

# a step aside

3 - 18 June 2006

Magasin d'en Face - Die - La Plateforme - Diwan - e-TAZ

The program of events from Session15 of l'Ecole du Magasin  
Curated by **Daphné Brottet**, **Lore Gablier**, **Stéphane Ibars**,  
**Vladimir Us** and **Elena Yaichnikova**

The participants: **Association AMAL** - **Lara ALMARCEGUI** - **Ève COUTURIER** - **Le Festival EST/OUEST** - **François JARRIGE** - **Amy FRANCESCHINI** et **Myriel MILICEVIC** / **FREESOIL** - **Jan KOPP** - **Les Petits Producteurs De l'agglomération Grenobloise** - **Constantin PETCOU** - **Ghenadie POPESCU** - **Zahia RAHMANI**

The contributors to e-TAZ: **Julie AULT** - **Catherine DAVID** - **Simone FORTI** - **Catherine FURET** - **Krist GRUIJTHUIJSEN** et **Johan LUNDH** - **Jan KOPP** - **Emmanuel LOUISGRAND** - **Pierre MAHEY** - **Viktor MISIANO** - **Nils NORMAN** - **Melik OHANIAN** - **Florian SCHNEIDER** - **Stefan TIRON**

There exist multiple forms of contestation, from organized activism to radical and sporadic actions, from general strikes to mass demonstrations marked by the utopian spirit of past centuries. As much as they represent a subversive force and necessary challenge to established forms of authority, they nevertheless remain anchored in a system of representation that offers limited possibilities for a subjective and reflexive constitution.

We have chosen **to distance** ourselves from frontal, spectacular and spectacularized forms (modes of opposition), preferring to bring to light less visible, "**silent**", forms of **resistance**, undertaken by individuals and collectives that operate from and within their **daily lives**, and within a network of forces and established representations. Through their **multiple tactics** and their resourcefulness, these actors of *historical times* (Guy Debord, *Cette mauvaise réputation*, Paris: Gallimard, 1993) open up a space where the renewed desire for the **exchange** and **circulation of sensible** experience can take place.

<http://www.ecoledumagasin.com/session15>

## To program is our curatorial practice

The project presented is based on the research around the notions of history and resistance and on the relative intention to observe a life around pursued during eight months of our education at Ecole du Magasin. Both a reflection of participating practices, which contain a diversity of public and of disciplines, and a manifestation of a disposition of art of the XX century to enlarge its domain by including other disciplines and shifting to the territory of life, the curatorial project A Step Aside takes a form of an organic program of conferences, discussions, projections, and artistic interventions. The heterogeneity — architects, citizens, farmers and artists of which reveals a desire to break with the rigid distinctions, which divide the body of various disciplines and marks the appearance of increasingly specialized and opaque domains.

Against the exhibition of the artwork, we have given preference to the construction of situations in which the sharing of sensible experience through forms of experimentation and participation. These forms, because they involve a process of elaboration that a group of participants from various backgrounds, imply a mutation of social relations towards the reinforcement of an individual engagement and thus favors the emergence of an alternative economy — defined by André Gorz as “the capacity to love, cooperate, to feel, to join with others, to live peacefully with the body and with nature” (*L'immatériel*, Paris: Gallimard, 2003) — that testifies to forms of silent resistance.

We have chosen a program of events as the form of our artistic project in order to provide a synergy of spaces, participants and public, which are very often socially and disciplinarily separated. It means to give preference not to the fantasy of ideal and typical spectators, but to the constructed reality of participating public.

Die \_ from 29 May to 4 June 2006

## \_circulate

**Médiathèque départementale Diois-Vercors**, 26 av. Division du Texas

### **29 May\_ 1400 :**

Participation of Session15 in the round-table devoted to the theme of artist as migrator with **Catherine David**, art historian and curator

Presentation of the project realized by **Ghenadie Popescu**

We have replied to the call for a project issued by the Festival Est-Ouest, and have been selected to participate in the Forum of European meetings in Die. We intervene – together with Catherine David, curator and historian of art – on the question of artist as migrator by presenting the work by Ghenadie Popescu, an artist from Moldova. As a part of the project A Step Aside, the work of Ghenadie Popescu rises at once the questions of physical (im/e)migration and of migration of ideas which constitute the artistic practices, as well as of a migration through disciplines which is at core of our project.

