

La Force de l'Art 02

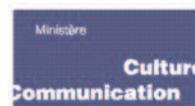
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Foreword by the Minister

LA FORCE DE L'ART is the great national and international encounter devoted to what is current in art in France. It is an event showcasing the great worth of the creative output of the French and foreign artists who have chosen our country to live, create and teach here. The French art scene plays a large part in the drive of our society, in its capacity for renewal and for facing tomorrow's challenges. Regularly spotlighting the rich diversity of this creativity in the fine arts, increasing its dissemination and augmenting understanding of art, permitting all types of publics to experience it directly, is a fundamental challenge.

This event represents my Ministry's stated commitment to artistic creation with a policy of major encounters, events to cast light on the importance of contemporary art in France. While relying on the considerable work carried out daily by the main players in the public and private sectors working in favour of artistic creation - art centres, the FRACS (Regional Funds for Contemporary Art), museums, galleries, foundations, national art schools – my goal is to give all publics a view on artistic creation, as current and as diverse as this creation can be, through an approach which is open, rich and pluralistic.

The second FORCE DE L'ART was entrusted to three well-known figures selected for their commitment and closeness to the reality of the artists' work. Three generations, and three singular approaches: Jean-Louis Froment, Jean-Yves Jouannais and Didier Ottinger all wanted to give priority to a direct rapport with the works. To do so, they asked architect Philippe Rahm to dream up a fresh new architectural offering for the glass-and-steel framed setting of the Grand Palais, one in which all publics could live a direct experience of the strength and energy of the works.

Thanks to a major commitment to mediated learning intended for all and especially the youngest publics, presented in the accessible and spectacular Nave of the Grand Palais, I am convinced that this second edition of LA FORCE DE L'ART will open doors - for the first time for some - towards contemporary artistic creation and a new and different understanding of the vitality of art and artists in France.

I wish all the many visitors to LA FORCE DE L'ART 02 the pleasure of a stimulating experience and voyage of discovery.

Christine Albanel

French Minister of Culture and Communication

Editorial by the Representative - Délégation aux Arts Plastiques

With this second edition of FORCE DE L'ART, a triennial event organized by the Ministry of Culture and Communication (Délégation aux Arts Plastiques), the event is becoming an encounter not to be missed. At the request of the Délégation aux Arts Plastiques, the three operators of the Ministry of Culture and Communication, the Centre national des arts plastiques, the Réunion des musées nationaux and the Etablissement public du Grand Palais des Champs Elysées reunited to organize a lively confrontation of all forms of artistic creation in France.

Offering creators a place for exchange, encounter and expression, the panorama presented with this new FORCE DE L'ART manifests this quality so specific to France: openness to the many cultures making our country the focus of creation for artists of all origins. They constitute our artistic and cultural riches. Our ambition is to bear witness on an international scale to a reality borne out by the diversity of sensitivities, the dissimilarity of approaches and the multiplicity of approaches to aesthetics. This is clearly the challenge presented by this event.

Conception of LA FORCE DE L'ART 02 was entrusted to three curators, experienced and impassioned major players in the French art world, Jean-Louis Froment, Jean-Yves Jouannais and Didier Ottinger. They decided to join forces with Philippe Rahm, an architect and researcher. Despite their careers having taken different courses, their dialogue made it possible to conceive the idea of an exhibition circuit consisting of individual approaches to artistic creation, while emphasizing an authentic rapport with each work. The force of art, therefore, such as it is evoked by creators as different as André Malraux, Nietzsche or Zobernig; the importance of culture, but first and foremost as it is expressed through the forms and work of each artist.

The intention behind this event is to make possible a real bond between the viewer and these works. It also seeks to open up the different areas of creation to each other, to bring about a new dialogue between them and to permit understanding of where they stand today. This second FORCE DE L'ART is an occasion to better know and make known part of the French artistic scene, through the combination of a choice of meaningful groupings, a specially-designed presentation to exhibit them, innovative performances, and initiatives in the locations symbolic of the Capital.

LA FORCE DE L'ART 02 emphasizes the conviction that art's vitality resides in difference and in debate. It centres on current creation to bring together the works of artists of scarcely comparable generations and styles, as Monet, Mondrian and Duchamp were in their own time; these artists, although they lived in the same period, overcame these obstacles and created unforgettable art. This event offers visitors the experience of an "open" world. Time, space, emotion and a new way of thinking are its four cardinal directions. The most important, however, is that each may bear something of this "open" world away with him to become an increasingly impassioned player in his own future.

Olivier Kaepelin

Representative

Délégation aux Arts Plastiques

The three curators

LA FORCE DE L'ART was the result of an encounter among three curators with very different careers and commitments: Jean-Louis Froment, Jean-Yves Jouannais and Didier Ottinger. Their only similarity was their very strong commitment to a respect for each work in terms of its own independence, logic and unique identity. With this premise how was it possible to neither deny nor arbitrarily juxtapose three independent viewpoints, yet put a common project together?

A long dialogue ensued through questions dealt with in common. Regardless of its richness, is a theme really necessary to an art event? Does it require having recourse to a discourse, a story line, to using a theory as a crutch? These questions which in and of themselves are certainly not new, must be answered by anyone entrusted with the conception of a collective exhibition. Their answer was: recognition of the need today to affirm and to highlight the very notion of artwork. Beyond any classification, any balance sheet of trends, there is the goal of emphasizing the strength of the works themselves, which is what ties them together. The strength of art reminds us in this way that, beyond current ideas, or a period's subjects, it is the work itself that counts. On that basis LA FORCE DE L'ART 02 was conceived, with this single rule in mind: providing a setting for the works in harmony with both their material and emotional aspects, to better reveal the nature of their questions, their movements and their figures.

A list gradually came into being, surprising for each of the organizers; there was no seeking of a commonality among the works, other than that of there being a certain presence radiating from the forms. Each work proposed by one of the three was subject to the approval of the others. Sensitivity to the space as an integral part of the poetics, and to which the spectacular nave of the Grand Palais invited them, was Ariadne's thread. Before them meandered the stops and starts of the labyrinth engendered by the works, a series of periods of pause and of concentration, following the rhythms the works created, sensations ranging from the close to the expansive, from the monumental to the intimate. As the works were gradually inventing their own narration, they decided to collaborate with architect Philippe Rahm. Even more than an exhibition presentation, they needed architecture.

Extending the very idea itself of a panorama, he wished to literally create a possible "landscape of art". Within the walls of the Grand Palais, he created the works' biotope by raising up a geology subject to their sole law. The power of the works shapes the landscape and engenders its world, becoming for example an erosive agent, an architectonic force, volcanoes, geysers, winds and storms. In this way they find their natural place, offering visitors the experience of striking confrontation with objects delivered unto themselves and their strangeness.

It very quickly became apparent that the "forces" of the selected works, for certain of them, should have a scope beyond that of the Grand Palais, and that the event should take place in a multiplicity of places and times, as so many distinct and complementary worlds. To extend the metaphor, FORCE DE L'ART, like a character escaping from a novel, goes through the looking-glass and travels throughout the capital and the sites that symbolize it to create experiences in them of the artists' gestures or to alter its postcards.

For certain works, the choice will fall on that of a performance of living art, combining territories without prioritization, opening up to visitors a multiplicity of passages between the visual arts, theatre and music.

In scaling down, LA FORCE DE L'ART 02 exceeds the limits of an exhibition. It wishes to be a place where art germinates, a creative laboratory developing itself, a studio of interactive and living artists. It opens up a way to the very heart of artistic production, to the very intimacy of the creative process. It aspires to show the web holding contemporary art suspended between two necessary truths, the need to protect one's creative world and the desire to be part of the world's reality. Over-solicited by a society asking artists today to produce meaning, beauty, a metaphysical horizon, after having cursed or ignored them, these artists respond with their fortunate or unfortunate experiences, their choice of closing down or opening up, the pulsing of a living creativity.

LA FORCE DE L'ART 02 wishes to bring to the surface the real interactions of the artists with our environment. They nourish our imaginations with exchanges, territories they stake out, culture they make live. This fabric woven of emotion and thought, better constitutes the French art scene than any list of names. The curators hope to act as code-breakers, revealing what can or cannot be read in the works of our time, without adding anything further to them. The first to view LA FORCE DE L'ART 02, the first to be surprised by a powerful and bold encounter with today's artistic creation, they express the wish that the pleasure of their discovery be experienced as intensely by the public.

Press release

A triennial event organized at initiative of the Ministry of Culture and Communication, LA FORCE DE L'ART aims to put on stage contemporary French creation and the artists who bring it about, with all the diversity of their origins and aesthetic choices. This second FORCE DE L'ART 02 will be presented in the Nave of the Grand Palais in Paris, from April 24th to June 1st 2009.

Three renowned figures are responsible for curating LA FORCE DE L'ART 02: Jean-Louis Froment, Jean-Yves Jouannais and Didier Ottinger. They associated architect Philippe Rahm with their project, choosing him for the original and creative rapport he maintains with the space; he would construct an installation equal to the project's ambitions.

LA FORCE DE L'ART 02 splits into four Space-Times. A multiplicity of places, scenes and circuits, offering visitors original, varied and intense artistic experiences. So many events and singular worlds, responding to and encountering each other. So many works, selected for their expressive force, each bearing witness to the itinerary in view for a given contemporary artist, his commitments and his aesthetic choices.

In the spectacular Nave of the Grand Palais, the White Geology creates the first Space-Time, which receives the works of the Residents. A world of tectonic plates, surmounted with volumes springing from the ground, unfurling and dividing itself in accordance with the singular expression of each exhibited work or group of works. It is a world of substance, an abundant and a rich space, the movements and figures of which are shaped as an architectural environment, halfway between village and landscape. This world of artistic situations, close and intimate, or widely opened outward, create the conditions for a dynamic relationship between the works, the public and the space preceding them, transforming the visit into an intensely poetic experience.

Another time, other scenes: LA FORCE DE L'ART 02 will also spread outside the Grand Palais, unexpectedly taking place in other "mythic" places symbolic of the Capital. Through a series of events, sometimes surprising, always unexpected, the Visitors, renowned French artists, will reinvent the living performance that is art.

Throughout the entire period of the exhibition, the Guest artists will succeed each other in the Nave of the Grand Palais, creating a continual festival of events and performances: musical initiatives, live performance, speaking, borrowing and exchanging. Through about a dozen evenings, built on the principle of encounter, difference and the intermingling of disciplines, will weave multiple exchanges and dialogues between artists, occasions for strange blendings, where each art work and each gesture will reveal the unexpected.

Finally, LA FORCE DE L'ART 02 will take place entirely on the national scene, thanks to private and public initiatives, including Art Centres, the FRACs (Regional Contemporary Art Funds), museums and foundations which will enrich this second triennial with their offerings.

