

GASTRONOMY

On becoming something else
archive 19,000,000.1

GASTRONOMY



A CATALOGUE
OF BOOKS AND MANUSCRIPTS
ON COOKERY, NUTRITION,
DOMESTIC ECONOMY,
DRINKING, AND THE
HISTORY OF TASTE
1580 -1967



BEN KINMONT
CATALOGUE THREE
2000



Item 35. [Mararani.]



BEN KINMONT, BOOKSELLER

P.O. BOX 2007

CHURCH ST. STATION

NEW YORK, N.Y. 10008-2007

Tel.: 917 690-4326 Fax: 212 964-9367

E-mail: bkinmont@aol.com

Visa, MasterCard, and American Express
Cards are accepted.

Special announcement: although we have no intention to abandon printed catalogues, this catalogue and a selection of our stock can also be viewed at www.kinmont.com.

Any book is returnable within five days and payment is due within 30 days. If ordering for the first time, please remit payment with your order or supply suitable trade references. Charges for shipping and insurance are additional and all orders will be sent airmail unless otherwise requested. Residents of New York State should include appropriate sales tax. All goods shall remain the property of Ben Kinmont, Bookseller, until the price has been discharged in full.

The First Beet-Sugar Factory

1 ACHARD, Franz Karl. Die europäische Zuckerfabrikation aus Runkelrüben, in Verbindung mit der Bereitung des Brandweins, des Rums, des Essigs und eines Coffee-Surrogats aus ihren Abfällen. Leipzig: J. C. Hinrichs, 1809.

100. An folding engraved plates. xv, 388 pp. Contemporary speckled boards, three early library stamps on 1 p. verso, slightly bumped. \$2150.00

FIRST EDITION. "In 1747 Andreas Sigismund Marggraf, director of the physical classes in the Academy of Sciences, Berlin, discovered the existence of common sugar in beetroot.... But no practical use was made of the discovery during his lifetime. The first to establish a beet-sugar factory was his pupil and successor, Franz Carl Achard, at Cunern (near Breslau) in Silesia in 1801. The processes used were at first very imperfect, but the extraordinary increase in the price of sugar on the Continent caused by the Napoleonic policy gave an impetus to the industry, and beetroot factories were established at many centres both in Germany and in France." — *The Encyclopaedia Britannica*, 11th ed., vol. 26, p. 44.

The large folding plates depict the beetroot plant, many apparatus for processing into sugar, and a floor plan and elevation of the factory.

12mo, xxiii, [1], 560 pp. Contemporary binding mottled calf in a cats-paw pattern, red marbled lettering piece on spine, spine richly gilt, marbled endpapers, minor worming in the joints. \$144.00

The rare FIRST EDITION of Demachy's (1747-1803) manual for rural living, written with the help of Nicolas J. B. Ponteau, Louis Théodore Hébert (1743-1811), and Antoine Prosper Lottin (d. 1811). Divided into three parts, it includes the following: first part deals with plants, medicine, pharmacy, and cookery; the second part with rural law, taxes, manors, hunting, fishing, and forestry; and the last part with elementary mathematics, including sections on building, carpentry, and glazing. The medical section occupies more than 100 pages and include a chapter on pediatrics, sicknesses common to country living, and numerous medicinal recipes. The culinary section is broken into three parts: one for country cooking another for pastries, and a third for preserves.

¶ NUC; DLC (Biting p. 120) & DNLM. OCLC Lilly Library (Cagle 153). Johns Hopkins, Princeton U. of N.M., & Wellcome. Not in Oberlé.

The Heights of French Ornamental Cooking

29 DUBOIS, Urbain. *Cuisine artistique*
Études de l'école moderne. Paris: E. Dentu, 1872-74.

[40]

For the 111 plates (including a frontispiece in vol. I) see double page plate). viii, 221 pp.; 2 p.l., 114 [1] pp. Contemporary quarter calf over marbled boards, spine gilt, short crack to the foot of front joint of vol. II, very slight wear overall, but covers retaining all of the original tissue guards and gilt throughout. \$89/50.00

THE HEIGHS of one of the most spectacular and most of all 19th century illustrated books on gastronomy. The numerous plates are finely drawn and have their roots in the history of grand French cuisine. Dubois (1813-1901) occupies an important place in the development of modern French cooking, a place which Carême, Goussier, and Escoffier. Sometime chef to the King of Prussia, [Dubois] is even more famous for his architectural creations, and his dishes of great ornamented with inedible decorations. If a reformation tended to reinforce the old tenets of the food to be less than piping hot by the time it reached the diner's mouth, Dubois is on the other hand inclined with doing something for the cause of food by being the prime mover in the displacement of *à la française* by *à la russe*. The *à la russe* means the method, dating from the 18th century, of serving a large number of dishes separately in each course, from which the diner then chose in the manner of a modern buffet; the *à la française* means the modern method of service, where each dish is set up in the kitchen and a helping served to the diner. ⁶ Menoull, *All Manners of Food*, p. 150.

[41]

Medicine and Health: 21, 28, 58, 66, 93, 99
Mixed Drinks: 91
Mushrooms: 48
Music: 82-88
Olives: 27
Orchards: 27
Pasta: 52
Poetry: 35, 52, 75-6
Potatoes: 74
Provenance:
 de Serres 32
 Pasteur 30
Restaurants: 7, 40, 41
Strawberries: 75-6
Sugar: 1, 6, 73
Tea: 45, 62, 77, 79
Technology: 1, 43, 63-7
Tobacco: 46
Vegetables: 66
Vinegar: 68
Wine and Viticulture: 8, 10, 23-5, 27, 30, 41, 48,
68, 71, 95



The Antinomian Press, 22 September, 2000. 1300 copies.
Sometimes a nicer sculptor is to be able
to provide a living for your family.

GASTRONOMY

Ben Kimmont & Catalogue Three

2000

*The Introduction of Service à la Russe;
A Presentation Copy &
Extremely Rare*

I DUBOIS, Urbain & BERNARD, Emile. *La cuisine classique. Etudes pratiques, raisonnées et démonstratives de l'École française appliquée au service à la Russe.* Paris: Chez les Auteurs, 1856.

Large 4to. Thirty-nine lithographed plates. xi, 330, x pp.; 2 p.l., [331]-694, [xi]-xviii, [1] pp. Contemporary quarter-calf over marbled boards, expertly re-backed, marbled endpapers, marbled edges, absolutely bright and crisp throughout. \$6500.00

The extremely rare FIRST EDITION of Dubois and Bernard's triumph in grand French cuisine. *La cuisine classique*, together with his later *Cuisine artistique* (1872-74), greatly influenced the development of modern French cooking and placed Dubois in the pantheon of great French chefs along with Carême, Gouffé, and Escoffier. Esther B. Aresty, the great collector of gastronomy, placed *La cuisine classique*, in the context of the extravagance of the Third Empire. For Aresty, it all began in 1855 when Napoleon III staged an international exposition in Paris and invited the world to come and view the glory of a restored France. "The five million visitors who came to the 1855 Exposition filled Paris with a babel of languages that soon echoed in the first important presentation of French cuisine since Carême: *La Cuisine Classique* (1856), perhaps the largest and surely the heaviest culinary gathering up to that time.

"The authors, Urbain Dubois and Emile Bernard, were chefs in the Paris homes of the Polish counts Uruski and Krasinski. Dubois, already a leader among his contemporaries, gave as his credentials, 'Chef and pastry cook under chef Haas in the house of Rothschild.' Bernard cited no previous background and in any case soon receded from the culinary scene, while Dubois continued to grow in prominence and produced a large body of works." — *The Exquisite Table*, pp. 107-08. By 1899 *La cuisine classique* had gone through 15 editions.

The first of the wonderful 39 lithographs is tinted and has been made by M. Jehenne; it illustrates various attributes of the culinary arts and depicts a newly designed stove by M. Baudouin which had just been exhibited at the 1855 Exposition. The remaining highly detailed 38 lithographs are by M. Muller and are based upon the drawings of Dubois and Bernard. They depict 215 different extravagant culinary creations ranging from the architectural to the sublime.

This is a presentation copy from the authors to the famous French literary critic Jules Janin (1805-1875), who has then added an inscription of his own: "Le livre es offert à la grande et célèbre artiste Sophie...Passy, le 2 avril 1864." On the verso of each title page is an additional signature stamp of Dubois and Bernard.

Although expertly re-backed in a period spine, internally one couldn't ask for a finer copy. The pages are bright and crisp and without blemish.

€ Both Biting 132 and Vicaire cols. 289-90 mistakenly call for one vol. only. Not in Cagle, Oberlé, OCLC, or RLIN.

p. m (1)

Bernard
2001
sold to the Lilly Lib.

"Probably the Greatest Cook of All Time" — Anne Willan

- I CARÊME, Marie Antoine. *Le pâtissier royal parisien, ou traité élémentaire et pratique de la pâtisserie ancienne et moderne, de l'entremets de sucre, des entrées froides et des socles; suivi d'observations utiles aux progrès de cet art, d'une série de plus de soixante menus, et d'une revue critique des grands bals de 1810 et 1811.* Paris: J. G. Dentu, 1815.

8vo. Seventy numbered engraved plates (one of which is an added title page and 54 are folding). Two volumes. 3 p.l., xxi, ii, [1], 482 pp.; 2 p.l., 447, [1] pp. Contemporary quarter-calf over paper boards, red and green morocco lettering pieces on spine, spine gilt, discrete expert repairs to the margins of some leaves due to worm holes.

\$7000.00

A very fine copy of the FIRST EDITION of Carême's famous treatise on how to make sweets, savory dishes, and ornamental desserts. During the early 19th century, the "profession of *pâtissier* was at least as prestigious as that of *cuisinier*. Pastrycooks were responsible for *pièces montées*, the great decorative center pieces that were the crowing glory of grand dinners. Carême excelled at these flights of fancy; in his first two books, *Le pâtissier royal* and *Le pâtissier pittoresque*, both published in 1815, he produces hundreds of designs for rustic pavilions, ruins, cascades, temples, forts, windmills, and other ornate creations. He insisted that 'the fine arts are five in number — painting, sculpture, poetry, music, architecture — whose main branch is confectionary.'" — Willan, *Cooks and their Recipes*, p. 143.

"Here is the man who became and remains the most famous of 19th-century French chefs. His students and their successors studied his books, or at least paid lip-service to him, well into the 20th century. Gastronomes and food writers have praised him as a great genius of haute cuisine, and have held him up as an outstanding example of how a lowly apprentice, of a humble background, could rise to the topmost pinnacle of his profession." — Davidson, *The Oxford Companion to Food*, p. 137.

When Carême was 16 he apprenticed with "Bailly of the Rue Vivienne, one of the most famous pastry chefs of Paris. Amazed at Carême's abilities and willingness to learn, Bailly encouraged him, in particular by allowing him to study in the print-room of the National Library. Here Carême copied architectural drawings, on which he based his patisserie creations..." — Larousse, p. 194.

This is a particularly fine copy; with Carême's signature on the title page of vol. 1 and the engraved binder's label "C. Chevallier, Relieur et Papetier, rue St. Marguerite N. 1694, à Beauvais" on the upper paste-down of each volume. There were four later editions and the work was translated into English.

€ Cagle 126; Maggs 422; OCLC records six locations: Cornell, the Library of Congress, Kansas St. University, Schlessinger Lib., Oak Spring Lib., and the Wellcome Institute; Vicaire col. 144. Not in Batting or Oberlé.

Ben Korman
2001 sold to P.

LIFE AT HOME
& IN NATURE

On becoming something else
archive 19.00.03.4

LIFE AT HOME & IN NATURE



A CATALOGUE
OF BOOKS AND MANUSCRIPTS
ON DOMESTIC AND RURAL AFFAIRS,
COOKERY, GARDENING,
AND HEALTH
1540-1911



BEN KINMONT
CATALOGUE SEVEN
2003



Item 29, Ferrant



BEN KINMONT, BOOKSELLER
83 MURRAY STREET
NEW YORK, N.Y. 10007
tel.: 212 964-7132
mobile: 917 669-6157
fax: 212 964-9367
e-mail: bkinmont@aol.com
web page: www.kinmont.com



Visa, MasterCard, and American Express
Cards are accepted.

Any book is returnable within five days and payment is due within 30 days. If ordering for the first time, please remit payment with your order or supply suitable trade references.

Charges for shipping and insurance are additional and residents of New York State should include appropriate sales tax. All goods shall remain the property of Ben Kinmont, Bookseller, until the price has been discharged in full.

1 (ACTS & ORDINANCES: HOTELS, CABARETS, & TAVERNS.) Declaration du Roy, pour l'observation et enforcement de son ordonnance faicte sur le règlement des hosteliers, tauerneiers & cabaretiers, & pris des viures en chaque saison de l'année. Paris: Robert Estienne, 1564.

bound flos. [8] ll. (the final is blank). Antique vellum, spine lettered in manuscript. \$1000.00

The extremely rare FIRST EDITION of this ordinance issued by Charles IX regulating the price of room and board being charged by hotels, cabarets, and taverns around France. Showing the quality of the service being offered, the King has found the prices proposed by the publicans to be excessive.

*V. Alcuin, c. 254-289. OCLC: no record. Microfilm copy only at Wellfleet, MA. Not in Brit. Lib. Cagle, or Oberlin.



him of plagiarism), Menon produced his own cookery and managed to revolutionize cooking.

From the collection of Rolf Dittmar with his red stamp on the upper pastedown. A very good copy.

¶ Georg 298; OCLC: Bowling Green (Ohio); Weiss 2523. Not in RLIN.

"The first book to appear in France *just specifically to female cooks?*"

60 [MENON.] *La Cuisiniere heureuse*. Paris: Guillyn, 1775.

8vo. xxiv, 528 pp. Contemporary decorative boards with paper label on spine and title in two joints rubbed & corners bumped, entirely covered.

A very pleasing copy of Menon's famous (and best selling) cookbook in 18th century France. *Cuisiniere heureuse* was first published in Paris and by 1775 contained more than 700 recipes from "Andouillette de boeuf" to "Vol de France". Before providing the recipes, Menon gives 3 pages of cooking terms, lists utensils needed and their uses, and then recommends various meats by according to the seasons. At the end is a small list of the recipes.

"In the hundred years since *La Varenne*, the art made in drafting recipes were considerably improved. Instructions are detailed and he has a wide variety of technical terms such as *braiser* and *hocher* to be demanded. A recipe is no longer a sketchy experiment.

of in its way to the precise blueprint we expect when *Great oaks and their nests*, p. 90.

Common paper used in the binding is a rolled paper pattern in red and blue depicting flowers on a background. On the verso of the upper free flap is the library stamp of Rolf Dittmar, the collector of 18th century German book collectors (see *German Book Collectors* for more on Dittmar and his collection).

¶ Univ. of San Francisco, Kansas St. Univ., West Library, Wellesley College. This edition is in the collection of the Rare Book Dept. of the Univ. of Chicago, or the Rare Book Dept. of the Univ. of Wisconsin. — Wheaton, *Savoring the Past*.

MENON. *La science du maître d'hôtel, ou l'usage des officiers*. Paris: chez du Mesnil, 1750.

Book derives on title page, five engraved plates for setting leaves, woodcut head and tailpieces. 8 (11), 315, [25] pp. Contemporary speckled-green cloth, red morocco label on spine, small paper from foot of spine, corners lightly rubbed endpapers. \$2000.00

MENON. Although Menon was one of the great cooks of 18th century France, very little is known about him, not even his first name. Coming out of the shadow of *La Varenne* and his contemporary (the accused him of plagiarism), Menon pro-

8vo. Engraved frontispiece, two engraved plates, and one small woodcut in text. 12 p.l., 186. [6] pp. Contemporary speckled-calf with blind fillets around sides, joints cracked but holding, tail of spine chipped light overall wear to spine, preserved in a red quarter morocco box over marbled boards. (1818.10)

The FIRST EDITION of Worlidge's early guide to the history and production of cider and wine. Chapters include a history of drinks in antiquity; various beverages made from leaves, stalks, roots, tree-sap, fruits, and berries; why cider is preferable in England over foreign wines; the propagation of fruit trees and vineyards; how to grind, purify, keep, and bottle cider; the medicinal virtues of fruit drinks; and a list of more than twenty different fruits and nuts and how to cultivate them in England.

The frontispiece and plates depict cider being made and various apparatus, including a device called the "Ingenio" for milling apples for cider. This invention is also announced in Advertisement and that it can be purchased from "John Delanere a Joyner in Wierstead in Hampshire, from 20s. To 30s. Price apiece."

A substantial work came from John Worlidge, apt cultural experimenter and writer, *Visionarium Britannicum*.... This manual is a splendid example of early rational research and technical inventiveness applied to cider and wine making. Included is a comprehensive listing of cultivars and their "natures," i.e., wine-making qualities." — Janson, *Pomona's Harvest*, p. 117.

With the initial licence leaf (usually lacking).

¶ Binding p. 504; Gabler 43130; Henry Ad 1, p. 408
— "one of the most enlightened of the seventeenth-century

nary writers on gardening and husbandry;" Samson *Catarrhista* 1632 & *Vinaria* p. 86.

With Spectacular Plates of Sugar Sculptures

100 WRIGHT, Michael. An account of his excellence Roger Earl of Castlemaine's Embassy, from his sacred majesty James the II^d. King of England, Scotland, France, and Ireland, &c. To his holiness Innocent XI. London: Tho. Snowden, 1688.

160. Engraved frontispiece, engraved portrait, fifteen engraved plates (one of which is folding and measures 11.5cm x 31.5cm), and one engraved initial. 2 p.l. 116 pp. Contemporary speckled-calf, single gilt-fillet around sides, gilt spine, red morocco label on spine, 1" split to head and tail of upper joint. \$5000.00

The First English Edition of Michael John Wright's (1625?-1700) description of Roger Palmer, the Earl of Castlemaine's (1634-1705) embassy to Pope Innocent XI. The first edition was in Italian, published in Rome one year earlier. Castlemaine was a member of King James II's secret council of Catholics. When James II decided to establish relations with Rome Castlemaine was appointed ambassador and he departed from Greenwich on 15 February 1685/6. Apparently despite all of the pomp and circumstance of Castlemaine's entrance, the Pope gave him a cold reception and was ultimately put-off with Castlemaine's zeal in trying to strengthen James II's ties with Rome. During this trip



The Antinomian Press, 20 January 2000.
750 copies printed.

Sometimes a nicer sculpture
is to be able to provide
a living for your
family.

LIFE AT HOME
& IN NATURE

Ben Kimmont • Catalogue Seven

2003

LIFE AT HOME
& IN NATURE

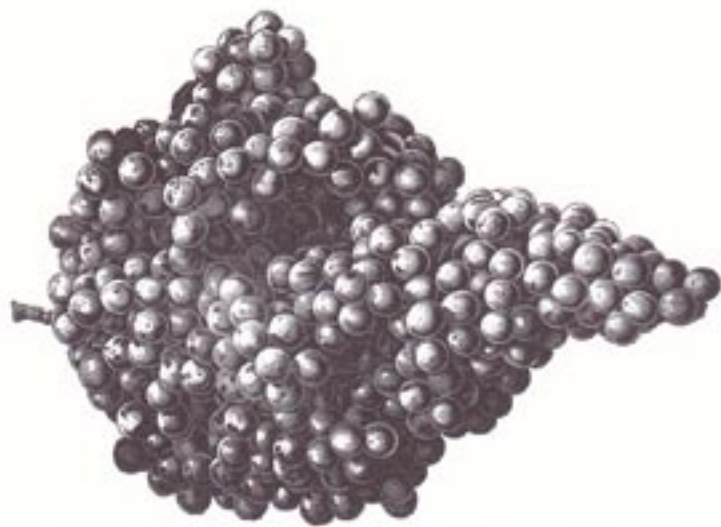
LIFE AT HOME & IN NATURE



A NEW CATALOGUE OF BOOKS AND
MANUSCRIPTS ON DOMESTIC
AND RURAL AFFAIRS
TECHNOLOGY
ECONOMICS
COOKERY
HEALTH
POETRY
& WINE
c.1503-2002



BEN KINMONT
CATALOGUE EIGHT
2003



Item 7, Barron



From the Big Apple to the apple orchard, we are moving.
Please note our new address and phone numbers below.
Thank you.

UNTIL JUNE 30th

BEN KINMONT, BOOKSELLER
81 MURRAY STREET
NEW YORK, NY 10007
tel.: 212 964-7132 fax: 212 964-9367
mobile: 917 669-6157
bkinmont@aol.com
www.kinmont.com

EFFECTIVE JULY 1st

BEN KINMONT, BOOKSELLER
1160 PLEASANT HILL ROAD
SERASTOPOL, CA 95472
tel.: 707 829-8715 fax: 707 829-8719
mobile: 917 669-6157
bkinmont@aol.com
www.kinmont.com

"Forcibadoving Pasteur's Discoveries,"
In *Original Stutz*

1. APPERT, François. *Arte di conservare tutte le sostanze animali e vegetabili per molti anni*. Siena: Dai Torchj di Onorato Porri, 1810.

Has One folding engraved plate, 84 pp. Original yellow stiff wrappers, small wormhole in upper wrapper, early library acid label on foot of spine, bright and clean throughout. \$1200.00

The First Italian Edition of the most famous book in food conservation. Appert "learned the art of cooking from his father, who was an *bouteier*. He worked at first in the service of the Duke of Deux-Ponts and was offered a *de bouche* to the Princess of Forbach. In 1780 he established himself in business as a confectioner in the Rue des Lombards in Paris. The Directory government offered a prize of 12,000 francs for the discovery of a process to preserve the food destined for the Army. Appert perfected a sterilization method which was named after him - *appertisation*. In 1804 he built a factory in Massy (on land where peas and beans had been cultivated) and started up the production of bottled preserved foods. In 1810 the government officially recognized his discovery and awarded him the prize. In the same year, Appert published *L'art de conserver...*" *Larousse Gastronomique*, p. 28.

A fine copy in original state.

Bright, Crisp and Extremely Rare

- 39 DORNFIELD, J. *Der rationelle Weinbau und die Weinbereitungs-Lehre auf einem Anhang über den Einfluss der climatischen Verhältnisse auf den Weinbau*. Heilbronn: Scheurlen, 1864.

8vo. xv. [1]. 472 pp. Contemporary quarter-slipped marbled boards, very faint damp-staining on the first several leaves, two contrasting labels on spine, and two by-bright green edges.

FIRST EDITION. Dornfeld was the founder of the Weinbauschule in Weinsberg and the author of several other works concerning the wine industry in Germany. This was one of the most complete treatises on viticulture in Germany of the time. Dornfeld describes the many grapes which could be used to make wine, methods of cultivation, diseases which afflict the vines, techniques of making different kinds of wines, and storing wine in the cellar.

Pages 259-72 contain an interesting discussion, and much statistical information, regarding the relationship of the weather with the quality of the vintage.

A very good copy.

¶ OCLC records one location only at Davis School 4078. Not in Birtling, Cagle, Dreuel, French, Using Horn-Arnold, Oberlé, Simon, or Vicaire.

Traces for His Architectural Creations"

- 40 DUBOIS, Urbain. *Cuisine artistique, études de l'école moderne*. Paris: E. Dentu, 1872-74.

Two 111 plates (including a frontispiece in vol. I and one double page plate). viii, 221 pp.; 2 pl., [223]-[231] pp. Contemporary quarter-calf over marbled cloth, spine gilt, short crack to the foot of the lower half of vol. II, very slight wear overall, but a fresh copy, showing all of the original tissue guards and bright green paper.

\$8000.00

FIRST EDITION, one of the most spectacular and best of all 19th century illustrated books on gastronomy. The numerous plates are finely drawn and have a prominent place in the history of grand French cuisine.

Dubois (1818-1901) occupies an important place in the development of modern French cooking, a place shared with Carême, Gouffé, and Escoffier. Sometime chef to the King of Prussia, [Dubois] is even more famous for his architectural creations, and his dishes were often ornamented with inedible decorations. If this attention tended to reinforce the old tendency for





The Antinomian Press, 14 May 2003,
730 copies printed.

Sometimes a nicer sculpture
is to be able to provide
a living for your
family.



LIFE AT HOME
& IN NATURE

Ben Kinnmont • Catalogue Eight

2003

From the Big Apple to the apple orchard, we are moving.
Please note our new address and phone numbers below.
Thank you.

UNTIL JUNE 30th

BEN KINMONT, BOOKSELLER
81 MURRAY STREET
NEW YORK, NY 10007
tel.: 212 964-7132 fax: 212 964-9367
mobile: 917 669-6157
bkinmont@aol.com
www.kinmont.com

EFFECTIVE JULY 1st

BEN KINMONT, BOOKSELLER
1160 PLEASANT HILL ROAD
SEBASTOPOL, CA 95472
tel.: 707 829-8715 fax: 707 829-8719
mobile: 917 669-6157
bkinmont@aol.com
www.kinmont.com

*"Foreboding Pasteur's Discoveries,"
In Original State*

1. APPERT, François. *Arte di conservare
tutte le sostanze animali e vegetabili per
molto anni.* Siena: Dai Torchj di Onor-
ato Porri, 1810.

800 One folio engraved plate, 84 pp. Original yellow
stiff wrappers, small wormhole in upper wrapper, early
library acid label on foot of spine, bright and clean
throughout. \$12,000.00

The First Italian Edition of the most famous book in
food conservation. Appert "learned the art of cooking
from his father, who was an *boticier*. He worked at first
in the service of the Duke of Deux-Ponts and was *offi-
ciere de bouche* to the Princess of Forbach. In 1780 he estab-
lished himself in business as a confectioner in the Rue
des Lombards in Paris. The Directory government
offered a prize of 12,000 francs for the discovery of a
process to preserve the food destined for the Army.
Appert perfected a sterilization method which was
named after him — *appertisation*. In 1804 he built a fac-
tory in Massy (on land where peas and beans had been
cultivated) and started up the production of bottled
preserved foods. In 1810 the government officially rec-
ognized his discovery and awarded him the prize. In the
same year, Appert published *L'art de conserver...* (*Larousse
Gastronomie*, p. 28).

A fine copy in original state.

recipes + authorships

TRAVEL + LEISURE
Treat yourself to the world's leading travel magazine.

TRAVEL + LEISURE ITALY'S

Try 2 Risk-Free Issues!

CLICK

FOOD & WINE

authorships + recipes

GIVE THE GIFT OF FOOD & WINE
SAVE OVER 63%

QUICK SEARCH ADVANCED SEARCH

Welcome! My Favorites

Go

RECIPES WINE RESTAURANTS CHEFS ENTERTAINING TRAVEL

NOVEMBER F&W

Home > Always Hungry

New Era of the Recipe Burglar

Pete Wells explores the mysterious world of kitchen spies, copycat chefs and copyright lawyers who might, one day soon, change the way we eat.

BY PETE WELLS

I want to be there on New Year's Eve when they seal the 2006 time capsule, because I've found a restaurant dish that will tell future earthlings everything they need to know about what happened to food this year. It comes from Chicago—finally, improbably, the most talked-about dining destination in America. It's the creation of Homaro Cantu of Moto restaurant, one of a handful of avant-garde chefs who believe they are leading cuisine into the future, and it looks like something Rosie the robot might whip up for snack time at the Jetsons'. It's an image of cheerful pink cotton candy printed on a tiny sheet of edible paper that tastes like cotton candy. The paper measures roughly two-by-2.75-by-zero inches, so it won't take up much space in the time capsule, and, as far as I can tell, it won't suffer at all from rot or mold over the next hundred years. But none of this explains why this morsel ought to be preserved for future generations. The truly historic feature of Cantu's two-dimensional treat is the legal notice printed beneath the cotton-candy image:



© Einat Peled

ARTICLE TOOLS

- E-mail to a Friend
- Printer-Friendly Page
- Save to My Favorites

Confidential Property of and © H. Cantu. Patent Pending. No further use or disclosure is permitted without prior approval of H. Cantu.

Consider your typical transaction as a restaurant patron. You choose something from the menu, it's brought to your table, you eat it, and, if it was prepared adequately, you pay for it. Under those circumstances, you'd probably say that you had bought the food. But here is a chef claiming that he still owns the food you're swallowing. This is something new. Inarguably, Cantu's gonzo innovations place him among the shock troops of American cuisine, but it's possible that a more significant legacy will be his efforts to own the ideas that are born in his kitchen. He has already filed 12 applications for patents, including one detailing the process for making cotton-candy paper, and says there are more to come.

For all his originality, Cantu is not the only one who thinks that the ideas born in a restaurant should belong to the chef. There are at least two ways to claim legal protection

SIGN UP FOR THE DISH NEWSLETTER, FOR FREE

E-mail:

SUBSCRIBE TODAY AND C



Name:

Address:

City:

St/Prov:

Zip/Postal:

Email:

How we us

FIRST YEAR FEE-FREE
GET 10,000 BONUS STARPOINTS WITH FIRST PURCHASE
USE STARPOINTS* FOR

THE STARWOOD PREFERRED CREDIT CARD FROM AM

TRAVEL THE WORLD
Get more information on products
Food & Wine's Reader Respon

On becoming something else archive 19.00.06.6.1

In 13 years of professional food writing, I can count on two fingers the number of chefs who have refused to share a recipe when asked. By nature, food people are generous of spirit, and recognize that the great fun of food is in the sharing -- with their customers, with family, with friends. To the chefs who really feel they've created something new (and we know they have not -- they have, perhaps, taken a new approach to something old), I say "keep your secret", but don't pass along to the rest of us the cost of copyrighting your cuisine.

...says Lydia on 10/10/06 at 12:49 PM

"As we get ensnared in the webbing of our increasingly-complex legal system, the ones who always make the most money are the lawyers"

Yes, because stupid people like this keep doing stupid things like this with complete disregard for anyone but the person in the three foot cylindrical area they occupy.

God help the beer butt chickens.

...says hnovus on 10/10/06 at 12:50 PM

By nature, food people are generous of spirit,

Lydia, I agree. I tried to work that in to the post but it was getting so long. Thanks for saying it. My gut reaction to this was copyright goes against the whole spirit of what we all do and love. Cooking is all about giving so others feel good!

...says megnut on 10/10/06 at 12:53 PM

IMHO, this is a solution which benefits the few but has repercussions for the many. And the people who will most benefit will be those who least need it.

A sous chef who creates a new recipe would be prevented from using his own dish at his next restaurant. We would have starbucks-style lawsuits shutting down small businesses. And chefs wouldn't

be able to pay tribute to their mentors (It would have taken me a lot longer to know about l'Arpege without its famous egg on US menus.)

So let Chef Cantu continue with his NDAs; perhaps other chefs will want to do the same. But it is interesting to note that Chef Adria, to whom Chef Cantu owes a great debt whether he acknowledges it or not, is free with his ideas and techniques.

...says Nina Callaway on 10/10/06 at 1:36 PM

The world of magic is quite similar. Sleight of hand techniques and gimmicks are created and unfortunately stolen. However the society of magicians as a whole make it a strong point to attribute originators without bringing in lawyers.

Perhaps this is the necessary ingredient. Teach younger chefs the history of their art and instill the sense of pride in their craft.

...says No name on 10/10/06 at 2:11 PM

I was always told you cannot copyright an idea, only an expression of an idea. To copyright a food recipe would be tantamount to copyrighting every other kind of "recipe" such as all slasher movies, spy novels or landscapae paintings. An example of why you cannot copyright such things is the classic case of standing in the same spot where Ansel Adams captured the view of El Capitan in Yosemite and taking the exact same photo yourself. This does not violate copyright in the same way that cooking someone else's recipe is not a violation of copyright. It's the expression that's copyrightable, not the idea. That's a fundamental principle of copyright. Ideas can be patented, but there are restrictions on that, too.

...says This is Rediculous on 10/10/06 at 2:42 PM

The article oversimplified things. There's another means of IP protection today (besides the usual trademarks, copyrights, and patents) called "trade secrets". The Coca-cola syrup recipe isn't published anywhere, but it's held as a trade secret, and everyone who comes into contact with it understands this.

If someone were to take it and publish it or use it elsewhere, they'd be liable for stealing a trade secret. Chef's recipes are, in practice, the same thing, even if they're not sued over.

In any case, now you can't really successfully copyright a "recipe" -- you can only copyright the form (sort of the manifestation) of it. If you were to send it to the Library of Congress to copyright, it couldn't really be used to stop people from using it to make other dishes: instead it would just prevent someone from publishing it in its exact current form.

To change copyright law to protect this would really be blurring the line between it and patent law. And patent law, because it's more restrictive, only gives exclusive use for a short time (~20 years, compared with ~100 years for copyrights).

...says Joe Katzen on 10/10/06 at 3:06 PM

There is an instructive precedent. In 1658 Francois Pierre La Varenne tried to copyright his "fragrant sauce" for vegetables. Apparently, as chefs throughout France began copying it, indeed, getting stinking rich off of it, he would storm the kitchen during service and thrust handfuls of hair into everyone's mise en place, putting the brigade dans le merde and not making any friends amongst the cooks. but the courts did not back him in his quest. thus, he could not claim as his own, and earn cold cash with, what would become the emulsified butter sauce. thinking of all the royalties he would never claim for the asparagus with hollandaise and eggs benedict served at continental breakfasts throughout the world, he died that year, a madman.

a cautionary tale...

...says ruhlman on 10/10/06 at 3:23 PM

Ruhlman sharing cautionary tales of madmen!! Rich with irony....!

What is interesting to me about the Australian case is that without any IP enforcement whatsoever, the end result is largely the same as it would have been with IP laws in place. And no lawyers were harnessed in the process.

To me the whole subject is akin to academic writing and publishing, where knowledge is generally freely shared and properly accredited. When it is not and plagerism occurs, it is eventually found and the offending party loses their credibility within the community.

I don't think many chefs will jump on the IP bandwagon. In fairness to Chef Cantu, he is trying to patent a food process, which has been done for a very long time -- right down to seeds in the 19th century.

For our part at Alinea, all of our recipes will be freely shared.

...says Nick Kokonas on 10/10/06 at 3:53 PM

Two things: first, w/ reference to the potential restrictive effect of copyright, I like to use the example of the Portlandia sculpture here in Portland, Oregon. It's the second largest bronze statue in the nation after the Statue of Liberty. Ever heard of it? Probably not. That's because the sculptor zealously guards his copyright in the sculpture, threatening lawsuits left and right against anyone who uses its likeness... Whether or not you agree w/ him, it's pretty easy to see the restrictive effect. No one knows it's here.

And, to second "This is Rediculous" - under current law, recipes can't be copyrighted because they are, at their core, a set of instructions. The creative expression that goes into the heading, or the description about how to combine ingredients, etc. - that's what can conceivably be copyrighted. When you make the recipe you're not violating a copyright. When you copy it and publish it as your own, you are.

I'm wondering if the ASCAP-style recipe police will soon be storming in to kitchens across the nation, serving all of us with lawsuits for making copyrighted soup? What if we use 1/2 cup of milk instead of the 3/4 cup called for in the copyrighted recipe? How will anyone prove that? What if Jane Doe claims she's making a parody of the copyrighted soup?

...says powcheese on 10/10/06 at 4:39 PM

I had always thought that a major part of the creativity in inventing

an preparing a dish was not just in the recipe, but in the execution-- a good recipe, horribly or indifferently executed is worlds away from a dish done well.

Even more so than in other creative endeavors, though, cooking benefits from the variations on a theme that each chef or home cook can make on an existing theme--one that may have been created by someone else. But adding a few steps to a process, or a single new ingredient can make the end result something far better, or at least wildly different.

Placing the restrictions of copyright on that base recipe would deny everyone wanting to try it out and personalize it the opportunity to share their added improvements with the people they serve.

I certainly understand wanting to have attribution where it's due, but copyright and patent law just aren't the way to go for recipes.

(as Nick Kokonas points out, patenting a truly new process for preparing food, as opposed to new combinations using existing or obvious techniques can be a different case)

...says als on 10/10/06 at 4:53 PM

Quite impressive. On one side: chefs. On the other side: amateur cooks. Blamed: the lawyers, who as far as I can tell are nowhere nearby.

Current copyright law very clearly cannot stretch to a list of ingredients and an order to put them together in expected ways.

...says Thalia on 10/10/06 at 7:48 PM

Thalia, did you even read the article we're discussing? Your comment sure makes it seem like you didn't.

...says megnut on 10/10/06 at 9:11 PM

Sounds as if the food industry wants in addition to suppress ordinary people's cooking, since sharing recipes becomes copyright infringement. The act of cooking becomes just too scary. Safer to eat TV dinners and not be sued.

Many recipe websites (especially the more corporate) now have alarming swatches of lawyerese on them.

...says sara on 10/11/06 at 12:48 AM

Hmm... I can see where the "need" for "recipe copyright" comes from, but I can see where the problem with it lies too. There would need to be a clear distinction for "cooking for profit" and "non-profit cooking", IE cooking at home or with friends. It's one thing to copy a restaurant's signature dish to sell as your own, but it's another to try to copy a restaurant's signature dish as an experiment you want to eat or share with friends. Somehow, I don't think this is being incorporated into their ideas.

I can see it now... the Restaurant Industry Association of America's lawyers) roving around the suburbs of the US checking barbeques for anybody copying Bobby Flay's latest corn and cilantro and more cilantro creation.

Another problem is modification - pretty much all recipes are modifications of other recipes. So what degree of similarity is needed to classify a dish as an infringement? Is it within +/- 2 pinches of salt perhaps, or if they have the same smell? Even flavor is an issue considering the fact that you can make a dish with the same flavor as something else through use of different ingredients and cooking methods.

"Shaw thinks this would spur creativity; if there's money to be made from new kinds of soup, then more chefs will make soup."

You know, taking the previous example (other restaurants copying one restaurant's dish down to the presentation), one could also say that stealing actually spurs creativity. Unless that restaurant comes up with some new dishes, they could lose out to their pirate competitors. With a copyright, there's no impetus to create anything beyond the first dish - people like the dish and they have to come to me to get it, so why should I bother making anything else?

Ironically, if your restaurant goes downhill because other restaurants are copying a dish you have and you can't create anything new and tasty, you're probably not one of the "smartest

food people in the world".

...says chef on 10/11/06 at 3:59 AM

Intellectual property laws are a disease on the populace. Why does "such plagiarism need to be addressed"? If a recipe is good it should be used by as many people as possible regardless because eating is all about enjoying food!

"Shaw thinks this would spur creativity; if there's money to be made from new kinds of soup, then more chefs will make soup." WRONG. Anyone with in-depth knowledge of the history of intellectual property knows that the only thing this would serve is to create monopolies for a select few and stifle innovation from most people out of fear of lawsuits over possible infringement. Creativity is borne out of a desire to create, not greed to make more money.

Say chef A has a copyrighted recipe for a dish, that would make all similar dishes effectively outlawed. Chef B couldn't innovate because chef A would have grown rich from the copyright of that recipe and can sue for infringement even if no infringement took place, and your average cook can't defend himself against a rich guy with lots of lawyers.. Which would give the chef monopoly on not only his dish but also all potential innovations that another might come up with, thus ending innovation in cooking. Think that couldn't happen? Look at the fields of software, this scenario plays out all the time.

...says Gary on 10/11/06 at 4:02 AM

This is just screwed up - one industry has noticed how much the RIAA is making by their current round of "extort the customer" and thinks they fancy a piece of that deal!

I hereby lay claim to beans on toast, cheese on toast, oh and a cheese sandwich. From now on if you make one of these you must pay me \$1!

...says Laurie on 10/11/06 at 6:04 AM

Shaw's comments reflect a shocking degree of self-importance and detachment from the real world of cooking. Professional cooking is--

and always has been--a MENTORING process. One chef teaches his cooks EVERYTHING they know: every recipe, every technique, every lesson painfully learned over time in the hope that they will be able to successfully and exactly recreate those recipes so that their restaurant will operate consistently. It's the way we learn--and have always learned. There ARE no secret recipes in restaurants. Or how the hell would they work in the first place? The craft (and notice I say 'craft') of cooking has always been about people teaching others through example, trial and error--whether you're talking a mother teaching a child to cook, Alain Ducasse farming out the creation of a menu to a chef de cuisine at a Spoon outpost, or a freaking caveman demonstrating how to kill and cook an animal. Shaw's "advocacy" reminds one of the similarly megalomaniacal proposal a while back from the Zagats--for a "Diner's Bill of Rights"--and both ideas are so far removed from the very nature of cooking, feeding and nurturing as to suspect that the proponents miss the whole point of food entirely. Do you EAT the damn food--or take pictures of it? Do you enjoy it--or collect the experience like a butterfly enthusiast? Do you like and understand cooks--or just follow their careers like a hoarder of baseball cards? I know of few chefs who wouldn't laugh their asses off at this insane, crackpot idea. Any chef who does take it seriously should consider a serious reality check (and possible med adjustment) as they will surely soon be referring to themselves in the third person.

Chefs learn by stealing recipes--then slowly finding their own way. I quote Ferran Adria--demonstrating his "parmegan ice cream sandwich" : " Soon..everyone will be doing this." His attitude being: "Big deal! Move on!" A more sensible idea would be appropriate politeness. When lifting...say...Fergus Henderson's "Roast Bone Marrow with Parsley and Caper Salad", give mention of the "homage" on the menu--and in the press--when asked. Give the originator a call and say "I'm using your bone marrow thing on my menu". Let the chefs work that out among themselves. In the closed, inbred world of chefs, where everybody knows everybody else, out and out recipe thieves--devoid of their own ideas--will surely be exposed--and ridiculed--by their peers. That is punishment enough.

...says bourdan on 10/11/06 at 9:05 AM

Why does "such plagiarism need to be addressed"?

Gary, I was referring to the case (mentioned in the article) of the Australian chef who was winning awards for his innovative cuisine. It came to light that he had copied them from various restaurants he visited for short working stints in the US. He didn't just take the recipes, he copied the way they looked and were presented to diners. Photos show the stuff he copied from Alinea were so precise, they were virtually indistinguishable from the originals.

This goes beyond just using a recipe, in my mind, and gets at the point "chef" raises: the distinction of cooking for profit. In the case of the Australian chef, there was serious intellectual (and culinary) dishonesty, for financial and professional gain. That's what should be addressed, though I don't think copyright changes are the way to do it.

Gary also writes: "If a recipe is good it should be used by as many people as possible" and as you can see above in this thread, Nick Kokonas (one of Alinea's owners) says, "For our part at Alinea, all of our recipes will be freely shared." That exemplifies the culture of giving in the culinary world and I would hate for that to disappear.

...says megnut on 10/11/06 at 9:12 AM

Ah, perfect. I was going to write about how shaming would probably be enough to keep a chef from passing off copies as his/her own above. But now Bourdain's done it much better than I could have. Ridicule from peers will do just fine.

...says megnut on 10/11/06 at 9:21 AM

Wow. Where to begin commenting? First, although I might consider a different spin on many of Meg's comments, on the whole I think she makes valid points right down the line. I say this in spite of the fact that I am a visual artist and copyright protection for all creative work is dear to my heart. It's just that it can be carried to stupid extremes.

It might be worth noting that Steven Shaw is professionally trained as a lawyer. What's more, I believe litigation was his specialty. Litigators argue cases in court. In practice, I find them to have a much different attitude and outlook on life, in and out of court, than those attorneys dedicated to finding a amicable solution between

parties. Litigators have a propensity towards seeing complex issues from one perspective and doggedly arguing all points from that view. I was one of the original affiliates of eGullet, and instrumental in putting together eGullet's original intellectual property guidelines. I resigned in protest of growing disingenuous and unethical management practices over a year ago. Tony sums up the self importance issue very nicely. I believe Pete Wells might have been better off talking to diners and additional chefs as well as lawyers, and if lawyers, perhaps to intellectual property specialists and not to someone who argues food policy with a litigator's mindset. I don't see the introduction of lawyers into the process of preparing a menu as anything but an additional burden likely to leave less profit in the hands of successful chefs and drive new restaurants to close faster as a result of additional legal expenses. I think that's inline with what Meg said.

"Chefs protect their recipes all the time." That's been true to an extent with traditional French chefs who are known to change one step, or leave out or change one ingredient when offering a recipe. I suspect it's less true within the professional kitchen itself. I have seen evidence of a level of transparency among contemporary chefs in Spain. Adria's openness has been mentioned twice, but I have seen evidence of this same sharing of knowledge at levels below Adria as well. This may be what's driving the creativity that's led Spain to the forefront of gastronomy today and what makes dining in Spain perhaps more exciting than France at the moment. Achatz and Dufrense seem open to teaching and sharing. We'll see if retentiveness on the part of any American chefs will hold us back as a gastronomic society or not. I don't think Bill Gates has led us into the future of computing.

It's been an interesting thread so far, with intelligent comments. Let's hope it doesn't go in circles. Jennifer Leuzzi, who writes for the NY Sun, had a couple of interesting posts on her blog "snack" on September 13 & 15 entitled "what's mine is yours." It predates Wells' article in time and depth. Full disclosure: I posted a comment there and have spoken off the site with her about this.
<http://snack.blogs.com/snack/2006/09/index.html>

...says Bux on 10/11/06 at 1:03 PM

I think Wells gets it exactly tight here:

for intellectual property. One is Cantu's route, through patents, but another, copyrighting a dish, could have much more far-reaching effects on the culinary world. Chefs have traditionally worked on an open-source model, freely borrowing and expanding on each other's ideas and, yes, sometimes even stealing them outright. But some influential people are now talking about changing the copyright law so that chefs own their recipes the same way composers own their songs. Under this plan, anyone who wanted to borrow someone else's recipe would have to pay a licensing fee.

Would this lead to greater respect for chefs as the "authors" of their cuisine or would it clamp down on the free exchange of ideas? Would they be set free to invent at will, or would the fear of lawsuits cause them to stick to tried-and-true formulas? If intellectual property notions take root in the culinary sphere, the implications for those of us who enjoy restaurants will be enormous.

That's why I'd like to nominate the cotton-candy paper for the 2006 time capsule. If chefs in the future call their lawyers every time they change their menus, we'll be able to look back on this two-dimensional treat and say, "This is where it all began."

For some time after I first read it, I scratched my head over the little prose poem that begins "Confidential Property of and © H. Cantu," trying to figure out what it meant and why Homaro Cantu wanted people to eat his words, literally. Unfortunately, the words themselves, which seem to have been pulled from one of those endless legal notices that pop up when you install a new Microsoft product, didn't do much to clear up the confusion. Finally, I got Cantu on the phone and asked him why he printed that boilerplate right on his food.

"Because my lawyer's really paranoic," he said.

Cantu may talk to his lawyer more often than John Gotti, Jr., does. Together they have filed patent applications for a fork that adds flavor to food and a polymer box with walls that, once heated, retains enough energy to cook a fish filet. Application number 20060081619, "System and methods for preparing substitute food items," describes the process for making cotton-candy paper. The application notes that edible paper has certain advantages over ordinary food: "Food items are typically prepared through the application of one or more food preparation techniques or cooking processes to one or more food components including slicing, peeling, grating, mashing, aging, fermentation, cooling, freezing, warming, steaming, boiling, roasting, sautéing, frying, grilling, barbecuing, or broiling. While a consumer may wish to ingest the food item, the consumer may be unable to do so because the consumer does not have the necessary food components or the time, means or skill to apply the necessary techniques to prepare the food item." In other words, if people can't shop or cook, let them eat paper.

Getting a patent can take years and many thousands of dollars, mostly in legal bills, but the owner of Moto is bankrolling Cantu in exchange for a stake in the inventions. His hope is that big food companies will be willing to pay to license some of these ideas. Cantu says he has been approached by "dozens of food companies" as well as NASA's Institute for Advanced Concepts. The space agency is interested in the technology "as a way of printing an apple that you can hold in your hand and take to Mars," Cantu says. "We have a machine that lets you push a button and out comes a picture of an apple. What we don't know how to do yet is make it three-dimensional—how do we make an apple?" Cantu has contacted the American Red Cross about using edible paper as a lightweight form of famine relief; he is tinkering with his invention so he can "print" paper with amino acids, complex carbohydrates, vitamins, minerals and even medicine. If he succeeds, relief agencies might be able to airlift a strip of paper instead of bulkier and heavier foods like MREs or bags of rice. The paper could even be printed with instructions in any language saying, in effect, EAT THIS AND YOU WON'T STARVE.

Clearly, Cantu's imagination revs high, and some Moto diners have suggested that they

MARKETPLACE

- » NEW Howard Miller Wine & here to learn more www.ho
- » Hill's® Science Diet® Adult
- » New Zealand Be here by www.newzealand.com
- » Enter for a chance to win a Wine experience in your ho
- » Enter for a chance to win th Sweepstakes
- » Holiday Entertaining
- » Island Character
- » A Classic Competition with Fabulous Italy
- » Wines from Spain Great Ma
- » Join F&W and Bravo on the CHEF!
- » Evian® Global Detox Guide
- » Special Private Dining Offer
- » Raymond James, financial i
- » Best Buy
- » Kitchen Accomplished
- » Cooking Schools
- » Wine Merchant Network
- » This Month's Dish - Feeding
- » Shopping Deals

ADVERTISING

Win Gift Certificates for Wine
Take a wine survey and win gift
AmbrosiaWines.com. Joining it
fun, easy, and rewarding. Learn
WineOpinions.com

Free Outdoor Wine & Beer Ref
Holds up to 18 bottles or 36 car
survey!

Ski.com: Customized Ski Vacat
Ski.com. Your Ski Vacation Hel
in helping you find and book th
of our 75 world wide resorts. O
been to all the resorts have the
dream ski vacation.

Surfas: Chef's Paradise
Surfas is a restaurant supply w
thousands of commercial qualit
finest of gourmet food products
Ultimate source for professiona
enthusiasts.

Free George Foreman G5 Grill
Get the most versatile George I
survey required

Buy a Link Now
SUBSCRIPTIONS | CONTA

On becoming something else
archive 19.00.06.6.2

"If copyright law were extended to restaurants, it seems quite likely that proprietors would lay claim to any dishes invented in their kitchens. What about the sous-chef or line cook whose brilliant idea this afternoon landed right on tonight's menu—what are the chances he'd see any royalties?"

As a writer and a former computer programmer I can say that copyrights and patents only benefit those who can afford to litigate. If you haven't got the financial ability to sue someone then you're SOL.

...says Kevin on 10/11/06 at 1:06 PM

If food can be copyrighted (in some future dystopia) might there be another profitable avenue for lawyerly types, complete the cycle, copyright excretion too ;-)

...says Tim on 10/11/06 at 2:44 PM

This is similar to the Feist case decided by the US Supreme Court. One telephone directory company sued another, saying that their arrangement of facts (ie, names arranged alphabetically by town) was copyrighted and no one else could publish a phone directory in their area without violating copyright.

The Superme Court basically said you can't copyright facts and threw the case out.

I think where people are getting confused is that the chefs are talking about copyrighting the end result (in other words, the actual dish created). You can't copyright the list of ingredients - the facts - but you can copyright the instructions to create the dish.

...says mike on 10/11/06 at 5:49 PM

Thanks for your dead on analysis of this issue Meg!

Much has been said about the rich tradition of borrowing ideas and (copyrightable by the way) work of musicians. Its called folk music. And of course more recently hip hop. These traditions are alive with dipping into the communal pot for shared culture. Less has been written about the deep history of food culture and its reliance on

borrowing recipes and ideas. (What if only Mr. Weiner could make hot dogs because it was his "invention?!")

As an attorney myself, and one dealing with copyright licensing on a daily basis, I certainly think the culture would suffer from turning recipes into excludable property. There is always a balance to be struck between protection and freedom. Here it is clear that locking up food ideas for the benefit of one would do real harm to the many.

...says WesFoodie on 10/11/06 at 7:28 PM

I forgot to mention, pnwcheese's "parody of a copyrighted soup" made me laugh - I want to see that happen. Why not have a Weird AI of the kitchen?

A lot of this would be easier if I could just patent the idea of a copyright...

...says chef on 10/11/06 at 9:53 PM

"I agree with Meg that bringing copyright into cuisine is very likely to be a very bad idea. But we should understand that absence of copyright today does NOT mean that recipes can be freely copied today. Chefs' community norms prevent that.

A research study on top French chefs that Emm Fauchart and I did recently shown that recipes are protected from copying via community norms regarding what is good behavior. Seems to work acceptably well. Those who egregiously violate the norms get sanctioned - as the case of "Chef Robin," played out on eGullet recently, illustrates. To download a copy of this paper please go to <http://mit.edu/evhippel/www/papers/vonhippelfauchart2006.pdf> To read about the community sanctioning of recipe copying by "Chef Robin" go to [#entry1149705](http://forums.egullet.org/index.php?showtopic=84509&st=0&p=1149705)

...says Eric von Hippel on 10/12/06 at 4:57 PM

There's nothing new under the sun.

...says Marco Romano on 10/13/06 at 10:06 AM

A popular dish in one restaurant will often become popular in a wider circle. That's the nature of ideas in art, culture and life. I'd expect no real exception for food. Creativity feeds off the past and the present. Most artists (and chefs) aren't all that creative, but they will aim to practice their craft and please their audience as best they can, rehashing old and new ideas as freely as any society will accept or condone. Societies will prize creativity at times and refinement and execution at other times. My sense is that cultures move in cycles more than in a true evolutionary path.

Here's what I wrote and posted elsewhere a few weeks ago:

"When I first started eating at the famous restaurants in France, and they were the rather undisputed top restaurants in the western world back then, the differences between meals were less about the creativity and design of the recipes than about the skill and excellence with which the classic recipes codified by Escoffier were executed.

In time, the culinary scene changed and after the worst excesses of Nouvelle Cuisine disappeared, chefs became more known for new signature dishes. Sometimes these dishes became classics and appeared all over France, not to mention Europe and the U.S., and the chefs copying these recipes never worked at the original restaurant for the most part and were never called plagiarists. The Troisgros salmon with sorrel is a prime example. Magret de canard from Daguin is another.

Today, we dine in a culinary world that's undergone another change of significance. More and more, chefs are becoming known for their creativity, than for their recipes. Diners return to a restaurant, especially at the extreme end of this phenomenon, not to taste their favorite dish, but to see what the chef is currently doing. The hippest of globe trotting epicures seems to know what everyone is doing, but as you [Jennifer Leuzzi] state in scenario three, '[t]he locals dub Chef B a genius because they've never heard of Chef A much less been across the pond.' Global coverage of the hot shots by even the most middle brow food glossies both enables the spread of these creative dishes and techniques, but it also works against the local chef getting away with being seen as a creator. At the same time, I don't have a problem with a local chef bringing home the latest ideas to a dining clientele that can't afford the time

or money to travel so widely, so often."

I'd only add that there's an ethical way for local chefs to deal with bringing other people's ideas to the table and there's a pretentious and dishonest path.

...says Bux on 10/13/06 at 11:06 AM

Good Gosh.. lets eat!

...says haha on 10/17/06 at 9:24 PM

SOMETHING TO ADD? POST YOUR COMMENT HERE:

<a href> are allowed. URLs will be converted to links. And line breaks are automatic.

Your name (required)

Remember me

Email address (required)

Your URL

Note: Opposing viewpoints are welcome, but please keep it civil. Personal attacks and off-topic comments will be deleted.

feel like guinea pigs for his patent-creating factory. But he sees things differently. In Cantu's view, licensing his intellectual property is a more efficient way to tap new revenue streams than opening a casual Moto brasserie across the street. "That would take up all my time and I couldn't think about food—I'd just be thinking about what color chairs we were going to have," he says. "I guarantee you that going this route can be as or more profitable than doing a restaurant empire."

This was an argument I could get behind. I like chefs. I want them to make money. But it bothers me that the easiest way for them to pad their incomes is by branding, expanding, franchising and striking deals with casino kingpins. I'd be happier if they could get rich staying in one place where they'd devote their attention to coming up with new things for me to eat. Cantu may have found a way out of this dilemma—chefs can sell their ideas instead of selling out. The world would reward them for thinking, not for running high-end chains.

Soon, though, I spotted some flaws in that model. To start, I wasn't sure anybody but Cantu could turn a profit that way. Patents go out only to people who come up with a genuinely new device, method, process or substance. Cantu is a leader of the culinary avant-garde, but that's just a small sliver of the fine-dining scene, which is itself a sliver of the restaurant industry. The average kitchen generally doesn't see great technological leaps forward; it's outfitted with equipment that, with the exception of a few advances like the food processor, hasn't changed much since Escoffier's day. Most chefs aren't trying to layer edible substrates on paper or build transparent heat-retaining ovens; they're too busy dealing with the table for eight that walked in unannounced 30 minutes ago. It's hard to imagine what use they would have for patents.

And then there's the suspicious atmosphere that a think-tank kitchen would have to adopt. When you rely on your intellectual property for income, you suddenly become Bill Gates, building walls around your inventions to keep thieves away. Cantu requires almost everyone who enters his kitchen to sign a four-page nondisclosure agreement. He says he runs background checks on some potential cooks to make sure they're culinary school graduates and not corporate spies, and he uses caller ID just in case that party of two looking for a table next Thursday night is phoning from Burger King headquarters. Cantu says his closed-door policy mainly applies to big business. He's generally happy to talk techniques with fellow chefs. Sometimes, though, even they can't be trusted.

Last winter, the chef at a Melbourne restaurant called Interlude began serving food so complex and imaginative that few people in Australia—or anywhere else, for that matter—had seen anything like it. Pureed prawns had been bound with transglutaminase and extruded through a steel die to make spaghetti. Yogurt tasted like bacon, the result of spending time in a smoker. Pickled cucumber and pressed, dehydrated mango were wound together in a pale-green and orange spiral. One of the most elaborate dishes was the poached squab. Thin slices were served in little indentations on top of a glass tube, and inside the tube were two sticks of burning cinnamon that sent curls of spicy smoke into the air. Interlude's chef, Robin Wickens, had been named one of the country's best young chefs by an Australian magazine, but these dishes were unlike his previous inventions. The reason, it would soon emerge, is that these were not his inventions at all. Wickens had copied the dishes and a dozen or so others from a number of American restaurants.

Wickens hadn't just lifted the recipes; he'd copied the way they looked, down to the highly unusual service ware. The glass tube, for instance, is sold by Crate & Barrel as a votive-candle holder, which is presumably how Crate & Barrel customers used it until Grant Achatz bought some as presentation pieces for Alinea, his restaurant in Chicago. Wickens had a chance to study Achatz's dishes during the summer of 2005 when he volunteered at Alinea for a week, making notes and taking pictures, before returning home to overhaul the menu at Interlude. Wickens re-created the Alinea dishes so precisely, in fact, that in photos, the originals and the imitations are virtually indistinguishable. "He copied them so

PRESS RELEASES | FEA
ADVERTISE IN F

On becoming something else
archive 13.06.06.6.3

well I was almost impressed," Achatz says.

The charge of plagiarism was first raised on the Web site eGullet in March. Three weeks later, eGullet reported on a second copycat chef, this one in Japan. The Tapas Molecular Bar inside the Mandarin Oriental hotel in Tokyo was offering a tasting menu that appeared identical to one originally served at a Washington, DC, restaurant called Minibar, run by avant-garde chef José Andrés. Once again, the chef who seemed to have stolen the dishes—at least 15 of them—had worked at the restaurant where they were invented.

The eGullet discussion revolved around different ways of describing this copying. One was plagiarism—presenting someone else's ideas as your own. This is an ethical infraction, not a legal one. Newspapers fire plagiarists; until now, the worst thing a chef might suffer was a snide put-down. The second was copyright infringement. On the surface, this made even less sense than calling a chef a plagiarist. Copyright law protects "original works of authorship fixed in any tangible medium of expression." Achatz's dishes are original and tangible, so they ought to be eligible for copyright, but the law specifically excludes ingredient lists and recipes. A cookbook can be copyrighted—but as a literary work, not a culinary one. Fergus Henderson could sue me if I nabbed his fetching description of roasted marrowbones from *The Whole Beast*, but if I opened a marrow-themed restaurant and served his recipes every night, he'd be powerless to stop me.

When Steven Shaw, eGullet's cofounder, first weighed in on the site's discussions, he felt the best way to deal with food forgery was through public shaming: Put the evidence out there and let copycats feel the heat. After a few days or so, though, he had a change of heart. Shaw, a reformed lawyer, learned in law school that recipes can't be copyrighted. "Then one day I was sitting there," he says, "and I thought, Why not? It doesn't make any sense. The assumption is that a list of ingredients is like a formula, as opposed to literature or art or craft. But I think serious recipes really are a form of literary craftsmanship. You can copyright the world's worst photograph, but you can't copyright a recipe, or its expression as food? That's absurd!"

Shaw told me he hoped to convene a summit meeting with some of the smartest people in the food world to hammer out a workable model for copyrighting food. First, he'd propose changing the copyright code, possibly by making cuisine a subdivision of the existing category for sculpture or acknowledging recipes as a form of literary expression. For enforcement, Shaw leans toward creating a system like ASCAP, an association that collects composers' royalties for public performances of songs—on the radio, in nightclubs and so on. He doesn't want to do this work himself, but he's got someone in mind who's smart, rich and powerful enough to get the job done: Nathan Myhrvold, the former Microsoft executive and amateur chef who is now a kind of intellectual-property entrepreneur, registering new patents and buying up existing ones at an aggressive pace.

Copyrighting recipes may be the most radical idea to hit the food world since the invention of the menu. Such a system would apply to all chefs, not just those in the avant-garde; to qualify for a copyright, a dish would have to be original, but it wouldn't have to redefine the very notion of food. Yes, Shaw agrees that the law would need to carve out a huge number of dishes in the common domain. Like Shakespeare's plays, classics such as French onion soup would belong to everybody. But a chef who came up with a new soup could copyright it and demand a licensing fee from anybody else who served it. Shaw thinks this would spur creativity; if there's money to be made from new kinds of soup, then more chefs will make soup. It might even lead to a split in the job market between thinkers and doers. Chefs would operate like Andy Warhol, getting rich off ideas executed by others. "Something would be lost," Shaw concedes. "You won't be experiencing the handiwork of a great chef. But that's mostly a fantasy these days anyway. I've been to Jean Georges dozens of times and I'm pretty sure Jean-Georges Vongerichten has never cooked a bite of my food. So I have no problem with him going into research mode."

As a writer, I rely on copyright law for much of my income, so I'm already sympathetic to

Shaw's argument. People who sweat over new ideas deserve compensation. And there's a sense in which rewriting the copyright code to include food seems like the ultimate acknowledgment that chefs have arrived. Once they were seen as tradesmen, like carpenters and plumbers. Now we treat them as creative artists—shouldn't the law see them that way too?

The trouble, as even Shaw will admit, is that many chefs don't like the idea. Even Grant Achatz, who says that the Interlude Web site showed 17 dishes he invented, is against a copyright system for food. "Chefs won't use it," Achatz says. "Can you imagine Thomas Keller calling me and saying, 'Grant, I need to license your Black Truffle Explosion so I can put that on my menu'?"

Even if chefs did support the system, it's not clear they would benefit from it. Shaw compares chefs to musicians, who have generally profited from the copyright law. My fear, though, is that they are more like newspaper reporters, who typically surrender ownership of their work. If a reporter writes a story on the company's clock, that story belongs to The Man. If copyright law were extended to restaurants, it seems quite likely that proprietors would lay claim to any dishes invented in their kitchens. What about the sous-chef or line cook whose brilliant idea this afternoon landed right on tonight's menu—what are the chances he'd see any royalties? Restaurateurs would stockpile the rights to scads of recipes with the hope that one of them will turn out to be the next molten chocolate cake. Only chef-owners would retain their rights, and chef-owners are already the elite of their profession.

Since I started writing this, my two-dimensional cotton candy has suffered the ravages of time. More precisely, it's suffered the ravages of my two-year-old, who grabbed it off my desk, crumpled it in his hand and ran gleefully around the apartment in a one-sided game of tag. The legal disclaimer is still legible, but the image of the cotton candy has a few holes in it. The paper's no longer suitable for a time capsule, sadly, so I'll just have to eat it.

Pete Wells is a contributing editor to F&W. E-mail comments to him at pete.is.hungry@gmail.com.

This article originally appeared in November, 2006.



▶ TRY 2 ISSUES **FREE** OF FOOD & WINE MAGAZINE

Copyright © 2006, American Express Publishing. All rights reserved.

TRAVEL + LEISURE
Treat yourself to the world's leading travel magazine

Try 2 Risk-Free Issues!

CLIC

Visit our other American Express Publishing Web sites:
TRAVEL+LEISURE | T&L GOLF | T+L FAMILY | SKYGUIDE | EXECUTIVE TRAVEL

Copyright © American Express Publishing Corporation. All Rights Reserved.
Please read the [PRIVACY STATEMENT](#) of American Express Publishing.

On becoming something else
archive 13.06.06.6.5

Subj: **recipes and intellectual property law**
Date: 10/11/2006 9:53:23 P.M. Pacific Daylight Time
From: sara@borro.ws
To: bkinmont@aol.com

via the US Copyright Office:

"Mere listings of ingredients as in recipes, formulas, compounds or prescriptions are not subject to copyright protection. However, where a recipe or formula is accompanied by substantial literary expression in the form of an explanation or directions, or when there is a combination of recipes, as in a cookbook, there may be a basis for copyright protection."

It's that phrase "substantial literary expression" that has people debating . . .

Here's a recent article by food critic, Pete Wells:
<http://www.foodandwine.com/articles/new-era-of-the-recipe-burglar>

and another little essay responding to (and riffing on) Well's:
<http://www.megnut.com/2006/10/keep-recipes-free>

megnut...IS A SITE ABOUT FOOD BY MEG HOURIHAN. ...LOVES FEEDBACK. ...HAS A Y!
...HAS ARCHIVES OF FOOD WRITING. ...CONTAINS IN-DEPTH FEATURES. ...LIK

KEEP RECIPES FREE

This month *Food & Wine* columnist Pete Wells addresses patents, copyrights, and cooking in [New Era of the Recipe Burglar](#). He begins talking about the odd experience of seeing copyright notices on food while eating at Chicago's Moto (something that bothered me as well, see [An Evening at Moto](#)). He then talks about several chefs who have stolen recipes from other chefs (including presentation, down to using the same Crate & Barrel votive-candle holders!) and passed off the dishes as their own. Clearly, such plagiarism is annoying and needs to be addressed. But the suggestions that follow from Steven Shaw, eGullet co-founder and former lawyer, in the article sound down-right frightening to me. Wells writes:

Shaw told me he hoped to convene a summit meeting with some of the smartest people in the food world to hammer out a workable model for copyrighting food. First, he'd propose changing the copyright code, possibly by making cuisine a subdivision of the existing category for sculpture or acknowledging recipes as a form of literary expression. For enforcement, Shaw leans toward creating a system like ASCAP, an association that collects composers' royalties for public performances of songs—on the radio, in nightclubs and so on...

...Yes, Shaw agrees that the law would need to carve out a huge number of dishes in the common domain. Like Shakespeare's plays, classics such as French onion soup would belong to everybody. But a chef who came up with a new soup could copyright it and demand a licensing fee from anybody else who served it. Shaw thinks this would spur creativity; if there's money to be made from new kinds of soup, then more chefs will make soup. It might even lead to a split in the job market between thinkers and doers.

I don't even know where to begin. The idea that a change to copyright law would spur chefs to new levels of creativity seems spurious to me. The lack of money to be made from soup is not due

WHAT IS MEGNUT?

Megnut is a site about food written by NYC. More...

RECENT FEATURES

The sweet (and bittersweet) last Summer drinks should be like summ cool. Guest writer A.D. introduces so enliven our senses during these won

Strawberry Fields Forever

Food traditions bind my family; I'm re when I drive to north-central Massac with my grandparents.

Comparing Frozen Fish to Fresh

My mother swears by frozen fish. I w decided to put her statements to the taste as good as fresh local fish from fresh fish from a local supermarket?

AROUND OCTOBER 10, 2006...

I was also writing about:

Do the Daisy May Pig Gig

The true glory of barbecue

How Does an Induction Cooktop Wo

Mmmm shrunken fat particles

A Bite to Eat is the cutest little miniat

Salon's favorite food writers relive the

NYC or SF? Both cities are on par in

gastronomy

Eater.com recognized by Food and V

Possible E. coli in lettuce now

The freshman 15 is entirely misunder

to a dearth of soup innovations. It's due to the cut-throat margins of the restaurant business. Do we really need to get lawyers involved in what we eat? What restaurateur needs a line item for recipe licensing fees in his already tight budget?

The current copyright law is excessive and if anything, stifles, rather than promotes, innovation. (Current law grants copyright to an author for the term of her life plus seventy years. If I were to live to 100, what you're reading right now wouldn't enter the public domain until 2142!) You can look all around the creative world, from Disney to the recent troubles with the civil rights documentary Eyes on the Prize, for examples of how copyright has been perverted from the original intent to offer a limited set of protections to "promote the progress of science and useful arts."

So why would we want to bring that burden into the world of cuisine? Heck, the idea of copyrighting a recipe assumes one can actually create an original recipe! But aren't all recipes derivative works? How can I possibly come up with a unique cookie recipe that isn't based on more than a hundred years of cookie recipes using flour, eggs, a leavening agent, a fat, and a sweetener?

The culinary world at its best is a world of craft and art. A fine meal is a performance, not a soulless assemblage of ingredients. I feel good when I eat Grant Achatz's "Hot Potato" at Alinea. I don't want to eat "Hot Potato™ by Grant Achatz" rotely created at some food counter in the airport. Clearly there are issues with how chefs get rewarded for their creativity and effort, and I would love to see the best get the recognition they deserve. But bringing the lawyers in? I don't see how that benefits chefs in the long run, or diners, or amateur cooks. In the end, I suspect the ultimate beneficiaries would be the same people who always win. As we get ensnared in the webbing of our increasingly-complex legal system, the ones who always make the most money are the lawyers.

Posted on October 10, 2006

On becoming something else
archive 13.06.06.6.8

Ads by Google

[Advertise on this site](#)

All the Dishes

All the Dishes Options & More Find Dishes Info Here
[Dishes.AllTheServices.com](#)

Delicious Polish Food

Good and Healty Original Polish Ham Pierogi, Sausages and much more
[www.PolishFood.com](#)

Recipes For Soup

Choose from thousands of free recipes at Chefs.com
[www.chefs.com](#)

Lose 20 lbs in 3 Weeks

Amazing Chinese fat-loss secret. As seen on Oprah & 60 Minutes.
[www.WulongForLife.com](#)

READERS COMMENTS:

Chefs protect their recipes all the time. They simply call it a "secret recipe". We don't know what is in any number of recipes out there and for the most part people don't really try to find out.