### **The Popescu Chronicles**

After leaving Chisinau, Moldova, at the end of May on his bicycle, Ghenadie Popescu realises a trip throughout different countries in Europe. The artist's itinerary is determined by his various encounters and traffic conditions along the way. Everyday, Ghenadie Popescu is sending by various possible means — mobile phone, fax, email, post or telegram — one or several messages to Grenoble recounting his travel impressions. Once collected and displayed, these messages make up a daily chronicle, **The Popescu Chronicles**, a kind of log, whose content is voluntarily "offbeat" regarding the epic nature such a trip might convey. Both physical and conceptual, his trip gradually reveals a dual geography: on the one hand, the territorial and political realities of the countries he passes through and, on the other, the more reflexive and subjective geographical experience, arising from his own circulation within these spaces. His messages convey a dual perspective and lead the viewer to project his or her own imaginary cartography. Ultimately, by choosing to circulate by bicycle, the artist reveals his engagement of "slow" resistance, a silent protest in the face of the world's acceleration. His messages will be on view at the Médiathèque in Die from 29 of May till 5 of June, and at Agencement of Magasin d'en face in Grenoble from 3 to 18 of June 2006.

### **Association Festival Est-Ouest and Forum in Die**

From 1989, the Festival Est-Ouest proposes to discover a country of Eastern Europe or Russia during a dozen of days of the festival. Music, cinema, theater, literature, contemporary art, agriculture, environment are presented to novice, experienced or specialized public as the forms to meet and to get to know our neighbors.

Initiated by the Festival Est-Ouest in 1990, European Meetings of Die regularly contribute into reflection on actual socio-political questions in a dialogue between East and West. They gather artists, students, academics, journalists, writers, citizens to share and exchange their ideas concerning the notion of Europe.

Diversity of disciplines, participants and public, as well as openness to other territories and cultures are at core of the activity of the Festival Est-Ouest.

# Grenoble \_ 3 to 18 of June 2006

## \_eat

**Magasin d'en Face**, 155 cours Berriat

### 3 of June\_ 1500 : Market of the opening

The farmers of Grenoble region have been invited to come and sell their products – fruits, vegetables, honey etc. – on the parking of Magasin d'en face transformed into the open-air market exceptionally for the day of the opening of the program.

The international collective of artists **Free Soil**, who gives support for critical art practices that reflect and change the urban and natural environment, has been invited to create the images printed on the paper shopping bags used and distributed on the market by the farmers. The bags are multiple artworks and simple practical objects that transport the message of the artists. The phrases « nous voulons tous une terre » (we have a right to grow), « plus près, plus frais » (the closer, the fresher) and « les petits producteurs plus vrais » (local farmers are for real) are the statement that privileges the local market over the global system of supermarkets and evokes the characteristic features of the contemporary political-economical system. Accompanying us in the daily life through simple everyday actions, the bags invite us to become aware of our choice and to realize the force and meaning of the most simple everyday actions.



### 18 of June\_ 1230 : Potluck dinner

All the partners and collaborators of the project (local farmers, communities, associations etc.), as well as all the visitors that we have met during fifteen days of the events, are invited to take part in the potluck dinner organized on the last day of the program.

## \_slowdown

**Magasin d'en Face**, 155 cours Berriat

### 6 of June\_ 1900 : « Lecture about nothing », by Eve Couturier

At nightfall, the public is invited to see a projection of the film realised by Jean-Jacques Palix in 2002 and to hear the reading by **Eve Couturier** of the text « Lecture about nothing » by John Cage in the yard before the Magasin d'en face. The poetic moment composed of rupture, silence and slowdown will go on on the terrace set up in the yard before the Magasin d'en face for the days of the program.