The goal of LA FORCE DE L'ART 02 is to permit all, including the youngest publics, to perceive the challenges of contemporary art, by offering a chance to approach the most varied subjects and debates of current society, through an intense artistic experience, deeply rooted in the richness of its originality and its diversity. To contribute to this, a policy of innovative and committed mediated learning will be carried out. This approach means the most varied publics can be welcomed and accompanied, through coordination with the Centre National des Arts Plastiques.

Specialized mediators will welcome and orient individual visitors; themed guided visits will be offered. A well documented website will make it possible to go into greater depth to prepare the visit; video interviews can be found there, together with themed texts, photo galleries and numerous other documents.

Special learning initiatives will be undertaken to reach school groups. Numerous visit and workshop formats will be proposed for school groups ranging from age 3 to age 17, in partnership with the Ministry of National Education and French local education authorities. The proposed approaches will match school programmes which today are making a place for art education and the history of the art.

A catalogue of 144 pages will be published for the occasion and available from the event opening, to accompany the visitor.

To facilitate contact between contemporary creation and the widest possible public, prices for the FORCE DE L'ART 02 exhibition will be very accessible: admission will cost only 6 euros and the discount rate will be 4 euros.

LA FORCE DE L'ART 02 will offer a unique programme for all publics to have an encounter with creation in our time. By multiplying into so many events and in so many new sites, this new FORCE DE L'ART invents a new means of access, one that is greater and more open, to the art events of today.

DOSSIER 1: The White Geology

To produce a non-thematic space, a terrain for walking freely through the world of art without being satisfied with "just having the art works admired", the curators' project implied an explicit artistic approach, using the space both as a neutral mediator and as the vector of artistic emotion. A place needed to be invented that would be appropriate in a new way, exhibiting without encumbering with meaning nor framing with a reading of the works; rather, simply directly putting the artwork and its public in each other's presence. This ambition resulted in the "natural landscape", a neutral and objective backdrop, stripped of meaning, favouring the discovery of which the conception and completion was entrusted to architect and exhibition designer Philippe Rahm.

Inspired by the Nave of the Grand Palais, an immense artificial bubble, an atmospheric volume re-created in the manner of Jules Verne's imaginary cities, Philippe Rahm conceived the space for LA FORCE DE L'ART 02 as a new atmosphere inserted inside the first, a bare ecosystem without colour or variety, without mineralization. An entirely white abstract landscape, a micro-climate without wind nor heat nor rain, reduced to the sole element of light falling in the Nave and becoming virtually solid as it meets the contours of a cold white geology; time is suspended in a calm expectation, given only to the lively and colourful efflorescence of the art works.

The power of the works is freed in this way; and maybe some forces constructing the dimensionality of a fantasy world. Instead of a prebuilt receptacle to receive the art works, the objective conditions of the exhibition provide forms that, by shaping the mouldings into the three dimensions of the space, leave a trace of their own reliefs. Within this White Geology, in each artwork or group of works, each installation, each artistic initiative occupies a volume adapted to its objective characteristics.

Sculpted in response to the intrinsic needs for the presentation of the works, this architectural environment, halfway between village and landscape, offers the visitor conditions for a direct and always singular poetic experience, the chance to discover the creative power of art. Going from one site to another, without any other rule than that of objective serendipity generated between the works by their tectonic power, freely following an undefined circuit of multiple paths and entrances, the visitor goes from astonishment to surprise, from free associations to revelations.

The White Geology described by Philippe Rahm

" More than an architectural project, we are offering a geological process generated by the force of the artworks themselves. It is first a volume in the space, a certain quantity of substance, a certain rate of reverberation. Our project sets up a process: starting with a parallelogram measuring 160 m by 25 m and of a certain thickness, functioning like a paste which will begin to become deformed, to develop hollows, to swell in accordance with the play of forces which assume a geological language shaping the landscape with tectonic movements, deformations, pressures and depressions, folds. Yet there is no naturalism here; these are abstract forces which are at the origin of the movements and deformations shaping this territory, that of the artworks themselves.

At first each artwork is given the same space and volume. And then, depending on their dimensions and the necessary distance between them and the observer, they will begin to push against each other in a movement similar to that of tectonic plates. Depending on their weight and the amount of light required, they will then deform the surface, create hollows, swell it, raise up heights. A white landscape appears, the "white cube" opens up, against which the shapes, textures and substances of the artworks will stand out and be showcased. It is therefore a reversed exhibition space proposed here; it is not the artwork which adapts to the architecture, but the architecture which folds and changes its shape to respond to the demands of the artwork. In this way the artworks are together in a play of mutual pushing and pulling, simultaneous and reciprocal balances, giving rise to the surging forth of the landscape. "

DOSSIER 2: The Residents

A grouping of works, chosen very specifically for their own qualities, the place that they hold in the career of the artist or their pertinence in relation to problematics of today, are presented in the space that architect Philippe Rahm built quite specially for them, the White Geology.

The Residents are the artists in this part of the exhibition that is held under the glass roof of the Grand Palais.

Boris Achour

The work of Boris Achour, from his performances (Actions-Peu, 1993-97) to his most recent sculptures, videos and installations, undertakes to denounce the viewer's social conventions. By playing on the viewer's expectations and his disappointment, the artist brings out the fixed structures of an imagination he thinks to be "formatted". Proceeding through the reversal of declarations, his approach seeks to be a "gentle guerrilla" that, by overturning our ordinary perception of things, humorously opens our world to the infinite realm of the possible.

Boris Achour's project develops around the making of the film, made in the very exhibition itself, thus delivering a few of the keys to the artist's works accompanying it.

Boris Achour was born in Marseille in 1966.
He lives and works in Paris.

Kader Attia

Inspired by current events or his own life experiences, Kader Attia's installations deal with the difficulty of reconciling different cultures. Consisting of war and objects that he diverts from their usual functions to multiply the readings that may be made of them, his installations are often marked by a dull and contained violence bearing witness to the artist's critical view as he denounces the world around him. Intermingling symbols and references, Kader Attia produces a work rich in multiple meanings, the eloquence of which never fails to draw us in.

Kader Attia pursues his research on the "poetry of emptiness" with an installation reflecting on the fragility of the artwork confronting reality.

Kader Attia was born in Dugny in 1970.
He lives and works in Paris.

Véronique Aubouy

Since 1993, Véronique Aubouy, documentary and fiction short filmmaker, has been launched in a long-term undertaking. Impassioned by the work of Marcel Proust, she seeks to create in image the reading, through extracts and through following the text, of all of his writings, through various people. More than a theatrical rendering cleverly constructed from Proustian texts, the filmed sequences give rise to an immense sociological portrait which, extending over hundreds of hours, is responsive to the notion so dear to the writer of things past.

Véronique Aubouy here proposes a new stage in her vast project entitled "Proust Read", a filmed fresco bringing together hundreds of readers in unexpected contexts.

Véronique Aubouy was born in 1961.
She lives and works in Paris.

Fayçal Baghriche

Giving priority to forms of performance, photography and video, Fayçal Baghriche's work brings out the stereotypes that sustain and codify exchanges between individuals. Reproducing scenes from daily life, the artist introduces slight discrepancies to reveal the automatic reflexes of language and behaviour that define the affiliation of these scenes with a meaningful structure. If all language reflects what we are (Roland Barthes), Fayçal Baghriche, in revealing the normative aspects of our common language, puts the functioning of our society at a critical distance.

Fayçal Baghriche's project brings together an "illegible" world globe and a visual arts initiative, a bare memory of starred flags from the world over.

Fayçal Baghriche was born in 1972, in Skikda (Algeria).
He lives and works in Paris.

Gilles Barbier

Gilles Barbier's work is constructed around a multitude of varied media. Sculptures in organic or artificial materials, gouaches, drawings, images found on the Internet, texts, models, etc., constitute a heterogeneous but coherent artistic language. Impassioned by notions of repetition and difference, in 1992 the artist launched himself into an extensive project consisting of copying entries of the French illustrated dictionary Petit Larousse (1966 edition); in transposing them onto large sheets of paper he makes his own game of snakes and ladders. This diverging structure inspired him to produce the series of Clones (1995-2008), his multiples in wax, and would lead to the Mega Maquette I and II project (1998-2008).

For LA FORCE DE L'ART 02, Gilles Barbier has specially created a work that has been in genesis for 10 years: a mobile structure for large black drawings, the figures of which intermingle as the whole rotates.

Gilles Barbier was born in 1965 in Vanuatu (South Pacific).
He lives and works in Marseille.

Olivier Bardin

Olivier Bardin is interested in the process by which an individual's social and emotional identity is constructed. In his videos or exhibitions which imply the spectator's involvement, he creates scenes of formal exchange between people, experimenting with different means and types of language and questioning the power of the media. The artist seeks above all to "show" not a given content, nor a reflection on the precise theme, but the relation of the subject to his own image as well as to the different "givens" of contemporary society.

Olivier Bardin presents faces. Multiple, diverse, accumulated, they mirror the diversity and reflection of the image even of the exhibition's visitors.

Olivier Bardin was born in 1969 in Saint-Etienne.
He lives and works in Paris.

Dominique Blais

Dominique Blais is a multimedia artist conducting visual and sound experimentation, interested particularly in visible or invisible memory of places and persons. His favourite materials being tools or devices to project light or sound, he does not hesitate to use all kinds of cultural products, to succeed in creating the desired effect in the spectator. Minimalist, abstract or conceptual, his creations exist in an intangible, fantasy space and time juxtaposing mental images edited meaningfully from elements which at first view have no meaning.

Pursuing his work on sound and the waves crossing our environment, Dominique Blais conceived a project faithfully re-creating a space in which light and sound are worked with to bring out their poetic dimension.

Dominique Blais was born in 1974.
He lives and works in Paris.

Michel Blazy

Sculptures and installations composed of organic and perishable materials, the works of Michel Blazy have the process of decomposing matter for their main subject. By their capacity to self-organize in the exhibition space and to disappear, foiling the art market economy and putting into question the definition, through the issue of permanence, of the artwork as well as the artist's status as absolute author of the work. By associating with architectural elements or persons, they favour a playful and childlike approach to the great themes of life, and with their interactiveness, increasing awareness in spectators of all ages and from all horizons.

Michel Blazy creates a virtual "vivarium", the image of the developing process is at the heart of the artist's work, which he continually experiences in his studio: growths, wiltings, florescences and mildewings, appearances and disappearances of the cycles of plant and animal life.

Michel Blazy was born in 1966 in Monaco.
He lives and works in Paris.