If I make a new recipe and I don't want people to have it, I just don't tell people what I used to make it. That's pretty much how it has always worked. Auntie Rae died with her recipes and the whole family is still missing her meatloaf (or in my family, meat blintzes).

People may try to figure out the secret, but so be it. If they would rather put in 100 hours matching the recipe, than creating something of their own, then I am sure they will get what they deserve in the end.

Why would we possibly need a copyright for food? I totally agree, I do not want to eat trademarked food.

...says Ty on 10/10/06 at 12:28 PM

The best warning line in history comes out of "Battle for the Planet of the Apes":

"In all of this fighting, only the weapons have won."

Lawyers are weapons, are they not?

Nina
ewells
484 1312

FLIGHT TO MARA ESTH
↳ 2 HOUR TO
ESSAUIRA
↳ SURF PLACE

CAD / SCHEM image of
dish + make out of ?
for permanent wh.
Or... porcelain version... limoges
etc.

An Exhibition in Your Mouth: Pièce Montées

I select projects important to reach to the outside, projects of other artists important to me in the development in the discourse of our attempts to leave the art world to join the rest of the world, and to work with and understand the value structures of those living outside of us.

These projects are then described. These descriptions are given to chefs, who then come up with a *pièce montée* representing the projects. *These projects would be*

The dinner is comprised of these *pièce montées* to be eaten by participants and passersby.

The meal could occur at the Marché d'Aligre in Paris, the chefs responding with the ingredients available at the Marché.

For the event a letterpress menu is printed and distributed. This menu would then also be available for visitors to the bookfair.

Afterwards a book would be printed by Pat Reagh here in Sebastopol, letterpress, and with original photographs of the *pièce montées*, their recipes, and their project descriptions.



For a museum presentation the dishes would be prepared for the evening and then served on the menus of the participating chef's restaurants during the time of the show.

Bas Jan Ader's *The Miraculous Coyote*
Jamie Collins' *Introducing Strangers*

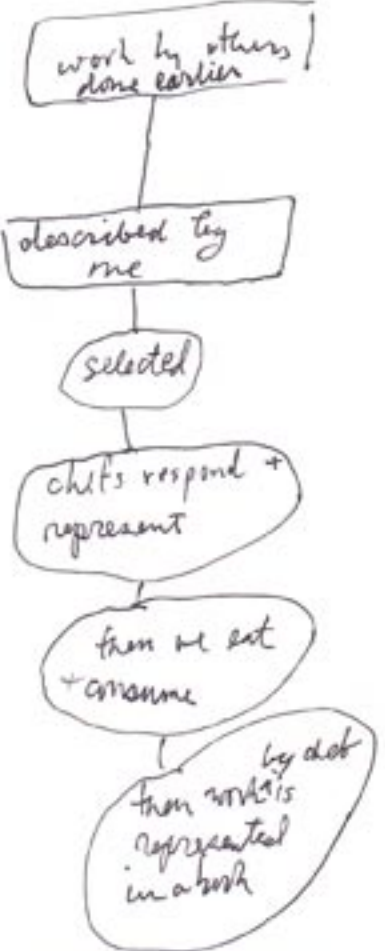
Questions

why these works?
what is the show about?

this upcoming trip to Paris. Bookfair presenting the sometimes a nice... w/ an announcement by Arc de Paris

To have ~~the~~ something, referencing this "Exhib. in yr mouth #1 and Pièce Montées - the 2 menus at the least?"

integrity of show on its own, but then, why is it edible?



Poss. criterion for inclusion: the works had to have occurred in pub. space, perhaps might do not have a phys. evidence of presence

↳ Presentation in museum. photographs of dishes recipes the menu museum restaurants

—1999—

ANDERSON VALLEY, MENDOCINO

Pinot Noir



NAVARRO
Vineyards

ALCOHOL 13.5% BY VOLUME

PRODUCED & BOTTLED BY NAVARRO VINEYARDS, 5601 HWY 128,
PHILO, CALIFORNIA 95466. FOR INFO, TELEPHONE (707) 895-3686
OR TOLL-FREE 1-800-537-9463. CONTAINS SULFITES.

[www.navarrowine.com]

GOVERNMENT WARNING: (1) ACCORDING TO THE SURGEON GENERAL, WOMEN SHOULD NOT DRINK ALCOHOLIC BEVERAGES DURING PREGNANCY BECAUSE OF THE RISK OF BIRTH DEFECTS. (2) CONSUMPTION OF ALCOHOLIC BEVERAGES IMPAIRS YOUR ABILITY TO DRIVE A CAR OR OPERATE MACHINERY, AND MAY CAUSE HEALTH PROBLEMS.

Chances to

Artists who
disappeared
in their practice

Laurie P.

Das J.A.

Le Lozano

Lyra Lecture
& w/ Francois
e-mail dates

Isidro Valcarcel -

from Francois
Piron Redina

* Spanish artist from 60s - 7 today
artist. think of himself as
an artist

Has a cat from Tapirs foundation

les laboratoires d'aubervilliers

EXPOSITIONS DORA GARCIA

du 16 septembre au 19 novembre 2006

Sur Place | Gratuit

09 - les laboratoires d'aubervilliers | horaires n° 1-901339 - 2-901140 - 3-901141

Billet n° 00209

On becoming something else
archive 19.00.07.12

les laboratoires d'aubervilliers

EXPOSITIONS
DORA GARCIA

du 16 septembre
au 19 novembre 2006

EXPOSITIONS
DORA GARCIA
EXPOSITIONS
DORA GARCIA

Sur Place | Gratuit

09 - les laboratoires d'aubervilliers
horaires n° 1-901339 - 2-901140 - 3-901141

Contrôle n° 00209

Emily Katrencik
emkat99@hotmail

artist name from
Jon. Hendrick - she enters
buildings

On becoming something else
archive 19.00.07.13

TO THE HONORABLE MEMBERS OF THE HOUSE OF REPRESENTATIVES
 COMMITTEE ON ASSASSINATIONS
 WASHINGTON, D.C. 20515

Dear Mr. Speaker, I am writing to you today to express my deep concern over the assassination of Dr. Martin Luther King, Jr. I am sure that you will be sympathetic to the feelings of the people of this country who are so shocked and saddened by the death of this great man. I am sure that you will be sympathetic to the feelings of the people of this country who are so shocked and saddened by the death of this great man.

Dear Mr. Speaker, I am writing to you today to express my deep concern over the assassination of Dr. Martin Luther King, Jr. I am sure that you will be sympathetic to the feelings of the people of this country who are so shocked and saddened by the death of this great man. I am sure that you will be sympathetic to the feelings of the people of this country who are so shocked and saddened by the death of this great man.

As I contemplate Michael's current ordeal, I am struck by the thought of how many other fellow travelers over the centuries have been cruelly cut down in the violent deaths of murder or assassination. So many whose presence in the struggle was a source of inspiration, and whose martyrdom has become a symbol of their lives and thought. The cruel and demonstrated that killing was not the way to solve the problems, or settle the disputes, of national human beings.

TO SAVE MICHAEL X
 INTERNATIONAL COMMITTEE
 TO SAVE MICHAEL X
 1000 N. Dearborn Ave., Chicago, Illinois
 June 16, 1971

Dear Mr. Speaker, I am writing to you today to express my deep concern over the assassination of Dr. Martin Luther King, Jr. I am sure that you will be sympathetic to the feelings of the people of this country who are so shocked and saddened by the death of this great man. I am sure that you will be sympathetic to the feelings of the people of this country who are so shocked and saddened by the death of this great man.

REPEAL OF MICHAEL X'S SENTENCE ON MURDER
 OF MARTIN LUTHER KING, JR.

It is time to consider the possibility of a full and complete pardon for Michael X. The current sentence is a disgrace and a mockery of justice. Michael X is a man who has shown great courage and a deep commitment to the struggle for human rights. He is a man who has been treated with cruelty and injustice. It is time to consider the possibility of a full and complete pardon for Michael X.

We are not to see that he gets justice and freedom because this was not a political move against Malik. All Black groups and individuals such as Angela Davis recognize this as a political trial.

ATTORNEY JACQUELINE URELL



"BUT I SHALL DO OR DIE AND THAT MEANS LITERALLY BECAUSE THINGS ARE DESPERATE."

GET OUR SHIRT TOGETHER AND GET HIM OUT!
 ATTORNEY FLORENCE KENNEDY

MICHAEL X HAS BEEN ROYALLY FICKLED OVER. WE MUST GET OUR SHIRT TOGETHER AND GET HIM OUT!

KATE MILLETT MARGARET FATHNER MICHAEL FATHNER FRANK SINGOLD GORIA STEINEM JEAN TOOME SANDRA HOCHMAN FLO KENNEDY WILLIAM UNSTEIN JOHN LETHBRIDGE YOKO ONO JONATHAN WARRI NANCY BECALL PHYLLIS CHESTER LEONARD COHEN JUDY COLLINS ROBERT GOETTLER DICK GREGORY JON HENDRICKS

TO THE HONORABLE MEMBERS OF THE HOUSE OF REPRESENTATIVES
 COMMITTEE ON ASSASSINATIONS
 WASHINGTON, D.C. 20515

Dear Mr. Speaker, I am writing to you today to express my deep concern over the assassination of Dr. Martin Luther King, Jr. I am sure that you will be sympathetic to the feelings of the people of this country who are so shocked and saddened by the death of this great man. I am sure that you will be sympathetic to the feelings of the people of this country who are so shocked and saddened by the death of this great man.

Dear Sirs,
 I have no reason for not writing to you, but I am sure that you will be sympathetic to the feelings of the people of this country who are so shocked and saddened by the death of this great man. I am sure that you will be sympathetic to the feelings of the people of this country who are so shocked and saddened by the death of this great man.

TO SAVE MICHAEL X
 INTERNATIONAL COMMITTEE
 TO SAVE MICHAEL X
 1000 N. Dearborn Ave., Chicago, Illinois
 June 16, 1971

Dear Mr. Speaker, I am writing to you today to express my deep concern over the assassination of Dr. Martin Luther King, Jr. I am sure that you will be sympathetic to the feelings of the people of this country who are so shocked and saddened by the death of this great man. I am sure that you will be sympathetic to the feelings of the people of this country who are so shocked and saddened by the death of this great man.

WHAT YOU CAN DO
 1. WRITE TO EARL BILMAYER, GOVERNOR OF ILLINOIS AND FERNANDO BUCKENBERG, PARLIAMENTARY SECRETARY OF THE HOUSE OF COMMONS, ENGLAND.
 2. SEND MONEY TO THE INTERNATIONAL COMMITTEE TO SAVE MICHAEL X, c/o Elton Page, c/o Newspaperman, 4401 Lincoln St., Chicago, to help cover the cost of appeal.

ROYAL JUSTICE

Amnesty International respectfully urges Your Excellency to prevent the execution of the death penalty on Michael Abdul Malik.

Amnesty International
 100 Broad Street
 New York, N.Y. 10002



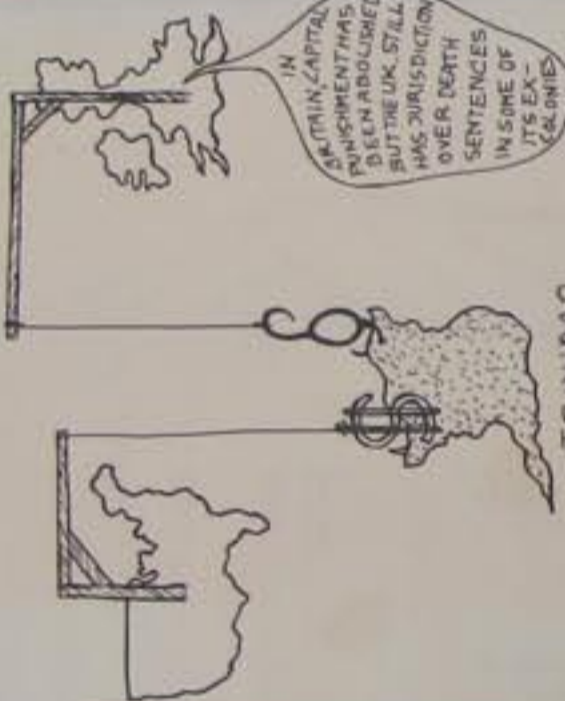
FIRST CLASS MAIL

FACT SHEET

MICHAEL ABDUL MALIK'S TRIAL IS A POLITICAL TRIAL. THERE IS NO SUBSTANTIAL EVIDENCE AGAINST HIM. MICHAEL X WAS FRAMED FOR TWO REASONS.

1. HE WAS CONSIDERED A POTENTIAL THREAT TO THE TRINIDAD GOVERNMENT BECAUSE HE IS A BRILLIANT AUTHOR, A POWERFUL SPEAKER AND AN ELOQUENT DEFENDER OF HUMAN RIGHTS.
2. AS AN EXPEDIENT OF BRITISH RACISM WHILE LIVING IN LONDON, HE WAS PERSUADED FOR BEING THE FOUNDER OF "BLACK HOUSE," AND FOR HIS PUBLIC STATEMENTS AND LEADERSHIP WITHIN THE BLACK AND CARIBBEAN COMMUNITY, AFTER A SERIES OF ARRESTS AND OTHER FORMS OF HARASSMENT, HE WAS FORCED TO LEAVE ENGLAND WITH HIS FAMILY.

THE MURDER TRIAL AGAINST HIM IN TRINIDAD PROVOKED RACIST HYSTERIA IN THE BRITISH PRESS AND ANOTHER FORM OF HYSTERIA IN THE PRESS OF TRINIDAD.
NO PLAUSIBLE MOTIVE WAS EVER ESTABLISHED FOR THE CRIME FOR WHICH HE WAS CONVICTED. THE TRIAL WAS PERMATTED WITH FLAGRANT IRREGULARITIES, THE MINIMUM GUARANTEES OF FAIR TRIAL WERE NOT RESPECTED, THE FINAL APPEAL IS PRESENTLY BEFORE THE QUEEN'S PRIVY COUNCIL IN ENGLAND IF THIS APPEAL IS DENIED MICHAEL WILL BE HANGED THE FOLLOWING TUESDAY.



"I AM CONVINCED THAT THE TRIAL WAS LIKE THE AMERICAN TRIAL OF BOBBY BEALE. THERE WERE NO MOTIVES FOR THE CRIMES EXCEPT THAT IT WAS ALLEGED THAT HE, MALIK, WAS A 'MAD DOG KILLER'."
ATTORNEY WILLIAM KUNSTLER.

Attorney International respectfully begs Your Excellency to prevent the execution of the death penalty on Michael Abdul Malik.
Dores to Dr. Eric Williams, Prime Minister, Trinidad, West Indies.
NIGEL S. POLLEY, Legal Officer, Amnesty International, LONDON

September 24th

Dear Jim,

It feels as if I haven't written for some time, but I can assure you that I think of you and that's about all I got these days. I had a couple of letters from Michael on Saturday and he seems very cheerful. It is nice to hear something that he writes to me. He really is a very nice fellow who has got a very good sense of humour and a very good sense of the irony of the situation. I hope you are all well and happy. I have been thinking of you a lot lately and wondering how you are getting on. I hope you are all well and happy.

but guess and totally untruthfully... Jim... Bill and Margie, Michael says it's really urgent... I'm glad he's got something to occupy his thoughts because there was a... I hope you are all well and happy.

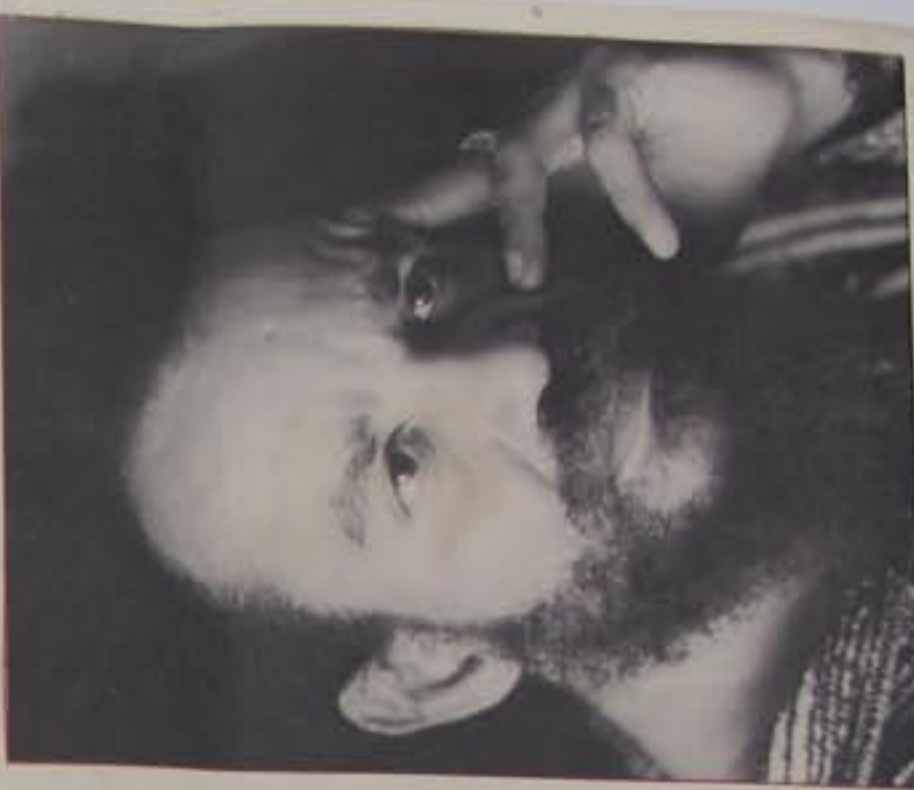
But guess and totally untruthfully...

But guess and totally untruthfully...

"Michael X is getting the shaft of justice."

But guess and totally untruthfully...

**ONLY IF I CAN ACT
WILL I SURVIVE.
WITH EQUAL FIERCENESS
WILL I DESIREE**



Mr. John Warwick in August 1971, Trinidad, West Indies. (New York, U.S.A.)

It was not for the police and security men watching all the streets, were what was... I only had that the last time I... I'm still trying to chase to that... who compiled the 'Malik Accusation' and... I hope you are all well and happy.

It was not for the police and security men watching all the streets, were what was... I only had that the last time I... I'm still trying to chase to that... who compiled the 'Malik Accusation' and... I hope you are all well and happy.

It was not for the police and security men watching all the streets, were what was... I only had that the last time I... I'm still trying to chase to that... who compiled the 'Malik Accusation' and... I hope you are all well and happy.

It was not for the police and security men watching all the streets, were what was... I only had that the last time I... I'm still trying to chase to that... who compiled the 'Malik Accusation' and... I hope you are all well and happy.

By the way...

From Ted

Plativo

~~Gi'land~~
~~Plativo~~

~~Plativo~~
Gi'land
Plativo

Plativo
Plativo
Plativo

Plativo
Plativo
Plativo
Plativo
Plativo

Plativo

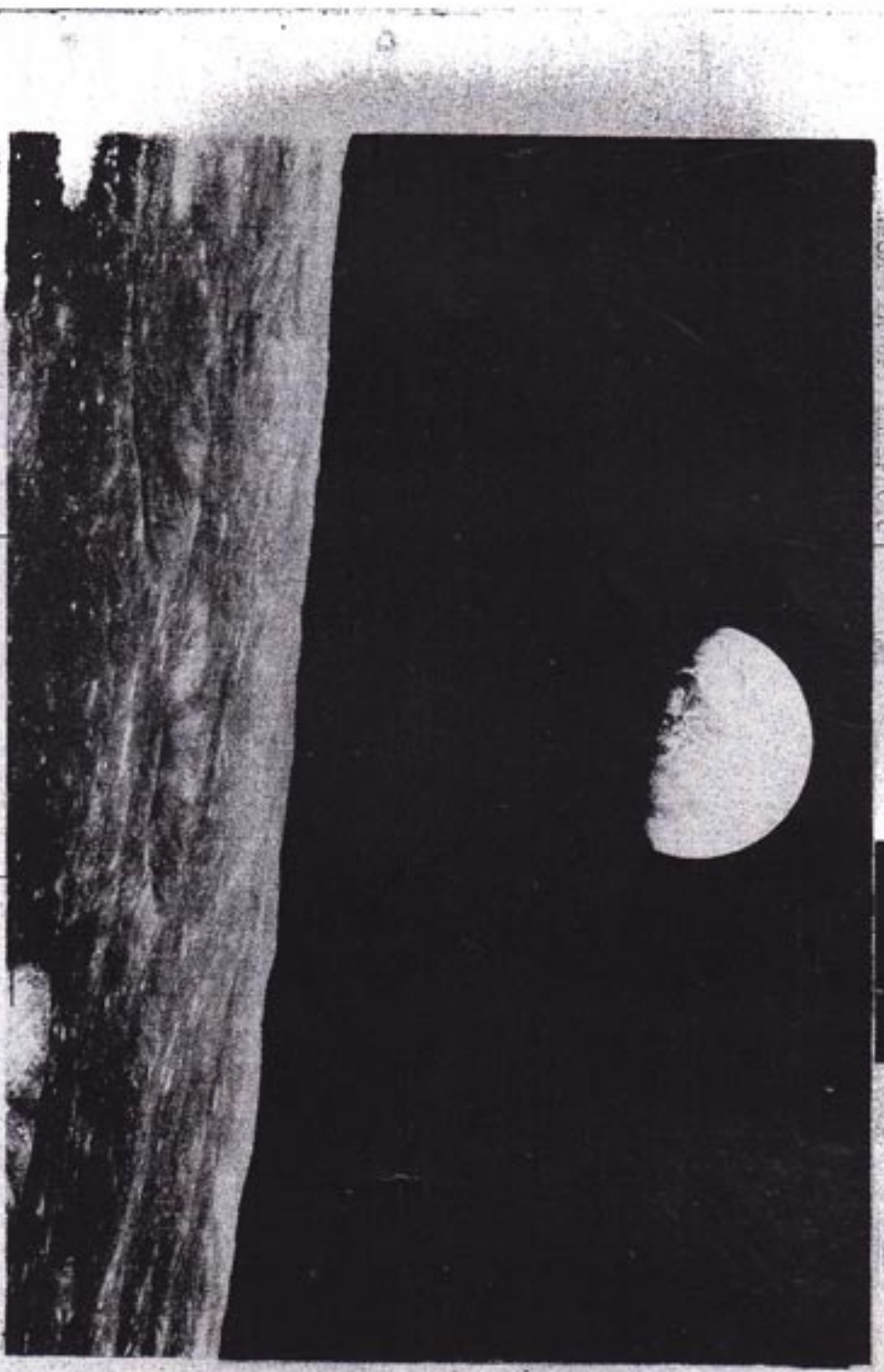
Handwritten notes, possibly a list or schedule, including the name "Hans" and other illegible text.

Handwritten text: "Anchorage time"

Handwritten text: "Fri / 22nd" and "Ted" (circled)

APR 12 291 1-12/4 60-32
THIS IS GREEN WITH
GROUND AS HOWER LAW AND
FOR THE FROM HONORABLE
NUMBER OF AN OPEN. A PAC-1
RECORD IN FRONT OF THE
RECORDS DIVISION

69 05 06
66



1 Nature and Art 1967-1972

Natur und Kunst 1967-1972
Jan Dibbets, Ger van Elk, Marinus Boezem,
Axel van der Kraan, Marli & Lex Wechgelear,
Sjoerd Bultman, Ger Dekkers, Anton Heyboer,
Ben d'Armagnac, Gerrit Dekker,
Hans de Vries

2 Nature as Process

Natur als Prozess
Hans de Vries, Krijn Glezen,
Sjoerd Bultman

3 Nature as Metaphor

Natur als Metapher
Armando, Nikolaus Urban, Pieter Engels,
Sigurdur Gudmundsson, Pieter Mol,
Douwe Jan Bakker

In der zweiten Hälfte der sechziger Jahre begannen Künstler in Amerika und Europa, in und mit der Natur zu arbeiten. Land, See und sogar Luft traten an die Stelle des Ateliers. Meist handelte es sich nicht um eine romantische Flucht aus der Wirklichkeit, sondern um eine bis dahin ungekannte Ausweitung der materiellen, technischen und Darstellungs-möglichkeiten. Durch bestimmte Eingriffe kann man beispielsweise ein Stück Landschaft verändern und als Kunstwerk betrachten, ohne dass es nachgeahmt wird. Zuweilen lag der Akzent jedoch auf der alternativen, natürlichen Lebensweise im Gegensatz zu der komplizierten Weise des Zusammenlebens in einer verstädterten, industriehängigen Umwelt. Dies alles macht sich auch in den Niederlanden bemerkbar. Die Kunst schlug damals so vielfältig in der konkreten Natur Wurzeln, dass sich nun, Ende der siebziger Jahre, zeigt, dass immer noch viele Arbeiten niederländischer Künstler direkt mit der Natur zu tun haben oder sogar mit ihrer Mitwirkung entstehen.

Der kinetische Künstler Gerhard von Graevenitz hielt dies für ein so auffälliges Phänomen, dass er vorzuschlug, eine Ausstellung zu dem Thema Natur und Kunst in unserer Zeit zu organisieren. Eine Arbeitsgruppe, zu der außer ihm Piet van Daalen, Jan van Munster und Gijs van Tuyl gehörten, hat hiervon ausgehend *To Do With Nature* (Mit Natur zu tun) weiter ausgearbeitet und zusammengestellt. Die Ausstellung besteht aus drei Teilen. Zunächst wird anhand von Fotos, Karten, Texten und Büchern dokumentiert, auf welche neuen Manieren eine Reihe von Künstlern sich von 1967 bis 1972 mit der Natur befasste. Danach folgen Arbeiten von Künstlern, die von der Natur oder einer natürlichen Lebensweise ausgehen. Zuletzt eine Gruppe von Künstlern, in deren Werk sich die Natur nur gelegentlich, meist indirekt über die Fotografie, findet. Um zu verdeutlichen, dass es sich nicht um eine rein künstlerische Erscheinung handelt, stellt Piet van Daalen den kulturhistorischen Hintergrund dieser Entwicklung dar.

Künstlern wie Marinus Boezem, Jan Dibbets und Ger van Elk gelang vor gut zehn Jahren ein künstlerischer Durchbruch, indem sie die Grenzen der Kunst buchstäblich verlegten. 1967 hörte Dibbets auf zu malen. Er begann damals, viereckige Grasnabensstücke so aufeinanderzustapeln, wie er es davor mit Gemälden getan hatte. Boezem stellt 1968 ein Werk aus, das aus einer Wetterkarte besteht. Auch verwendete er Luft als bildendes Material. Eine ungekannte künstlerische Freiheit. Ger van Elk rasierte 1969 einen Kaktus und präsentierte ihn als Kunstwerk. In diesem aufgeschlosseneren Klima beginnt Sjoerd Buisman,

Introduction Einleitung



In the second half of the sixties artists in Europe and the United States started working in and with nature. Their working space became the land, the sea and even the sky. In most cases they were not concerned with a romantic escape from reality, but with an unprecedented expansion of their material, technical and visual resources. For instance, a landscape can be transformed by certain interventions, becoming a work of art in itself, without any imitation of nature. Sometimes, however, the emphasis was on a more organic way of life, as an alternative to the complexity of life in an urban environment revolving around industry. This trend has also made itself felt in the Netherlands. Art has gained such a firm foothold in nature that now, at the end of the seventies, we find that a lot of work by Dutch artists is directly concerned with nature, or is even made with the aid of nature.

The kinetic artist Gerhard von Graevenitz was so struck by this development that he suggested that an exhibition should be organized on the theme art and nature in our time. A working party composed of Von Graevenitz, Piet van Daalen, Jan van Munster and Gijs van Tuyl consequently set to work and came up with an exhibition under the title *To Do With Nature*. The exhibition falls into three sections. First a documentary overview (photographs, maps, texts, books) is given of the various ways in which artists have worked with nature between 1967 and 1972. Then there is a section devoted to the work of artists whose starting-point is nature or a natural way of life. Finally there is a selection of works by artists who make incidental use of nature, usually indirectly, by means of photography. And to show that this trend is not exclusive to visual art, Piet van Daalen has placed it in a cultural-historical context.

A good ten years ago artists such as Marinus Boezem, Jan Dibbets and Ger van Elk brought about an artistic breakthrough by literally expanding the borders of art. Dibbets gave up painting in 1967. He started making piles of square sods of grass, just as he had previously done with his stacked paintings. In 1968 Boezem exhibited a work that consisted of a weather report. He also used air as a plastic material - thus taking an unprecedented artistic liberty. Ger van Elk shaved a cactus in 1969 and presented it as a work of art. In these years of expanding freedom, Sjoerd Buisman started influencing and registering the growth processes of plants and flowers. In 1969 Axel van der Kraan regarded the beach as his studio, where he built tables of driftwood which were washed away by the rising tide, and Lex Wechgeleer carried out ecological projects consisting, for instance, of an organized walk

around the island of Schiermonnikoog. And it was also in those days that Ger Dekkers started looking for the traces of culture in nature and registering them in photographs.

Nearly all these artists lived in cities, even though they worked in nature. But some of them moved away from the city to live in the country in the way that fishermen and farmers used to. For these artists, art and daily life form an indivisible whole. A pioneer of this mentality was Anton Heyboer. In the early sixties he turned his back on the technological progress and affluence of western society and withdrew to the seclusion of a hamlet called Den IJp, where he found the right ascetic conditions to enable him to concentrate on his inner self and on human relationships. He reported his findings in his etchings, using a symbolic sign language. Under his influence, Ben d'Armagnac and Gerrit Dekker moved to the country in the province of Zeeland. They used discarded planks and odds and ends to build wooden huts which were meant to be a kind of meditation space. Quite independently, Hans de Vries maintained a close relationship with nature in his surroundings by means of photographs, texts and films. He even proposed working a garden allotment and keeping a record of his results as his contribution to an art exhibition. Does this make the artist a gardener, or are the two identical here?

De Vries and Buisman, two very different artists, have both continued in the direction they took ten years ago. Last year De Vries moved to West Germany to start a medium-sized farm where he keeps cows. His art is still directly concerned with his personal way of life. At present his artistic work consists exclusively of what he called rising patterns in milk. They are the colourful patterns that emerge when milk is absorbed by filter-paper. He carried out this procedure at specific times, so that the series of rising patterns produces an enigmatic graph to which the key must still be found. Buisman demonstrates the growth of plants and trees, with a view to visualizing certain invisible forces - growth, light and gravity. He comes across these forces in nature, he makes an arrangement of them in his studio. But he regards nature purely as a plastic material with which he has no special emotional affinity. Krifj Giezen, who used to make wall-hangings, is more concerned with archaic forms of living such as the ones still existing in fishing villages along the coast. He accompanies the fishermen on their expeditions to sea and observes their customs and beliefs - e.g. the health-giving properties the fishermen attribute to certain fish.

Nature plays a more discreet and incidental role in the work of artists such as Douwe Jan Bakker and Nikolaus Urban, Pieter Engels, Sigurdur Gudmundsson, Pieter Mol and Armando. All of them make use of photography. No milk, no leaves, no fish here. Sometimes nature plays a modest role in the background, almost as if it were a décor. The essence of nature can also be explored by relating it to language and other manifestations of human culture.

Douwe Jan Bakker visualizes, by means of photographs and text, the relationship between certain elements of the Icelandic landscape and the corresponding words in the Icelandic language.

Another meeting-point between language and nature (animal) is to be seen in a performance by Nikolaus Urban when he tries to teach a parrot to say the last sentence from Wittgenstein's *Tractatus logico-philosophicus*: 'Wovon man nicht sprechen kann, darüber muss man schweigen.' Incidentally, his attempt was unsuccessful.

A quite different poetic quality is displayed in the work of Engels, Gudmundsson, Mol and Armando. In their work, nature generally functions as a kind of poetic metaphor. It refers to other things: emotions, thoughts, moods. To *Personal Worlds* (title of the travelling exhibition organised in 1978 by the Visual Arts Office for Abroad, Amsterdam), Pieter Engels plays a sophisticated game with language and image: I watch the sea, because the sea always moves me... always... always... so, I moved. And sure enough, in the fourth photograph, the artist has indeed vacated his chair on the beach. Emotion, literally conceived and transposed in terms of space. Gudmundsson, who grew up in Iceland and now lives in Amsterdam, takes quite a different view of nature. In his conception virtually anything (mountains, people, loudspeakers, triangles, a cup of coffee) is all part of one organic whole. Much of his work is set in pure nature, which thus serves as the theatre of his imagination. Elements from nature such as water and leaves play a part in Pieter Mol's photo works. An autumnal mood is created almost musically, in *Rainy Day Blues*. Such works are about more than just nature pure and simple.

Armando, finally, sees nature as an impassive witness to human cruelty. Nature does nothing to stop the holocaust, and is thus its accomplice. That is why his landscapes are gully.

That each of these artists has his own personal conception of nature is quite obvious from their works. And the answers to the questions Jörg Zutter and I put to them only confirm that their differences in outlook

are indeed considerable - thereby adding to the weight of the question as to what is art and what is nature.

Gijs van Tuijl, January 1979

19 Rising Patterns in Milk

Milchsteigbilder, 1976-1978
16 rising patterns in milk; colour photograph,
text / 16 Milchsteigbilder, Farbphoto, Text,
50 x 30 cm

20 Diagram survey of rising patterns in milk

Schematische Übersicht gemachter
Milchsteigbilder, 1976-1978
pencil / Bleistift, 60 x 100 cm

Bibliography / Bibliographie: Chasper Otto
Melcher & Hans de Vries, Frans Halsmuseum,
de Hallen, Haarlem 1975; Hans de Vries,
Stijlbeelden van vruchten, Haags
Gemeentemuseum, Prentenkabinet, Den Haag
1975

thing is then placed in a glass container with water on the bottom to give a 100% degree of relative humidity. The liquid rises up into the filter paper in an hour and a half or longer. Then I let it dry. I next let first 4 ml silver nitrate and then 5 ml ferrous sulphate soak in the same way. The silver nitrate brings out more colour and the ferrous sulphate fixes it a bit. Rising patterns fade in the light, which is why they are reproduced photographically.

I mostly chose plants and fruits that were to hand, things growing somewhere round about. Oranges did not interest me. Whether you take one potato or another makes no difference. The character is the same. When they stand steaming on the table they are all just as dear to me. Since they have no character of their own, I do not have any special relationship with them. In plants there are no individual differences, but they do exist in cows. For instance, one cow is more sensitive to the weather than another. So I can build up a relationship with a cow.

In grouping the rising patterns you can think of all sorts of possible starting-points. You can arrange them according to manuring or fodder, the signs of the zodiac, the weather and so forth. Once during an exhibition I hung them in all possible ways. Nowadays I do not include so much text with them as I used to. I no longer place an account of what we do alongside them. It is no longer necessary, since I have already done that. There are now 800 or so rising patterns. I have not drawn any conclusions from them and I am still not doing so. However there are certain things I can say about them, since the longer you work on them, the more familiar you become with them. I try to look at them in as unconditioned a way as possible. I have no credo as far as that is concerned. I really do not know what ought to come out of them. I still have no context in which to interpret them. I certainly hope to be able to draw a conclusion from them eventually. They were not made just for fun.

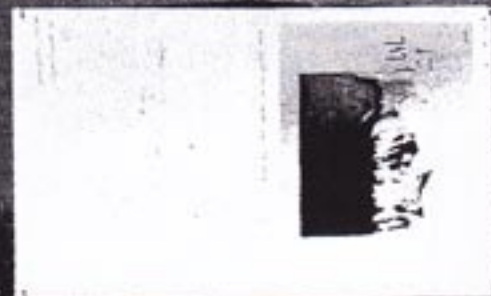
I am now already looking forward to the coming winter. We have never had it like that before, with the cows near the house and everything mechanised. I shall then be able to go to cattle shows and there will also be more time for the rising patterns.

From an interview with Gijls van Tuyll, May 1978

that I wanted has come about in my life: I have become a farmer and an artist, even though I did not deliberately set out to do so. Our being on this farm as we are now was never planned; it just gradually grew to be so. It is something that is in you and that bubbles up to the surface. It is nice how it happened. Things just moved in this direction. Perhaps my coming from a farming family had something to do with it, although my father was not himself a farmer. Years ago, when I was little, I was always on the farm. I began with goats, but I am not a person who can get on with goats. At present we have about 40 cows. The fact that you are independent as a farmer is attractive. The outdoor life is automatically involved in it as well. I think all the members of my family enjoy that more than I do. I do not know what nature is. Do I sometimes use the word? Positively never! I am in it the whole day long and I would not want to be anywhere else. You have trees and grass around you, but if a tree is in the way, I cut it down.

My vocation as an artist was always the same as my living process. It crystallized out into certain objects or registrations. Now I have found something I can constantly be at work on: rising patterns. Another person might collect postage stamps. If I could live off rising patterns, I do not know whether I would give up the farming life. I would buy a good farm for it. Farmwork is no burden, although I do not always whistle as I go about it.

Rising patterns are chromatographs. But the form determines them at least as much as the colour does. It all comes from the anthroposophical angle. I became interested in biologically-dynamic methods of agriculture, read them up and followed a course according to the Steiner method. In 1972 I began making rising patterns. The anthroposophists want to prove by them that their method of agriculture, without artificial fertilizers, is better. But that conclusion seems to hasty to me. They had a bible and creed once again. I have never yet had a garden without artificial fertilizer. However, I certainly regard biologically-dynamic research as very important, even though I dislike the atmosphere around it. But for me it is completely impossible financially to farm that way. Rising patterns are made as follows. I put 1 ml of juice from a fruit or milk and 1 ml distilled water into a small glass, the lid of a preserving jar, and into this I set a sheet of filter paper rolled up into a tube. The whole



As a Brooklyn sculptor my increasing interest in the solitude and tranquility afforded by nature led me to abandon the noise and chaos of the city for a solitary life in a trailer on an upstate apple orchard. Without electricity or plumbing, with only frigid water from a well 50ft up the rocky hill, I spent a large portion of my day on personal survival. Walking in the woods, awestruck by the intricate relationships between the lichens and the rock outcrops, the sedge grasses and the sugar maples, the organic debris and the flowering columbines, I found the intimate relationship with nature that I had been looking for. But ultimately the extreme isolation was exhausting. I missed human interaction, and even hot showers. What I had been looking for in the city was solitude and communion with nature, and what I craved in nature was community and conversation. My interest in landscape architecture grows directly out of my desire to reconcile these two most human of tendencies.

Back in the city I sought out Paula Hayes, a landscape artist concerned with the same issue, and I became her general assistant. Thanks to my extensive knowledge of fabrication techniques I was made the liaison between Paula, fabricators, and her clients and collectors. My discussions with Paula centered on the simple idea that wherever and whenever man has the opportunity to experience even slivers or fragments of nature, his sense of stewardship and responsibility towards the environment is inevitably enhanced. Our concern was the unique dialogue that occurs between people while in nature, a conversation that does not occur elsewhere. Designing landscapes is a way to invoke that dialogue; even a terrarium, a miniature ecosystem, might initiate consideration of our treatment of the earth.

Occasionally my idealism ran up against the absurdities of actual design process. Working on a landscape design for a Rafael Viñoly project in Abu Dhabi, I was put in charge of finding native plants for the region. Extensive internet research, all of which I carried out from an office thousands of miles from the site, which I had never visited, revealed a grand total of one desert plant. Given these constraints, I was left questioning the place of a designed landscape in this environment. The existing aquifers were being depleted much faster than they could replenish themselves, all building materials were shipped in, requiring an enormous amount of fossil fuels, and the builders and employees were exploited transient laborers from the Indian subcontinent. This project and its implications marked another crucial moment in the development of my own philosophy of landscape architecture.

An important experience in local landscape architecture came when I proposed a project to a local restaurant, a rooftop garden that would serve as both a green roof, and supply the fresh herbs needed by the kitchen. The garden blanketed an expansive walk-in refrigerator, and the combination of insulation and sustenance it provided, yielding fresh ingredients only steps from the kitchen, epitomizes the mutualist relationship between humans and nature that is so necessary in today's urban context.

Site-specific research of native plants and ecosystems is necessary to a sustainable landscape design practice, as is an understanding of the motivations of the occupants of an environment. The relationship of a society to its' environment is determined by utility and ideology. Is nature at the service of mankind? I believe it is not. How one might reconcile the practice of landscape architecture with this belief is central to my desire to continue study.

Pier Potters

Ala Q&A in the Recipe Project

Get into Chinese

- crafts making kitchen of food by an
- book that, in skills countries. Review
- at ability

• Representation: there is not need to be
 a line discussion between myself +
 the chefs over issues of representation
 of the work in advertising. Every

Miracle Lohmann, Whaley, Colone
 Curiofox
 Joakim Bengtson *the
 Dan Kammerer
 Fanni J

Lee Kozano
 Claire Pearce
 Louise Parsons
 Zoya Gulya
 Paula Wells
 *perfect for

• not useless, if covered in news, or the
 • need guide in time to be selected
 • search, or find self times in which want
 • avoid to over understand in their design.

I could accept of paper notes
 before created by well-known
 authors - important. to me & my
 practice. There are notes
 about many shares your made but
 absent. I will work with chefs,
 to work ~~with~~ ^{with} / representation
 in recipe/work

Michas Toti Bualle

- Press could be made
- For you right to be eaten
- Pen email direction of
- send to the chef's restaurant
- name printed on a 1/4
- double print & open, a &
- addresses of next to go
- at home the pes.

historical

↓
 a book of proj. description, n pes that (should) have been made
 on imaginary  which needs read to many. (pills manufacturing)



Ben Kinmont · Bookseller

TEL: 212-964-7132 MOBILE: 917 669-6157 · FAX: 212 964-9367

83 MURRAY STREET · NEW YORK, NY 10007

works made will only
exist in their realization
by the chef

Gift drawing
Thomson Collection

what type of works

50

my biggest fear is that

how the works will be
represented

if the chef will be
interested

if there will be anything
interesting to the dining
about eating the dishes

if the proj. seems so
decadent as to what is
whose purpose?

P. Montées are a type of historiography
a way of telling history, the chef's view
and representative of periods + evolution of
style

Félix Fénéon

Félix Fénéon (1861–1944) was born in Turin (his father was a traveling salesman), raised in Burgundy, and came to Paris after placing first in a competitive exam for jobs in the War Office. He was employed as a clerk there for thirteen years, rising to chief clerk, and was considered a model employee. During this time he also edited the work of Rimbaud and Lautréamont, reviewed books and art (he helped to discover Georges Seurat), and was a regular at Mallarmé's Tuesday evening salon. Fénéon was active too in anarchist circles, and in 1894, after the bombing of a restaurant popular among politicians and financiers and the assassination by an Italian anarchist of the French president, he and twenty-nine others were arrested on suspicion of conspiracy—though in the subsequent so-called Trial of the Thirty Fénéon and most of his co-defendants were easily acquitted. Soon after, Fénéon became the editor of the *Revue Blanche*, where he featured Debussy as his music critic and André Gide as his book critic and published Proust, Apollinaire, and Jarry, as well as his own translation of Jane Austen's *Northanger Abbey*. After the *Revue Blanche* folded, Fénéon went to work as a journalist, first for the conservative *Le Figaro*, then, starting in 1906, for the liberal broadsheet *Le Matin*, for which he composed the pieces collected in *Novels in Three Lines*. In later life Fénéon sold paintings at the Bernheim-Jeune gallery and for a while ran his own publishing house. In response to a proposal to publish a collection of his own work, he remarked, "I aspire only to silence."



Novels in Three Lines

Luc Sante has selected the best of anarchist and art critic Fénéon's vignettes of the darker side of life—adultery, murder, revenge, labor unrest, and suicide—in early-20th-century France. —
Illustrated

Price: \$11.20 (20% off)



Ben Kinmont <bkinmont@gmail.com>

query

1 message

Wed, Aug 8, 2007 at 6:54 AM

Bkinmont <bkinmont@gmail.com>

To: pmhyman@pmhyman.com

Dear Phil and Mary,

do either of you know of Felix Feneon and his essay "La plastique culinaire"? It was published in *Le Bulletin de la Vie Artistique* in 1922. It is a rapid overview of culinary sculpture.

And I hope this finds you well!

Yours,
Ben

PS. myself and a friend are thinking of doing something with this essay.

Ben Kinmont, Bookseller
1160 Pleasant Hill Road
Sebastopol, CA 95472
telephone 707 829-8715
fax 707 829-8719
mobile 917 669-6157
bkinmont@aol.com
www.kinmont.com
Member of ABAA & ILAB

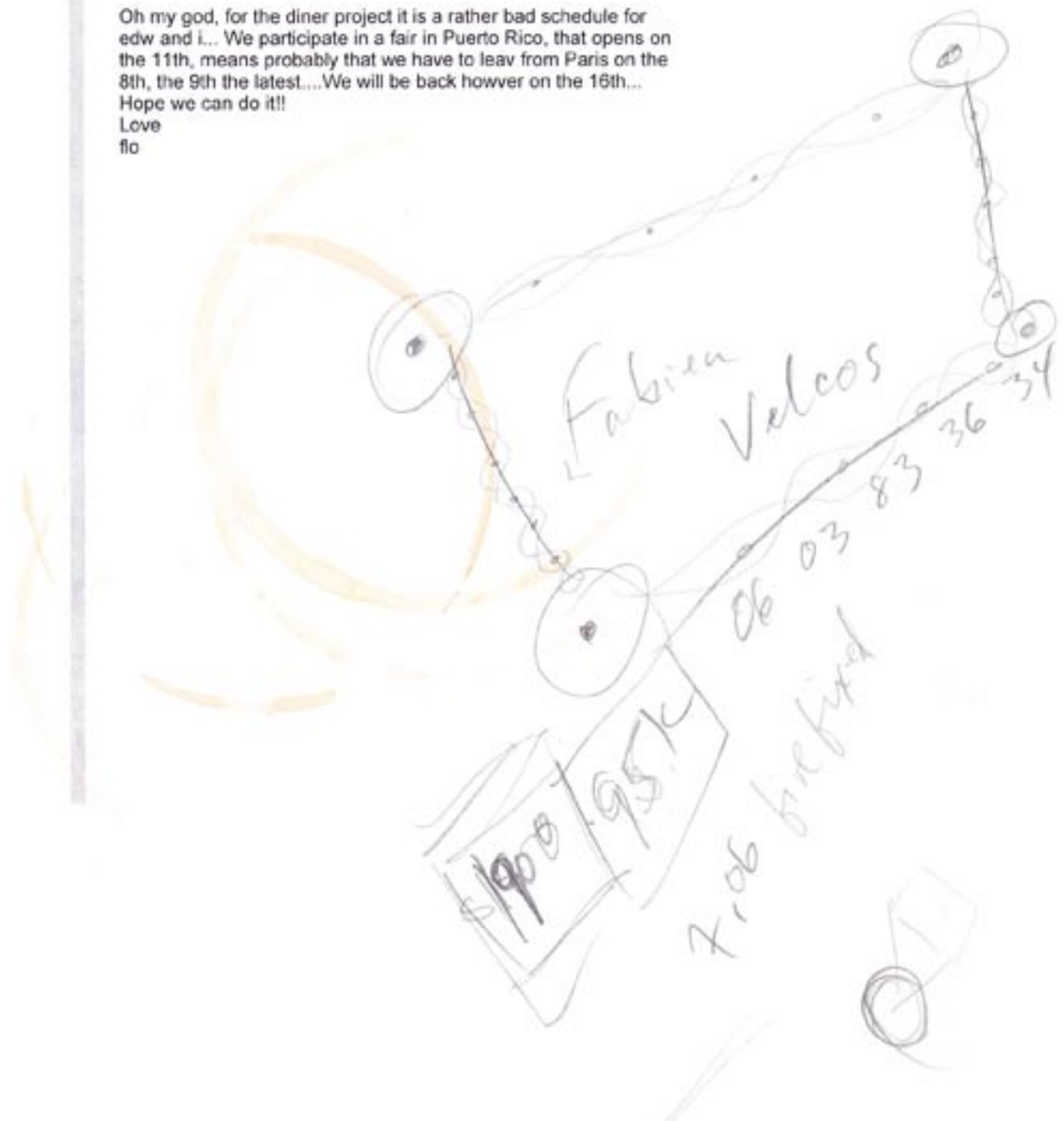


On becoming something else
archive 19.00.08.20.2

Sure we will announce it, and we can also spam a newsletter a few days prior to the event. The total of addresses is about 12 000, including all countries, about half in France...

Oh my god, for the diner project it is a rather bad schedule for edw and i... We participate in a fair in Puerto Rico, that opens on the 11th, means probably that we have to leave from Paris on the 8th, the 9th the latest... We will be back however on the 16th... Hope we can do it!!
Love
fo

917 -
716 -
1616



ping? Would that not be art? What if I didn't realize that art happened at certain times and in certain places? What if I were to lie awake imagining things in bed at 4 a.m.? Would that be the wrong place and the wrong time for art? What if I weren't aware that art was considered more marvelous than life? What if I didn't know an artist was meant to "create" art? What if I were to think art was just paying attention? What if I were to forget to think about art constantly? Could I still make, do, engage in art? Would I be doing something else? Would that be okay?

Of the two, artlike art and lifelike art, avant-garde artlike art occupies the attention of the majority of artists and the public. It is usually seen as serious and as a part of the mainstream Western art-historical tradition, in which mind is separate from body, individual is separate from people, civilization is separate from nature, and each art is separate from the other. Despite the occasional socio-cultural and spiritual interpretations of this art, artists in this tradition have tended to see their work as engaged in a professional dialogue, one art gesture responding to a previous one, and so forth.

Avant-garde artlike art is supported, tardily but steadily, by high culture's institutions, the galleries, museums, concert halls, theaters, schools, government agencies, and professional journals. These share the same separating point of view about art and life: that art could vanquish life's problems as long as it was far enough away from life so as not to be confused by it and sucked back into its mire. These institutions need artists whose work is artlike.

Avant-garde artlike art basically believes in (or does not eliminate) the continuity of the traditionally separate genres of visual art, music, dance, literature, theater, and so forth. The combinations of these genres that are commonplace in dance, film, and particularly opera are hierarchic arrangements, with one of the genres (dance, say, or music) presiding over the others and all the genres identifiably distinct, though interrelated. Either singly, or in satellite order, they need, and get the support of, galleries, museums, concert halls, theaters, schools, government agencies, and professional journals. Hands in gloves.

There is no essential difference between a Jean-Baptiste-Siméon Chardin painting hung in a museum and a Frank Stella painting hung in a museum. Similarly, there is no essential difference between the music of Mozart in a concert hall and the music of Karlheinz Stockhausen in a concert hall. Museum and concert hall embed the works

equally in late Western cultural history. Every time you walk into a museum or concert hall, it instantly triggers references to that history, and if you don't know much about it, you will miss much of the meaning of the art.

Call the museums, concert halls, theaters, journals, and so forth frames of mind. These frames of mind are what give the Chardin, Stella, Mozart, and Stockhausen their meaning. That is what tradition is, and it is the real content of the works. In fact, museums, concert halls, and theaters needn't have a thing in them; they are still the signs for art. Like the dog in Ivan Pavlov's conditioned-reflex experiment, we spontaneously salivate a million artworks when they are even mentioned.

Avant-garde lifelike art, in contrast, concerns an intermittent minority (Futurists, Dadas, Gutai, Happeners, Fluxartists, Earthworkers, Body artists, Provos, postal artists, noise musicians, performance poets, shamanistic artists, Conceptualists). Avant-garde lifelike art is not nearly as serious as avant-garde artlike art. Often it is quite humorous. It isn't very interested in the great Western tradition, either, since it tends to mix things up: body with mind, individual with people in general, civilization with nature, and so on. Thus it mixes up the traditional art genres or avoids them entirely—for example, a mechanical fiddle playing around the clock to a cow in a barnyard. Or going to the laundromat. Despite formalist and idealist interpretations of art, lifelike art makers' principal dialogue is not with art but with everything else, one event suggesting another. If you don't know much about life, you'll miss much of the meaning of the lifelike art that's born of it. Indeed, it's never certain if an artist who creates avant-garde lifelike art is an artist.

For these reasons, avant-garde lifelike art has never fit into traditional arts institutions, even when they offered their support. These institutions "frame" lifelike art right out of life into art (more or less ineptly, at that). "Look," I remember a critic exclaiming once as we walked by a vacant lot full of scattered rags and boxes, "how that extends the gestural painting of the fifties!" He wanted so cart the whole mess to a museum. But life bracketed by the physical and cultural frames of art quickly becomes trivialized life at the service of high art's presumed greater value. The critic wanted everyone to see

March 2008
Interesting history of Kayrou's essay
was given to me by Sargant because
had thought my copy of K's book lost.
When I got home, I found it & I
both, but I found a photograph of it
only, appeared in Art Forum (?) I
don't see if I made contacts for it. The
two versions I met + compare in
with (including) in both (color) are
those of Sargant.

FROM: THE BURNING OF MY LIFE
By ALAN RAYMOND
ED. JEFF KELLEY
UNIV OF CALIFORNIA PRESS
BERKELEY 1993 0520-67066-6

The Real Experiment

(1983)

Guide: "There are no pictures here."
"I see," said the blind man.

Western art actually has two avant-garde histories: one of artlike art and the other of lifelike art. They've been lumped together as parts of a succession of movements fervently committed to innovation, but they represent fundamentally contrasting philosophies of reality.

A supposed conflict between art and life has been a theme in Western art at least since ancient Rome, resolved, if at all, in the dialectics of the artlike artwork—as, for example, in Robert Rauschenberg's statement: "Painting is related to art and life. Neither can be made. (I try to act in that gap between the two.)"

Simplistically put, artlike art holds that art is separate from life and everything else, whereas lifelike art holds that art is connected to life and art at the service of life. The maker of artlike art tends to be a specialist; the maker of lifelike art, a generalist.

The usual questions of subject matter and style become relevant once you accept certain cultural givens, like the specialist notion of "art," the subnotions of "poetry" and "music," and the notions of "exhibit," "audience," "creativity," and "aesthetic value." These are normally taken for granted. But Western culture appears to be changing so markedly that these givens are at best uncertain. What if they weren't "givens"? What if I had only a vague idea about "art" but didn't know the conventions that told me when I was in its presence or was making it? What if I were digging a hole—would that be art? What if I didn't know about audiences and publicity? What if I were to just go shop-

life was, and when one or the other "began" and "ended" were of no importance. Such distinctions were merely provisional.

6. The typical art public and critic used to going to exhibitions, concerts, and plays became irrelevant. Instead, there were small groups of travelers to far-off sites, participants in organized events, thinkers on commuter trains, and artists in their art by themselves. The emerging public for this lifelike art was no longer ideal and unified but was diversified, mobile, and particular in interests, like people in the real world.

7. Lifelike art did not merely label life as art. It was continuous with that life, inflecting, probing, testing, and even suffering it, but always attentively. (That's the source of its humor; when you look closely at your suffering, it can be pretty funny . . .)

8. The purpose of lifelike art was therapeutic: to reintegrate the piecemeal reality we take for granted. Not just intellectually, but directly, as experience—in this moment, in this house, at this kitchen sink . . .

A prescription didn't exist then. There were writings and manifestos, of course (by George Brecht, John Cage, Robert Filliou, Al Hansen, Dick Higgins, Michael Kirby, Jean-Jacques Lebel, George Maciunas, Claes Oldenburg, Nam June Paik, Daniel Spoerri, Ben Vautier, Wolf Vostell, me, and, somewhat later, Jerome Rothenberg), but they were not cohesive, nor were they always carried out in practice. That would have been too tall an order. Even if artists intuited what had to be done, the prospect of a clean break from everything in the high-arts world was not only frightening but unclear in method. The Western tradition in which artists were trained, and still are trained, provoked none of the key questions; neither did it provide alternative models.

Few availed themselves of detailed studies of non-Western cultures. Only the "arts" of these cultures were admired. Thus mistakes in interpretation were made. African carved figures, for instance, were seen through Cubist eyes as intensely expressive geometric sculpture; they were not seriously understood as a part of religious practice and were quite different from ours—one that had no sculpture

as such. I'm not saying that what the Cubists saw and wanted to use was not valuable to the art of their time. I'm saying that certain non-Western cosmologies might have given us, in the late fifties and early sixties, an integrative alternative to our society of overspecialization. If we had studied more carefully the role of so-called art in cultures that usually didn't have a word for it, what was happening under our noses would have been clearer. Well, we weren't curious enough. Instead, we found that nonart could be transformed into high art on the Western model simply by framing it properly.

It follows that the easiest and most common course taken then was Duchamp's. We selected some aspect of nonart—stones from a riverbed, factory sounds, a tank of fish, ourselves—and put it, them, us on exhibit or on a stage.

The second course was slightly bolder. We selected certain nonart sites—a forest, a garage, a basement, a dead-end street—and then found ready-made, or constructed, the equivalents of galleries, concert stages, and so forth. In these spaces that signified art we presented something more or less lifelike that only minimally engaged the surrounding environment.

The third course, not rare but less noticeable because it ignored publicity, was a sort of proto-conceptual art. We bracketed life with all that we knew about high art but restricted the art we made to our imagination. Whenever we found something interesting, we conceived an artwork. We saw people crossing the street, and they became modern dance. A family squabble was a modern play. A cliff face was modern sculpture. We entered into the "art" or not, as we wished.

But the problem was that these experiments concentrated mostly on enlarging the range of usable genres. I remember vividly both the excitement of feeling that the entire world was available for our art and the snags we got caught on trying to take in that world. We were so green then. We couldn't bypass the framing devices, perceptual clichés, and values of traditional modern art.

Here is what I mean. In the first example (the Duchamp model) we were drastically limited to what actually could fit into museums, theaters, and so on and to what actually could be managed in them. The Los Angeles freeways at rush hour, or airplane trips to various cities, or telephone calls made from our bedrooms, or long medita-

the garbage as he did, through art history; not as urban dirt, not as a playground for kids and a home for rats, not as rags blowing about in the wind, boxes rotting in the rain. Avant-garde lifelike art does very well in such real-life circumstances. It is not a "thing" like a piece of music or a sculpture that is put into a special art container or setting. It is inseparable from real life.

The root message of all artlike art is separateness and specialness; and the corresponding one of all lifelike art is connectedness and wide-angle awareness. Artlike art's message is appropriately conveyed by the separate, bound "work"; the message of lifelike art is appropriately conveyed by a process of events that has no definite outline. For each kind of art, the conveyance itself is the message, regardless of the details. Artlike art sends its message on a one-way street: from the artist to us. Lifelike art's message is sent on a feedback loop: from the artist to us (including machines, animals, nature) and around again to the artist. You can't "talk back" to, and thus change, an artlike artwork; but "conversation" is the very means of lifelike art, which is always changing.

It should be easy to distinguish the two avant-gardes, since they have such different ways of being in the world and in art. And now is probably as good a time as any for a cordial parting of the ways. Once you step aside from the traditional view of the arts, and there is no longer any conflict or competition, the word *avant-garde* sounds like a romantic vestige of battles fought to win prizes no longer desirable to an artist committed to living attentively. For instance, achieving a respected place in a museum or opera house nowadays may be flattering, but it is pointless, because it reframes the lifework as conventional art. By dropping thoughts of avant-gardism (a military metaphor at that) and competition, with traditional modern art, we become free to recall some of the moves toward a lifelike art practiced not too long ago.

There was Body art, Multimedia and mass-media art, closed-circuit video and electric-light art, computer art, junk art, herbal art, zoo art, earth art, art to be eaten, and art that chemically changed or disappeared. We encountered art that emitted sound in response to our body heat and brain waves. We were invited to participate in Environments that could be altered and re-created by each of us. We were presented with idea art to be read and were encouraged to complete the artist's initiating propositions in our minds. We were sent to

the deserts, pointed to the sky, and submerged in water. We went to "school" where statistics, graphs, and maps instructed us in science, ecology, and sexual mores. We attended, and took part in, ritualistic performances, slice-of-life performances, meditational performances, and political performances. And we saw art emptied of everything except ourselves—who became the art by default.

we became the art.

The importance of these innovations was not just that they increased art-making possibilities enormously. All that refuse, technology, plant life, and hardware; all those intimate treatments of the artist's body; all those excursions along the highways and out into the countryside—all referred us again and again to their sources in the real world. It was those domains outside the world of art that compelled our fresh attention. It was the street, with its vital activity; the body, with its sweat and digestive noises; the mind, with its furious productions, that excited everyone.

The implications of it all weren't so apparent in the 1960s. But hindsight and more experience make it possible today to summarize the characteristics of an emerging lifelike art:

1. The key experiment was not simply the invention of new art genres by which the period is usually known but the recognition of the secularization of the entire art situation: genre, frame, public, and purpose.
2. The critical move in the experiment was the shift of art away from its familiar contexts, the studios, museums, concert halls, theaters, etc., to anywhere else in the real world.
3. Various performative modes became the effective way to deal with this shift to the actual environment. Performing was doing something, not acting in theater—moving furniture, for example, just to do it, or because you were changing apartments.
4. The structural models for the experiment were real (not merely implicit) processes: for example, seasonal changes; food that is grown, prepared, eaten, digested, and composted; thoughts that are transmitted, converted, and put into action.
5. The possible boundaries between lifelike art and the rest of life were kept intentionally blurred. Where the art was located, where

got their first look at the line-by-line expenses of running a village government and saw precisely how much they could save by handling their affairs responsibly. Taxes, administrative procedures, services, and the police force were reorganized. Village assets were identified, assessed, and reviewed for possible liquidation and revenues. The water and sewage problems were solved when voters approved a bond issue and the village received federal and state assistance. Eventually residents saw that the inevitable next step for Rosendale was to cease being a separate entity. The moment at last was right, and they voted to dissolve.

Townspice didn't discover, through their mayor, a new solution to their problems. They knew what their solution was. Neither did he urge them, romantically, to stick to their independence at a time when this would have been clearly futile. He came to Rosendale, detached from its history and personalities, and made it possible for everyone to see what had to be done. The vote to dissolve was theirs, not his.

But it must be added that besides helping the village to put its practical affairs in order, Pausemp was able to reduce long-standing factionalism and to reassure townspeople that dissolution did not have to mean the loss of neighborhood and community (as some had feared). Through the process of coming to grips with the village's troubles and deciding to dissolve, they spent more time together and assumed more conscious responsibility for their community than they had for a long time. In this small saga it was crucial that although Pausemp had approached the survival problem of Rosendale with a Conceptual artist's theory of social behavior in mind, he applied that theory in day-by-day human terms.

With the task accomplished, he felt that his usefulness had ended (and that the artwork was complete). He submitted his resignation as mayor for reasons of family health, and Mark Phelan succeeded him. The documents indicate that the news of his resignation was received sadly in the town. Pausemp left amid expressions of public appreciation and settled with his family in Utah, where today he is a marketer of ski resorts and travel tours. He says that he hardly ever thinks of art anymore but that the Rosendale project was significant for everything he did subsequently.

The story of Rosendale, New York, might never have been published if Pausemp's friend the performance artist Paul McCarthy hadn't urged him to publish it. McCarthy was right in supposing that

artists would welcome an account of what Pausemp had done; since the booklet appeared, it has been quietly making the rounds of those trying to break out of the conventions of their training.

The sequence of events in Rosendale, unlike so many innovative works of art of the sixties and seventies, was not simply a novel art event (or genre) that was otherwise encased in perfectly normal high-art contexts. Its genre was unusual, but so were its frame, its public, and its purpose. None of these resembled what we had come to recognize as art. That's why it is exemplary.

The genre was the village and its survival problems. The frame was concentrated in a geographical place, Rosendale, New York, and spread outward to Rosendale Township and Ulster County. The public, more properly the participants, were the townspeople. Mayor Pausemp, county officials, lawyers, representatives of the federal government, and the publishers and readers of area newspapers. The purpose, like that I have suggested for such art, was therapeutic: to cure a local illness and allow village life, and Pausemp's life, to go on more constructively.

Taken together, these four characteristics of lifelike art—the what, where, who, and why—make up what I call the whole situation, or as much of it as can be identified at present. Anyone can see that the four parts merge and that the artist merges with the artwork and those who participate in it. And the "work"—the "work" merges with its surroundings and doesn't really exist by itself.

If we look at the dissolution of Rosendale for a minute as if it were just another artwork, one of its most liberating implications for artists is the absence of the image of the famous artist at work. This most cherished of Western dreams—fame—has not come up yet in this essay, but here is the appropriate place. At no time did Pausemp announce that he was an artist and that he considered his term as mayor of a troubled village to be an artwork. Nor is it likely that his booklet would have been printed without Paul McCarthy's urging.

Working out, right

The reason this artistic submergence is so crucial should be self-evident. In practical terms, what's the point of saying you're an artist who is making art out of a village's troubles? You would confuse people, they might feel insulted, and you would never become mayor. But more basically, it is in the nature of lifelike art to reduce and

tional disciplines and personal ordeals simply couldn't fit. We were always obliged to put on a *show*. So most of life was excluded for the sake of high art.

In the second example (making galleries, stages, and so forth in the midst of life), we couldn't escape the habit of audiences that still came to see what we were doing (or to participate a little), just as they had always come to the standard exhibitions, concerts, plays, dances, and films. All the traditional esthetic habits of detached spectatorship, the usual hour or so of attention after dinner, all the expectations based on what they had learned about the arts were brought to the new situation intact. It was a little like slumming.

The third example (discovering high art everywhere) was the most sophisticated release from the tangible side of normal art production. It tacitly acknowledged that culture, like reality, is created in the mind and can be de-created. It was cheap and flexible and left nothing behind. Yet for all that, the artist doing this kind of mental framing was like the critic who saw Action painting in a rubble-strewn lot; that critic was an art lover who couldn't say good-bye to tradition. The connection the critic made was witty at the time, but with one foot in straight art and one foot in life, it was self-canceling.

In each of these steps toward a lifelike art, if the genre was strikingly fresh, the frame, the public, and the purpose of our choices were still typical of artlike art. It wasn't enough to discover that an elevator ride or a sandwich could be art; we had to ask where that art belonged, whom it was for, and why. The philosophical sense of what was happening was unclear to most of us, and the impression left upon the curious and interested was one of novelty rather than of a shift to a radically different worldview in which reality was a "seamless fabric."

So it was necessary to change the whole situation, not just the genre, which was the easiest part to change. It took some years to iron things out. Many lifelike artists continued to put together more or less artificial packages of elements drawn from the everyday environment (most effectively from the political arena); a second generation has conventionalized this route into acceptable arts festivals, exhibitions, multimedia poetry readings, new-wave concerts, TV shows, and big-time show-biz performances. But for those artists tracking the "real thing," the investigation had to lead away from the traditional community of the fine arts as well as from the traditional community of the commercial arts.

artist reframing art

Trick!

Dante

Here is a real event that took place in 1975. An artist named Raivo Pausemp (who had begun in New York as a Conceptualist working at the socio-metric edge of the genre) ran for mayor in Rosendale, New York, and was elected. Although he lived there at the time, he was not a native or long-term resident of Rosendale and was considered a "political unknown."

Rosendale Village, a community of fifteen hundred people established in the seventeenth century, was in financial trouble, had serious water supply and sewage problems, and couldn't govern itself. Its only realistic solution had been known for some time: to disincorporate and become part of the geographically larger Rosendale Township. But disincorporation was an emotionally charged issue for many in the village; with no other alternatives apparent, bills went unpaid, sewage backed up into houses and polluted the local stream, and human initiative seemed paralyzed. Pausemp, who had been an art instructor in the area and was director of instructional resources at nearby Ulster Community College, believed he could do something positive about the village's problems. He would apply to Rosendale what he had been doing as an artist in group dynamics and predictive behavior. He would consider the project an artwork in the form of a political problem.

So he ran, successfully, for the office of mayor. His campaign didn't mention art. Nor did it mention disincorporation. Instead, it proposed an upbeat community involvement in the political process "that accentuated the positive" (as local newspapers described it).

During the next two years, Pausemp and his associate Mark Phelan, who was elected on the same ticket as trustee, guided Rosendale to its survival through dissolution. In a booklet published in 1980, entitled "Beyond Art: Dissolution of Rosendale, N.Y.," Pausemp documented the steps of that process through official records, legal letters, public notices, minutes of village meetings, referenda, and many accounts in area newspapers, which followed the events with great interest.

First, Pausemp persuaded residents of Rosendale to face their own disastrous condition and to see that if they did face it, they could not only save the village but also reduce local taxes and costs. Residents

associated with certain deserted seacoasts in late summer. She wrote that she was sure time had stopped.

The following day she intended to try again, but the wind died. Long lines of her footprints stretched across the dunes undisturbed, along with those of literally hundreds of animals. She felt alone in a crowd. "My tracks didn't belong there; I was an intruder," she wrote. She went through the motions and emotions of her previous bliss to little avail. The silence made her aware of the dragging of her feet in the sand, and of the hollow sound of her breath. Birds she couldn't see screamed everywhere. She noticed her shadow shrinking and elongating as she walked up and down the dunes. The journal entry for that day emphasized that she felt alien. "I was impatient to be finished. . . . Around 6 p.m., flocks of terns attacked and retreated and attacked, swooping to within a few yards of my head. . . . I kept looking at the length of my stride, counting my steps for no reason. I was terribly aware of time."

The wind blew again on the sixth and seventh days. Oddly, she said, she could not remember most of the details of her walks, only that what happened seemed very clear and matter-of-fact. Her remarks were concise: "I walked without fatigue or hurry. I saw the sand blowing off the tops of the dunes. The gray sky lay flat against the horizon. I ate an apple I brought with me."

Only one segment of her journal was particular, however. Repeating the depressing events and mood of the fifth day was problematical. The wind had erased her earlier footprints, and she couldn't hear anything beyond her immediate body. The terns seemed to have vanished. She tried to restore her feeling of disconnectedness, tried over and over to walk in the same nervous manner. And to some degree, she wrote, she succeeded as an actor might "become" a role. "I carried out the forms of my walk and my daydreams yesterday, but I was outside of them watching." In a postscript she noted with some irony that "relating to the repetitions of the previous days was a little like relating to a third cousin twice removed."