### 7 of June\_ 1900 : « The luddites and neo-luddites », by François Jarrige

**François Jarrige** is a young historian and a co-author, together with Vincent Bourdeau and Julien Vincent, of the book *Les luddites. Bris de machines, économie politique et histoire* (The Luddites. Breaking of machines, economy, politics and history) (éd. Ère, 2006), which gives a synthesis of ideas about the Luddites rebellion and its successive variations.

In the conference room of the Magasin d'en face he will go back to the history of the rebellion of the beginning of the 18th century and will open up a discussion about the actual development of the movement, going into the effervescent context of Grenoble remarkable for the struggle against nano-technology and GMO.

# **\_share**

**Association Amal\_Cafe Le Diwan, 57 av. Maréchal Randon**

## **9 of June\_ 1900 : « Literary garden », reading by Zahia Rahmani**

Founded in May 2006 by the association of french-maghrebian cooperation Amal, cafe Le Diwan is a place for discussions and exchange of the ideas about the Mediterranean culture. Invited to participate in the program of the cafe, we have proposed to **Zahia Rahmani**, art historian, researcher and writer, to read a selection of texts of her choice coming from contemporary literature and devoted to the garden.

As a place of aesthetic and social exchanges, garden plays a remarkable role in the human history. In the culture of Mahgreb, it is, at first, an enclosed and highly symbolical place out of the city, that later on starts to appear in the urban space, notably on the roofs of the houses. As a meaningful element of this culture, particularly in the literature, the garden is at core of the actual political-ecological debates and is, above all, an organic space of circulation of words.

To introduce this evening of reading, we have proposed to Amal to initiate a construction of a small collective garden on the terrace at the cafe Le Diwan, making a call for the visitors' participation.

# **\_inhabit**

**La Plateforme, Place de Verdun**

Situated in the former Museum of painting of the city of Grenoble, Plateforme is a showcase of urbanistic projects undertaken by the city of Grenoble. Conceived as a centre of information and documentation, it is also considered as a place of exchange between the inhabitants and the professionals of architecture and urbanism.

We have invited the architect Constantin Petcou and artists Lara Almarcegui and Jan Kopp to contribute to this place and to present their works during two evenings of the program.

## **15 of June\_ 1900 : ECObox, by Constantin Petcou**

Architect and researcher, member of the Atelier d'Architecture Autogéré (Atelier of self-run Architecture), **Constantin Petcou** will come to present the project ECObox, launched together with Doina Petrescu in Paris in 2002. The testimony of the transformation of the industrial wasteland into a collective garden and a place for meetings and debates by the inhabitants of La Chapelle district appears as an essential counterpoint to the projects of urban renovations undertaken by big cities by putting the principle of participation and the intention to give a voice to the underprivileged population into the core of the project.

## **16 of June\_ 1900 : Interstitial city, meeting of Lara Almarcegui and Jan Kopp**

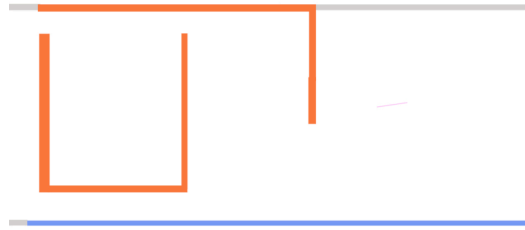
The presentation of **Lara Almarcegui** will be devoted to the study of places which escape the definition of architecture or a city that constitutes her artistic practice and will dwell on the demolitions, wasteland and self-constuction through the display of her works.

**Jan Kopp** is going to present his works and particularly the current project of the partial reorganisation of the district Les Eaux-Clares/Mistral/Rondeau in Grenoble which is a work in collaboration with an architect Djamel Klouche commissioned by the city of Grenoble.

Both artists propose a critical reading of existing models of urban development and interrogate the status of wastelands and the availability of interstitial spaces initiating a discussion about the habitability of contemporary cities.