Xavier Boussiron and Arnaud Labelle-Rojoux

From the performance of writing fiction and art essays, of artistic work to the organization of events, multidisciplinary artist Arnaud Labelle-Rojoux expresses himself through a rough language often coloured with vulgarity, but for the purpose of "undermining" established upper middle-class certitudes and again questioning the place of art in our society. For his part, Xavier Boussiron, a trained visual artist, brings about a work that navigates between performance, show and its musical creation. Their common interest for experimental and undisciplined art forms has already inspired several collaborations.

Xavier Boussiron and Arnaud Labelle-Rojoux propose the creation of a play in which the actors, who occupy a real theatrical stage, are in reality works of art.

Arnaud Labelle-Rojoux was born in 1950 in Paris.
Xavier Boussiron was born in 1969.
They live and work in Paris.

Alain Bublex

Alain Bublex conceives the artistic process as a "work" acting on the real and transforming it; the gallery or the museum is a platform the artist uses to show this process to the public. Artist-engineer, mechanic, photographer, urban planner, he does not hesitate to initiate himself in the techniques of all types of professions permitting him to carry out his urban experiments, and to produce his projects and hybrid objects, travelling and filming the modern world in movement.

For LA FORCE DE L'ART 02, Alain Bublex pursues his re-creation of "Glooscap", an invented city to which he has given every appearance of reality, giving it a history, a geography, a sociological development and even anecdotes, collected together in a new film tracing this adventure combining myth and reality, and confirming the power of art to create the real.

Alain Bublex was born in Lyon in 1961.
He lives and works between Lyon and Paris.

Butz & Fouque

Butz & Fouque is an artistic duo trained at the Ecole des Beaux-Arts in Dunkerque. The two artists have worked together since 2003. In their photos, videos, performances and installations, the two young women take place in aesthetically attractive settings, taking symmetrical poses. The ambiguous eroticism of their bodies, double or hybrid, their false twinning, are so many techniques for a mise en abyme of the question of multiple identity, at the heart of their artistic approach.

Butz & Fouque present very recent photos that play, with simplicity, eroticism, false naïveté or tenderness, with the relation they maintain simultaneously with objects and situations, and with the effects of duality they develop with talent.

Butz was born in Strasbourg in 1981 and Fouque was born in Saint-Omer in 1978.
They live and work in Lille.

Stéphane Calais

Varying shapes, styles, themes and references, the work of Stéphane Calais is difficult to close into precise and defined aesthetic coherence. With his putting art history into question as his only constant, his sculptures, paintings, installations and wall drawings result from a continually renewed exploration of each media's properties. In perpetual change, his hybrid and heterogeneous works develops organically, seeming each time to redefine the conditions of its existence.

Stéphane Calais proposes the "re-creation" of a real story: an encounter, during the Second World War, of a Jewish artist and a German officer. Through the decorated ruins evoking the artist's work for the officer, he offers a voyage as much into the lands of memory as imagination.

Stéphane Calais was born in Arras in 1967.
He lives and works in Paris.

Mircea Cantor

Having grown up in Romania under the former Communist dictatorship, Mircea Cantor has developed a body of work devoted to warning against all forms of ideology. Emphasizing the impossible existence of a univocal world, the artist plays with unexpected symbolic associations to propose new ways of understanding the real. Without bearing witness to membership in any political party whatsoever, the works of Mircea Cantor can be read as manifestoes inviting the spectator to take action as a citizen in the great undertaking that is the making of our society.

Celebrating the joining together of opposites and of "the dialectical image", Mircea Cantor updates the art of the large traditional wooden portals of his country of origin, Romania, by replacing ancestral evocations of the tree of life by the DNA's double helix, the contemporary symbol of life.

Mircea Cantor was born in 1977 in Oradea (Romania).
He lives and works in Paris.

James Coleman

James Coleman's work concentrates on analyzing the codified language of images. Using principally photography, film and slide projections, the artist introduces slight discrepancies into his images to disturb their usual reading. In doing this, James Coleman invites us to return to a time of observation, necessary for establishing any critical distance.

James Coleman causes the visitor to penetrate the process by which a stage is set, in the literal sense of the term, for a key battle in American history; through various disturbances of his visual perceptions, the visitor is brought to reflect on the challenges of filmed imagery.

James Coleman was born in Ballagharderreen (Ireland) in 1941.
He lives and works in Dublin and in Paris.

Pascal Convert

Very much attached to history and to the experience of remembering, Pascal Convert explores the potential images have to become realms of memory themselves. In response to the surfeit of media coverage, he opts for working to re-create reality by withdrawing into silence. Using materials that function both symbolically as well as physically, since they are more alive than two-dimensional images and capable of preserving the imprint of the body, Pascal Convert marks into sculpture and for eternity the trace of past tragedies.

Pursuing his work devoted to preserving traces of memory, Pascal Copp convert offers a body of work created entirely in crystal, based on the photography of Joseph Epstein, a Resistance fighter executed in 1944, holding his young son aloft in his arms like a torch.

Pascal Convert was born in 1957, in Mont-de-Marsan.
He lives and works in Biarritz.

Damien Deroubaix

The dark, even macabre irony of Damien Deroubaix's imagery targets both our common sense or good taste as well as the violence of power in all its forms, be it political, economic or ideological. The artist, inspired as much by Matthias Grünewald, Picasso or John Heartfield as by Grindcore music, invents his own apocalyptic world, peopled with monstrous figures, symbols and allegories of Evil, that he scatters in large or small watercolours on papers, engravings, poker-work or transient constructions.

Damien Deroubaix has created a body of new paintings and sculptures that he calls "Derrick", a term generally qualifying true installations that call, often in a spectacular way, on numerous signs and objects drawn from the urban context and his abounding imagination.

Damien Deroubaix was born in 1972 in Lille.
He lives and works in Berlin.

Dewar and Gicquel

Dewar and Gicquel work together on creating sophisticated handmade sculptures, but which are aesthetically as perfect as the ready-made products made automatically and industrially. These crafted rejoinders are often fortunate combinations of highly heterogeneous cultural references, ranging from the world of sports, DIY or science fiction to that of the primitive arts. Borne by the materials which can be noble and precious or poor and heavy, these works succeed in transgressing any aesthetic categorizing.

The works of Dewar and Gicquel presented for LA FORCE DE L'ART 02 are a play between restraint and release, the invention of worlds where all overlaps; oversized sculptures face off with the most inadequate materials, their shapes or their installations contradicting their subject, with the admitted intention of giving rise to the unexpected.

Daniel Dewar was born in 1976 in Forest of Dean (Great Britain).
Grégory Gicquel was born in 1975 in St Brieuc.
They live and work in Paris.

Nicolas Fenouillat

Nicolas Fenouillat is an artist, drummer for the group NED, and a member of an alternative group welcoming and organizing concerts in Lyon. In his concerts, games, performances or installations, this polyvalent young artist uses all kinds of tools and media to explore themes such as distress, shifts or the spirit of discovery, while being concerned with the issue of the spectator's participation and his place in the exhibition space.

Nicolas Fenouillat conceived the project in which his two worlds overlap closely, by transcribing the beatings of the artist's heart while he plays the drums, accompanied by the instrument's vibrations itself. This re-transcription takes the form of a gigantic relief map, like a musical score become sculpture.

Nicolas Fenouillat was born in 1978 in Grenoble.
He lives and works in Lyon.

Jean-Baptiste Ganne

A collector of "weak images", stereotyped, stripped of meaning and specific style, Jean-Baptiste Ganne works on giving worth to the image once more as a possible vehicle of meaning. Retouching his own photographs and associating them with historical events, the artist proposes a reading of them which is new and meaningful. Having done this, he reintroduces the image into the domain of the informational, like a speech or a text, nevertheless without ever forgetting to reveal its precarious and manipulative nature.

Jean-Baptiste Ganne presents two projects that target, and each in their own way, "translating" literature into "images": an illustration of Marx's *Das Kapital* through photographs of today, and the "luminous" reading of *Don Quixote* by Cervantes, the greatest novel about Utopia, madness and love of all time.

Jean-Baptiste Ganne was born in 1972 in Gardanne.
He lives and works in Nice.

Fabien Giraud and Raphaël Siboni

Driven by a taking of distance in a certain spirit of derision, by kitsch and contemporary folklore, instructed by both philosophical readings and popular culture (science fiction of the 1970s, B movies), Raphaël Siboni and Fabien Giraud produce a unique work where the brash amateurishness of the setting or staging juxtaposes with professionalism and the sophistication of high technology tools.

For LA FORCE DE L'ART 02 Fabien Giraud and Raphaël Siboni provide the Grand Palais public with a veritable attraction, taking it on crazy curves and loop-the-loops, even more hard-hitting in that it remains closed and mysterious.

Fabien Giraud was born in 1980 and Raphaël Siboni was born in 1981.
They live and work in Paris.

Grout/Mazéas

The transcendent and astonishing decors by Sylvain Grout and Yann Mazéas call for the spectator's active participation. Often made with perishable, organic or consumable materials, they invite the visitor to an act of consumption or even destruction, or perhaps even a playful experience. Both artists are interested equally in destruction as a creative process or a social symptom as they are in the performance art industry, its seductive techniques and its manipulative language, that they distort to demystify it.

The Grout/Mazéas project is to re-create a small house, provided with all its furniture, which would seem to be sliced, in the literal sense of the term; then flooded with a thick liquid having swept everything away with it: no story is told here, only the enigmatic presence of the trace of a violent and radical event, like a question posed in space and time.

Sylvain Grout was born in 1971, in Bordeaux and Yann Mazéas was born in 1969 in Casablanca. They live and work in the south of France.

Fabrice Hyber

Fabrice Hyber, like the image of the enormous 22-tonne soap bar moulded into lorry dumpster that he had made in 1991, likes to slip into every area of knowledge and action, disseminating his ideas and watching them "grow" in the form of hybrid objects. His work, that he assimilates to a rhizomic organism, absorbs the components of daily life (media, consumer products, pastimes), before delivering them up in new shapes, transformed and diverted from their original function.

In his workshop, Fabrice Hyber dreamed up a FOP shop (Functioning Objects Prototype), the concept the artist invented to design active objects from our daily life and diverted from their original function - square ball or endless staircase - just as so many creations finding their origin in drawings, paintings and also giving rise to videos.

Fabrice Hyber was born in 1961 in Luçon. He lives and works in Paris.

Le Gentil Garçon

Behind their childlike appearances, from the viewpoint of the subjects as well as of their creation, Le Gentil Garçon sculptures and installations prove to be the result of ingenuity and the combination of scientific knowledge with developed techniques. Formerly impassioned by complex mathematics, the artist has chosen, if only by the nickname used as a pseudonym, to take a childlike and unsophisticated approach to art, navigating between the realms of ignorance and know-how while using the sciences to create spectacular works filled with humour, which endlessly leave an impression on the young and young at heart.