The sun appeared intermittently between the clouds, and the woman unbuttoned and buttoned her sweater with the rise and fall of the temperature. She was aware of the dunes extending everywhere, always moving. She was able to see them literally flowing to the east,

as masses of sand were blown up one side of a crest and dumped down the other. Once she stood still for some minutes and was hurried to her ankles. Another time she allowed herself to be pushed along a dune's lip by the wind at her back and by millions of granules crowding under her feet. "The dunes, too, move in rest."

Her journal entry on the last night concluded: "I ate dinner about 8 o'clock, and now I'm going to bed."

What does this add up to? For the art buff, who might at least accept the practicality of Pausanip's efforts as mayor of a small village, the dune walks have no apparent conclusion. They were unobserved, their transformations of the normal were not notably inventive, and one is left with the woman merely going to bed. There is the point. She went to bed qualitatively changed. The meaning of her week was internalized; it was "experienced meaning," in the phrase of the psychologist Sheila Hob, not just intellectual meaning. It was manifest in her self-image, and possibly in her subsequent behavior, not in an objective artwork. The reader may say, "so what, everything has meaning—my lunch, your remarks, last year's weather reports." And again that's the point! If only we paid attention; but we don't. Exercises of the sort the woman designed for herself may make this attention possible.

The event described took place around the same year as the Rosendale dissolution. Like it, the woman's experiences bear no resemblance to the artlike arts. The genre was a succession of treks over some sand dunes. Overlapping the genre, the frame was an amorphous area of these dunes stretching for miles, certain prevailing weather conditions, a seven-day duration, and the fixed point of the woman's house not far away. Overlapping the genre and frame was an audience of one (if we can use that word *audience* at all): the woman observing herself carrying out a project she had planned. And the purpose, overlapping everything else, was self-knowledge.

Now, to go on analyzing the imprecise parts of an imprecise whole would become tedious. I've gone this far to show how the last generation's most experimental art (experimental because it was lifelike) often stopped short of realizing its vision because it still clung to habits associated with artlike art. I wanted to specify which habits these were

eliminate the fame associated with rock stars, socialites, and short-term politicians. If you view the world as a unity, with all things connected, including yourself and your work, then being celebrated with the exaggerated attention and flattery that go with stardom almost invariably leads to self-importance, separation, and, in time, isolation. We don't yet know how to honor someone, or to be honored, without ego getting in the way. It is enough to speculate here that the dissolution of Rosendale Village for the sake of its continued life was equivalent to the dissolution of Raivo Pausemp's political art career for the sake of his life.

Now consider a different example of lifelike art, one that was self-transforming and private. The Rosendale story began with political commitment and ended with personal reevaluation. This second activity began with subjective preoccupation and ended with a nearly mystical sense of nature. All of us are part herd animal and part lone wolf, so the two events should form a nice relationship, each illuminating the other. Since each was unmarked at the time as art of any kind, it is understandable that the artist of this work chooses to be nameless, simply to better emphasize the experiential aspect of what went on.

Each day of a week around 3 p.m., when the wind rose on the dunes, a woman took a walk and watched her tracks blow away behind her. Every evening she wrote an account of her walk in a journal. To begin each successive day, she read her journal story and then tried to repeat exactly what had happened. She described this experience, in turn, as faithfully as possible, until the week had elapsed. Half in jest she wrote in one passage, "I wanted to see if I could stop change."

Her journal entries were rich in details, including not only the facts of footsteps up and down the dunes, the blowing sand, the color of the sky, the time taken, the distance covered, and so forth, but her feelings as well. She described the sense of breaking the earth, of disturbing the immaculate and fragile crusts of glass particles; she wrote of her secret pleasure in making her marks in that remote realm free of others; she accepted with satisfaction the absorption of her tracks back into the earth as if they were herself.

There was also fear. She was afraid of the imbalance and disorientation she experienced in a vast space defined by rhythms but not

by boundaries. She was afraid of being lost. Now and then she was dizzy. The sting of the sand on her skin seemed an attack on her person. She was afraid, above all, of the vastness of nature and its indifference. Gripped so during these times, the woman often found herself walking nearly backward, with her head turned around, her eyes holding on to the last shallow craters of her steps before they were obliterated.

On the second day, for instance, she found it difficult to repeat what she had done and felt the day before. She thought that her path was different (the dunes, of course, had changed). Nevertheless, she persevered. She noticed that she was scuffing the sand in an effort to impress upon it her determination. Several times she reread her journal. It felt more and more "like a script to learn." She walked with purpose, looking not out but back "to confirm that my tracks were still there." She wrote of the "absurdity" of her whole plan, and of trying to laugh at herself. There was an unmistakable defiance in her outing that afternoon.

During the next days she developed a fascination for the job of recreating her yesterday's, especially since the effort made her more attentive to the unavoidable facts of change.

On Thursday I came upon a small depression with leach roses growing up the dune slope. I picked a few and twisted their short stems into my waist scarf. At the same time I was practicing at being lost as I had been on Wednesday. But on Wednesday I had been anxious to reach my house before dark; on Thursday I felt a child's delight at discovering the roses. Both feelings were in me at once. Now, on Friday, I couldn't find the roses, and I was again lost!

Once for an hour or so she believed she had really done what she set out to do; to stop change by reenacting her journal entry of the day before, which described a particularly fulfilling experience toward the end of the afternoon, rich with observations of plant life, insects, birds, and a magnificent sunset. This time she followed the earlier description of her movements: the exact way she had placed her feet, how she had leaned into the dunes, rolling down them like a child in a game, her head turned toward the sun, seeing everything again through the intense colorless light. She absorbed and radiated a transcendence she

have become so fixed and so confining that any residual "spirit" it might appeal to is virtually inaccessible.

Consider: if lifelike art restores the possibility of the practice of art as a practice of enlightenment, it complements what various psychotherapies and meditational disciplines have always done. Lifelike art can be thought of, not as a substitute for these, but as a direct way of placing them in a context of contemporary imagery, metaphor, and site. What occurred in Rosendale Village and on the dunes is normally excluded from the therapeutic session and from, say, the daily practice of *zazen* (the Japanese form of Buddhist sitting meditation), both of which are carried out under the guidance of a teacher. Lifelike art is self-conducted and self-responsible. Lifelike art can be, for therapy and meditation, a bridge into daily affairs. It is even possible that some lifelike art could become a discipline of healing and meditation as well. Something like this is already happening. If it develops more intentionally (and we don't know if it will), we may see the overall meaning of art change profoundly—from being an end to being a means, from holding out a promise of perfection in some other realm to demonstrating a way of living meaningfully in this one.

Suppose you telephone your own answering device and leave a message that you called—you might learn something about yourself.

Suppose you offer to sweep a friend's house, and then spread the gathered dust through your own place—you might learn something about friendship.

Suppose you watch a clear sky and wait for a cloud to form—you might learn something about nature. Suppose you wait longer, for the sky to clear—you might learn something else about yourself.

Handwritten notes:
Lifelike art is a way of...
Call it a way of...
The idea is to...
Lifelike art is a way of...
Call it a way of...
The idea is to...

Handwritten note:
The focus on the self is very much from the generation preceding my own to which I react.

and to describe two lifelike artworks that weren't clinging to such habits.

With this in mind, I'd like to acknowledge a question that many will want to ask about an art that is like life. The question is misleading, but it comes up frequently, out of habit. It is this: if lifelike art doesn't resemble art as we've known it, but resembles real life, what then makes it art? Wouldn't it be perfectly reasonable to say that what happened in Rosendale was simply the politics of a small town, and the dune treks were simply a series of nature walks? Saying this wouldn't necessarily disparage either of them; it would only distinguish them from what art is and does. That sounds fair enough, if by *art* we still mean artlike art. We'd have to agree, in that case, that there is nothing in particular that makes the two events art. They are really two life situations, which might be more appropriately studied by the social sciences, if they were to be studied at all.

But let's say that art is a weaving of meaning-making activity with any or all parts of our lives. (Though awkward and a mouthful, the statement emphasizes purposive and interpretive acts instead of mere routine behavior, whether such acts are politics or nature walks.) This definition shifts the model for art from the special history of the field to a broad terrain embracing not only lifelike art but religious, philosophical, scientific, and social/personal exploration. The grave concern of a growing number of speculative theologians, scientists, political thinkers, and new-age futurologists is to try to make sense out of the countless disconnected, and sometimes very dangerous, pieces of our culture and to rediscover the whole. Lifelike art can mean a way (one way) of sharing responsibility for what may be the world's most pressing problem.

In this holistic sense, the Rosendale events and the dune walks are art. If the definition still seems arbitrary, just remember that this "sense of the whole" evolved out of traditional art's roots. The artlike arts, responding to internal developments as well as to global pressures, produced a lifelike art. Lifelike art is art by parentage, and that is what causes it so many of the problems I mentioned before. It hasn't evolved long enough to be a mutant. Artists may have to remind themselves consistently to heed its essential nature: to be a means for integrating them/us into what the anthropologist Diane Rothenberg and the poet Jerome Rothenberg have called "the symposium of the whole." Uti-

mately, the "art" of lifelike art may be as vestigial as our appendix; but for the present we may neither deny it nor glorify it.

What is at stake now is to understand that of all the integrative roles, lifelike art can play (for example, in popular entertainment, education, communications, politics, or social organization), none is so crucial to our survival as the one that serves self-knowledge. Self-knowledge is where you start on the way to becoming "the whole," whether this process takes the form of social action or personal transformation. The expression "to know yourself," stated so flatly, is vague, encompassing anything from relatively light insights that come up in the course of a day to the hard and long process of existential comprehension that can slowly turn a person's life around. What I have in mind when I say "self-knowledge" is the latter. It is the passage of the separate self to the egoless self. Lifelike art in which nothing is separate is a training in letting go of the separate self. The Rosendale dissolution and the dune treks are not presented here as pinnacles of enlightenment (there probably are no such things); they are just steps along the way, and the artists' eyes may have opened up a little.

Self-knowledge is necessary and often painful work. But it is not new work, or the work of lifelike art alone. It has been at the core of artlike work, or the work of statements about art being a "calling," a "way of life," a "spiritual path," a "search for truth," a "revelation," the "consciousness of the age," the "collective dream," the "forces of nature," an "archetypal act," and a "mythmaking" refer to the transcendental assumptions underlying artists' practice of art in the first place.

But we heard little of these vestiges of the seer role of art after World War II. Writings and daily talk about art during the sixties and seventies tended to become impersonal and quasi-intellectual, borrowing heavily from neo-Marxism, cultural structuralism, and semiotics. The practice of art seemed professionalistic, while on the popular, newsy level it seemed all about careerism. The suprapersonal implications of art making, however, were never absent from private conversations; they just dropped out of public discourse. Yet this is exactly the predicament artlike art is stuck in: its frames, physical and cultural,

Ravio Pursamp 1975-77 as mayor Roundale Village

"It is enough to speculate here that the dissolution of Roundale Village for the sake of its continued life was equivalent to the dissolution of Ravio Pursamp's political art career for the sake of his life." - Alan Kaprow

R Elements of art
mus. of Fine Arts Boston
1971
Virginia Quarter, curator

David Platzker

242 -
6253
~~242~~



EMBASSY SUITES HOTEL •
NEW YORK CITY



102 North End Avenue • New York, NY 10282
Tel: 212.945.0100 • Fax: 212.945.3012
www.newyorkcity.embassysuites.com

Psychoanalysis

Sept 1976

Presence of news to
UTAH for wife's
health

It is that process from being
nominated to the final resolution
that constitutes "Brendale,
a Public work."

1970
2. made "idea planito" influence
pos "

On becoming something else
archive 13.06.08.25

01425

a pour frère le curé-doyen du Raincy, M. Nègre. Chez eux, compréhension, esprit pratique, bonne volonté. Déjà mes ciraentiers, mes mouleurs se mettent à la besogne. Je tiendrai parole à Mgr Gibier, évêque de Versailles : dans un mois nous serons en l'air et — peu que soit un an en matière d'architecture — dans un an nous aurons fini.

Bulletin de la vie artistique, 15 juin 1922.

Art nègre

Rompant avec l'impassibilité qui est de rigueur dans l'art nègre, l'homme nu ici catalogué exprime sans détour combien ses tatouages, sa coiffure et sa barbe l'enchantent.

Deux femmes à la coiffure en cimier, assises sur une banquette qui a pour pieds antérieurs leurs quatre jambes. L'une de ces femmes a les seins réunis en une seule masse trapézoïdale, l'autre les a coniques. Leurs mains posent sur leurs cuisses. L'insistance des lignes tombantes donne à ce groupe un caractère tout de lassitude et de détresse.

Cuiller qui met entre les mains du dîneur une femme à la fine tête et au corps curieusement stylisé.

Noices descriptives de la main de F. F., extraites du catalogue de la vente de Fénéon, Sculptures de l'Afrique noire et de la Mélanésie, 11-13 juin 1947 n° 144, 210 et 70, mais certainement beaucoup plus anciennes.

La plastique culinaire

tiptv @ ad. com Félix

Fénéon 1861-1944

JADIS

Au XVII^e siècle, les « pyramides de dessert » furent à la mode : sur des gradins ornés de jasmins, d'anémones et de jacinthes s'étagait une vaisselle précieuse pleine d'oranges du Portugal et de fruits français, de liqueurs, de gelées, de compotes. Des oiseaux chanteurs, des orgues hydrauliques, des jets d'eau de fleur d'orange agrémentaient cet état et, en visite à l'Hôtel de Ville, le roi, comme en témoignent les registres municipaux, s'extasia sur un rocher de confiserie qui « pissait fort haut et en plusieurs endroits ».

Le siècle suivant vit la vogue des surtouts en porcelaine et en faïence. Un miroir en occupait le milieu, et sur ce plateau, qu'on enduisait de blanc d'œuf, le sucre porphyrisé, la mie pétrie, la chapelure, le sable de marbre serpentaient en festons diaprés. Autre système : on installait sur la table un gâteau de glaise, plat ou configuré en corbeille, en vase, en motif d'architecture, et on y implantait des pieds d'alouette, des bleuets, des marguerites, fleurs robustes que maintenait plusieurs jours vivantes la fraîcheur de la glaise arrosée. De Lorme, fleuriste du roi, successeur de Desforges (le père de l'acteur et dramaturge), accrut le confort de ces fleurs en enfonçant leur tige dans l'eau de tubes dissimulés. Les fleurs en parchemin, papier, fil de fer et cocons, avaient aussi leurs amateurs.

Le Suisse parisianisé Soleure excella aux paysages arborescents : il leur conférait un aspect hivernal en les givrant de verre pilé. Au moindre courant d'air, ce verre saupoudrait les assiettes. Cazade lui substitua une matière aussi scintillante et point nocive, et comme elle avait la propriété de se dissoudre à la chaleur du banquet, les convives ébahis voyaient le printemps renaître. Quant aux figurines qui animaient le décor, le céramiste les avait fournies.

01425

a pour frère le curé-doyen du Raincy, M. Nègre. Chez eux, compréhension, esprit pratique, bonne volonté. Déjà mes ciraentiers, mes mouleurs se mettent à la besogne. Je tiendrai parole à Mgr Gibier, évêque de Versailles : dans un mois nous serons en l'air et — peu que soit un an en matière d'architecture — dans un an nous aurons fini.

Bulletin de la vie artistique, 15 juin 1922.

Art nègre

Rompant avec l'impassibilité qui est de rigueur dans l'art nègre, l'homme nu ici catalogué exprime sans détour combien ses tatouages, sa coiffure et sa barbe l'enchantent.

Deux femmes à la coiffure en cimier, assises sur une banquette qui a pour pieds antérieurs leurs quatre jambes. L'une de ces femmes a les seins réunis en une seule masse trapézoïdale, l'autre les a coniques. Leurs mains posent sur leurs cuisses. L'insistance des lignes tombantes donne à ce groupe un caractère tout de lassitude et de détresse.

Cuiller qui met entre les mains du dîneur une femme à la fine tête et au corps curieusement stylisé.

Noices descriptives de la main de F. F., extraites du catalogue de la vente de Fénéon, Sculptures de l'Afrique noire et de la Mélanésie, 11-13 juin 1947 n° 144, 210 et 70, mais certainement beaucoup plus anciennes.

La plastique culinaire

tiptv @ ad. com Félix

Fénéon 1861-1944

JADIS

Au XVII^e siècle, les « pyramides de dessert » furent à la mode : sur des gradins ornés de jasmins, d'anémones et de jacinthes s'étagait une vaisselle précieuse pleine d'oranges du Portugal et de fruits français, de liqueurs, de gelées, de compotes. Des oiseaux chanteurs, des orgues hydrauliques, des jets d'eau de fleur d'orange agrémentaient cet état et, en visite à l'Hôtel de Ville, le roi, comme en témoignent les registres municipaux, s'extasia sur un rocher de confiserie qui « pissait fort haut et en plusieurs endroits ».

Le siècle suivant vit la vogue des surtouts en porcelaine et en faïence. Un miroir en occupait le milieu, et sur ce plateau, qu'on enduisait de blanc d'œuf, le sucre porphyrisé, la mie pétrie, la chapelure, le sable de marbre serpentaient en festons diaprés. Autre système : on installait sur la table un gâteau de glaise, plat ou configuré en corbeille, en vase, en motif d'architecture, et on y implantait des pieds d'alouette, des bleuets, des marguerites, fleurs robustes que maintenait plusieurs jours vivantes la fraîcheur de la glaise arrosée. De Lorme, fleuriste du roi, successeur de Desforges (le père de l'acteur et dramaturge), accrut le confort de ces fleurs en enfonçant leur tige dans l'eau de tubes dissimulés. Les fleurs en parchemin, papier, fil de fer et cocons, avaient aussi leurs amateurs.

Le Suisse parisianisé Soleure excella aux paysages arborescents : il leur conférait un aspect hivernal en les givrant de verre pilé. Au moindre courant d'air, ce verre saupoudrait les assiettes. Cazade lui substitua une matière aussi scintillante et point nocive, et comme elle avait la propriété de se dissoudre à la chaleur du banquet, les convives ébahis voyaient le printemps renaître. Quant aux figurines qui animaient le décor, le céramiste les avait fournies.

si, tous ces queux se manifestaient ornemanistes, jardiniers et, si l'on veut, peintres.

Cependant Travers, officier de bouche du prince de Condé, s'avisait de peupler ses pares de table avec des statuette qu'il modelait lui-même en pâte de sucre et amidon coloré. Pour modeler les siennes, Noël, au duc d'Orléans, remplaça le sucre par du talc que la gomme adragante liait à l'amidon. Datons de ces deux hommes de bouche la naissance de la sculpture expressément culinaire.

La Révolution, au moins en sa période jacobine, négligea la salle à manger. Les recueils de recettes qui parurent en l'an III et en l'an IV sont d'un caractère spartiate. Leurs titres, *La cuisinière républicaine*, *Le petit cuisinier économe*, contrastent avec les titres de tels recueils antérieurs, *Les dons de Comus*, par Marin, cuisinier de M^{me} de Gessner, *Le cannaméliste français*, par Gilliers, chef d'office et distillateur du roi de Pologne, duc de Lorraine. (Puisque nous citons de vieux livres, citons aussi les plus récents : *Gourmandinet*, de Mme René Champly, mère du romancier de *Nécropolis*, et les deux savants in-octavo de Bertrand Guégan, *La fleur de la cuisine française*, qui vient d'obtenir de l'Académie le prix Furtado. Quoiqu'il n'ait pas eu à y traiter le sujet qui nous occupe ici, M. Bertrand Guégan le connaissait fort bien. Il s'est prêté à nos questions, et même il a interviewé d'illustres cuisiniers, ses amis, dont il nous a transmis tout frais les dire techniques).

Au déclin du civisme, le faste reparut. Lebeau réalisa en sucre filé, biscuit, pastillage et nougat, un passage du pont d'Arcole plus décisif que l'opération militaire initiale; et les artilleurs de la grande armée, Marmont, Songis, Lauriston, eurent en Duffoy un émule : aux soirs de gala, sur ses frêles édifices, un incendie pluricolore et parfumé soudain courait avec mille étincelles à la neige des épaules.

Antonin Carême (il était destiné aux fourneaux de Talleyrand, du tsar, de l'empereur d'Autriche et du roi d'Angleterre) avait ouvert sa carrière éblouissante par des pièces montées qui avaient fait florès sur la table du Premier consul. Ses ouvrages de cuisine proprement

1802 - 10
1795 - 3

dite ne sont pas notre affaire. Mais voici son *Pâtissier pittoresque* (Didot, 1815) : il comporte cent vingt-cinq planches — modèles de pavillons, rondes, temples, ruines, tours, belvédères, forts, cascades, fontaines, cassines, huttes, moulins et ermitages — précédées d'un traité des cinq ordres selon Vignole. Sur quoi, Carême comprit que son génie se traduirait mieux encore en pierre de taille. Décorateur de tables, il serait décorateur de villes. Dans un délire sacré, il établit des esquisses; M^{me} Ribaut les dessina; Normand fils et Hibou les gravèrent à l'eau-forte; et de 1821 à 1826, en six livraisons, il publia ses *Projets* — je cite le titre de mémoire —, ses projets d'architecture destinés aux embellissements de Paris et de Saint-Petersbourg. L'empereur Alexandre en avait accepté la dédicace. Lourd de laurier, ce constructeur mourut en 1833. Au cours de notre étude, nous rencontrerons ses descendants spirituels.

LA SCULPTURE DES CUISINIERS

Il sied de distinguer la sculpture des cuisiniers et la sculpture des pâtissiers (ceux-ci plutôt des architectes). On s'intéressera aux charcutiers une autre fois.

La tâche essentielle du sculpteur-cuisinier réside en l'exécution de socles expressifs sur lesquels installer le plat d'argent qui supporte les pièces froides. Selon la nature de ces pièces, le thème du socle varie. Un cuissot de chevreuil motivera, pour un cuisinier terre à terre, quelque site forestier parcouru de chasseurs, de chiens et de bêtes fauves. On peut spéculer sur un rapport moins direct : et, par exemple, un chaud-froid de turbot aurait pour assise l'histoire du roi Candaule. Enfin, le cuisinier idéologue procédera par allusion et soumettra aux convives une énigme plastique, au risque de leur fatiguer l'esprit et l'estomac.

Et la pièce que hausse le socle aura droit à une parure suprême faite de hâtelets historiés fichés dans sa masse comme les flèches dans les chairs de Saint Sébastien ou comme des épingle dans un chapeau.

Russie, les cuisiniers s'évertuaient à travailler la glace vive : le caviar est meilleur dans un bloc taillé en forme de cygne ou d'ours. Le chef Édouard Nignon se rappelle s'être gelé les doigts à sculpter deux Hercules arc-boutés sous une vasque de glace, aquarium de poissons chinois. Dans l'iceberg inférieur s'enclavait un immense bassin de cristal où déferlait le champagne. Une louche y plongeait que manœuvraient à tour de rôle les buveurs pour maintenir toujours pleine leur coupe dix fois tarie. Des ampoules, tapies comme des crabes aux anfractuosités, criblaient de feux électriques ce colossal diamant fondant. Or, ceci se passait à Moscou, chez Ivan Abramovitch Morosoff que nos lecteurs connaissent, sinon comme amphitryon, du moins comme collectionneur : c'est lui qui possédait la galerie (Bonnard, Cézanne, Cross, Degas, Denis, Derain, Van Gogh, Maillol, Henri Matisse, Marquet, Monet, Picasso, Pissarro, Renoir, Roussel, Signac, Vlaminck, Vuillard, etc.) nationalisée sous le nom de Musée occidental n° 2 par la République des soviets.

TECHNIQUE DE LA SCULPTURE DES CUISINIERS

L'exécution d'un socle est coûteuse. Elle demande parfois un mois de labeur, qu'auront précédé des semaines de méditation. Depuis 1914, rares sont les hôtes qui peuvent offrir à leurs invités tant de luxe. Aussi les grands cuisiniers-sculpteurs ont-ils (après fortune faite), rendu leur tablier et leur ébauchoir.

Victor Morin s'est retiré en Bourgogne, et Philéas Gilbert à Couilly, par Pont-aux-Dames; le bon Breton Le Sénéchal, qui officiait chez le duc de la Rochefoucauld et dont les maximes culinaires sont, elles aussi, immortelles, s'est retiré à Pontivy. Édouard Nignon, que les plus notoires fourchettes applaudirent à Paris (Larue), à Londres (Claridge), à Vienne (Trianon), à Berlin, en Russie, en Italie, se soigne (on lui fit, l'an dernier, l'ablation d'un rein) et, auteur déjà de l'*Heptaméron des gourmets*, songe à écrire ses mémoires. Auguste Escoffier, par qui fut nourrie la cour d'Angle-

terre, voyage sans but professionnel. Sur plusieurs, nous sommes moins renseignés. Que fait François Marrec, qui naguère avec ses fleurs de cire humiliait les naturelles? Et cet autre, duquel je ne sais plus le nom, auteur d'une statue d'Antonin Carême, destinée aux Halles centrales et que le Conseil municipal refusa, le punissant à juste titre d'avoir abandonné, comme moyen d'expression, la graisse?

Car c'est en graisse (sur une armature de bois et de carton) que les socles se construisent. Mêlez dans le chaudron installé sur bon feu un tiers de graisse de rognons de mouton, un tiers de cire vierge, un tiers de paraffine (celle-ci blanchit la graisse et lui ôte toute odeur). Ou encore, et la mixture aura une élasticité louable, faites fondre un kilo de panne de porc et la mêlez ensuite à ces quatre substances qui auront chauffé ensemble : cire vierge, une livre; sperme de balcine, 250 gr.; stéarine, 250 gr.; paraffine, 250 gr.

Et si vous voulez donner de l'éclat au socle que vous venez de modeler dans cette pâte ou de tailler dans un bloc de riz ou de semoule, voici la recette d'une brillantine. Vous dissolvez dans un verre d'eau 125 gr. de gomme arabique ou de gélatine. Vous en badigeonnez un morceau de la dernière vitre cassée par le marmiton. Après avoir séché la couche à l'étuve douce, vous la grattez. Des pellicules s'en détachent que vous tamisez et pouvez teindre.

Est-on trop pressé pour entreprendre une sculpture profonde, consent-on à un effet superficiel, l'amidon, la gomme adragante et la paraffine, malaxées des paumes et du rouleau, vous munissent d'une pâte analogue d'aspect à celle des pastilles de Vichy et aussi ductile que celle du pain azyme. Vous la moulez en rosaces, mascarons, perles, etc., ou la roulez en boudins qui seront des nervures, ou la modelez en personnages. Après quoi, vous rangez et fixez ces motifs sur un tulle. Vous disposez ainsi d'une bande malléable qui, appliquée sur un mandrin cylindrique ou tronconique, vous aura vite fourni un socle.

Dans le langage des cuisiniers, l'opération ici décrite est le « pastillage »; la bande, produit de cette opération,

dite aussi « pastillage ». Chez les pâtisseries, qui dans un instant vont confectionner des objets avec une pâte à base de sucre, nous retrouverons ce même mot.

Aux socles convient une ornementation de fleurs. Elles se font pétale à pétale. Copistes stricts, ces messieurs prennent en plâtre la mince et courbe empreinte d'un pétale, ou creusent sa forme dans du bois ou dans un tubercule; ils coulent de la cire dans l'une ou l'autre de ces matrices, puis groupent en corolle les épreuves. Les roses et les camélias d'Auguste Escoffier ont servi son renom, qui a des causes plus légitimes. Ou bien, sans tant d'embarras, entre le pouce et l'index, on aplatit en pétale des boulettes de cire. La cire a été colorée d'avance; sinon, on la teinte après coup, à la détrempe, à l'aquarelle. Une touche de vernis à tableaux avivera son lustre.

L'ARCHITECTURE DES PÂTISSIERS

On voit aux vitrines des pièces montées sommairement faites de pain de Savoie et de nougat. Il ne faut pas juger sur ces spécimens l'architecture des pâtisseries, ni sur ce gâteau de noce qui fut servi au palais de Buckingham, en février 1922. Haut de deux mètres presque, il pesait, à vingt kilos près, trois quintaux. Mais quoi, le Gambetta de la cour du Carrousel ou le lion de la place Denfert pèsent encore davantage. Plutôt, on célébrerait la compagnie du Midland-Railway qui sans accident transporta ce monstre d'Édimbourg, où il naquit, à Londres où la princesse Mary et le vicomte Lascelles le mangèrent.

Laissons cela, et observons comment procède un pâtissier conscient de son rôle.

Il établit un plan d'architecte, grandeur nature, pour l'ensemble de l'édifice projeté, puis le plan minutieux de chacune de ses pièces constitutives, ou « panneaux ». Sur la feuille où il vient de dessiner, il applique une lame de verre qui lui maintiendra sous les yeux les épures et servira de support à la fabrication des panneaux. Ceux-ci auront la minceur d'un carton et le

format, au plus, d'un paquet de cigarettes plat. Leur substance sera la pâte royale, mélange de sucre et de blanc d'œuf. D'un cornet à bec étroit, l'artiste, avec circonspection, fait couler ce mucilage sur le verre — un peu comme une Javanaise verse la cire protectrice sur l'étoffe dont elle veut faire un batik. La pâte royale suit, à la façon d'un pinceau, les droites et les méandres du dessin visible à travers le verre, et se fige, durcit. Une secousse imprimée à la lame transparente décolle de sa lisse surface le panneau qui y adhérait à peine. Ce panneau, maintenant disponible, enferme dans son cadre rectangulaire tels et tels éléments des faces ou de la toiture — soit pleins, soit à claire-voie comme le lacis qu'appliquent sur un mur nu les treillageurs-rustiqueurs (ainsi se désignent eux-mêmes, bizarrement, certains industriels du treillage rustique). Quand le pastillage est terminé, que tous les panneaux sont prêts, notre homme se reporte au plan général et, selon ce plan, les agence et les échafaude. Avec la même pâte royale, il les rejointoie. L'édifice est là, léger comme un filigrane, instable, en apparence, comme un château de cartes, mais équilibré et rigide.

L'AVENIR

Les sculpteurs et architectes à toque blanche ont vu passer mainte émeute d'art sans en être troublés et leur idéal reste académique. La collaboration de ces exécutants adroits avec les sculpteurs et architectes proprement dits, que nous supposons moins routiniers, serait sans doute heureuse. Quand ceux-ci auront doté chaque village d'une statue commémorant la guerre et fini de raccommoder les provinces envahies, le chômage affligera leurs corporations. Pourquoi ne s'accointeraient-ils pas avec les gens de cuisine, à qui ils fourniraient des idées et des maquettes? Ce que nous reprochons aux œuvres d'art, c'est leur durée impertinente. En graisse de mouton ou en pastillage, et parées ainsi du charme des choses périssables, elles nous trouveraient enclins à les aimer, même imparfaites. Mais est-il sûr qu'elles

disparaissent? Déjà de pieux collectionneurs recueillent les spécimens anciens de la plastique culinaire. Il y aura dans les musées la section des pièces de pâtisserie, ville en miniature protégée par des globes de pendule lutés à leur piédouche.

Bulletin de la vie artistique,
juillet-août 1922.

de fonctions au Ministère des beaux-arts. Il les exerçait d'un air revêché et pompeux. C'est surtout comme assassin politique qu'il laissera un nom.

Bulletin de la vie artistique,
1^{er} janvier 1923.

L'assassinat dans les beaux-arts

Les peintres et les sculpteurs ont toujours aimé le sang. Les mémoires de Cellini sont pleins de ses crimes. David fut complice du meurtre de Louis XVI. Juré au tribunal révolutionnaire, Topino-Lebrun fit couper la tête à bien des conspirateurs. Lui-même, on le guillotina en 1801, avec le statuaire corse Ceracchi (ils avaient voulu exécuter le Premier consul). On sait, par les *Dieux ont soif*, que Gamelin, peintre d'histoire, sacrifia à la patrie le P. Longuemare, la fille Athénaïs Gorgut et bien d'autres. Plus récemment, le peintre Sydon mit à mort M. David; Jean Baffier poignarda le député Germain Casse; un autre sculpteur, M^{re} Clovis Hugues, tua l'agent d'affaires Morin — on ne finirait pas d'énumérer —, et le 29 décembre a commencé le procès d'Eligiusz Niewiadomski, cet artiste polonais, emporté par son ardeur nationaliste, ayant assassiné M. Narutowicz, président de la République.

M. Niewiadomski, né vers 1870, est un élève de l'Académie des beaux-arts de Pétersbourg. Pendant quelques années, il exposa ses toiles, après quoi il s'adonna à l'enseignement (histoire de l'art) et à la critique. Son goût pour la mauvaise peinture était vif et cela donnait un éclat fugitif à ses laïus. Il fut professeur de dessin à l'École polytechnique, puis à l'École des beaux-arts de Varsovie. Après la guerre de 1914-1918, il fut investi



Le peintre
celui-ci
N° 2
Oreste 4/11
1 N° 1

Sean
Signature
Lib Frank
Lauraci
E Guenard
02 40 11 79 29
ref. 3322
plast. art.
II ?

Culinary Plastik

Leave titles in French

In the past

During the 17th Century, so called 'pyramids of deserts' were the fashion: on steps ornamented with jasmin, dddd, and hyacinths, were shelved a precious vessel filled with Portuguese oranges and French fruits, liqueurs, jellies and fruit sauces. Singing birds, hydraulic organs, jets of orange flower water accompanied the whole, and when he visited City Hall, the king, as can be testified to in the municipal archives, made ecstatic remarks about a candy rock that "pissed hard and high in several places".

The following century witnessed a fad for porcelain and dddware centerpieces. A mirror occupied the center and on this tray, which one primed with egg white, the ddddd sugar, the kneaded bread dddd, the breadcrumbs, the marble sand, wound about in brilliant festoons. Another system existed also: the table was caked with clay, either flat or built into a basket, or vase, architectural motif, and then ddddd, bluebells, daisies and other robust flowers that were kept alive for several days thanks to the wet clay. De Lorme, florist to the king and successor to Desforges (the father of the actor and playwright), made these flowers even more comfortable by pushing their stems into hidden tubes of water. Parchment, paper, wire and dddd flowers also had their partisans.

The parisianized swissman, Soleure, excelled in treescapes: he gave them a wintery aspect by icing them with powdered glass. At the slightest draft, the glass snowed on the plates. Cazade substituted a material as glistening but hardly as unhealthy, which having the property of dissolving in the banquet heat, brought the guests the lovely surprise of seeing spring reborn. As for the figurines animating the décor, the ceramicist provided them.

Thus so many maitre-queues manifested themselves as ornamentalists, gardeners, or if one likes, painters.

office de bouche

Nonetheless, Travers, mouth officer of the Prince of Condé, decided to people his table parks with statuettes he modeled himself from sugar paste and colored starch. To sculpt his own, Noel, employed by the Duke of Orleans, replaced the sugar with talc mixed with starch and ddddd. Let us date the birth of expressedly culinary sculpture to these two men of ddddd.

The Revolution, at least during its Jacobine period, neglected the dining room. Anthologies of recipes that appeared in the years III and IV are of Spartan character. Their titles The Republican cook, the thrifty little cook were in contrast to earlier ensembles such as the gifts of Comus by Marin cook to Mme de Gessner, or the French ddddd by Gilliers, head ddddd and distiller to the king of Poland, duke of Lorraine. (Since we mention old books, let us cite also the most recent Gourmandinet by Mme René Champly, mother of the author of Necropolis, and the erudite in octavo by Bertrand Guéguand, The flower of French cooking, tht recently obtained the Furtado

Prize from the Academy. Though he did not treat the subject that interests us here, Mr Bertrand Guegan, knows it full well. He answered our questions and even interviewed illustrious cooks, his friends, whose technical knowledge he transmitted to us.

As civic mindedness declined, great feasts returned. Leaneau created in spun sugar, biscuit, pastillage and nougat a passage of the Arcole bridge more decisive than the initial military operation, and dddd Marmont, Songis, Lauriston the artillery masters had in Dutfoy a student: on gala evenings on his frail edifices, a multicolored and perfumed firework suddenly ran with a thousand sparks dddd

Antonin Careme (who was to know the stoves of Talleyrand, the Tsar, the emperor of Austria and the king of England) began his brilliant career with the pieces montées he built on the table of France's First Consul. His books devoted to cooking are not here our affair. But let us take his *Patissier Pittoresque* (Didot 1815): it contains 125 plates— models of pavilions, rotundas, temples, ruins, towers, belvederes, forts, waterfalls, fountains, huts, mills and hermitages—preceded by a teaty on the five orders according to Vignole. Upon which Careme understood that his genius would translate even better into stone. From table decorator he would become a decorator of cities. In a mystic delerium he made sketches; mlle Ribaut drew them; Normand and Hibou etched them; and from 1821 to 1826 in six issues he published his *Projects*—I am citing the title from memory—his projects for architecture meant to embellish Paris and St Petersburg. Emperor Alexander accepted the dedication.

Weighted by laurels, this constructor died in 1833. During the rest of this study we will encounter his spiritual descendants.

The Sculpture of cookery

It is proper to distinguish between the sculpture of cooks and the sculpture of pastry-makers (the latter being rather architects). We will discuss charcutiers another time. The essential task of the cooking sculptor resides in the execution of expressive stands to support the silver plate holding the cold pieces. According to the nature of these pieces, the stands theme will vary. A leg of venison will, for a down to earth kind of cook, inspire some sylvan grove encompassing hunter, dogs and wild beasts. One could also imagine a less evident correlation: for example a chaud-froid of turbot could find itself supported by the story of Caudalus King. A more cook of ideological bent might proceed by allusions and submit the dinner guests to a visual enigma, taking the risk of fatiguing their minds and stomach.

The piece held upon the stand might be supremely dressed in dddd stuck into the mass like the arrows in st sebastian's flesh, or like hatpins in a headpiece.

In Russia, cook expressed themselves carving solid ice: caviar is better in a black carved in the form of a swan or a bear. The chef Edouard Nignon remembers freezing his fingers sculpting two Hercules bent at each other under an ice container holding an aquarium full of Chinese fish. In the lower iceberg was set an immense crystal basin from which poured champagne. A ladle was turned by guest who could keep their cups filled ten times over.

Lightbulbs pressed like crabs into the interstices shed electric light over this colossal melting diamond. This took place in Moscow, home of Ivan Abramovitch Morsoff, who our readers are acquainted with, if not as amphitryon, at least as an art collector: he used to own the gallery (Bonnard, Cezanne, Degas, Denis, Gogh, Maillol, Matisse, Monet Picasso, Renoir, Roussel, Vlaminck, Vuillard etc) now nationalized under the name of occidental museum number 2 by the soviet republic.

Technique of cookery sculpture

To execute a pedestal is costly. Sometimes a month's labor is needed, and before that weeks of meditation. Since 1914 rare are the hosts able to offer their guests so much luxury. Hence so many of the great cook-sculptors having made their fortune have turned in their aprons and their chisels.

Victor Morin has retired to Burgundy, Philéas Gilber to Couilly near Pont-aux-Dames; our Breton Le Senéchal, who used to officiate for the Duke of la Rochefoucauld and whose culinary maxims are themselves immortal, has retired to Pontivy. Edouard Nignon, who the most discriminating forks applauded in Paris (Larue), London (Claridge's) Vienna (Trianon), Berlin, Russia, Italy, convalescing (last year a kidney removed) is now, after being the author of *Heptaméron des gourmets*, thinking about writing his memoirs. Auguste Escoffier, who once fed the court of England, is traveling without professional engagement. There are others we are less informed of. What of François Marrec, whose waxen flowers used to humiliate mother nature's. And that other one whose name escapes me, author of a statue of Antonin Careme, destined for the Central Market, but which the city council refused, sanctioning him justly for having abandoned as means of expression, grease?

For it is with grease (on a frame of wood and cardboard) that pedestals are built. In a cauldron installed on a good fire, mix a third of sheep kidney, a third of virgin wax a third of paraffin (it bleaches the grease and removes all odor). Better yet, and this will give the mixture a laudable elasticity, melt a kilo of pore dddd and mix it afterwards with these four ingredients after they have been heated together: virgin wax, one pound; spermicetti, 250 grammes; stearine, 250 grammes; paraffin 250 grams.

Should you wish to give some sparkle to the pedestal you have just modeled in this paste or to carve in a block of rice or ddddd, here is the recipe for brillantine. In a glass dissolve 125 gr. Of gum Arabic or gelatine. Spread it upon a piece of the last window pane broken by the scullion. After drying the layer in a mild oven, scratch it. Specks will detach and you may sieve them and dye them.

Should one be pressed for time and renounce deep volume sculpture, and accept a superficial effect, it is possible with starch, dddd gum, and paraffin kneaded with the palms and the rolling pin to produce a paste whose visual aspect is like Vichy tablets and with the ductility of matzoh bread. You can mold it into rosaries, mascaroons, beads etc, or roll it into coils or model it as figures. After which you can affix these motifs onto a tulle. Thus you have at your disposition a malleable strip which you can apply to a cylindrical or truncated core and you will find yourself rapidly with a pedestal. In kitchen

talk, the operation described above is pastillage, the strip of design produced is also called pastillage. Pastry cooks who in an instant concoct objects from a sugar based paste use the same word.

For such pedestals, a floral ornamentation is most appropriate. It is created petal by petal. Strict copyists, these men carefully cast in plaster the the delicate curves of a petal, or carve its form into wood or tubercle; they pour wax into one of these matrices then group the casts into corollas. Roses and camellias were to serve the renknown of Auguste escoffier whose fame has more legitimate causes. Otherwise without going to so much trouble, between the thumb and index one can simply flatten balls of wax into peltal forms. The wax is colored beforehand, otherwise it is tinted a la detrempe or with watercolors. A spot of painting varnish with liven its luster.

The architecture of pastry cooks

One sees in windowcases pieces montees built in a summary fashion of pain de Savoie and nougat. One mustn't judge the architecture of pastry cooks on these specimens, nor on the wedding cake served at Buckingham Palace in February 1922. Nearly two meters high, it weighted within 12 stone of 3 quintaux. After all, Gambetta at the Louvre's Carroussel court or the lion of the place Denfert weigh even more. Rather one should congratulate the Midland Railway company who transported this monster without accident from Edinborough where it was created, to London where Princess Mary and the Viscount Lascelles ate it.

Let us turn our attention to how a pastry maker conscious of his role proceeds.

He establishes an architectural plan, life size, for the whole of the projected edifice, and then makes a detailed plan of each of its constituent pieces or "panels". On the sheet where he has just drawn, he applies a blade of glass which will keep the epures before his eyes and serve to support the fabrication of the panels. These will have the thinness of cardboard and the format, at the most, of a flat cigarette case. Their substance will be royal paste, that is a mixture of sugar and egg white. From a narrow pastry cone, the artist, with circumspection, will squeeze the mucilage onto the glass—somewhat in the manner of a Javanese pouring the protective wax onto the cloth for Batik. The royal paste follows, in the fashion of a paintbrush, the straight and curving lines of the drawing visible through the glass and hardens. A gentle shake to the transparent surface unsticks the panel which hardly adhered. This panel, now available, holds in its frame different elements of the façade or roofing—whether solid or clairevoie like the slats applied to a wall by trellis makers dddddddddd. When the pastillage is completed, when all the panels are ready, our man goes back to his general plan, and according to this design fits them out and decorates them echaufadue. With the same royal paste he joins them. The edifice is there, light as a watermark, unstable, in appearance like a castle of cards, but balanced and rigid in fact.

The future

The sculptors and architects with white toques have now seen numerous skirmishes in the world of art without being troubled and their ideals remain academic. The collaboration of these able craftsmen with sculptors and architects proper, which we must suppose to be a less routine occurrence, would no doubt be a happy one. When the latter have endowed every village with a statue commemorating the war and finished sewing up the overrun provinces, their corporation will be afflicted by unemployment. Why should they not acquaint themselves with kitchen folk to whom they could furnish ideas and models? What we really have against art works is their impertinent longevity. Of sheep fat or pastillage and dressed this way with the charm of perishable things, we would love them better, were they imperfect. But is it assured they would disappear? Already the pious collector gathers up ancient specimens of culinary modeling. There will be in museums a section devoted to pastry works, miniature city protected under a globe like a clock on its pedestal.



LE BULLETIN
DE LA VIE ARTISTIQUE

Paraît le 1^{er} et le 15 de chaque mois.

ABONNEMENTS :

Un an..... Vingt-quatre francs

RACHAT DE COLLECTIONS

LE BULLETIN DE LA VIE ARTISTIQUE
ACCÉPTE L'ENVOI CONTRE REMBOURSEMENT DE 24 FRANCS
DES COLLECTIONS COMPLÈTES EN BON ÉTAT DES 26 N^{os} DE
LA 1^{re} ANNÉE OU L'ÉCHANGE CONTRE UN ABONNÉ^{ment} NOUVEAU

146
163

Durand-Ruel
TABLEAUX
MODERNES

Paris
16, rue Laffitte
12, East 57th Street
New-York

L'AMOUR DE L'ART

Revue Mensuelle
LIBRAIRIE DE FRANCE
99, Boulevard Raspail

PARIS

ABONNEMENT :

Un An, France 50 francs.
— Étranger 60 —

Numéro spécimen : 1 fr. 50.

LES ÉDITIONS G. CRÉS & C^{ie}
21, RUE HAUTEVEUILLE, PARIS (VI^e)

Vient de paraître :

CONTES ET NOUVELLES EN VERS

PAR

JEAN DE LA FONTAINE

ÉDITION ILLUSTRÉE DE QUATRE-VINGT-TROIS COMPOSITIONS GRAVÉES
D'APRÈS LES DESSINS DE

CHARLES EISEN

TEXTE REVU ET PRÉCÉDÉ D'UN AVANT-PROPOS PAR AD. VAN BEVER
PORTRAITS DE J. DE LA FONTAINE ET CH. EISEN

Deux volumes imprimés en 10 Cochin, sur papier à la cuve des MANU-FACTURES DE RIVES, fabriqué spécialement pour cet ouvrage, et tirés à mille sept cent soixante-dix exemplaires numérotés, savoir :
390 exemplaires sur GRAND VERGÉ BLANC, numérotés de 1 à 390. 220 fr.
1.380 exemplaires sur VÉLIN TRINTÉ, numérotés de 391 à 1.770. 165 fr.
Il sera tiré, en outre, quelques suites de planches en noir sur VÉLIN BLEU BEVENSCHE, au prix de. 60 fr.

Ces suites ne paraîtront qu'en octobre.

Les magnifiques planches d'EISEN que nous avons reproduites avec le plus grand soin, illustraient l'Édition dite « des Fermiers généraux de 1762 ».



LE
BULLETIN
DE LA
VIE ARTISTIQUE

1^{er} Août 1922



PARIS

MM. BERNHEIM-JEUNE, ÉDITEURS D'ART
25, BOULEVARD DE LA MADELEINE
15 RUE RICHEPANCE

Maison Ad. Braun & C^o

Braun & C^o, Successeurs

18, RUE LOUIS-LE-GRAND, PARIS
MULHOUSE - DORNACH (HAUT-RHIN)

Reproduction photographique d'Œuvres d'Art

La Maison BRAUN et C^o possède la collection la plus complète de photographies de peintures et dessins des grands maîtres : Poëssin, Claude Lorrain, Lavallière, Rigaud, Latour, Chardin, Boucher, Nattier, Fragonard, David, Géricault, Ingres, Fovis de Chavannes, Rodin, L. de Vinci, Bellini, Perugin, Raphaël, Michel-Ange, Vélasquez, Murillo, Le Greco, Memlings, Rubens, Rembrandt, Ruysdael, Gainsborough, Reynolds, Lawrence, Holbein, Dürer, etc.

Les Musées et Galeries particulières de France et de l'Étranger.

Sculpture et Architecture.

Rédacteurs : MM. Félix Fénéon, Pascal Fortbony, Guillaume Jannou,
André Marty, Tabarant.

SOMMAIRE

Renouveau...
Le nouveau Luxembourg
Les Disparus.
La plâtrerie culinaire. — II.
L'exposition des arts techniques en 1924.

Les desirs du Louvre.
Que pense la jeunesse ?
Ici...
...et ailleurs.
Paroles.

Renouveaux...

Périodiquement, les écrivains font une retraite. Recueillis, sondant leur cœur et leurs reins, comme parle l'Écriture, interrogeant leur conscience, ils méditent sur quelque thème bien spécifique, proposé par un confrère. Ce sont de graves sujets qu'ils abordent. Nouveaux Pascal, ils plongent le regard dans les gouffres de la pensée ; nouveaux La Bruyère, ils récrivent, en leur langage, le chapitre des *Ouvrages de l'esprit*.

A « diverses personnalités littéraires », comme il dit avec une prudence qui fait rêver, M. Gaston Picard a tendu le piège congrûment dissimulé. Ouvrant, dans la *Rennaissance*, une large enquête, il examine, avec ses interlocuteurs, l'état des lettres contemporaines. Un nouveau printemps régénère-t-il à la fois, demande M. Gaston Picard, l'intelligence et le style français ? Mais telle des dépositions qu'a recueillies notre confrère justifie ses alarmes inavouées, et si l'intelligence est encore la faculté de coordonner les idées, certaines des lettres publiées fournissent l'involontaire aveu de la crise même qu'elles nient.

C'est là d'ailleurs que réside le profond intérêt de ces consultations. Chaque réponse contient une double confiance. L'on y définit bien une conception personnelle de l'objet proposé, et de telles déclarations comportent une leçon pleine de valeur. Mais la réponse cache un plaisir. C'est sa propre formule que l'écrivain expose, explique, défend, exalte même, à la faveur d'un prétexte dont il fait assez bon marché. Or c'est là précisément l'élément humain ; c'est le caractère intéressant et sincère. Il est beau que l'artiste ait foi dans sa pensée.



Bureau d'homme. Les murs ont été revêtus de panneaux de laque bleu or et noir, le meuble d'ambroise recouvert broché liles turquoises et or. Cet ensemble composé par Michel Dufet et Louis Bureau est signé

M A M

3, Av. de l'Opéra

Sans doute son intolérance est à l'origine de toutes les divisions qui ravagent le Parnasse, mais elle est, en effet, le seul aiguillon des hommes.

≠

Mais allons-nous, comme nous l'annonce M. Gaston Picard, essayer un renouvellement du style ? Le style, cela va sans dire, s'entend du style littéraire. Il est sans exemple, ou peu s'en faut, car les Stendhal sont rares, qu'un écrivain quitte le domaine littéraire. L'enquête de la *Renaissance* se poursuit, mais la conclusion déjà s'en dégage. Elle est fort judicieuse.

« Un style qui ne se renouvelerait pas, écrit l'auteur d'*Indice 33*, le romancier Alexandre Arnoux, ne serait plus un style, mais un pastiche, une composition d'école. » Tel est l'avis général. « Chaque époque, comme chaque œuvre, a son style, approuve M. René Fauchois...; tous les styles sont bons qui me font voir l'objet et le sujet de l'œuvre. » Et M. Jean Cocteau confirme ce sage discours : « Chaque époque possède son esprit moderne et un style qui l'épouse. Ce style semble nombreux. A la longue il s'unifie, se classe, et ne fâche personne. »

Il apparaît donc, aux écrivains contemporains, qu'entre l'art d'écrire et la vie, la correspondance est si nécessaire que l'un serait un « pastiche » s'il n'exprimait pas avec intensité la perpétuelle mobilité de l'autre. L'art de formuler les pensées ou les impressions sentimentales leur semble échapper à toute convention. Par l'effet de quel phénomène ces mêmes écrivains parlant d'art célèbrent-ils avec obsession les formules plastiques périmées ? D'où vient leur hostilité commune à des styles qui, dans la peinture, dans l'architecture et dans les arts décoratifs, traduisent justement ce besoin profond de renouvellement que prétendent refléter leurs propres recherches ? Mais l'écrivain méprise cordialement l'artiste. Il le tient pour un primaire incapable d'associer deux idées, encore que lui-même ignore la langue où ce primaire module les chants les plus troublants.

Du moins la peinture et la sculpture accomplissent-elles leurs révolutions avec une certaine liberté. A défaut de la foule aux perceptions grossières, vouée pour l'éternité aux formules académiques, une élite heureusement nombreuse prodigue aux talents originaux cette sympathie qui leur est précieuse. Jamais l'artiste n'a connu les facilités de se produire dont il dispose aujourd'hui.

C'est dans l'architecture et dans les arts qui procèdent d'elle, c'est dans l'ameublement que l'esprit de routine persiste avec le plus de ténacité. C'est bien là le plus singulier témoignage de nos contradictions. Il semblerait qu'un décor fait en somme pour accompagner et prolonger la toilette moderne doit trahir le même goût, voire les mêmes besoins, et qu'une époque férue d'hygiène et de sport doit aimer cette espèce de froide élégance des appareils mécaniques qui facilitent notre vie. On sait qu'il en va tout autrement, encore qu'on commence à tempérer le séculaire conflit de nos mœurs avec leur décor.

L'enquête de M. Gaston Picard en démontre du moins l'absurdité. Elle nous montre en pleine contradiction, clairvoyants ici, aveugles là, et attestant la vérité du mot de Vauvenargues, que « l'esprit humain est borné jusque dans l'erreur, qu'on dit son domaine. »

GUILLAUME JANNEAU.

Le nouveau Luxembourg

Discrètement, l'annexe du musée d'art moderne installée dans la salle du Jeu de Paume des Tuileries s'est entrebâillée. Elle abrite les écoles étrangères; la peinture y domine; la sculpture y est pauvre; les arts décoratifs en sont bannis. Le surprenant de l'affaire n'est point que notre musée d'art étranger soit en somme assez faible: c'est qu'il soit. Son conservateur, il faudrait dire son instituteur, M. Léonce Bénédite, secondé par ses lieutenants M. Masson et M. Dézarros, M. Léonce Bénédite a réalisé le vœu de ce seigneur Harpagon qu'est l'Etat français; il a fait bonne chère avec peu d'argent: il a formé, quasiment sans bourse délier, cette collection où figurent cependant quelques chefs-d'œuvre, et c'est pareillement sans crédits qu'il l'aménage aujourd'hui.

Quelle en est la disposition? La sculpture occupe le vestibule; une réplique en marbre du monument de Segantini, œuvre de Bistolfi, en est la pièce capitale. Puis se développe une salle de peinture britannique, formée d'acquisitions, où Burne-Jones voisine avec James Watt; elle précède la salle pareillement britannique, formée des dons de Sir Edmund Davis, bienfaiteur attiré du Luxembourg. Burne-Jones encore et Millais se partagent ici le commandement.

Survient deux salles de peinture belge: elles sont incomparablement les plus importantes. Là figurent Henri de Brackelaer, avec une nature morte éclatante et gemmée comme un Monticelli; et Stevens, avec

deux chefs-d'œuvre : le *Chant passionné* et une *Femme en robe jaune*; et Alfred Verhaeren, peintre de délicates natures mortes, cousin du grand poète dont l'émouvant portrait, œuvre de Théo van Rysselberghe, figure heureusement ici; et Constantin Meunier, avec un grave paysage du *Pays Noir*; et Claus, avec deux lumineux paysages; et Léon Frédéric, avec son triptyque fameux des *Âges de l'ouvrier*, et surtout cet authentique chef-d'œuvre daté de 1884, la *Vieille servante*, digne de Courbet; et Laermans, avec une poignante *Fin d'automne*.

— C'est en 1899 que j'ai constitué cette série; elle n'a presque



Paul Gauguin.

rien coûté. Mais si j'avais eu des crédits! soupire M. Léonce Bénédict. Fantin m'avait aidé à la former : « Les Belges ne sont pas toujours artistes, disait-il, mais ils sont toujours peintres. » Au début, le Luxembourg avait huit tableaux étrangers; il en possède aujourd'hui plus de trois cents : de quoi révéler les lacunes... »

Une sixième salle, affectée aux peintres italiens, Rappa, Emma Ciardi, Albert Pasini, précède la salle américaine où règne le portrait de la *Mère de Whistler*. De Whistler aussi, le musée possède un *Homme à la pipe*, l'une des rares peintures que le maître ait signées en toutes lettres. Un beau pastel de Miss Mary Cassatt, la *Musicienne* de Thomas Dewing, le plus haut prisé des peintres américains contemporains, font avec lui cortège au joyau du nouveau Luxembourg.

Enfin l'Espagne : la *Naine* de Zuloaga, ses *Portraits*; une fantaisie d'Anglada; deux Zubiaurre... Les Scandinaves et les Russes,

les Hollandais et les Polonais se partagent le fond de la salle. Mais à l'étage, M. Léonce Bénédict et ses adjoints ont eu soin de réserver une petite salle consacrée aux dernières acquisitions d'art français. Là domine Claude Monet, avec ses *Femmes au jardin*. Pour l'escorter, voici Bonnard et Henri-Matisse, et Henry Ottmann, et René Piot, chacun avec un *nu*, voici Raffaelli avec son *Veuve*, et Valotton avec sa *Bibliothèque*, et Henri-Edmond Cross, avec le *Portrait de Mme Cross*, et K.-X. Roussel avec une *Pastorale* en jaune, et Lebasque, avec un portrait de jeune femme, et Flandrin, avec sa *Fontaine*, et Deval, un débutant, avec un *nu* plein de qualités, et Guilloinnet, avec ses *Tournecols* du dernier Salon, et Charlot, avec une *Bergère*, et Cottet, avec un petit *nu* ancien, et Jules Zingg, avec un paysage d'Auvergne...

Mais quel programme se propose désormais l'organisateur du nouveau Luxembourg ? M. Léonce Bénédict nous répond par un geste évusif.

— Et la place ? Et les crédits ? Et le temps ? Je vais bientôt commencer l'aménagement de l'Orangerie : voilà ce quoi m'occupe encore. Ce que j'y ferai ? Le musée des Nymphéas, comme on l'a dit, en occupera la moitié.

— Et dans l'autre partie ?

— ...J'y transférerai la salle Caillebotte. De la sorte, l'école impressionniste sera logiquement rassemblée... »

Ce sera le Luxembourg de la peinture.

G. J.

Les Disparus

Sir Leslie Ward, plus connu sous le nom de *Spy*, portraitiste et caricaturiste anglais, décédé à 72 ans. Le peintre John Millais avait admiré les caricatures que *Spy*, dès l'âge de quatre ans, faisait de ses contemporains.



H.E. Cross. — Portrait de Mme Cross.

3^e Année N^o 15.

1^{er} Août 1922

LE
BULLETIN
DE LA
VIE ARTISTIQUE

ILLUSTRÉ BI-MENSUEL



PARIS

MM. BERNHEIM-JEUNE, ÉDITEURS D'ART

25, BOULEVARD DE LA MADELEINE

15, RUE RICHEPANCE

1 fr. 25 le Numéro

La plastique culinaire. — II.

TECHNIQUE DE LA SCULPTURE DES CUISINIERS

L'exécution d'un socle est coûteuse. Elle demande parfois un mois de labeur, qu'aurait précédé des semaines de méditation. Depuis 1914 rares sont les hôtes qui peuvent offrir à leurs invités tant de luxe. Aussi les grands cuisiniers-sculpteurs ont-ils (après fortune faite), rendu leur tablier et leur ébauchoir :

Victor Morin s'est retiré en Bourgogne, et Phileas Gilbert, à Couilly, par Pont-aux-Dames; le bon Breton Le Sénéchal, qui officiait chez le duc de La Rochefoucauld et dont les maximes culinaires sont, elles aussi, immortelles, s'est retiré à Pontivy. Edouard Nignon, que les plus notoires fourchettes applaudissent à Paris (Larue), à Londres (Claridge), à Vienne (Trianon), à Berlin, en Russie, en Italie, se soigne (on lui fit, l'an dernier, l'ablation d'un rein) et, auteur déjà de l'*Hépléméron des gourmets*, songe à écrire ses mémoires. Auguste Escoffier, par qui fut nourrie la cour d'Angleterre, voyage sans but professionnel. Sur plusieurs nous sommes moins renseignés. Que fait François Marez, qui naguère avec ses fleurs de cire humiliait les naturelles? Et cet autre, duquel je ne sais plus le nom, auteur d'une statue d'Antonin Carême, destinée aux halles centrales et que le conseil municipal refusa, le punissant à juste titre d'avoir abandonné, comme moyen d'expression, la graisse?

Car c'est en graisse (sur une armature de bois et de carton) que les socles se construisent. Mêlez dans le chaudron installé sur bon feu un tiers de graisse de rognons de mouton, un tiers de cire vierge, un tiers de paraffine (celle-ci blanchit la graisse et lui ôte toute odeur). Ou encore, et la mixture aura une élasticité louable, faites fondre un kilo de paine de porc et la mêlez ensuite à ces quatre substances qui auront chauffé ensemble : cire vierge, une livre: sperme de baleine, 250 gr.; stéarine, 250 gr.; paraffine, 250 gr.

Et si vous voulez donner de l'éclat au socle que vous venez de modeler dans cette pâte ou de tailler dans un bloc de riz ou de semoule, voici la recette d'une brillantine. Vous dissolvez dans un verre d'eau 125 gr. de gomme arabique ou de gélatine. Vous en badigeonnez un morceau de la dernière vitre cassée par le marmiteux. Après avoir séché la couche à l'étuve douce, vous la grattez. Des pellicules s'en détachent, que vous tamisez et pouvez teindre.

Est-on trop pressé pour entreprendre une sculpture profonde, consent-on à un effet superficiel, l'amidon, la gomme adragante et la paraffine, malaxés des paumes et du rouleau, vous munissent d'une pâte analogue d'aspect à celle des pastilles de Vichy et aussi ductile que celle du pain azyme. Vous la moulez en rosaces, mascarons, perles, etc., ou la roulez en boudins qui seront des nervures, ou la modelez en personnages. Après quoi, vous rangez et fixez ces motifs sur un tulle. Vous disposez ainsi d'une bande malléable qui, appliquée sur un mandrin cylindrique ou tronconique, vous aura vite fourni un socle.

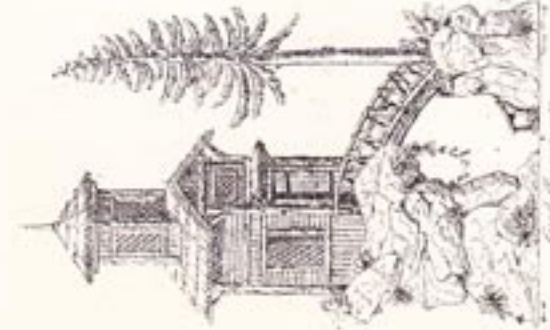
Dans le langage des cuisiniers, l'opération ici décrite est le « pastillage » ; la bande, produit de cette opération, est dite aussi « pastillage ». Chez les pâtisseries, qui dans un instant vont confectionner des objets avec une pâte à base de sucre, nous retrouverons ce même mot.

Aux socles convient une ornementation de fleurs. Elles se font pétale à pétale. Copistes stricts, ces messieurs prennent en plâtre la mince et courbe empruntée d'un pétale, ou creusent sa forme dans du bois ou dans un tubercule; ils coulent de la cire dans l'une ou l'autre de ces matrices, puis groupent en corolle les épreuves. Les roses et les camélias d'Auguste Escoffier ont servi son renom, qui a des causes plus légitimes. Ou bien, sans tant d'embarras, entre le pouce et l'index on aplaît en pétale des boulettes de cire. La cire a été colorée d'avance; sinon, on la teinte après coup, à la détrempé, à l'aquarelle. Une touche de vernis à tableaux avivra son lustre.

L'ARCHITECTURE DES PATISSIERS

On voit aux vitrines des pièces montées sommairement faites de pain de Savoie et de nougat. Il ne faut pas juger sur ces spécimens l'architecture des pâtisseries, ni sur ce gâteau de noce qui fut servi au palais de Buckingham, en février 1922. Haut de deux mètres presque, il pesait, à vingt kilos près, trois quintaux. Mais quoi, le Gambia de la cour du Carrousel ou le lion de la place Denfert pèsent encore davantage. Plutôt, on célèbrerait la compagnie du Midland-Railway qui sans accident transporta ce monstre d'Edimbourg, où il naquit, à Londres où la princesse Mary et le vicomte Lascelles le mangèrent.

Laissons cela, et observons comment procède un pâtissier conscient de son rôle.



Pièce nommée dessinée par Carême.

Il établit un plan d'architecte, grandeur nature, pour l'ensemble de l'édifice projeté, puis le plan minutieux de chacune de ses pièces constitutives, ou « panneaux ». Sur la feuille où il vient de dessiner, il applique une lame de verre qui lui maintiendra sous les yeux ces épreuves et servira de support à la fabrication des panneaux. Ceux-ci auront la minceur d'un carton et le format, au plus, d'un paquet de cigarettes plat. Leur substance sera la pâte royale, mélange de sucre et de blanc d'œuf. D'un cornet à bec étroit, l'artiste, avec circonspection, fait couler ce mucilage sur le verre, — un peu comme une Javanaise verse la cire protectrice sur l'étoffe dont elle veut faire un batik. La pâte royale suit, à la façon d'un pinceau, les droites et les méandres du dessin visible à travers le verre, et se fige, durcit. Une secousse imprimée à la lame transparente décolle de sa lisse surface le panneau qui y adhérait à peine. Ce panneau, maintenant disponible, enferme dans son cadre rectangulaire tels et tels éléments des faces ou de la toiture, — soit pleins, — soit à claire-voie comme le latic qu'appliquent sur un mur ou les treillages rustiqueurs (ainsi se désignent eux-mêmes, bizarrement, certains industriels du treillage rustique). Quand le pastillage est terminé, que tous les panneaux sont prêts, notre homme se reporte au plan général et, selon ce plan, les agence et les échafaude. Avec la même pâte royale il les rejointoie. L'édifice est là, léger comme un filigrane, instable, en apparence, comme un château de cartes, mais équilibré et rigide.

L'AVENIR

Les sculpteurs et architectes à toque blanche ont vu passer mainte émeute d'art sans en être troublés et leur idéal reste académique. La

Sculpture de Seutin.
(Collection B. Guégan.)

collaboration de ces exécutants adroits avec les sculpteurs et architectes proprement dits, que nous supposons moins routiniers, serait sans doute heureuse. Quand ceux-ci auront doté chaque village d'une statue commémorant la guerre et fini de raccommoder les provinces envahies, le chômage affligera leurs corporations. Pourquoi ne s'acoïnteraient-ils pas avec les gens de cuisine, à qui ils fourniraient des idées et des maquettes? Ce que nous reprochons aux œuvres d'art, c'est leur durée impertinente. En grasse de mouton ou en pastillage, et parées ainsi du charme des choses périssables, elles nous trouveraient enclins à les aimer, même imparfaites. Mais est-il sûr qu'elles disparaissent? Déjà de pieux collectionneurs recueillent les spécimens anciens de la plastique culinaire. Il y aura dans les musées la section des pièces de pâtisserie, ville en miniature protégée par des globes de pendule lutés à leur piedouche.

F. F.

L'exposition des arts techniques de 1924

VI. — QUE SERA LE DÉCOR INTÉRIEUR?

Les artistes décorateurs font-ils bien tout ce qu'il faut pour créer ce style, objet de leurs ambitions? Ils le cherchent dans l'établissement d'une formule assez arbitraire où l'Orient se mêle à nos traditions. Ils composent une formule qui est moins une création qu'une adaptation et une correction. Elle est précisément ce dont l'industrie pourrait tirer parti si elle en pouvait disposer. Mais on la tient pour une invention, dont son auteur entend se réserver l'exploitation; et là réside l'erreur. Celui-là seul invente, qui résout d'une manière permanente les problèmes qui résultent de l'emploi rationnel de ressources données. L'artiste qui, dans notre siècle, déploie son adresse à moderniser une chose périmée peut être élégant dessinateur autant qu'homme de France: il n'est toutefois qu'un archéologue.



Il est, en effet, des meubles, voire des pièces entières, qui, dans la vie moderne, sont des anachronismes : sans doute ils survivront longtemps encore, témoins d'usages oubliés; les progrès matériels se propagent avec lenteur, comme des ondes qui achèvent de mourir avant d'avoir atteint la rive, et doivent essayer une longue et sévère épreuve avant d'obtenir leurs lettres de bourgeoisie. Mais la facilité et la multiplicité des échanges et l'action des « grands magasins » vont désormais précipiter la vulgarisation des modes et des idées nouvelles.

On peut prévoir l'avènement d'une conception rationaliste de l'architecture civile et de la décoration domestique : elles se conformeront aux besoins positifs. Et par un singulier retour, les distributions du logis retourneront à la grande simplicité qu'elles affectaient avant l'âge des « petits appartements » et le mobilier recouvrera son ancien et essentiel caractère de mobilité. Une société qui voyage beaucoup et dont le patrimoine, que chaque succession morcelle, est représenté par des signes fiduciaires, ne saurait avoir les coutumes d'une société stable, fondée sur la transmission de la propriété matérielle.

— C'est en effet le régime des sociétés qui détermine les transformations de la maison, observe M. Frantz Jourdain. Il n'y a plus de majorats, le code régit la tradition des biens selon une méthode contraire à celle du Passé. Une telle révolution ne laissera pas de se refléter dans l'architecture qui est, selon la brillante formule de Charles Plumet, « l'expression des besoins de l'individu dans la société ». En effet, au constructeur se propose aujourd'hui le plus intéressant des programmes, celui du logis contemporain.

« Ce qu'il sera?... »

M. Frantz Jourdain, président de la Société du Salon d'Automne et du



Syndicat de la Presse artistique, est l'un des esprits les plus vraiment modernes de ce temps. Sans doute, on vante certaines formules qui sont neuves s'il est vrai, comme le prétendait la modiste de la Reine, que les choses neuves sont celles qu'on avait oubliées. Leurs auteurs condamnent avec promptitude les travaux de leurs devanciers : c'est une mode qui batoue l'autre, mais il serait sage d'examiner si la recherche constructive qui est batouée n'est pas plus féconde en effet que le nouveau goût purement décoratif. M. Frantz Jourdain est le téméraire, ou plutôt le vaillant qui, par delà le Louis-Philippe et le Louis XVI à corniches abattues qu'on loue, annonce la formule d'art véritablement rationnelle et moderne : celle de l'ingénieur. Car c'est elle qui triomphera, comme l'a prédit Viollet-le-Duc.