# \_agencement

Magasin d'en Face, 155 cours Berriat



During fifteen days of the program we move out of our office into the former bookshop of the National Centre of Contemporary Art in order to transform it into a space of life and work - « agencement ». The place of information, documentation and video-projection, it was conceived as a place of usage by the visitors. Documentation about the events of the program and the participants, as well as the library with books that had been important for our research, are put at free disposal. There are reformulated and presented the events of the precedent days. For example, an open-air market that had taken place on the 3 of June is presented in the form of the video beside the products of local farmers we had taken to put on sale, the paper bags and the stages of their elaboration by Free Soil, information about Free Soil and the farmers participated in the market. The projection of the video *Au rez-de-chaussée de la ville* (At the Ground Level of the City), which is a documentation of the project ECObox by Doina Petrescu and Constantin Petcou, and of the video *Alerte à Babylone* (Alert Babylon) by Jean Druon, which gives a critical view on the technical progress and presents the struggle against new technologies, are also put on viewing here. Agencement is organized as an open access space where visitors could discover the project, make a xerocopy of a text and take a cup of tea inside or on the terrace.



## \_e-taz <http://www.ecoledumagasin.com/session15/platform.html>

As part of *A Step Aside* project, **e-taz** is a discussion platform to which artists, curators, architects and art critics have been invited to share their experiences and points of view on the issues of collective participation in their respective fields. The resulting interviews will be posted throughout the project.

**e-taz** (electronic temporary autonomous zone) is a fluid, non-localizable and atemporal space which evolves according to the interviews and the potential interconnections between the various contributors. It allows us, amongst other things, to open our project to other participants and voices and thus, to maintain the complexity of the economical, political and artistic aspects of participation. It also allows us to set up an unsystematic space of exchange whose development we accept as beyond our own control.

### **The invited contributors:**

Julie AULT - Catherine DAVID - Simone FORTI - Catherine FURET - Krist GRUIJTHUIJSEN and Johan LUNDH - Jan KOPP - Emmanuel LOUISGRAND - Pierre MAHEY - Viktor MISIANO - Nils NORMAN - Melik OHANIAN - Florian SCHNEIDER - Stefan TIRON

# Participants

**Lara ALMARCEGUI** \_ lives and works in Rotterdam

Interventions of Lara Almarcegui take roots in the urban fabric and explore the interrelations of space, architecture and city politics. Buildings undergoing reconstructions, deserted urban territories or vacant sites are the places that the artist renovates, photographs or maps, inviting local communities to reflect on their proper environment. During different interventions in Holland, France, Italy and Spain she induced to reconquer abandoned sites, observed processes of demolition or studied the history and traditions of certain districts in order to reappropriate and to involve them in interplay. "Building sites" of Lara Almarcegui propose a critical reading of existing models of urban development and manifest a posture opposite to the models that privilege productivity and circulation over habitability and conviviality.

**Eve COUTURIER** \_ lives and works in Paris

Eve Couturier made her debut on France Inter public radio in the program Les Bleus de la Nuit in 1980. Then she joined a team of Radio Nova considered as the most creative and experimental free radio station on FM band. She is interested in live presentation on radio, as well as in recordings, reports, editing, mixing, and tape recordings. Her meetings with artists and authors gradually lead her to broaden and to develop her radio phonic practice. In 1988 she published Un bruit qui court, a reading of her personal texts on the music of Jean-Jacques Palix as an echo of readings-performances that she presents regularly in art galleries. In 2001 she translated into French and recorded a Lecture About Nothing by John Cage (1950). A film, which consists in series of long shots of "visual silence" realized by Jean-Jacques Palix the next year, accompanies a reading of the text.

**FREE SOIL** \_ [www.free-soil.org](http://www.free-soil.org)

Free Soil is an international collective of artists, activists, researchers and gardeners co-founded by Amy Franceschini (USA), Nis Rømer (Denmark), Stijn Schiffeleers (Belgium/USA) and Joni Taylor (Australia/Germany) in 2004. The collective develops projects and gives support for critical art practices that reflect and change the urban and natural environment. The artists believe that "art can be a catalyst for social awareness and positive change". Amy Franceschini and Myriel Milicevic presenting Free Soil contributed to the project "Un pas de côté".

