TWAAS
Hosted by Silberkuppe and guests.
Free entrance.

Janette Laverrière: Art, Design and Social Movement
April 10, 6:30pm
Columbia Maison Française
Co-sponsored by the School of the Arts and Columbia Maison Française. With Dominic Eichler, Ana Janevski, Fionn Meade, Michel Ziegler, and guests.
Free entrance. RSVP required.
maisonfrancaise.org

castillo/corrales presents The Issues of Our Time
April 14—21
Artists Space
Books and Talks
Including Thomas Boutoux, Egija Inzule, Joachim Hamou, Mélanie Metranga, Morag Keil, Lili Reynaud-Dewar, and Benjamin Thorel.
Free entrance.

Global Museum Leaders Professional Colloquium
April 7—18
The Metropolitan Museum of Art
The Global Museum Leaders Colloquium is an invitational program hosted by the Office of the Director at the Metropolitan Museum of Art. It provides a unique opportunity for fifteen museum directors from around the world to come together for a sustained exchange of ideas and expertise.
Professional. Closed to public audience.

Dominique Gonzalez-Foerster, Euqinimod & Costumes
April 17—May 31
Opening April 17, 6—8pm
303 Gallery

François Morellet, Preliminaries
April 17—May 31
Opening April 17, 6—8pm
Josée Bienvenu Gallery
with Hervé Bize Gallery
Franz Erhard Walther: Plandrawings
April 18, 7pm
The Drawing Center
With Franz Erhard Walther and Florence Ostende.
Free entrance. RSVP required: www.drawingcenter.org

These Things Called Exhibitions
April 19, 1—7pm
New Museum
Organized by Florence Ostende and Johanna Burton with Alicia Ritson.
Admission: $10 General/$8 Members. RSVP required: www.newmuseum.org

Philosopher Tristan Garcia
April 20, 6pm
The Artist’s Institute
Free entrance. RSVP required: www.theartistinstitute.org

Glass Bead Public Interviews
April 22 & 25, 7—9pm
e-flux
With Reza Negarestani and Guerino Mazzola, in collaboration with e-flux. In parallel with the program at MoMA PS1, Glass Bead presents a series of public interviews with Reza Negarestani and Guerino Mazzola.
Free entrance.

Alternative Models: Art Institutions with Collections
April 23, 12pm
Judd Foundation
Conversation between Martin Bethenod (Director, Palazzo Grassi – Punta della Dogana, Fondation François Pinault) and Yasmin Raymond (Curator, DIA Art Foundation).
Free entrance. RSVP required: visual-arts@frenchculture.org
Free access for all visitors to view the installed floors after the program.

Protocols of Participation: Recent Models of Socially Engaged Art in the U.S. and Europe
April 23, 5:30pm
Institute of Fine Arts—New York University
With Laura Raicovich and Nato Thompson (Creative Time); Xavier Douroux and Thérèse Legierse (New Protocol).
Moderated by Thomas Crow (Institute of Fine Arts-New York University) and Alexander Nagel (Institute of Fine Arts-New York University).
Free entrance. RSVP required: ifa.events@nyu.edu

The Encyclopedic Museum of the 21st Century
April 23, 5:30pm
French Embassy
With Thomas P. Campbell (Director, The Metropolitan Museum of Art), Michael Govan (Director, LACMA) and Jean-Luc Martinez (Director, Musée du Louvre).
Moderated by András Szántó, writer, researcher, and advisor to cultural and philanthropic organizations.
Free entrance. RSVP required: visual-arts@frenchculture.org

PAF Lectures: On Form and Object (A Treatise of Things) by Tristan Garcia
April 24—26, 10am—1pm
MoMA PS1
French philosopher Tristan Garcia will perform three, three-hour-long lectures inspired by PAF’s Spring Meetings seminars. The lectures will be introduced by American choreographer and PAF Ambassador Annie Dorsen.
Free entrance. RSVP required: composingdifferences@gmail.com

Live Public Broadcast: Art Criticism on the Radio—La Dispute in NYC/France Culture
April 24, 10am
French Embassy
With Arnaud Laporte, Sandrine Treiner and guests.
April 23 (not opened to public)
April 24 (public broadcast)
Free entrance. RSVP required: RSVP@frenchculture.org
Satellite Museums
April 24, 1pm
Solomon R. Guggenheim Museum (Peter B. Lewis Theater)
With Richard Armstrong (Director, Guggenheim Museum), Jean-Luc Martinez (Director, Le Louvre) and Alain Seban (Chairman, Director and CEO, Centre Pompidou). Moderated by Sophie Claudel (Cultural Attaché, French Embassy).
Free entrance. Limited seating. RSVP requested:
arts@frenchculture.org

Collecting and Displaying Modern Art in the 21st Century
April 24, 6pm
MoMA (Titus 2 Theater)
With Glenn D. Lowry (Director, The Museum of Modern Art) and Alain Seban (Director, Centre Pompidou) Moderated by Peter Reed (Senior Deputy Director for Curatorial Affairs, The Museum of Modern Art).
Free entrance.