— Ce que sera le logis de demain? fait M. Frantz Jourdain. Il faudra bien qu'architectes et décorateurs finissent par s'entendre; ils s'ignorent absolument. Aujourd'hui règne un individualisme impuissant à réaliser de grandes œuvres, mais féroce : l'un ne supplée point à l'autre. L'architecte bâtit la maison; le décorateur la meuble; et chacun à sa manière. Il ferait beau voir qu'un artiste se trouvât subordonné à l'autre! C'est la querelle du maître d'écriture avec le maître à danser : telle est l'incohérence de l'art contemporain.

« Le génie moderne a cause gagnée; tout le monde l'admet, les jeunes démolissent déjà les vieux, tout va à merveille. On peut donc dire à ses amis des vérités qu'il eût été imprudent d'émettre hier, parce que d'autres en eussent tiré argument non plus contre certains artistes qui se trompent, mais contre le principe même de notre effort commun. En vérité, nos modernistes paraissent furieusement imbus des formes du Passé. Tranchons le mot : ils ne sont pas modernes du tout.

« Ils ont des formules, ils adoptent un certain canon qui vaut ce qu'il vaut, mais qui est le contraire de l'invention. Ils quittent l'École avec fracas, secouant à son huis la poudre de leurs sandales et courent en fonder une autre. Ils démolissent la Bastille pour s'enfermer au fort



de Vincennes. Alors? A quoi bon tout ce bruit? Sans doute, ils ont dessiné de très jolis meubles, amendé très heureusement certains galbes anciens. Quand dessineront-ils de beaux trolley? de beaux radiateurs? Voilà qui serait vraiment moderne. A la vérité, la vieille distinction entre l'art et le métier persiste. Rien n'est vivace comme une sottise.

« Les architectes ni les décorateurs ne sauraient cependant négliger les conditions matérielles de l'habitation moderne. Elles suscitent des problèmes que nos devanciers ne soupçonnaient point. Le chauffage central, notamment, élément capital du confort moderne, détermine des phénomènes qu'il faut désormais prévoir : aucun placage, et quasiment aucun assemblage ne résiste à ses effets destructeurs. Voilà qui modifie singulièrement les programmes. Voilà bien une des conditions pratiques faites pour engendrer des solutions nouvelles. Il est évident qu'il faut abandonner l'usage des boîtes murales. Elles ont déjà fait place, d'ailleurs, à la tenture d'étoffe ou de papier, — la tapisserie démocratique.

— L'une et l'autre constituent par elles-mêmes une décoration murale. Elles semblent évincer le tableau.

— C'est leur inconvénient. Il semble que le possesseur d'un beau Cézanne ou d'un nu de Renoir ne le sacrifierait pas à la magnificence d'un papier peint, voire d'une étoffe imprimée cubiste? Je crois, tout simplement, à l'abandon du décor fixe. On se contentera de tentures neutres offrant à des tableaux un fond congruent. Les tableaux remplaceront la tapisserie d'autrefois. Ils sont mobiles comme elles et plus intimes.

« Une décoration est essentiellement un effet harmonieux, résultant de la juste proportion des éléments qui la composent. Qu'advierait-il d'eux dans un déménagement? Il faudrait adapter les panneaux à d'autres lieux, rectifier leurs mesures, « allonger les plus courts et rogner les plus longs », altérer par conséquent l'équilibre initial. Or, nos contemporains se déplacent beaucoup, la famille a cessé de vivre à huis clos, peut-être grâce à la pratique des sports. Vraiment, nous sommes très loin même du Second Empire : secouons donc sa défroque, au lieu de la rapetasser. »

G. J.

Les trois dessins qui accompagnent cet article sont des études exécutées par le nouveau lauréat de la fondation Blumenthal, M. André Rivaud, pour la médaille de M. Franz Jourdain, qu'il grave.

Les dessins du Louvre.



Dessin de Léonard de Vinci.
(Musée du Louvre.)
Cliché Ed. Bruck et Co.

Des dessins de Léonard de Vinci, des dessins de Michel-Ange, accrochés au long de la galerie — ou plutôt du couloir — qui, dans l'aile nord du vieux Louvre, aboutit à la salle des aquarèlles de Barye : C'est la première des expositions temporaires qui vont être organisées par les soins de M. Jules Guiffrey, conservateur, et Louis Demonts, conservateur-adjoint des peintures et dessins. Car nous ne reverrons plus les anciennes salles où les dessins étaient exposés en permanence, et les seuls groupes de dessins qui demeurent invariablement sont ceux du Primatice et de l'école de Fontainebleau, ceux de Dürer et d'Holbein, ceux de Watteau, de Van Blarenbergh, de Prud'hon, d'Inceby, de Barye, ceux de l'École anglaise (Etty, Bonington, etc...), ceux enfin de l'École française du XIX^e siècle.

— Nous renonçons aux expositions permanentes, nous dit M. Jules Guiffrey, parce que la lumière à une action funeste sur la matière des dessins, à l'exception toutefois du crayon noir, de la pierre noire ou de la sanguine. Nous pouvons exposer en permanence des dessins de Watteau et de Prud'hon, mais il serait dangereux, par contre, de soumettre longtemps au grand jour ceux de Léonard de Vinci, exécutés à la pointe d'argent, sur un papier qui, pour faire apparaître le trait, a dû subir une préparation spéciale. Aussi nous sommes-nous ralliés au principe des expositions renouvelées. Elles nous permettront de faire passer sous les yeux du public, par voie de roulement, tous les dessins d'un même artiste qui sont en notre possession.

— Et le programme de ce roulement, quel est-il ?

— A vrai dire, nous n'en avons pas établi, mais dès à présent il est entendu que nous ferons deux expositions chaque année. A celle que nous avons ouverte le mois dernier, et qui sera maintenue jusqu'en novembre, succédera une exposition réunissant les noms de Raphaël et d'Ingres. Nous nous proposons, en effet, d'exposer simultanément les dessins d'un maître ancien et ceux d'un moderne. Ce sera, pensons-nous, d'un intérêt plus vif.

— Certes. Le Louvre pourra montrer de beaux dessins de Delacroix, par exemple.

— Nous songeons précisément à une exposition Rembrandt-Delacroix. Peut-être aussi exposerons-nous nos dessins de Géricault, à l'occasion de son centenaire. Mais, pour l'instant, nous nous en tenons à l'exposition qui suivra celle-ci. On y verra tout nos dessins de Raphaël, vingt-cinq environ, et une cinquantaine de dessins d'Ingres.

— C'est peu, que deux expositions annuelles, monsieur le conservateur. Cent cinquante dessins au total, tous les ans ! Et le Louvre en possède 40.000 ! Ne serait-il pas possible d'organiser des expositions plus fréquentes ?

— Toutes les pièces qui constituent notre fonds de dessins ne sont pas également intéressantes, rétorque M. Guiffrey. Il convient donc de n'en présenter qu'une sélection. D'ailleurs, laissez-moi vous rappeler que nos recueils peuvent être, sous certaines conditions, mis à la disposition des amateurs, des travailleurs. Il arrive que des professeurs, accompagnant des élèves, nous demandent de leur communiquer des dessins de tel ou tel maître. Nous sommes toujours disposés à leur donner satisfaction.

C'est dans le cabinet de M. Jules Guiffrey que nous échangeons ces propos. L'éminent conservateur des peintures et des dessins s'est levé, et il nous précède dans une pièce attenante, que meublent sommairement des armoires, de hauts casiers où sont rangés de gros tomes. Nous sommes dans le Cabinet des Dessins du Louvre, la plus riche « bibliothèque » de dessins qui soit au monde. Un monsieur, loupe en main, y feuillette le contenu d'un carton.

— Ce n'est ni vaste, ni luxueux, comme vous voyez...



Dessin de Michel-Ange
(Musée du Louvre)
Cliché de Braun et Cie.

— Quand aurons-nous un Musée des Dessins, monsieur Guiffrey ? Un musée digne des admirables collections du Louvre ?

— Cette réalisation n'est pas désirable, car, encore une fois, il ne serait pas possible de tout exposer. En revanche, il serait à souhaiter que le Louvre fût doté, pour ses dessins, d'un local moins restreint et mieux aménagé, afin qu'on y pût consulter plus commodément les recueils. Par là seraient logiquement complétées nos expositions temporaires.

Et comme nous allons prendre congé de lui :

— Je vais vous montrer quelque chose, nous dit notre aimable interlocuteur.

Il ouvre un tiroir, en sort un calepin aux feuillets jaunés, où sont tracés des dessins au crayon et à la plume.

C'est un carnet de Prud'hon, à l'époque de son voyage en Italie, nous dit-il. Je le tiens de M. Moreau-Nélaton. Il y a là des croquis sommaires de plusieurs tableaux connus, notamment la première pensée de l'*Amour séduit l'Innocence*. Ces sortes de documents n'ont pas une bien grosse valeur marchande, mais combien ils sont précieux pour l'art ! Nombre de collectionneurs possèdent de ces carnets de grands artistes : Pourquoi ne s'en dessaisissent-ils pas à notre profit ? Engagez-les donc à penser un peu plus au Cabinet des Dessins du Louvre.

— Nous n'y manquerons pas.

T.

Que pense la jeunesse ?

V. — LES « JEUNES »

Après les aînés, il convenait de consulter les « jeunes ». Les hommes chargés d'un enseignement ont bien voulu nous confier leur étonnante confiance dans le zèle et l'application des cadets qu'ils voient travailler et qui prennent d'eux conseil. C'est en effet cette singulière et profonde conscience de la gravité de l'effort qu'exprime avec beaucoup d'émotion l'un des peintres que ses émules de la nouvelle génération tiennent pour un de leurs guides : M. Jules Zingg :

...Je cherche la vérité, et cette dernière change constamment d'aspect avec la vie qui se renouvelle sans cesse.

Je regrette l'époque où la corporation protégeait l'artisan ; où de bons maîtres apprenaient une technique aux jeunes peintres.

A présent, l'artisan est devenu un « artiste », un intellectuel. Il s'est créé de ce fait des obligations mondaines inutiles, il a acquis des préentions et avec elles le droit de mourir de faim devant ses toiles.

J'ai pour ma part travaillé de longues années avec l'espoir de connaître un jour les secrets de cet admirable métier de peintre. Je n'ai pas eu la chance de trouver un véritable enseignement (sauf pour la fresque). Le peu que je sais, je l'ai appris comme tant d'autres en faisant des tentatives, des expériences... et j'ai quarante ans.

C'est, paraît-il, la jeunesse encore pour les peintres... A cet âge Raphaël était mort...



Jules Zingg.

que part, et marcher derrière une bannière, faire de l'art selon la formule du jour, fabriquer pour vivre un nombre considérable de toiles, lesquelles, malgré l'étiquette qui a servi à leur production, ne sont bien souvent que des ébauches, des essais, des tentatives, presque jamais des œuvres.

Ne vaudrait-il pas mieux faire par an trois tableaux d'un travail parfait que trente toiles qui ne pourraient, malgré tout le talent d'un jeune peintre, résoudre qu'une petite partie du problème complexe que représente la création d'une œuvre d'art.

Bénéficiant des découvertes de nos grands devanciers, nous pourrions actuellement, si nous n'étions forcés pour vivre à une production intensive, créer des œuvres complètes.

Une meilleure utilisation des compétences permettrait de donner un enseignement technique sérieux aux jeunes peintres.

L'homme de génie est une exception. Le peintre même doué doit savoir son métier. Le jeune artiste actuel accuse l'École, les amateurs,

les marchands, le public d'être la cause de son impuissance. Je crois que nous sommes les propres auteurs de cet état de choses.

Le jour où nous voudrions bien reconnaître notre ignorance et faire les efforts nécessaires pour acquérir les connaissances indispensables à la parfaite exécution d'un tableau, un grand pas sera fait vers une renaissance de la peinture à l'huile.

Vous m'avez demandé quelle était la tendance de nos pensées, de notre art, et je réponds en causant technique parce que je ne crois guère aux formales et aux théories sur l'art.

Comme je le disais plus haut, le génie est une chose anormale. Quelquefois il est ignoré et de celui qui le possède et de son entourage immédiat. Il est donc préférable pour nous jeunes peintres de ne pas compter sur lui. Notre préoccupation doit être d'apprendre parfaitement notre métier, de cette façon les médiocres deviendront bons et les bons excellents.

J. ZINGG.

M. Othon Friez professe des conceptions et témoigne un sentiment pictural bien différents de ceux qu'on connaît à M. Jules Zingg. La réponse qu'il veut bien faire à notre enquête semble toutefois inspirée d'un même souci fondamental.

Vous me demandez ce que pense la jeunesse, ce que j'en pense : je la crois prête à de fécondes réalisations, la guerre qui a jeté le trouble dans son âme, l'a marée — aussi est-elle quelquefois raisonnable et appliquée à l'excès : les jeunes s'effraient à juste titre de la publicité désordonnée faite à l'art, se méfient du nombre des expositions particulières, des théories séduisantes ou intelligentes, mais assés-chantes. Ils construisent courageusement les leurs, ils ont fort à débayer et devront mettre des œillères, comme certains de leurs aînés, pour aller sûrement vers le but entrevu.

Ils ont le sens de la mesure — leur qualité principale — ils font l'effort de composer de bons tableaux. Ils sortent



Othon Friez.

peu à peu du triste « cambouis » vers la peinture plus claire, plus limpide. Ceux qui ont le don et se donneront le temps de traverser les manifestations nécessaires ne failliront pas à la magnifique floraison de l'époque — j'en connais beaucoup.

OTHON FRIEZSZ.

« Retour à la vraie nature », ont observé MM. Charles Guérin et Jean-Boucher; « retour au travail scrupuleux », ont diagnostiqué MM. Bourdelle et Ernest Laurent. Leurs cadets leur font écho. Et toute évasive qu'elle soit, la lettre où M. Vlaminck déclina notre invitation, faite de renseignements, ne confirme-t-elle pas justement la conclusion qui se dégage de cette consultation ?

Je suis à la campagne, et ne suis guère au courant des tendances des jeunes peintres. Ne croyez pas qu'il y a mauvaise volonté de ma part, mais je suis absolument incapable de vous éclairer.

Vlaminck.

VLAMINCK.

La jeunesse retourne à l'étude faite devant la nature : telle est la leçon de cette enquête.

Ici...

LE BILAN DES MUSÉES NATIONAUX

Le Journal officiel du 17 juillet a publié le bilan des musées nationaux pendant l'exercice 1921. Il se conclut par une importante série d'acquisitions. Les départements archéologiques se sont enrichis de pièces importantes. Le musée de peinture a acquis un certain nombre de dessins : les portraits de la famille Alexandre Lenoir, payés 50.000 francs; la *Mort de Phocion*, de Poussin, payée le même prix; la *Mort de Sardanapale*, de Delacroix, payée 610.000 francs, et les *Dames au jardin*, de Claude Monet, toile payée 200.000 francs.



Des dons particulièrement généreux ont en même temps accru nos collections nationales. Il n'est pas un département qui n'ait reçu quelque pièce capitale.

Au musée de sculpture, sont allés le plâtre original de la *Mar-seillaise*, de Rude, pièce admirable donnée par M. Jacques Zoubaloff, qui ajoute à ce présent une *Chasse au taureau*, de Barye, et le buste original en terre de *Mlle Morand*, par Dalou. Le buste en terre cuite d'*Alexandre Lenoir*, par Michallon, daté de l'an VII, don de M. André Lenoir; le buste en marbre du *Prince impérial*, par Carpeaux, don de M. Goldschmidt; celui du *Général Hoche*, attribué à Boizot, don de M. Georges Clemenceau; celui du *Bâtonnier Cresson*, en plâtre teinté, par Dalou, don de M. Paul Cresson, ont enrichi nos collections de statuaire.

Quelques pièces importantes ont été données au musée des peintures : une miniature de Fouquet, la *Bataille de Comnes*, don de la Société des Amis du Louvre; un rétable à volets peints, du quinzième siècle, don des héritiers de Charles-Léon Cardon, le grand amateur bruxellois; une peinture de Raffet, la *Retraite de Russie*, don de M. Jules Strauss; les portraits de *Louis-Philippe-Joseph d'Orléans, duc de Chartres*, de l'atelier de Van Loo, et d'*Oudry* par Largillière, dons de M. Camille Benoit, conservateur honoraire des musées nationaux; les dessins du *Serment des Horaces*, par David et Ingres, de l'*Apothéose d'Homère*, par Ingres, et un lot d'études pour le *Sardanapale*, par Delacroix, dons du baron Vitta; deux albums de dessins par Bazille, don du frère du maître, et deux dessins de Bazille pour la *Réunion de famille*, don de M. Joubin; un pastel de Landelle, le portrait de *Musset*, don de Mme Lardin de Musset; deux paysages, dessins de Corot, donnés par M. Schoeller, et un paysage à l'aquarelle, pareillement de Corot, don de M. Jacques Zoubaloff.

A LA DIRECTION DES BEAUX-ARTS

M. Chiffet, architecte en chef des bâtiments civils et des palais nationaux, est nommé inspecteur général du même service, en remplacement de M. Girault, démissionnaire.

LA FONDATION BLUMENTHAL

Le jury de la fondation pour la pensée française a décerné les douze bourses annuelles de 12.000 francs. Elles sont attribuées comme il suit :

Sculpture : MM. Jean Jégou et Pierre Traverse. — Gravure : M. Constant Le Breton. — Peinture : Mlle Fernande Cormier et M. André Fraye. — Arts décoratifs : M. André Rivaud, médailleur ; M. Pierre Légrain, relieur ; M. Claudius Linossier, dimandier, et M. Louis Guyot, peintre.

LES EXPOSITIONS

On visitera cette quinzaine :

Au Musée Galliera, 10, avenue Pierre I^{er} de Serbie, l'exposition de la Dentelle et de la Broderie modernes. — Au Musée céramique de Sèvres, la 4^e Exposition de céramique moderne. — A la galerie Bernheim-Jeune, une exposition de peintures et d'aquarelles modernes. — Au Pavillon de Marsan, l'exposition d'un ensemble de décoration de Gustave Jaulmes et en particulier d'un rideau d'avant-scène pour le Grand-Théâtre de Lyon.

...et ailleurs

UNE ÉCOLE DE CRITIQUES D'ART

Le revue *Colour* écrit : « On aimerait voir créer un Collège de Critiques d'art où ces messieurs apprendraient à distinguer entre l'absolu et le relatif, entre les valeurs personnelles et les valeurs d'emprunt, dans le domaine artistique. A un tel collège pourrait enfin être accordé une véritable autorité en matière de critique pratique et d'estimation de la beauté. Il pourrait constituer une sorte de tribunal où les artistes viendraient soumettre leurs projets à l'approbation. Le collège ainsi pourrait distinguer entre ce qui est sincère et ce qui ne l'est pas. L'indépendance et l'esprit académique y seraient jugés avec une égale impartialité. » Déjà, il y a longtemps, Stephen Harvers avait dit : « Il devrait exister une chaire de critique d'art dans toute université. » Mais on ne voit guère les artistes apportant leurs esquisses et demandant droit de passer à la réalisation. Il est bien préférable de les laisser faire, quitte à les critiquer... après.

LES PEINTRES CLASSIQUES FRANÇAIS DU DERNIER SIÈCLE

Londres a aussi son exposition de « Cent ans de peinture française » et l'on y peut accéder que sur invitation au Burlington Fine Arts Club. La critique britannique saisit l'occasion pour établir qu'il ne faut point trop se hâter de qualifier anarchistes ceux qui seront les grands « flambeaux » de l'avenir. Par contraste, peut-être s'extasie-t-

elle exagérément sur l'art de Couture, mais ses justes éloges convergent sur les « envois » de Cézanne, de Daumier, de Corot, de Degas, de Manet, de Courbet, de Renoir, de Gauguin et d'autres excommuniés d'antan.

L'ART FRANÇAIS EN RHÉNANIE

L'exposition internationale d'art de Düsseldorf a clos ses portes le 16 juillet. Présidée par le peintre Arthur Kaufmann, elle réunissait



L'inauguration de l'exposition de Düsseldorf.

plus de 300 artistes. La section française, organisée par le peintre Pierre Hodié, offrait un beau choix d'œuvres de la jeune école de peinture.

REVUE DES REVUES

RAZA ESPANOLA (Madrid, n° 39), publie un fort curieux article de M. Augusto L. Mayer, sur le dualisme dans l'art espagnol. L'auteur considère l'antagonisme des points de vue qui, chez l'artiste ibérique, suscitent la création, soit d'une part, le naturalisme, la représentation du monde tangible, la notation exacte, la réalité, et, d'autre part, la conception fantastique, la vision, le mystère et la « note magique ». Ainsi, chez Velasquez, met-il en contraste la très positive vierge de l'Adoration des Rois, et l'antiochratique « reine du ciel » qui paraît dans la Coronation de la Vierge. De même trouve-t-il de ces frappants contrastes chez Murillo, tour à tour visionnaire et réaliste. La « note magique » est fournie par le Greco, la note naturaliste par Goya, pris comme chefs de file.

PASCAL FORTUINY.

Paroles

AUX BARRIÈRES DU LOUVRE

Quatre touristes, d'aspect toulousain, erraient l'autre jour aux Tuileries. L'un d'eux proposa de pénétrer au Louvre : c'était avant qu'on y plaçât les tourniquets.

— Vous n'y pensez pas ! s'écria l'autre. Il y a onze mille salles... Et tous s'en furent découragés...



Le Masé Henri de Toulouse-Lautrec
vient d'être inauguré
en Albi.

Le Gérant : DESPORTES

Moderne Imprimerie, Lorm, Dir., 37, rue Gandon, Paris.

Les ÉDITIONS de LA SIRÈNE

29, Boulevard Malesherbes, Paris (8^e) - Tél. : Élysées 62-21 et 62-22
COLLECTION DES ANTHOLOGIES

GRILLOT DE GIVRY

ANTHOLOGIE DE L'OGCULTISME

Les meilleures pages des auteurs qui se sont illustrés dans les sciences hermétiques depuis les temps anciens jusqu'à nos jours. Traductions, commentaires et préface de GRILLOT DE GIVRY.

Un beau volume in-8 coquille... net 20 fr.

BERTRAND GUÉGAN

LA FLEUR DE LA CUISINE FRANÇAISE

Recueil des meilleures recettes des meilleurs cuisiniers, pâtisseries et limonadiers de France, enrichi de notices et de notes.

OUVRAGE COURONNÉ PAR L'ACADÉMIE FRANÇAISE

TOME I. — LA CUISINE DE LA VIEILLE FRANCE (de 1350 à 1800). Un fort volume in-8 carré sur beau papier vergé, contenant de nombreuses illustrations. Préface d'ÉDOUARD MIGNON, directeur du restaurant Larue (8^e mille)... 15 frs

TOME II. — LA CUISINE MODERNE (de 1800 à 1921). Avec une introduction du docteur RAOUL LONDEL. Un beau volume in-8 de 620 pages, sur alfa vergé, contenant de nombreuses illustrations (10^e mille)... 25 frs

BLAISE CENDRARS

ANTHOLOGIE NEGRE

Un beau volume in-8 carré de 320 pages sur alfa vergé (5^e édition)
Net... 20 frs.

ART ET DÉCORATION

REVUE MENSUELLE D'ART MODERNE

tient au courant

- 1° par un très grand nombre de reproductions à grande échelle en noir et en couleurs;
- 2° par des articles constituant à ces reproductions des commentaires concis, précis et documentés
- de toute l'activité artistique moderne, française et étrangère et surtout de la décoration intérieure.**

Une année reliée de ART ET DÉCORATION forme un magnifique volume de bibliothèque (format 20x30).
C'EST UNE ANTHOLOGIE DE L'ART CONTEMPORAIN

A toute personne nous communique le numéro de janvier, nous ferons compte du prix de ce numéro (6 fr.), qui sera déduit du prix d'un abonnement ultérieur possible.

Le numéro France, 6 fr.; Etranger, 7 fr.
L'abonnement (12 n°s) . . . France, 60 fr.; Etranger, 70 fr.

ADMINISTRATION : 2, rue de l'Échelle, PARIS
et chez les Libraires

CHEMINS DE FER DU NORD SERVICE ENTRE PARIS
L'ANGLETERRE, LA BELGIQUE, LA HOLLANDE, L'ALLEMAGNE ET
LA POLOGNE. PARIS-NORD A LONDRES VIA CALAIS-
DOUVRES, BOULOGNE-DOUVRES ET BOULOGNE-FOLKESTONE.
VOIE LA PLUS RAPIDE, TRAJECTS EN 7 HEURES. QUATRE
SERVICES JOURNALIERS DANS CHAQUE SENS.



Rubens. — Le Jugement de Midas (Musée de Bruxelles).

PARIS BRUXELLES EN 4 H. 40. AMSTERDAM EN 11 H.
NORD COLOGNE EN 11 H. 30. BERLIN EN 22 H. 40.
A VARSOVIE EN 41 H. RIGA EN 60 HEURES.



Rubens. — La Vierge lactante (Musée de Bruxelles).

LES ÉDITIONS BERNHEIM-JEUNE
PARIS - 25, BOULEVARD DE LA MADELEINE

Vient de paraître :

BONNARD

par Gustave COQUIOT

Un volume in-4° raisin, orné de croquis dans le texte, et accompagné de hors-texte en noir, et fac-similiés de dessins. Couverture en couleurs.

PRIX : 100 FRANCS

25 exemplaires sur Japon, à 200 francs
50 — — — — — 150 —

EUGÈNE BOUDIN

La Vie et l'Œuvre

par G.-Jean AUBRY

Un volume de 200 pages in-4° raisin, accompagné de hors-texte en noir :

PRIX : 100 FRANCS

25 exemplaires sur Japon, à 200 francs
50 — — — — — 150 —

En préparation, pour paraître en Octobre :

CAMILLE PISSARRO

par Georges LECOMTE

Les beaux-arts sont au nombre de cinq, à savoir: la peinture, la sculpture, la poésie, la musique, l'architecture, laquelle a pour branche principale la pâtisserie. (The fine arts are five in number, namely: painting, sculpture, poetry, music, architecture, the main branch of which is pâtisserie.)
– Antonin Carême.

↳ where does this quote 1st appear?

On becoming something else

Beginning in the latter half of the 17th-century, chefs began creating culinary sculptures for display and, at times, consumption during feasts and celebrations. Made from edible materials, these fantastic displays represented allegorical figures, classical architecture, and imaginary scenes. They were also the apogee of a chef's gastronomic creativity and were therefore well-documented in the cookbooks from the period.

Although the first elaborate illustrations of these dishes begin with Wright (*Castlemaine's Embassy*, 1688), Menon (*La science du maître d'hôtel*, 1750), and Gilliers (*Le cannameliste français*, 1751), it isn't until the 19th-century that the dishes reach their highest form. In the work of Antonin Carême (1783-1833) and Urban François Dubois (1818-1901) the recipes take on a fantastic level never before seen. Sometimes built on armatures, sometimes made from savories and often assembled with sweets, these *pièces montées* would represent different artistic periods ranging from the Classical to Romantic. In fact, one could argue that these ephemeral sculptures were ~~another~~ branch of art history developed by chefs ~~but meant to be consumed by the diners.~~

↳ consumable

For *On becoming something else*, I will identify the work of several different artists where their art practice has led them out of the art world and into a new value structure. These artists are individuals who have ceased being artists and have entered into an activity where their objectives and priorities must differ from those of the art world. I will then write descriptions of each of these works, or practices, to which a chef will respond with recipes. There will be one recipe for each artist. When the recipes are brought together they will comprise a group show to be consumed by participants at a dinner. The menu will be the exhibition's catalogue.

During the dinner menus will be distributed as well as an essay entitled "La plastique culinaire" (1923) by the well-known French art historian and anarchist Félix Fénéon. Both will be printed here in California (the menu will be printed letterpress) and the essay will be bilingual. This will be the first appearance of Fénéon's essay in English.

After the event, I hope that the project will be issued as a book. Originally, the books which represented *pièces montées* would contain three types of information: the historical paragraph to contextualize the dish; an engraving or woodcut depicting the dish; and then the recipe itself. I would like to find a publisher who would publish the chef's recipes, pictures of the dishes, and the descriptions of the projects to which the chef is responding. This book might also contain a few additional essays to contextualize the project overall.

Centre Pompidou

Ben Kinmont
1160 Pleasant Hill Road
SEBASTOPOL
CA 95472

Paris, May 2, 2008

Object : LE Festival, Centre Pompidou, Galerie Sud, (March 25 - April 27, 2009)

Dear Ben Kinmont,

Last October, Alain Seban, President of the Centre Pompidou, proposed to create a Festival dedicated to all artistic practices of our time, enabling to go beyond the constraining scope of the unique exhibition form, which can not constitute, for an institution such as the Centre Pompidou, the only way to present the contemporary creation.

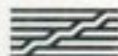
He entrusted me with the task of conceiving it and of managing its first edition in spring 2009.

This Festival will take place in different spaces of the Centre Pompidou, as well as outside, in places to be defined.

Conceived as a major display being able to show the diversity of the actual creation, this Festival will last for one month and will be the occasion for artists coming from different intellectual, geographic and artistic fields to meet. It will not be founded on a theme, but rather on a constellation of points of view and perspectives making us understand and question the stakes of the artists today.

This pluridisciplinary event will consider the artistic practice as a workshop at the origin of new layouts and new configurations. It will be organised as a programme offering a set of appointments of different natures, at the heart of a wide space designed on purpose.

I would be grateful if we could meet to talk about this project together, and, if you wish, to invite you to take part in it. I remain of course at your disposal to come to you and explain my intentions as well as the scope and the conditions of elaboration of this project.



Centre national d'art
et de culture
Georges Pompidou

75191 Paris cedex 04

téléphone

00 33 (0) 1 44 78 12 42

télécopie

00 33 (0) 1 44 78 15 50

mél

bernard.blistene@

centrepompidou.fr

lisa.seantier@

centrepompidou.fr

I thank you for your kind attention to this request and look forward to hearing from you.

Yours faithfully,

it was a pleasure to meet and talk with you -

Bernard Blistène

Dear friend enclosed 20 € ! I could'nt come back to the grand palais ... Shame on me .

Chez HIGGINS

présente

les photographes
du catalogue 2008

Présentation des portfolios
à la librairie Artcurial en novembre 2008

chezhiggins.com

Collection ESPACES

Didier Ben Loulou
Pierre-Henri Chauveau
Stéphane Couturier
Alain Cornu
Frances Dal Chele
Bernard Descamps
Jean-Claude Gautrand
Dolores Marat
Patrick Tourneboeuf

Collection VANITÉS

Lionel Bayol-Thémines
Les Krims
Ali Mahdavi
Lisa Roze
Nicole Tran Ba Vang

Collection TÉMOIGNAGES

Jean-François Bauret
Lionel Bayol-Thémines
Philippe Bonan
Jean-Marc Coudour
Bernard Descamps
Grégoire Eloy
François Fontaine
Bernard Guillot
Caroline Halley des Fontaines
Catherine Larre
Laurence Leblanc
Anne Lefebvre
Carlos Munos Yagüe
Claude Nori
Hervé Saint-Hélier
Jean-Claude Sauer
Jérôme Soret
Klavdij Sluban

Collection EROTICA

Jonathan Abbou
Nobuyoshi Araki
Bruno Baudry
Clinio Biavati
Emmanuelle Bousquet
Eric Kroll
Charles Mons
Yan Morvan
Thierry Vasseur

A.P. Jensen
text/publication

Antoninian Pan
Panenti

Fineon text
blurred on wall

Fineon text on
walls

photocopy machine
w/ paper

archive from
Panenti for people
to handle

vitroine of photo
inside

photocopy machine
of paper



The gallery does not exist.

26 Sept

Give an assignment to Fabrice Jan towards a typology of departure and, perhaps, this could be the 1st appearance "On becoming"

why then a reason to try - show the antiq. books in gallery? Fabrice Janéon publication; FR + ENG, text by Villos

Then, the menu could be printed - photocopied - from a hand written version of the menu, so it could be printed + distributed. I would like to see a typology of departure

could come to Fabrice Janéon

place to see on an assignment



Structure of menu - from one night that men go longer time, but stay close and accept the rest of going with something else

This dinner is a celebration of new typography, all is an introduction to useful to begin a discussion on the limits of the art world observation, it's beauty, its possibilities.

For Matthew: the VOID: an exploration of emptiness or silence as a work/proj, can do help us to understand what there is, can also be a means to a typeset / declam.

Artists to consider and research:

- Ricardo Valcarlos - Medina, Spanish arts from 1960s-70s - Francisco P. von
- Re (Swiss?) Dutch artist who published + boxed - Flo
- Bernard Brunon, late 1980s French artist who moved to my w/a household painter, Emma
- Chris D'Arcangelo in construction work
- Lee Lozano as she went crazy (- also, got Joop the computer file)
- Willem de Ridder, fanzines, radio program, walks - Jan Henrichs
- Philipo Ehrenborg, Brasil, cultural, Hachi, invented a mimeograph machine
- Bonnie Sherk - ^{Mexico?} writing library.org, started "The Farm" in SF
- avital Geva - Israel 1941 - greenhouse project, press. still connect. to A
- Students (Hugo, Bridget, Amanda)

Critique

30 Nov. en route à
Portland, OR

Louise
Hans de Vries
David Pusey

put ^{cards} piece of
Benyo family
on our wall

visit Jiri Kovanda for AP publication
(long overdue) perhaps a P.C. / multiple @ back?

- A.P. pub. on Fenicon: portrait of him reproduced ^(maybe ask Serge Plant. for pic?)
- a 3 line entry - perhaps taken from newspaper
- Pompidou: perhaps agreement to certain w/per day avail. to take away
- Hymans: translator + brief inter. onto CD in MS Word - Eng. + transcript of FR

imation

On becoming something else
archive 19.00.09. 2011

ON BECOMING...
ADOBE INDESIGN

CS4

48
SVA Plattform
1.12.09.09.01

84.
On becoming something else
archive 19.00.09. ~~90~~ 2

JANUARY TRIP!

Flora + Fabric
Plots for budget (5)
Hymns for translation + notes.

note
when gallery does not
exist
who's whom

COSTS:
Hymn translation + essay
Trips to Paris
Artist fee

note: include
verse
w/olle
?

Printing of money
instead of paper then based upon this,
design for off-set man, then it could be printed by Rembrandt printing for sale. 7-15

Row: new number, head there is no restaurant
we had no photos, also be with your
we had photos. we had photos.
we had photos. we had photos.

Restaurants for prep. stage organized
to be borrowed for exhibition

Comparison text set one for free, already to take away
from museum. B, 2 very early, is our sculpture
+ late, but ed from museum

Both of them! but organized in
advance? why? why? why?
speaks up about.

translation
of fusion
+ art + ink.

Chaque Melon
with Paris Museum
from top photo copied

Christie established an office of meaningful activities for things which are not art, the necessity of all projects is that they not only acknowledge the authorship of the communities in public works, but that the initiated project allows fundamentally according to the needs & values of the participants involved. Date: just after Running Fence

lots of culinary sculptures, price markers, or banquets, sometimes for import facts to take home something to be eaten ('caterpillar Embassy' e.g.)

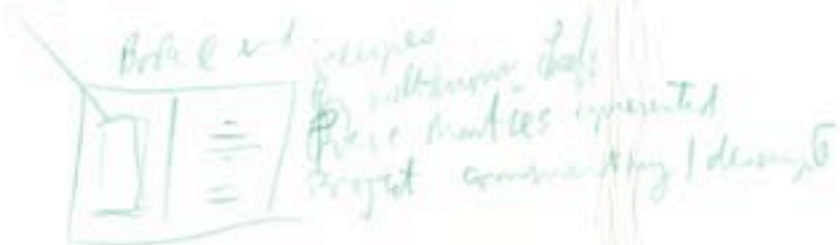
Recipes reflecting their known work

Christer
 D'Arcangelo: a recipe about himself
 Lozano:
 (Parsons): recipe made from debris "found" and presented but not arranged
 Wilson: necessitates a conversation (of food) during the meal

Recipes of works they should have made

COSTS BOOK PRODUCTION (what might occur of a publisher?)
 MENU
 FOOD OPENING

single name typed in



GROUP SHOW OF 6-8 'A's

A = artist proj.
 B = chefs today
 C = representative of A.



GIFT

HANDOUTS FOR POSITIVE PURPOSES

EXHIBITION OF CONTROL OVER NATURE (GARDEN REF) AND FOOD

1970s: Ceramics
 Urban Debris

PLAYFULNESS
 ABSTRACTICS
 BEAUTY

What would be asked of people:
 To make a "recipe" with response to artist work
 To place the recipe in their name

A CONTEMPORARY SCAULPTURAL REPRESENTATION
 EDITABLE C OPENING OR IN RESTAURANTS LATER
 OR
 PERMANENT PUBLIC MONUMENT FOR EXHIBITION AND PURCHASE

Cost of studio: 24 k*

spend this amt on hotel / airfare instead
+ define this, present this as studio practice

+ hypotheticals

THE
GOVERNOR
HOTEL

as a recog. / acknowledge-
ment of something which
has happened. something
we might not be advised
otherwise and we might
be helpful to those yet to
come.

614 SW 11th Avenue, Portland, Oregon 97205
503-224-3400 • 800-554-3456 • Fax 503-241-2122

On becoming something else
archive 13.00.09.38

Fairy
amie

lecture = reading^a

15 57 46

1100

100

1000

1000
1000

154 3416

THE
GOVERNOR
HOTEL

[42, 3-157, E12] Mr. Baruchello,

Gianfranco.

How to imagine
a narrative in art
and agriculture
(interviews of Henry
Martin).

New Paltz, NY:

McPherson + Co
c. 1983.

On becoming
something else

614 SW 11th Avenue, Portland, Oregon 97205
503-224-3400 • 800-554-3456 • Fax 503-241-2122

On becoming something else
archive 19.06.09.33

1. Person Conceiving of the Recipe
2. Person cooking
3. Place to cook
4. People eating
5. Place to eat

typ. ref. other dishes
in menu, people attend,
budget + time of year

This time referencing
other works

Exhibit in M

- a. as artworks
- b. ref. their own work
- c. just reg. recipes

1. Host. Artists
2. me
3. Montpel. Cook. Sch.
4. Attendees to Vern.
5. Museum

Unit 7. meal

1. Invited cook
2. Invited cook + me

E'mail)

anita.sieff@ethicstv.com

stop
re-meet
@stockholm

SCRIPTE 1546
30135 VENICE ^{VENICE} ITALIA

o/c 11/3/09

(H)

+39 041 717941

cell: +39 041 548 5120444

Via Don Hendricks

Send Paul's
cast.

A M A D O U

Schnitt

Broodthaers

Koepcke

Fiktion

Le Levinis

"
Levinis
"

near Maxi K. City



Ben Kinmont <bkinmont@gmail.com>

TR : work from Monica Haller

Florence Bonnefous <florence@airdeparis.com>
 To: Ben Kinmont <bkinmont@gmail.com>

Sat, May 16, 2009 at 7:03 AM

----- Message transféré

De : <monicahaller@yahoo.com>

Répondre à : <monicahaller@yahoo.com>

Date : Sat, 16 May 2009 04:47:43 -0700 (PDT)


À : <florence@airdeparis.com>


Objet : work from Monica Haller

Dear Florence, I hope this note finds you well. I am the American artist who Christophe Boutin mentioned last week. I am sorry that we were unable to meet while I was in Paris. But, thank you for trying to find time during a period that sounds especially hectic. For now, Lorraine suggested I send you some work via e-mail as an alternative. For simplicity sake I will show you just one project to start. I would be happy to show you more later. This project is a recent book collaboration I did with Iraq war veteran, Riley Sharbonno. Riley was a nurse at Abu Ghraib prison from 2004 – 2005. The project website is www.rileyandhisstory.com <<http://www.rileyandhisstory.com>>. At the website you will find work samples from the book in PDF form, a description of the project and it's intended audiences. The cover text is my words describing how the book could be used; the interior text is Riley's words that I edited from our conversations over three years. Below is information about my art practice and background. My bio is on the website, along the 'collaborators' from the this project. **PRACTICE:** I collaborate long term with small groups of people. Mostly I use the still camera, photography, and video. As artist, my role changes depending on the particular collaboration and the work I want to achieve within it. In some projects I make formal images meant for the gallery, using 4 X 5 view camera for example, other times I don't make pictures at all, but instead act as an organizer, editor and facilitator. But always, by sustaining long term interactions, conversations and flexible roles, my collaborators and I have the opportunity to be thorough in our investigations together. Personal details give rise to common issues that are political, psychological and civic in nature. **BACKGROUND:** My academic background is in peace and conflict studies (the study of philosophies of violence and non-violence). In practice I worked with survivors of trauma nationally and internationally. For example, I did field research about the Truth and Reconciliation Commission in South Africa and worked with survivors of domestic violence in the United States. I came to visual art motivated to create a physical space for the voices of the people with whom I worked. Also within artistic space I have the opportunity conduct more critical and philosophical inquiries about the situations my collaborators found themselves in, then present those investigations to the world (or, the chosen audience). Inspired by the project with Riley, I am currently conducting a workshop with other Iraq and Afghanistan war veterans. I would like to share this new work from the veterans' workshops with Air de Paris. Attached is a description of the workshop activities.

----- Fin du message transféré

2 attachments

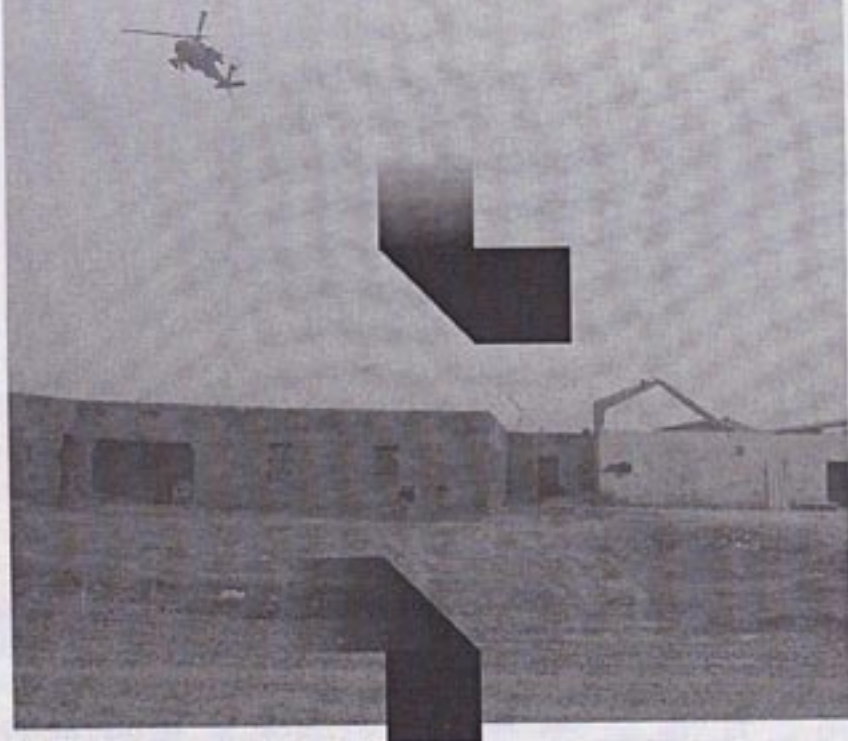
 invitation to veterans5.1.pdf
900K

 Worshop_Description_5.1.pdf
245K

Invitation to

War Veterans

from Iraq,
Afghanistan
and other
conflict areas.



Invitation to War Veterans from Iraq, Afghanistan and other conflict areas.

Please come and participate in a workshop with other veterans to share your experiences from combat and make a book of your photos and words.

September 19-20, Saturday-Sunday
At the Minnesota Center for Book Arts in Minneapolis,
1011 Washington Ave S
Minneapolis, MN 55415

Please contact Monica Haller for more details, with any questions, or to sign up.

monicahaller@yahoo.com

Workshop Details

The workshop is for you, veterans, to compile your own photos and stories in a booklet of 50 to 200 pages each. The booklets can be generated from your writing and/or photographs from combat and here at home.

Text

Your writing might from be journal entries or e-mails from combat, writing you have done since returning from your tour(s), or generated from conversations and activities at the workshop itself.

Photos

Your photographs might be images from combat, pictures that document something that is important to you (like an article of clothing). Your photos may help you tell stories, or they may stand alone without explanation.

You can include either writing or pictures in your book, or both.

At the workshop you will have help organizing your book. We will arrange the material for your book through individual exercises to help you organize your thoughts and through conversations with other veterans and myself.

Final Booklet

You will receive a few copies of your own book to take and use as you wish—to circulate and share with family, friends and fellow soldiers, or save for your own archives—and there will be copies for a larger edition. After you finish

your individual booklet it will also become part of a set—a unit of books. The compilation will be like a unit; the whole is larger than its parts, yet contains individual, important stories. Your booklets will stay together. Institutions can collect them for their archives or for a public exhibition.

Background

I am Monica Haller, the organizer and facilitator of the workshop. The workshop is inspired by a book I made with Iraq war veteran, Riley Sharbonno. Riley was an Army nurse at Abu Ghraib prison from 2004-2005. The book is about the war's effect on Riley, his relationship to thousands of his combat photos, and the complications of memory surrounding the trauma of war. To see examples from that book and learn more about us go to: www.rileyandhisstory.com

Is this a good fit for you?

The workshop is for those who feel ready to talk about their experiences from combat and at home. Or, you may never feel ready, but know you would benefit from sharing. Photos from combat may be important to you—whether you look at your pictures often or never want to look at them at all. Or writing may have been important in combat (journal entries, e-mails for example), or maybe it is now. Maybe you simply have something you want to say.

Are you interested in sharing your story with others? You will have the chance to talk with other veterans

in the workshop. After the workshop you can share your book with family, or keep it private. Eventually the larger community will see your booklets as part of the compilation.

Why participate? How could this benefit you?

There is no one way that the workshop will be beneficial. Everyone has his or her own experience.

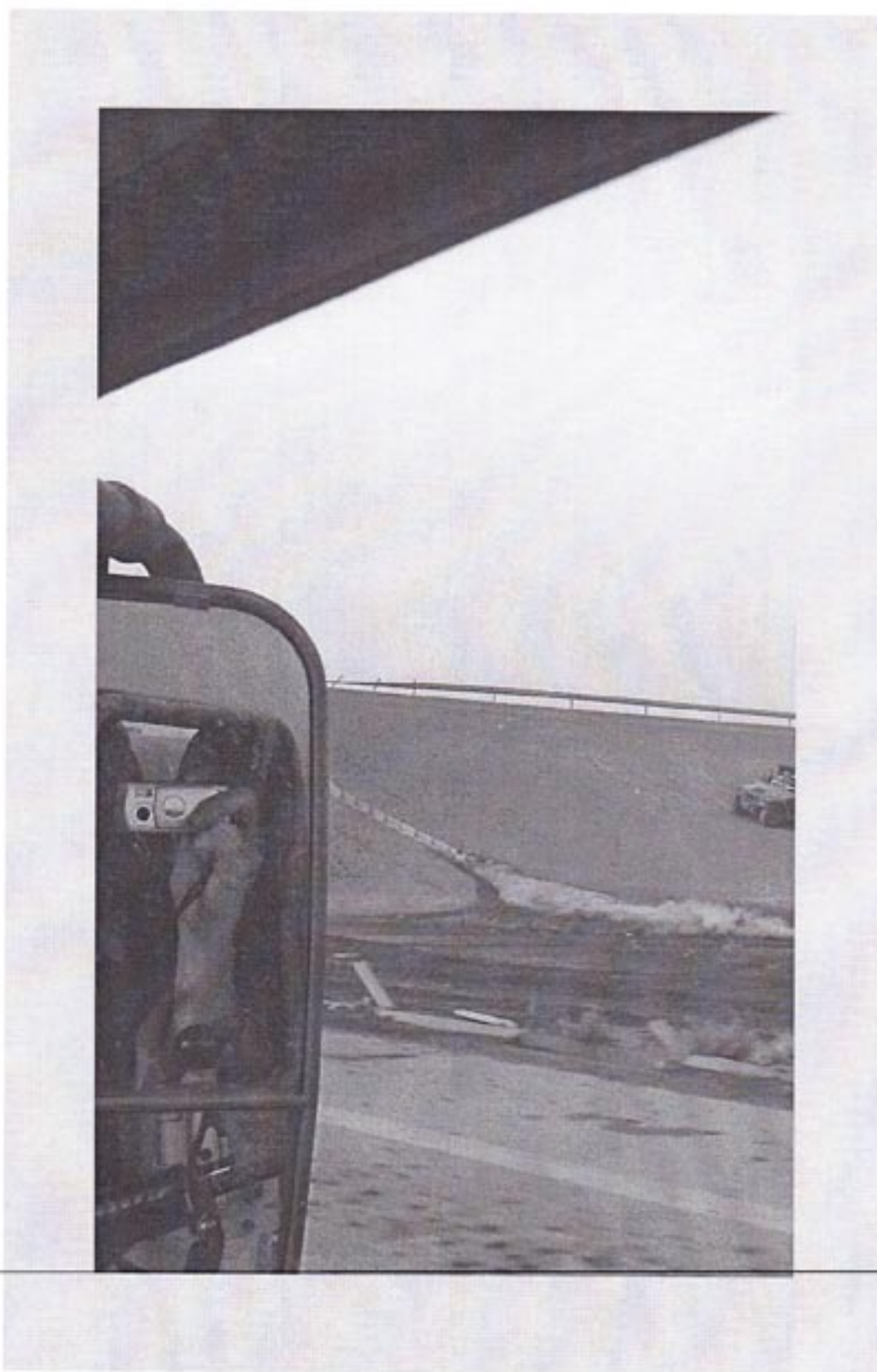
Riley Sharbonno, the Iraq war veteran with whom I made the book *Riley and his story*, writes:

"Processing and re-processing events is what you do when you're not distracted by other things. I think somehow our forum of talking is the only forum where my mind feels comfortable enough to remember out loud, which is kind of nice. Because otherwise it just eats at me. Otherwise I just keep thinking about these half-memories over and over and over again—to get it out, write it down, then I feel like I can start to move past it."

For More Information

Please contact Monica Haller for more details or with any questions. Even if you are simply curious, but not necessarily interested in participating, I look forward to a conversation.

monicahaller@yahoo.com



Monica Haller
3821 14th Avenue South
Minneapolis, MN 55407
763.639.0213
monicahaller@yahoo.com

Veterans Workshop

A project by Monica Haller | www.rileyandhisstory.com

WORKSHOP

Inspired by the process of *Riley and his story.*, I am organizing a workshop for present day war veterans from Iraq, Afghanistan and other conflict areas.

The workshop is for veterans to compile their own images and stories in a booklet of 100 to 200 pages each. The workshop can be facilitated as its own event, with the exhibition of *Riley and his story.*, or conducted and exhibited inside the gallery.

Riley and his story., is a book I made in collaboration with Iraq war veteran Riley Sharbonno. It is about the war's effect on Riley, who served as an Army nurse at Abu Ghraib prison from 2004–2005, his relationship to thousands of his combat photos, and the intricacies of memory surrounding the trauma of war.

Incorporating the design of the Riley book, graphic designer Matthew Rezac and I are creating a template for a small, quick booklet in which workshop participants insert their images and text. The text will be generated from conversations at the workshop and e-mails and journal entries from combat.

At the workshop there will be a trained, licensed therapist (life coach) to provide support during these conversations and while re-visiting images. Resources will be available for veterans to continue working with a life coach after the workshop if they choose.

Participating veterans will receive a few copies of their own book to take and use as they wish — to circulate and share with family, friends and fellow soldiers, or save for their own archives — and there will be copies for a larger edition. This compilation will be like an encyclopedia set; the whole is larger than its parts, yet contains individually diverse stories. The compilation will be available to institutions or museums to collect for their archives or for an exhibition.

WHO ARE THE PARTICIPANTS?

The participants will be veterans who feel ready to talk about their experiences from combat and at home. Or, some people may never feel ready, but know they would benefit from sharing. Other people may simply have something they want to say. Photos from combat may be important to these veterans – whether they look at their pictures often, or never want to look at them at all. Or, writing may have been an important form of communication in combat, or at home.

The participants may be interested in sharing their story with others. They will have the chance to talk with other veterans in the workshop. After the workshop they can share their book with family, or keep it private for themselves. Eventually the larger community will see their booklets and the stories within.

NATIONAL TOUR

The Veterans Workshop will tour the United States from the fall 2009 through 2010. On September 19th, 2009 the workshop will launch in Minneapolis, MN at the Minnesota Center for Book Arts. Partnered with "Coaching the Global Village," a national non-profit that provides coach training and life coaches who are also licensed therapists, the workshop will travel to a minimum of six hosting institutions. In efforts to provide access to many veterans in both urban and rural locations, these hosting venues will range from large institutions to small community sites. By doing this, I intend to reach people who may not have access to opportunities found in a large city.

The workshop will culminate in an exhibition that includes the final booklets, video documenting the workshop activities and conversations, the book *Riley and his story*, and its process material.

WEB SITE / DATABASE

There will be a partner website generated from the workshop. All photographs, text and some audio from the participating veterans will be stored on this website database, as well as a blog and other interactive components to the site.

What will it look like to compile hundreds of digital images from unstable hard drives to create one archive? What would become the website's testimonial and political significance? How do these actions, stories and photographs become an opportunity for healing among veterans and their families? What do *other* US citizens' archives look like? (Those of us who have not fought in the war, but have experiences with it through media, a family member, or in other ways?)

Exhibition

EXHIBITION

The workshop will culminate in an exhibition and can include:

- Compilation of Veterans' booklets
- A video feed that documents conversations activities and traces of the workshop process.
- The book *Riley and his story.*, video, audio and process material.
- Website/database installed in the gallery.

The workshop, books and process materials can be installed in many ways. Here is one example.

WORKSHOP AS GALLERY INSTALLATION:

The workshop could take place inside the gallery. The gallery would become a social and community space during the workshop (for one weekend). And it would also be the site of documentation, exhibiting the traces of activity and visual products after the workshop is complete. The table and computer monitors where veterans complete the workshop will be the same table where visitors sit to view booklets and video from the workshop. Instead of conducting the workshop far away, removed from the result, we would conduct it right in the gallery. In this way "the exhibition remains closer to the sites of creation and education (the studio or workshop) than the traditional museum show, which tends to highlight only the finished work itself," writes Daniel Birnbaum about his own exhibition, this year's Venice Biennale.

For some places this may be an opportunity to involve more than one department of the institution, like Community Programs, Exhibitions, or Education.

Family members of the veterans who participated in the workshop would be able to visit the exhibition to view their son or daughter's, wife or husband's booklet, images and story. This will be an invitation to veterans and their families to continue conversation and communication long after the workshop and exhibition is complete.



ON BECOMING SOMETHING ELSE

by Ben Kinnmont

.....

Vitrine

- Carême. Le Pâtissier pittoresque, 1815. *Pa* ✓
- Champlý. Gourmandises, 1921.
- La Cuisinière républicaine, 1795. ✓
- Escoffier. Le Guide culinaire, 1903. ✓
- Gilliers. Le Cannamelle français, 1751. *cois.*
- Guégan. La Fleur de la cuisine française, 1920. *é* ✓
- Marin. Les Dons de Coutus, 1742. *C* ✓
- Le Petit Cuisinier économique. An IX de la République. *An IV de la R.* ✓
- Nignon. L'Heptaméron, 1919. *des gourmets* ○

.....

Publication

Paris, Autonomian Press, 2009.

A bilingual edition of "La plastique culinaire" by Félix Fénelon, 1922.

.....

Menu

Seven Paragraphs for Seven Chefs

A study in recipes and representation at seven different restaurants in and around Paris

.....

Biblio-Postprandial

A book of recipes, recollections, essays, photographs, and project documentation

.....

«Ce que nous reprochons aux œuvres d'art, c'est leur durée impertinente. En guise de mouton ou en pastillage, et parés ainsi du charme de l'art périssables, elles nous trouvaient enclin à les dévorer, même imparfaites. Mais est-il sûr qu'elles disparaissent?» - What we hold against artworks is their impertinent longevity. Made of sheep fat or pastillage, and as such dressed with the charm of perishable things, we would love them better, were they imperfect.

But is it signed they would disappear? - Fénelon, "La plastique culinaire", 1922.

.....

The image at the top is a plaque imitée by Urbain Dubois representing his book, entitled *Cuisine artistique*, 1872-74. *Urban*

△ + (image on the other side: same caption!

est-il

→ Are these images free of rights? Where does it come from?
What is the copyright?



ON BECOMING SOMETHING ELSE

by Ben Kimmont

Vitrine

Carême. *Le pâtissier pittoresque*. 1817.
Champly. *Gourmandinet*. 1921.
La cuisinière républicaine. 1795.
Escoffier. *Le guide culinaire*. 1903.
Gilliers. *Le cannameliste français*. 1751.
Guegan. *La fleur de la cuisine française*. 1920.
Marin. *Les dons de comus*. 1742.
Le petit cuisinier économe. An IV^e de la République.
Nignon. *L'heptaméron*. 1919.

Publication

Antinomian Press, Paris, 2009.
A bilingual edition of "La plastique culinaire" by Félix Fénéon, 1922.

Menu

Seven Paragraphs for Seven Chefs

A study in recipes and representation at seven different restaurants in and around Paris

Biblio-Postprandial

A book of recipes, recollections, essays, photographs, and project documentation

«Ce que nous reprochons aux oeuvres d'art, c'est leur durée impertinente. En graisse de mouton ou en pastillage, et parées ainsi du charme des choses périssables, elles nous trouveraient enclins à les aimer, même imparfaites. Mais est-il sûr qu'elles disparaissent?» "What we hold against artworks is their impertinent longevity. Made of sheep fat or pastillage, and as such dressed with the charm of perishable things, we would love them better, were they imperfect. But is it assured they would disappear?" - Fénéon, «La plastique culinaire», 1922.

The image at the top is a piece monnaie by Urban Dubois representing his book entitled
Cuisine artistique. 1872-74



ON BECOMING SOMETHING ELSE

by Ben Kinnmont

Vitrine

- Carême. *Le Pâtissier pittoresque*. 1815.
- Champlý. *Gourmandinet*. 1921.
- La Cuisinière républicaine. 1795.
- Escoffier. *Le Guide culinaire*. 1903.
- Gilliers. *Le Caramélisme françois*. 1751.
- Guégan. *La Fleur de la cuisine française*. 1920.
- Marin. *Les Dons de Comus*. 1742.
- Le Petit Cuisinier économe*. Au IV de la République.
- Nignon. *L'Heptaméron des gourmets*. 1919.

Publication

- A bilingual edition of "*La plastique culinaire*" by Félix Fénéon. 1922.
- Paris, Antinomian Press. 2009.

Menu

Seven Paragraphs for Seven Chefs

A study in recipes and representation at seven different restaurants in and around Paris

Biblis-Postprandial

A book of recipes, recollections, essays, photographs, and project documentation

The image at the top is a *pièce montée* by Urbain Dubois representing his book entitled
Cuisine artistique. 1872-74.



ON BECOMING SOMETHING ELSE

by Ben Kimmont

Vitrine

- Carême, *Le pâtisier pittoresque*, 1815.
Chamfly, *Gourmandises*, 1921.
La cuisinière républicaine, 1795.
Escollier, *Le guide culinaire*, 1903.
Gilliers, *Le cannameliste français*, 1751.
Goegan, *La fleur de la cuisine française*, 1920.
Marin, *Les dons de comus*, 1742.
Le petit cuisinier économique, Au IVe de la République.
Nignon, *L'heptaméron*, 1919.

Publication

- Antoniniana Press, Paris, 2009.
A bilingual edition of "*La plastique culinaire*" by Félix Fénelon, 1922.

Menu

Seven Paragraphs for Seven Chefs

A study in recipes and representation at seven different restaurants in and around Paris

Biblio-Postprandial

A book of recipes, recollections, essays, photographs, and project documentation

«Ce que nous reprochons aux œuvres d'art, c'est leur durée impertinente. En graisse de mouton ou en pastillage, et parées ainsi du charme des choses périssables, elles nous trouveraient enclins à les aimer, même imparfaites. Mais est-il sûr qu'elles disparaissent?» "What we hold against artworks is their impertinent longevity. Made of sheep fat or pastillage, and as such dressed with the charm of perishable things, we would love them better, were they imperfect.

But is it assured they would disappear?" - Fénelon, "*La plastique culinaire*," 1922.

The image at the top is a piece montée by Urban Dubois representing his book entitled
Cuisine artistique, 1872-74.

8046
83rd St,
NW



ON BECOMING SOMETHING ELSE

by Ben Kinmont

Vitrine

- Carême. *Le pâtissier pittoresque*. 1815.
Champly. *Goussandinets*. 1921.
La cuisinière républicaine. 1795.
Escoffier. *Le guide culinaire*. 1903.
Gilliers. *Le cannameliste français*. 1751.
Guegan. *La fleur de la cuisine française*. 1920.
Marin. *Les dons de comus*. 1742.
Le petit cuisinier économe. An IVe de la République.
Nignon. *L'épauandron*. 1919.

5.061

Publication

- Antinomian Press, Paris, 2009.
A bilingual edition of "La plastique culinaire" by Félix Fénéon, 1922.

5.418

Menu

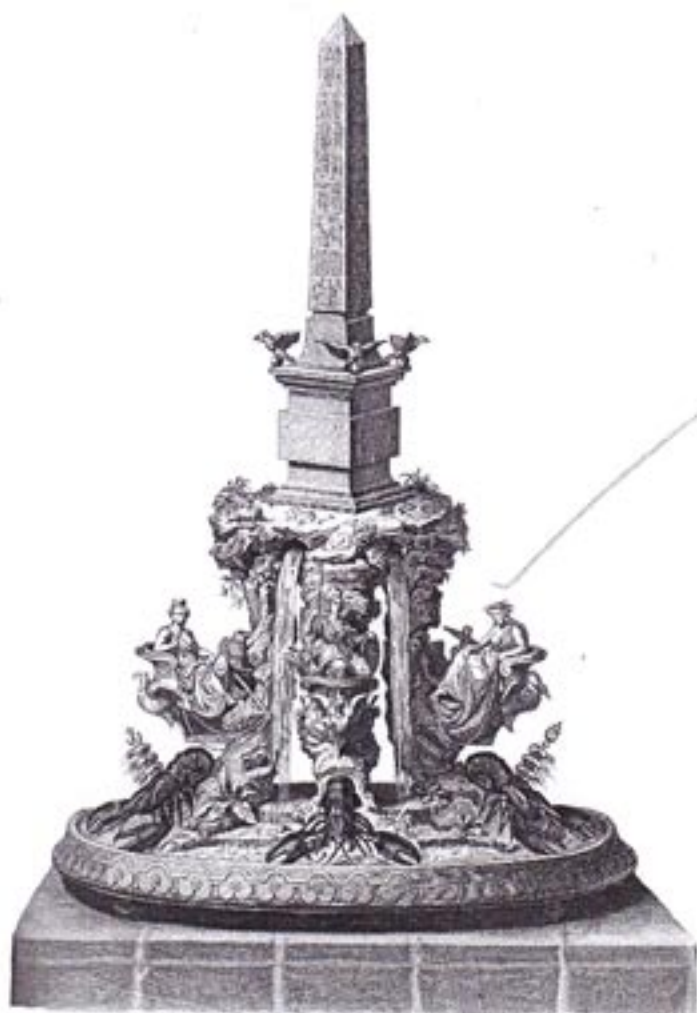
- Seven Paragraphs for Seven Chefs
A study in recipes and representation at seven different restaurants in and around Paris

Biblio-Postprandial

- A book of recipes, recollections, essays, photographs, and project documentation

«Ce que nous reprochons aux oeuvres d'art, c'est leur durée impertinente. En graisse de mouton ou en pastillage, et parées ainsi du charme des choses périssables, elles nous trouveraient enclins à les aimer, même imparfaites. Mais est-il sûr qu'elles disparaissent?»
"What we hold against artworks is their impertinent longevity. Made of sheep fat or pastillage, and as such dressed with the charm of perishable things, we would love them better, were they imperfect. But is it assured they would disappear?" – Fénéon, «La plastique culinaire.» 1922.

The image at the top is a *pâté monté* by Urban Dubois representing his book entitled *Cuisine artistique*, 1872-74.



gladness?

JENEON QUOTE

CAPTION



Quote

«Ce que nous reprochons aux œuvres d'art, c'est leur durée impertinente. En graisse de mouton ou en pastillage, et parées ainsi du charme des choses périssables, elles nous trouveraient enclins à les aimer, même imparfaites. Mais est-il sûr qu'elles disparaissent?» "What we hold against artworks is their impertinent longevity. Made of sheep fat or pastillage, and as such dressed with the charm of perishable things, we would love them better, were they imperfect. But is it assured they would disappear?" – Félix Fénéon, «La plastique culinaire», 1922.

The image above is of a *pièce montée* by Urbain Dubois from his book entitled *Cuisine artistique*, 1872-74.



ON BECOMING SOMETHING ELSE

by Ben Kimmont

Various

Carême, Le ^{Paris} Pâtissier pittoresque, 1815, Pa

Champlé, Gourmandises, 1921

La Cuisine républicaine, 1903

Lauffier, Le Guide culinaire, 1903

Galliers, Le Connaissable français, 1911, Cois.

Carême, Le Fleur de la cuisine française, 1828, É

Martin, Les Dons de Cuisine, 1742, C

1. Petit Cuisinier républicain, An IX de la République An IV de la R.

Nizmor, L'Égypte (1901)

des gourmets

Publication

Paris, Antonomast Press, 2010

A bilingual edition of "La plastique culinaire" by Félix Faton, 1924

Menu

Seven Paragraphs for Seven Chefs

A study in recipes and representation at seven different restaurants in and around Paris

Lois?

Title: Postscript

A book of recipes, recollections, essays, photographs, and proper documentation

« Ce que nous représentons est le miroir d'un... en leur chose imperissable. En guise de monnaie ou en pastillage, et pour ainsi dire comme de fines pièces d'or, ils sont universellement connus... en un impalpable. Mais est-il de quelque importance? What we hold against... is their impermanent longevity. Made of chocolate or pastilles, and as such destined with the charms of perishable things, we would have them better, were they imperious but is it assumed they would disappear? Faton, La Plastique Culinaire, 1924.

The image at the top is a page number by Felix Faton, publishing his book, a book of ^{Paris} Carême's techniques, 1815-24. © Urban

△ + image on the other side. same caption!

→ Are these images free of rights? Where does it come from? What is the copyright?

the caption :

pièce montée (you forgot the è) : these two words should be in italics, because they are coming from a foreign language.

the name is Urbain Dubois, and not Urban, I think.

But you will perhaps have to re-write this caption, because there is now another illustration on the other page.

And I have a question :

Where are these images coming from ? Did you scan them from a book by Urbain Dubois you have in your collection ?

Our edition service will need to know the copyright.

I remain, don't hesitate to come back to me with your remarks,

All the best,

Jean-marie

As in PANONS

De : Ben Kinmont [bkimont@gmail.com]

Envoyé : jeudi 6 août 2009 15:46

À : BLISTENE Bernard; Linda. Grabe; air de paris; GALLAIS Jean-Marie; SEANTIER Lisa

Objet : Re: catalogue pages

Bernard et al,

let me know the typographic corrections as soon as possible and I will resend the image. the size right now is based upon the double-page, but i can look at it being changed to fit for one page. I just want to make sure that the text is still legible when reduced, especially the quote by Feneon. I do have another picture for the right side, if you'd prefer, of another piece montee by Dubois. It is here attached.

Yours,

Ben

8/6/09, BLISTENE Bernard <Bernard.BLISTENE@centrepompidou.fr> wrote:

Dear Ben,

- Thank you for your beautiful image. There is some mistakes, Jean-Marie will send you the corrections. I love this image, but I don't understand why you want to print it on a double-page, does it mean that you want it horizontal? It seems to me that it will be much better to keep it on a single page and to find, if you wish, on the other side an image or something you wish.

> Please let us know, both Jean-Marie and me, asap.

> Best,

> BB

>

>

>

> -----Message d'origine-----

> De : Ben Kinmont [bkinmont@gmail.com]

> Envoyé : jeudi 6 août 2009 01:47

> A : GALLAIS Jean-Marie; BLISTENE Bernard; SEANTIER Lisa; PAMS Françoise; air de paris; Linda. Grabe

> Objet : catalogue pages

>

> Dear All,

> attached is the .pdf of the two page spread for the Pompidou catalogue.

> Jean-Marie: if the designer needs it sent in a different file format, let me know. But this was made to the catalogue physical specifics you gave me.

> Yours,

> Ben

>

> --

> Ben Kinmont, Bookseller

> 1160 Pleasant Hill Road

> Sebastopol, CA 95472

> tel. 707 829 8715

> fax 707 829 8719

> mobile 917 669 6157

> bkinmont@gmail.com

> www.kinmont.com

>

--

Ben Kinmont, Bookseller

1160 Pleasant Hill Road

Sebastopol, CA 95472

tel. 70...

fax 707 829 8719

mobile 91...

bkinmont@gmail.com

www.kinmont.com

--

Ben Kinmont, Bookseller

1160 Pleasant Hill Road

Sebastopol, CA 95472

tel. 707 829 8715

fax 707 829 8719

mobile 917 669 6157

bkinmont@gmail.com

www.kinmont.com

(o027.jpg):

From: Ben Kinmont <bkinmont@gmail.com>
To: raegh <patreagh@sonic.net>
Subject: Fwd: catalogue pages

Sent: Thu 06/08/09 11:15 AM
Priority: Normal

here's the corrections...

----- Forwarded message -----

From: GALLAIS Jean-Marie <Jean-Marie.GALLAIS@centrepompidou.fr>
Date: Aug 6, 2009 8:25 AM
Subject: RE: catalogue pages
To: Ben Kinmont <bkinmont@gmail.com>

Hi Ben,

Here are our corrections or suggestions.

In french, the first word in the title of a book has a cap, and the adjective too if he is placed before the name - like "Le Petit Cuisinier économe"
(some old french edition rules!):

- Le Pâtissier pittoresque (you forgot the ^ on the â)
- La Cuisinière ...
- Le Guide culinaire
- Le Cannameliste français (the original title is in old french : francois and not français)
- Guégan (you forgot the "é"). La Fleur...
- Les Dons de Comus (two caps)
- Le Petit Cuisinier économe (two caps). An IV de la République (and not Ive)
- The last title is "L'Heptaméron des gourmets"

For the publication, I think the anglo-saxon norm is :
name of the editor, place of edition, date.