**Amy FRANCESCHINI** is a new media artist maintaining the balance between art and design. Particularly interested by a perceived conflict between humans and nature, she deals in her works with the notions of community and sustainable environments. In 1995 she founded the multidisciplinary collective Futurefarmers. Amy Franceschini teaches new media at Stanford University, San Francisco Art Institute and CCA.

**Myriel MILICEVIC** is an interaction designer and artist. Graduated from the Interaction Design Institute Ivrea in Italy and from the Gerrit Rietveld Academie in the Netherlands, she is particularly interested in relations and interactions of games, mobile networks and the urban environment.

**François JARRIGE** \_ lives and works in Paris

François Jarrige is a historian. He is currently working in the university Paris I on the thesis devoted to the phenomenon of workers' resistance to mechanization at the time of the first industrialization. His works dwell on political history of XIX century and on social and cultural dimensions of technical changing. He is one of the authors, together with Vincent Bourdeau and Julien Vincent, of Les luddites. Bris de machines, économie politique et histoire, which is a synthesis of ideas about the luddite rebellion and its successive variations, a book published by Ere in 2006. He is also the author of a number of articles in historical reviews and in a popular magazine L'Ecologiste.

**Jan KOPP** \_ lives and works in Paris

Throughout his works Jan Kopp investigates the interstitial space as a place of creation and of a correlation between the real and the imaginative. Interested in event more than in monument, the artist explores the world together with a "liver", with inhabitants of a city, with art students, passers-by or dancers. Be it a sound composition realized on the materials issued from complicit collaborations with communities, or a spatial and architectural organization of a site, Jan Kopp builds his works on the basis of a participative modality. His prolific and polysemic works calls spectators to contribute into the accomplishment of the proposed situations. As a kind of a do-it-yourself work made of numerous elements of the reality, his realizations infiltrate into urban or museum space revealing there a poetical dimension. His recent series of installations, video and performances manifest his interest in the question of transmission and deformation of information.

**Constantin PETCOU** \_ lives and works in Paris

Architect and doctorate researcher at EHESS in Paris, Constantin Petcou gives lectures at the University Paris 8 and at the Ecole d'Architecture Paris Malaquais. His theoretical works that investigate intersections of architecture, urbanism and semiotics became a subject of numerous publications in France, Great Britain, USA, Spain, Roumany and Japan. In 2002 within the Atelier d'Architecture Autogéré (Atelier of self-run Architecture) he initiated the project ECObox which proposes to the inhabitants of a district La Chapelle in Paris to contribute into the industrial wasteland and to transform it into a collective garden and a place for meetings and debates. ECObox tests and provokes "an availability" of a city through "urban tactics" which aim at interstitial conditions and varied temporality of certain sites. This initiative constitutes a real platform of urban production through the mix of practices where knowledge and abilities of inhabitants, architects, researchers and artists meet.

**Ghenadie POPESCU** \_ lives and works in Chisinau

During the 90's the artist performed several actions – bicycle trips, that in the former context of post-soviet Moldova should be perceived as acts of personal will with a strong potential. Illustrating the relatively accessible openness resulting in the collapse of the communist regime, one of his trips, to Hungary, realized with only 20 US Dollars in his pocket, had the Modern and Contemporary Art Museums in Budapest as final destination. Afterwards, because of the closure of the borders, shortly after they had been opened, he could not afford it anymore with exception of going to Romania and Ukraine. Today Ghenadie Popescu works as an artist building his discourse with the help of images, objects and texts. Full of irony, his works question the ambiguous space continuously reshaped by the new realities of the reborn state lost in between two different ideological systems.

