

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

With the support of the City of Paris



## introduction, page 3

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

## Biennale de Paris

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

### Organization

#### Director

Alexandre Gurita

#### Project Manager

Caroline-Keppi Gurita

#### Secretary

Markus Prosper

#### Agent of art

Ghislain Mollet-Viéville

#### General Adviser

Jean-Baptiste Farkas

#### Adviser

Jacques Salomon

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(United-States)

#### Robert Storr

Dean of Yale University School of Art

#### Marek Bartelik

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

#### Jill McDermid

Director of Grace Space Exhibition Space & Gallery

#### Nancy Barton

Director of New York University School of Arts

#### Hitomi Iwasaki

Director of the Exhibitions at Queens Museum of Art

#### André Éric Létourneau

Agent for North America

#### Bernard Brunon

Agent for the U.S.

#### Isabelle de Maison Rouge

Teacher at New York University / Paris

#### Partners Practices

Karen Atkinson

Bernard Brunon

Center for Use Land Interpretation

Emmanuel Germond

Jean-Baptiste Farkas

Alexandre Gurita

Tai Kim

Auguste Legrand

André Éric Létourneau

Ghislain Mollet-Viéville

Hubert Renard

Paul Robert

Sylvain Soussan

Olivier Stévenart

Liliane Viala

## Biennale de Paris

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

activities map updated on September 2011

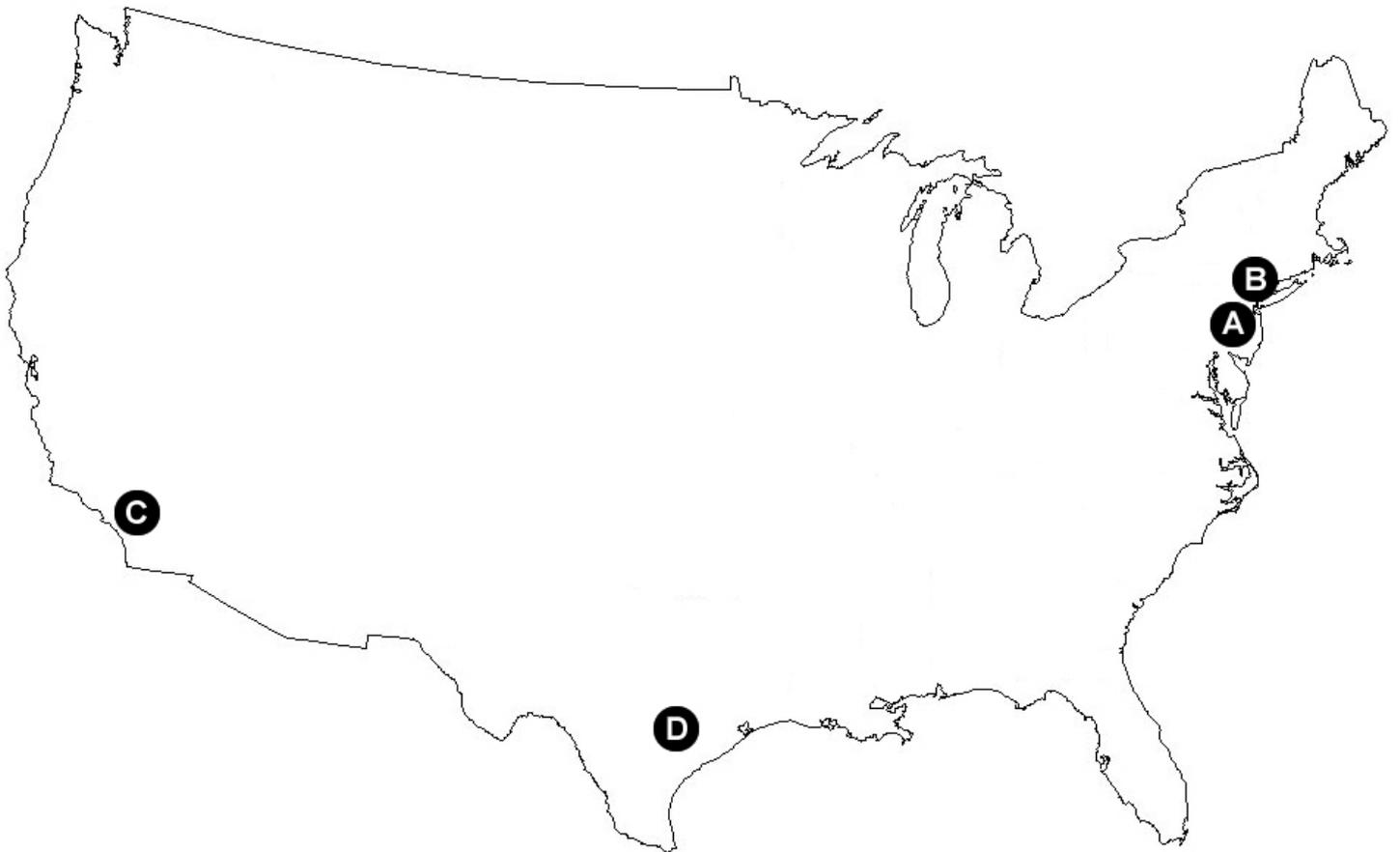
2011.09.24 – 2011.10.08

A, New York (Queens Museum of Art, Austrian Cultural Forum New York, Grace Space Exhibition Space & Gallery, New York University, Galleries and museums network selected by the agents of the Guide Legrand to the Art Openings, Union Square, prived and public spaces).

B, New Haven (Yale University School of Art)

C, Los Angeles (That's Painting, Gyst Ink, Scoops)

D, Houston (The Center for Land Use Interpretation)



## Biennale de Paris

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

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

2011.09.24 – 2011.10.08

01, Queens Museum of Art

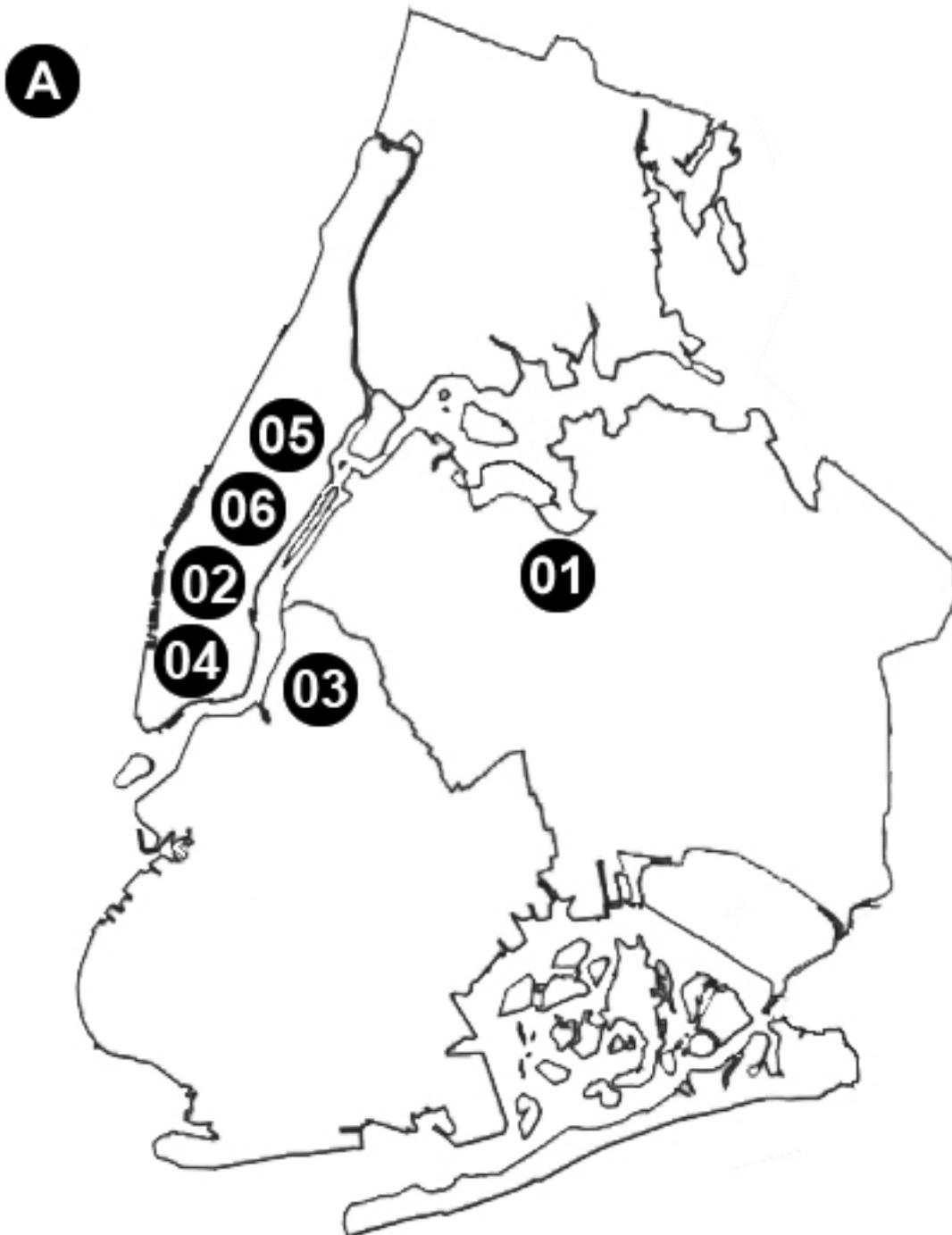
02, Austrian Cultural Forum New York

03, Grace Space Exhibition Space & Gallery

04, New York University

05, Galleries and museums network selected by the agents of the Guide Legrand to the Art Openings.