- in french, that's place of edition, name, date
(and ther is no " ." at the end)
- What do you prefer ?

Our secretary of edition asks us if (for the Menu) "representation"
needs an "s" at the end or not ?

In the quotation of Fénéon :

- 1st line : œuvres d'art (and not oeuvres : œ)

2nd line : des choses : des choses enclins à (and not a)
les aimer Mais est-il ("")

3rd line : disparaissent? : disparaissent ? (space before ?)

At the end : Félix Fénéon, "La plastique culinaire", 1922.
(emplacement of the comas)



ON BECOMING SOMETHING ELSE

by Ben Kinmont

Vitrine

- Carême, Le Pâtissier pittoresque, 1817, Pa
- Chouffle Gourmandises, 1921
- La Cuisinière républicaine, 1793
- Levallois, Le Guide culinaire, 1903
- Calliers, Le Cordon-Rouge français, 1773, cois.
- Goussier, La Fleur de la cuisine française, 1921, É
- Martin, Les Dons de Cuisiniers, 1742, C
- Le Petit Cuisinier économique, Au IX^e de la République, Au IV^e de la R.
- Nignon, L'Épistémologie, 1911

Publication

- Paris, Antimont Press, 2006
- Bilingual edition of "La plastique culinaire" by Félix Finson, 1922

Menu

- Seven Paragraphs for Seven Chefs
- A study in recipes and representation at seven different restaurants in and around Paris

Biblical Post-postcard

- A book of recipes, recollections, essays, photographs, and project documentation

«Ce que nous reprochons aux œuvres d'art, c'est leur durée impertinente, le plaisir de mouvoir en un passage, et par là même de charmer de façons périssables, elles nous entraînent enlin des aimes même impudiques. Mais est il sûr qu'elles disparaissent?». "What we hold against artworks is their impertinent longevity. Made of sheep for a passage, and as such beset with the charms of perishable things, we would love them better, were they impudic. But is it assured they would disappear?" - Finson, La plastique culinaire, 1922.

The image at the top is a postcard by Félix Finson representing his book, entitled La cuisine républicaine, 1872-74. & Urban

△ + image on the other side: same caption!

→ Are these images free of rights? Where does it come from? What is the copyright?

Oliver Kellhammer

)
permaculture

public parks

plants to make baskets, ink

3 July
Conversation w/
Laurie Ingisi

w/o names but more self-aggrandizing.

gold plated brackets in rooms, markers

interactive;

speaking tube w/ Kevin Warren, length of
gallery, led to turn head to carry
in a conversation; Collect. tubes from
fabric tubes discarded in neighborhood,

1992
Spatial
drive
show

Laurie: have to
do w/ educational
No ex of project
had no writing
studio would
staff. And pay
Robert Smith
"The security +
Admissions Project"
Laurie Parsons

Furniture for tantric sex @ post Hearne
designed from scratch; to support
people to perform Tantric Sex

Tantric Sex: positions, over
long period time, sexual yoga,
Tantra -> India; more passive
sex, more spiritual, use of sex
for spiritual dev!

Comments on the intro:

Beautiful ideas here! The first sentence (as you know) gives pause -- you have to stop and reread, which is OK; I don't mind that. But it might flow a little better and be more grammatical with some minor adjustments (the use of the comma here is understandable but I don't think it's correct). Then, with the 2nd sentence, I think you telescope more quickly than you need, from the general case to the art world.

Then, the 3rd sentence is kind of startling, because it's awkward, a bit prosaic, and seems turned around -- wordy and circuitous. It kind of kills the lyricism of what comes before. Similarly, though not so extreme, with the 4th sentence, and I wonder about the phrase "value structure of art" (seems a little jargon-y in contrast to the rest). The last sentence returns to the poeticism of the first, but I'm not sure the words accurately convey the meaning. Are the paragraphs really "examples" of departures? Or descriptions of exemplary departures? The final phrase, I'm afraid, isn't grammatical or clear, exactly. . . . "a beginning towards a typology" sounds a little too ponderous, like you're reaching for more depth than a grammatical phrase would give you. It calls to mind the name of a band that was popular at my grad school: Toward a Post Nasal Aesthetic. :)



Ben Kinmont <bkinmont@gmail.com>

Project thoughts

1 message

Amanda Herman <aaherman@gmail.com>
To: Ben Kinmont <bkinmont@gmail.com>

Wed, Jul 15, 2009 at 12:59 PM

Hi Ben,

It was great talking with you and hearing about your interesting project. I will try and give you some answers about my shifting role in the Katrina projects, it has been a while and I am pretty drained from my work here, but hopefully it will make some sense!

Some of this you know, and there were so many stages to the project that I could write a lot, but I will try and focus on the major developments and transformations.

The impulse for the first project began (thanks to your assignment) with the goal of wanting to see if I, though an artistic gesture, could help people during the aftermath of this natural disaster. While I was photographing in my make-shift family portrait studio at the emergency shelter in Oakland, I struggled with the portraits themselves (which were not very good in my opinion, not arty enough) and finally realized that it didn't matter, since I was providing something else -- in many ways I was able to become just another service stop (get your food stamps here, your housing voucher there, your family portrait here). It felt really liberating to not force myself into making "interesting" pictures, to realize I did not have to show them to anyone else, and that I could be a real "emergency service" and did not need to move the work, literally, from there.

In retrospect, the satisfaction of this was short-lived and I quickly, entranced by the stories I was hearing from each family, conceived of another project that would allow me to record and distribute the stories to a wider audience. The process of collecting the stories plunged me into the discombobulated and tumultuous lives of about 15 different families. It was this experience that most dramatically removed me from my role as an artist to the multiple roles of therapist, social worker, taxi cab driver, caregiver, babysitter and other roles I am not sure how to describe.

One example is the case of working with Mick, her boyfriend and new baby (she was almost 9 months pregnant when the hurricane hit, escaped and had her baby in CA.) My interviews with her became visits to photograph the baby, then to take them to social service agencies and doctors appointments, to bringing them food and clothes, to once paying for a hotel room during a housing crisis, to more family pictures, more interviews and finally a trip back to New Orleans. The trip was so psychologically challenging for Mick that I literally had to guide her on the airplane (where she squeezed my fingers bloodless, her first time flying) carry the baby to meet his grandfather, and navigate around her historically abusive relationship with her father as they attempted to start anew. I think she used me in a smart way to do many things but most importantly, to get there (I bought her ticket online, she paid me back in cash but had no idea how to book a ticket or navigate through an airport) and to prove to her father that she was making it in California. I did film throughout the trip but never used the footage. I remember afterwards feeling like I had failed as an artist (I didn't get enough footage there, I wasn't able to make something out of it) but now feel like what I did accomplish was something different, and important.

The difficulty for me with making art with people who have experienced such dramatic and total upheaval, is that survival is so paramount and so it seemed so useless many times for me to be recording, or photographing when there was so much else that I was able to do to make a difference in their lives. The driving from one place to another, helping someone write their first check, start a bank account, printing out a job application, taking them to a job training program...

The art was really the way in, the offering. The trust builder. But I remember being nervous so much of the time (especially with Mick) about my boundaries, about what I could give or not, what I should be doing or not, what it meant. We discussed this in class and I thought about it a lot, that as a journalist, therapist, or social

service provider there are rules, strict guidelines, about how to work with a client or a subject and what not to do. As an artist the rules have to be made up for each situation, for each artist...you know this.

maybe coming from a background in journalism made it harder for me to be ok with the giving, the role changing. With some of the families it was simple and good and appreciated and not unreasonable... but with Mick it became heavy (late night phone calls, talking out fights between her and her boyfriend) I started to not trust her (too many requests for money, I saw her using drugs). The art relationship stopped completely at some point (I would bring my camera but not take any pictures since other issues would take priority) and I was something else, but I don't know what. I had to untangle myself from her because it was too emotionally draining for me. I didn't feel like I had the tools to help her and I couldn't figure out how to explain that to her.

It worked itself out, in its own way, she broke up with her boyfriend and stopped calling me (she owed me money that she promised she would pay back, and unable to do that, probably felt like she couldn't call me any more).

Now, almost four years later, I feel like what happened there is actually the way I want to be an artist, but not being one all of the time. By trying to do the art and something else, to create a relationship that isn't bound by the photo or movie I am making...I don't think I will figure out a comfortable way to make the work I am doing. I think it will always require me to reconsider my role, to transform my role -- in order to do the art and in order to create the relationships I want.

I will stop now since I am not sure if this is making any sense!
Please let me know if you have specific questions about all this.
Thanks for asking me to think about this again.
Good luck with everything and stay in touch,
Amanda

×	-	-	✘
×	×	-	-
-	-	☆☆☆	✘
-	×	☆☆	✔
×	×	-	✔
-	-	☆☆☆☆	-
-	×	-	✔
×	×	-	✘
Centre	☆		✘
-	×	☆☆☆	✔
×	Pompidou		
-	-	☆	✔
×	-	☆☆	✘



754820047093

MUSEE EXPO TP NOCTURNE

www.centrepompidou.fr
33 (0)1 44 79 12 33

066506

Toute sortie des espaces est définitive
Les billets ne sont ni repris, ni échangés. La vente du présent billet à un prix supérieur à celui figurant au recto ou à ce prix, mais moyennant une prime quelconque, est formellement interdite, sous peine des sanctions prévues au code pénal (loi du 27 juin 1919)

Exposé (en 2009)

Vendu le 25/07/2009 à 12:13

12.00 EUR

LIBRETTI EXPO MEYER & ZHOU
MUSEE ESPACES 28756

VALIDABLE POUR UNE SEULE ENTREE
SANS CHANGER ESPACE

Exposé (en 2009)

12.00 EUR



On becoming something else
archive (9.00.06.56)

ON BECOMING SOMETHING ELSE

DEVENIR AUTRE CHOSE

Un projet de Ben Kinmont

Draft 25/07/09

L'ARCHITECTURE DES PÂTISSIERS

On voit aux vitrines des pièces montées sommairement faites de pain de Savoie et de nougat. Il ne faut pas juger sur ces spécimens l'architecture des pâtisseries, ni sur ce gâteau de noce qui fut servi au palais de Buckingham, en février 1922. Haut de deux mètres presque, il pesait, à vingt kilos près, trois quintaux. Mais quoi, le Gambetta de la cour du Carrousel ou le lion de la place Denfert pèsent encore davantage. Plutôt, on célébrerait la compagnie du Midland-Railway qui sans accident transporta ce monstre d'Édimbourg, où il naquit à Londres où la princesse Mary et le vicomte Lascelles le mangèrent.

Laissons cela, et observons comment procède un pâtissier conscient de son rôle.

Il établit un plan d'architecte, grandeur nature, pour l'ensemble de l'édifice projeté, puis le plan minutieux de chacune de ses pièces constitutives, ou "panneaux". Sur la feuille où il vient de dessiner, il applique une lame de verre qui lui maintiendra sous les yeux les épures et servira de support à la fabrication des panneaux. Ceux-ci auront la minceur d'un carton et le format, au plus, d'un paquet de cigarettes plat. Leur substance sera la pâte royale, mélange de sucre et de blanc d'oeuf. D'un cornet à bec étroit, l'artiste, avec circonspection, fait couler ce mucilage sur le verre – un peu comme une Javanaise verse la cire protectrice sur l'étoffe dont elle veut faire un batik. La pâte royale suit, à la façon d'un pinceau, les droites et les méandres du dessin visible à travers le verre, et se fige, durcit. Une secousse imprime à la lame transparente décolle de sa lisse surface le panneau qui y adhère à peine. Ce panneau, maintenant disponible, enferme dans son cadre rectangulaire tels et tels éléments des faces ou de la toiture – soit pleins, soit à claire-voie comme le lacis qu'appliquent sur un mur nu les treillageurs-rustiqueurs (ainsi se désignent eux-mêmes, bizarrement, certains industriels du treillage rustique). Quand le pastillage est terminé, que tous les panneaux sont prêts, notre homme se reporte au plan général et, selon ce plan, les agence et les échafaude. Avec la même pâte royale, il les rejointoie. L'édifice est là, léger, comme un filigrane, instable, en apparence, comme un château de cartes, mais équilibré et rigide.

L'AVENIR

Les sculpteurs et architectes à toque blanche ont vu passer mainte émeute d'art sans en être troublés et leur idéal reste académique. La collaboration de ces exécutants adroits avec les sculpteurs et architectes proprement dits, que nous supposerons moins routiniers, serait sans doute heureuse. Quand ceux-ci auront doté chaque village d'une statue commémorant la guerre et fini de raccommoder les provinces envahies, le chômage affligera leurs corporations. Pourquoi ne s'accointeraient-ils pas avec les gens de cuisine, à qui ils fourniraient des idées et des maquettes? Ce que nous reprochons aux oeuvres d'art, c'est leur durée impertinente. En graisse de mouton ou en pastillage, et parées ainsi du charme des choses périssables, elles nous trouveraient enclins à les aimer, même imparfaites. Mais est-il sûr qu'elles disparaissent? Déjà de pieux collectionneurs recueillent les spécimens anciens de la plastique culinaire. Il y aura dans les musées la section des pièces de pâtisserie, ville en miniature protégée par des globes de pendule lutés à leur piédouche.

Bulletin de la vie artistique,

juillet-août 1922.

Biographie de Félix Fénéon

Connu pour ses qualités de critique d'art, Félix Fénéon fut un dénicheur de talents en son temps. En matière de talents littéraires, il fait connaître Arthur Rimbaud et ses 'Illuminations' (1886) alors qu'il est rédacteur pour la revue 'La Vogue'. Egalement rédacteur de la revue 'Blanche', il publie Verlaine, Mallarmé et Huysmans. Esthète, il est fervent défenseur de l'impressionnisme et du néo-impressionnisme. Là aussi, il fait la promotion de jeunes artistes tels que Seurat, Pissaro et Bonnaire. Ses opinions politiques n'en restent pas moins célèbres. Partisan des idées anarchistes, il fonde 'La Revue Indépendante' (1884) et collabore également aux revues 'L' En-Dehors', 'La Renaissance' et la 'Revue Anarchiste'. Cependant, ses opinions lui vaudront quelques déconvenues. Accusé lors du Procès de Trente, dont le but était de mettre fin aux agissements de la mouvance anarchiste, il sera finalement acquitté. Outre, son importance en tant que critique d'art, Fénéon est considéré comme l'un des pères de la brève. Un prix, suite à un legs de l'auteur à la Sorbonne, porte aujourd'hui son nom et permet de laisser leur chance à des auteurs jugés prometteurs.

On becoming something else
archive 19.00.09.57.12

PRÉSENTATION DU PROJET

Devenir autre chose / On becoming something else

Des siècles durant, les chefs ont réfléchi le choix de leurs ingrédients, le sens de leur recettes et leur mode de représentation. Pour le projet *Devenir autre chose* je collaborerai avec des chefs pour envisager cette idée de recette et de représentation en relation avec l'art contemporain.

Pour ce projet, sept chefs vont recevoir un paragraphe différent pour le représenter dans une recette et créer un plat qui sera servi dans le restaurant pendant la durée du Festival du Centre Pompidou, du 21 octobre au 23 novembre. Les chefs ont une entière liberté d'interprétation de ces petits textes ; ils choisiront comment inscrire le plat à leur carte - une suggestion du jour par exemple, et à quelle fréquence il le serviront dans leur restaurant - midi ou soir, un ou plusieurs jours par semaine....

Les paragraphes décrivent le travail de sept artistes différents que leur travail a mené hors du monde de l'art pour pratiquer d'autres choses (ici, l'agriculture, le travail social, l'activisme politique, la médecine et la psychotérapie). Cuisiner est l'acte de transformer des ingrédients en un met qui se mange et qui se partage. Dans le projet, les plats seront une représentation de la pratique artistique ainsi qu'un hommage à la décision de ces mêmes artistes de quitter le monde de l'art.

Dans les salles d'exposition du Centre Pompidou, les visiteurs pourront prendre une affiche en distribution libre, qui reprend les sept paragraphes avec le titre des recettes correspondantes et la liste des restaurants où ils pourront les goûter. Toutes les informations utiles (adresse, tel, jour de présentation du menu) seront aussi mentionnées.

Parallèlement, l'essai intitulé « La plastique Culinaire » (1922) de Felix Fénéon, le célèbre anarchiste et historien d'art sera re-imprimé par la maison Antinomian Press, dans son français original et traduit pour la première fois en anglais. Ce texte sera lui aussi distribué largement au Centre Pompidou et disponible dans les sept restaurants.

Enfin une vitrine, toujours au Centre Pompidou, exposera les ouvrages rares du XVIII^{ème} au début du XX^{ème} que Félix Fénéon mentionne dans son essai. Cette présentation aidera le visiteur à donner un contexte au texte de Fénéon mais aussi aux recettes des sept chefs-cuisiniers.

Ben Kinmont

Devenir autre chose...

Parfois on comprend ce qui est au regard de ce qui reste ; on peut aussi comprendre ce qui reste au regard de ce qui est parti. La plupart des histoires de l'art se sont écrites avec ceux qui sont restés. Mais certains artistes ont pris d'intéressantes décisions qui les ont amenés à quitter le monde de l'art, des décisions significatives pour l'histoire de l'art. Je parle de ces artistes qui se sont éloignés des valeurs (i.e. objective ou commerciale) du monde l'art au travers de leur pratique, et sont alors devenus autre chose que des artistes.

Les paragraphes suivants sont des exemples de ces départs.

Je les ai écrits pour ceux qui sont partis, pour leur dire qu'ils ne sont pas seuls.

1- (Devenir psychothérapeute)

Elle avait commencé avec du noir et du blanc au milieu des années 50, des peintures surtout, lesquelles se sont transformées en oeuvres que le visiteur pouvait manipuler. La conscience qu'elle avait du soi, de l'autre et de l'espace entre les deux se retrouvait dans les concepts de figure et du fond, du participant et de l'objet. Dans son pays, elle vivait douloureusement l'écart entre le corps-individu et le corps-politique, et à une époque où la situation politique s'est assombrie, elle a été forcée de partir à l'étranger. C'est alors qu'elle a commencé à créer ses objets participatifs dotés de pouvoirs guérisseurs, avec ses étudiants et des passants anonymes. Ces objets mettaient vraiment le monde de l'art en question ; en effet elle posait clairement que leur sens dépendait de leur usage et leur manipulation, position peu conforme à une économie du marché de l'art centrée sur l'objet. Finalement, quand elle a pu retourner dans son pays vers la fin de sa vie, elle s'est entièrement dévouée au soin d'autrui comme psychothérapeute.

2- (Devenir fermier)

Au début de 1968, cet artiste s'est intéressé à l'écologie et son impact sur la vie de chacun. L'oeuvre exposée réunissait une documentation sous forme de photographies et de textes à partir desquels le visiteur pouvait percevoir la démarche de l'artiste et sa relation à la nature. Des projets initiaux concernaient la culture de produits alimentaires et l'observation des comportements des animaux de sa ferme. Il consacra aussi son temps à l'étude d'une exploitation agricole en culture bio-dynamique, à l'apiculture et à l'élevage de chèvres destinées aux concours animaliers. Après avoir longtemps peiné à faire comprendre son oeuvre dans l'espace d'exposition, il a abandonné la photographie en 1973 pour se concentrer sur l'écriture d'un journal intime. A la fin des années 70, l'artiste a consacré de plus en plus de temps à élever les vaches de sa ferme et finalement il devint fermier. « Notre vie de fermiers n'a jamais été programmée, elle s'est progressivement imposée ».

3- (Devenir activiste)

Pour ces deux artistes, tout était art. Leur activité artistique consista donc à critiquer le soutien des institutions et des politiciens à la guerre du Viêt-Nam. Ainsi, ils tentèrent de sauver la vie d'un poète révolutionnaire accusé d'avoir assassiné un homme à Trinidad. Quand le poète fut reconnu coupable et condamné à mort, les deux artistes axèrent leur activité artistique sur sa défense. Ils rassemblèrent des artistes et écrivains autour d'une pétition pour obtenir la grâce du poète révolutionnaire par la Reine d'Angleterre. En vain car l'homme fut exécuté le 16 mars 1975. Quand, des années plus tard, je lui ai demandé son sentiment sur cet événement, l'un des artistes a noté que, même si tout est ou peut être considéré comme art, leur projet cessa d'être artistique à ce moment-là, pour devenir cette tentative de sauver une vie.

4- (Devenir politicien)

Parallèlement à sa collaboration en 1969 avec un groupe d'artistes new-yorkais underground, l'artiste s'intéressait à la dynamique des groupes et aux processus socio-politiques. Ses premières oeuvres qu'il nommait « pièces d'influence » suggéraient discrètement une idée à une personne qui réalisait une pièce sans être conscient d'avoir été influencé. L'aspect manipulateur de ce travail le conduisit à s'engager en politique « où l'influence et le concept sont compatibles ». En 1975, il fut élu maire d'un village et eut alors l'occasion de mettre en application son intérêt pour les formes et les structures esthétiques au sein d'un contexte véritablement politique. Il lui est apparu que le village ne saurait survivre financièrement sur la base des taxes alors en vigueur ; il proposa donc sa dissolution et son rattachement à la ville voisine. A la fin de son mandat de deux ans, la ville avait accepté l'idée et le village cessa donc d'exister.

5- (Devenir travailleur social)

Cette artiste était une de mes amies. Elle se battait avec beaucoup de sincérité contre l'institutionnalisation de sa pratique. Elle avait commencé en exposant des débris dans une galerie, en faisant attention que les propriétaires de celle-ci n'essaient pas de les ordonner (c'était de toute façon impossible!). Elle faisait des choses incroyables pour aider ses amis artistes (même si cela aussi était parfois impossible !). Quand elle a arrêté de faire de l'art avec des objets, c'était pour s'intéresser de plus près aux personnes qui travaillent dans les lieux d'expositions. En 1991, elle s'est même installée dans un musée où elle a vécu quelque temps. Ce geste d'absorption institutionnelle a provoqué un effet boomerang, et elle a dirigé son énergie vers l'aide apportée à un sans abri qui vivait devant le musée. Après ce projet, elle s'est occupée d'enfants en danger, elle est maintenant assistante sociale.

6- (Devenir professeur de yoga)

Cette autre amie a travaillé comme artiste et critique pendant les années 80 et 90. Pour elle une pratique artistique devait impliquer de média nombreux et différents, dont la performance. Certaines de ses oeuvres étaient des installations subtiles et discrètes que l'on pouvait aisément ne pas remarquer. Puis, en collaboration avec son compagnon artiste lui aussi, elle a créé des objets pour l'interaction et la connexion avec les autres. Par exemple, dans un musée ils ont construit un outil de communication à partir de tubes de carton récupérés dans la rue. Les tubes étaient connectés l'un à l'autre au travers du musée, ce qui permettait à deux personnes de communiquer sans se voir. Après l'exposition, les tubes sont retournés dans la rue. Le projet suivant était une série de mobilier pour la pratique du sexe tantrique. Elle avait commencé à étudier sérieusement le yoga durant quatre années à New York, puis encore en Inde. Finalement, elle a quitté le monde de l'art ; elle est partie ouvrir un centre de yoga.

7 – (Devenir médecin)

C'est vraiment de la temporalité des projets que naissent les questionnements. Elle s'était tout d'abord intéressée à la fonctionnalité de certains procédés, de la céramique à l'impression, puis elle a initié une association non-lucrative comme projet artistique. A partir de là, elle a organisé des groupes de discussion, des forums où les gens pouvaient partager expériences et préoccupations, le dernier groupe parlait de santé. Dans ces forums elle s'intéressait particulièrement à l'amateurisme et la façon dont les gens trouvent des solutions personnelles pour former et donner un sens à leur vie. Mais alors qu'elle recherchait un impact durable sur les participants, elle a réalisé que la brièveté de son propre engagement ainsi que sa position d'auteur amoindrissait sa capacité de contribution à la communauté. En repensant à ces projets passés, elle me dit : « quelque chose qui existe de façon durable ne peut exister dans le milieu de l'art, mais peut être approché de façon artistique ». Finalement, en 2008, elle a commencé comme stagiaire dans une clinique de soins personnalisés. Maintenant elle est employée dans un programme de prévention médicale.

NOTE SUR LA PIÈCE MONTÉE

Au début de la seconde moitié du 17^{ème} siècle, des chef cuisiniers ont commencé à créer des sculptures culinaires pour la présentation et leur consommation pendant des fêtes et célébrations. Réalisées en matériaux comestibles, ces installations fantastiques représentaient des figures allégoriques, des architectures classiques ainsi que des scènes imaginaires. Elles étaient aussi l'apogée de la créativité gastronomique d'un chef et par conséquent très bien documentées dans les livres de recette de cette époque.

Bien que les premières illustrations élaborées de ces plats commencent avec Wright (Castlemaine's Embassy, 1688), Menon (La science du maître d'hôtel, 1750), et Gilliers (Le cannameliste français, 1751), ce n'est qu'au 19^{ème} siècle que les plats atteignent leur apogée. Dans les œuvres d'Antonin Carême (1783-1833) et Urban François Dubois (1818-1901), les recettes atteignent un niveau fantastique jamais atteint auparavant. Parfois construites sur armatures, réalisées en plats salés ou sucrés, ces pièces montées représentaient différentes périodes artistiques depuis le classicisme jusqu'au romantisme. En fait, on pourrait argumenter que ces sculptures éphémères étaient une forme d'écriture de l'histoire développée par des chefs et supposée être consommée par des participants (ceux qui dînent).

Les livres qui représentent ces recettes fantastiques contiennent souvent trois types d'informations : un paragraphe historique qui contextualise le plat, une gravure ou bois gravé le représente, et la recette elle-même.

Comme le note Antonin Carême dans son livre « Le Pâtissier pittoresque » (1815) : "Les beaux-arts sont au nombre de cinq, à savoir: la peinture, la sculpture, la poésie, la musique, l'architecture, laquelle a pour branche principale la pâtisserie."

La plastique culinaire

par

Félix Fénéon (1861-1944)

JADIS

Au XVII^e siècle, les "pyramides de dessert" furent à la mode : sur des gradins ornés de jasmins, d'anémones et de jacinthes s'étageait une vaisselle précieuse pleine d'oranges du Portugal et de fruits français, de liqueurs, de gelées, de compotes. Des oiseaux chanteurs, des orgues hydrauliques, des jets d'eau de fleur d'orange agrémentaient cet état et, en visite à l'Hôtel de Ville, le roi, comme en témoignent les registres municipaux, s'extasia sur un rocher de confiserie qui "pissait fort haut et en plusieurs endroits".

Le siècle suivant vit la vogue des surtouts en porcelaine et en faïence. Un miroir en occupait le milieu, et sur ce plateau, qu'on enduisait de blanc d'oeuf, le sucre porphyrisé, la mie pétrie, la chapelure, le sable de marbre serpentaient en festons diaprés. Autre système: on installait sur la table un gâteau de glaise, plat ou configuré en corbeille, en vase, en motif d'architecture, et on y implantait des pieds d'alouette, des bleuets, des marguerites, fleurs robustes que maintenait plusieurs jours vivantes la fraîcheur de la glaise arrosée. De Lorme, fleuriste du roi, successeur de Desforges (le père de l'acteur et dramaturge), accrut le confort de ces fleurs en enfonçant leur tige dans l'eau de tubes dissimulés. Les fleurs en parchemin, papier, fil de fer et cocons, avaient aussi leurs amateurs.

Le Suisse parisianisé Soleure excella aux paysages arborescents: il leur conférait un aspect hivernal en les givrant de verre pilé. Au moindre courant d'air, ce verre saupoudrait les assiettes. Cazade lui substitua une matière aussi scintillante et point nocive, et comme elle avait la propriété de se dissoudre à la chaleur du banquet, les convives ébahis voyaient le printemps renaître. Quant aux figurines qui animaient le décor, le céramiste les avait fournies.

Ainsi, tous ces queux se manifestaient ornemanistes, jardiniers et, si l'on veut, peintres.

Cependant Travers, officier de bouche du prince de Condé, s'avisait de peupler ses parcs de table avec des statuettes qu'il modelait lui-même en pâte de sucre et amidon coloré. Pour modeler les siennes, Noël, au duc d'Orléans, remplaça le sucre par du talc que la gomme adragante liait à l'amidon. Datons de ces deux hommes de bouche la naissance de la sculpture expressément culinaire.

La Révolution, au moins en sa période jacobine, négligea la salle à manger. Les recueils de recettes qui parurent en l'an III et en l'an IV sont d'un caractère spartiate. Leurs titres, *La cuisinière républicaine*, *Le petit cuisinier économe*, contrastent avec les titres de tels recueils antérieurs, *Les dons de Comus*, par Marin, cuisinier de Mme de Gessner, *Le cannamieliste français*, par Gilliers, chef d'office et distillateur du roi de Pologne, duc de Lorraine. (Puisque nous citons de vieux livres, citons aussi les plus récents: *Gourmandinet*, de Mme René Champly, mère du romancier de Nécropolis, et les deux savants in-octavo de Bertrand Guégan, *La fleur de la cuisine française*, qui vient d'obtenir de l'Académie le prix Furtado. Quoiqu'il n'ait pas eu à y traiter le sujet qui nous occupe ici, M. Bertrand Guégan le connaissait fort bien. Il s'est prêté à nos questions, et même il a interviewé d'illustres cuisiniers, ses amis, dont il nous a transmis tout frais les direx techniques.)

Au déclin du civisme, le faste reparut. Lebeau réalisa en sucre filé, biscuit, pastillage et nougat, un passage du pont d'Arcole plus décisif que l'opération militaire initiale; et les artilleurs de la grande armée, Marmont, Songis, Lauriston, eurent en Dutfoy

un émule: aux sours de gala, sur ses frêles édifices, un incendie pluricolore et parfumé soudain courait avec mille étincelles à la neige des épaules.

Antonin Carême (il était destiné aux fourneaux de Talleyrand, du tsar, de l'empereur d'Autriche et du roi d'Angleterre) avait ouvert sa carrière éblouissante par des pièces montées qui avaient fait florès sur la table du Premier consul. Ses ouvrages de cuisine proprement dite ne sont pas notre affaire. Mais voici son *Patissier pittoresque* (Didot, 1815): il comporte cent vingt-cinq planches – modèles de pavillons, rotondes, temples, ruines, tours, belvédères, forts, cascades, fontaines, cassines, uttes, moulins et ermitages – précédées d'un traité des cinq ordres selon Vignole. Sur quoi, Carême comprit que son génie se traduirait mieux encore en pierre de taille. Décorateur de tables, il serait décorateur de villes. Dans un délire sacré, il établit des esquisses; Mlle Ribaut les dessina; Normand fils et Hibou les gravèrent à l'eau-forte; et de 1821 à 1826, en six livraisons, il publia ses *Projets* – je cite le titre de mémoire –, ses projets d'architecture destinés aux embellissements de Paris et de Saint-Petersbourg. L'empereur Alexandre en avait accepté la dédicace.

Lourd de laurier, ce constructeur mourut en 1833. Au cours de notre étude, nous rencontrerons ses descendants spirituels.

LA SCULPTURE DES CUISINIERS

Il sied de distinguer la sculpture des cuisiniers et la sculpture des pâtisseries (ceux-ci plutôt des architectes).

On s'intéressera aux charcutiers une autre fois.

La tâche essentielle du sculpteur-cuisinier réside en l'exécution de socles expressifs sur lesquels installer le plat d'argent qui supporte les pièces froides. Selon la nature de ces pièces, le thème du socle varie. Un cuissot de chevreuil motiver, pour un cuisinier terre à terre, quelque site forestier parcouru de chasseurs, de chiens et de bêtes fauves. On peut spéculer sur un rapport moins direct: et, par exemple, un chaud-froid de turbot aurait pour assise l'histoire du roi Candaule. Enfin, le cuisinier idéologue procédera par allusion et soumettra aux convives une énigme plastique, au risque de leur fatiguer l'esprit et l'estomac.

Et la pièce que hausse le socle aura droit à une parure suprême faite de hâtelets historiés fichés dans sa masse comme les fiches dans les chairs de Saint Sébastien ou comme des épingle dans un chapeau.

En Russie, les cuisiniers s'évertuaient à travailler la glace vive: le caviar est meilleur dans un bloc taillé en forme de cygne ou d'ours. Le chef Édouard Nignon se rappelle s'être gelé les doigts à sculpter deux Hercules arc-boutés sous une vasque de glace, aquarium de poissons chinois. Dans l'iceberg inférieur s'enclavait un immense bassin de cristal où déferlait le champagne. Une louche y plongeait qui manoeuvraient à tour de rôle les buveurs pour maintenir toujours pleine leur coupe dix fois tarie. Des ampoules, tapies comme des crabes aux anfractuosités, criblaient de feux électriques ce colossal diamant fondant. Or, ceci se passait à Moscou, chez Ivan Abramovitch Morosoff que nos lecteurs connaissent, sinon comme amphitryon, du moins comme collectionneur: c'est lui qui possédait la galerie (Bonnard, Cézanne, Cross, Degas, Denis, Derain, Van Gogh, Maillol, Henri Matisse, Marquet, Monet, Picasso, Pissarro, Renoir, Roussel, Signac, Vlaminck, Vuillard, etc.) nationalisée sous le nom de Musée occidental no 2 par la République des soviets.

TECHNIQUE DE LA SCULPTURE DES CUISINIERS

L'exécution d'un socle est coûteuse. Elle demande parfois un mois de labeur, qu'auront précédé des semaines de méditation. Depuis 1914, rares sont les hôtes qui peuvent offrir à leurs invités tant de luxe. Aussi les grands cuisiniers-sculpteurs ont-ils (après fortune faite), rendu leur tablier et leur ébauchoir.

Victor Morin s'est retiré en Bourgogne, et Philéas Gilbert à Couilly, par Pont-aux-Dames; le bon Breton Le Sénéchal, qui officiait chez le duc de la Rochefoucauld et dont les maximes culinaires sont, elles aussi, immortelles, s'est retiré à Pontivy. Édouard Nignon, que les plus notoires fourchettes applaudirent à Paris (Larue), à Londres (Claridge), à Vienne (Trianon), à Berlin, en Russie, en Italie, se soigne (on lui fit, l'an dernier, l'ablation d'un rein) et, auteur déjà de *l'Heptameron des gourmets*, songe à écrire ses mémoires. Auguste Escoffier, par qui fut nourrie la cour d'Angleterre, voyage sans but professionnel. Sur plusieurs, nous sommes moins renseignés. Que fait François Marrec, qui naguère avec ses fleurs de cire humiliait les naturelles? Et cet autre, duquel je ne sais plus le nom, auteur d'une statue d'Antonin Carême, destinée aux Halles centrales et que le Conseil municipal refusa, le punissant à juste titre d'avoir abandonné, comme moyen d'expression, la graisse?

Car c'est en graisse (sur une armature de bois et de carton) que les socles se construisent. Mélez dans le chaudron installé sur bon feu un tiers de graisse de rognons de mouton, un tiers de cire vierge, un tiers de paraffine (celle-ci blanchit la graisse et lui ôte toute odeur). Ou encore, et la mixture aura une élasticité louable, faites fondre un kilo de panne de porc et la mêlez ensuite à ces quatre substances qui auront chauffé ensemble: cire vierge, une livre; sperme de baleine, 250 gr; stéarine, 250 gr.; paraffine, 250 gr.

Et si vous voulez donner de l'éclat au socle que vous venez de modeler dans cette pâte ou de tailler dans un bloc de riz ou de semoule, voici la recette d'une brillantine. Vous dissolvez dans un verre d'eau 125 gr. De gomme arabique ou de gélatine. Vous en badigeonnez un morceau de la dernière vitre cassée par le marmiteux. Après avoir séché la couche à l'étuve douce, vous la grattez. Des pellicules s'en détachent que vous tamisez et pouvez teindre.

Est-on trop pressé pour entreprendre une sculpture profonde, consent-on un effet superficiel, l'amidon, la gomme adragante et la paraffine, malaxées des paumes et du rouleau, vous munissent d'une pâte analogue d'aspect à celle des pastilles de Vichy et aussi ductile que celle du pain azyme. Vous la moulez en rosaces, macarons, perles, etc., ou la roulez en boudins qui seront des nervures, ou la modeler en personnages. Après quoi, vous rangez et fixez ces motifs sur un tulle. Vous disposez ainsi d'une bande malléable qui, appliquée sur un mandrin cylindrique ou tronconique, vous aura vite fourni un socle.

Dans le langage des cuisiniers, l'opération ici décrite est le "pastillage"; la bande, produit de cette opération, est dite aussi "pastillage". Chez les pâtisseries, qui dans un instant vont confectionner des objets avec une pâte à base de sucre, nous retrouverons ce même mot.

Aux socles convient une ornementation de fleurs. Elles se font pétale à pétale. Copistes stricts, ces messieurs prennent en plâtre la mince et courbe empreinte d'un pétale, ou creusent sa forme dans du bois ou dans un tubercule; ils coulent de la cire dans l'une ou l'autre de ces matrices, puis groupent en corolle les épreuves. Les roses et les camélias d'Auguste Escoffier ont servi son renom, qui a des causes plus légitimes. Ou bien, sans tant d'embarras, entre le pouce et l'index, on aplatit en pétale des boulettes de cire. La cire a été colorée d'avance; sinon, on la teint après coup, à la détrempe, à l'aquarelle. Une touche de vernis à tableaux avivera son lustre.

TEXTE.

La cuisine a toujours eu des liens avec le pouvoir. Mais nous le savons. Sous la forme d'une double structure dialectique, comme technique très sophistiquée et très spectaculaire et comme extrême périssabilité. La gastronomie expose la puissance jubilatoire et dérélictore du consommable.

La cuisine, la gastronomie, est une manière d'appréhender la temporalité; c'est un modèle épistémologique et gnoscologique; le philosophe italien Furio Jesi écrivait « un modèle est toujours quelque chose de semblable à une recette ». Il pourrait alors y avoir une gastronomie comme art de l'aliment et une gastrologie comme discours sur cet art. Le gastrologue est celui qui observe, avec attention et avec intensité, dans les aliments, la transformation, lente ou brutale, de nos façons d'être. En somme la gastronomie et la gastrologie sont des façons d'apprêter et de consommer les modèles de représentation et les mythes; Furio Jesi proposait la formule suivante et disait qu'« avoir faim des mythes veut dire se préparer à manger les mythes quand ils ont été débarrassés de leur carapace. Autrement ils sont immangeables ». La gastronomie n'a de cesse de décortiquer le réel, le vivant, pour le reconfigurer sous la forme même de ce qui est appétissant. Toujours sous une forme démonstrative et spectaculaire. Baruch Spinoza disait que *Cupiditas est appetitus cum ejusdem conscientia*, « le désir est l'appétit avec la conscience de l'appétit ». La gastronomie est la conscience de cet appétit.

Il est possible alors de penser que la gastronomie c'est apprêter le monstrueux, c'est-à-dire le non-appétissant, en une autre monstruosité, c'est-à-dire la technicisation. Ce que nous mangeons dans la gastronomie c'est la technicisation de l'apprêt de l'aliment. La forme même du cuisinier sculpteur n'est pas morte ni éteinte, elle réapparaît toujours, revient encore, sous la forme d'un travail miniature, interne, chimique, organique dans la matière même de l'aliment, et qui par des procédés complexes resurgit mystérieusement métamorphosée sous d'autres aspects. À la sobriété de l'aliment, et quelque fois à sa monstruosité, on a répondu par une technicisation qui a quelques fois enseveli, absorbé, noyé l'aliment. Quoiqu'il en soit l'aliment disparaît. La gastronomie est un art de la digestion conceptuelle et mythologique des produits bruts, des *facta bruta*. La combinatoire est une de ces mythologies. Ce qui est en revanche évident, c'est que la gastronomie n'est pas en soi l'art de combiner les aliments mais l'art de les modifier, l'art de leur faire quitter le monde pour le mondain, quitter le vivant pour l'appétissant. La gastronomie est bien une plastique culinaire, une technique qui consiste à travailler avec le vivant, à le châtrer, en somme à le rendre impuissant. Auguste Escoffier – dans *Le guide culinaire. Aide mémoire de cuisine pratique* – dit « quelque soit leur apprêt, les écrevisses doivent toujours être bien lavées et châtrées, les débarrasser du boyau intestinal dont l'extrémité se trouve sous le milieu de la queue, ce qui se fait en saisissant cette extrémité avec la pointe d'un petit couteau et en le retirant doucement pour ne pas le briser. Laisser dans les écrevisses, ce boyau risquerait, principalement au moment du frai, de leur donner de l'amertume ». Faire de la gastronomie c'est laver et châtrer le vivant. Être gastronome ou gastrologue c'est en parler en le mangeant.

Il reste sans doute qu'au moment même où les cuisiniers sculpteurs disparaissaient et que disparaissaient petit à petit les glaces, demi-glaces, espagnoles, masquages, vernis et pastillages, commencèrent à disparaître aussi, du moins à se raréfier, la versification dans la poésie et l'impertinente durée des œuvres plastiques. L'art contemporain commence à retenir la leçon de la gastronomie : l'œuvre est livrée à la viduité et elle est livrée à une extrême périssabilité. Sans doute comme pour la gastronomie, nous devrions souhaiter qu'il n'y ait pas – plus – de musées.

Fabien Vallos, 8 août 2009.

mylan



la
porter = affiche
roadside / on
tract fr.

roquis = sketch

On becoming something else.

shell must come of the real + alive to eat them

Gastrology as a discourse on the art of food aliment

SEPT RECETTES :

- 1. (devenir psychotérapeute) : Poireaux vinaigrette
- 2. (devenir fermier) : Caillettes aux herbes
- 3. (devenir activiste) : Risotto giallo al caffè e alla liquirizia
- 4. (devenir politicien) : Barigoule d'artichauts à la poutargue
- 5. (devenir travailleur social) : Filet de maquerau, cocos-céleri
- 6. (devenir professeur de yoga) : Mont-blanc au gratte-cul n°3
- 7. (devenir médecin) : Oreillettes

gologist observes the transformation in food aliment of our ways to be

gastrology + gastrolog are + consume the ways to prepare the models of representation + myta

TEXTE.

La cuisine a toujours eu des liens avec le pouvoir. Mais nous le savons. Sous la forme d'une double structure dialectique, comme technique très sophistiquée et très spectaculaire et comme extrême périssabilité. La gastronomie expose la puissance jubilatoire et dérélictore du consommable. La cuisine, la gastronomie, est une manière d'appréhender la temporalité; c'est un modèle épistémologique et gnoseologique; le philosophe italien Furio Jesi écrivait « un modèle est toujours quelque chose de semblable à une recette ». Il pourrait alors y avoir une gastronomie comme art de l'aliment et une gastrologie comme discours sur cet art. Le gastrologue est celui qui observe, avec attention et avec intensité, dans les aliments, la transformation, lente ou brutale, de nos façons d'être. En somme la gastronomie et la gastrologie sont des façons d'apprêter et de consommer les modèles de représentation et les mythes; Furio Jesi proposait la formule suivante et disait qu'« avoir faim des mythes veut dire se préparer à manger les mythes quand il ont été débarrassé de leur carapace. Autrement ils sont immangeables ». La gastronomie n'a de cesse de décortiquer le réel, le vivant, pour le reconfigurer sous la forme même de ce qui est appétissant. Toujours sous une forme démonstrative et spectaculaire. Baruch Spinoza disait que *Cupiditas est appetitus cum ejusdem conscientia*, « le désir est l'appétit avec la conscience de l'appétit ». La gastronomie est donc la conscience de cet appétit. Il est possible alors de penser que la gastronomie c'est apprêter le monstrueux, c'est-à-dire le non-appétissant, en une autre monstruosité, c'est-à-dire la technicisation. Ce que nous mangeons dans la gastronomie c'est la technicisation de l'apprêt de l'aliment. La forme même du cuisinier sculpteur n'est pas morte ni éteinte, elle réapparaît toujours, revient encore, sous la forme d'un travail miniature, interne, chimique, organique dans la matière même de l'aliment, et qui par des procédés complexes resurgit mystérieusement métamorphosée sous d'autres aspects. À la sobriété de l'aliment, et quelque fois à sa monstruosité, on a répondu par une technicisation qui a quelques fois enseveli, absorbé, noyé l'aliment. Quoiqu'il en soit l'aliment disparaît. La gastronomie est un art de la digestion conceptuelle et mythologique des produits bruts, des *facta bruta*. La combinatoire est une de ces mythologies. Ce qui est en revanche évident, c'est que la gastronomie n'est pas en soi l'art de combiner les aliments mais l'art de les modifier, l'art de leur faire quitter le monde pour le mondain, quitter le vivant pour l'appétissant. La gastronomie est bien une plastique culinaire, une technique qui consiste à travailler avec le vivant, à le châtrer, en somme à le rendre impuissant. Auguste Escoffier - dans *Le guide culinaire. Aide mémoire de cuisine pratique* - dit « quelque soit leur apprêt, les écrevisses doivent toujours être bien lavées et châtrées, les débarrasser du boyau intestinal dont l'extrémité se trouve sous le milieu de la queue, ce qui se fait en saisissant cette extrémité avec la pointe d'un petit couteau et en le retirant doucement pour ne pas le briser. Laisser dans les écrevisses, ce boyau risquerait, principalement au moment du frais, de leur donner de l'amertume ». Faire de la gastronomie c'est laver et châtrer le vivant. Être gastronome ou gastrologue c'est en parler en le mangeant. Il reste sans doute qu'au moment même où les cuisiniers sculpteurs disparaissaient et que disparaissaient petit à petit les glaces, demi-glaces, espagnoles, masquages, vernis et pastillages, commencèrent à disparaître aussi, du moins à se raréfier, la versification dans la poésie et l'impertinente durée des œuvres plastiques. L'art contemporain commence à retenir la leçon de la gastronomie : l'œuvre est livrée à la viduité et elle est livrée à une extrême périssabilité. Sans doute comme pour la gastronomie, nous devrions souhaiter qu'il n'y ait pas - plus - de musées.

the (make) faculty
Museum
figures
a walk
and
Set it up

at the moment
the whole disappears
+ there's other
methods
disappear

prepared

learn from

When you transport

Fabien Vallot, 8 août 2009.

to speak about it
When you eat it

NEW YORK CENTRAL ART SUPPLY, INC.



120 W. 42nd Street, New York 36, N.Y.

Phone: MU 2-3121

Order Number: *100-1000* (mirrored bleed-through)

Order Date: *11/15/52*
Order To: *Ballantine Books*
Order From: *Ballantine Books*

Order Total: *200.00* (mirrored bleed-through)

Quantity	Description	Unit Price	Total Price
<i>1</i>	<i>1000</i>	<i>200.00</i>	<i>200.00</i>

TOTAL

TERMS

CODE

TAX

TOTAL



- T - Merchandise Tax
- C - Canceled
- D - Deduction
- S - Shipping
- H - Temp. storage rental
- M - Misc. charges, rental
- B - Book order



NEW YORK CENTRAL ART SUPPLY, INC.

62 THIRD AVENUE, NEW YORK CITY 10003

DATE: _____

STORE: (212) 473-7705 • ORDER DEPT: (212) 477-0400 • FAX (212) 475-2513 # OF PKGS. _____

ARTIST MATERIALS • PRINTMAKING SUPPLIES • WORLD'S FINEST PAPERS REC'D BY: _____

BILL TO				SHIP TO			
Ben Kinmont BookSeller				Patrick Reagh Printers			
STREET & NO. 1160 pleasant hill rd				STREET & NO. 96 bloomfield rd			
CITY Sebastopol		STATE CA		CITY Sebastopol		STATE CA	
ZIP CODE 95472		ZIP CODE 95472		ATTN.		ATTN.	
PHONE (707) 829-8715				PHONE (707) 829-6805			
DATE OF ORDER 3/25/09	ACCT #	CUSTOMER P.O. #	CHG ACCT	MAIL ORDER	C.O.D.	SHP VIA	WILL CALL
							TERMS
							SALESMAN PK

QTY ORDERED	UNIT	BACK ORDERED	CODE	QTY SHIPPED	DESCRIPTION	UNIT PRICE	TOTAL
45	sh			45	NideEggen	3.27	14715
1	ea			1	paper catalogue	N/C	
1	ea			1	Zerkall - swatchbook	5.00	500
1	ea			1	Hahnmanche - swatchbook (rolled ok)	8.00	800
							16015
<div style="border: 1px solid black; padding: 5px; display: inline-block;">125€</div>							
Shipping =>							2245
							18260

CODE *

- B - Back ordered.
- R - Temp. shortage all available, re
- C - Cancelled.
- S - Substitution.
- T - Merchandise

On becoming something else archive 19.09.09 80.2

495 Result Code: 1
495 Result Code: 1
495 Result Code: 1

Mail Order



TOTAL

TAX

TOTAL AMOUNT

Pickpocket Almanack

Sign Up!

trying to make out
if it was risking
his

Manfred Mansey

Charlotte
↳ Posenerische
↳ Social

Richard
~~Haus~~
Huel senbeck
Dada founder

David Mayer
DADA ALMANACK
Bella's under the → Homeopathic Dr.
of Project

THE SPATIAL DRIVE EXHIBITION SEPTEMBER 27 - JANUARY 3

ART CHOSEN BY LUANA TRIPIPI, CURATOR: ALL ART MADE IN 1942 EXCEPT ABRAMOVIC'S BED + PILLOWS



SIDEWALK

IN THE WINDOW: A READING ROOM FOR VISITORS TO LOOK THROUGH BLAST BOX ACTING AS "CATMATH" FOR SHOW WITH PICTURES BY ARTISTS AND SHOW BY OTHERS. PUBLISHED BY TORIAN FOUNDATION. THE X-RAY FOUNDATION MAY BE BUILT AT ADMISSION DESK. ALSO VISITORS MAY EXPERIENCE THE PRACTICE OF SPECTRAL DIVERSITY BY LEARNING THROUGH THE CARD CATALOG AND READING THE GALLERY. THIS IS PUBLISHED BY THE NEW MUSEUM WITH ARCHER FIELDS PRESS AND ROUND EDITIONS. MAY BE ORDERED AT THE ADMISSION DESK. THE GIFT SHOP THAT WILL APPEAR ON COMPUTER DISK IN BLAST BOX IS PUBLISHED BY THE NEW MUSEUM AND THE X-RAY FOUNDATION. THE WINDOW IS IN COLLORATION WITH THE X-RAY FOUNDATION, DESIGNED BY KEVIN SMITH WITH ASSISTANCE FROM TONY BIELEWYC.

UNFILED INSTALLATION/ PERFORMANCE FRAGMENT

JOHN LINDSELL'S EVIDENCE

W/ PARIS II. FIGURES REPRESENT SEXUAL PARTS OF THE BODY. SEE KEYS ON COLUMNS (STRIPLE OPTIONAL - CONCEPT HAS CHANGED, AS LOWER FREQUENCIES AND) VISITORS SHOULD NOT TOUCH TITLE: TEMPEST

LEWIS DESORDS

TAPE DECK + PICTURES. THREE PLAY DIFFERENT KIND OF METEOR DATA ON 12TH FLOOR OF BUILDING. VISITORS SHOULD NOT TOUCH TITLE: TEMPEST

REI NAITO

LAUREN CARLOS

MARINA ABRAMOVIC'S GREEN DRAGON

IRON WITH PATINATED COPPER. ONLY ONE MAY LIE ON IT WITH EYES CLOSED. MARINA ABRAMOVIC'S GREEN DRAGON (LUNA'S) WITH PATINATED COPPER. ONLY ONE MAY LIE ON IT WITH EYES CLOSED.

REI NAITO, JAPANESE ARTIST'S ROOM: UMBRELLA FOR LA TERRE (IN FRENCH - ENGLISH: A PLACE ON THE EARTH)

ONE VISITOR AT A TIME, NO SHOES, MUST STAY TEN MINUTES UNLESS ARE ALL INTERESTED.

LAUREN CARLOS

VISITORS PUSH MY BUTTON HEAR TAPED NOISES FROM LUCY + HER POETRY

FLIGHT

STONE HOLE WHERE MY VOICE USED TO LIVE

MARINA ABRAMOVIC'S GREEN DRAGON

IRON WITH PATINATED COPPER. ONLY ONE MAY LIE ON IT WITH EYES CLOSED. MARINA ABRAMOVIC'S GREEN DRAGON (LUNA'S) WITH PATINATED COPPER. ONLY ONE MAY LIE ON IT WITH EYES CLOSED.

by Louise P... ..

LAURIE PARSONS made a modest stir in the mid-'80s with her ephemeral interventions. Less than a decade later, she had all but vanished from sight. Another testament to the brutal vagaries of artistic success? Not exactly:

1. BOB NICKAS's year-by-year chronicle of the dematerialization of an art career puts Parsons's disappearing act at the center of her project.

1986-87

"An artist sends her slides to a gallery and is asked to take part in a group show. (And how often does that happen? Does never sound about right?) She exhibits unaltered found objects in the show, most memorably two metal patio chairs stacked one on top of the other, paint-flecked and rusted, holding a package wrapped in plain brown paper. Seen up against all the shiny new objects on display in galleries at the time, the work takes me by surprise. What's in that box? And who left it there? The artist, I'm told, doesn't make anything at all. Her name is Laurie Parsons, and she collects things on walks through natural, industrial, and urban areas--mostly in northern New Jersey-- brings them back to her studio, and lives with them for a while. Individually photographed pieces of wood, all dated 1986, account for one full sheet of slides. Parsons later writes that she was "interested in the presence they had that I found as powerful as that of a piece of art."

1988

A one-person show at Lorence-Monk Gallery, of objects collected over the course of a year. They are placed directly on the floor around the perimeter of the room in the order in which Parsons encountered them. A pile of charcoal, a weathered coil of rope, a battered suitcase, a yellow nylon noose, an uprooted log, and more. She later describes one particularly cryptic object, from 1987, as "an inverted triangle formed by three lengths of a bed frame with the two longer sides crossed at the bottom, which is titled V, to recall the Thomas Pynchon novel." No one, if you hadn't already guessed, buys anything.

Intent on opening up a greater engagement with viewers, Parsons shifts from gathering individual objects to large sections of the landscape. *Field of Rubble*, 1988, is drawn from a fifteen-hundred-square-foot plateau beside the Hudson River where rubble mixed with such oddities as "packets of soy sauce, keys, butts of lottery tickets," the artist recalls. "I spent weeks collecting the detritus, to later entirely cover the floor of a gallery." My immediate take is Smithson, entropy, non-sites, and a freewheeling spirit of adventure more '60s than '80s--a search for realism through the thing itself. About a year later, a worker at a storage facility will go into her unit, open up some of the containers, and, finding what seems to be merely gravel and grimy trash (in actuality, *Field of Rubble*), throw all of it away.

1989

Rolf Ricke, whose Cologne gallery was one of the first European venues for artists such as Barry LeVa, Richard Serra, and Keith Sonnier, presents a Laurie Parsons exhibition. All the pieces from her New York debut are shown. This time, however, someone walks in and, with the idea

of keeping the show together as a complete installation, buys everything. His purchase, followed by those of a few other intrepid collectors, will lead Parsons to request that dealers no longer offer anything of hers for sale.

1990

A card comes in the mail, blank except for the name Lorence-Monk at the bottom, along with the gallery's address and phone number. This is Parsons's third solo show, and yet her name does not appear on the announcement, nor do opening or closing dates. The gallery has been retouched with a fresh coat of paint and the lighting has been redone, but the rooms are completely empty. She would later remark, "I felt it essential that I consider the gallery itself, rather than continue to unquestioningly use it as a context. With its physical space and intricate social organization, it is as real, and as meaningful, as the artwork it houses and markets." I pass more than a few confused visitors and note that Parsons has enacted a reversal of sorts of Robert Barry's famous 1969 piece *Closed Gallery*. She eventually removes the show from her bio, later saying that it felt "righter as opposed to wronger" to leave it off.

By year's end, Parsons considers installing a videocamera in her bedroom/studio to transmit "live images continuously for several weeks into a gallery....In some ways this project will recall the American Family television broadcasts of the Loud family in the early 1970s, but I will be alone with the camera and, unrecorded, the documentation will only exist in real time. I will try to be unaffected by the camera as I pursue my habitual activities. If I am out, the image will be of the unoccupied room, and at night, when the public venue is closed, the images will continue to be transmitted, though no one will be present to see them."

1991

Udo Kittelmann offers Parsons a show at the Forum Kunsr Rottweil. She proposes to move herself and a few personal belongings into the exhibition space for the seven weeks scheduled and to work in a local psychiatric hospital. Unable to speak German, she immerses herself in the language. She will ultimately split her time between the museum, the hospital, and a school for developmentally disabled children. Little by little, people come by to see this person living in the museum, many of whom have never before been inside. Parsons leaves the door unlocked and talks with everyone from the woman who owns a nearby bakery to a drunken man banging on the door late at night. Parsons had worded the announcement for the show to include her name, that of the curator, and Rottweiler Burger--the people of Rottweil. At a big closing party it seems as if the entire town has turned out.

Invited to create a work for a Paris gallery during the winter, she proposes that the glass from the skylights be removed for the duration of the show--"it would just open things up to the sky." Faced with the possibility of rain and snow, the gallery declines.

2. 1992

Parsons participates in "The Big Nothing" at the New Museum of Contemporary Art in New York. Most of the artists play hide-and-seek with their work, installing pieces on the ceiling or in

other unlikely locations. Parsons contributes a stack of dollar bills about four inches high (the museum provides half of the three hundred dollars) and tells the guards not to interfere when people avail themselves of the piece. It quickly disappears.

1994

Asked to enter a competition for a sculpture park in Nordhorn, Germany, Parsons visits the site and comes away with a number of ideas, some of which are completely fantastical, with no hope of being realized. "I had the thought that the moon should be brought to settle over Nordhorn.... I do have issues with the format of proposals and art. What do you want? Make it. Pay for it. Anyway, this thought was not as tongue in cheek as it may sound. I meant it with warm feelings. Bring the moon to hang over Nordhorn each night that you may, that it is visible. I meant a sincere level of poetry here." After seeing Joris Ivens's film *Rain* (1929), and one by Kenneth Anger with fountains (*Eaux d'artifice* [1953]), she suggests "a fountain that goes straight up." My favorite idea, part fairy tale, part Thoreau, had implications for all her work to date. She proposed that visitors to the park be told she had camped there for an entire year. "What would it matter if I didn't? Indeed, isn't that somewhat more interesting? People would bring their imagination to the project, regardless of whether or not I actually had been there. And it would be a departure for me from my rigid 'real' investigations of the past. Is not 'deception,' subterfuge, also real?"

From this point on, Parsons no longer participates in exhibitions, although a project developed with the New Museum is ongoing since '92. That institution, like most, had an unspoken policy that guards shouldn't volunteer opinions about the works being shown; if they spoke with visitors at all, it was to ensure that the art was neither touched nor photographed. When curator Laura Trippi asks Parsons to propose a project for the educational component of the New Museum's exhibition "The Spatial Drive" (1992-93), to think about how the show could be presented to the public, she recalls a recent experience there: "I had a four-by-eight sheet of plywood in the New Museum benefit; a friend visited and told me about listening to a guard go on and on to a visitor about the plywood. How ridiculous he had thought it was, and then how it grew on him. It was very clear to me what to suggest; this guard, Kimball Augustus, had already taken it upon himself to express stuff about the work. We spent a good year having the guards and admissions-desk staffers do studio visits where possible, or have museum meetings with participating artists, or at the very least full presentations of their work." The security and admissions staff, having been given an opportunity to meet artists before shows open, visit studios, and learn about works they would otherwise simply be guarding or merely selling tickets to see, are able to directly engage the public during each exhibition.

1.

Having come to the realization that "art must spread into other realms, into spirituality and social giving," Parsons leaves the art world behind and focuses her energies on her own personal writing and on social work: interviewing children for a study on physical and mental health at a Newark hospital; taking part in an art program for adolescents with a history of psychiatric hospitalizations; most recently, working with the National Alliance for the Mentally Ill. Her advocacy for the rights of the mentally ill who are homeless grew out of an encounter with a man she'd always seen around Hoboken. Shocked to discover that he'd lived in a tent for over ten years, Parsons spent months to help him find a subsidized apartment of his own. She tells me that what she learned about the long bureaucratic process will at least make it easier the next time.

2. Over the years, Parsons has kept a journal, which has evolved from more diaristic entries to "an abstract collecting of works and phrases." She says that she collects words the way she used to collect objects, but that the writing is for herself and isn't meant to be published--at least not in her lifetime. We meet in a park near my house to talk, but I don't take notes. I mention that we'll probably need to get together again, and she suggests that if I'm not clear about anything I can just make it up. Looking back on the afternoon, it's something else she said that I can't get of my mind: She never tells people about having been an artist. So when I ask if she'll actually read this article, her answer comes as no surprise.

Bob Nickas is a New York-based critic and the curator of more than forty exhibitions Since 1984.

COPYRIGHT 2003 Artforum International Magazine, Inc.

COPYRIGHT 2003 Gale Group

On becoming something else
archive 1900.03.64

Anna Pippel
the Vitruvian has an
interpretive function
- Vitruvius
- descriptive + inventory
list

teaching about impermanence

diff. before knowledge standard
object + text

16 PC
ASSORTED
TILES
BITTERSWEET CHOCOLATE



PLATE



Les beaux-arts sont au nombre de cinq, à savoir: la peinture, la sculpture, la poésie, la musique, l'architecture, laquelle a pour branche principale la pâtisserie. (The fine arts are five in number, namely: painting, sculpture, poetry, music, architecture, the main branch of which is pâtisserie.) – Antonin Carême.

On becoming something else

Beginning in the latter half of the 17th-century, chefs began creating culinary sculptures for display and, at times, consumption during feasts and celebrations. Made from edible materials, these fantastic displays represented allegorical figures, classical architecture, and imaginary scenes. They were also the apogee of a chef's gastronomic creativity and were therefore well-documented in the cookbooks from the period.

Although the first elaborate illustrations of these dishes begin with Wright (*Castlemaine's Embassy*, 1688), Menon (*La science du maître d'hôtel*, 1750), and Gilliers (*Le cannameliste français*, 1751), it isn't until the 19th-century that the dishes reach their highest form. In the work of Antonin Carême (1783-1833) and Urban François Dubois (1818-1901) the recipes take on a fantastic level never before seen. Sometimes built on armatures, sometimes made from savories and often assembled with sweets, these *pièces montées* would represent different artistic periods ranging from the Classical to Romantic. In fact, one could argue that these ephemeral sculptures were another branch of art history developed by chefs but meant to be consumed by the diners.

For *On becoming something else*, I will identify the work of several different artists where their art practice has led them out of the art world and into a new value structure. These artists are individuals who have ceased being artists and have entered into an activity where their objectives and priorities must differ from those of the art world. I will then write descriptions of each of these works, or practices, to which a chef will respond with recipes. There will be one recipe for each artist. When the recipes are brought together they will comprise a group show to be consumed by participants at a dinner. The menu will be the exhibition's catalogue.

During the dinner menus will be distributed as well as an essay entitled "La plastique culinaire" (1923) by the well-known French art historian and anarchist Félix Fénéon. Both will be printed here in California (the menu will be printed letterpress) and the essay will be bilingual. This will be the first appearance of Fénéon's essay in English.

After the event, I hope that the project will be issued as a book. Originally, the books which represented *pièces montées* would contain three types of information: the historical paragraph to contextualize the dish; an engraving or woodcut depicting the dish; and then the recipe itself. I would like to find a publisher who would publish the chef's recipes, pictures of the dishes, and the descriptions of the projects to which the chef is responding. This book might also contain a few additional essays to contextualize the project overall.

Fiel — Hans de Vries b. 1947

poets in Rotterdam Art News no. 9 1974
Min Bijen

andre swerts
- dealer of artists books
IRAN 40€

Raivo Ruusemp

see Kaprow essays. — "
The dead Experiment"

? Jeff Berner (Fluxus)

Ask
Jon H.
+ Kirby
+ Gordon

Avital Gera 1993 Biennial Fed will
- Israel 1941 connect
Guenhouas Project
But poss. still connected w/ a.w.?

Bonnie Sherk

Living Library .org
Started "The Farm" in SF
Port. Parks

Trying this with ?

- I. Chapter: **Overviews, Views and Reviews**
- II. Section: **Essay**
- III. Title: **For a State of Art: The actuality of Lygia Clark**
- IV. Author: **Suely Rolnik**
- V. Number of Words: **3.039 words**

São Paulo, Sunday, May 15, 1994 (1). I am lying on the ground, blindfolded; a commotion of anonymous bodies moving around me. I don't know what will happen. A complete loss of reference points: apprehension, disquiet. I surrender. Pieces of bodies without image, gain autonomy and begin to act on me: anonymous mouths shelter bobbins for sewing machines, the threads coated with saliva are noisily unwound by equally anonymous hands, to then be placed on my body. Covered, little by little, from my feet up to my hands by an entanglement of threads, a composition improvised by the mouths and hands that surround me. I slowly lose my fear of seeing the image of my body dissolve - my face, my form, myself. I begin to be this entangled-drool. The sound of bobbins turning in mouths has stopped. Hands now become entangled in the damp, hot mold that enwraps me in order to extricate me from it; some more nervous, tear off tufts, others lift threads with the tip of the fingers as if they were intent on fraying and so it continues until nothing is left. The blindfold is taken off. Return to the visible world. In the flux of entangled-drool a new body, a new face, a new self was molded.

I am stunned. What has happened to me? I feel called upon to confront this enigma.

I look for clues in Lygia Clark's own texts, which always seemed to me more precise in saying the unsayable of her work. Although I don't have access at this moment, to her journals I can still count on her publications and some of hers unpublished texts, interviews, and correspondence. (2) I focused especially in the phase that begins right after *Climber* (1964) (3), the last of her famous *Beasts* - the one that according to Lygia, Mario Pedrosa kicked when he first saw it, an act he followed with the enthusiastic remark: "Finally an artwork you can kick." (4) From the moment this kick is possible, a shift in Lygia's work that could already be discerned takes concrete form. The new phase is inaugurated with *Walking* (1964) and ends with the sessions of the *Relational Objects*, an oeuvre that she produced from 1976 to 1981, and more sporadically in 1984. This is the period that I am interested in researching, for there is where Lygia created the "work" that happened to me - the one she called *Anthropophagic Droll* (1973). Together those works comprise the last 24 years of her production when (deliberately); it was no longer viable to display her isolated objects in museums, galleries, living rooms or salons. What point would there be in exhibition bobbins, for example, divorced from the experience I described?

I am drawn to the insistent repetition of some words and expressions, real *ritornellos*. I decided to take them as my line of investigation. I begin with one that mentions the body, as it was there that something disquieting happened to me: "memory of the body". Of what body and what memory is Lygia speaking?

I appeal to the memory of the sensations that I experienced during *Anthropophagic Droll*. I discover that the body into which I was launched and that Lygia spoke so often is neither the organic body, nor the image of the body, nor the envelope for a supposed imaginary interiority that would constitute the unity of myself. And moreover, it is these very bodies that were unraveled in me, dissolved in the mixture of drool. The lived body in this experience is beyond all those other bodies, though paradoxically it includes them: it is the body of the entangled-fluxes drool where I unmade and remade my self.

I think of the "body without organs," an expression of Antonin Artaud's taken up and expanded by Gilles Deleuze and Félix Guattari at the same time that Lygia was making her *Anthropophagic Droll*. The body without organs is that "aformal" material of flux/drool that I experienced on a totally different plane from the one where my form, both objective and subjective, was delineated. I said "aformal" material not "unformed" because what I experienced there was not simply an absence or lack of definition of my form, but also "beyond form". A plane inhabited by a burning agitation of the flux of saliva, threads, mouths, hands, in movements of attraction and repulsion producing constellations - a plethora of life in which a bundle of unknown sensations germinated, incapable of being expressed in the form in which I recognized myself.

That was when I seemed strange to myself: something in me ceased to make sense. I was only pacified when I began to feel a new body, a new "me" gaining consistency; the incarnation of those sensations produced by the mixture of flux/drool.

I then had a glimpse that the body without organs of the flux/drool is a sort of spring of worlds - modes of existence, "I"s, bodies, like events as what is always about to appear, to be produced. (5) It is an outside of me, but one that curiously inhabits me and also makes me differ from myself - as Lygia says: "the inside is the outside." This paradox brings me to a new question: If it isn't inside me, where is that the outside inhabits me?

I remember a comment Lygia made about a work from the period I am researching: "When man puts on those masks he turns into an authentic beast. Since the mask is his appendix." (6) I find a lead: the outside is the body without organs of the authentic beast - a beyond me as a given form, with its contours, its inside, its structure, its psychology. The outside is the nonhuman alive that inhabits me: a material made from drool that is mixed ad infinitum, producing folds and more folds, whose contours circumscribe insides. And the insides are swallowed in the entanglement of drool - an anthropophagic beast that devours them, rendering them contingent and finite. Each inside is an outside fold, a fold of the authentic beast.

The association with *Beasts* in their multiple folds is immediate. But also with *Walking* which immediately follows them, inaugurating this last phase of Lygia's work: the initiation of the spectator to the fold of the outside, forming ephemeral insides that are unfolded only to be diluted once again in the outside. In Lygia's own words: "*The Walking* allows for the transformation of a virtuality into a concrete undertaking." (7) Virtuality produced in the outside that will be actualized in the creation of a new form.

I go back to *Anthropophagic Drool*: it is from this outside that a new inside of me was produced. It is easy to imagine that if this experience would be repeated in other contexts - composed of other fluxes, other mixtures - it would produce other insides of me.

If this is the body that I inhabited in *Drool*, what does the memory of this body consist of? What type of memory did this experience activate in me?

It is obvious that what was triggered in me was not a chronological memory, nor a storage/file of a biographic sequence that my conscience would have accessed, or a hiding place for the repressed representations of the past.

Once again Lygia is the one who answers. What *Drool* activated was the memory of the "archaic" another one of her *ritornellos*: the beast - the nonhuman in man and its affects - that is, paradoxically, always contemporary. The memory of the entangled-drool body, the field of experimentation in a chronogenesis: the engenderment of threads of time specializing in new worlds. The prospective memory accessed by reactivation (of the beast) and not by regression (to the human past and its repressed contents).

At this juncture another question imposed itself to me, the last one I have to confront in order to have some understanding of what happened to me on that Sunday: what is Lygia after in inventing objects whose aim is to access the memory of the body?