Le Gentil Garçon has created a work called *The Triumph of Snow*, a monumental gathering of nested elements entirely made up of flakes, recalling a sense of marvel, pleasure and poetry, and which plays with the extraordinary light of the Grand Palais Nave.

Le Gentil Garçon was born on November 1st 1998 (through the intention of Julien Amouroux). Julien Amouroux lives and works in Lyon.

Guillaume Leblon

Guillaume Leblon creates falsely domestic environments from fragments of décor or architecture that he diverts from their original function. Putting into question the idea of a home as an intimate and comforting place, and the symbolic transgression of the fixed and artificial space set aside for the exhibition and, more generally, the frontier separating inside from outside in any structure, are among the favourite themes of this craftsman of illusion.

The works of Guillaume Leblon grouped for LA FORCE DE L'ART 02 constitute a huge installation transforming the rapport with reality and its scale, and in a new way questioning architecture and its function.

Guillaume Leblon was born in 1971 in Lille.
He lives and works in Paris.

Frédérique Loutz

Frédérique Loutz, born near the French border with Germany, draws its inspiration from popular imagery, the world of the circus, from acrobats and a carnival, German tales, and also recurring subjects in the history of painting. In his watercolours, India ink drawings or sculptures, the spectre of disjointed dolls, toys, statuettes, living animals now stuffed, humans skulls and other bizarre objects, either found or specially built by the artist are piled up, crashed into each other and break, float on the surface of the white paper, or appear in freefall.

Through a grouping of new works, Frédérique Loutz pursues his exploration of an imaginary world through fiction, in which hybrid characters result from fantasy and unexpectedly crossbreed.

Frédérique Loutz was born in 1974 in Sarreguemines.
She lives and works in Paris.

Stéphane Magnin

Stéphane Magnin conceives a work of art as a Protean area of spatio-temporal qualities, a continually reworked zone. The structure can be presented in the form of a "model", of a "temporary surface area", of "the vessel of space" or "module". It is usually loaded with references to avant-garde art, science fiction or the architecture of the 1960s and 1970s, and his own unique goal is to bring about an encounter, to invite the public to participate in a group activity approaching that of play.

Stéphane Magnin, who regularly creates unexpected installations, has chosen here to illustrate an Eastern fable, The Rich Maharajah and the Poor Maharajah in a manner as surprising as it is poetic and delicate.

Stéphane Magnin was born in 1965 in Paris.
He lives and works in Cap d'Ail.

Didier Marcel

Aside from reducing the reality of elements from rural or urban environments, Didier Marcel here re-creates in the neutral and antiseptic space of a white cube, an abstract and ornamental landscape, one that is harmonious and nuanced with colour. Uprooted, moulded, reproduced in various industrial materials and exhibited on a rotating basis, his tree trunks, motorized bicycles, house models or fragments of laboured field become parts of a knowledgeably composed décor, calling the spectator to a new understanding of the object and the space in which it evolves.

From the trace of a plough, a mould of tree trunks, Didier Marcel creates a visual landscape, transforming the world surrounding him by taking ordinary samples of it, altering their scale and its shifting viewpoints.

Didier Marcel was born in 1961 in Besançon.
He lives and works in Dijon.

Philippe Mayaux

Winner of the 2006 Marcel Duchamp prize, Philippe Mayaux creates paintings or small sculptures with a loud palette of colours and vulgar subjects which, at first view, seem to have no interest. By working this way, more from the angle of art with an attitude rather than purely visual art, the artist puts the notion of taste into question. As part of the artistic dynasty which, from Duchamp to Pop Art, has continually rejected the retinal model outside modernity, the work of Philippe Mayaux goes even further and, as a parody of parody, ironically criticizes our society obsessed with consumerism and show, by calling on various references and innuendo.

Two distinct projects are presented in the space devoted to Philippe Mayaux: an installation comprised of paintings revisiting the theme of "flayed", taking for guide the remarks of Gilles Deleuze on "suffering flesh" in the work of Francis Bacon and a second group of works, comprised of arms brandishing protesting placards.

Philippe Mayaux was born in 1961 in Roubaix.
He lives and works in Montreuil.

Anita Molinero

For the raw material of her work Anita Molinero uses products or residues from the industrial world, that she melts, compresses and remodels to bring forth shapeless sculptures. The urban landscape and its furnishings comprise one of her favourite artistic initiatives; the world of science fiction is another important source of inspiration. Anita Molinero's sculptures are both sensational and monstrous, inviting the viewer to reflect on the status and future of ready-made objects in the post-atomic era.

Anita Molinero presents a monumental work that is a veritable contemporary "icon", comprised of industrial materials having been subjected, by the sculptor's work, to the violence of our time (burning, crushing, deformation and other torments).

Anita Molinero was born in 1953 in Floirac.
She lives and works in Marseille.

Bruno Peinado

Bruno Peinado builds his work out of the cultural products of the modern world. Major works of great painting, from modernism to the avant-garde and industrial objects, trademarks, logos or advertising slogans, are appropriated and diverted from their original purpose without distinguishing among them, often accompanied with long, playful and revealing subtitles. The anti-copyright campaign or the putting into question of the idea of innovation, are so many strategies of resistance that Peinado deliberately puts in place, to impose the simplification of the world that freezes its meaning in place.

Bruno Peinado proposes in one of his installations an expression of his art of transformation, of change in scale and spectacular visual effects: a monumental sphere inhabited by a breath.

Bruno Peinado was born in 1970 in Montpellier.
He lives and works in Douamenez and New York (USA).

Philippe Perrot

Philippe Perrot paints family secrets as well as scenes from the fragmented experience of daily life. His paintings, peopled with characters who are often shapeless, angular, caricatured and burlesque, disturbing the concentration of the visitor's viewing with their reversed perspective and chaotic structure, forcing one to wander among them as one will. Pierced with troubling holes, wounds still open, disproportionate or even dismembered, these characters surround themselves with monstrous beings, organic matter or everyday objects which here become motifs and impregnated with symbolic meanings.

LA FORCE DE L'ART 02 brings together a large body of Philippe Perrot's work. Each of his paintings, worked out with detail but with quick and violent strokes, with colours accenting the vibration of the shapes, tells an often tragic story taking place in several scenes that intermingle.

Philippe Perrot was born in 1967 in Paris.
He lives and works in Paris.

Julien Prévieux

Since his graduation from the Ecole Supérieur d'Art in Grenoble in 1998, Julien Prévieux enjoys mischievously infiltrating various domains to demonstrate their treacherous and absurd nature. Whether it is a master of the art preceding him, the corporate world, or that of economics or politics, his approach consists of imitating or reproducing their manner of functioning for satirical purposes. By mocking them through this play of shifting citations, Julien Prévieux builds works which, while looking like farces, nevertheless reveal troubling truths.

For LA FORCE DE L'ART 02, Julien Prévieux proposes an installation that deals with and develops the idea of uselessness in that which has become obsolete. He also traces the meanders of meaning and relations by developing them graphically and semantically.

Julien Prévieux was born in 1974 in Grenoble.
He lives and works in Paris.

Cannelle Tanc and Frédéric Vincent

Former students at the Ecole des Beaux-Arts in Paris, Cannelle Tanc and Frédéric Vincent are both interested in history, and the passing and recording of time. While their respective works are based on different thematics, the city for one, music for the other, the Memory-Project they have created in collaboration with each other consists of becoming aware, through animated images, of the topological staging of the entire world's cities.

Cannelle Tanc and Frédéric Vincent have dreamed up a project transforming the entire building of the Grand Palais and the FORCE DE L'ART 02 event into a virtual stage set, made available to several filmmakers, invited by the two artists. By making visible each stage of the creation of the films, they show that liveliness and responsiveness are not incompatible with the cinema.

Cannelle Tanc was born in 1970 in Nice.
Frédéric Vincent was born in 1972 in Auchel.
They live and work in Paris.

Fabien Verschaere

The world that Fabien Verschaere casts on paper or the walls of the places he is invited to exhibit in are filled with anguish and humour, cruelty and magic. Exalting his fantasies, dreams and nightmares, his fantasy characters, inspired by art history as much as by the imagery of tales and mythology, alternately illustrate death, illness, sex and madness. As if carried off by the spirit of Dionysus, the works of Fabien Verschaere carry this extreme vitality that, without pretension, stupefies us and fills us with emotion.

Fabien Verschaere presents what is virtually a "brain", inhabited by an abundance of the artist's own imagery - invented or diverted, come from the caustic or the poetic - and which functions as a door opening onto his inner world.

Fabien Verschaere was born in 1975 in Vincennes.
He lives and works in Paris.

Wang Du

The work of Wang Du attempts to reveal the sophisticated deformations that the media applies to reality. In his sculptures and oversized installations, the artist fragments and stages imagery from the media's reality, its advertising content or propaganda, that he splits up and enlarges, deforming it in his own turn. By stopping the continual flow of these images that is captured by the spectator at the same time that it escapes him, the artist succeeds in demystifying them, by robbing them of a part of their power. Wang Du's exhibitions are all conceived as places where the public is physically integrated into them, invited to see up close this world of media that it is used to observing at a distance.

LA FORCE DE L'ART 02 presents a gigantic work by Wang Du, *International Kebab*, an installation made from thousands of photographs taken by the artist, an image archive of the world, piled up, put into movement and offered to visitors for their consumption.

Wang Du was born in China in 1956.
He has lived and worked in Paris since 1990.

Virginie Yassef

A thousand leagues from reality, even if the materials constituting them come directly from such reality, Virginie Yassef's installations and sculptures get back in touch with the popular and universal unconscious taking place in the world of the marvellous. Making unexpected associations between everyday objects and diverting them from their usual functions, she carries us into a dreamlike world, waking in us the child's imaginative powers.

Virginie Yassef proposes a work unexpected in the context of what she does: she invites us to discover traces of this story over 140 million years old, by applying, life-size, the ancestral mark of the dinosaurs imposed on modern materials.

Virginie Yassef was born in 1978 in Grasse.
She lives and works in Paris.

DOSSIER 3: The Visitors

LA FORCE DE L'ART 02 will also spread to outside the Grand Palais, surprisingly taking place in other "mythic" places symbolic of the Capital. From the Eiffel Tower to Eglise Saint-Eustache, artists whose work is recognized internationally give free rein to their imagination to carry out a project that is really important to them. A series of inside references to the most visited the city in the world, the sometimes surprising Visitor initiatives reinvent live performance of art and invite passers-by and art lovers to leave the buildings devoted to doing arts to go to other places in the city. The power of the symbols suddenly faced off with the works is the experience that the Visitors offer to all those for whom Paris is also a place of discoveries.