06, Union Square



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

## The Biennale de Paris College

### Speed Workshops

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

#### Contact :

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

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#### Non-Artistic Art

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#### The Invisual

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

#### IKHEA@SERVICE No. 15

Jean-Baptiste Farkas

Handmade corrections of the world around us Service profile: Correcting what exasperates us on the spot. Remarks : The details of a project entitled 'Arbeiten für Molotov' will give an idea of the application of this service. Although it was carried out under other auspices, it constitutes a prototype in its desire to tongue-tie reality. Summary: the 'Molotov' (a discotheque on the Reeperbahn in Hamburg) was renamed 'Molotov'. Without anyone noticing. The transformation of W into V was carried out wherever the name Molotov appeared (neon sign, programmes, posters plastered from floor to ceiling nearly everywhere in the discotheque). Owner: Fond Régional d'Art Contemporain Poitou-Charentes, France. (2001) Phase 1: proposal of the service profile, discussion.

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

#### Management of the Artist's Life

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

#### Maneuvers and Distortions

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

Program

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

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Exposure to the Psychological Dangers

Emmanuel Germond

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

Saturday, Oct. 1, 2011  
6:00 PM

Art Is Reason Enough  
To Do Without It!

Lectures

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

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

The less

Jean-Baptiste Farkas

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

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The Public of Indifference and the User

Caroline Keppi-Gurita

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

Program

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

How to Spot Actuarial Art?

André Éric Létourneau

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

The Space of Art

Don Foresta

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

Exposure to the Psychological Dangers

Emmanuel Germond

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

Friday, Sept. 30, 2011

7:00 PM – 9:00 PM

## Visual/Invisual: Can Words Produce Art?

Lectures

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

Contact

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

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

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

Marek Bartelik

Program

Visual Culture / Invisual Practice

Marek Bartelik

Non-Artistic Art

Ghislain Mollet-Viéville

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

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To Operate in Everyday Reality

Jean-Baptiste Farkas

"I consider that:

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

Thursday, Sept. 29, 2011

7:00 PM – 10:00 PM

## What Art Collections For The Future?

Lectures

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

Contact

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

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

Introduction

Tom Finkelpearl

How To Collect The Ephemeral?

Robert Storr

A Non-Standard Approach To Art Collection

Ghislain Mollet-Viéville

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

Program

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

Decollection

Alexandre Gurita

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

IKHEA@SERVICES & Glitch in the Collections:  
From Storing to Action!

Jean-Baptiste Farkas

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- The exhibition is an outdated stylistic device that needs to be abandoned in favor of other approaches, such as maneuvers or operations. Concerning the collection, this is how I visualize things: on the one hand, a collection has to privilege experimentation. The unexpected is the key: generating unforeseen situations in the collection is a manner to keep it away from boredom and humdrum existence. Secondly, to avoid frustration, the collector has to get down to work, storing up art objects is obviously not sufficient. This is why, in my opinion, a collector needs art wording (written or spoken instructions for use), because art wording encourages involvement."

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

## The Biennale de Paris College

Speed Workshops

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

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

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Program

IKHEA@SERVICE No. 7

Jean-Baptiste Farkas

Bungkhled: "Appearances are all you need!"

Service profile: The service consists first of all of disgracefully botching work endowed with considerable symbolic importance (art, gourmet recipe, decorative or craft object). And then presenting it publicly and defending it as if it were the culmination of a lengthy quest, the fruit of intense, uninterrupted efforts. Remarks: The rules of the game prohibit emergency recourse to any know-how whatsoever. To determine the content of a monumental exhibition forty minutes before the opening without quivering or to limit the execution of a blanquette of veal to a quarter of an hour, contact us! First text (2001): 'Bungkhled, appearances are all you need! Just worry about the façade and impress your friends with a minimum of personal involvement.'

Owner: Laurent Laclos (2001).