Performance:
Laure Prouvost, From the Sky
April 24—25, 8pm
Danspace Project
$10 suggested donation. RSVP encouraged:
info@danspaceproject.org or (212) 674 8112

Pierre Soulages
April 25—June 27
Opening April 24, 6—8pm
Dominique Lévy Gallery with Galerie Perrotin

Mark Geffriaud
April 25—May 30
Opening April 25, 6—8pm
Forever & Today, Inc at Project Westbeth Center for the Arts

The New Existentialism
April 26, 3—5pm
The Kitchen
With Emily Apter, Patricia Falguières, Tristan Garcia, John Kelsey, Patrice Maniglier, and Tim Griffin.
Free entrance. RSVP required: www.thekitchen.org

Composing Differences
April 27, 12—6pm
MoMA PS1 (VW Dome)
With Glass Bead, PAF, Council and Open School East, Guillaume Fayard, Noé Soulier, Jeffrey Mansfield and more.
Free entrance with Museum admission ($12/$10 online).

Civic Society and New Patronage
April 28, 11am—3pm
CCS, Bard College
With Xavier Douroux, Thérèse Legierse and Jérôme Poggi (New Protocol) and artists Sven Augustijnen and Camille Henrot. Curated by Tom Eccles (CCS Bard College) and Fionn Meade (Bard College and Columbia University).
Free entrance. RSVP required. Open to students, professors from all universities and all general audience. www.bard.edu/ccs

Curator
Vincent Normand
April 28, 7pm
The Artist’s Institute
Free entrance. RSVP required: www.theartistinstitute.org

Camille Henrot,
The Restless Earth
May 5—June 29
New Museum
May 6, 7pm
Anthology Film Archives
Free entrance. RSVP required: www.anthologyfilmarchives.org

Laure Prouvost:
For Forgetting
Through April 13
The New Museum’s Lobby Gallery

Methodological Approaches Toward Collection-based Initiatives
Ongoing since November 2013
The Whitney Museum/Le Consortium
With the participation of Adam Weinberg (Director, Whitney Museum), The Whitney’s curators, with Xavier Douroux and Franck Gautherot (Directors, Le Consortium).
EXHIBITIONS

Pierre Huyghe +/−
April 1—May 11
Opening April 1, 6—8pm
The Artist’s Institute
A project of Hunter College.
Curated by Jenny Jaskey and Florence Ostende.
Free entrance.

Janette Laverrière,
Bibliothèque Tournante
April 2—24
Opening April 2, 6—8pm
TWAAS
Free entrance.

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Museums:
An Ethnographic
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Art (Berlin) and The
Museum of Jurassic
Technology (L.A.)
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April 4—27
Artists Space
Books and Talks
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Through April 13
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castillo/corrales presents “The Issues of Our Time”
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May 6, 7pm
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With Arnaud Laporte, Sandrine Treiner and guests.
April 23 (not opened to public)
April 24 (public broadcast)
Free entrance. RSVP required:
RSVP@frenchculture.org
TALKS/SYMPOSIA

Setting as Spatial Strategy
April 4, 1—6pm
The Graduate Center—CUNY

These Things Called Exhibitions
April 19, 1—7pm
New Museum
Organized by Florence Ostende and Johanna Burton with Alicia Ritson. Admission: $10 General/$8 Members. RSVP required: www.newmuseum.org

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April 22 & 25, 7—9pm
e-flux
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Alternative Models: Art Institutions with Collections
April 23, 12pm
Judd Foundation
Conversation between Martin Bethenod (Director, Palazzo Grassi – Punta della Dogana, Fondation François Pinault) and Yasmil Raymond (Curator, DIA Art Foundation). Free entrance. RSVP required: visual-arts@frenchculture.org Free access for all visitors to view the installed floors after the program.

Protocols of Participation: Recent Models of Socially Engaged Art in the U.S. and Europe
April 23, 5:30pm
Institute of Fine Arts—New York University
With Laura Raicovich and Nato Thompson (Creative Time); Xavier Douroux and Thérèse Legierse (New Protocol). Moderated by Thomas Crow (Institute of Fine Arts-New York University) and Alexander Nagel (Institute of Fine Arts-New York University). Free entrance. RSVP required: ifa.events@nyu.edu

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French Embassy
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April 9 & 15, 7pm
TWAAS
Hosted by Silberkuppe and guests. Free entrance.