A few of the Visitors :

Daniel Buren, at the Grand Palais

Has Daniel Buren been just a "visitor" all along? The notion of in situ ("on site"), with which he associated his art early on, subjects him to a protocol, one requiring that the location of this art and, along with that, its shape, cannot be defined in advance. The instinct of adaptation and the art of response constitute all of his art. This malleability, this openness led him to experiment with his work's grounds, in themselves unstable, fragile and nomadic things, such as in the case of his employing flags or a mirror. Contradiction, the notion underlying Daniel Buren's apparently rigid forms being superposed onto the most erratic and precarious of elements, brings his body of work into the realm of Classical period gardeners, attached as they were, like him, to structuring the most erratic of shapes and phenomena, to impose order – the unlikely one of colour, or the more authoritarian one of form.

Daniel Buren was born on 25 March 1938 in Boulogne-Billancourt.
He lives and works in situ.

Gérard Collin-Thiébaud, at the Musée du Louvre

Gérard Collin-Thiébaud's work seeks to highlight the uselessness of doing. With his multiple pile-ops of meaningless objects and images from films or magazines to his copies, word for word, from complete literary and masterpieces or puzzles representing Master paintings, the artists questions the status of the art work and come up by appropriating certain museum exhibition practices, seeks to be aware of the processes of conservation, presentation and communication of current art. Exhibited in numerous French and foreign museums, the work of Gérard Collin-Thiébaud has also given rise to several initiatives in public spaces such as when his image notebooks were put on sale via a parking ticket machine.

Gérard Collin-Thiébaud was born in 1946 in Liepvre.
He lives and works in Vuillafans.

Bertrand Lavier, at the Eiffel Tower

Wishing to "distort academic categories", Bertrand Lavier appropriates consumer products to test the notion of what an art work is. "Ready-made" sculptures, a Picasso car repainted in Klein blue, statues of primitive art cast in bronze, but also Stella paintings turned into neon, Rothko abstract canvases into moving images, the artist, with these short-circuits, reinvents reading of the history of shapes and materials.

Protean, Bertrand Lavier's work draws one in by the incongruity of his crossbreeding experiments that is as surrealistic as "the chance encounter of a sewing machine and an umbrella".

Bertrand Lavier was born in 1949 in Châtillon-sur-Seine.
He lives and works in Paris and in Aignay-le-Duc.

Annette Messenger, at the Palais de la Découverte

Since 1971, Annette Messenger has created a body of art rich with innuendo, the rather serious themes of which are advanced under a cover of naïveté and playfulness. Scattered with references to socially and artistically devalued areas such as folklore, "women's work" such as embroidery or knitting, or the world of childhood (stuffed animals, marionettes), her fanciful installations, pile-ups of signs and symbols, deal with the equality of the sexes, death, eroticism and cruelty.

A universal metaphor for human beings, her work, outside numerous personal exhibitions taking place throughout the world (MOMA, the Pompidou Centre, etc.) has been rewarded with her obtaining the first-prize Golden Lion award at the Biennale of Venice in 2005.

Annette Message was born in 1943 in Berck-sur-Mer.
She lives and works in Malakoff.

ORLAN, at the Musée Grévin

ORLAN has always considered her own body as her preferred material for constructing her art work.

A multimedia artist, she radicalizes performance art by using it to truly bring about the metamorphosis of her own face, creating her own hybrid "self-portraits" and in this way denouncing her act as well as the aesthetic and social pressures put on the female body by Judeo Christian religion and a culture of consumerism, in addition to the manner in which artworks are made common and ordinary.

ORLAN was born in 1947 in Saint-Etienne.
She lives and works in Paris.

Pierre and Gilles, at Eglise Saint-Eustache

Pierre and Gilles have been making unique composed portraits for three decades. Pop stars, celebrities from the world of performance and fashion, friends of the duo or anonymous people, pose in fanciful roles that the two artists dream up, transvestites as saints, mythological figures, hoodlums, sailors or shipwreck survivors. Before being photographed each model is staged in sophisticated costumes and decor entirely designed by Pierre and Gilles.

The idealization of the model, the choice of loud and highly artificial colours, the over-decoration and above all the final retouching of the image carried out with touches of paints and glazes, gives these surprising photographic paintings great originality.

Pierre was born in Roche-sur-Yon in 1950 and Gilles in Le Havre in 1953.
They live and work in Le Pré Saint-Gervais.

DOSSIER 4: The Guests

A world of multiplicity, combining its territories without any hierarchy, LA FORCE DE L'ART 02 offers visitors multiple passages via initiatives and creative dialogues.

Throughout the entire period of the exhibition, the Guest artists will succeed each other in the Nave of the Grand Palais, creating a continual festival of events and performances: musical initiatives, live performance, speaking, borrowing and exchanging. For about 15 evenings, put together on the principle of encounter, difference and the inter-disciplinary exchanges, multiple dialogues will be woven between the artists, in certain cases for the very first time. These invitations extended by creators with their different careers are so many occasions for combination and exchange, where each work and each gesture reveals the unexpected.

Often functioning as duos, each pair of artists is invited to conceive a program of initiatives linked to live art. Projection, dance, theatre, music, "numbers" succeed each other for close to three hours. Time for "a buzz of talk" rather than a speech, a sustained proliferation of meaning, the expression of all the fictions circulating around the central part of the exhibition which, in contrast, appears as a silent modelled silhouette. A range of experiences during which art projects itself in accordance with other rules, where the work is played out again, transposed, questioned by the extreme diversity of the performances.

Numerous Guests comprise the multiple facets of this programme:

Stéphane Bérard, Sonia Chiambretto, La Compagnie du Zerep, Eac Les Roches et Super Jean-François, Fanfarniente, Christophe Fiat, Laurent Friquet et Marie-Pierre Bréban, Camille Henrot, Hop-là nous vivons !, IKHEA©SERVICES, Agathe Max, Ned, Richard Negre, Asami Nishimura, Yves Pagès, Psychic Paramount, Jean-François Pauvros, Charles Pennequin, Jean-Paul Thibeau, Youssef Tabti, George Tony-Stoll, Bérengère Valour et Joris Ruhl, Goran Vejvoda.

In partnership with Synesthésie, an invitation is extended to a group of "Virtual" artists who, through digital networks, will infiltrate LA FORCE DE L'ART 02. Every day a different artistic proposal will appear both on the big screen at the Grand Palais and online, on the Internet. During the course of these special encounters, certain of these works, as they are materialized in the Nave, will reveal an unexpected, augmented or renewed aspect. A programming by Anne-Marie Morice, from the Synesthésie Virtual Art Centre: Alexis Amen, Cécile Babiolle, Nicolas Boone, Simon Boudvin, Nicolas Boulard, Alain Campos, Agnès de Cayeux, Jean-François Chermann, Régine Cirotteau, Julien Clauss, Collectif 1.0.3, Magali Daniaux et Cédric Pigot, Pierre di Sciullo, Dokidoki, Vincent Epplay, Antonio Gallego, Samuël Gassmann, Sacha Gattino, Oswaldo Gonzalez, Isabelle Grosse, Bruno Guiganti, Ana Maria de Jesus, Jake, Jérôme Joy, Katia Kameli, Djamel Kokene, Koudlam, Alexandre Leveuf, Pascal Lièvre, Jessica Label, Serge Lhermitte, Locus sonus, Macdara Smith, Éric Maillet, Bernard Maltaverne, Ottoanna, Lynn Pook, Steffen Rault, Strings of Consciousness, Timothée Rolin, Soussan Ltd., Tsuneko Taniuchi, Stéphane Trois Carrés, Johann Van Aerden, Hervé Vincenti, Lawrence Weiner, Work on Stage/Bureau des Hypothèses, Zevs.

Dossier 5: Sites welcoming La Force de l'Art 02

The Grand Palais

Recently renovated, the Grand Palais is considered a historical site in Paris and worldwide. Designed for the 1900 World Exhibition, it is endowed with an architecture of monumental dimensions. Its immense glass-roofed space rises to 45 meters at the high point of its dome; its nave is over 200 metres long and covers an unobstructed single surface area of 13,500 square meters. The Grand Palais welcomes numerous important cultural events, in particular various contemporary art events (Monumenta, the FIAC, etc.). For LA FORCE DE L'ART, the Nave is home to "Resident" artists, and "Guest" artists.

For further information: the Grand Palais
For further information: www.grandpalais.fr

The Eiffel Tower

The Eiffel Tower has always inspired artists. Writers, poets, painters, singers, photographers and filmmakers have all celebrated it with the full range of their talents. It is therefore natural that this bold and prestigious dream location lend its celebrated glitter to the creative interplay of visual artist Bertrand Lavier, LA FORCE DE L'ART 02 "Guest". The Eiffel Tower, on the strength of its 7 million annual visitors from all over the world, and the Mairie de Paris (Paris' "town hall"), owner of the monument, both wish to participate in this way in extending the cultural influence of the French Capital the Eiffel Tower symbolizes. This is one way of marking its 120th anniversary - by reinforcing its image as a place of history and myth, while it is yet firmly oriented towards the modern world. It is the twinkling of this universal and symbolic monument that Bertrand Lavier will shake up a little for LA FORCE DE L'ART 02.

For further information: The Visitors
For further information: www.tour-eiffel.fr

The Palais de la Découverte

Jean Perrin founded the Palais de la Découverte in 1937 for the International Exhibition "Art and Technique in Modern Life"; at the time the west wing of the Grand Palais was set aside for this purpose. Although it was not intended to last, its success has made it a part of Paris' heritage. In seeking to make science more accessible with a view to arousing curiosity and awakening critical outlook, it was a natural for receiving an installation by Annette Messager which will send planets orbiting there.

For further information: The Visitors
For further information: www.palais-decouverte.fr

The Musée Grévin

Dreamed up by Arthur Meyer, it was Alfred Grévin and his wax statues which made it live in 1881. Its incontestable success turned it into a temple to glorious pages of history, as well as the strange, the spectacular and the sensational. A mythical place of illusions, the Musée Grévin offers the public an incredible opportunity to "get close to" the well-known figures who made history or the celebrities who make today's news. ORLAN will be the first contemporary artist to gain entrance to the Musée Grévin with one of her artworks.

For further information: The Visitors
For further information: www.grevin.com

Eglise Saint Eustache

In the centre of Paris, the church of Saint-Eustache, built in 1532, is a Gothic jewel appreciated by many important figures in French history: Louis XIV, Richelieu, Molière and Mirabeau, to name just a few. Attached both to the spiritual life and to human solidarity and culture, it has participated actively in the Nuit Blanche all-night music festival, the Autumn Festival of Paris, as well as LA FORCE DE L'ART 02 event. It is at Saint-Eustache that Pierre and Gilles will create their first Virgin with Child for one of its large side chapels.