That's Painting Productions

Bernard Brunon

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

Wednesday, Sept. 28, 2011

6:00 PM – 8:00 PM

## Deconstruction?

### Lectures

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

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

### Introduction

Robert Storr

### Did The Borders Of Art Become Art Itself?

Ghislain Mollet-Viéville

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

Program

The Biennale de Paris, a Strategy for Practices which Disobey the Regime of Mainstream Art.

Alexandre Gurita

The Biennale de Paris is a biennale without art objects, exhibitions, spectators, curators. It is without set dates and set venues. The artists are considered partners, and they are therefore play a role as decision-makers in the Biennale de Paris.

The Less

Jean-Baptiste Farkas

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

Non-Standard Artistic Practices In The U.S.

Bernard Brunon

Presentation of contemporary strategies of artists who push back the boundaries of artistic practice and explore ideas that go beyond producing art objects. While redefining the role of the artist these artists take their work out of the traditional system of presentation.

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

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

Lectures

New York University  
Steinhardt Art Department  
34 Stuyvesant Street  
NY, 10003

1 block Northeast of 3rd Ave and 9th Street  
<http://nyu.edu>

Contact :

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

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

Introduction

Nancy Barton

What New Artist's Figures Could We Propose?

Isabelle de Maison Rouge

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

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

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

### Lectures

New York University  
70 Washington Square South  
New York, NY 10012  
212-998-1212  
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Contact :  
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### What New Artist's Figures Could We Propose?

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

### The Biennale de Paris, a Strategy for Practices which Disobey the Regime of Mainstream Art.

Alexandre Gurita  
The Biennale de Paris is a biennale without art objects, exhibitions, spectators, curators. It is without

set dates and set venues. The artists are considered partners, and they are therefore play a role as decision-makers in the Biennale de Paris.

### Did The Borders Of Art Become Art Itself?

Ghislain Mollet-Viéville

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

### The less

Jean-Baptiste Farkas

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

### Non-Standard Artistic Practices In The U.S.

Bernard Brunon

Presentation of contemporary strategies of artists who push back the boundaries of artistic practice and explore ideas that go beyond producing art objects. While redefining the role of the artist these artists take their work out of the traditional system of presentation.

### How to Spot Actuarial Art?

André Éric Létourneau

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

Program

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

## Distorsions

Maneuvers

André Éric Létourneau

Grace Space Exhibition

840 Broadway, 2nd Floor

Brooklyn, NY 11206

(646) 578-3402

info@graceexhibitionspace.com

http://graceexhibitionspace.com

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

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

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

Sept./Oct. 2011

## The Guide Legrand to Art Openings

Visits of Académie Legrand agents

Gallery and Museum Network in New York

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

## That's Painting Productions

On Going Jobs

Los Angeles and surroundings

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

Interior painting

Bill and Sarah Odenkirk

11800 block of Laurel Hills Road, Studio City.

Plaster repairs and painting in all rooms.

Exterior painting

1900 block of North Whitley Avenue, Hollywood

Water-damage repairs and painting on door frames and thresholds.

1400 block of Westerly Terrace

Termite damage and water damage repairs and painting on windows and frames.

## Oct. 2011

# Exposure to Psychological Dangers

Public awareness campaign

Urban Space in New York

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

Public Demonstration

Union Square, New York

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

## Permanent

### Scoops

Ice-cream Maker

712 N Heliotrope Dr.

90029 Los Angeles

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

## Centre for Land Use Interpretation

9331 Venice Blvd.

90232 Culver City

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

## Biennale de Paris

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

### Participants Index

Karen Atkinson

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

Marek Bartelik

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

Nancy Barton

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

Bernard Brunon

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

Sylvie Chan-Liat

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

Isabelle de Maison Rouge

Art historian, critic, member of the International Association of Art Critics. She teaches the Parisian avant-gardes from the 19th and 20<sup>th</sup> Century and the most contemporary art in New York University / Paris.

Jean-Baptiste Farkas

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

Tom Finkelpearl

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

Don Foresta

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

Emmanuel Germond

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

Alexandre Gurita

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

Caroline Keppi-Gurita

Operates under the identity the Biennale de Paris of which she is Project Manager.

Tai Kim

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

Auguste Legrand

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

André Éric Létourneau

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

Jill McDermid

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

Ghislain Mollet-Viéville

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

Robert Storr

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

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

## **Biennale de Paris**

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### Public Institutions

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

### Schools and Universities

Yale University School of Art  
New York University  
Art School, CalArts

### Non-profit Organizations

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

### Communication

e-artnow.org

### Official Transportation Company

Air Europa

### Collections

Collection Ghislain Mollet-Viéville  
Collection MJS

### Media

Art&

### Perpetual Supplier

Soussan Ltd

## **Biennale de Paris**

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information@biennaledeparis.org  
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