If the memory to be accessed is the chronogenetic one, the function of Lygia's objects is neither sensitization, nor the cathartic liberation of the body proper as a fount of pleasure, nor the expression or constitution of an image of the body as a fount of psychic unity, nor the redemption of those repressed representations, that would be found in a secret file. On the contrary, the function of these objects is to foment subjectivity to be exposed to the beyond human in man, that is, toward the authentic beast (the living one).

It is Lygia herself who affirms that the ritual that this memory invokes is not aimed at "capturing a form to be found either in the past nor in the future, but rather, the experimental living of the present participle of the incessant evolution of forms. A ritual that will serve as a bridge to cross from the land pseudo-solid of

one's alienation to the unstable and inexhaustible waters of one's freedom to act the "precarious as the new concept of existence." (8) A ritual that gives back to the "cosmic lung" (another of Lygia's *ritornellos*) the potency to breathe the outside air.

Lygia does not simply want to open access to the unformed (the negative of the form, its absence), or to the capacity of changing forms (metamorphosis), which is a very frequent proposal in this generation of artists that Lygia belongs to, and it's usually taken as a value in itself. What she wants is to create conditions to gain or regain a certain state in subjectivity that would make it possible to bear the contingency of forms, to detach oneself from an absolutist inside experienced as identity. To navigate in the unstable waters of the aformal body and to acquire the freedom to make other folds, each time that a new bundle of sensations in the beast requires it. It is as an answer to this requirement that changing forms gathers meaning and value, imposing itself as necessary for the vital adventure.

Lygia called this "attaining the singular state of art without art": the last of her *ritornellos* that I will evoke, because it defines the experience that I am interested in problematizing here. One question immediately arises: why "without art?" This is an essential detail: for her, to experience the "state of art" - to embody a new bundle of sensations, which are unique by definition - it doesn't happen only in the creation of the so-called "object of art". Experience the state of art also happens in the creation of the objective existence and/or subjective existence. What Lygia wants is to rescue life in its creative power, whatever the terrain in which such power is exercised.

Attaining the state of art in the artist's own subjectivity is nothing new, since it is in this state that the artist creates. Lygia always experienced real convulsions during the gestation of each phase of her work. Her turbulence was not merely a picturesque biographical detail, a peculiarity of her "psychological structure," but part of her creative process, during which an idea, at once artistic and existential, took shape.

To achieve this state of art in her work, to shake it loose from its reification in the object - reification that has substantial support in the art market - is doubtless an important step. But if that were the only question in her work, Lygia would bring nothing new in her time.

I think that Lygia's main target is the subjectivity of the spectator: it is there that she wished to achieve what she called the state of art - she hoped to dust off the position of the spectator, to de-reify it radically. This goes far beyond the simple notion of participation, common to her generation and reducible to a politically correct democratism. (9)

Here lies the originality and major strength of Lygia's oeuvre. This is what made her move herself gradually from those who visit museums and galleries, a public that is exaggeratedly reified in its identity as spectator. She then started to look for her "spectators" among the young students of post 1968 Sorbonne, and later, among anonymous passersby in the streets of Paris. In the end she looked for her spectators one by one, preferably among the borderlines, in the context of what she herself called the "experimental doctor's office," that she installed in her apartment in the Prado Junior Street at Copacabana. The spectators' access to the objects comes to depend on his giving himself over to an initiation; on surrendering his subjectivity to the state of art. As Guy Brett writes, "would not Lygia's exclusion of an audience, in fact be a paradoxical means of searching for a "creative audience?" (10)

What Lygia is trying to provoke in the spectator can be confused with the counter-cultural propositions of her contemporaries. Among them, to liberate the body, and to develop creativity - whether by using objects ludically as in a playground, or incarnating the cliché of the artist dormant in everyone, a Sleeping (Art) Beauty that can and should be awakened. None of this is what Lygia is after; what she strives for is that existence be made into a work of art, one spectator at the time.

It is true as an aesthetic proposal this is nothing new: one could say that such an aesthetic accompanies Modernism from its very beginning. But Lygia goes further: she strives for the dereification of individual and collective existence, the decoagulation of forms, the conquest of fluidity in the processes of subjectivization. To be molded, as she says, to allow oneself to be unsewn and sewn (11) through the pullulating of the subterranean work in the strengths/fluxes of our beast. Agitation of forces that occurs in silence, the germination of sensible states that demands a body to come and incarnate it, a body of

thought, of art, of existence, etc. Lygia proposes an anthropophagic mode of subjectivization: the beast devouring the man, another man being born from this devouring, ad infinitum.

It is also true that there is nothing new in proposing to rip apart figures in order to allow foreseeing the activating forces in action. Such a proposition is formed in conjunction with modernity in art that already reached its highest degree of refinement with Cézanne. But each artist has his own way of proceeding in order to do it concretely. What is singular in Lygia's method is to have achieved this in the body of the spectator; she places it on-line with the forces, close to life. She launches it into his becoming.

To arrive at this, Lygia had to perfect the object to the point that it became almost-nothing. This could be understood as a "non-object", a concept forged by Malevich at the beginning of the century and in vogue in the '60s. Ferreira Gullar thought about the *Beasts* in this way, but Lygia already disagreed then. There is an "almost" that remains, and this almost is what essentially mobilizes in the object what I described in relation to *Droll*. What produces, on the body of the spectator, an experience of the destabilization of his subjectivity, allowing him to live the form in the moment of his drowning, the moment that is also that of a germination. Lygia wanted and succeeded in reducing the mediation of the object to the bare minimum, the almost-nothing that produces this effect. Hence her *Relational Objects*, her last work.

To produce this effect is, in my opinion, the most significant mark of Lygia's work and not simply in the post-*Beasts* period. What happens then, with this mark is that it is radicalized, achieves greater visibility, revealing its presence from the first to the last of Lygia's work. As with every mark of the memory of our beast body of flux/drool, it is eternal, always virtual, capable of being reactivated at any moment. It is only meaningful to bring Lygia back if it means reactivating this mark, reactualizing its power to promote the surrender of subjectivity to the state of art, in order to contaminate contemporary culture: a prospective outcome that such a mark would unfold in the present rather than a retrospective of her formalizations in the past.

This is the challenge inherent in any attempt to exhibit the art of Lygia Clark - especially when one intent to include her objects post 64's turning, daring to confront their mystery, which is indispensable for the intelligibility of her work as a whole. How can her work's power of proliferation be reactivated today and in the context of a museum or gallery? How can the disruptive voice of the beast that Lygia left us be made to emerge in each "visitor"? The challenge remains open...

Translated by Wilson Costa Leite de Almeida

Fist published in *Trans. arts. cultures. media* # 2. Passim, inc., New York, 1996.

Presented as a lecture in the *Hundred Days, Hundred Guests* program at Documenta X, in Kassel, Germany (July 1997).

(1) The experience described here is one I made of Lygia Clark's work *Anthropophagic Droll*, in the context of the sessions with a group dedicated to her work, initially aimed at the preparation of it's retrospective for the 22nd International Biennial of São Paulo.

(2) Lygia Clark wrote two journals: a clinical journal (notes on the "sessions" with the *Objetos Relacionais* [Relational Objects], her last work) and a personal diary ("three volumes of text that date from 1955 to 1973). I researched this material on two occasions: the first time in 1978, in response to a request from Lygia: to choose her last work as the topic of my thesis (*Mémoire du corps*) [*Memory of the body*], defended at the University of Paris VII). As well as to help her in composing her text "Objeto Relacional" for the book that Funarte dedicated to her work. I returned to work on the journals publishing for a project for the edition of her texts, that we worked together and that was interrupted by her death, which also meant the end of my access to her journals.

- (3) Mario Pedrosa is one of the most important landmarks in the history of art critic in Brazil. He was a privileged interpreter of Lygia Clark's and Hélio Oiticica's work.
- (4) Extract from the personal diary of Lygia Clark that comprises the book jacket of *Artes* by Sonia Lins, her sister (Nova Fronteira: 1995).
- (5) An extract from a talk given by Carlos Basualdo at a round table during the 22nd International Biennial of São Paulo on October 14, 1994.
- (6) Letter to Hélio Oiticica dated November 14, 1968, in *Lygia Clark e Hélio Oiticica* (Rio de Janeiro: Funarte, 1987).
- (7) "1964: Caminhando," in *Lygia Clark* (Rio de Janeiro: Funarte, col. Arte Brasileira Contemporânea 1980), p.25.
- (8) "1966: Nós recusamos..."[1966: We refuse..."] in *Lygia Clark* (Rio de Janeiro: Funarte, col. Arte Brasileira Contemporânea, 1980), p.30.
- (9) Cf. Paulo Sergio Duarte, "Depoimento a Glória Ferreira," [Deposition to Gloria Ferreira] in *Lygia Clark e Hélio Oiticica* (Rio de Janeiro: Funarte/Inape, 1987).
- (10) Guy Brett, "Lygia Clark: The Borderline Between Art and Life," *Third Text* (London: # 1, 1987), p. 94.
- (11) "Objeto Relacional," in *Lygia Clark* (Rio de Janeiro: Funarte, col. Arte Brasileira Contemporânea, 1980), pp. 49-50.

see Getty's
exhib. cat
brochure

(translation of
p.m.)

(see Castlemaisons
Embassy, 16-)
to show off their
talent
and
e.g.

Beginning in the late 17th century, chefs began making piece montees for important meals. These were made of edible ingredients and were sometimes taken home as gifts to notable people attending the meal, and at other times they were actually consumed during the meal. By the time we come through the 18th century with the work of Menon and Gilliers, these culinary creations were often referencing classical architecture and garden design. In the 19th century, with chefs such as Careme, Dubois, and Garlin, the piece montees would begin to represent several different periods in art and architecture and as a culinary form, the piece montee would reach its apogee. Interestingly, during this period we can also see the possibility of seeing these chefs as new type of historian, one where the story told about the past is represented in edible creations to be consumed by the diners. It is this ephemerality of a historical representation that interests me in piece montees.

Progress
slow
created show of
descript.

Oftentimes, when the piece montees are discussed and represented in culinary literature, the following three elements are given: one, an image of the creation; two, the recipe for recreating the dish; and, third, a paragraph describing the historical context or reference in the piece montee.

Books on p.m. typically cover 3 aspects of the p.m.
Firstly, the dish is depicted in an engraving or w/c,
depending upon the period of the book and the budget of
the production. Secondly, the recipe for the p.m. is
given with special attention to whether or not an ~~additional~~
armature is needed to support ^{edible} transculpture. And, lastly,
there is ^{sometimes} a paragraph of ~~contextual~~ historical
material to contextualize the ~~entire~~ p.m.

change
sequence
so that
p.m. is
first

~~I will be creating a group show which
would like~~

In the project I plan to collaborate with a
chef in the creation of a dinner which references this
history of the piece montees. Firstly I will write a series of
project descriptions describing ~~other artists.~~ These
descriptions will ~~function as the content~~ ~~of the work of~~ ~~from~~
and historical material which the
chef will create his recipes.

individually

In this particular case I understand the several
project descriptions to be a group show, in this case
presented to the public in the form of a menu, or dinner,
and possibly later, as a book comprised of the descriptions.

Amelia: 623-6690

appearance of the (E.O.)

for first



I would also like to be
 a participant in a gallery with
 a gallery in the middle of the
 project. I have the
 Assoc. of Artists of
 + some other
 of which I need
 + some time
 + some other
 + some other

"And so they did" 7 dishes

7 pos. 307

Exhibitor Seneca

on becoming something else

recipes, and photographs of the dishes.

There will be a theme unifying the group's ^{show} project descriptions. Each of the artists represented will be individual who have had an art practice which has led them out of the context of the art world. That is to say, each of the works described will be an example of an artist's departure from the value structure of the art world and into the value structure of a different zone where ~~different~~ different objectives and priorities must exist.

On the night of the dinner ^{printed} ~~the~~ ~~pages~~ printed menus will be distributed to participants as well as an ~~essay~~ ^{essay} by the well-known + an art historian and an architect Felix Fenech. ^{Both} ~~will~~ will be printed by hand ~~(printing)~~ here in California. If the essays will be in English and French ^{this is}

settled
 the dinner
 (1920)

*

Willem

Wim de Ridder (Dutch)

fan zines

radio program 60s/70s

walks

*

Emil(en) deCinchele (?)

no document

living w/o working

→ x

it earns ~~fast~~ gives it to others

eats buildings

worked @ List ch

contacts Tom

10th to Italy

212-925-4697

something needed to be done
and as an artist he was
able to do it
It's art, or whatever, the reason that
it's something else.

The artist is an artist.

Philipo Greenberg
cultural attaché
Brazil → Mexico
invented a micrograph
machine

What I do is not
value added it is just
value as a worker.

↳ creating a bookstore
was a way to extend
to be an artist
dissem. things in an
interesting way.

↓
diff. between the
ways are not so
different

- I. [LEBAS, J.] *Festin joyeux, ou la cuisine en musique, en vers libres*. Paris: Lesclapart Pere et Fils, 1738.

12mo. (in 4s and 8s). One folding woodcut plate. x, [2], xciii pp.; 1 p.l., 27, [3], 189, [1] pp., followed by 24 pp. of engraved sheet music. Two parts in one volume. Contemporary mottled-calf, spine gilt, small portion of head of spine chipped, corners lightly bumped, marbled endpapers. \$3000.00

FIRST EDITION. A wonderful collection of original recipes written in verse by officier de bouche J. Lebas (as signed in the dedicatory epistle). For example the hors d'oeuvre "D'agneaux ou de moutons les pieds sont admirables" is prepared set to the song "Quand on a prononcé ce malheureux oui, oui;" "Noix de veau en fricandeaux glacez" with "Beautez plus friandes qu'un chat;" and "Cresme aux pistaches" is accompanied by the air "Quand le péril es agréable." Each of the recipes are detailed enough to actually follow and the songs are taken from popular tunes from the time. At the end are twenty-four pages of sheet music for various recipies. In the dedication to the ladies of the court we read that Lebas has been cooking for Louis XV since his coronation in 1722.

With a long inscription from Viollet le Duc to M. Le Bois -- an "honnête cuisinier amateur fanatique" -- regarding the rarity and content of the book and with the note "Bibliothèque Lazarche, No. 1712," on the upper free endpaper. On the upper pastedown is the armorial bookplate of the Baron de Warengien.

¶ Bitting p. 277; Cagle 269; Livres en bouche no. 197; Flandrin & Montanari, *A culinary history of food*, p. 398 -- "the first collection of recipes in verse, or rather song;" OCLC: Cornell, Library of Congress, Northwestern Univ., Univ. of Chicago, Lilly Library, and Berkeley; Vicaire cols. 360-61.

→ Perhaps a quote from
the press followed by 1-2
sentences by me. But their
name removed? Vene will do

date
name
title

description Laurie Ransom

THE SOCIAL WORKER

after working for 10 years collecting garbage and placing it in
the gallery. Then presenting the gallery as a social space, empty,
my friend began to help other white living in a museum. This
led to working on a project to help children at risk, and then
eventually to full-time social work.

THE YOGA INSTRUCTOR

Her work had always been concerned with social connections between people. sculpture + the

Florentina
last night @
Chat can be a friend for
wires (?) DADA-ist
who was an
artist / printer / pub.
who became a boxer
THE POLITICIAN
THE FARMER

THE ADVOCATS

9
Renaud
Grant of
Elozou St. Croix
Grant of
T.N.B.H.
Lord
11/20/00

Loaf Given
Pech 182

In Le Pâtissier pittoresque ... Carême
called pastry the most important branch of
architecture."

Notes from the book
relationships between
positions + P. H. M. L. L. S.

Fleuriste De Lorme
de Desforges

Soleure - chef?
Travers -
Noël

La plastique culinaire

JADIS

Au XVII^e siècle, les "pyramides de dessert" furent à la mode : sur des gradins ornés de jasmins, d'anémones et de jacinthes s'étagait une vaisselle précieuse pleine d'oranges du Portugal et de fruits français, de liqueurs, de gelées, de compotes. Des oiseaux chanteurs, des orgues hydrauliques, des jets d'eau de fleur d'orange agrémentaient cet état et, en visite à l'Hôtel de Ville, le roi, comme en témoignent les registres municipaux, s'extasia sur un rocher de confiserie qui "pissait fort haut et en plusieurs endroits".

Le siècle suivant vit la vogue des surtouts en porcelaine et en faïence. Un miroir en occupait le milieu, et sur ce plateau, qu'on enduisait de blanc d'œuf, le sucre porphyrisé, la mie pétrie, la chapelure, le sable de marbre serpentaient en festons diapres. Autre système: on installait sur la table un gâteau de glaise, plat ou configuré en corbeille, en vase, en motif d'architecture, et on y implantait des pieds d'alouette, des bleuets, des marguerites, fleurs robustes que maintenait plusieurs jours vivantes la fraîcheur de la glaise arrosée. De Lorme, fleuriste du roi, successeur de Desforges (le père de l'acteur et dramaturge), accrut le confort de ces fleurs en enfonçant leur tige dans l'eau de tubes dissimulés. Les fleurs en parchemin, papier, fil de fer et cocons, avaient aussi leurs amateurs.

Le Suisse parisianisé Soleure excella aux paysages arborescents: il leur conférait un aspect hivernal en les givrant de verre pilé. Au moindre courant d'air, ce verre saupoudrait les assiettes. Cazade lui substitua une maitière aussi scintillante et point nocive, et comme elle avait la propriété de se dissoudre à la chaleur du banquet, les convives ébahis voyaient le printemps renaître. Quant aux figurines qui animaient le décor, le ceramiste les avait fournies.

Ainsi, tous ces queux se manifestaient ornemanistes, jardiniers et, si l'on veut, peintres.

Cependant Travers, officier de bouche du prince de Condé, s'avisait de peupler ses parcs de table avec des statuette qu'il modelait lui-même en pâte de sucre et amidon coloré. Pour modeler les siennes, Noël, au duc d'Orléans, remplaça le sucre par du talc que la gomme adragante liait à l'amidon. Datons de ces deux hommes de bouche la naissance de la sculpture expressément culinaire.

La Révolution, au moins en sa période jacobine, négligea la salle à manger. Les recueils de recettes qui parurent en l'an III et en l'an IV sont d'un caractère spartiate. Leurs titres La cuisinière républicaine, Le petit cuisinier économe, contrastent avec les titres de tels recueils antérieurs, Les dons de Comus, par Marin, cuisinier de M^{me} de Gessner, Le cannaméliste français, par Gilliers, chef d'office et distillateur du roi de Pologne, duc de Lorraine. (Puisque nous citons de vieux livres, citons aussi les plus récents: Gourmandinet, de M^{me} René Champly, mère du romancier de Nécropolis, et les deux savants in-octavo de Bertrand Guégan, La fleur de la cuisine française, qui vient d'obtenir de l'Académie le prix Furtado. Quoiqu'il n'ait pas eu à y traiter le sujet qui nous occupe ici, M. Bertrand Guégan le connaissait fort bien. Il s'est prêté à nos questions, et même il a interviewé d'illustres cuisiniers, ses amis, don't il nous a transmis

1935
1936
Ch.
62
AL 1900
61 1935
AL 1920
1932
68 p
W. G. G.
Club

Est-on trop pressé pour entreprendre une sculpture profonde, consent-on un effet superficiel, l'amidon, la gomme adragante et la pareffine, malaxées des paumes et du rouleau, vous munissent d'une pâte analogue d'aspect à celle des pastilles de Vichy et aussi ductile que celle du pain azyme. Vous la moulez en rosaces, mascarons, perles, etc., ou la roulez en boudins qui seronet des nervures, ou la modelez en personnages. Après quoi, vous rangez et fixez ces motifs sur un tulle. Vous disposez ainsi d'une bande malléable qui, appliquée sur un mandrin cylindrique ou tronconique, vous aura vite fourni un socle.

Dans le langage des cuisiniers, l'opération ici décrite est le "pastillage"; la bande, produit de cette opération, est dite aussi "pastillage". Chez les pâtisseries, qui dans un instant vont confectionner des objets avec une pâte à base de sucre, nous retrouverons ce même mot.

Aux socles convient une ornementation de fleurs. Elles se font pétale à pétale. Copistes stricts, ces messieurs prennent en plâtre la mince et courbe empreinte d'un pétale, ou creusent sa forme dans du bois ou dans un tubercule; ils coulent de la cire dans l'une ou l'autre de ces matrices, puis groupent en corolle les épreuves. Les roses et les camélias d'Auguste Escoffier ont servi son renom, qui a des causes plus légitimes. Ou bien, sans tant d'embarras, entre le pouce et l'index, on aplatit en pétale des boulettes de cire. La cire a été colorée d'avance; sinon, on la tiente après coup, à la détrempe, à l'aquarelle. Une touche de vernis à tableaux avivera son lustre.

L'ARCHITECTURE DES PÂTISSIERS

On voit aux vitrines des pièces montées sommairement faites de epain de Savoie et de nougat. Il ne faut pas juger sur ces spécimens l'architecture des pâtisseries, ni sur ce gâteau de noce qui fut servi au palais de Buckingham, en février 1922. Haut de deux mètres presque, il pesait, à vingt kilos près, trois quintaux. Mais quoi, le Gambetta de la cour du Carrousel ou le lion de la place Denfert pèsent encore davantage. Plûtôt, on célébrerait la compagnie du Midland-Railway qui sans accident transporta ce monstre d'Édimbourg, où il naquit à Londres où la princesse Mary et le vicomte Lascelles le mangèrent.

Laissons cela, et observons comment procède un pâtissier conscient de son rôle.

Il établit un plan d'architecte, grandeur nature, pour l'ensemble de l'édifice projeté, puis le plan minutieux de chacune de ses pièces constitutives, ou "panneaux". Sur la feuille où il vient de dessiner, il applique une lame de verre qui lui maintiendra sous les yeux les épures et servira de support à la fabrication des panneaux. Ceux-ci auront la minceur d'un carton et le format, au plus, d'un paquet de cigarettes plat. Leur substance sera la pâte royale, mélange de sucre et de blanc d'œuf. D'un cornet à bec étroit, l'artiste, avec circonspection, fait couler ce mucilage sur le verre – un peu comme une Javanaise verse la cire protectrice sur l'étoffe dont elle veut faire un batik. La pâte royale suit, à la façon d'un pinceau, les droites et les méandres du dessin visible à travers le verre, et se fige, durcit. Une secousse imprime à la lame transparente décolle de sa lisse surface le panneau qui y adhérait à peine. Ce panneau, maintenant disponible, enferme dans son cadre rectangulaire tels et tels éléments des faces ou de la toiture – soit pleins, soit à claire-voie comme le lacis qu'appliquent sur un mur nu les treillageurs-rustiqueurs (ainsi se désignent

13
bloc tallié en forme de cygne ou d'ours. (Le chef Édouard Nignon se rappelle s'être gelé les doigts à sculpter deux Hercules arc-boutés sous une vasque de glace, aquarium de poissons chinois. Dans l'iceberg inférieur s'enclavait un immense bassin de cristal où déferlait le champagne. Une louche y plongeait qui manœuvrait à tour de rôle les buveurs pour maintenir toujours pleine leur coupe dix fois tarie. Des ampoules, tapies comme des crabes aux anfractuosités, criblaient de feux électriques ce colossal diamant fondant. Or, ceci se passait à Moscou, chez Ivan Abramovitch Morosoff que nos lecteurs connaissent, sinon comme amphitryon, du moins comme collectionneur: c'est lui qui possédait la galerie (Bonnard, Cézanne, Cross, Degas, Denis, Derain, Van Gogh, Maillol, Henri Matisse, Marquet, Monet, Picasso, Pissarro, Renoir, Roussel, Signac, Vlaminck, Vuillard, etc.) nationalisée sous le nom de Muse occidentale n° 2 par la République des soviets.

TECHNIQUE DE LA SCULPTURE DES CUISINIERS

L'exécution d'un socle est coûteuse. Elle demande parfois un mois de labeur, qu'auront précédé des semaines de méditation. Depuis 1914, rares sont les hôtes qui peuvent offrir à leurs invités tant de luxe. Aussi les grands cuisiniers-sculpteurs ont-ils (après fortune faite), rendu leur tablier et leur ébauchoir.

Victor Morin s'est retiré en Bourgogne, et Philéas Gilbert à Couilly, par Pont-aux-Dames; le bon Breton Le Sénéchal, qui officiait chez le duc de la Rochefoucauld et dont les maximes culinaires sont, elles aussi, immortelles, s'est retiré à Pontivy. Édouard Nignon, que les plus notoires fourchettes applaudirent à Paris (Larue), à Londres (Claridhe), à Vienne (Trianon), à Berlin, en Russie, en Italie, se soigne (on lui fit, l'an dernier, l'ablation d'un rein) et, auteur déjà de *L'Heptameron des gourmets*, songe à écrire ses mémoires. Auguste Escoffier, par qui fut nourrie la cour d'Angleterre, voyage sans but professionnel. Sur plusieurs, nous sommes moins renseignés. Que fait François Marrec, qui naguère avec ses fleurs de cire humiliait les naturelles? Et cet autre, duquel je ne sais plus le nom, auteur d'une statue d'Antonin Carême, destinée aux Halles centrales et que le Conseil municipal refusa, le punissant à juste titre d'avoir abandonné, comme moyen d'expression, la graisse?

Car c'est en graisse (sur une armature de bois et de carton) que les socles se construisent. Mélez dans le chaudron installé sur bon feu un tiers de graisse de rognons de mouton, un tiers de cire vierge, un tiers de paraffine (celle-ci blanchit la graisse et lui ôte toute odeur). Ou encore, et la mixture aura une élasticité louable, faites fondre un kilo de panne de porc et la mêlez ensuite à ces quatre substances qui auront chauffé ensemble: cire vierge, une livre; sperme de balaine, 250 gr; stéarine, 250 gr.; paraffine, 250 gr.

Et si vous voulez donner de l'éclat au socle que vous venez de modeler dans cette pâte ou de tailler dans un bloc de riz ou de semoule, voici la recette d'une brillantine. Vous dissolvez dans un verre d'eau 125 gr. De gomme arabique ou de gélatine. Vous en badigeonnez un morceau de la dernière vitre cassée par le marmiton. Après avoir séché la couche à l'étuve douce, vous la grattez. Des pellicules s'en détachent que vous tamisez et pouvez teindre.

tout frais les dire techniques.)

Au déclin du civisme, le faste reparut. Lebeau réalisa en sucre filé, biscuit, pastillage et nougat, un passage du pont d'Arcole plus décisif que l'opération militaire initiale; et les artilleurs de la grande armée, Marmont, Songis, Lauriston, eurent en Dutfoy un émule: aux sours de gala, sur ses freles édifices, un incendie pluricolore et parfumé soudain courait avec mille étincelles à la neige des épaules.

Antonin Carême (il était destiné aux fourneaux de Talleyrand, du tsar, de l'empereur d'Autriche et du roi d'Angleterre) avait ouvert sa carrière éblouissante par des pièces montées qui avaient fait florès sur la table du Premier consul. Ses ouvrages de cuisine proprement dite ne sont pas notre affaire. Mais voici son *Patissier pittoresque* (Didot, 1815): il comporte cent vingt-cinq planches – modèles de pavillons, rotondes, temples, ruines, tours, belvédères, forts, cascades, fontaines, cassines, uttes, moulins et ermitages – précédées d'un traité des cinq ordres selon Vignole. Sur quoi, Carême comprit que son génie se traduirait mieux encore en pierre de taille. Décorateur de tables, il serait décorateur de villes. Dans un délire sacré, il établit des esquisses; M^{lle} Ribaut les dissina; Normand fils et Hibou les gravèrent à l'eau-forte; et de 1821 à 1826, en six livraisons, il publia ses *Projets* – je cite le titre de mémoire –, ses projets d'architecture destinés aux embellissements de Paris et de Saint-Petersbourg. L'empereur Alexandre en avait accepté la dédicace.

1815
Tal. ?
Lourd de laurier, ce constructeur mourut en 1833. Au cours de notre étude, nous rencontrerons ses descendants spirituels.

LA SCULPTURE DES CUISINIERS

Il sied de distinguer la sculpture des cuisiniers et la sculpture des pâtissiers (ceux-ci plutôt des architectes).

On s'intéressera aux charcutiers une autre fois.

La tâche essentielle du sculpteur-cuisinier réside en l'exécution de socles expressifs sur lesquels installer le plat d'argent qui supporte les pièces froides. Selon la nature de ces pièces, le thème du cosle varie. Un cuissot de chevreuil motiver, pour un cuisinier terre à terre, quelque site forestier parcouru de chasseurs, de chiens et de bêtes fauves. On peut spéculer sur un rapport moins direct: et, par exemple, un chaud-froid de turbot aurait pour assise l'histoire du roi Candaule. Enfin, le cuisinier idéologue procédera par allusion et soumettra aux convives une énigme plastique, au risque de leur fatiguer l'esprit et l'estomac.

Et la pièce que hausse le socle aura droit à une parure suprême faite de hâtelets historiés fichés dans sa masse comme les flèches dans les chairs de Saint Sébastien ou comme des épingles dans un chapeau.

En Russie, les cuisiniers s'évertuaient à travailler la glace vive: le caviar est meilleur dans un

Miriam
06 22 99
28 32

[metro Beau Seize 6-
Butzaris

eux-mêmes, bizarrement, certains industriels du treillage rustique). Quand le pastillage est terminé, que tous les panneaux sont prêts, notre homme se reporte au plan général et, selon ce plan, les agence et les échafaude. Avec la même pâte royale, il les rejointoie. L'edifice est là, léger, comme un filigrane, instable, en apparence, comme un château de cartes, mais équilibré et rigide.

ma!

L'AVENIR

Les sculpteurs et architectes à toque blanche ont vu passer mainte émueute d'art sans en être troublés et leur idéal reste académique. La collaboration de ces exécutants adroits avec les sculpteurs et architectes proprement dits, que nous supposerons moins routiniers, serait sans doute heureuse. Quand ceux-ce auront doté chaque village d'une statue commémorant la guerre et fini de raccommorder les provinces envahies, le chômage affligera leurs corporations. Pourquoi ne s'accointeraient-ils pas avec les gens de cuisine, à qui ils fourniraient des idées et des maquettes? Ce que nous reprochons aux œuvres d'art, c'est leur durée impertinente. En graisse de mouton ou en pastillage, et parées ainsi du charme des choses périssables, elles nous trouveraient enclins a les aimer, même imparfaites. Mais est-il sûr qu'elles disparaissent? Déjà de pieux collectionneurs recueillent les spécimens anciens de la palstique culinaire. Il y aura dans les musées la section des pièces de pâtisserie, ville en miniature protégée par des gloses de pendule lutés à leur piédouche.

Bulletin de la vie artistique,
juillet-août 1922.

occ: le manuel de la friandise,
ou des Talents de ma
cuisinière Isabeau.
Par l'Auteur des Petit
Cuisinier Économe. Paris: Janet, 1906
Guegan, Bertrand.
278 p. 583 p.
1920-21

¹⁸ Bibliographie:

- ¹⁸ Subyaddal - Marin: les dents et cornes ✓ 18th
- 4-55K Gillet: les canneloniste français ✓
- 65 O'Champy: Gourmand et 1921 ✓ ^{BnF?}
- 440-500 Briégan: la fleur de la cuisine française ✓ ^{early 20th}
- Escoffier: [l'ind, in Ma Cuisine? refraction] early 20th
- 20 Nignon: L'Heptameron des gourmands, early 20th — ^{BnF only the facsimiles}
- Carême: le potage pittoresque. early 19th c.
- Le cuisinier Économe. chef bife. ^{BnF}
- La cuisinière républicaine.
- La cuisinière Républicaine, Madame Méricot, 1795

Marie Antoine de Champlé
[see also rises books, LA]
early 20th 2 or 3 vols. ? "les deux
servants"

3 AUL PROOF READ

Why are highlighted sections

Culinary Sculpture
By Felix Fénelon
Translated by Rachel Stella

IN THE PAST

During the 17th Century, so called 'Desert Pyramids' were the fashion: steps ornamented with jasmine, anemone, and hyacinth supported a precious table service filled with Portuguese oranges and French fruits, liqueurs, jellies and compotes. Singing birds, hydraulic organs, jets of orange flower water accompanied the whole, and when he visited the Hotel de Ville, the king, according to documents in the municipal archives, made ecstatic remarks about a candy rock that "pissed hard and high in several places."

The following century witnessed a fad for centerpieces of porcelain or stoneware. A mirror was placed in the middle: on this tray primed with egg white, the ground sugar, kneaded dough, breadcrumbs, and marble sand wound about in brilliant festoons. Alternatively, a system in which the table was caked with clay: either shaped as a flat mound or modeled into a basket, or vase, or architectural motif. Daylilies, bluebells, daisies and other robust flowers survived several days in the humid clay. De Lorme, florist to the king and successor to Desforges (who fathered the actor and playwright), made these flowers even more comfortable by inserting their stems into hidden tubes of water. Parchment, paper, wire and fabric flowers also had their partisans.

sp?

The Parisian, though Swiss-born, Soleure excelled in treescapes: he gave them a wintry aspect by icing them with powdered glass. At the slightest draft, glass snowed upon the plates. Cazade substituted a material as glistening, but not nearly as noxious and which, having the property of dissolving in the heat of the banquet, gratified guests who could see spring reborn. As for the figurines animating the décor, a ceramicist provided them.

Hence it came to pass that these maitre-queues showed themselves to be ornamentalists, gardeners, or if one likes, painters.

Meanwhile, Travers, in the service of the Prince of Condé, decided to populate his tabletop parks; he modeled statuettes from sugar paste and colored starch. To sculpt his own, Noël, employed by the Duke of Orleans, replaced the sugar with talc bound to starch with gum tragacanth. We date the birth of explicitly culinary sculpture to these two men of gastronomy.

change FR to

The Revolution, at least during its Jacobine period, neglected the dining room. Anthologies of recipes appearing in the years III and IV are of Spartan character. Their titles, the *Republican Cook*, the *Thrifty Cook*, contrasted with earlier volumes such as the *Gifts of Comus* by Marin, cook to Mme de Gessner, or the *Cannaméliste François* by Gilliers, pantry chef and distiller to the king of Poland, duke of Lorraine. (As we are on the subject of old books, let us also mention more recent ones such as the *Gourmandises* by Mme René Champly, mother of the author of *Necropolis*, and that erudite in-octavo by Bertrand Guégand, *The flower of French cooking*, lately awarded the Furtado Prize from the Academy. In it, Mr. Bertrand Guégand does not treat the subject that interests us here, though he knows it full well. He did generously answer our questions and even interviewed numerous illustrious cooks, his friends, whose technical knowledge he transmitted directly to us.)

in FR

As civic mindedness declined, great feasts came back in style. Lebeau created, in spun sugar, biscuit, pastillage and nougat, a crossing of the Arcole Bridge more decisive than the initial military operation. Such Napoleonic gunners as Marmont, Songis, or Lauriston would have found in Dutfoy a worthy rival: on gala evenings, on his frail edifices, multicolored and perfumed fireworks suddenly burst out with a thousand sparks easily extinguished with shaved ice.

pantry?

Antonin Carême (who was to know the stoves of Talleyrand, the Tsar, the Emperor of Austria, and the King of England) began his brilliant career with the pièces montées he built on the table of France's First Consul. His books devoted to cooking are not ~~here~~ our affair. But consider his *Patissier Pittoresque* (Didot 1815): it contains 125 plates—models of pavilions, rotundas, temples, ruins, towers, belvederes, forts, waterfalls, fountains, huts, mills and hermitages—preceded by a treatise on the five orders according to Vignole. And then Carême understood that his genius would translate even better into stone. Table decorator, he would become a decorator of cities. In a mystic delirium he made sketches; Mademoiselle Ribaut drew them; Normand and Hibou etched them. From 1821 to 1826, in six issues, he published—I cite the title from memory-- *Architectural Projects for the Embellishment of Paris and Saint Petersburg*. Emperor Alexander accepted the dedication. ital
FR

Weighted by laurels, this master-builder died in 1833. The rest of this study will consider his spiritual descendants.

THE SCULPTURE OF COOKS

It is proper to distinguish between the sculpture of cooks and the sculpture of pastry-makers (the latter being rather architects). We shall discuss pork-butchers another time.

The essential task of the sculptor-cook lies in the execution of expressive stands to support the silver plate holding the cold pieces. According to the nature of these pieces, the pedestal's theme will vary. A leg of venison will, for a literal-minded cook, inspire some sylvan grove encompassing hunter, dogs and wild beasts. One could also imagine a less evident correlation: for example a chaud-froid of turbot might find itself supported by the story of King Caudalus. A cook of more ideological bent might proceed by allusions, and submit the dinner guests to a visual enigma, at the risk of fatiguing their minds and stomachs.

The roast held upon the pedestal might be supremely dressed upon a spit with skewers stuck in the mass like the arrows in Saint Sebastian's flesh, or like hatpins in a headpiece.

In Russia, cooks expressed themselves carving solid ice: caviar tastes better in a block shaped like a swan or a bear. The chef Edouard Nignon remembers freezing his fingers sculpting two Hercules weighted under an ice basin serving as an aquarium for Chinese fish. An immense crystal bowl was set in the lower iceberg, and from it flowed champagne. A ladle could be maneuvered by guests, who were thus able to keep their cups filled ten times over. Lightbulbs hidden like crabs in the cracks shed their electric clarity over this colossal melting diamond. The feast took place in Moscow, home of Ivan Abramovitch Morosov, whom our readers are acquainted with, if not as their amphitryon, at least as an art collector: he used to own the gallery (Bonnard, Cézanne, Degas, Denis, Gogh, Maillol, Matisse, Monet Picasso, Renoir, Roussel, Vlaminck, Vuillard etc.) now nationalized under the name of Occidental Museum number 2 by the Soviet Republic.

?

Bulletin de la Vie Artistique
15 July 1922

Culinary Sculpture II

TECHNIQUE OF THE SCULPTOR-COOKS

To execute a pedestal is costly. Sometimes a month's labor is needed, and before that, weeks of meditation. Since 1914, rare are the hosts able to offer their guests such luxury. Hence, so many of the great sculptor-cooks, after making their fortune, have turned in their aprons and their chisels.

Victor Morin retired to Burgundy; Philéas Gilbert to Couilly near Pont-aux-Dames; our good Breton, Le Sénéchal, who used to officiate for the Duke de la Rochefoucauld and whose culinary maxims are themselves immortal, returned to Pontivy. Edouard Nignon, applauded by the most discriminating forks in Paris (Larue), London (Claridge's), Vienna (Trianon), Berlin, Russia, Italy, convalescent (last year a kidney removed) is now, after authoring *Heptaméron des gourmets*, thinking about writing his memoirs. Auguste Escoffier, who once fed the court of England, is traveling without professional engagement. For others we have less information. What of François Marrec, whose wax flowers used to humiliate Mother Nature's? And that other one whose name escapes us, author of a statue of Antonin Carême, destined for the Central Market, but which the city council refused, justly sanctioning him for having abandoned as means of expression, grease?

For it is with grease (on a frame of wood and cardboard) that pedestals are built. In a cauldron installed on a good fire, mix one third sheep kidney suet, one third virgin wax, one third paraffin (i) bleaches the grease and removes all odor. Better yet, as this will give the mixture a laudable elasticity, melt a kilo of pork belly fat and mix it with these four ingredients after they have been heated together: virgin wax, half kilo; spermaceti, 250 grams; steatite, 250 grams; paraffin 250 grams.

If one wishes to give some sparkle to the pedestal modeled in this paste, or to carve a block of rice or semolina, this is a recipe for varnish. In a glass, dissolve 125 gr. of gum Arabic or gelatin. Spread it upon a piece of the last windowpane broken by the scullion. After drying in a mild oven, scratch it. Bits will detach and you may sieve them and dye them.

Should one be pressed for time and renounce sculpture in the round for a superficial effect, it is possible with starch, tragacanth gum, and paraffin processed with the palms and the rolling pin to produce a paste whose visual aspect resembles Vichy tablets, and which has the ductility of unleavened bread. This paste can be molded it into rosaries, festoons, beads etc., or rolled it into coils, or modeled into figures. After which these motifs can be affixed onto a piece of mesh. Thus, one has at one's disposition a malleable strip that can be applied to a cylindrical or truncated core, from which a pedestal is rapidly construed. In kitchen parlance, the operation described above is pastillage; the strip of design produced is also called pastillage. Pastry cooks who in an instant concoct objects from a sugar based paste use the same word.

For such pedestals, floral ornamentation is appropriate. One creates petal by petal. Strict copyists, these men carefully cast in plaster the delicate curves of a petal, or carve its form into wood or tubercle; they pour wax into one of these matrices, then group the casts into corollas. Roses and camellias made the reputation of Auguste Escoffier, whose fame has more legitimate causes. Otherwise, one can with much less trouble, between the thumb and index, simply flatten balls of wax into petal forms. The wax may be colored beforehand; if not, it is tinted with tempera or watercolors. A spot of picture varnish with liven its luster.

THE ARCHITECTURE OF PASTRY COOKS

In window cases, one sees *pièces montées* built of pound cake and nougat in summary fashion. One mustn't judge the architecture of pastry cooks by these specimens, nor by the wedding cake served at Buckingham Palace in February 1922. Almost two meters high, tipping the scale at nearly a hundredweight. After all, Gambetta in the Louvre's Carrousel court, or the lion of the place Denfert weigh even more. One should rather congratulate the Midland Railway Company for having transported this monster without accident from Edinburgh, where it was created, to London where Princess Mary and the Viscount Lascelles ate it.

Let us turn our attention to how a *pastry maker* conscious of his role proceeds. He establishes an architectural plan, life size, for the whole of the projected edifice, and then makes a detailed plan of each of its constituent pieces or "panels". On the paper where he has just drawn, he places a glass sheet that will keep the working drawings before his eyes and serve to support the fabrication of the

panels. These will not exceed the thickness of cardboard, and their size shall be at the most that of a flat cigarette case. Their substance will be royal paste, that is, a mixture of sugar and egg white. From a narrow pastry cone, the artist, with circumspection, will squeeze mucilage onto the glass—somewhat in the fashion of a Javanese pouring the protective wax onto the cloth for Batik. Painted with a brush, the royal paste follows while the straight and curved lines of the drawing remain visible through the glass, then hardens. A gentle shake to the transparent surface unsticks the panel, which hardly adhered. This panel, now available, holds in its frame different elements of the façade or roofing—whether full or latticed like the slats applied to a wall by trellis makers. When the pastillage is completed, when all the panels are ready, our man refers back to his general plan, and according to this design fits them in place and sets them up. With the same royal paste he joins them. The edifice is there, light filigree, in appearance as unstable as a castle of cards, but balanced and rigid in fact.

THE FUTURE

By now, our sculptors and architects with white toques have watched, undisturbed, numerous skirmishes play out in the world of art; their ideals remain academic. A collaboration between these able craftsmen and sculptors and architects proper, no routine occurrence, would no doubt be a happy one. When the latter have endowed every village with a statue commemorating the war, and finished cleaning up the ravished provinces, their corporation will be afflicted by unemployment. Why should they not acquaint themselves with kitchen folk to whom they could furnish ideas and models? What we hold against art works is their impertinent longevity. Made of sheep fat or pastillage, and as such dressed with the charm of perishable things, we would love them better, were they imperfect. But is it assured they would disappear? There are already pious collectors to gather up ancient specimens of culinary modeling. Some day museums will have departments devoted to pastry work, a miniature city protected under a globe as a clock on its pedestal.

Bulletin de la Vie Artistique
1 August 1922

Sord!!

Culinary Sculpture

By Felix Fénéon

Translated by Rachel Stella

IN THE PAST

During the 17th Century, so called 'Desert Pyramids' were the fashion: steps ornamented with jasmine, anemone, and hyacinth supported a precious table service filled with Portuguese oranges and French fruits, liqueurs, jellies and compotes. Singing birds, hydraulic organs, jets of orange flower water played accompaniment; and when he visited the Hotel de Ville, the king, according to documents in the municipal archives, enthusiastically remarked a candy rock that "pissed hard and high in several places."

The following century witnessed a fad for centerpieces of porcelain or stoneware. A mirror was placed in the middle; on this tray primed with egg white, the powdered sugar, kneaded dough, breadcrumbs, and marble dust wound about in brilliant festoons. Alternatively, a system in which the table was caked with clay; either shaped as a flat mound or modeled into a basket, or vase, or architectural motif. Daylilies, bluebells, daisies and other robust flowers survived several days in the humid clay. De Lorme, florist to the king and successor to Desforges (who fathered the actor and playwright), made these flowers even more comfortable by inserting their stems into hidden tubes of water. Parchment, paper, wire and fabric flowers also had their partisans.

The Parisian, though Swiss-born, Soleure excelled in treescapes: he gave them a wintry aspect by icing them with powdered glass. At the slightest draft, glass snowed upon the plates. Cazade substituted a material equally glistening, but not nearly as noxious and which, having the property of dissolving in the heat of the banquet, gratified guests who could see spring reborn. As for the figurines animating the décor, a ceramicist provided them.

Hence it came to pass that these *maitre-queues* showed themselves to be ornamentalists, gardeners, or if one likes, painters.

Meanwhile, Travers, in the service of the Prince of Condé, decided to populate his tabletop parks; he modeled statuettes from sugar paste and colored starch. To sculpt his figures, Noël, employed by the Duke of Orleans, replaced the sugar with talc bound to starch with gum tragacanth. We date the birth of explicitly culinary sculpture to these two men of gastronomy.

The Revolution, at least during its Jacobine period, neglected the dining room. Anthologies of recipes appearing in the years III and IV are of Spartan character. Their titles, the *Republican Cook*, the

Thrifty Cook, contrasted with earlier volumes such as the *Gifts of Comus* by Marin, cook to Mme de Gessner, or the *Cannaméliste François* by Gilliers, pantry chef and distiller to the king of Poland, duke of Lorraine. (As we are on the subject of old books, let us also mention more recent ones such as the *Gourmandinet* by Mme René Champly, mother of the author of *Necropolis*, and that erudite in-octavo by Bertrand Guégand, *The flower of French cooking*, lately awarded the Furtado Prize from the Academy. In it, Mr. Bertrand Guégand does not treat the subject that interests us here, though he knows it full well. He did generously answer our questions and even interviewed amongst his friends, numerous illustrious cooks whose technical knowledge he transmitted directly to us.)

As civic mindedness declined, the fashion for great feasts returned. Lebeau created, in spun sugar, biscuit, pastillage and nougat, a crossing of the Arcole Bridge more decisive than the initial military operation. Such Napoleonic gunners as Marmont, Songis, or Lauriston would have found in Dutfoy a worthy rival: on gala evenings, on his frail edifices, multicolored and perfumed fireworks suddenly burst out with a thousand sparks easily extinguished with shaved ice.

Antonin Carême (who was to know the stoves of Talleyrand, the Tsar, the Emperor of Austria, and the King of England) began his brilliant career with the pièces montées he built on the table of France's First Consul. His books devoted to cooking are not here our affair. But consider his *Pâtissier Pittoresque* (Didot 1815): it contains 125 plates—models of pavilions, rotundas, temples, ruins, towers, belvederes, forts, waterfalls, fountains, huts, mills and hermitages—preceded by a treatise on the five orders according to Vignole. Ultimately, Carême understood that his genius would translate even better into stone. Table decorator, he would become a decorator of cities. In a mystic delirium he made sketches; Mademoiselle Ribaut drew them; Normand and Hibou etched them. From 1821 to 1826, in six issues, he published—I cite the title from memory-- *Architectural Projects for the Embellishment of Paris and Saint Petersburg*. Tsar Alexander accepted the dedication.

Ballasted with laurels, this master-builder died in 1833. The rest of this study will consider his spiritual descendants.

THE SCULPTURE OF COOKS

It is proper to distinguish between the sculpture of cooks and the sculpture of pastry-makers (the latter being rather architects). We shall discuss pork-butchers another time.

The essential task of the sculptor-cook lies in the execution of expressive stands to support the silver plate holding the cold pieces. According to the nature of these dishes, the pedestal's theme will vary.

A leg of venison will, for a literal-minded cook, inspire some sylvan grove encompassing hunter, dogs and wild beasts. One could also imagine a less evident correlation: for example a chaud-froid of turbot might find itself supported by the story of King Caudalus. A cook of more ideological bent might proceed by allusions, and submit the dinner guests to a visual enigma, at the risk of fatiguing their minds and stomachs.

The roast held upon the pedestal might be supremely dressed upon a spit with skewers stuck in the mass like the arrows in Saint Sebastian's flesh, or like hatpins in a headpiece.

In Russia, cooks expressed themselves carving solid ice: caviar tastes better in a block shaped like a swan or a bear. The chef Edouard Nignon remembers freezing his fingers sculpting two Hercules weighted under an ice basin serving as an aquarium for Chinese fish. An immense crystal bowl was set in the lower iceberg, and from it flowed champagne. Guests were able to keep their cups filled ten times over by maneuvering a ladle. Lightbulbs, hidden in the cracks like crabs, shed their electric clarity over this colossal melting diamond. The feast took place in Moscow, home of Ivan Abramovitch Morosov, whom our readers are acquainted with, if not as their amphitryon, at least as an art collector: he once owned the gallery (Bonnard, Cézanne, Degas, Denis, Gogh, Maillol, Matisse, Monet Picasso, Renoir, Roussel, Vlaminck, Vuillard etc.) now nationalized under the name of Occidental Museum number 2 by the Soviet Republic.

Bulletin de la Vie Artistique

15 July 1922

Culinary Sculpture II

TECHNIQUE OF THE SCULPTOR-COOKS

To execute a pedestal is costly. Sometimes a month's labor is needed, and before that, weeks of meditation. Since 1914, rare are the hosts able to offer their guests such luxury. Hence, so many of the great sculptor-cooks, after making their fortune, have turned in their aprons and their chisels.

Victor Morin retired to Burgundy; Philéas Gilbert to Couilly near Pont-aux-Dames; our good Breton, Le Sénéchal, who used to officiate for the Duke de la Rochefoucauld and whose culinary maxims

are themselves immortal, returned to Pontivy. Edouard Nignon, applauded by the most discriminating forks in Paris (Larue), London (Claridge's), Vienna (Trianon), Berlin, Russia, Italy, convalescent (last year a kidney removed) is now, after authoring *Heptaméron des gourmets*, thinking about writing his memoirs. Auguste Escoffier, who once fed the court of England, is traveling without professional engagement. For others we have less information. What of François Marrec, whose wax flowers used to humiliate Mother Nature's? And that other one whose name escapes us, author of a statue of Antonin Carême, destined for the Central Market, but which the city council refused, justly sanctioning him for having abandoned as means of expression, grease?

For it is with grease (on a frame of wood and cardboard) that pedestals are built. In a cauldron installed over a good fire, mix one third sheep kidney suet, one third virgin wax, one third paraffin (it bleaches the grease and removes all odor). Better yet, as this will give the mixture a laudable elasticity, melt a kilo of pork belly fat and mix it with these four ingredients after they have been heated together: virgin wax, half kilo; spermaceti, 250 grams; stearite, 250 grams; paraffin 250 grams.

If one wishes to give some sparkle to the pedestal modeled in this paste, or to carve a block of rice or semolina, here follows a recipe for varnish. In a glass, dissolve 125 gr. of gum Arabic or gelatin. Spread it upon a piece of the last windowpane broken by the scullion. After drying in a mild oven, scratch it. Bits will detach, and one may sieve them and dye them.

Should one be pressed for time and renounce sculpture in the round for a superficial effect, it is possible with starch, tragacanth gum, and paraffin processed with the palms and the rolling pin, to produce a paste whose visual aspect resembles Vichy tablets, and which has the ductility of unleavened bread. This paste can be molded it into rosaries, festoons, beads etc., or rolled it into coils, or modeled into figures. These motifs can later be affixed onto a piece of mesh. Thus, one disposes of a malleable strip that can be applied to a cylindrical or truncated core, from which a pedestal is rapidly construed. In kitchen parlance, the operation described above is pastillage; the strip of design produced is also called pastillage. Pastry cooks who in an instant concoct objects from a sugar based paste use the same word.

For such pedestals, floral ornamentation is appropriate. One creates petal by petal. Strict copyists, these men carefully cast in plaster the delicate curves of a petal, or carve its form into wood or tubercle; they pour wax into one of these matrices, then group the casts into corollas. Roses and camellias made the reputation of Auguste Escoffier, whose fame has more legitimate causes. Otherwise, one can with much less trouble, between the thumb and index, simply flatten balls of wax into petal forms. The wax may be colored beforehand; if not, it is tinted with tempera or watercolors. A spot of picture varnish with liven its luster.

THE ARCHITECTURE OF PASTRY COOKS

In window cases, such *pièces montées* built of pound cake and nougat in summary fashion are displayed. One ought not judge the architecture of pastry cooks by these specimens, nor by the wedding cake served at Buckingham Palace in February 1922: almost two meters high, tipping the scale at nearly a hundredweight. After all, Gambetta in the Louvre's Carrousel court, or the lion of the place Denfert weigh even more. One should rather congratulate the Midland Railway Company for having transported this monster without accident from Edinburgh, where it was created, to London, where Princess Mary and the Viscount Lascelles ate it.

Let us turn our attention to the ways of a pastry maker conscious of his role. He establishes an architectural plan, life size, for the whole of the projected edifice, and then makes a detailed plan of each of its constituent pieces or 'panels.' On the paper where he has just drawn, he places a glass sheet that will keep the working drawings before his eyes and serve to support the fabrication of the panels. These will not exceed the thickness of cardboard, and their size shall be at the most that of a flat cigarette case. Their substance will be royal paste, that is, a mixture of sugar and egg white. From a narrow pastry cone, the artist, with circumspection, will squeeze mucilage onto the glass—somewhat in the fashion of a Javanese pouring the protective wax onto the cloth for Batik. Painted with a brush, the royal paste follows, while the straight and curved lines of the drawing visible through the glass then harden. A gentle shake to the transparent surface detaches the panel, which hardly adhered. This panel, now available, holds in its frame different elements of the façade or roofing—whether full or latticed like the slats applied to a wall by trellis makers. When the pastillage is completed, when all the panels are ready, our man refers back to his general plan, and according to this design fits them in place and sets them up. With the same royal paste he joins them. The edifice is there, light filigree, in appearance as unstable as a castle of cards, but balanced and rigid in fact.

THE FUTURE

By now, our sculptors and architects with white toques have watched, undisturbed, numerous skirmishes play out in the world of art; their ideals remain academic. Uncustomary, a collaboration between these able craftsmen and sculptors and architects proper would no doubt be a happy one. When the latter have endowed every village with a statue commemorating the war, and finished cleaning up the ravished provinces, their corporation will be afflicted by unemployment. Why should they not acquaint themselves with kitchen folk to whom they could furnish ideas and models? What we hold against art works is their

impertinent longevity. Made of sheep fat or pastillage, and as such dressed with the charm of perishable things, we would love them better, were they imperfect. But is it assured they would disappear? There are already pious collectors to gather up ancient specimens of culinary modeling. Some day museums will have departments devoted to pastry work, a miniature city protected under a globe as a clock on its pedestal.

Bulletin de la Vie Artistique

1 August 1922

tinkering



Ben Kinmont <bkinmont@gmail.com>

tinkering

Thu, Aug 27, 2009 at 9:19 PM

Ben Kinmont <bkinmont@gmail.com>

To: tiptv@aol.com
Bcc: bkinmont@gmail.com

Rachel,
can't remember if I replied to your email when I was on vacation, but here is blistene's email:
"BLISTENE Bernard" <bernard.blistene@centrepompidou.fr>
Thanks for the new version; I look forward to reading over it. Is it possible that you can get to me the full bibliographical citation for the text which you translated? As I'm publishing it, I want to make sure that we are publishing the definitive version of the text and that we are checking it against the first appearance. Meaning, I think we should make sure that we know which version (perhaps there is only one) we are translating and publishing. (Such as, the text first appeared in [full bibliographical citation] and this translation is taken from [citation], that we have compared the two and know if they are the same, or there are any differences, etc.) This falls into the category of textual bibliography, or the transmission of texts, of which translations are an important part, so it is essential to be clear. It will also help the publication and translation to seem more authoritative as it is expected in such instances.
I will get some information regarding the project to your friend Justin as well.
Thanks, and I'm looking forward to seeing you next month.
Yours,
Ben

[Quoted text hidden]

--

[Quoted text hidden]



Ben Kinmont <bkinmont@gmail.com>

FW: IAN K SAN FRANCISCO 09AUG09

Hupert, Naomi <NHupert@edc.org>
 To: "bkinmont@gmail.com" <bkinmont@gmail.com>

From: DeltaElectronicTicketReceipt@delta.com [DeltaElectronicTicketReceipt@delta.com]
Sent: Wednesday, July 22, 2009 9:07 PM
To: Hupert, Naomi
Subject: IAN K SAN FRANCISCO 09AUG09


Your Receipt and Itinerary

(Scan this barcode at a Delta

NAOMI HUPERT
 1160 PLEASANT HILL RD
 SEBASTOPOL CA 95472

Thank you for choosing Delta. We encourage you to review this information before your trip. If you need to contact information, go to delta.com, call 800-221-1212 or call the number on the back of your SkyMiles® card.

Now, managing your travel plans just got easier. You can exchange, reissue and refund electronic tickets at delta changes to your itineraries at delta.com/itineraries.

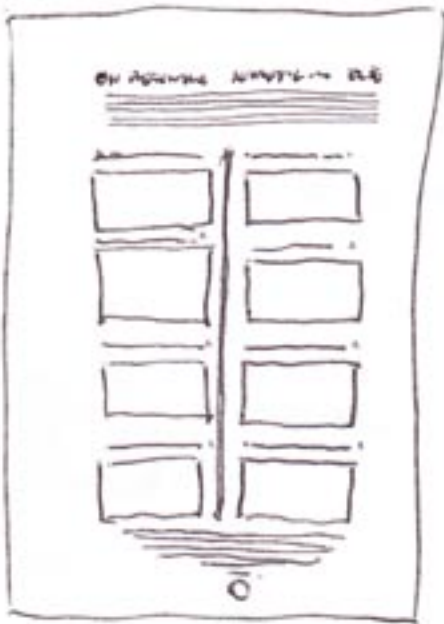
Speed through the airport. Check-in online for your flight. [-> Check-in](#)

Flight Information

DELTA CONFIRMATION #: C71QLD
 TICKET #: 00623128874955
 Bkng Meals/ Seat/
 Day Date Flight Status Class City Time Other Cabin

 Sun 09AUG NORTHWEST AIRLI OK L LV SAN FRANCISCO 830A **
 NES 364 AR MINNEAPOLS/S 200P
 TPAUL
 Fri 14AUG NORTHWEST AIRLI OK L LV MINNEAPOLS/S 235P **
 NES 369 TPAUL
 AR SAN FRANCISCO 433P

Check your flight information online at delta.com or call the Delta Flightline at 800-325-1999.



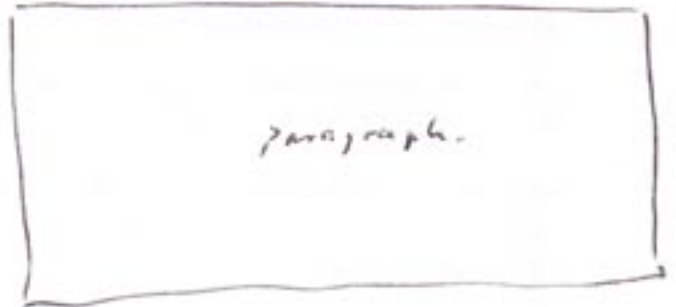
↑
a.p. device

Title
Intro

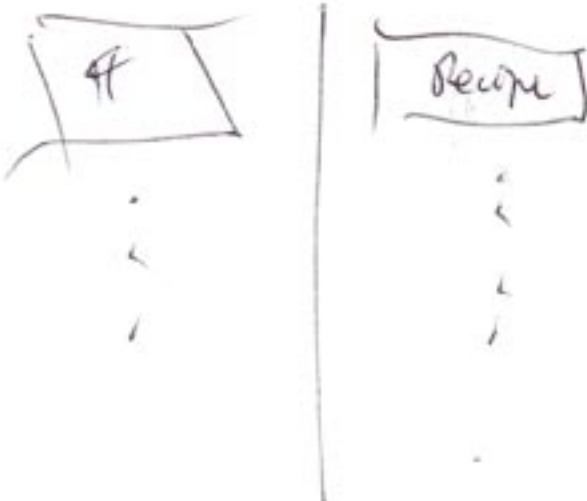
Eight? paragraphs

← location + time information
← thank yous

Recipe title. chef name. Restaurant name.



another thought:



ON BECOMING SOMETHING ELSE

Dinner, 21 September 2009, 8 pm

What we hold against artworks is their impertinent longevity. Made of sheep fat or poultry, and as such dressed with the skin of perishable things, we would love them better, were they imperfect. - Felix Fénéon, *La Plastique Culinaire*, 1922.

THE PARAGRAPHS BELOW describe the work of seven different artists. Each of these artists has pursued an art practice that eventually led them out of the art world and into something else. In some cases it was permanent, in other cases, temporary. Cooking is the art of ingredients becoming something else, something to be eaten and shared. For the current project, the ingredients become a representation of the artist's practice and the diner is an homage to these artists' decisions to leave the art world.

The recipe titles attached to each of the paragraphs have been written by Fabien Valles, a philosopher and friend who is also, perhaps, the best amateur chef I know. When discussing this project with Fabien, we spoke about the possibilities and impossibilities of recipes and representation as well as the history of its most flamboyant example, the *poireaux montés*, sweet and savory edible sculptures created by chefs to represent past events and forms of architecture. Although the *poireaux montés* began in the 17th century and continues to today, it reached its apogee in the 19th century with the recipes of Antonin Carême and Urbain Dubois. For our collaboration on this project, I asked Fabien to construct a recipe for each paragraph. In this representation he had complete freedom; he just had to understand that the recipes would be for a private dinner in Paris and be prepared in a restaurant kitchen for about twenty-five people. This is the broadside written for that dinner. Additionally, this evening, I will distribute an essay by Felix Fénéon entitled *La Plastique Culinaire*. Published by the Antiquarian Press with a translation into English by Rachel Stella, Fénéon's essay was first published in 1922 and is one of the earliest histories of the *poireaux montés* and their chefs, whom Fénéon referred to as "Les sculpteurs et architectes à toque blanche".

... it is difficult to understand what it is, what it means, and to understand what reasons, by looking at what has departed. In the art world histories are written by and about those who have remained. However, some artists have made interesting decisions that have caused them to leave the art world and their decisions are significant in art history. I am speaking about artists who have left the art world through the pursuit of their art practice, as they have become something other than artists. These paragraphs are examples of such departures and they are written for those of us who have left, or are near to leaving, and are written for those of us who have not.

... she created art in black and white in the mid-1960s, with paintings of faces and these later developed into works that could be manipulated by the viewer. Her awareness of two points, a self and the other, and the space in between, was always there. Through the concept of figure and ground, participant and object. At home she experienced a painful disconnect between the body-self and the body-object as the political situation worsened and she was forced to live abroad. It was there, with her students and sometimes passively on the street, that she began to develop her participatory objects with therapeutic healing powers. These objects were a profound challenge to the art world because she made clear that their meaning was dependent upon their manipulation and use, a position that did not sit well with the object-based economy of contemporary art. Finally, towards the end of her life, when she was able to return to her home-country, she devoted her energies full-time to healing others as a psychotherapist.

... In 1966, he turned his interest to ecology and its relationship to one's personal life. The exhibited work consisted of documentation in the form of photographs and text and from viewing these, viewers could piece together a sense of the artist's process and relation to nature. Some early projects involved the cultivation of foodstuffs and noting the behavior of animals on his farm; other time was spent in the study of biohythmic farming and bee-keeping and raising goats for companionship. He struggled with the way in which his artwork was understood in the exhibition space and in 1973 abandoned photography and began to focus on writing personal diaries. By the late 1970s, the artist started to spend more and more time on his farm raising cows, essentially becoming a full-time farmer. "Our being on this farm as we are now was never planned, it just gradually grew to be so."

... You both in 1938, everything was art and together their artistic practice was to create an institution and platform for their support of the Vietnam war. At one point, they tried to save the life of a revolutionary poet who was accused of murdering a man in Taiwan. When he was found guilty and given the death sentence, they tried to reduce this practice in trying to save this man's life. They called upon other artists and writers to assist in a letter-writing campaign to have the poet's revolutionary punishment by the Queen of England. It didn't work and on May 1975, he was put to death. When asked about this every twenty years later, said that the man's death that even though everything is art and can be art, at the very end, this project seemed to be art and simply became an effort to save someone's life.

... In 1969, while involved with an underground art group in New York City, he developed an interest in group dynamics and social and political processes. Some of his early artistic activity included works he called "influence pieces" where he would directly suggest an idea for a piece to someone, who would then execute the work without being aware of his influence. Becoming concerned with the manipulative aspects of this practice, he turned into politics "where influence and concept come together compatibly." In 1975, he was elected mayor of a small village and had the opportunity to apply his interest in aesthetic structure and form to the political situation at hand. At first, it was clear that the village could not fiscally survive under its current tax base, and that the only solution was its dissolution as a village and incorporation into a neighboring town. By the end of his two years as mayor, the town had accepted this idea and the small village ceased to exist.

... She was a pioneer and through the intensity of her sincerity, she struggled with the institutionalization of her practice. She started with placing found garbage in a gallery, and making one that it wasn't neatly arranged by the gallery owner (impossible). She would also go to certain ends to try and help artists (even when that was impossible). When she left object-making behind, she did so in total focus upon the support staff of exhibition spaces and then, in 1991, with the encouragement of a friend, she actually moved into a museum to live there for a period of time. This act of institutional absorption had the homogenizing effect of forming her energies on helping a homeless person outside of the museum. After the project, she did some research to help children at risk and eventually became a social worker.

... She was a pioneer, working as an artist and then doing the gallery and one, and her approach to art was to see it as a practice involving many different media, including performance. A number of pieces were outside, quasi-installations that you could pass by without even noticing. They were a long-term collaboration, she started creating objects for interaction and connection with others. One project was in a museum where they set up a communication device, made of cardboard tubes found on the street. Connected together, the tubes ran the length of the museum and allowed two people, one unseen in the other, to communicate. After the exhibition the piece was dismantled and the tubes were returned to the dumpsters in which they had been found. Their next project was a series of furniture pieces designed to be used in Tantra sex. At this point, she had been studying yoga seriously for four years with various teachers in New York City. Then, sometime later and after studying yoga in India, she left the art world and moved away to set-up her own yoga center.

... It was the spontaneity of the projects that really made the team come in a head. She had begun with art activities in the form of various projects, from eventually to brainstorming to starting a nonprofit organization as an art project. From there, she organized unstructured discussion groups, or forums, where people could share common concerns and experiences, the final group being a discussion of health care. In these forum projects, she was interested in attention and the way in which people create meaningful solutions to shape and give meaning to their lives. But that, as she would have a lasting impact on the participants, she began to realize that the history of her involvement as well as her role as artist, ultimately observed her goal to contribute to the community. Looking back on these projects, she told me that "for something to be lasting it almost always can't exist in an art world context, but it can be approachable artfully." Finally, in 2001, she started working as a trainer in a health clinic in Berkeley and in 2002 enrolled in a post-grad program.

Paragraph introduction

SWITCH

Poireaux vinaigrette

Hans

Caillettes aux herbes

GAAG

Michael X

Risotto giallo al caffè e alla liquirizia

Barigoule d'artichauts à la poutargue

Filet de maquereau, cocos-céleri

Kevin

Mont-blanc au gratte-cul n°3

Gretchen

Oreillettes

e prob.

This dinner could not have been realized without the help of Art de Paris, Olivier Canno, Linda Goble, and Bruno Serralongue. Thanks also to Brigit Bamhart, Suzanne Clark, Kirby Gaskin, Jon Hendricks, Amanda Herman, Ted Parviz, Rachel Stella, Laura Tripp, and all of those I've spoken to along the way.

Project Ben Kiamant
Adaptation and Cook Fabien Valles
Production Air de Paris in cooperation with Linda Goble
Photographer Bruno Serralongue

Art de Paris
with Linda Goble

ON BECOMING SOMETHING ELSE

Dinner : : 21 September 2009 : : 8 pm at Chapeau-Melon : : Belleville

"When we build against networks as their impervious legacy. Made of cheap fat or poultry, and as each strand seeks the chaos of perishable things, we would lose themselves were they together." — *Ella Tonino, La Plastique Culinaire*, 2009

THESE SEVEN RECIPES MAY describe the work of seven different artists. Each of these artists has pursued an art practice that eventually led them out of the art world and into something else. In some cases it was permanent, in other cases, temporary. Cooking is the act of ingredients becoming something else, something to be eaten and shared. For the entire project, the ingredients became a representation of the artist's practice and the dinner is an homage to these artists' decision to leave the art world.

The recipe title attached to each of the paragraphs have been written by Collin Vailley, a philosopher and friend who is close, perhaps, to the best amongst chef Heston. When discussing this project with Collin, we spoke about the possibilities and impossibilities of recipes and representations as well as the history of an most fundamental recipe: the puree moussé. Over and over, edible sculpture created by chefs to represent past events and feelings of architecture. Although the pure moussé began in the 18th century and continues to evolve, it reached its apex in the 19th century with the recipes of Auguste Escoffier and Culinaires Duboué. For our collaboration on this project, I asked Collin to construct a recipe for each paragraph. In his representation he had complete freedom; he just had to understand that the recipe would be for a gourmet dinner in Paris, and be prepared to create an original recipe for about twenty-five people. This is the formula we used for that dinner. Additionally, during that evening, I will distribute notices by Ella Tonino entitled *La Plastique Culinaire*, published by the *Annuaire de la Cuisine Paris* with a translation into English by Rachel Boyle. Tonino's notice was first published in 2004 and is one of the earliest histories of the pure moussé and the chefs whom Tonino referred to as "Les sculpteurs et architectes de notre cuisine."

Sometimes it is helpful to understand what is, or what someone, and to understand what someone is by looking at what has happened in the art world. However, we scientists, and about those who have remained. However, some artists have made interesting decisions that have caused them to leave the art world and these decisions are significant to our history. I am speaking about artists who have left the value structure of art through the pursuit of their art practice, so they have become something other than artists. These paragraphs are examples of such departures and they are written for those of us who have left, or are soon departing.