Janette Laverrière: Art, Design and Social Movement
April 10, 6:30pm
Columbia Maison Française
Co-sponsored by the School of the Arts and Columbia Maison Française. With Dominic Eichler, Ana Janevski, Fionn Meade, Michel Ziegler, and guests. Free entrance. RSVP required. maisonfrancaise.org

Franz Erhard Walther: Plandrawings
April 18, 7pm
The Drawing Center

Française

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WORKSHOPS

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Composing Differences
April 27, 12—6pm
MoMA PS1—VW Dome
With Glass Bead, PAF, Council and Open School East, Guillaume Fayard, Noé Soulier, Jeffrey Mansfield and more.
Free entrance with Museum admission ($12/$10 online).

Methodological Approaches Toward Collection-based Initiatives
Ongoing since November 2013
The Whitney Museum/Le Consortium
With the participation of Adam Weinberg (Director, Whitney Museum), The Whitney’s curators, with Xavier Douroux and Franck Gautherot (Directors, Le Consortium).

Civic Society and New Patronage
April 28, 11am—3pm
CCS, Bard College
With Xavier Douroux, Thérèse Legierse and Jérôme Poggi (New Protocol) and artists Sven Augustijnen and Camille Henrot. Curated by Tom Eccles (CCS Bard College) and Fionn Meade (Bard College and Columbia University).
Free entrance. RSVP required.
Open to students, professors from all universities and all general audience. www.bard.edu/ccs

Global Museum Leaders Professional Colloquium
April 7—18
The Metropolitan Museum of Art
The Global Museum Leaders Colloquium is an invitational program hosted by the Office of the Director at the Metropolitan Museum of Art. It provides a unique opportunity for fifteen museum directors from around the world to come together for a sustained exchange of ideas and expertise.
Professional. Closed to public audience.

Curator
Vincent Normand
April 28, 7pm
The Artist’s Institute
Free entrance. RSVP required: www.theartistinstitute.org

Glass Bead Radio Workshops, Council Rehearsals & Open School East
April 21—26
MoMA—AV Recording Studios/MoMA PS1
Professional. Closed to public audience.
PARTNERS & VENUES

Andrew Kreps Gallery
537 W 22nd Street #1
New York, NY
Tel. (212) 741-8849
www.andrewkreps.com

Anthology Film Archives
32 Second Avenue
New York, NY
Tel. (212) 505-5181
www.anthologyfilmarchives.org

The Artist’s Institute
163 Eldridge Street
New York, NY
Tel. (718) 730-4349
www.theartistsinstitute.org

Artists Space Books and Talks
55 Walker Street
New York, NY
Tel. (212) 226-3970
www.artistsspace.org

castillo/corrales
80 Rue Julien Lacroix
Paris, FR
Tel. +33 1 83 96 66 43
www.castillocorrales.fr

CCS Bard Center for Curatorial Studies
30 Campus Road
Annandale-on-Hudson, NY
Tel. (845) 758-6822
www.bard.edu

Centre Pompidou
Place Georges-Pompidou
Paris, FR
Tel. +33 1 44 78 12 33
www.centrepompidou.fr

Columbia University
School of the Arts
2960 Broadway
New York, NY
Tel. (212) 854-1754
www.cms.columbia.edu

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515 W 116th Street, MC 4990
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maisonfrancaise.org

Danspace Project
Saint Marks Church
131 E 10th Street
New York, NY
Tel. (212) 674-8112
www.danspaceproject.org

The Drawing Center
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New York, NY
Tel. (212) 219-2166
www.drawingcenter.org

e-flux
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www.e-flux.com

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French Embassy, Cultural Services
972 Fifth Avenue
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Tel. (212) 439-1407
www.frenchculture.org

The Graduate Center, City University of New York
365 Fifth Avenue
New York, NY
Tel. (212) 817-7000
www.gc.cuny.edu

Institut français
8-14 rue du Capitaine Scott
Paris, FR
www.institutfrancais.com

Institute of Fine Arts—New York University
The James B. Duke House
1 E 78th Street
New York, NY
Tel. (212) 992-5800
www.nyu.edu

James Gallery, City University of New York
365 Fifth Avenue
Room 5103
New York, NY
Tel. (212) 817-2005
www.centerforthehumanities.org

Josée Bienvenu Gallery with Hervé Bize Gallery
29 W 20th Street # 2E
New York, NY
Tel. (212) 206-7990
www.joseebienvenugallery.com

Judd Foundation
101 Spring Street
New York, NY
Tel. (212) 219-2747
www.juddfoundation.org