For further information: The Visitors
For further information: www.saint-eustache.org

The Musée du Louvre

The imposing former home to the kings of France, the Louvre Palace has gradually become the mythical Louvre Museum, today one of the world's most important and visited museums. Since its creation it has embodied a universal vision of what a museum should be and has determinedly opened itself to contemporary art by maintaining a dialogue, an essential one, between masters of the past and artists of today. It is within its walls that Gérard Collin-Thiébaud will present an installation creating an exchange between his own works and those of the museum collections.

For further information: the Visitors

For further information: www.louvre.fr

DOSSIER 6: The Network

LA FORCE DE L'ART 02 could not exist without the everyday work carried out in the field by the very many major players in the world of art throughout France. Public and private initiatives, the CNAP (Centre national des de arts plastiques), art centres, the FRACs (Regional Contemporary Art Funds), museums, art schools, foundations and art galleries all contribute to make even more visible the energy and creativity of France's art scene today.

The 57 art centres play an essential role in the artistic landscape. They accompany artistic research, produce many major works presented today in the FRACs, museums or in connection with major events, and they publish acclaimed critical work. Thanks to them, many French artists have become known in the international exhibition network. Whether local, or with national or even international ambitions, these spaces offer a warm welcome to a more and more diversified public, playing the essential role of providing locations for distribution, exhibition and production of art.

The FRACS work regularly with the art centres, seeking to acquire and increase awareness of a collection of work by today's artists, throughout France's regions, without overlooking national and international dimensions. Thanks to them, France is endowed with a remarkable heritage of contemporary art comprised of almost 21,000 works by approximately 4,000 artists (of which more than 60% work in France). The FRAC collections' very mobility means these institutions are essential and major players in implementing cultural development policy throughout France; the FRACs seek to reduce geographic, social and cultural disparities and to facilitate discovery of contemporary art by a very broad public.

Knitting together France's regions into a network providing better access for all contemporary art is possible through the financial support of local authorities, the principal financers of the FRACs and art centres. Further, they also commission works for public spaces through calls for tender made in collaboration with the State. Last, the "1% decoration" legal provision (requiring the State to commission art when constructing or renovating public buildings) is today essential to ensure the presence of art in all French municipalities, counties (départements) and regions.

Education in France's 58 art schools is supervised by the Ministry of Culture and Communication; these are places for training and innovation, creation and artistic research, unique because they combine practical artistic practice with theoretical analysis and experimentation. The teaching carried out in these schools is polyvalent, cross-disciplinary, and makes possible a more thorough understanding of a technique or art; importance is given to the individual artistic development of 11,000 students yearly – giving almost 80% of the students a profession or lasting employment in the artistic realm.

The French Law of 1 August 2003 concerning sponsorship and foundations has permitted the development of private initiatives in all sectors in the general interest, especially culture. Among France's 1,500 foundations, including the 610 under the aegis of the Fondation de France, there are many which support contemporary creativity. As is the case with many corporate concerns supporting the arts, some of these foundations have become reference players on the French and international artistic scene.

Finally, galleries are in the front line of the art market; they permit artists to find their public, to produce art and to make it known to private or institutional collectors. Their partnership is essential to public initiatives and they play a determining role in the cultural realm.

DOSSIER 7: The Graphic Design Workshop

The exhibition curators wanted the FORCE DE L'ART 02 visual identity to be designed in collaboration with students from several French national art schools.

In this way a creative learning initiative was developed, integral to the exhibition's conception; this was done by collaborating with the graphic design departments of eight French art schools. Three workshops were held in Amiens, Toulouse and Orléans throughout March and April 2008. They permitted students to collectively design the exhibition's graphic components, by making their work part of it from the very start of the project's conception. These workshops were supervised by Frédéric Teschner, graphic artist and teacher in at the Ecole Supérieure d'Art et de Design in Amiens.

A visual language came into being in this way, a source from which all documents published for the exhibition could be developed: posters, postcards, the catalogue, the website or exhibition signage.

The resulting graphic design for LA FORCE DE L'ART 02 is a collective work, coordinated by Frédéric Teschner and his studio; his coauthors are: Agathe Bouvachon, Alexandre Dumas de Raully, Ana Rocha Di Mambro, Anne Faucher, Astrid De La Chapelle, Aurélien Vret, Benjamin Dannel, Benjamin Renaud, Benoît Vergat, Clara Busson, Daniel Afonso, Emilie Rigaud, Fanny Boucharinc, Frédéric Teschner, Jérémy Lenoir, Jérémy Vey, Ling Fan, Maël Fournier-Comte, Mariana Herrera Montiel, Mickael Douliez, Nadia Ehrmann, Nina Bahsoun, Roman Seban, Ruth Peer, Samuel Bonnet, Sandrine Travers, Tanguy Wermelinger, Uxue Arbelbide, Valentin Bigel, Vanessa Goetz, Vanessa Jouillerot, Xavier Antin and Yannick Toussaint.

The eight French art schools participating in the four workshops during March and April 2008 included: the Ecole Supérieure d'Art et de Design in Amiens, the Ecole Supérieure d'Art in Cambrai, the Institut d'Arts Visuels in Orléans, the Ecole Nationale Supérieure des Arts Décoratifs in Paris, the Ecole Supérieure des Arts et de la Communication in Pau, Ecole Supérieure d'Art et de Design in Reims, the Ecole Supérieure des Arts Décoratifs in Strasbourg, and the Ecole Supérieure des Beaux-Arts in Toulouse. The three workshops were held at the schools of Amiens, Cambrai and Orléans, by the CNAP.

DOSSIER 8: An undertaking of public service, a commitment to transmitting to others

The Centre National des Arts Plastiques, co-producer of the Grand Palais major contemporary art exhibitions, has one great goal: offering the widest possible public an exceptional welcome and mediated learning.

To permit the public to truly encounter the artworks

The offerings are varied, to better respond to the needs of each visitor:

- A complete website
- A detailed catalogue
- A multidisciplinary artistic and cultural program throughout the event
- Numerous specialized mediators
- An intentionally low admission price: 6 euros (4 euros for reduced rates) to permit discovering and rediscovering the event.

1. The challenges of mediated learning

The Centre National des Arts Plastiques, in keeping with its commitment to cultural public service, offers organized mediated learning, essential to understanding today's art.

Mediated learning, applying to culture, means developing a renewed and welcoming relationship with art, anchored in exchange and discussion. As mediators accompany visitors, they invite the public to consolidate its knowledge and express its perceptions to construct its understanding of the works of art.

2. The mediators

Sixty contemporary art specialists, art historians and artists are constantly present in the exhibition's spaces. Gifted for languages and teaching, the mediators answer all questions, informing visitors and dialoguing with them, to orient them with their in-depth understanding of the works, the presented artists and the artistic context.

To facilitate an uninhibited approach to contemporary art, the mediators stimulate visitor curiosity and seek to create a link between the public and the artwork, but also with the environment of each. Giving priority to dialogue, the mediator seeks to help the public think for itself by bringing out its own knowledge and understanding.

Mediated learning is central to the great contemporary art events, and it is essential to welcoming the public; it was especially appreciated during the first Monumenta exhibitions, and it is expected that it will be in place for the second FORCE DE L'ART.

Each visit thus becomes a space for questioning, learning, experiencing and developing autonomy, placing the visitor at the centre of the issues in today's creativity.

3. School groups: special attention

The first two Monumenta exhibitions welcomed over 3,000 students, from age 3 through age 16; they came from twelve educational systems from all over France, to participate in workshop-tours. That undeniable success proves that offering mediated learning could meet demand through continual dialogue with teachers and aligning exhibition circuits and programming with school curricula.

The proposed workshop content resulted from a major cooperative effort involving pedagogical specialists from several French school systems. LA FORCE DE L'ART 02 workshops and tours were developed to coincide with the pedagogical cycles of general and vocational coursework, and adapted to the requirements of each professional course of study or level.

LA FORCE DE L'ART 02 takes into account major changes in school curricula in connection with art education and especially art history. For each group tour, an educational booklet was developed by the mediated learning personnel and submitted to the teachers.

Mediated learning for young visitors seeks above all to create an aesthetic experience while touching on various notions of contemporary art.

Mediated learning seeks to open channels and paths of reflection, to combine different disciplines: discovery of the world, mastery of language, literature, modern language – English – architecture and visual arts.

Mediated learning personnel oversee school group tours ranging from age 3 up to age 16. At the end of each tour, a workshop is offered to take the relationship with the works further, with a principal goal of exploring emotions as well as work on what was experienced during the exhibition and the role of one's way of looking at art, of imagining it or thinking about it.

Mediators encourage students to concentrate and to think, and to live intense reactions to the works.

Workshops adapted to each level of education

The multiplicity of artistic practices and the diversity of contemporary works constantly call on the public to question the characteristics of just what is referred to as a "work of art." What is there in common between the Greek or Roman statues of Antiquity, a Velázquez painting, a Giacometti sculpture or a Michel Blazy installation? What defines all of them as works of art?

1. The work of art in question

Levels: secondary school (French collège through lycée) groups from Years 7 through 13 (general, vocational or technical)

Duration: 2 hour workshop-tour

Programme:

- Open visit of the exposition with a first assignment of research and experimentation: 30 min.
- Workshop: 50 min.
- Visit with a mediator and re-introduction of the experimentations done in the workshop: 40 min.

Through a two-part tour and a workshop, students are invited to think about the non-exhaustive list of criteria comprising a work of art, so they can be helped to put together a viewpoint as to an artwork:

Why are certain objects now considered art works although their original functions were everyday use, or functions that were religious or other?

What is an artwork worth from the angle of economics, society...?

Why do judgments vary so much from one public to another?

Why are certain works of art recognized as such while others seem to scream that they are frauds?

How do the works fit into a story, a context...?

Through personal experience with the works and by working to describe them, students come to question which criteria is possible for defining a work of art.

2. The force of the work of art

Levels: Year 1 (French grande section de maternelle), Years 2 and 3 (French Cycle des Apprentissages Fondamentaux – CP-CE1) and Years 4, 5 and 6 (French Cycle des Approfondissements – CE2-CM2)

Duration: 2-hour workshop-tour

Programme:

- Mediated-learning tour of the exhibition and choosing with the students from workshop resources: 20 min.
- Workshop among the works: 40 min.
- Workshop in the reserved space: 40 min.

- Return to the exhibition and re-introduction of the experimentations carried out in the workshop: 20 min.