Poissons vinaigrette

Caillettes aux herbes

Risotto giallo al caffè e alla liquiritia

Barigoule d'artichauts à la portogaise

Filet de maqueron, cactus-celeri

Mont-blanc ou gratte-cul n°3

Oreillettes

Five techniques... Collin had had started out making and when he had the right with painting, and then these were developed into works that could be manipulated by the viewer. The art world is a place where the artist and the viewer are in a relationship, through the viewer's eyes and through the artist's eyes. Collin had had a long relationship with the art world, and the art world was not just a place where he could go to sell his work, but a place where he could go to learn. Collin had had a long relationship with the art world, and the art world was not just a place where he could go to sell his work, but a place where he could go to learn. Collin had had a long relationship with the art world, and the art world was not just a place where he could go to sell his work, but a place where he could go to learn.

Planning... Collin had had a long relationship with the art world, and the art world was not just a place where he could go to sell his work, but a place where he could go to learn. Collin had had a long relationship with the art world, and the art world was not just a place where he could go to sell his work, but a place where he could go to learn. Collin had had a long relationship with the art world, and the art world was not just a place where he could go to sell his work, but a place where he could go to learn.

Collin... Collin had had a long relationship with the art world, and the art world was not just a place where he could go to sell his work, but a place where he could go to learn. Collin had had a long relationship with the art world, and the art world was not just a place where he could go to sell his work, but a place where he could go to learn. Collin had had a long relationship with the art world, and the art world was not just a place where he could go to sell his work, but a place where he could go to learn.

Collin... Collin had had a long relationship with the art world, and the art world was not just a place where he could go to sell his work, but a place where he could go to learn. Collin had had a long relationship with the art world, and the art world was not just a place where he could go to sell his work, but a place where he could go to learn. Collin had had a long relationship with the art world, and the art world was not just a place where he could go to sell his work, but a place where he could go to learn.

Social Work... Collin had had a long relationship with the art world, and the art world was not just a place where he could go to sell his work, but a place where he could go to learn. Collin had had a long relationship with the art world, and the art world was not just a place where he could go to sell his work, but a place where he could go to learn. Collin had had a long relationship with the art world, and the art world was not just a place where he could go to sell his work, but a place where he could go to learn.

Yves... Collin had had a long relationship with the art world, and the art world was not just a place where he could go to sell his work, but a place where he could go to learn. Collin had had a long relationship with the art world, and the art world was not just a place where he could go to sell his work, but a place where he could go to learn. Collin had had a long relationship with the art world, and the art world was not just a place where he could go to sell his work, but a place where he could go to learn.

Walter... Collin had had a long relationship with the art world, and the art world was not just a place where he could go to sell his work, but a place where he could go to learn. Collin had had a long relationship with the art world, and the art world was not just a place where he could go to sell his work, but a place where he could go to learn. Collin had had a long relationship with the art world, and the art world was not just a place where he could go to sell his work, but a place where he could go to learn.

ON BECOMING SOMETHING ELSE

Dinner :: 21 September 2009 :: 8 pm at Chapeau-Melon :: Belleville

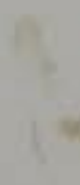
"What we hold against artworks is their impertinent longevity. Made of sheep fat or poultry, and as such dressed with the charm of perishable things, we would love them better, were they imperfect." - Félix Fénéon, *Le Plastique Cubain*, 1923

THE SEVEN PARAGRAPHS BELOW describe the work of seven different artists. Each of these artists has pursued an art practice that eventually led them out of the art world and into something else. In some cases it was permanent, in other cases, temporary. Cooking is the act of ingredients becoming something else, something to be eaten and shared. For the current project, the ingredients became a representation of the artist's practice and the dinner is an homage to these artists' decisions to leave the art world.

The recipe titles attached to each of the paragraphs have been written by Fabrice Valois, a philosopher and friend who is also, perhaps, the best amateur chef I know. When discussing this project with Fabrice, we spoke about the possibilities and impossibilities of recipes and representation as well as the history of the most flamboyant example, the *pièce montée*, sweet and savory edible sculptures created by chefs to represent past events and forms of architecture. Although the *pièce montée* began in the 17th century and continues to today, it reached its apogee in the 19th century with the recipes of Antonin Carême and Urbain Dubois. For our collaboration on this project, I asked Fabrice to construct a recipe for each paragraph. In this representation he had complete freedom; he just had to understand that the recipes would be for a private dinner in Paris and be prepared in a restaurant kitchen for about twenty-five people. This is the *livres de recettes* written for that dinner. Additionally, during that evening, I will distribute an essay by Félix Fénéon entitled *Le Plastique Cubain*. Published by the Antinomian Press with a translation into English by Borja Stella, Fénéon's essay was first published in 1923 and is one of the earliest histories of the *pièce montée* and their chefs, whom Fénéon referred to as "Les sculpteurs et architectes à toque blanche."

Sometimes it is helpful to understand what is, as what remains, and to understand what remains, by looking at what has departed. In the art world histories are written by and about those who have remained. However, some artists have made interesting decisions that have caused them to leave the art world and these decisions are significant to art history. I am speaking about artists who have left the value structure of art through the pursuit of their art practice, as they have become something other than artists. These paragraphs are examples of such departures and they are written for those of us who have left, or are near leaving, and to remind us that we are not alone.

Poireaux vinaigrette



Caillettes aux herbes

Risotto giallo al caffè e alla liquirizia

Barigoule d'artichauts à la poutargue

Filet de maquereau, cocos-céléri

Mont-blanc au gratte-cul n° 3

Oreillettes

Psychotherapy. Liza Clark had trained not in black and white in the mid 1990s, with paintings mostly, and these later developed into works that could be manipulated by the viewer. Her awareness of two points, a self and the other, and the space in between, was always there, through the concept of figure and ground, participant and object. At home Liza experienced a painful divorce between the body-self and the body-other as the political situation worsened and she was forced to live abroad. It was then, with her *ambles* and anonymous presence on the street, that she began to develop her participatory objects with therapeutic holding powers. These objects were a profound challenge to the art world because she made clear that their meaning was dependent upon their manipulation and use, a position that did not sit well with the object based economy of contemporary art. Finally, towards the end of her life, when she was able to return to her home-country, she devoted her energies to healing others as a psychotherapist.

Earning. Beginning in 1970, Hans de Vries turned his interest in reading and its relationship to one's personal life. The exhibited work consisted of abstractions in the form of photographs and text and from viewing them, visitors could piece together a sense of Hans's process and relation to nature. Some early projects involved the exhibition of bookshelves and testing the behavior of animals on his farm, other times was spent in the study of mathematical farming and bee-keeping and raising goats for competition. Hans struggled with the way in which his artwork was understood in the exhibition space and in 1973 abandoned photographs and began to focus on writing personal letters. By the late 1990s, Hans started to spend more and more time on his farm raising cows, eventually becoming a full-time farmer. "One thing on this farm as we are now was never planned, it just gradually grew to be us."

Activism. For Jon Hendricks and Jean Tschis, everything was art and together, as the Guerrilla Art Action Group (GAAG), their artistic practice was to criticize institutions and politicians for their support of the Vietnam War. At one point, they tried to save the life of Michael X, a revolutionary poet who was accused of murdering a man in Trinidad. When he was found guilty and given the death sentence, GAAG rallied their practice to trying to save his life. They called upon other artists and writers to assist in a letter writing campaign to have the poet revolutionary pardoned by the Queen of England. It didn't work and on 16 May 1972 Michael X was put to death. When asked about this story many years later, Jon stated that even though everything is and can be art, at the very end, this project ceased to be art and simply became an effort to save someone's life.

Politics. In 1969, while involved with an underground art group in New York City, Bruce Puncepp developed an interest in group dynamics and social and political processes. Some of his early artistic activity included works he called "industrial pieces" where he would directly suggest an idea for a piece to someone who would then execute the work without being aware of Bruce's influence. Bruce was concerned with the manipulative aspects of this process. Bruce moved into politics, where influence and concept came together unexpectedly. In 1972 he was elected mayor of a small village and had the opportunity to apply his interest in academic structure and form to the political situation at hand. At first it was clear that the village could not fiscally survive under its current tax base, and that the only solution was its dissolution as a village and incorporation into a neighboring town. By the end of his two years as mayor, the town had accepted this idea and the small village ceased to exist.

Social Work. Laurie Perreux was a friend and through the intensity of her university, she struggled with the institutionalization of her practice. She started with placing found garbage in a gallery and making sure that it wasn't overly arranged by the gallery curators (impossible). Laurie would also go to extreme ends to try and help artist-founders (even when that, too, was impossible). When she left object-making behind, she did so to instead focus upon the support staff of exhibition spaces and then, in time, with the encouragement of a friend, she actually moved into a museum to live there for a period of time. This act of institutional absorption had the surprising effect of focusing her energies on helping a homeless person outside of the museum. After the project, Laurie got a job doing research to help children at risk and eventually became a social worker.

Yoga. Gretchen Faust was another friend, working as an artist and crafter during the 1970s and 80s, and her approach to art was to use it as a practice involving many different media, including performance. A number of pieces were subtle, quiet installations that you could pass by without even noticing. Then with Kevin Warren, she started creating objects for installation and connection with others. One project was in a museum where they set up a communication device made of raffia and tubes found on the street. Connected together, the tubes ran the length of the museum and allowed two people, one seated in the tube, to communicate. After the exhibition the piece was dismantled and the tubes were returned to the dumpsters in which they had been found. Their next project was a series of furniture pieces designed to be used in Theatre set. At this point Gretchen had been studying yoga seriously for four years with various teachers in New York City. Then, sometime later and after studying yoga in India, she left the art world and moved away to set-up her own yoga center.

Medicine. It was the temporality of the projects that really made the issue come to a head. Bridget Bernhart had begun with an interest in the functionality of certain processes, from ceramics to printmaking to starting a temporary organization as an art project. From there, she organized intellectual discussion groups, or forums, where people could share common concerns and experiences, the final group being a discussion of healthcare. In these forum projects Bridget was interested in consensus and the way in which people create communal solutions to shape and give meaning to their lives. By this time, we she sought to have a lasting impact on the participants, she began to make clear the history of her involvement as well as her role as artist, ultimately observed her goal to contribute to the community. Looking back on these projects Bridget told me that "for something to be lasting it almost always can't exist in an art world context, but it can be approached artfully." Finally, in 2007, she started working as a trainee in a day health clinic in Berkeley and is now enrolled in a pre-med program.

Restaurant Chapeau-Melon :: 90, rue Belvédère :: 75017 Paris :: 01 42 22 60 66 :: Memo Pyclos / Belleville
Project, Ben Kramarz :: Adaptation and Cook, Fabrice Valois :: Production, Air de Paris in cooperation with Linda Gruber :: Photographer, Brian Serrebourg
Thanks to Susanne Gockel, Kirby Gaskin, Amanda Hermsen, Ted Purvis, Barack Smith, Laura Tippit, and all of those I've spoken to along the way
see recipe printed transcripts for the Antinomian Press by Patrick Bough



ON BECOMING SOMETHING ELSE

Dinner :: 21 September 2009 :: 8 pm at Chapeau-Melon :: Belleville

"What we hold against artworks is their impertinent longevity. Made of sheep fat or paintilage, and as such dressed with the charm of perishable things, we would love them better, were they imperfect." — Félix Fénéon, *Les Plastiques Contemporains*, 1922.

THE SEVEN PARAGRAPHS BELOW describe the work of seven different artists. Each of these artists has pursued an art practice that eventually led them out of the art world and into something else. In some cases it was permanent, in other cases, temporary. Cooking is the art of ingredients becoming something else, something to be eaten and shared. For the current project, the ingredients became a representation of the artist's practice and the dinner is an homage to these artists' decisions to leave the art world.

The recipe titles attached to each of the paragraphs have been written by Fabrice Valois, a philosopher and friend who is also, perhaps, the best amateur chef I know. When discussing this project with Fabrice, we spoke about the possibilities and impossibilities of recipes and representation as well as the history of its most flamboyant example, the *pièce montée*, sweet and savory edible sculptures created by chefs to represent past events and forms of architecture. Although the *pièce montée* began in the 17th century and continues to today, it reached its apogee in the 19th century with the recipes of Antonin Carême and Urbain Dubois. For our collaboration on this project, I asked Fabrice to construct a recipe for each paragraph. In this representation he had complete freedom; he just had to understand that the recipes would be for a private dinner in Paris and he prepared in a restaurant kitchen for about twenty-five people. This is the broadside written for that dinner. Additionally, during that evening, I will distribute an essay by Félix Fénéon entitled *Les Plastiques Contemporains*. Published by the Antimannian Press with a translation into English by Rachel Stella, Fénéon's essay was first published in 1922 and is one of the earliest histories of the *pièce montée* and their chefs, whom Fénéon referred to as "Les sculpteurs et architectes à toque blanche."

Sometimes it is helpful to understand what is, as what remains, and to understand what remains by looking at what has departed. In the art world histories are written by and about those who have remained. However, some artists have made interesting decisions that have caused them to leave the art world and these decisions are significant to art history. I am speaking about artists who have left the value structure of art through the pursuit of their art practice, as they have become something other than artists. These paragraphs are examples of such departures and they are written for those of us who have left, or are near departure, and to remind us that we are not alone.

Poireaux vinaigrette

Caillettes aux herbes

Risotto giallo al caffè e alla liquirizia

Barigoule d'artichauts à la poutargue

Filet de maquereau, cocos-céleri

Mont-blanc au gratte-cul n°3

Oreillettes

Psychotherapy. Lygia Clark had started out in black and white in the mid-1950s, with paintings mostly, and then later developed into works that could be manipulated by the viewer. Her awareness of two points, a self and the other, and the space in between, was always there, through the concept of figure and ground, participant and object. At home Lygia experienced a painful dissonance between the body-self and the body-object as the political situation worsened until she was forced to live abroad. It was there, with her students and anonymous viewers, that she began to develop her participatory objects with therapeutic healing powers. These objects were a profound challenge to the art world because she made clear that their meaning was dependent upon their manipulation and use, a position that did not sit well with the object-based economy of contemporary art. Finally, towards the end of her life, when she was able to return to her home-country, she devoted her energies fulltime to leading others as a psychotherapist.

Forming. Beginning in 1968, Hans de Vries turned his interest in ecology and its relationship to one's personal life. The exhibited work consisted of documentation in the form of photographs and text and from viewing them, visitors could piece together a sense of Hans's process and relation to nature. Some early projects involved the collection of foodstuffs and noting the behavior of animals on his farm; other ones were spent in the study of biodynamic farming and bee-keeping and raising goats for competition. Hans struggled with the way in which his artwork was understood in the exhibition space and in 1972 abandoned photographs and began to focus on writing personal diaries. By the late 1970s, Hans started to spend more and more time on his farm raising cows, eventually becoming a fulltime farmer: "Our living out this farm as we are now was never planned, it just gradually grew to be so."

Activists. For Jim Hombek and Jean Trudel, everything was art and together, as the Guerrilla Art Action Group (GAAG), their artistic practice was to critique institutions and politicians for their support of the Vietnam War. At one point, they tried to save the life of Michael X, a revolutionary poet who was accused of murdering a man in Trinidad. When he was found guilty and given the death sentence, GAAG refused their practice to try to save his life. They called upon other artists and writers to assist in a letter writing campaign to have their post-revolutionary purchased by the Queen of England. It didn't work and on 16 May 1975 Michael X was put to death. When asked about this many years later, Jim noted that even though everything is and can be art, at the very end, this project caused to be art and simply become an effort to save someone's life.

Politicians. In 1969, while involved with an underground art group in New York City, Bruce Paunang developed an interest in group dynamics and social and political processes. Some of his early artistic activity included works he called "substance poems" where he would liberally suggest an idea for a piece to someone who would then execute the work without being aware of Bruce's influence. Because concerned with the unproductive aspects of this practice, Bruce moved into politics. He became interested with and sought to create together compounds." In 1972 he was elected mayor of a small village and had the opportunity to apply his interest in culture structure and form to the political situation at hand. As mayor it was clear that the village could not literally survive under its current tax base, and that the only solution was its abandonment as a village and incorporation into a neighboring town. By the end of his two years as mayor, the town had accepted this idea and the small village ceased to exist.

Social Work. Laurie Parsons was a friend and through the intimacy of her ancestry, she struggled with the institutionalization of her practice. She started with placing food garbage in a gallery and making sure that it wasn't neatly arranged for the gallery viewers (even when that, too, was impossible). When she felt object-making included, she did so to instead focus upon the support staff of exhibition-making and others, in steps, with the encouragement of a friend, she actually moved into a museum to live there for a period of time. This act of institutional absorption had the interesting effect of focusing her energies on helping a homeless person outside of the museum. After the project, Laurie got a job doing research to help children at risk and eventually became a social worker.

Yoga. Cecile-Jean Faut was another friend, working as an artist and critic during the 1960s and 70s, and her approach to art was to use it as a practice involving many different media, including performance. A number of pieces were solids, upon installation that you could pass by without even noticing. This with Kevin Warren, after mutual creative subjects for invention and connection with others. One project was in a museum where they set up a communication device made of cardboard tubes around the street. Connected together, the tubes ran the length of the museum and allowed two people, one across to the other, to communicate. After the exhibition the piece was dismantled and the tubes were returned to the dumpsters in which they had been found. They soon project was a series of intricate pieces designed to be used in various locations in New York City. This, sometimes later and where teaching yoga in India, she left the art world and moved away to set up her own yoga center.

Medicine. It was the transparency of the project that really caught the issue came to a head. Rachel Bagshaw had begun with an interest in the functionality of certain processes. From there, she progressed to creating a complex organization of certain processes, would share common concerns and experiences, the total group being a discussion of health care. In these hours projects Bagshaw was interested in conversations and the way in which people create themselves, substitute to shape and give meaning to their lives. Her work, as she sought to have a lasting impact on the psychiatric, she began to explore different history of her involvement as well as her relationship, she began to understand the need for connection to the community. Looking back on these projects Bagshaw told me that "for something to be lasting it almost always has to have an art world context, but it can be approached artfully." Finally, in 2008, she started working as a nurse in a day health clinic in Berkeley and to see resulted in a pre- and program.

Restaurant Chapeau-Melon :: 10, rue Blomet :: 75013 Paris :: 01 47 23 68 66 :: Henri Perrieron / Belleville
Project, Eric Kimmel :: Adaptation and Cook, Fabrice Valois :: Production, Art de Paris in cooperation with Linda Goble :: Photographs, Bruno Brachet
Thanks to Susanne Cockrell, Kirby Gaudin, Annika Hermans, Ted Purvis, Rachel Stella, Lenny Topp, and all of those I've spoken to along the way.
For recipe printed instructions for the Antimannian Press by Patrick Brough.

On becoming something else
archive 19.06.09.85



Hi Ben,

Here is a sample of the craft paper.

This a very bad sample because there is a
big dark zone, but I think that's ok,
it's quite thick.

Let us know,

All the best,

Jean-Paris

What we hold against artworks is their impertinent longevity. Made to sleep by or passage and as such dressed with the shroud of perishable things, we would love them better were they imperfect." - Felix Fénéon, *Le Musée Culinaire*, 1922.

The seven paragraphs below describe the work of seven different artists. Each of these artists has pursued an art practice that essentially led them out of the art world and into something else. In some cases it was permanent, in other cases temporary. Cooking is the act of ingredients becoming something else, something to be eaten and shared. For the current project, the ingredients become a representation of the artist's practice and the result is an homage to the artist's decision to leave the art world.

Each of the recipes below has been written by a different Parisian chef. When speaking with the chefs we discussed the possibilities and impossibilities of recipes and representation as well as the history of the most famous chef example, the police records, sweat and zany edible sculptures created by chef Augustin Lescaze in the 18th century with the recipes of Antonin Carême and Urbain Dubois.

For this collaboration, I asked each chef to select one of the seven paragraphs and construct a recipe for its representation. In this process they had complete freedom. I also asked that they insert their alibi into their restaurant's regular menu and make it available to anyone coming into the restaurant during the time of the Festival. Below are the names of the participating restaurants and their contact information:

Chien's - 13 rue de Valenciennes
In the exhibition space, in addition to this brochure, I am distributing an essay by Felix Fénéon entitled *Le Musée Culinaire*. Published by the Antichambre Press with an introduction by Fabrice Vainco and a translation into English by Rachel Siles. Fénéon's essay was first published in 1922 and is one of the earliest histories of the police records and their chefs, whom Fénéon referred to as "les sculpteurs et architectes à laque blanche". The Fénéon publication will be given away for free and shown alongside a vitrine displaying the cookbooks Fénéon references in his text.

Sometimes it is helpful to understand what is, as what remains, and to understand what remains, by looking at what has departed. In the art world histories are written by and about those who have remained. However, more artists have made interesting decisions that have caused them to leave the art world and these decisions are significant to art history. I am speaking about artists who have left the value structure of art through the pursuit of their art practice, as they have become something other than artists. These paragraphs are examples of such departures and they are written for those of us who have left, or are near departures, and to remind us that we are not alone.

Reunions feminines des coriandres & de la poivre
Robert Vifian
TAN-DINH
60 rue de Valenciennes 75007
01 45 44 04 84
Carte env. 60 Euros
Tous les soirs sauf dimanche

306 croûte mollet, Royal de Mornay, Tulle de Parmesan, Jus crémeux d'épinards
Yves Camdeborde
LE COMPTOIR DU RELAIS
9 Carrefour de l'Odéon 75006
01 44 27 07 97
Menu 50 Euros
Menu 31.50 Euros
Tous les soirs sauf samedi et dimanche

Croustade aux agrumes japonaises
Chier Camus
CHATEAU MELON
92 rue Rébeval 75019
01 42 02 68 60
Menu 31.50 Euros
Tous les soirs sauf lundi et mardi - du 28-10 au 22-11

Poupe de Santofia au cacao et pimenton
Raquel Carreira
LE BARATIN
3 rue Jarry-Roué 75020
01 43 49 39 70
Carte env. 30 Euros
Tous les soirs sauf dimanche et lundi

Betterave en croûte de sel gris de Guérande
Alan Fassard
L'ARPÈGE
84 rue de Valenciennes 75007
01 47 05 09 06
www.alain-passard.com
Tous les jours sauf samedi et dimanche
Menu djeuner 120 Euros - sur 320 Euros

Sashimi de filet de boeuf Yogi et coeur de palmer frais
Jérémy Rosenblatt
CRU
7 rue Charlemagne 75004
www.restaurantcru.fr
Carte env. 40 Euros
Tous les soirs sauf dimanche et lundi

King crabbe en gelée royale
Inaki Aspizua
LE CHATEAUBRIANT
129 avenue Flandre
01 43 57 45 95
Menu 45 Euros
Tous les soirs sauf dimanche et lundi

La réservation est indispensable. Les recettes sont responsables sous réserve d'annulation de dernière minute.

Project: Ben Eisenart - Production: Centre Pompidou, in cooperation with Art de Paris and Ueda Globe - Photographs: Bruno Serradellera

01 42 33 30 00



31.10.09
31.10.09
31.10.09
On becoming something else
archives

ON BECOMING SOMETHING ELSE

Dinner :: 22 September 2009 :: 8 pm at Chapeau-Melon :: Belleville

"What we hold against artworks is their impertinent longevity. Made of sleep or porridge, and as such dressed with the charms of probable things, we would love them better were they impetuous." – Tilda Frimou, *Les Plastiques Culinaires*, 1992

The seven restaurants across describe the work of seven different artists. Each of these artists has pursued an art practice that eventually led them out of the art world and into something else. In some cases it was permanent. In other cases, temporary. Cooking is the act of ingredients becoming something else, something to be eaten and shared. For the dinner project, the ingredients become a representation of the artist's practice and the dinner is an homage to these artists' decisions to leave the art world.

The recipe notes attached to each of the paragraphs have been written by Fabrice Valois, a philosopher and friend who is also, perhaps, the best amateur chef I know. When discussing this project with Fabrice, we spoke about the possibilities and impossibilities of recipes and representation as well as the history of its most flamboyant example, the *plâtre maillé*, sweet and savory edible sculptures created by a left to represent past events and forms of architecture. Although the *plâtre maillé* began in the 19th century and continues to today, it reached its apogee in the 19th century with the recipes of Augustin Carlier and Odéon Dufour. For our collaboration on this project, I asked Fabrice to construct a recipe for each paragraph. In this representation he had complete freedom. He just had to understand that the recipe would be for a private dinner in Paris and be prepared in a restaurant kitchen for about twenty-five people. This is the headline written for that dinner. Additionally, during that evening, I will distribute an essay by Tilda Frimou entitled *Les Plastiques Culinaires*. Published by the Antinomian Press with a translation into English by Rachel Stella. Frimou's essay was first published in 1992 and is one of the earliest histories of the *plâtre maillé* and their chefs, whom Frimou referred to as "Les sculpteurs et architectes à manger Maillé."

Sometimes it is helpful to understand what is, as what remains, and to understand what remains, by looking at what has departed. In the art world histories are written by and about those who have remained. However, some artists have made interesting decisions that have caused them to leave the art world and these decisions are significant to art history. I am speaking about artists who have left the value structure of art through the pursuit of their art practice, as they have become something other than artists. These paragraphs are examples of such departures and they are written for those of us who have left, at one time or another, and to remind us that we are not alone.

Poireaux vinaigrette

Caillettes aux herbes

Risotto giallo al caffè e alla liquirizia

Barigoule d'artichauts à la poutargue

Filet de maquereau, cocos-cifleri

Mont-blanc au gratte-cul n°3

Oreillettes

Psychotherapy. Lynn Clark had started out in black and white in the mid 1970s with paintings mostly, and these have developed into works that could be categorized by the colors. She is aware of her paints, a self and the other, and the space in between, and about them, through the concept of light and ground, participation and object. At home Lynn expressed a partial discomfort between the look-well and the body-politic as the political situation worsened and she was forced to be silent. It was then, with her students and sometimes privately on the street, that she began to develop her participatory objects with therapeutic leading powers. These objects were a profound challenge to the art world because the more they were seen the more they were rejected upon their manipulation and use, a position that did not sit well with the object based museum of contemporary art. Finally, towards the end of her life when she was able to return to her home country, she showed her images followed by leading others in a psychotherapy.

Farming. Beginning in 1981, Hans de Vries turned his interest in ecology and its relationship to one's personal life. The exhibited work consisted of the construction in the form of photographs and text and letters varying them, which could piece together a sense of place and relation to nature. Some early projects included the collection of fresh herbs and using the texture of materials on his home, other ones were spent at the study of bird nesting habits and bird-keeping and raising geese for consumption. Hans struggled with the way in which his artwork was understood in the exhibition space and in 1997 abandoned photography and began to focus on writing personal stories. In the late 1990s, Hans started to spend more and more time on his farm raising geese, eventually becoming a full-time farmer. "The farm on this farm is not an art project planned in your gradually gone to be."

Artivism. For Jim Hendrick and Don Toffe, everything was set and ready as the Cavellia Art Action Group (CAAG), their artistic practice was to critique politicians and politicians for their support of the Vietnam War. At one point, they went to see the film of Michael A, a revolutionary poet who was accused of murdering a man in Hawaii. When he was found guilty and given the death sentence, CAAG published their practice of trying to save his life. They took it upon other artists and activists to work in a living writing community to have the government sentence pronounced by the Queen of England. It didn't work and in May 1975, Michael A was put to death. When asked about this story many years later, Jim said that even though everything is not can be set, at the very end, this project proved to be art and simply because in other in our woman's life.

Politics. In 1989, while involved with an underground art group in New York City, Felix Pataky developed an interest in group dynamics and social and political systems. Some of his early artistic activity included works he called "sublimity poems" where he would discuss suggest an idea for a piece to someone who would then create the work without being aware of their influence. He was connected with the participatory aspects of this practice. Hans would not picture "to have influence and control over people is the opposite." In 1993 he was elected mayor of a small village and had the opportunity to apply his interest in artistic structure and time to the political situation at hand. As much as it was clear that the village could not handle the tax burden to support his house, and that the only solution was an evacuation of a village and incorporation into a neighboring town. By the end of his two years in office, the town had accepted this idea and the small village ceased to exist.

Barrel Work. Louise Potvin was a liberal and through the intensity of her interests, she struggled with the institutionalization of her practice. She started with playing found objects in a gallery and making sure that it was not recognized by the gallery owners (impossible). Louise would also go to various work to try and help other artists learn where that was impossible. When the left object-making failed, she did not succeed from upon the support of art exhibition spaces and then, in 1999, with the encouragement of a friend, she actually started her own museum in her home for a period of time. This act of institutional subversion had the surprising effect of having her museum help a homeless person outside of the museum. After the project, Louise got a job doing research to help children at risk and eventually became a social worker.

Yoga. Caroline Fourn was another liberal, working as an actor and writer during the 1980s and 90s, and her approach to art was to see it as a practice involving inner dialogue and performance. A number of pieces were subtle, quiet meditations that you could pass by without even noticing. Then with Kevin Warren, she started creating objects for performance and comparison with others. One project was in a museum where they set up a transmission device made of cylindrical tubes lined on the street. Connected together, the tubes ran the length of the museum and allowed two people one session to communicate. After the exhibition, the piece was dismantled and the tubes were returned to the shopkeepers in which they had been found. This new project was a series of human games designed to be used in future art. In this piece Caroline had been working on a project for five years with various teachers in New York City. Then, sometime later and after studying yoga in India, she felt she would not spend more time on yoga but yoga yoga.

Medicine. It was the responsibility of the project that really made the case come to a head. The last Resident had begun with an interest in the functionalities of certain processes, from concrete to protein being in creating a completely original one in art projects. From there, she organized various and alternative groups or forums, where people could share common concerns and experiences, the final group being a discussion of health care. In these forum projects Bridget was interested in interaction and the way in which people create homestead relations in shape and give meaning to their lives. But then, as she sought to have a lasting impact on the participants, she began to realize that the history of her involvement, as well as her role as teacher, ultimately obstructed her goal to connect one to the community. Looking back on these projects, Bridget told me that "the something to be having it always always one's role in an art world, but it can be approached artistically." Finally, in 2008, she moved working as a teacher in a high school in Berkeley and is now certified in a post-grad program.

Restaurant Chapeau-Melon :: 22 rue Belleville :: 75019 Paris :: 11 42 14 61 61 :: Menu available at Belleville

Project: Don Kattman :: Adaptation and Cook: Fabrice Valois :: Photographs: Art de Paris in cooperation with Linda Galder :: Photographs: Bruno Neveu/Agence

Thanks to Suzanne Gekker, Katy Guckin, Amanda Strasser, The Paris, Rachel Stella, Louis Tappin, and all of those I've spoken to along the way

we create printed responses for the Antinomian Press by Patrick Bough



ddc Centre Pompidou

Le directeur

A l'attention de
Monsieur Alain Passard

Paris, le 27 août 2009

Objet : Festival du Centre Pompidou (21 oct. - 23 nov. 2009)

Centre national d'art
et de culture
Georges Pompidou75191 Paris cedex 04
téléphone
00 33 (0) 1 44 78 46 04
télécopie
00 33 (0) 1 44 78 12 03
mélbernard.blistene@
centrepompidou.frMonsieur, *Cher Alain Passard*

Le 21 octobre prochain, le Centre Pompidou lancera la première édition annuelle de son nouveau Festival de la création contemporaine.

Ce rendez-vous pluridisciplinaire s'attache à renouer avec les fondamentaux du Centre Pompidou en donnant la parole aux créateurs les plus en vue de toutes disciplines. Il se veut une célébration des nouvelles formes de la création vivante.

Parmi les artistes invités, l'artiste américain Ben Kinmont fait aujourd'hui figure de référence. Agé de 45 ans, il développe une œuvre sur de multiples territoires, allant des arts visuels à l'anthropologie, de la bibliophilie à l'histoire sociale.

Pour le Centre Pompidou, il propose une approche de l'histoire culinaire d'un met célèbre: la pièce montée. Rassemblant archives et documents de tous ordres qui seront exposés avec le partenariat de la Bibliothèque Nationale de France au Centre Pompidou, Ben Kinmont souhaite associer à son projet certains chefs de grande envergure et leur proposer de mettre à la carte ce plat prestigieux sous la forme qui leur convient et en toute liberté de création. C'est la raison pour laquelle je viens à vous aujourd'hui en vous demandant si l'idée vous séduit.

Elle donne à la cuisine sa pleine dimension artistique en l'associant directement au Centre Pompidou. Elle conduit à se rencontrer une figure des arts plastiques d'aujourd'hui et un créateur dont la dimension proprement inventive n'est plus à prouver.

Ben Kinmont et moi-même serions heureux de pouvoir vous rencontrer rapidement. Nous sommes convaincus que l'alliance de savoirs différents et complémentaires peut être un facteur essentiel de la pensée et des pratiques de notre temps.

En vous remerciant de l'attention que vous porterez à cette lettre, je vous prie de croire, Monsieur, en ma vive admiration. *Et en mes sentiments les plus affectueux*

Bernard Blistène
Directeur du Département
du développement culturel
Directeur artistique du Nouveau Festival

Hello, Ben Kinmont. We have recommendations for you. (Not Ben?) FREE 2-Day Shipping
Sponsored

Ben's Amazon.com | Today's Deals | Gifts & Wish Lists | Gift Cards

Shop All Departments

Search

Cart

Books

Advanced Search

Browse Subjects

New Releases

Bestsellers

The New York Times® Bestsellers

Libros En Español

Customer Review

2 of 2 people found the following review helpful:

★★★★☆ **How to make farming into art.**, August 4, 2004

By **Thomas Leddy** 

The book, based on conversations that took place in 1980 at an Italian farm named Agricola Cornelia, was published in 1984. There is only one voice, that of Gianfranco Baruchello, an artist who also owns the farm. Henry Martin, the co-author, is described as more of a collaborator than a translator and editor. Baruchello tells the story of his life since the period of the late 60s in which he was a leftist radical to his disillusionment with that movement and his purchase and development of a farm in the 1970s as a complex multifaceted work of art. Baruchello's hero is Marcel Duchamp, although he admits that Duchamp would have had very little interest at all in farmwork. Even though edited, the book has a kind of stream-of-consciousness quality. Of special interest are various ruminations on the nature of art. People often ask Baruchello how his work can be art. At times he says that believing it is art is just a matter of faith. He thinks that the problem of whether Agricola Cornelia is art is like the problem of whether Duchamp's ready-mades were art if they had not been shown in public. For him, the essence of art is a certain way of being. This is not to say that there is little of what is traditionally recognized as art here. Although the book has no illustrations in the text, the front page shows one of Baruchello's farm-based paintings. We also learn that he has engaged in a number of other "works," including videos, books, staged events, and collections of artifacts, all of which are related in some way to the

Review Details

Item



How to Imagine: A Narrative on Agriculture

★★★★☆ (1 customer review)

5 star:	(0)
4 star:	(1)
3 star:	(0)
2 star:	(0)
1 star:	(0)

Used & New from: \$3.92

[Add to Wish List](#)

11 used & new available from \$3.92

Reviewer



Thomas Leddy

REAL NAME™

Location: San Jose, CA

New Reviewer Rank: 136,636
Classic Reviewer Rank: 482,200
[See all 8 reviews](#)

farm project. He tells us that he wants to make art out of something that is not art but is still full of "vital interior experience." In one of the most interesting passages he explores various wrong ways in which his project could be made art: putting on a show, making a collaged text, and so forth. None of these ideas seem to be "enough." He asks: how does one deal with experiences so that they survive the fact of having been dealt with? Of course, this very book is a partial answer to that question. Indeed, towards the end, he suggests that the best way to present his work might be as a manual on "how to imagine ... how to take anything at all...and make it become an experience..." That is what art (true art) is always doing. (One is reminded here of John Dewey's aesthetic masterpiece, *Art as Experience*, in which art is understood in terms of a closer relation to everyday life.) Baruchello also speaks of his art as personal mythopoesis: a contemplative or ritual experience which is also an interior search for power. Although it might seem that he is trying to weaken the definition of art so that it could finally include digging potatoes out of the earth, what he is really trying to do is "recomplicate" the idea of art, and affirm art (and religion) as something with its own dignity in opposition to science. Although he admits that his potatoes may not in themselves be intriguing, he insists that his way of talking about them begins to make them at least a bit disquieting. In the end he defines art in a way reminiscent of Kandinsky when that artist derides materialism and "art without soul." For Baruchello, "Anything we can think of as the source and mother of our feelings is art. And anything that isn't isn't." The book ends with a defense of "speaking out of wisdom" which is described as statements coming from a fully conscious individual. *How to Imagine* also provides an exploration, or perhaps just a caring description of the aesthetics of farm-life, from the sounds of water on the roof, to descriptions of the removal of a bee colony from within the house walls. There are also some humorous passages about mistakes one can make as a novice farmer, and some

interesting asides about the author's reaction to feminism. I recommend this book for artists who wish to think about art in the post-Duchampian era and who refuse to think of art is somehow dead or at an end.

Permalink | Was this review helpful to you? (Report this)

Be the first person to comment on this review.

Post a comment

(What's this?)

Receive e-mail when new posts are made

Prompts for Real Name

Gui

Where's My Stuff?

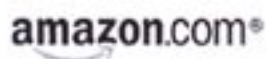
- Track your [recent orders](#).
- View or change your orders in [Your Account](#).

Shipping & Returns

- See our [shipping rates & policies](#).
- See [FREE shipping information](#).
- Return an item ([here's our Returns Policy](#)).

Need Help?

- [Forgot your password?](#)
- [Buy gift cards](#).
- [Visit our Help department](#).



[Amazon.com Home](#) | [Directory of All Stores](#)

International Sites: [Canada](#) | [United Kingdom](#) | [Germany](#) | [Japan](#) | [France](#) | [China](#)

Business Programs: [Sell on Amazon](#) | [Build an eCommerce Site](#) | [Advertise With Us](#) | [Developer Services](#) | [Self-Publish with Us](#)

[Help](#) | [View Cart](#) | [Your Account](#) | [1-Click Settings](#) | [Join Associates](#) | [Join Advantage](#)

[Careers at Amazon](#) | [Investor Relations](#) | [Press Releases](#) | [Corporate Responsibility](#)

[Conditions of Use](#) | [Privacy Notice](#) © 1996-2009, Amazon.com, Inc. or its affiliates

On becoming something else
archive 13.06.09.30-3
8/30/2009

On becoming something else
archive 19.04.09

ETKT

CARTE D'EMBARQUEMENT
BOARDING PASS



VOYAGEUR

IVORY AF1046928572

KINMONT/BEN

VOL FLIGHT	DATE DATE	DEPART TIME	DE ... A FROM ... TO
AF 083	03SEP	15H30	SAN FRANCISCO I PARIS CDG

EMBARQUEMENT / PORTE GATE	HEURE TIME	CLASSE CLASS	STIEGE SEAT	SEQ
A7	14H45	Y	45C	113



TKNE 0572182376728

4 Sept.

no doubt for "On becoming..."

- (A) make a list of books mentioned in Fenton's text then consider if an exhibition of these books could be made at Pompidou library. They (if) could function as a nice intro. to the P.M. as well as a pt. of reference to give the chefs.
- (B) START TYPING descriptions/context paragraphs for the recipes
- (C) Write up the budget for Blistine
- (D) speak w/ Blistine about getting the text translated ASAP
- (E) speak w/B. about what will be in the exhib. space + in the library.

Letter of agreement

I, the undersigned, Ben Kinmont, agree to grant free of charge the copyright fees of the following works reproduced in the program that will accompany the Nouveau Festival at Centre Pompidou (October 21 to November 23, 2009):

- Ben Kinmont, "On Becoming Something Else" (2 images)

I agree that those conditions will be applied to the first run of 5000 copies of the above-mentioned program published with the Éditions du Centre Pompidou.

Any reprint or other use of the reproduced works will have to be submitted to another letter of agreement.

Date and place

7 Sept 2009

Signature



Le 21 septembre 2009 a eu lieu, à Paris, la première partie du projet *On becoming something else* de Ben Kinmont. Ce projet a consisté en l'édition de sept *statements* qui décrivaient, chacun, ce devenir différent de sept artistes qui ont lentement cessé de faire de l'art alors qu'ils maintenaient la même activité :

Think about the way in which an artist might cease to be an artist as that person develops his or her practice. I am not talking about someone who gets fed up with art and the art world and stops making work. I am speaking of those who while pursuing the content and purpose of their work suddenly find themselves in a place and value structure outside of the art world.

Sur l'invitation de Ben Kinmont, j'ai participé à ce projet comme théoricien et comme cuisinier amateur. Le projet a alors consisté à proposer sept plats qui correspondaient chacun à un des sept *statements* et qui pouvaient dès lors être proposé à un dîner. Ce dîner fut servi le 21 septembre 2009, à Paris, pour trente cinq personnes. Les sept *statements* ont été, ensuite, proposés à sept chefs parisiens qui ont conçu un plat qui a été servi à leur carte durant les deux mois de l'exposition au Centre Georges Pompidou.

Il est bien sûr assez évident que ma position dans ce projet a été complexe : il a fallu d'abord créer sept plats et sept recettes pour un dîner de trente cinq convives. Il a fallu ensuite produire un texte à partir d'une lecture de *La plastique culinaire* de Félix Fénéon (1922). Il a fallu encore réaliser et servir ce dîner pour trente cinq convives. Il a fallu enfin se livrer à un ultime exercice de commentaire sur cette pratique.

Faire un dîner à partir de ces sept *statements* relevait d'une double problématique, celle de la participation et celle de ce que nous nommons la con-figuration :

Cooking is the act of ingredients becoming something else, something to be eaten and shared. For the current project, the ingredients become a representation of the artist's practice and the dinner is an homage to these artist's decisions to leave the art world.

ou pour le dire encore autrement, d'une part une problématique qui regarde la question du maintien d'une activité dans des sphères d'opérativités différentes et, d'autre part, une problématique qui consiste à servir un dîner en « hommage » à des artistes qui ne sont plus des artistes, comme une sorte d'ultime figure de la « gloire » pour ceux qui ont maintenu une activité alors qu'ils abandonnaient une opérativité pour une autre et sans qu'il s'agisse de la traditionnelle et mythologique figure de la lassitude ou du renoncement.

La figure de la participation est ici essentielle : d'abord celle de ces artistes qui ont, un temps, participé à l'opérativité de la sphère de l'art au point de nommer et de montrer ce qu'ils faisaient comme art ou comme œuvre, ensuite celle d'une production qui structure et réalise une œuvre, celle de Ben Kinmont, et qui demande la participation aussi bien d'une galerie, d'une institution, de chefs cuisiniers, de sommeliers, d'imprimeurs, de théoriciens, de photographes, de critiques, etc. et enfin celle des convives (critiques, historiens d'art, galeristes, conservateurs, artistes, etc.) qui étrangement ne sont pas, ni dans leur bureau de travail ni dans un musée mais assis à la même table d'un restaurant. Ce qui est exposé ici c'est qu'il est alors possible de *figurer* différentes représentations possible de ce qu'est la participation. *Figurer* signifie ici fabriquer (*skèmaton plasis*, selon la formule de Longin) des images, des *topoi* des différents modèles de participations mais surtout de leurs différentes puissances d'opérativité. Ben Kinmont a choisi, ici, la forme du dîner qui permet – et c'est notre hypothèse – de réunir l'ensemble de ces figures dans l'expérience commune de la festività.

La figure du « devenir » est elle aussi essentielle. *On becoming something else*, en devenant quelque chose d'autre, la figure continue cependant d'être, elle se maintient comme activité et perception qu'elle déplace dans une sphère différente de l'opérativité. Il y a donc bien deux formes essentielles du maintien, comme devenir ou comme maintien de son être ou comme forme adornienne d'un « se tenir debout » et comme fonctionnement, c'est-à-dire le maintien de la valeur, doxique ou politique de l'économie du fonctionnement. L'économie du fonctionnement, ou l'économie de l'activité, signifie précisément, l'opérativité, c'est-à-dire l'acte qui choisit de montrer l'activité dans tel espace

et pour telle visée. Il y aurait deux types de maintien (*diatérien*), comme visée ontologique et comme visée téléologique. La visée ontologique n'ouvrirait qu'au devenir, c'est-à-dire à la permanence de l'être, la visée téléologique n'ouvrirait qu'à la puissance de l'opérativité. Seule alors la possibilité d'un devenir de cette puissance, ouvre, d'une part, à l'instabilité du « quelque chose d'autre », le *hétéron ti* aristotélicien (*Éthique à Eudème*, 1245b3) et le *aliquid spinozien* (*Éthique*, III, prop. 11) et, d'autre part, à la possibilité de ce maintien comme idée même de la con-figuration (*sunenokesthai*). La gastronomie comme art de la transformation (rappelons que la gastronomie n'est pas, comme on peut le croire, un art de la combinaison mais bien un art de la transformation : la gastronomie est ce qui rend appétissant ce qui est mort) devenait alors le lieu – car il s'agit bien d'un lieu et pas d'une image – où il était alors possible de saisir ce devenir, aussi bien que la forme de l'hommage (*l'encomium*), aussi bien que l'expérience commune de la festivité comme espace de la densité (*sunenokesthai*).

Mais plus encore, ici, il s'agit de la figure d'un « faire fête », la figure d'une festivité dans la forme du festin. « Faire fête » signifie saisir l'autre dans l'instant suspensif d'un désœuvrement : « faire fête » signifie à la lettre dé-faire et désœuvrer. Manger est alors, non seulement le lieu comme festin, mais aussi le temps comme festivité de la souvenance, du ressouvenir, l'*Eingedenken* benjaminien (« Sur le concepts sur d'histoire », ch. 15), autrement dit d'une forme de la commémoration. La table est l'espace où se forme, où se configure, l'éloge aux vivants (*Ælius Théon, Progymnasmata*, 109.19). *On becoming something else* est cet espace de l'*encomium*, de « l'hommage » à ce qui a été fait mais surtout à ce qui a été défait et désœuvré. Seul celui qui est invité à se désœuvrer à table – c'est-à-dire, non pas être oisif, mais à suspendre la forme habituelle de son opérativité, à se déshabituer de l'œuvre – peut saisir, s'il y prête attention, la figure de ce qui est défait et la figure de ce qui se maintient ainsi. C'est ce que nous nommons la configuration. Configurer signifie faire prendre forme. Ici c'est la figure de ce qui désœuvre.

Faire fête et donner un festin c'est encore livrer le participant, le spectateur, l'amateur d'art, le critique à l'expérience d'une « faim de bœuf », à l'expérience de la *boulimia* comme l'a remarquablement explicité Giorgio Agamben (*Nudités*, 170 sq.), c'est-à-dire le livrer à la forme paradoxale d'une faim dévorante qui trouve dans la satiété la seule forme possible de la célébration. Ce qu'expose, ici, Ben Kinmont c'est que l'espace même de la pérennisation, l'œuvre muséale, n'offre pas la possibilité d'une satiété. La faim dévorante trouve son paradigme dans le concept heideggerien et adornien de l'ivresse, comme ivresse de la sobriété. La figure du comblement ne s'effectue que dans la mesure où l'on s'expose dans la brutalité d'une faim et d'une ivresse qui doivent se maintenir comme telles : « l'état d'être laissé-vidé n'est jamais possible que là où subsiste une exigence de comblement, là où subsiste la nécessité d'une abondance » (Martin Heidegger, *Les concepts fondamentaux de la métaphysique*, 212). C'est cette figure de l'abondance qui détermine la double expérience de ce que Ben Kinmont nomme ce *something to be eaten and shared* et qui fonde, ce que nous pourrions appeler, une corporalité. Pierre Muret dit « le festin, qu'on peut appeler l'âme de la société civile, regarde aussi bien l'esprit que le corps » (*Traité des festins*, 1682, Épître) : en ce sens donner un festin est un vivre avec dans l'espace de la consommation qui défait la persistance de l'œuvre : en ce sens donner un festin renvoie explicitement à la proposition d'Aristote « Il faut donc faire des études et des festins qui ne sont pas ceux de la nourriture et des nécessités de la vie (διὸ <δεῖ> συνθεωρεῖν καὶ συντυωχεῖσθαι, οὐ τὰ διὰ τροφὴν καὶ τὰ ἀναγκαῖα) » (*Éthique à Eudème*, 1245b5). L'espace de l'œuvre, ici, est un « faire festin », un *sunenokesthai* (*sun-eu-ekho*) qui signifie précisément, et à la lettre, un faire-bien-ensemble et qui dans sa forme contractée signifie faire fête et célébrer dans un festin.

Ben Kinmont invite alors les « spectateurs » à une sorte de désœuvrement, ou plus précisément à une sorte de suspension de l'activité. Une suspension non pas de l'activité en tant que telle, mais une suspension de l'activité de construction, de structure de chaque invité : le critique n'est plus critique, l'artiste n'est plus artiste, il est livré à une suspension de son opérativité, il est livré à une faire « spécial » selon l'expression de Giorgio Agamben, pour célébrer une autre activité, ou plus précisément une autre suspension. L'artiste lui-

même, Ben Kinmont, s'expose dans une paradoxale posture où il est ni le cuisinier ni le serveur mais une sorte de figure complexe de maître de cérémonie, d'*arbiter elegantiarum* : ce qu'il expose c'est sa puissance d'invitation tandis qu'il se retire sous la forme d'un retrait mystérieux et qu'il expose ses amis en cuisine et sa galeriste en serveuse. Ben Kinmont n'est pas désœuvré, il travaille à nous exposer sous la figure d'une nouvelle opérativité.

Reste alors la figure majeure de l'opérativité. L'idée essentielle du désœuvrement, est qu'il s'agit d'une activité mais d'une activité suspensive (*anapausis*) qui nous ouvre à la possibilité non seulement d'un faire autre mais d'un faire qui défait, d'un faire qui suspens l'œuvre et qui projette l'opérativité dans des formes et des figures différentes, qui la configure différemment. Ce qui est configuré est ce que nous nommons une méta-opérativité. Si nous nous référons encore à la proposition de Ben Kinmont

I'm not talking about artists who get fed up with their art practice and then decide to become a businessman, but, for example, an artist who through pursuing his or her practice becomes something else still within his practice.

nous relevons deux formes de la cessation de la production : par lassitude ou en devenant quelque chose d'autre tout en conservant son activité. En somme il s'agit soit de cesser son activité soit de changer le statut de son activité en changeant son propre statut.

Il ne s'agit pas du modèle emblématique de la lassitude, il ne s'agit pas non plus de la figure traditionnelle du renoncement qui trouve son modèle dans la pensée des sceptiques et de la suspension (*épokè*) ou dans la pensée chrétienne pour aboutir à la figure archétypale littéraire du renoncement. Il s'agit donc, ici, de la question du statut, en somme de notre régime de participation aux modèles de l'opérativité. Il faut à alors proposer ici la fonction de ce que nous appelons une méta-opérativité : celle non plus de l'œuvre, mais bien, aussi étrange que ça puisse paraître, celle-même de l'opérativité.

Seul le statut de la personne, de l'actant, définit l'œuvre. C'est une posture classique, on le sait maintenant. C'est aussi, on le sait, une posture économique. Ce qui signifie que l'œuvre se définit alors en fonction de l'actant et que l'œuvre est consubstantielle à l'actant. Cependant cela supprime la mesure d'intransitivité de l'œuvre puisqu'elle est alors toujours l'objet de quelque chose, et cela augmente de manière considérable la mesure de la signature. L'œuvre existerait non pas en fonction de l'actant mais uniquement de son statut. L'œuvre n'existerait alors qu'en fonction du statut de son opérativité, autrement dit en fonction du statut de son actantialité.

Qu'est-ce que l'opérativité ? c'est ce qui ouvre un objet ou un événement à devenir une œuvre (la différence fondamentale entre un objet et une œuvre est bien sûr le résultat, la dimension téléologique de l'œuvre) et ce qui l'ouvre à une actualisation. Qu'est-ce que l'actantialité ? ce qui ouvre un objet, un événement, une œuvre à une valeur sémiotique comme dimension de la signification et comme dimension éthique. Or nous le savons aussi l'opérativité d'une œuvre n'est pas suffisante pour lui garantir son statut mais surtout pour lui garantir son actualisation.

En somme il a donc deux typologies (*typos*) : accepter cette méta-opérativité comme valeur déterminante de l'œuvre ou ne pas l'accepter et revenir à une opérativité (au sens de l'agir). Ne pas l'accepter reviendrait à une banale prise en compte de l'œuvre et de sa matérialité, l'accepter revient à soutenir que l'« œuvre » – s'il en reste une – n'existe que par l'inopérativité de son matériau, par l'opérativité de sa valeur doxique, n'existe que dans le renoncement de son opérativité sémiotique et l'acceptation tacite, silencieuse, opérante, latente du statut de celui qu'on nomme l'artiste, autrement dit la signature.

On becoming something else est une des figures suspensives du devenir de l'œuvre dans l'espace exemplaire du désœuvrement, la festività.

books insung, tulloolis
w/loan form

1. Carême, Antonin. ~~Le pâtissier pittoresque. 1815.~~
Tolbiac - Rez-de-jardin - magasin
V- 13146 support : livre
2. La cuisinière républicaine. Madame Merigot, 1795.
Tolbiac - Rez-de-jardin - magasin
V- 35834 support : livre
3. Escoffier, Auguste. Le guide culinaire. 1903.
Tolbiac - Rez-de-jardin - magasin
2000-81966 support : livre
4. Gilliers. Les cannamelmiste français ou nouvelle instruction. 1751.
Localisation : Tolbiac - Rez-de-jardin - magasin Département : Réserve des
livres rares Cote : RES P- V- 723
5. Guegan, Bertrand. ~~La fleur de la cuisine française. 1920.~~
Localisation : Tolbiac - Rez-de-jardin - magasin Département : Sciences et
techniques Cote : 8- V- 101833
6. Marin. Les dons et comus. 1742.
Localisation : Tolbiac - Rez-de-jardin - magasin Département : Réserve des
livres rares Cote : V- 45973
7. Nignon. L'héptameron des gourmets ou les délices de la cuisine française.
Morcrette facsimilie, 1979.
Tolbiac - Haut-de-jardin - Sciences et techniques - Salle C - Gastronomie
641.092 NIGN h support : livre

Devenir appétissant

Dear Ben,

Here is, as far as I am concerned, a final version. I had someone else copy-edit as well, so there shouldn't be any remains the question of "maitre-queue", for which I have not found any translation, and "charcutier" which I have g butcher. Also, several readers have tripped over "gum fragacanth" but that does seem to me a correct technical te

Concerning bibliography, the BN is back on regular hours now, I believe. But I'm more or less under house arrest to finish two catalogue translations, so I can't compare the texts right now.

The original texts appeared in Bulletin de la Vie Artistique at the dates I give in my transl.

I worked the texts published in Feneon, OEUVRES-PLUS-QUE-COMPLETES. 2 VOL. T. II : LES LETTRES - LE edited by Joan Halperin, published by Droz, Geneva 1970

Halperin's 2 volumes is an expanded version of a collection of FF published by Gallimard in 1948 and generally cc than reliable, so I doubt the difference between first publication and collection is important.

B Blistene wrote that he would call me this week. I believe you are arriving soon. So do call me:
06 81 20 89 75


best and soon,
Rachel



Men:

see PDF post

1/15, 7 and 8 and 9 Private
bicycle.

4.95, 99.101


* 06 50 00 0461

Year Movie

~~66-24-01-32-36~~

don 06

01 44 78 1376

don 7-Movie 9

Sunday 3-6 pm

Auto drinking

Revenue share

AS pass by FLOJ

± NBO

100
916 843
843 4681

turn on
will in
turn on
will in
turn on
will in

ATTT
ATTT
ATTT
ATTT

General
Wrestling
NBA
Data work

100

916 843
843 4681

On becoming something else
archive 13.00.09.97

PASSARD

01455023

16

Karima Dubois

kdubois.arpege@

orange.fr

Emilie Castanier

maud.arpege@

orange.fr

L'été est la saison idéale pour profiter de la terrasse de votre restaurant. C'est l'occasion de déguster vos plats préférés en toute tranquillité, tout en profitant de la vue sur la ville. Pour plus d'informations, contactez-nous au 01 40 27 81 84.

Restaurant & bar à vin
 7 rue Charlemagne 75004 Paris
 01 40 27 81 84
restaurant.crn@gmail.com
www.restaurantcrn.fr

menu

L'été est la saison idéale pour profiter de la terrasse de votre restaurant. C'est l'occasion de déguster vos plats préférés en toute tranquillité, tout en profitant de la vue sur la ville. Pour plus d'informations, contactez-nous au 01 40 27 81 84.

CRU

L'été est la saison idéale pour profiter de la terrasse de votre restaurant. C'est l'occasion de déguster vos plats préférés en toute tranquillité, tout en profitant de la vue sur la ville. Pour plus d'informations, contactez-nous au 01 40 27 81 84.

Les cocktails

Mojito aux fruits de saison	10 €
Caipirinha aux fruits de saison	10 €
Caïpiroska aux fruits de saison	10 €
Margarita aux fruits de saison	10 €
Margarita épicée au poivron rouge	10 €
Kiwi Martini	10 €
Concombre Martini	10 €
Apple Celery Martini	10 €
Cosmopolitan	10 €
Basilic Fraïse	10 €
Balsamique Fraïse	10 €

Cocktails sans alcool
Virgin Mojito et ses déclinaisons selon fruits
de saison fraïse, balsamique, concombre

Cocktails de champagne aux fruits de saison	12 €
Smoothie Fraïse, orange, banane, Déclinaison d'agrumes à la fraïse et au gingembre	8 €

Les vins rouges

Le Bordeaux

Château Bellevue 2006	18 € au verre 6 €
Lussac St-Emilion Château Lucas 2005	22 € au verre 6 €
Graves Clos d'Uza 2001	28 € au verre 8 €
Médoc Château Patache d'Aux 2006	38 € au verre 8 €
Haut Médoc l'Héritage de Chasse Spleen 2006	42 € au verre 9 €
Mouils n°2 de Maucaillou 2006	48 € au verre 9 €
Lalande de Pomerol Plaisir de Siaurac 2006	30 € au verre 8 €
Saint-Emilion Château La'feur Vachon 2002	56 €
Haut Médoc Château de la Lagune 2003	62 €

Les champagnes

Billecart-Salmon - Brut Réserve	76 € au verre 10 €
Billecart-Salmon - Rosé	120 € au verre 17 €
Bollinger Spécial - Cuvée Brut	96 €

Les vins suivis d'une astérisque*
sont des vins naturels (sans soufre) ou biologiques.

Les déjeuners de cru

Entrée + plat + un café
Plat + dessert + un café
à choisir parmi les suggestions du jour

Les légumes	
Soupe du jour	8 €
Carpaccio de céleris, betteraves et fenouils	11 €
Assiette de cinq céréales	10 €
Cuit-cru d'artichauts	12 €
Assiette rouge : variation autour de la tomate	11 €
Salade de haricots verts et pois gourmands croquants, crème de lardons	13 €
Tempura de légumes	9 €
Poêlée de champignons sauvages	12 €

Les poissons *

Cru

Brandade légère, œuf mollet tiède	entrée 12 € plat 22 €
Émincé de haddock au coleslaw	entrée 12 € plat 22 €
Tartare de seiche aux deux sojas	entrée 14 € plat 26 €
Sashimi de thon Tonka	entrée 14 € plat 28 €
Carpaccio de bar au citron vert et kumbawa	entrée 13 € plat 24 €
Emincé de saumon façon gravelax	entrée 12 € plat 22 €
à la plancha	
Saumon mi-cuit sur sa peau	22 €
Bar croustillant au quinoa	24 €
Encornets à la provençale	27 €

*Tous les plats sont accompagnés de frites de légumes taillées
au couteau ou de légumes sautés à la plancha ou de quinoa.

Les vins blancs

La Loire

Quincy domaine Pierre Ragon
 Menetou-Salon domaine Gilbert*
 Sancerre domaine Sylvain Bailly
 Pouilly Fumé "Les Lumeaux", P. Raimbault*

26 € au verre 5 €
 32 € au verre 8 €
 36 € au verre 8 €
 38 € au verre 8 €

L'Alsace

Riesling "Cuvée Particulière" 2007, Bruno Schueller*

36 €

La Bourgogne

Saint-Véran domaine du Paradis 2007
 Cave de Prissé*
 Chablis La Sereine La Chablisienne
 Meursault 2006 Jobart Chabloz

28 € au verre 6 €
 38 € au verre 8 €
 62 €

La Côte du Rhône

Cröze Hermitage Dard et Ribo*

36 € au verre 9 €
 37 €

Le Bordeaux

Sauternes Clos Dady 2006

62 € au verre 12 €

Les vins rosés

Vin de pays des Maures "Cuvée des Aubrégades"*
 Côte de Provence domaine de Léoube

32 € au verre 8 €
 31 € au verre 5 €

Les vins rouges

La Loire

Cheverny domaine du Moulin*
 Chinon "Les Quarts Fleuris" Frédéric Hardouin*
 Saumur-Champigny Antoine Sauzay*

24 € au verre 6 €
 24 € au verre 6 €
 28 € au verre 7 €

Le Beaujolais

Fleurie Le Printemps Yvon Métras*

38 € au verre 8 €

La Bourgogne

Marsannay "Clos du Roy Vieilles Vignes" D. Laurent*
 Mercurey Château de Chamirey
 Beaune 1^{er} Cru Bastion Chanson

38 € au verre 8 €
 45 € au verre 9 €
 58 €

La Côte du Rhône

Village St-Maurice Cuvée Renaissance*
 Sierra du Sud domaine Gamenon

32 € au verre 7 €
 42 € au verre 9 €

Le Languedoc

Chateau de Lascaux
 Pic St-Loup La Bergère domaine Hortus

24 € au verre 6 €
 26 € au verre 6 €

Les desserts

Tartine feuilletée au munster et au cumin 9 €

Assiette noire : variation autour du chocolat noir 12 €

Figues rôties au sirop d'érable et aux épices 9 €

Tiramisu aux châtaignes 9 €

Carpaccio d'ananas et tartare de kiwi 8 €

Poires pochées au vin rouge et cannelle 8 €

Boissons chaudes

Café gourmand 5 €

Café ou décaféiné 2,50 €

Café crème 4 €

Thé Mariage Frères 4 €

Capuccino 4 €

Infusion 4 €

Les viandes *

Cru

Carpaccio de bœuf au pistou entrée 8 € plat 14 €

Carpaccio de veau au citron confit entrée 10 € plat 18 €

Carpaccio de magret de canard et cèpes à l'huile de noixette entrée 14 € plat 25 €

Cuit, cru, mi-cuit, de foie gras de canard 27 €

Cru ou cuit

Tartare de boeuf thai 15 €

Tartare de veau au gingembre 17 €

Tartare de canard à l'orange 18 €

à la plancha

Râble de lapin farci aux champignons 23 €

Côte de veau, moutarde à l'ancienne 27 €

Filet de bœuf au poivre long de Java et de Malabar 34 €



Centre Pompidou

Centre national d'art et de culture
Georges Pompidou

Direction de la communication

Françoise Pams

Directrice



75 111 Paris cedex 04

téléphone

00 33 (0)1 44 78 12 87

télécopie

00 33 (0)1 44 78 43 09

mél

francoise.pams@centrepompidou.fr

www.centrepompidou.fr

**Centre
Pompidou**

Centre national d'art et de culture
Georges Pompidou

Françoise Pams

Communications Director



75 191 Paris cedex 04

Tel

00 33 1 44 79 12 87

Fax

00 33 1 44 79 43 09

E-mail

francoise.pams@centrepompidou.fr

www.centrepompidou.fr

On becoming something else
archive | 2004.03.05

PRÉSENTATION DU PROJET

Devenir autre chose / On becoming something else

Des siècles durant, les chefs ont réfléchi le choix de leurs ingrédients, le sens de leur recettes et leur mode de représentation. Pour le projet *Devenir autre chose* je collaborerai avec des chefs pour envisager cette idée de recette et de représentation en relation avec l'art contemporain.

Pour ce projet, sept chefs vont recevoir un paragraphe différent pour le représenter dans une recette et créer un plat qui sera servi dans le restaurant pendant la durée du Festival du Centre Pompidou, du 21 octobre au 23 novembre. Les chefs ont une entière liberté d'interprétation de ces petits textes ; ils choisiront comment inscrire le plat à leur carte - une suggestion du jour par exemple, et à quelle fréquence il le serviront dans leur restaurant - midi ou soir, un ou plusieurs jours par semaine....

Les paragraphes décrivent le travail de sept artistes différents que leur travail a mené hors du monde de l'art pour pratiquer d'autres choses (ici, l'agriculture, le travail social, l'activisme politique, la médecine et la psychotérapie). Cuisiner est l'acte de transformer des ingrédients en un met qui se mange et qui se partage. Dans le projet, les plats seront une représentation de la pratique artistique ainsi qu'un hommage à la décision de ces mêmes artistes de quitter le monde de l'art.

Dans les salles d'exposition du Centre Pompidou, les visiteurs pourront prendre une affiche en distribution libre, qui reprend les sept paragraphes avec le titre des recettes correspondantes et la liste des restaurants où ils pourront les goûter. Toutes les informations utiles (adresse, tel, jour de présentation du menu) seront aussi mentionnées.

Parallèlement, l'essai intitulé « La plastique Culinaire » (1922) de Felix Fénéon, le célèbre anarchiste et historien d'art sera re-imprimé par la maison Antinomian Press, dans son français original et traduit pour la première fois en anglais. Ce texte sera lui aussi distribué largement au Centre Pompidou et disponible dans les sept restaurants.

Enfin une vitrine, toujours au Centre Pompidou, exposera les ouvrages rares du XVIII^{ème} au début du XX^{ème} que Félix Fénéon mentionne dans son essai. Cette présentation aidera le visiteur à donner un contexte au texte de Fénéon mais aussi aux recettes des sept chefs-cuisiniers.

Ben Kinmont

Devenir autre chose...

Parfois on comprend ce qui est au regard de ce qui reste ; on peut aussi comprendre ce qui reste au regard de ce qui est parti. La plupart des histoires de l'art se sont écrites avec ceux qui sont restés. Mais certains artistes ont pris d'intéressantes décisions qui les ont amenés à quitter le monde de l'art, des décisions significatives pour l'histoire de l'art. Je parle de ces artistes qui se sont éloignés des valeurs (i.e. objective ou commerciale) du monde l'art au travers de leur pratique, et sont alors devenus autre chose que des artistes.

Les paragraphes suivants sont des exemples de ces départs.

Je les ai écrits pour ceux qui sont partis, pour leur dire qu'ils ne sont pas seuls.

1- (Devenir psychothérapeute)

Elle avait commencé avec du noir et du blanc au milieu des années 50, des peintures surtout, lesquelles se sont transformées en oeuvres que le visiteur pouvait manipuler. La conscience qu'elle avait du soi, de l'autre et de l'espace entre les deux se retrouvait dans les concepts de figure et du fond, du participant et de l'objet. Dans son pays, elle vivait douloureusement l'écart entre le corps-individu et le corps-politique, et à une époque où la situation politique s'est assombrie, elle a été forcée de partir à l'étranger. C'est alors qu'elle a commencé à créer ses objets participatifs dotés de pouvoirs guérisseurs, avec ses étudiants et des passants anonymes. Ces objets mettaient vraiment le monde de l'art en question ; en effet elle posait clairement que leur sens dépendait de leur usage et leur manipulation, position peu conforme à une économie du marché de l'art centrée sur l'objet. Finalement, quand elle a pu retourner dans son pays vers la fin de sa vie, elle s'est entièrement dévouée au soin d'autrui comme psychothérapeute.

2- (Devenir fermier)

Au début de 1968, cet artiste s'est intéressé à l'écologie et son impact sur la vie de chacun. L'oeuvre exposée réunissait une documentation sous forme de photographies et de textes à partir desquels le visiteur pouvait percevoir la démarche de l'artiste et sa relation à la nature. Des projets initiaux concernaient la culture de produits alimentaires et l'observation des comportements des animaux de sa ferme. Il consacra aussi son temps à l'étude d'une exploitation agricole en culture bio-dynamique, à l'apiculture et à l'élevage de chèvres destinées aux concours animaliers. Après avoir longtemps peiné à faire comprendre son oeuvre dans l'espace d'exposition, il a abandonné la photographie en 1973 pour se concentrer sur l'écriture d'un journal intime. A la fin des années 70, l'artiste a consacré de plus en plus de temps à élever les vaches de sa ferme et finalement il devint fermier. « Notre vie de fermiers n'a jamais été programmée, elle s'est progressivement imposée ».

3- (Devenir activiste)

Pour ces deux artistes, tout était art. Leur activité artistique consista donc à critiquer le soutien des institutions et des politiciens à la guerre du Viêt-Nam. Ainsi, ils tentèrent de sauver la vie d'un poète révolutionnaire accusé d'avoir assassiné un homme à Trinidad. Quand le poète fut reconnu coupable et condamné à mort, les deux artistes axèrent leur activité artistique sur sa défense. Ils rassemblèrent des artistes et écrivains autour d'une pétition pour obtenir la grâce du poète révolutionnaire par la Reine d'Angleterre. En vain car l'homme fut exécuté le 16 mars 1975. Quand, des années plus tard, je lui ai demandé son sentiment sur cet événement, l'un des artistes a noté que, même si tout est ou peut être considéré comme art, leur projet cessa d'être artistique à ce moment-là, pour devenir cette tentative de sauver une vie.

4- (Devenir politicien)

Parallèlement à sa collaboration en 1969 avec un groupe d'artistes new-yorkais underground, l'artiste s'intéressait à la dynamique des groupes et aux processus socio-politiques. Ses premières oeuvres qu'il nommait « pièces d'influence » suggéraient discrètement une idée à une personne qui réalisait une pièce sans être conscient d'avoir été influencé. L'aspect manipulateur de ce travail le conduisit à s'engager en politique « où l'influence et le concept sont compatibles ». En 1975, il fut élu maire d'un village et eut alors l'occasion de mettre en application son intérêt pour les formes et les structures esthétiques au sein d'un contexte véritablement politique. Il lui est apparu que le village ne saurait survivre fiscalement sur la base des taxes alors en vigueur ; il proposa donc sa dissolution et son rattachement à la ville voisine. A la fin de son mandat de deux ans, la ville avait accepté l'idée et le village cessa donc d'exister.