**Zahia RAHMANI** \_ lives and works in Paris

After graduating from the history of art department with a specialization in modern and contemporary art, and after upholding the degree work devoted to Robert Rauschenberg, Zahia Rahmani studies esthetics. She worked at such major contemporary art institutions as Léo Castelli gallery in New York, la Galerie nationale de Jeu de Paume in Paris or la Villa Arson in Nice. Nowadays she supervises a program of research "Art and globalization" at the Institut National d'Histoire de l'Art. She organizes and intervenes into different manifestations devoted to contemporary art, literature and post-colonial studies. In November 2005 she initiated a day of studies on contemporary art in Islamic countries. Zahia Rahmani has written numerous critical essays. She is also a writer and published two novels at Sabine Wespieser edition: Moze that was selected for numerous literature prizes and won a Fémina prize in 2003, and a novel Musulman, which received a special award at the Wepler Prize in 2005.



## Program

Die \_ from 29 May to 4 June 2006

### **\_circulate**

Médiathèque départementale Diois-Vercors

**29 May\_ 14<sup>00</sup> :**

Participation of Session15 in the round-table devoted to the theme of artist as migrator with Catherine David, historian of art, curator

Opening of the project by **Ghenadie Popescu**

Grenoble \_ from 3 to 18 June 2006

### **\_eat**

At Magasin d'en Face

**3 June\_ 15<sup>00</sup> :**

*Market of the opening* : local farmers of the agglomeration of Grenoble come to sell their fresh products (fruits and vegetables, honey....)

In collaboration with an international collective of artists **Free Soil**.

**18 June\_ 12<sup>30</sup>**

*Potluck* : Meeting at the Magasin d'en Face to participate in the shared lunch that will close the program

### **\_slowdown**

**6 June\_ 20<sup>00</sup> :**

*Lecture about nothing* : Reading by **Eve Couturier**, artist and composer, after the text by John Cage, accompanied by the projection of the film realized by JJ Palix in 2002

**7 June\_ 19<sup>00</sup> :**

*Luddites and Post-luddites* : Lecture and discussion with a participation of **François Jarrige**, historian and researcher, co-writer of *Les luddites, bris de machines, économie, politique et histoire / The Luddites, breaking of machines, economy, politics and history* (ed. Ere, 2006)

### **\_share**

At the Amal association\_ Café Le Diwan

**9 June\_ 19<sup>00</sup> :**

*Literary garden*: A reading of literary texts on the garden by **Zahia Rahmani**, historian of art and researcher

## **\_inhabit**

**At the Plateforme**

**15 June\_ 19<sup>00</sup> :**

Presentation of the project ECObox by **Constantin Petcou**, architect and researcher  
The inhabitants of La Chapelle district in Paris transform an industrial wasteland into a collective garden and a place for meetings and debates

**16 June\_ 19<sup>00</sup> :**

*The place and availability of interstitial spaces*

with a participation of artists **Lara Almarcegui** and **Jan Kopp**, making interventions into the public space

## **Sites :**

**Médiathèque départementale Diois-Vercors**, 24 av. Division du Texas, Die

**Magasin d'en Face**, 155 Cours Berriat, Grenoble

**Association Amal\_Café Le Diwan**, 57 av. Maréchal Randon, Grenoble

**La Plateforme**, Place de Verdun, Grenoble

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## **École du Magasin**

Centre National d'Art Contemporain de Grenoble

Site Bouchayer – Viallet, 155 cours Berriat

38028 Grenoble Cedex 1, France

Tel. +33 (0)4 76 21 66 73, Fax +33 (0)4 76 21 24 22

[ecole@magasin-cnac.org](mailto:ecole@magasin-cnac.org)

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**Session15** - <http://www.ecoledumagasin.com/session15>

Daphné Brottet – [daphné.brottet@neuf.fr](mailto:daphné.brottet@neuf.fr)

Lore Gablier – [gablier.lore@voila.fr](mailto:gablier.lore@voila.fr)

Stéphane Ibars – [stefan.ibars@voila.fr](mailto:stefan.ibars@voila.fr)

Vladimir Us – [us\\_v@hotmail.com](mailto:us_v@hotmail.com)

Elena Yaïchnikova – [giddley@hotmail.com](mailto:giddley@hotmail.com)

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