This workshop aims to approach the notion of artwork and to build an understanding through a subjective approach calling into play the use of sight, voice and hearing, through a dialogue leading students to exchange about their feelings and questions with respect to several works. What do you see? (in partnership with the Théâtre de Gennevilliers)

Levels: Years 5 and 6 (French Cycle des Approfondissements – CM1-CM2) and Years 7, 8, 9 and 10 (French collège). This format can also be adapted for vocational schools.

Duration: 2-hour performance-tour (every Monday)

Programme:

- School group welcome and presentation of the exhibition: 30 min.
- Performance: 45 min.
- Tour of the exhibition with a mediator: 45 min.

In partnership with the Centre Dramatique National de Création Contemporaine, the Théâtre de Gennevilliers, Pascal Rambert's staging of the story "What do you see ...?" will be offered, written by philosopher Marie-José Mondzain together with children she encountered during two years in primary schools in various French cities and Parisian quarters. Two actors invite students to talk about all they see in reality and in images, through an imaginary dialogue; this takes place in the classroom transformed by use of a series of unexpected aids and tools.

3. The art of exhibition and the art of its setting

Levels: Years 5 and 6 (French Cycle des Approfondissements – CM1-CM2) and Years 7, 8, 9 and 10 (French collège). This format can also be adapted for vocational schools.

Duration: 2-hour workshop-tour

Programme:

- School group welcome and presentation of the exhibition: 30 min.
- Workshop tour at the heart of the exhibition: 1 hour 30 minutes

At the centre of the spectacular Grand Palais Nave, lies a landscape, the White Geology, a stage setting fashioned by the works themselves; it generously and abundantly makes a place for these many artistic worlds. While discovering the works of art together with the mediators, students are asked to think about the setting for the exhibition: its role, its shaping and its constant interaction with the works; they are also asked to think about the way visitors walk to take in this landscape.

4. A geological staging

Levels: Year 1 (French grande section de maternelle) and Years 2 and 3 (French Cycle des Apprentissages Fondamentaux - CP-CE1)

Duration: 2-hour workshop-tour

Programme:

- School group welcome and visit of the exhibition: 40 min.
- Workshop: 1 hour 15 minutes, divided into several parts.

Each presented world occupies an architectural environment precisely adapted to its own characteristics, calibrated as a function of the space that each work renders electric or calm through the relation created with viewers. So many worlds, close and intimate, or very much open - caverns, towers, courts and squares that form the White Geology which Philippe Rahm has ordered into a coherency. This is an erudite mixture of objectivity and subjectivity; the White Geology is a real stage setting for the works of art. In this connection students will experience the staging of objects through manipulation of various actions and materials to create, for themselves, their own landscape to welcome the artworks.

5. The tools of mediated learning

The catalogue

The catalogue of LA FORCE DE L'ART 02 – co-published by the Centre National des Arts Plastiques and the Réunion des Musées Nationaux – presents all artists invited to participate in the event. Surprising documents authored by curators Jean-Louis Froment, Jean-Yves Jouannais, Didier Ottinger and Philippe Rahm, architect of the White Geology, bear witness to their vision of the project. The book is structured in alignment with the exhibition, with three parts - the Residents, the Visitors and the Guests. In addition to descriptions and explanations of the artworks, there are numerous photographs, sketches and models. The presentation of each artist is completed by biographical and bibliographical information as well as a selection of exhibitions.

The website

Designed to provide updates and news, the website www.laforcedelart.fr is continually enhanced with reports of recent events and filmed interviews. Photo galleries and artists' files document the work of the creators and make research possible before and after visiting the exhibition.

DOSSIER 9: The curators and the architect: Jean-Louis Froment, Jean-Yves Jouannais, Didier Ottinger and Philippe Rahm

Jean-Louis Froment

In 1973 Jean-Louis Froment founded the CAPC, Bordeaux's contemporary art museum, which he directed until 1996. This institution has profoundly marked the French and international contemporary art scene. At the CAPC, Jean-Louis Froment and his staff were able to offer artists a place where they could express themselves and experiment, while allowing a wide public to gain initiation to the art of its time. Always in sync with the artists of his time, Jean-Louis Froment also curated the French Pavilion at the Biennale of Venice in 1990 and 1993. For several years he has headed numerous projects worldwide (Tokyo, Singapore and Sao Paulo or even Shanghai and Moscow) with art at their centre, no matter whether the overriding category was architecture, fashion or design. He has recently curated the Jean Nouvel architectural exhibition, presented in 2006 at the Louisiana Museum in Denmark; and the Chanel "Art as a Universe" exhibition held at the Pushkin Museum in Moscow in 2007.

Jean-Yves Jouannais

Born in 1964 at Montluçon, Jean-Yves Jouannais is a writer and art critic. He was editor-in-chief of Art Press magazine from 1991 to 1999 and taught contemporary art at the Université de Paris VIII (Saint Denis) from 1996 to 2003. Jean-Yves Jouannais has organized numerous exhibitions, including: "The History of Infamy", Biennale of Venice in 1995; "The Fool Split in Two" (Stupidity in 20th century Art), Moscow, Nizhni-Novgorod, Samara, Karsnoyarsk and Château d'Oiron in 2000; "Stupidity", Pommery Experiment #2, Pommery Wine Estate, Reims in 2005. He is the author of essays, including «Stupidity: Art, Life, Politics – Method», Editions Beaux-Arts Magazine, 2004; won the art book first prize at the Le Livre et l'Art festival in 2004; and published «Armand Silvestre, A Modest Poet», Editions Le Promeneur, Gallimard, 1999; «Artists Without Works» ; «I Would Prefer Not To», Editions Hazan, 1997; «Of Dwarves and Gardens. Essay on Residential Kitsch», Editions Hazan, 1993. For the television channel Arte, he was editor-in-chief for two programmes devoted to contemporary art: La Revue, 2002- 2004, and Exhibition, 2004-2006.

Didier Ottinger

Born in Nancy in 1975, Didier Ottinger is the assistant director of the Musée National d'Art Moderne, Pompidou Centre. He was the director of the Sables d'Olonne contemporary art museum. From September 2005 until August 2006, he was guest curator of the Museum of Modern Art in New York. Among the numerous exhibits that Didier Ottinger has curated, Le Futurisme in Paris should be mentioned. An explosive avant-garde collection at the Musée National d'Art Moderne, in the Quirinal Stables in Rome and at the Tate Modern in London in 2008-2009; Parade. Portrait of the Artist as Clown, presented in Ottawa at the National Galleries of the Grand Palais in 2004; Chimères. From mythology to biotechnologies; from Durer to Mayaux in Monaco in 2003; Max Beckmann at the Musée National d'Art Moderne, at the Tate Gallery in London and at the Museum of Modern Art in New York in 2002 and Richard Hamilton- Marcel Duchamp: Water and Gas On Every Floor in 2000 and Capital Sins in 1996 at the Musée National d'Art Moderne. He has also published numerous books devoted to artists such as Marcel Duchamp, Francis Picabia, Max Beckmann, Philip Guston, Otto Dix, etc.

Philippe Rahm

Born in 1967, architect Philippe Rahm graduated from the Ecole Polytechnique of Lausanne in 1993. Today he works in Paris and Lausanne on various public and private architectural projects in Europe. In 2008, he was one of the twenty international architects selected for the 11th Biennial of Architecture in Venice. In 2002, he represented Switzerland at the 8th Biennial of Architecture in Venice. He has participated in a great many exhibitions (SF-MoMA 2001, Musée d'Art Moderne de la Ville de Paris 2001, CCA Kitakyushu, Japan 2004, FRAC Centre, Orléans 2005, Pompidou Centre 2003, 2005 and 2007, Kunsthaus Graz Austria 2006, Centre Canadien d'Architecture in Montréal, 2007, Manifesta 7, 2008) and has given many conferences on his work, notably at Princeton, Harvard and UCLA. He was a resident at the Villa Medici in Rome in 2000. A professor since 2004 at ECAL in Lausanne, Switzerland, he was a Diploma Unit Master at the AA School in London from 2005-2006, a guest professor at the Architectural Academy of Mendrisio in Switzerland in 2005-2006, at the EPFL of Lausanne in 2006-2007, Director of the Masters Programme at the Ecole Nationale Supérieure d'Architecture Paris-Malaquais in 2008.

Practical Information

LA FORCE DE L'ART 02

www.laforcedelart.fr

Exhibition open to the public from April 24th to June 1st 2009

Address

Nave of the Grand Palais – main entrance
Avenue Winston Churchill 75008 Paris

Opening hours

Every day, except Tuesday
From 10 AM until 7 PM, Monday and Wednesday
From 10 AM until 11 PM, from Thursday to Sunday

Access

Metro: lines 1,9,13 / stations: Franklin Roosevelt or Champs-Élysées-Clemenceau.
Bus: lines 28, 32, 42, 72, 73, 80, 83, 93

Admission prices

An admission includes free admission to the “Guests” programme of the same day.

Normal price: 6 euros

Discount price: 4 euros

Beneficiaries of RMI/RMS or social aid, adolescents from age 13 to 18 included, art school students (except course observers), holders of a French Famille Nombreuse card, the unemployed, Sésame (GNGP) subscribers, students of the Centres de Formation d'Apprentis, holders of an admission ticket for the Warhol exhibition at the National Galleries of the Grand Palais.

Free:

Under 13, active or retired personnel of the Ministry of Culture and of Communication (if accompanied), scientific personnel of French or foreign public museums, journalists, members of the French Art Critics Association (AICA), or members of the French art press union, professional artists (painters, sculptors, engravers), disabled veterans, handicapped persons according to the criteria established by the Maison Départementale des Personnes Handicapées, teachers visiting the exhibition with their students, lecturers, national and regional guide-interpreters, members of the ICOM/ICOMOS.

On 16 May 2009, during the Nuit des Musées event between 9 PM and midnight.

Priority access pass (not for a specified person) permitting unlimited access to the exhibition: 10 euros

Admission + guided tour pack (90 min): 10 euros

Beginning of guided tours 10:30 AM, 3 PM, 5 PM and 7 PM.

Adult group prices:

Admission without mediator-lecturer (up to 30 persons): 100 euros

Tour with mediator-lecturer (up to 30 persons, 90 minutes): 220 euros

Rates for school and extra-curricular groups :

Groups of up to 30 students (primary and secondary)

Workshop-tours of 2 hours: 90 euros per group

Tour of 90 minutes: 80 euros per group

Groups of up to 30 teachers or apprentice teachers (Education Nationale - IUFM)

Tour of 90 minutes or Workshop-tour of 2 hours: 140 euros per group

Catalogue (Centre National des Arts Plastiques / Réunion des Musées Nationaux co-publication): 20 euros

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The Délégation aux Arts Plastiques

The Délégation aux Arts Plastiques, or DAP, is an agency appointed by the Ministry of Culture and Communication; it participates in defining State policy on the visual arts and determines the conditions of its implementation, especially through decentralized services and public institutions under its supervision.