The Kitchen
512 W 19th Street
New York, NY
Tel. (212) 255-5793
www.thekitchen.org

Le consortium
32 Rue de Longvic
Dijon, FR
Tel. +33 3 80 68 45 55
www.leconsortium.fr

Les presses du réel
35 Rue Colson
Dijon, FR
Tel. +33 3 80 30 75 23
www.lespressesdureel.com

Dominique Lévy Gallery with Galerie Perrotin
909 Madison Avenue
New York, NY
Tel. (212) 772-2004
www.dominiquelyvey.com

Metropolitan Museum of Art
1000 Fifth Avenue
New York, NY
Tel. (212) 535-7710
www.metmuseum.org
We would like to thank all of the Directors and Curators working in New York and Paris, who helped us make this happen, especially the Heads of the Areas of Investigation who accepted to work in this unusual way, as well as our financial sponsors.

THE EXHIBITION MACHINE (A History of Exhibitions by Artists)
With Walter Benjamin Johanna Burton Katherine Carl Tristan Garcia Géraldine Gourbe
The Museum of Jurassic Technology, Los Angeles Vincent Normand Nathalie Hope O’Donnell Florence Ostende
Alicia Ritson Franz Erhard Walther Arseniy Zhilyaev and The Artist’s Institute Anthology Film Archives
The Drawing Center The Graduate Center—City University of New York
James Gallery—CUNY Graduate Center New Museum

ART & VALUE
With Thomas Boutoux Dominic Eichler Joachim Hamou Egija Inzule Ana Janevski Morag Keil Janetee Lavérière
Fionn Meade Mélanie Metranga Laure Prouvost Lili Reynaud-Dewar Benjamin Thorel Michel Ziegler and
Artists Space Books and Talks castillo/corralles Columbia Maison Française Columbia University School of the Arts
Danspace Project Silberkuppe TWAAS (Thea Westreich Art Advisory)

MUSEUMS TODAY
With Richard Armstrong Martin Bethenod Thomas P. Campbell SophieClaudel
Xavier Douroux Franck Gautherot Michael Govan Glenn D. Lowry Jean-Luc Martinez
Yasmin Raymond Peter Reed Alain Seban András Szántó Adam Weinberg and Centre Pompidou Le Consortium
Cultural Services of the French Embassy Dia Art Foundation Judd Foundation LACMA Metropolitan Museum of Art
MoMA Musée du Louvre Punta della Dogana–Palazzo Grassi–Fondation Pinault
Solomon R. Guggenheim Museum Whitney Museum of American Art

ART & SOCIETY
With Sven Augustijnen Thomas Crow Xavier Douroux Tom Eccles Camille Henrot
Thérèse Legierse Fionn Meade Alexander Nagel JérômePoggi Laura Raicovich Nato Thompson and
Creative Time CCS Bard College Fondation de France Institute of Fine Arts- New York University New Protocol

COMPOSING DIFFERENCES (The Political Stakes of Knowledge)
Program conceived by Council Glass Bead Open School East PAF with Virginie Bobin Grégory Castéra
Annie Dorsen Guillaume Faryard Tristan Garcia Fabien Giraud Jonathan Hoskins Matthew de Kersaint Giraudie
Jeffrey Mansfield Guerino Mazzola Reza Negarestani Ida Soulard Noé Soulier Sandra Terdjman
and MoMA PSI (Conference Room, The VW Dome and The Print Shop)
The Museum of Modern Art (Recording Studios) e-flux

THE NEW EXISTENTIALISM (Art Theory)
With Emily Apter Patricia Falguières Tristan Garcia Tim Griffin John Kelsey Patrice Maniglier and The Kitchen

ART CRITICISM ON THE RADIO
With Arnaud Laporte Sandrine Treiner American Critics
and The Cultural Services of the French Embassy La Dispute/France Culture

SATELLITE EVENTS
With Marc-Camille Chaimowicz Mark Geffriaud Global Museum Leaders Professional Colloquium
Dominique Gonzalez-Foerster Camille Henrot François Morellet Laure Prouvost Pierre Soulages and
Josée Bienvenu Gallery with Galerie Hervé Bize Forever & Today, Inc/Project Westbeth Center for the Arts
Andrew Kreps Gallery Dominique Lévy Gallery with Galerie Perrotin
The Metropolitan Museum of Art New Museum 303 Gallery

PUBLICATIONS (les presses du réel—New York Series)
With Virginie Bobin SophieClaudel Xavier Douroux Franck Gautherot
Tim Griffin Fionn Meade Olivier Mosset Florence Ostende Catherine Perret
Noéme Solomon and les presses du réel

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