Very often in partnership with local authorities, professional and private associations, it encourages contemporary creation and its development in all forms of visual expression: painting, sculpture, graphic arts, photography, fashion, design, new medias. It also participates in the promotion and development of the artistic professions.

It is responsible for drafting regulations concerning visual arts education and supports research, and the innovation and promotion of work in this connection.

It defines and coordinates procedures for public commissions through the "1% decoration" legal provision (requiring the State to commission art when constructing or renovating public buildings); it is attentive to making artwork and cultural practices related to contemporary art accessible to the widest possible public.

It contributes to the development, promotion and conservation of public collections of contemporary art and estates entrusted to institutions under its supervision.

It is attentive to its sectors' professional issues, a continual partner to artists and contemporary art professionals regarding all questions related to their professional, social and tax situation. Finally, it seeks to give them the means to develop their work professionally.

La Manufacture Nationale de Sèvres and the Administration Générale du Mobilier National et des Manufactures des Gobelins are under the Délégation's management. The DAP also supervises twelve public institutions; the French national schools of higher art education, the Académie de France in Rome and the Centre National des Arts Plastiques (CNAP). It also accompanies associations playing a major role in the development of contemporary art: the Palais de Tokyo and the Musée du Jeu de Paume.

Event producers

The Centre National des Arts Plastiques

The Centre National des Arts Plastiques supports contemporary creation, in all its diversity and vitality, in the visual arts. It acquires works of art for the State to develop the national collections of contemporary art, which it preserves and manages, thereby constituting the largest public collection of contemporary art in France. It ensures development of awareness of the works throughout France and the world through loans and extended loans, and by organizing exhibitions in partnerships especially with museums and cultural institutions of all types. It accompanies artists and art professionals through several types of aid, scholarships and appropriations: financial aid for first exhibitions, first catalogues, research scholarships, financial aid for art book publication, etc. It is the principal actor in national public commissions, aiming to put today's art in public spaces, accessible to the widest possible public throughout France. All action toward these goals is implemented in collaboration with professional or advisory commissions in which qualified and well-known figures are very widely represented. The CNAP is both essential in implementing State policy encouraging contemporary art for all publics and is a main player in cultural and economic terms, to assist and encourage both art and the vitality of the French art market. It is in connection with the entirety of its vocations that it is one of the organizers of the great encounter with contemporary art at the Grand Palais, LA FORCE DE L'ART 02. The CNAP assumes responsibility for smooth operation of the project, artistic production management, partner search, communication, press relations and the ambitious programme of mediated learning for the event's publics.

www.cnap.fr

The Réunion des Musées Nationaux

The RMN (Réunion des Musées Nationaux) is the co-producer, together with the Centre National des Arts Plastiques, of this new edition of LA FORCE DE L'ART, in the Nave of the Grand Palais. It is responsible for the bringing into being and installing of the "White Geology" event setting designed by architect Philippe Rahm, and, in part, for transport and installation of the works, exhibition production, its on-site implementation, reception of the public, safety and the bookshop. Showing, production, publishing, promoting awareness, showcasing, acquiring... Through all these initiatives, the RMN has contributed for over a century to bringing knowledge and facilitating discovery of the French nation's cultural assets to all its publics. The RMN assumes responsibility for programme planning and operation of the National Galleries at the Grand Palais, organizing close to thirty temporary exhibitions annually, alone or in collaboration with public institutions, national museums, French national services, or foreign cultural partners for international co-productions in Europe, the United States and Asia. From event spaces to organization of ticket offices, from admissions management to lecture organization, the RMN also guarantees visitors the best possible conditions for their visit in connection with these events and on behalf of its partner museums and clients. The RMN publishes and ensures distribution of catalogues and merchandised products through a network of forty bookstore-shops and sales counters in Paris and the French regions. To promote the richness of the national collections, it conceives and publishes visit guides, programmes and other support materials, be they on paper or in audiovisual and multimedia formats. Whether art specialists, art lovers, the general public, tourists or school-age visitors, the RMN conceives and publishes editorial products adapted to each public. The RMN is a public institution of an industrial and commercial nature under the supervision of the Ministry of Culture and Communication.

www.rmn.fr

The Etablissement Public du Grand Palais des Champs Elysées

Co-producer of LA FORCE DE L'ART, the Etablissement Public du Grand Palais des Champs Elysées (EPGPCE) is pleased to welcome in its Nave the second LA FORCE DE L'ART triennial event. In the immense glass, stone and steel setting of the Nave, the grandeur of the place combines with the force of the works of art. "White Geology", the innovative staging of the space to receive these works, dialogues with the spectacular architecture to create an exceptional event showcasing contemporary creation in France. Created in 2007, the EPGPCE is a new major player in the contributing to awareness and influence of French creativity in the widest cultural scope possible, but also in the fields of science and economy as well. It is presided over by Yves Saint-Geours. The EPGPCE ensures programming and operation of the Nave and of new spaces: the 100-seat digital projection room and by the end of 2009, the Southeast Gallery and Salon d'Honneur, a magnificent glass-roofed hall in the centre of the Grand Palais offering 1,200 square meters of surface area. In the Nave, the EPGPCE welcomes about ten public events each season centred on two principal values: excellence and aesthetics. The Grand Palais launched a plan of initiatives for 2008/2010 to serve the million and half visitors who crowd each year into the Nave. It is focused on the following directions: opening renovated areas to the public thanks to a renovation programme which will in three years double usable floor space; improving visitor reception; pursuing restoration and improvement of the site and offering ambitious event programming. The Public Institution of the Grand Palais is under the supervision of the Ministry of Culture and Communication.
www.grandpalais.fr

Corporate sponsors



The private bank Neuflize OBC, a reference sponsor in the visual arts and which already joined forces with the French Ministry of Culture and Communication for MONUMENTA, is especially proud to be part of LA FORCE DE L'ART 02 this year. This support results naturally from its dynamic and unique sponsorship policy, dedicated to contemporary creation. A partner in major art events, Neuflize OBC also assists artists in setting up their projects, gladly encouraging creative initiatives. And this is precisely how its support for LA FORCE DE L'ART 02 has been materialized, since this time the bank is helping in the production of new works created especially for the event.

In this way, Bruno Peinado's dazzling sphere that integrates and modifies its surrounding reality, Le Gentil Garçon's The Triumph of Snow, a wintry and dreamlike experience lying between the natural and the artificial, and Nicolas Fenouillat's sculpture made of music scores, a sensitive, sensory and plastic creation rooted in current events, reaffirm Neuflize OBC's intentions in being connected to the world, past and future, and breaking the routine.

A banking institution with convictions, Neuflize OBC is sensitive to an event giving pride of place to works of art and which, with its creative energy, extends over the whole country.

Contact: Neuflize OBC – Carole Tournay, Head of Sponsorship and Public Relations
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Manufacturer of wood based panels and a subsidiary of the Sonae Industria Group, Isoroy imposes its presence as a true designer of innovative products, owing to its holding trademarks since become generic names, such as Medium® (medium-density fibre panels).

A company with a sense of commitment, Isoroy is involved on an ongoing basis with projects in the areas of the environment and architecture. It now has turned to that of culture. One of the *FORCE DE L'ART 02* objectives is to encourage access to art and more specifically to permit a wide public to discover contemporary French art. Attracted by the project and its prestigious location, we have decided to be associated with the event by offering our technical know-how. «White Geology», an essential element of the décor for the event, was created by Philippe Rahm, and therefore was completely made with our Fire Retardant Medium panels.

A panel recognized for both its technical and aesthetic qualities, using Medium means endless possibilities. This product is limited only by its user's imagination. As a response to the creativity of the architect and artists, Fire Retardant Medium, in use, also satisfies the premises' safety requirements and meets European fire safety standards currently in force, without the product's advantages being altered. An excellent solution for the event's staging, Medium here reveals a new facet of its many qualities: its capacity to adapt to the force of the works.

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MOROSO ^M

Eclectic, energized and extremely active, Moroso, one of the leading businesses on the Italian and international design scene continues to play a major role in international events with an unquestionable link to the world of art, culture and design, which has become today the company's reference language. Its collaboration with the French Ministry of Culture and Communication, in connection with the *FORCE DE L'ART 02* event at the Grand Palais in Paris, is the most recent example of its commitment to the arts.

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THE WESTIN PARIS

Already having jointed forces with the Ministry of Culture and Communication for *MONUMENTA*, The Westin Paris hotel is proud to do so again this year by being a sponsor of *LA FORCE DE L'ART 02*. A member of the prestigious Starwood Hotels & Resorts chain, The Westin Paris assets with this first sponsorship its openness to art and its support for contemporary creation.

With easy access to many cultural sites within Paris, The Westin Paris is an idyllic retreat, a place to relax, revive and experience renewal. Its decor is a perfect balance between traditional Parisian influence and contemporary design.

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LVMH

MOËT HENNESSY • LOUIS VUITTON

LVMH was one of the first corporate patrons to support the initial *LA FORCE DE L'ART* exhibition in 2006. Today, the Group is delighted to renew its support for the second edition in spring 2009, featuring some of France's most prominent contemporary artists. LVMH is at the same time sponsoring the exhibition «Andy Warhol's Wide World» at the Grand Palais in Paris.

An active patron of the arts and culture since 1991, LVMH is committed to bringing the broadest possible public - youth in particular - access to work by artists whose talent and creativity shape our vision of the world, including in recent years Cézanne, Poussin, Richard Serra, Bonnard, Picasso, Matisse, Klein, Chardin, Michal Rovner, Wang Du, Dubuffet, Giacometti, Warhol and others. LVMH also provided support for Annette Messager's installation work «Casino» for the French Pavilion at the 2005 Venice Biennale.

LVMH / Moët Hennessy . Louis Vuitton www.lvmh.fr
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LA FORCE DE L'ART, the triennial event organized at the initiative of the Ministry of Culture and Communication, aims to spotlight contemporary creation in France and the artists who make it live, with all the diversity of their origins and their aesthetic choices. The second edition of this event, LA FORCE DE L'ART 02 will unfurl from the Nave of the Grand Palais in Paris, from April 24th to June 1st 2009.

LA FORCE DE L'ART is organized by:

the French Ministry of Culture and Communication (Délégation aux Arts Plastiques), the Centre National des Arts Plastiques, the Réunion des Musées Nationaux and the Établissement Public du Grand Palais des Champs-Élysées.



LA FORCE DE L'ART 02 has the generous support of:

Corporate sponsors:

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