5- (Devenir travailleur social)

Cette artiste était une de mes amies. Elle se battait avec beaucoup de sincérité contre l'institutionnalisation de sa pratique. Elle avait commencé en exposant des débris dans une galerie, en faisant attention que les propriétaires de celle-ci n'essaient pas de les ordonner (c'était de toute façon impossible!). Elle faisait des choses incroyables pour aider ses amis artistes (même si cela aussi était parfois impossible !). Quand elle a arrêté de faire de l'art avec des objets, c'était pour s'intéresser de plus près aux personnes qui travaillent dans les lieux d'expositions. En 1991, elle s'est même installée dans un musée où elle a vécu quelque temps. Ce geste d'absorption institutionnelle a provoqué un effet boomerang, et elle a dirigé son énergie vers l'aide apportée à un sans abri qui vivait devant le musée. Après ce projet, elle s'est occupée d'enfants en danger, elle est maintenant assistante sociale.

6- (Devenir professeur de yoga)

Cette autre amie a travaillé comme artiste et critique pendant les années 80 et 90. Pour elle une pratique artistique devait impliquer de média nombreux et différents, dont la performance. Certaines de ses oeuvres étaient des installations subtiles et discrètes que l'on pouvait aisément ne pas remarquer. Puis, en collaboration avec son compagnon artiste lui aussi, elle a créé des objets pour l'interaction et la connexion avec les autres. Par exemple, dans un musée ils ont construit un outil de communication à partir de tubes de carton récupérés dans la rue. Les tubes étaient connectés l'un à l'autre au travers du musée, ce qui permettait à deux personnes de communiquer sans se voir. Après l'exposition, les tubes sont retournés dans la rue. Le projet suivant était une série de mobilier pour la pratique du sexe tantrique. Elle avait commencé à étudier sérieusement le yoga durant quatre années à New York, puis encore en Inde. Finalement, elle a quitté le monde de l'art ; elle est partie ouvrir un centre de yoga.

7 – (Devenir médecin)

C'est vraiment de la temporalité des projets que naissent les questionnements. Elle s'était tout d'abord intéressée à la fonctionnalité de certains procédés, de la céramique à l'impression, puis elle a initié une association non-lucrative comme projet artistique. A partir de là, elle a organisé des groupes de discussion, des forums où les gens pouvaient partager expériences et préoccupations, le dernier groupe parlait de santé. Dans ces forums elle s'intéressait particulièrement à l'amateurisme et la façon dont les gens trouvent des solutions personnelles pour former et donner un sens à leur vie. Mais alors qu'elle recherchait un impact durable sur les participants, elle a réalisé que la brièveté de son propre engagement ainsi que sa position d'auteur amoindrissait sa capacité de contribution à la communauté. En repensant à ces projets passés, elle me dit : « quelque chose qui existe de façon durable ne peut exister dans le milieu de l'art, mais peut être approché de façon artistique ». Finalement, en 2008, elle a commencé comme stagiaire dans une clinique de soins personnalisés. Maintenant elle est employée dans un programme de prévention médicale.

NOTE SUR LA PIÈCE MONTÉE

Au début de la seconde moitié du 17^{ème} siècle, des chef cuisiniers ont commencé à créer des sculptures culinaires pour la présentation et leur consommation pendant des fêtes et célébrations. Réalisées en matériaux comestibles, ces installations fantastiques représentaient des figures allégoriques, des architectures classiques ainsi que des scènes imaginaires. Elles étaient aussi l'apogée de la créativité gastronomique d'un chef et par conséquent très bien documentées dans les livres de recette de cette époque.

Bien que les premières illustrations élaborées de ces plats commencent avec Wright (Castlemaine's Embassy, 1688), Menon (La science du maître d'hôtel, 1750), et Gilliers (Le cannameliste français, 1751), ce n'est qu'au 19^{ème} siècle que les plats atteignent leur apogée. Dans les oeuvres d'Antonin Carême (1783-1833) et Urban François Dubois (1818-1901), les recettes atteignent un niveau fantastique jamais atteint auparavant. Parfois construites sur armatures, réalisées en plats salés ou sucrés, ces pièces montées représentaient différentes périodes artistiques depuis le classicisme jusqu'au romantisme. En fait, on pourrait argumenter que ces sculptures éphémères étaient une forme d'écriture de l'histoire développée par des chefs et supposée être consommée par des participants (ceux qui dînent).

Les livres qui représentent ces recettes fantastiques contiennent souvent trois types d'informations : un paragraphe historique qui contextualise le plat, une gravure ou bois gravé le représente, et la recette elle-même.

Comme le note Antonin Carême dans son livre « Le Pâtissier pittoresque » (1815) : "Les beaux-arts sont au nombre de cinq, à savoir: la peinture, la sculpture, la poésie, la musique, l'architecture, laquelle a pour branche principale la pâtisserie."

La plastique culinaire

par

Félix Fénéon (1861-1944)

JADIS

Au XVIII^e siècle, les "pyramides de dessert" furent à la mode : sur des gradins ornés de jasmins, d'anémones et de jacinthes s'élevait une vaisselle précieuse pleine d'oranges du Portugal et de fruits français, de liqueurs, de gelées, de compotes. Des oiseaux chanteurs, des orgues hydrauliques, des jets d'eau de fleur d'orange agrémentaient cet état et, en visite à l'Hôtel de Ville, le roi, comme en témoignent les registres municipaux, s'extasia sur un rocher de confiserie qui "pissait fort haut et en plusieurs endroits".

Le siècle suivant vit la vogue des surtouts en porcelaine et en faïence. Un miroir en occupait le milieu, et sur ce plateau, qu'on enduisait de blanc d'oeuf, le sucre porphyrisé, la mie pétrie, la chapelure, le sable de marbre serpentaient en festons diaprés. Autre système: on installait sur la table un gâteau de glaise, plat ou configuré en corbeille, en vase, en motif d'architecture, et on y implantait des pieds d'alouette, des bleuets, des marguerites, fleurs robustes que maintenait plusieurs jours vivantes la fraîcheur de la glaise arrosée. De Lorme, fleuriste du roi, successeur de Desforges (le père de l'acteur et dramaturge), accrut le confort de ces fleurs en enfonçant leur tige dans l'eau de tubes dissimulés. Les fleurs en parchemin, papier, fil de fer et cocons, avaient aussi leurs amateurs.

Le Suisse parisianisé Soleure excella aux paysages arborescents: il leur conférait un aspect hivernal en les givrant de verre pilé. Au moindre courant d'air, ce verre saupoudrait les assiettes. Cazade lui substitua une matière aussi scintillante et point nocive, et comme elle avait la propriété de se dissoudre à la chaleur du banquet, les convives ébahis voyaient le printemps renaître. Quant aux figurines qui animaient le décor, le céramiste les avait fournies.

Ainsi, tous ces queux se manifestaient ornemanistes, jardiniers et, si l'on veut, peintres.

Dependent Travers, officier de bouche du prince de Condé, s'avisait de peupler ses parcs de table avec des statuettes qu'il modelait lui-même en pâte de sucre et amidon coloré. Pour modeler les siennes, Noël, au duc d'Orléans, remplaça le sucre par du talc que la gomme adragante liait à l'amidon. Datons de ces deux hommes de bouche la naissance de la sculpture expressément culinaire.

La Révolution, au moins en sa période jacobine, négligea la salle à manger. Les recueils de recettes qui parurent en l'an III et en l'an IV sont d'un caractère spartiate. Leurs titres, *La cuisinière républicaine*, *Le petit cuisinier économe*, contrastent avec les titres de tels recueils antérieurs, *Les dons de Comus*, par Marin, cuisinier de Mme de Gessner, *Le cannamieliste français*, par Gilliers, chef d'office et distillateur du roi de Pologne, duc de Lorraine. (Puisque nous citons de vieux livres, citons aussi les plus récents: *Gourmandinet*, de Mme René Champly, mère du romancier de Nécropolis, et les deux savants in-octavo de Bertrand Guégan, *La fleur de la cuisine française*, qui vient d'obtenir de l'Académie le prix Furtado. Quoiqu'il n'ait pas eu à y traiter le sujet qui nous occupe ici, M. Bertrand Guégan le connaissait fort bien. Il s'est prêté à nos questions, et même il a interviewé d'illustres cuisiniers, ses amis, dont il nous a transmis tout frais les dires techniques.)

Au déclin du civisme, le faste reparut. Lebeau réalisa en sucre filé, biscuit, pastillage et nougat, un passage du pont d'Arcole plus décisif que l'opération militaire initiale; et les artilleurs de la grande armée, Marmont, Songis, Lauriston, eurent en Dutfoy

un émule: aux sours de gala, sur ses frères édifices, un incendie pluricolore et parfumé soudain courait avec mille étincelles à la neige des épaules.

Antonin Carême (il était destiné aux fourneaux de Talleyrand, du tsar, de l'empereur d'Autriche et du roi d'Angleterre) avait ouvert sa carrière éblouissante par des pièces montées qui avaient fait florès sur la table du Premier consul. Ses ouvrages de cuisine proprement dite ne sont pas notre affaire. Mais voici son *Patissier pittoresque* (Didot, 1815): il comporte cent vingt-cinq planches – modèles de pavillons, rotondes, temples, ruines, tours, belvédères, forts, cascades, fontaines, cassines, uttes, moulins et ermitages – précédées d'un traité des cinq ordres selon Vignole. Sur quoi, Carême comprit que son génie se traduirait mieux encore en pierre de taille. Décorateur de tables, il serait décorateur de villes. Dans un délire sacré, il établit des esquisses; Mlle Ribaut les dessina; Normand fils et Hibou les gravèrent à l'eau-forte; et de 1821 à 1826, en six livraisons, il publia ses *Projets* – je cite le titre de mémoire –, ses projets d'architecture destinés aux embellissements de Paris et de Saint-Petersbourg. L'empereur Alexandre en avait accepté la dédicace.

Lourd de laurier, ce constructeur mourut en 1833. Au cours de notre étude, nous rencontrerons ses descendants spirituels.

LA SCULPTURE DES CUISINIERS

Il sied de distinguer la sculpture des cuisiniers et la sculpture des pâtisseries (ceux-ci plutôt des architectes).

On s'intéressera aux charcutiers une autre fois.

La tâche essentielle du sculpteur-cuisinier réside en l'exécution de socles expressifs sur lesquels installer le plat d'argent qui supporte les pièces froides. Selon la nature de ces pièces, le thème du socle varie. Un cuissot de chevreuil motiver, pour un cuisinier terre à terre, quelque site forestier parcouru de chasseurs, de chiens et de bêtes fauves. On peut spéculer sur un rapport moins direct: et, par exemple, un chaud-froid de turbot aurait pour assise l'histoire du roi Candaule. Enfin, le cuisinier idéologue procédera par allusion et soumettra aux convives une énigme plastique, au risque de leur fatiguer l'esprit et l'estomac.

Et la pièce que hausse le socle aura droit à une parure suprême faite de hâtelets historiés fichés dans sa masse comme les fiches dans les chairs de Saint Sébastien ou comme des épingle dans un chapeau.

En Russie, les cuisiniers s'évertuaient à travailler la glace vive: le caviar est meilleur dans un bloc taillé en forme de cygne ou d'ours. Le chef Édouard Nignon se rappelle s'être gelé les doigts à sculpter deux Hercules arc-boutés sous une vasque de glace, aquarium de poissons chinois. Dans l'iceberg inférieur s'enclavait un immense bassin de cristal où déferlait le champagne. Une louche y plongeait qui manoeuvraient à tour de rôle les buveurs pour maintenir toujours pleine leur coupe dix fois tarie. Des ampoules, tapies comme des crabes aux anfractuosités, criblaient de feux électriques ce colossal diamant fondant. Or, ceci se passait à Moscou, chez Ivan Abramovitch Morosoff que nos lecteurs connaissent, sinon comme amphitryon, du moins comme collectionneur: c'est lui qui possédait la galerie (Bonnard, Cézanne, Cross, Degas, Denis, Derain, Van Gogh, Maillol, Henri Matisse, Marquet, Monet, Picasso, Pissarro, Renoir, Roussel, Signac, Vlaminck, Vuillard, etc.) nationalisée sous le nom de Musée occidental no 2 par la République des soviets.

TECHNIQUE DE LA SCULPTURE DES CUISINIERS

L'exécution d'un socle est coûteuse. Elle demande parfois un mois de labeur, qu'auront précédé des semaines de méditation. Depuis 1914, rares sont les hôtes qui peuvent offrir à leurs invités tant de luxe. Aussi les grands cuisiniers-sculpteurs ont-ils (après fortune faite), rendu leur tablier et leur ébauchoir.

Victor Morin s'est retiré en Bourgogne, et Philéas Gilbert à Couilly, par Pont-aux-Dames; le bon Breton Le Sénéchal, qui officiait chez le duc de la Rochefoucauld et dont les maximes culinaires sont, elles aussi, immortelles, s'est retiré à Pontivy. Édouard Nignon, que les plus notoires fourchettes applaudirent à Paris (Larue), à Londres (Claridge), à Vienne (Trianon), à Berlin, en Russie, en Italie, se soigne (on lui fit, l'an dernier, l'ablation d'un rein) et, auteur déjà de *l'Heptameron des gourmets*, songe à écrire ses mémoires. Auguste Escoffier, par qui fut nourrie la cour d'Angleterre, voyage sans but professionnel. Sur plusieurs, nous sommes moins renseignés. Que fait François Marrec, qui naguère avec ses fleurs de cire humiliait les naturelles? Et cet autre, duquel je ne sais plus le nom, auteur d'une statue d'Antonin Carême, destinée aux Halles centrales et que le Conseil municipal refusa, le punissant à juste titre d'avoir abandonné, comme moyen d'expression, la graisse?

Car c'est en graisse (sur une armature de bois et de carton) que les socles se construisent. Mêlez dans le chaudron installé sur bon feu un tiers de graisse de rognons de mouton, un tiers de cire vierge, un tiers de paraffine (celle-ci blanchit la graisse et lui ôte toute odeur). Ou encore, et la mixture aura une élasticité louable, faites fondre un kilo de panne de porc et la mêlez ensuite à ces quatre substances qui auront chauffé ensemble: cire vierge, une livre; sperme de baleine, 250 gr; stéarine, 250 gr.; paraffine, 250 gr.

Et si vous voulez donner de l'éclat au socle que vous venez de modeler dans cette pâte ou de tailler dans un bloc de riz ou de semoule, voici la recette d'une brillantine. Vous dissolvez dans un verre d'eau 125 gr. De gomme arabique ou de gélatine. Vous en badigeonnez un morceau de la dernière vitre cassée par le marmiteau. Après avoir séché la couche à l'étuve douce, vous la grattez. Des pellicules s'en détachent que vous tamisez et pouvez teindre.

Est-on trop pressé pour entreprendre une sculpture profonde, consent-on un effet superficiel, l'amidon, la gomme adragante et la paraffine, malaxées des paumes et du rouleau, vous munissent d'une pâte analogue d'aspect à celle des pastilles de Vichy et aussi ductile que celle du pain azyme. Vous la moulez en rosaces, macarons, perles, etc., ou la roulez en boudins qui seront des nervures, ou la modeliez en personnages. Après quoi, vous rangez et fixez ces motifs sur un tulle. Vous disposez ainsi d'une bande malléable qui, appliquée sur un mandrin cylindrique ou tronconique, vous aura vite fourni un socle.

Dans le langage des cuisiniers, l'opération ici décrite est le "pastillage"; la bande, produit de cette opération, est dite aussi "pastillage". Chez les pâtisseries, qui dans un instant vont confectionner des objets avec une pâte à base de sucre, nous retrouverons ce même mot.

Aux socles convient une ornementation de fleurs. Elles se font pétale à pétale. Copistes stricts, ces messieurs prennent en plâtre la mince et courbe empreinte d'un pétale, ou creusent sa forme dans du bois ou dans un tubercule; ils coulent de la cire dans l'une ou l'autre de ces matrices, puis groupent en corolle les épreuves. Les roses et les camélias d'Auguste Escoffier ont servi son renom, qui a des causes plus légitimes. Ou bien, sans tant d'embarras, entre le pouce et l'index, on aplatit en pétale des boulettes de cire. La cire a été colorée d'avance; sinon, on la teint après coup, à la détrempe, à l'aquarelle. Une touche de vernis à tableaux avivera son lustre.

L'ARCHITECTURE DES PÂTISSIERS

On voit aux vitrines des pièces montées sommairement faites de pain de Savoie et de nougat. Il ne faut pas juger sur ces spécimens l'architecture des pâtisseries, ni sur ce gâteau de noce qui fut servi au palais de Buckingham, en février 1922. Haut de deux mètres presque, il pesait, à vingt kilos près, trois quintaux. Mais quoi, le Gambetta de la cour du Carrousel ou le lion de la place Denfert pèsent encore davantage. Plutôt, on célébrerait la compagnie du Midland-Railway qui sans accident transporta ce monstre d'Édimbourg, où il naquit à Londres où la princesse Mary et le vicomte Lascelles le mangèrent.

Laissons cela, et observons comment procède un pâtissier conscient de son rôle.

Il établit un plan d'architecte, grandeur nature, pour l'ensemble de l'édifice projeté, puis le plan minutieux de chacune de ses pièces constitutives, ou "panneaux". Sur la feuille où il vient de dessiner, il applique une lame de verre qui lui maintiendra sous les yeux les épures et servira de support à la fabrication des panneaux. Ceux-ci auront la minceur d'un carton et le format, au plus, d'un paquet de cigarettes plat. Leur substance sera la pâte royale, mélange de sucre et de blanc d'oeuf. D'un comestible à bec étroit, l'artiste, avec circonspection, fait couler ce mucilage sur le verre – un peu comme une Javanaise verse la cire protectrice sur l'étoffe dont elle veut faire un batik. La pâte royale suit, à la façon d'un pinceau, les droites et les méandres du dessin visible à travers le verre, et se fige, durcit. Une secousse imprime à la lame transparente décolle de sa lisse surface le panneau qui y adhère à peine. Ce panneau, maintenant disponible, enferme dans son cadre rectangulaire tels et tels éléments des faces ou de la toiture – soit pleins, soit à claire-voie comme le latices qu'appliquent sur un mur nu les treillageurs-rustiqueurs (ainsi se désignent eux-mêmes, bizarrement, certains industriels du treillage rustique). Quand le pastillage est terminé, que tous les panneaux sont prêts, notre homme se reporte au plan général et, selon ce plan, les agence et les échafaude. Avec la même pâte royale, il les rejointoie. L'édifice est là, léger, comme un filigrane, instable, en apparence, comme un château de cartes, mais équilibré et rigide.

L'AVENIR

Les sculpteurs et architectes à toque blanche ont vu passer mainte émeute d'art sans en être troublés et leur idéal reste académique. La collaboration de ces exécutants adroits avec les sculpteurs et architectes proprement dits, que nous supposerons moins routiniers, serait sans doute heureuse. Quand ceux-ci auront doté chaque village d'une statue commémorant la guerre et fini de raccommoder les provinces envahies, le chômage affligera leurs corporations. Pourquoi ne s'acoïnteraient-ils pas avec les gens de cuisine, à qui ils fourniraient des idées et des maquettes? Ce que nous reprochons aux oeuvres d'art, c'est leur durée impertinente. En graisse de mouton ou en pastillage, et parées ainsi du charme des choses périssables, elles nous trouveraient enclins à les aimer, même imparfaites. Mais est-il sûr qu'elles disparaissent? Déjà de pieux collectionneurs recueillent les spécimens anciens de la plastique culinaire. Il y aura dans les musées la section des pièces de pâtisserie, ville en miniature protégée par des globes de pendule lutés à leur piedouche.

Bulletin de la vie artistique,

juillet-août 1922.

Biographie de Félix Fénéon

Connu pour ses qualités de critique d'art, Félix Fénéon fut un d'écouvreur de talents en son temps. En matière de talents littéraires, il fait connaître Arthur Rimbaud et ses 'Illuminations' (1886) alors qu'il est rédacteur pour la revue 'La Vogue'. Egalement rédacteur de la revue 'Blanche', il publie Verlaine, Mallarmé et Huysmans. Esthète, il est fervent défenseur de l'impressionnisme et du néo-impressionnisme. Là aussi, il fait la promotion de jeunes artistes tels que Seurat, Pissaro et Bonnaire. Ses opinions politiques n'en restent pas moins célèbres. Partisan des idées anarchistes, il fonde 'La Revue Indépendante' (1884) et collabore également aux revues 'L' En-Dehors', 'La Renaissance' et la 'Revue Anarchiste'. Cependant, ses opinions lui vaudront quelques déconvenues. Accusé lors du Procès de Trente, dont le but était de mettre fin aux agissements de la mouvance anarchiste, il sera finalement acquitté. Outre, son importance en tant que critique d'art, Fénéon est considéré comme l'un des pères de la brève. Un prix, suite à un legs de l'auteur à la Sorbonne, porte aujourd'hui son nom et permet de laisser leur chance à des auteurs jugés prometteurs.

AIR DE PARIS

32 rue Louise Weiss

75013 PARIS

T +33 1 44 23 02 77

F +33 1 53 61 22 84

E fan@airdeparis.com

www.airdeparis.com

Selected Biography

Ben Kinmont

Born Burlington, Vermont, USA, 7 October 1963.

www.benkinmont.com

Recent projects

- En cours: Sometimes a nicer sculpture is to be able to provide a living for your family, an antiquarian bookselling business specializing in books and manuscripts about domestic economy and food, begun 1999. Bookseller catalogues issued, www.kinmont.com, and a publication entitled "Sometimes"
Antinomian Press, an on-going publication project concerning project art, begun 1996.
- 2005 Project Series: Christopher D'Arcangelo, A public publishing project in front of the Louvre and then distributed inside the Louvre, with students from the Ecole nationale des beaux arts, Bourges, Vincent Romagny of CNEAI, and the team from Air de Paris
An Exhibition in Your Mouth, Montpellier
- 2004 This isn't it, Musee d'Art Contemporain Lyon, ICA London, Muzeum Sztuki Lodz
- 2003 Shhhh, Chatou
This is not art, with Jacob Fabricus, Brooklyn
- 2002 Moveable type no documenta, Kassel
An Exhibition in Your Mouth, Montpellier
- 2000 Sometimes, Restaurant le Petit Diable, Toulouse.
The third sculpture; or, an exhibition concerning spaces in between,
Documents sur l'art, Dijon: Le Consortium, no. 12, 2000, pp. 34-57.

Exhibitions

- 2009 The columns held us up, collaboration with Platform Garanti Contemporary Art Center, Istanbul, curated by Vasif Kortun and November Paynter, Artist Space, NY
- 2005 Air de Paris, Paris
- 2004 Random Gallery, Paris
Expat Art Centre, ICA London, Musee d'art contemporain Lyon, Muzeum Sztuki Lodz, curated by Mathieu Copeland
- 2003 CNEAI, Chatou
25th International Biennial of Graphic Arts, Ljubljana, curated by Christophe Cherix
Extra Art: A survey of artists' ephemera, 1960-1999, ICA London, curated by Steven Leiber

- What's the use, Jean Paul Slusser Gallery, University of Michigan, curated by Heather Nicols
- 2002 Subtiles elegances, La Galerie, Noisy le Sec
 Touch: Relational Art from the 1990s to Now, San Francisco Art Institute, curated by Nicolas Bourriaud
 La vie devant soi/Life ahead of you, Frac Languedoc-Roussillon, Montpellier & Centre d'art contemporain, Albi, curated by Ami Barak, Paul Ardenne, & Jackie Ruth Meyer
 Documenta 11, Kassel, Germany
 Ideal Avalance, curated by Michelle Grabner & Brad Killam, The Pond, Chicago
- 2000 L'Oeuvre Collective/ Collective Art Work, curated by Pascal Pique, les Abattoirs, Art Contemporain, Toulouse
 Contact, curated by Nicolas Bourriaud, Fri Art, Centre d'Art Contemporain, Fribourg
 Worthless (Invaluable), curated by Carols Basualdo, Moderna galerija Ljubljana/Museum of Modern Art, Ljubljana, Slovenia
- 1999 Crash, Institute of Contemporary Art, London
- 1998 Insertions, curated by Carlos Basualdo, various museums, Stockholm
- 1997 ada'web: map the gap, Storefront for Art and Architecture, NY
 do it, curated by Hans-Ulrich Obrist, various museums
- 1996 Selections from the Mab Library, Ac Project Room, NY
 In the flow: alternative authoring strategies, Franklin Furnace, NY
 Joint Venture, curated by Nicolas Bourriaud, Basilico Fine Arts, NY
 After the Fact, curated by James Rondeau, Wadsworth Atheneum, Hartford
 We both belong: archive and distribution, Printed Matter, NY
- 1994 Are you experienced?, Andrea Rosen, NY
 Presque Rein, Galerie Jennifer Flay, Paris
 Zwischen Menschen, curated by Katherina Keller, Munich
- 1993 Sandra Gering Gallery, NY
- 1992 Galerie Ricke, Cologne
- 1991 The Projected Audience, Four Walls, Brooklyn
 Casual Ceremony, White Columns, NY
- 1990 Program 8, Galerie Ricke, Cologne
 Artworks/Artworkers, Ac Project Room, NY
- 1989 Tom Cugliani Gallery, NY
- 1988 Jarg Geismar, Ben Kinomont, Thom Merrick, Tom Cugliani Gallery, NY
 True Democracy, White Columns, NY

La biographie complète de Ben Kinmont ainsi que sa revue de presse (livres, catalogues, articles, interviews et revues) et ses éditions auprès de la Maison Antinomian Press peuvent être consultés sur <http://benkinmont.com/cv.htm>

title of pc taken from
Pom. system's earliest stated
purpose of transparency —

at BnF @ Pomys. there
are free tickets for
admission to Pomys.

On the way



New Text Document

REPORT: REDISCOVERIES & DE-MARGINALISATIONS

Chris Sharp delves into the practices of artists whose reputations have been lost and now found

A typical rite of passage for the student of American literature is the life and work of JD Salinger, whose withdrawal from society and refusal to continue publishing often exercises an irresistible fascination. Such a fledgling might imagine that in his self-imposed exile the curmudgeonly Salinger has somehow discovered the secret of life. This fancy is often succeeded by visions of tracking him down and, by dint of some miracle of charm, wresting the secret from him. It would seem that this process, or rather the fascination that engenders it, is a kind of formula: artistic success + withdrawal = one and/or all of the following - superhuman wisdom, artistic nirvana and unassailable authenticity.

Judging by a recent spate of rediscoveries and attempts to de-marginalise self-marginalised artists, the world of contemporary art is currently in the thrall of a kindred complex, seen in the growing interest in a constellation of retirees including Lee Lozano, Charlotte Posenenske, Tehching Hsieh, Laurie Parsons, and marginal figures like Ray Johnson, Emilio Prini and Isidoro Valcárcel Medina. It is possible to mark a starting point for this current trend in 2004 with the exhumation of the life and work of Lee Lozano. While an awareness of the notorious dropout was rekindled by her death in 1999, it was not until 2004 that two retrospectives - one at PS1 in New York curated by Alana Heiss and Bob Nickas, the other at Kunsthalle Basel curated by Adam Szymczyk - that Lozano was officially rescued from obscurity. Lozano is probably best remembered for her refusal to speak to women and her 'Dropout Piece', 1970, in which she stopped frequenting art world events altogether and finally moved to Texas with her husband, effectively ending her brief, but successful, ten-year career. Yet she continued to make rigorously abstract and eccentric figurative paintings and drawings, and the inclusion of her erotically charged paintings of tools in Documenta 12, alongside another significant rediscovered retiree Charlotte Posenenske, consolidated her restoration to mainstream awareness.

The German sculptor Posenenske, on the other hand, was an art world retiree of a completely different and more idealistic order. A successful artist active in the 1960s, Posenenske's most renowned works are her 'Vierkantrohre', 1967, (square tubes), industrially-made tin and cardboard modular sculptures resembling ventilation shafts. The sculptures were unsigned and reproducible, their configurations being left to the discretion of the buyer, the gallery or the public. Thus, they sought to initiate a democratic and engaged viewing experience.

However, in 1968, ultimately disappointed by art's inability to effect any real political change, the artist abandoned art and became a sociologist, specialising in employment and industrial working processes. Refusing to show right to her death in 1985, her work was rediscovered after retrospectives in 2005 at Galerie im Taxispalais, Innsbruck and Museum für Gegenwartskunst, Siegen. A small survey exhibition took place in 2007 in London at Wolfgang Tillman's studio-cum-gallery Between Bridges, after which Posenenske's name was given even broader recognition when featured in Documenta 12, 2007. Curiously, her withdrawal from art, and the social and political motives that fuelled it, recalls Lygia Clark's gradual refusal to exhibit giving way to an exclusive dedication to psychoanalysis. Their abandonment of art in favour of direct social engagement has the effect of retroactively investing their work with an indestructible integrity while testifying to a faith, albeit ultimately disillusioned, in the transformative power of art.

The story of American artist Laurie Parsons is similar. After a short, and relatively successful career in New York in the late 1980s and early 90s, she abandoned art altogether in 1994 to become a social worker. Parsons' recent rediscovery owes much to Bob Nickas and his Artforum article, April 2003, as well as his reflections on the artist in the symposium Forms of Refusal, held at the Van Abbemuseum in 2006. A work by Parsons, made of the detritus of wood and trash collected around New York, was recently shown in The Third Mind (an exhibition that incidentally teemed with splendid marginalia, from the likes of Joe Brainard, Jay

New Text Document

DeFeo and Nancy Grossman, to Cady Noland, who would be a candidate for this article were she ever truly eclipsed by her mysterious absence), curated by Ugo Rondinone at the Palais de Tokyo in 2007. Her empty exhibition at the Lorence-Monk gallery in 1990, was 'featured' in Voids at the Pompidou in Paris and travels to Pompidou- Metz and Kunsthalle Bern in Switzerland. As early in her career as 1989, Parsons requested dealers not to offer any of her works for sale. Indeed, if there is one thing all the artists in this article have in common, beyond their retiring proclivities, it is a categorically non-commercial relationship to making art.

What, after all, could be sold from Taiwanese, New York-based artist Tehching Hsieh's 'One Year Performances', 1978-86? Arriving in New York in the early 1970s, the artist embarked on this series in 1978; he lived in a cage for a year, lived on the streets of Manhattan without ever setting foot inside a building for a year, punched a time clock hourly on the hour every day for a year. After a final 'One Year Performance' that consisted in not making or having anything to do with art, Hsieh began his final piece 'Thirteen Year Plan', 1986-99, at the end of which he issued a gnomic, On Kawara-esque statement, 'I kept myself alive - I passed December 31, 1999'. Since then, having by his own Duchampian admission run out of ideas - he no longer considers himself an artist. Two things that have certainly helped renew interest in his former identity as an artist are a lecture by Andreas Gedin in the Forms of Refusal symposium in 2006, and an article in Mousse, November 2007, by Simone Menegoi. Now, with a solo project at MoMA based on the cage piece as part of the performance series, the inclusion of his time-clock work in *The Third Mind: American Artists Contemplate Asia: 1860-1989* at the New York Guggenheim, and an MIT Press monograph in the offing, his days as a cult figure among the annals of performance art are over.

Meanwhile, marginal figures like Ray Johnson (1927-1995), Emilio Prini and Isidoro Valcárcel Medina, who never actually gave up making art, are beginning to create a stir. Known for being the progenitor of mail art and for his 'Nothings' (anti-happenings), the eccentric Johnson was a significant figure in the New York art scene of the 1960s, which he left in 1968 for life in a farmhouse, where he continued to make collages and maintain a rich mail art correspondence with people all over the world. He was as notoriously reluctant to sell his work as he was to exhibit it. A cult figure of no mean importance in the US, Johnson is now coming to European attention.

Along with a host of marginal and under-estimated figures, Prini and Valcárcel Medina both feature in *The Death of the Audience*, curated by Pierre Bal-Blanc, opening on 3 July at Secession, Vienna. One of the original arte povera artists, the reclusive, Rome-based Prini, whose early production was preoccupied with attrition and erasure (one oft-cited early work consists of having an audio-cassette player record its own mechanism until it breaks down), has gradually withdrawn over the years, declining invitations to exhibit and even going so far as to destroy old work. He miraculously consented to feature in Bal-Blanc's exhibition on the condition of unveiling an undated and unnamed contribution at the time of the show.

The Spanish, Madrid-based conceptualist Isidoro Valcárcel Medina, on the other hand, who does not work with a gallery, has been active on the Spanish scene since the late 1960s. He is very selective about where and how he elects to show his anti-commercial, non-object based output (one recent project includes taking eight days to paint a white wall white with a watercolour brush at Barcelona's Macba). He has said that: 'It is more difficult to escape from money than the police.' Perhaps the artist's lack of commercial ambition is a contributing factor to his international obscurity, for while a hugely influential living legend in Spain, he is virtually unknown outside his home country.

It would be pretty easy to Salingerise all of these figures by endowing their absence or reticence with varying degrees of superhuman sagacity or valorous resolve. Given the market-addled state of the art world of the recent past, it's easy to understand the powerful allure of these artists and the integrity that attends both their work and their withdrawal. But could the effects of romanticising these artists be deleterious? It seems doubtful - even the crudest aping of such

New Text Document

sublime integrity would only serve to raise the bar.

Chris Sharp is a writer and curator based in Paris

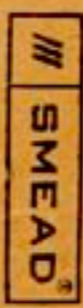
<http://www.mapmagazine.co.uk/index.cfm?page=984F1E34-BDF5-2379-71075D0184E53D92&articleid=397>

*Karl's st -
Please for families to
have extra's for a
week during preg.??*



SuperTab.
Customized Tab Folders

90% Larger Label Area



No. 11919

smead.com • Made in USA
Patent Pending



SuperTab.

Patent Pending

W

Furson
1100 mt

Furson
Hollywood

Jan 4 1898
1898
Columbia

269
1898

Dewees
IN 8

1919
1919
George

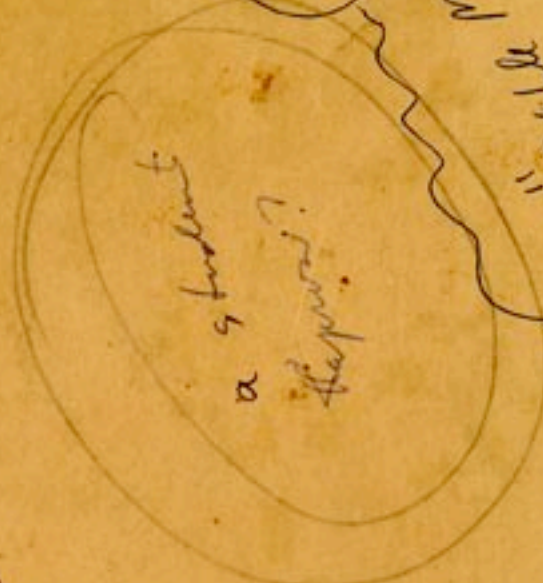
Walter
1898

* Le
Paine

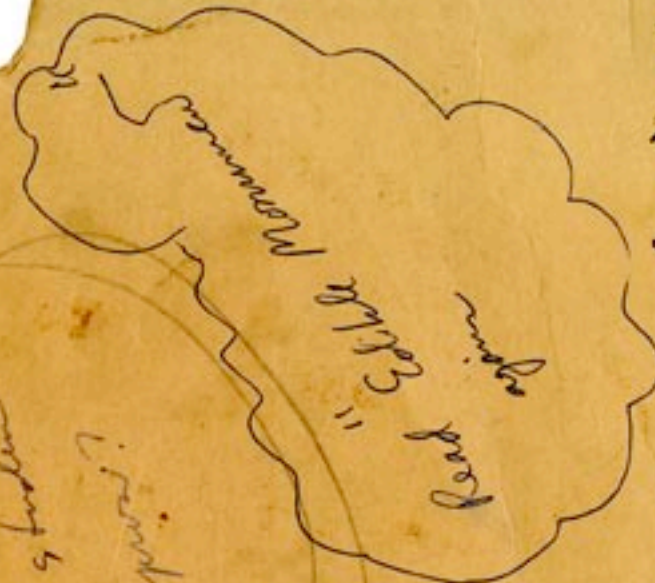
* Le
Paine
thing

University

O n
line



a student
Happier?



Read Bible morning

Pat's
20 x 26
m
m

Elena Robles
0667988926

L'ami Louis

has a collection
1999 summer

human project

Resemblois

Resemblais
Horsail.fr

Séverine FA
Chel Crub
de

grad the 1997
resemblais@gmail.com
resemblais.com

Goldfrapp
"Felt Mountain"

On becoming something else
archive 13.CD.03.106



Délégation
aux arts plastiques

3, rue de Valois
75003 Paris Cedex 01 France
Téléphone 01 40 15 75 18
Télécopie 01 40 15 74 59
bernard.blistene
@culture.gouv.fr

Bernard Blistène
Inspecteur général
de la création artistique

Peuple comin + gamin
"le moment d'intimité
works on canvas +
10.30 performance

EXELSIOR

rue Beaubourg
& rue Saint-Merri

+33 06 74 91 09 07

Agathe & Tor @ gmail . com

On becoming something else
archive 19.06.23.107

Fabienne
Velcos

teleph.

6 03 83

36 34

1977

10/10/10
On page 100 of the book



Notes

21 22 23 24



On becoming something else
archive 15.06.08-1-9

~~Ellen West~~

Pierre Gagnaire

Hervé This

Collège de France
Museum Ford

→ SKETCH in London

from Corbetta Young

See: Levy, Memories of an art
Julien gallery c. 1970s.

com

swarowski

Benedict

0672918785

212

520

8342

28,864.27

benedicte

colpin

colpin

~~steinberg~~

steinberg

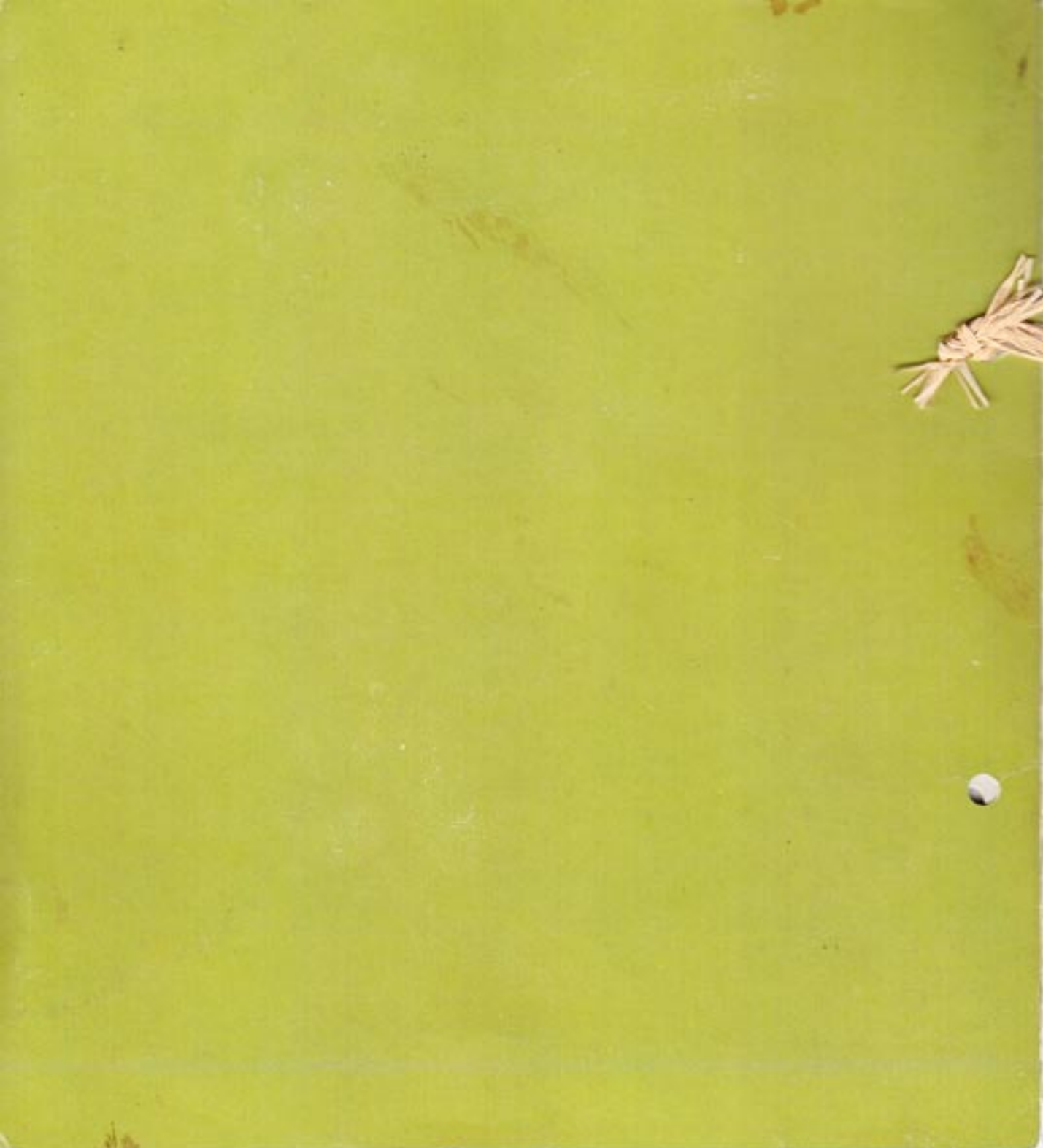
Les déjeuners de cru

Entrée + plat
 ou avec un verre de vin et un café 19 €
 Plat + dessert

à choisir parmi les suggestions du jour

Les Légumes

Soupe glacée du jour	6 €
Salade de copeaux de légumes du marché, pistou de roquette	9 €
Salade de cinq céréales, herbes fraîches	10 €
Tomates à l'ancienne, mozzarella di Buffala, basilic et huile d'olive de Montfrin	12 €
Assiette rouge : variations autour de la tomate	11 €
Assiette verte : variations autour du concombre	11 €
Cuit-cru d'asperges vertes	12 €
Tempura de légumes croquants	9 €



Les Poissons

Cru

entrée plat*

Ceviche de daurade	12 €	19 €
Tartare de thon au couteau, herbes fraîches	13 €	22 €
Tartare de saumon à l'avocat, huile d'amande	11 €	18 €
Carpaccio de bar au citron vert et kumbawa	13 €	20 €
Carpaccio de Saint-Jacques aux pousses d'épinards	14 €	22 €
Lanières de seiches en salade	13 €	22 €

A la plancha

Pavé de thon, sauce vierge	24 €
Saumon mi-cuit croustillant	22 €
Seiche au sésame grillé	24 €

*Les plats sont accompagnés de frites de légumes taillées au couteau ou de légumes printaniers à la plancha.

Les Viandes

Cru		8 €	14 €
	Carpaccio de bœuf à la Cipriani		
	Carpaccio de magret de canard et copeaux de foie gras	14 €	25 €
	Carpaccio de veau aux citrons confits	10 €	18 €
Cru ou cuit			15 €
	Tartare de boeuf au couteau		17 €
	Tartare de veau au gingembre		18 €
	Tartare de canard à l'orange fraîche		
A la plancha			
	Côte de veau épaisse à l'estragon et moutarde à l'ancienne		27 €
	Magret de canard laqué au miel et aux cinq épices		24 €
	Tagliata de bœuf sur lit de roquette		19 €

*Les plats sont accompagnés de frites de légumes taillées au couteau
ou de légumes printaniers à la plancha.

Les Desserts

Vacherin aux fruits rouges	8 €
Carpaccio d'ananas, tartare de fraises et granité	8 €
Tiramisu	8 €
Panacotta à l'amande amère	8 €
Nems au chocolat et crème capuccino	8 €
Petits pots «souvenirs d'enfance»	8 €
Café gourmand	5 €

CRU
menu

2009
21 Sept Photocopy ORIGINALS
14th deadline for photocopy

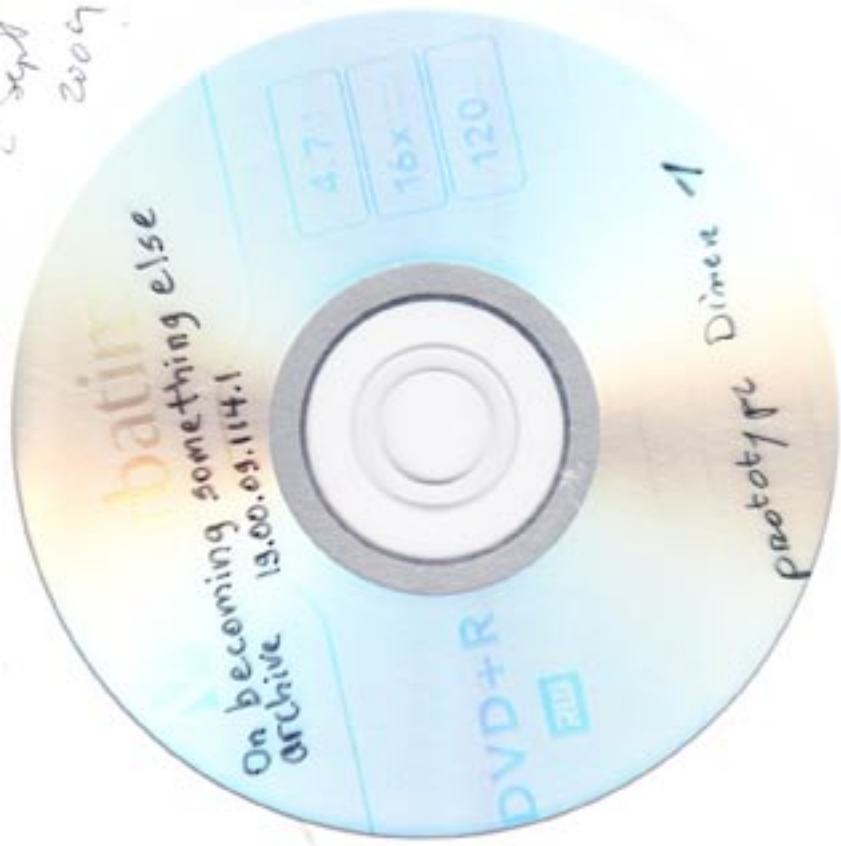
60 Printed
ONLY

P. S. & F. Finley.

On becoming something else

19 Sept. 2009

2 Sept
2009



batin

On becoming something else
Archive 19.00.09.114.1

DVD+R
ZUI

4.7
16x
120

prototype Dimer 1

My work is
Chadler
a. z. 4/10/12

On becoming something else
archive 19.2.2012, 11:11



ibat

On becoming something else
archive 19.00.09.115.1

DVD+R



4.7GB
16x
120

prototype Oimem 2

Uploaded to Heritage
27 May 2015

On becoming something else
archive 15.00.09.115.2



Lyndon B. Johnson

22 May 1962

On becoming something else
archive 19.00.09.116.2



Uploaded to
History
77 May 2012

On becoming something else -
archive 19.00.69.117.2



Veritas

On becoming something else
archive 19.00.09.118.1

DVD+R
16x

4.7GB
16x
120

Prototype Dima S

Updated to
dealer
22 Nov
2012

On becoming something else
archive 19.06.69.116.2



prototypen Drive 6

120

On becoming something else
archive 19.00.09.119.1

Verba

W. G. ...
W. G. ...
W. G. ...

On becoming something else
archive 19.11.19.2

BEN KINMONT

By Pierre-Nicolas Bounakoff and Jean-Marie Gallais

Traduit par Pierre-Nicolas Bounakoff

Portrait by Pierre-Nicolas Bounakoff

"Some artists bring new ideas, participants, and locations into the art discourse. These artists change the matter of the art world and in so doing satisfy the art world's appetite for the new. But there is no guarantee that the art world has understood or even savoured what it has consumed. This phenomenon of absorption, not surprisingly, seems to be happening with increasing rapidity [...]. Alternatively, [...] some art practices can lead an artist out of the art world and into an idea, a group, or place where the value structure of the art discourse cannot follow and the art world is not invited. For myself, this is an indication that a project has become something else. The acute difficulty is in trying to understand what it means and whether or not to communicate the content of that experience to others, and if so, to whom. From the viewpoint of the departing artist, when looking over one's shoulder back at the art world, there is a sensation of closing a door and accepting that departure. From the viewpoint for the person entering into something new, there is the question of how to sustain this practice and find value in one's work."

Ben Kinmont, *The art world is not invited*, in *Voids*, catalogue edited by JRP Ringier, Ecart Publication, Centre Pompidou, Centre Pompidou-Metz, 2009

You are preparing a new project entitled "On becoming something else" for the new festival of the Centre Pompidou, what is it about?

The project *"On becoming something else"* is about issues around recipes and representation, the history of the *pièce montée* as an example of that, and the way in which artists, through the pursuit of their art practice, can end up becoming something else.

Specifically, what is your starting point?

There are several starting points. First, I wrote seven paragraphs about artists who left the art world. The paragraphs are not about artists who left the art world because they were sick of it, and then decided to become a banker or a truck driver saying "fuck art". It's about artists who, through the pursuit of the subject of their art practice, slowly moved farther and farther away from the art discourse, and suddenly one day realized "My god, I'm no longer within the art world, or within the art discourse".

When this happens, I would say that it is because they've entered into a different value structure. So, perhaps they started doing interactive work where they were trying to help people in the gallery, or in the museum, or even on the street, and as in the case of somebody like Laurie Parsons, they gradually became a social worker. I'm interested in when there was a very logical and gradual development into this other activity, and one

The draft for your project opens with this quote and ends with another one by Bridget Barnhart explaining that she left the art world because "for something to be lasting it almost always can't exist in an art world context, but it can be approached artfully." They seem to answer each other. Is it really a project about "becoming something else", or "moving in and out of things" (in and out of art, in and out of the object)? You deal a lot with books that move from text, which is an idea, into an object, which people buy or collect, especially ancient books. All this is constantly moving in and out of this question, of the object idea, art/non-art...

I would say that's true. I mean, I think it's more interesting when there is movement. One of the pieces that I wrote is about the way that art history is usually written by those people who remain. But sometimes, to understand what remains, you need to understand what has left, one is reflective on the other. One way to look at contemporary art practice is by also trying to understand reasons why people have had to leave. I would say to some degree that it's also conceivable to me that if you are in the value structure of art and then you leave it, you find yourself growing or moving towards another value structure. Then, once you've settled into that new value structure you will probably sooner or later feel the need to move again into something else.

This project is also asking the usual question of what is art and how does one understand that. I would argue that art is basically about an experience of the way in which meaning is created. The reason why the avant-gardes were so successful is because they were challenging what had come before, presenting something you hadn't seen before, in a context you hadn't seen it in. Looking at it, experiencing it, you were trying to understand it, and so you were in a moment and a place where you could be aware of how you understand this meaning and the way in which this meaning was created. That approach towards art necessitates a certain degree of movement. When things become too stable, regular and expected, you become less aware of the way in which meaning is created. Oftentimes interesting projects require a certain movement, from one value structure into another, from one place into another.

Then Art would dwell and exist inside this movement. It's definitely true about contemporary art, which tends to absorb everything it can. So what's the probability that art will eventually catch up with the people who leave it? I discussed your project with a friend, and she found it's really interesting that for example one of these people has decided to be a farmer, but it seemed quite obvious for her, that what he did was not so much escaping art as turning farming into art.

I actually wouldn't agree, because if he had remained within the art discourse, and defined his activity as an art practice, I would say you're right. But if the person has really departed from participating in the art discourse and using that value structure to explain and give meaning to what he was doing, then it's no longer art. I wrote this short text in the Pompidou "Voids" catalogue about *'the uninvited'*. There's this idea that there's a function in contemporary art practices that anything can be art and art can go everywhere, but I would argue that in fact it's not so all-powerful. It's limited, because in certain places and situations, the art discourse is actually quite destructive and *not invited*. It would turn that space, and the value structure that it's interested in, into something else, other than what it was. That's why Laurie Parsons had to become a social worker, and is totally cut off from the art world: she's not trying to document her helping people and bringing it to a gallery or something like that. I think that the art discourse is always limited. To a certain degree it has to be, that's the nature of any discourse, of any a value structure. It's just a matter of where it's moved to recently, what's needed. That's why issues like urgency are quite

interesting; because they help you realize what's the direction you're working towards. That's an important thing in my life also. There's a lot of different things that I could do, or could have done, but some things are more urgent than others, so you kind of prioritize. Sometimes you'll see a show, and think "It was a great show, but it's not urgent, or important, right now". And also: there's a lot of art! I mean, good god, there's a lot of work out there! And very little of it is actually needed. So when I'm doing something, I'm really trying to make sure it's something I really want to do. Like this project "*on becoming something else*": I had wanted to do something on the history of the *pièce montée* for years.

How did you come to this subject of the pièce montée, how did you find the link?

Well, in 1998, I started a bookselling business as an art project called "*Sometimes a nicer sculpture is to be able to provide a living for your family*". The bookstore specializes in 15th to early 19th century books, on the subject of food and wine. I saw the books about the *pièce montée* through that.

So you have a double activity, you say that it is an art project but you are also "in and out of art" yourself with this activity, aren't you?

Yes, there is a link between this and the project. I don't want to be so coy or hidden about it but actually, that's Florence, from *Air de Paris*, who pointed that out to me. The text I wrote for this piece says: "*These paragraphs are examples of such departures and they are written for those of us who have left, or are near departure, and to remind us that we are not alone.*" And yes, the "us" is including myself, and it is also to remind myself that I'm not alone. I mean, I'm a successful bookseller and the book trade does not know it is an art project. So when you have a value structure, and a crew that's supporting you and you're friends with, it doesn't take a hell of a lot to turn around, kick the door closed, and *basta*, you're out of the art world. But I chose to keep a toe hold in there while running the bookselling business. Sometimes you want to feel like your decision to do what you've done has meaning to other people as well, and it's nice to do some research and find out about other artists who have pursued this idea in the past, feeling a bit like it's your crew of friends, even if you don't know them all, it makes you feel like you're part of a bigger thing.

Does this fulfil some sort of a need to belong?

Yes, totally. It's basically about this movement we were talking about. It's a matter of locating the premise of your activity and the value structure you need to support it. And sometimes you have to create it, and to do some research, to find that discourse, that sliver of the discourse that's been there, maybe misunderstood, to help frame it and put it together. That's what I have always done, when I curated a show, or done ephemera, I wanted to create a chance. A chance for myself, I suppose, to feel like I can continue to go on.

Also, part of that text, and of that project, was for my graduate students. I'm giving them assignments that are really pushing it to the limit of what is acceptable, and they're often thinking "how can I continue after this?" Everybody needs to know that there's actually been examples of that before. But the art world doesn't really want to support it: they'll write about the other stuff, about what remains, within a capitalist based system of sale and resale.

That's also because we live in a system which still believes in this very romantic idea of the artist. The artist as a loner, the artist as a pauper... And a lot of contemporary artists feel they need to behave according to this frameset.

Yes, absolutely. I grew up in the art world, my father is a conceptual artist, and everyone we knew were artists, and well, that framework is a lot of bullshit. For family life also: you don't have health insurance, you don't have time or money for vacation. You're idealistic for the first ten years and then you say: "Ah, fuck it all" and you do something else because you've ran out of money or you're tired of not being able to set yourself up, own a car or this kind of things. Of course there's also some advantages to that. For example, the notion of change we were discussing is very sympathetic and works well with that, but there's no place for notions like maintenance, social responsibility, working as a group, working with things that don't support the role of the sole author.

To come back to the project, can you tell me more about the link with the pièce montée?

The *pièce montée* is a way of understanding the chef as a type of historian, because the chef is understanding the past, and representing the past through something that's to be eaten. He's telling a story of the past through the object that he's creating. The notion of an edible historiography and trying to use that as a format, as a structure to present an idea is something that really appeals to me. I also thought it was more ethical, more appropriate, to represent these activities in something that's ephemeral and meant to be shared. You could make bronze sculptures about the activities of these artists who left the art world, but it would be quite contrary to what they meant. Like this, you can make a meal of it, and all there's left is a little bit of ephemera. Also, the *pièce montée* hasn't really gone anywhere since the 19th century. In France nowadays, what you call *pièce montée* is a pyramid of profiterolles which is not even a shadow of what it was. Chefs used to spend two months making a *pièce montée*, with all of their crew, and the representation of the *pièce montée* had cultural or political meaning.

In the exhibition space at the Pompidou, you will distribute the Fénéon text. What's its precise role in the project?

There's the paragraphs, then the paragraphs are represented by the chefs, and the Fénéon text is a sort of a context for my project. It's a context to understand issues of recipes and representation, and then, in the exhibition space, there will also be a display of all of the antiquarian cook books that Fénéon used to reference his essay. The display contextualizes the Fénéon text, and the Fénéon text contextualizes the current project. We're also hoping to present some documentation at Air de Paris about the artists represented in the paragraphs during the show.

It is a quite unusual proposal for a museum, there is only the context inside the exhibition, and the project itself is outside.

It's difficult to do a food related project when you are working with an institution. That's why I want to keep this project very small and intimate. I don't think I'd ever do the event in the museum. It was a little bit of a trick to find out how to somewhat decentralize this project, so that people go through the institution and then go out of the institution to appreciate something that is occurring all the time anyway. All the seven chefs I'm dealing with have been thinking about recipes and representation already, that's not a new idea to them. This is a way of using an opportunity to point out to all this great things that are

occurring anyway around us. We can become alert of it within the institution setting, and then leave the institution to go somewhere else. But it is a hard thing for the institution to do. They'd really like the dinner to happen within the institution for a few selected people, and I had to be firm that I won't do that.

That would contradict the whole idea.

Yes, and you don't need me to do that, there's other people who would do that very well, but that's not where my strength is.

Now I'd like to know more about your practice in general, and how it relates to conceptual art.

Conceptual art is of course important to me. I grew up hearing about it, my father is a conceptual artist, like all of his friends. Conceptual art is just like a media now, it's something you can utilise. But most of these artists were not concerned about responsible social space. Especially in the United States. It was even called "post-minimal art" for a long time, and that's a good way to look at it. This is also why South American art, or Central American art became so important, because when those countries were influenced by conceptual art, there was still a very charged, very difficult political situation, and therefore there was a much more dynamic and interesting element to the work. These pieces became more interesting as people worked their way through the more formal side of conceptual art and started looking for social issues, and the political space. I think that there was a really intense and self contained quality to conceptual art that was problematic. An early piece I did was called "You, Carl Andre and me" ????, and another one was "Carl Andre killed his wife". It was really about my father. He was not abusive at all, but he was very much the man, the artist, the patriarch, the guy running the show. Then I took an interest in the imitations of the discourse, and how my dad was being bold in his subjects, but then there were also huge parts which were not covered, like there was a blinder up. A good example of that is ?????????????? who was making work about issues like maintenance. She was working about personal space, and she did some kind of institutional pieces before moving into these huge projects, almost on a Christo level. And I would argue that at that time, she couldn't have stayed within the inter personal space as a woman making works about maintenance and gotten any kind of attention. She had to make monumental size projects in order to be taken seriously. That's the problem. That's the limitation of the discourse for the conceptual artist's timeframe. Now a woman could do that, I think. Every discourse has it's limitations, of course.

You talk about a woman's difficulties to make art that deals with issues like maintenance, but family is also something you can move in and out of. We were talking about growing up in a family that's very linked to the art world, and about moving in and out of the art world, with a certain need to belong, at the same time. It kind of all fits together, doesn't it?

Yes, I know there's a big story there, and I was rather hoping that someone else would talk about it, but I think that part of my involvement with art deals with a desire to be understood by my father, of course, and at the same time to be very critical of him and establish my distance towards him. This has become especially complicated, as my father is having an opening right now at Alexander and Bonin gallery in New York, and they're showing works of his from the 60's and the 70's as well as some new work that he's made, so there's a lot of strange family issues coming up right now. My dad hadn't made work in

about twenty years, and he's in his seventies now. My mother took all the photographs that are in the show, documenting the work produced. He's a very good artist, and did some great work. Many people in my family are artists, as well as most of my friends, so it's like a family business. The most conservative thing I could have done was to become a conceptual artist! Do what my dad did. But it also means that the whole discourse becomes natural and easy, because that's what I grew up with, and I think that also causes me to focus on different things. Shock value is not such a big issue for example. But I'm drifting into totally different questions here...

BEN KINMONT

By Pierre-Nicolas Bounakoff and Jean-Marie Gallais

Traduit par Pierre-Nicolas Bounakoff

Portrait by Pierre-Nicolas Bounakoff

"Some artists bring new ideas, participants, and locations into the art discourse. These artists change the matter of the art world and in so doing satisfy the art world's appetite for the new. But there is no guarantee that the art world has understood or even savoured what is consumed. This phenomenon of absorption, not surprisingly, seems to be happening with increasing rapidity [...]. Alternatively, [...] some art practices can lead an artist out of the art world and into an idea, a group or place where the value structure of the art discourse cannot follow and the art world is not invited. For myself, this is an indication that a project has become something else. The acute difficulty is in trying to understand what it means and whether or not to communicate the content of that experience to others, and if so, to whom. From the viewpoint of the departing artist, when looking over one's shoulder back at the art world, there is a sensation of closing a door and accepting that departure. From the viewpoint for the person entering into something new, there is the question of how to sustain this practice and find value in one's work."

Ben Kinmont, *The art world is not invited*, in *Voids*, catalogue edited by JRP Ringier, Ecart Publication, Centre Pompidou, Centre Pompidou-Metz, 2009

You are preparing a new project entitled "on becoming something else" for the new festival of the Centre Pompidou, what is it about?

The project "*on becoming something else*" is about issues around recipes and representation, the history of the *pièce montée* as an example of that, and the way in which artists through pursuing their art practice can end up becoming something else.

Specifically, what is your starting point?

There are several starting points. First, I wrote seven paragraphs about artists who left the art world. The paragraphs are not about artists who left the art world because they were sick of the art world, and then decided to become a banker or a truck driver saying "fuck the art world". It's more specifically artists who, through the pursuit of their art practice, through the subject of their art practice, pursued their idea, and then, slowly moved farther and farther away from the art discourse, and suddenly one day realized "My god, I'm not longer within the art world, or within the art discourse".

Usually, the cause of this is that they've entered into a different value structure. So, they perhaps departed from doing interactive work where they're trying to help people in the gallery or in the museum, and, as in the case of somebody like Laurie Parsons, they suddenly become a social worker. But that was like a very logical and gradual development into this other activity, and one that was really consistent with the subject

matter of the work to begin with. There are also a couple cases where the artists pursued specific projects and left the art world in a temporary way. They were working on a project and suddenly realized that to call that activity or project "art" was counterproductive to the objectives of what their project was, whether it was due to issues of authorship, or issues of representation...

The paragraphs describe by short biographies examples of the way from which artists have left into different things. In a sense that's a kind of "typology of disappearance".

What will be the form of this project?

When I do a project, I think how I can do it: as an action in the street, as a publication, as a curated show, as an exhibition in a gallery... In this particular case, I decided to use the form of a dinner or a meal as a way to present these ideas. The paragraphs will be represented through a recipe and the recipe itself, the opportunity to eat this recipe in a restaurant, will be a kind of a moment to remember and take note of the fact that these people left the art world. So in a sense this is also a kind of homage to these artists who, I would say, actually had the courage to pursue their practice in such a way that they were able to leave the art world.

You spoke about Laurie Parsons, who are the others?

Laurie was a friend of mine, during the 80's and 90's, and another friend of ours was a woman named Gretchen Faust. Gretchen was doing site-specific installations that were very subtle, and that work eventually developed into pieces that were about communication devices in museums. And then, she started a series of pieces for people to interact with, like furniture for tantric sex. While making this furniture she started to study yoga, she went to India, and eventually she became a yoga instructor and left the art world. Another example is this guy named Hans de Vries who worked in the sixties in Holland. In an interesting parallel to Joseph Beuys, he was influenced by Steiner's theories of biodynamic farming and started raising goats, taking care of cattle and documenting the natural processes that were happening in his farm. It became a lot of documentation, text pieces. And then eventually he wasn't happy with how that was being understood and represented, as being contrary to what was happening on the farm. So he started making diaries of his experiences, and then eventually just became a full time farmer and left the art world. I have chosen seven examples like that, that span from the late fifties up to this year.

So you sent these paragraphs to seven chefs in Paris, and each one produced a recipe illustrating the paragraph that will be on their menu during the festival, but what will be on display at the museum?

In the exhibition space, you will find a broadside menu which lists the paragraphs and has the recipes that the chefs have written in response, and also my introductory paragraph. Then there is also a publication – I have a company named Antinomian Press and we'll be printing an essay by Félix Fénéon, called "*La Plastique culinaire*". It is a very early essay for gastronomic history, about the history of the *pièce montée*. What is really interesting about that essay to me is that it also makes some arguments for ephemerality in art practice. This is 1922, and there is this great quote: "*What we hold against artworks is their impertinent longevity. Made of sheep fat or pastillage, and as such dressed with the charm of perishable things, we would love them better, were they imperfect.*"

The draft for your project opens with this quote and ends with another one by Bridget Barnhart explaining that she left the art world because "for something to be lasting it almost always can't exist in an art world context, but it can be approached artfully." They seem to answer each other. Is it really a project about "becoming something else", or "moving in and out of things" (in and out of art, in and out of the object)? You deal a lot with books that move from text, which is an idea, into an object, which people buy or collect, especially ancient books. All this is constantly moving in and out of this question, of the object idea, art/non-art...

I would say that's true. I mean, I think it's more interesting when there is movement. One of the pieces that I wrote is about the way that art history is usually written by those people who remain. But sometimes, to understand what remains, you need to understand what has left, one is reflective on the other. One way to look at contemporary art practice is by also trying to understand reasons why people have had to leave. I would say to some degree that it's also conceivable to me that if you are in the value structure of art and then you leave it, you find yourself growing or moving towards another value structure. Then, once you've settled into that new value structure you will probably sooner or later feel the need to move again into something else.

This project is also asking the usual question of what is art and how does one understand that. I would argue that art is basically about an experience of the way in which meaning is created. The reason why the avant-gardes were so successful is because they were challenging what had come before, presenting something you hadn't seen before, in a context you hadn't seen it in. Looking at it, experiencing it, you were trying to understand it, and so you were in a moment and a place where you could be aware of how you understand this meaning and the way in which this meaning was created. That approach towards art necessitates a certain degree of movement. When things become too stable, regular and expected, you become less aware of the way in which meaning is created. Oftentimes interesting projects require a certain movement, from one value structure into another, from one place into another.

Then Art would dwell and exist inside this movement. It's definitely true about contemporary art, which tends to absorb everything it can. So what's the probability that art will eventually catch up with the people who leave it? I discussed your project with a friend, and she found it's really interesting that for example one of these people has decided to be a farmer, but it seemed quite obvious for her, that what he did was not so much escaping art as turning farming into art.

I actually wouldn't agree, because if he had remained within the art discourse, and defined his activity as an art practice, I would say you're right. But if the person has really departed from participating in the art discourse and using that value structure to explain and give meaning to what he was doing, then it's no longer art. I wrote this short text in the Pompidou "Voids" catalogue about *'the uninvited'*. There's this idea that there's a function in contemporary art practices that anything can be art and art can go everywhere, but I would argue that in fact it's not so all-powerful. It's limited, because in certain places and situations, the art discourse is actually quite destructive and *not invited*. It would turn that space, and the value structure that it's interested in, into something else, other than what it was. That's why Laurie Parsons had to become a social worker, and is totally cut off from the art world: she's not trying to document her helping people and bringing it to a gallery or something like that. I think that the art discourse is always limited. To a certain degree it has to be, that's the nature of any discourse, of any a value structure. It's just a matter of where it's moved to recently, what's needed. That's why issues like urgency are quite

interesting; because they help you realize what's the direction you're working towards. That's an important thing in my life also. There's a lot of different things that I could do, or could have done, but some things are more urgent than others, so you kind of prioritize. Sometimes you'll see a show, and think "It was a great show, but it's not urgent, or important, right now". And also: there's a lot of art! I mean, good god, there's a lot of work out there! And very little of it is actually needed. So when I'm doing something, I'm really trying to make sure it's something I really want to do. Like this project "*on becoming something else*": I had wanted to do something on the history of the *pièce montée* for years.

How did you come to this subject of the pièce montée, how did you find the link?

Well, in 1998, I started a bookselling business as an art project called "*Sometimes a nicer sculpture is to be able to provide a living for your family*". The bookstore specializes in 15th to early 19th century books, on the subject of food and wine. I saw the books about the *pièce montée* through that.

So you have a double activity, you say that it is an art project but you are also "in and out of art" yourself with this activity, aren't you?

Yes, there is a link between this and the project. I don't want to be so coy or hidden about it but actually, that's Florence, from *Air de Paris*, who pointed that out to me. The text I wrote for this piece says: "*These paragraphs are examples of such departures and they are written for those of us who have left, or are near departure, and to remind us that we are not alone.*" And yes, the "us" is including myself, and it is also to remind myself that I'm not alone. I mean, I'm a successful bookseller and the book trade does not know it is an art project. So when you have a value structure, and a crew that's supporting you and your friends with, it doesn't take a hell of a lot to turn around, kick the door closed, and *basta*, you're out of the art world. But I chose to keep a toe hold in there while running the bookselling business. Sometimes you want to feel like your decision to do what you've done has meaning to other people as well, and it's nice to do some research and find out about other artists who have pursued this idea in the past, feeling a bit like it's your crew of friends, even if you don't know them all, it makes you feel like you're part of a bigger thing.

Does this fulfil some sort of a need to belong?

Yes, totally. It's basically about this movement we were talking about. It's a matter of locating the premise of your activity and the value structure you need to support it. And sometimes you have to create it, and to do some research, to find that discourse, that sliver of the discourse that's been there, maybe misunderstood, to help frame it and put it together. That's what I have always done, when I curated a show, or done ephemera, I wanted to create a chance. A chance for myself, I suppose, to feel like I can continue to go on.

Also, part of that text, and of that project, was for my graduate students. I'm giving them assignments that are really pushing it to the limit of what is acceptable, and they're often thinking "how can I continue after this?" Everybody needs to know that there's actually been examples of that before. But the art world doesn't really want to support it: they'll write about the other stuff, about what remains, within a capitalist based system of sale and resale.

That's also because we live in a system which still believes in this very romantic idea of the artist. The artist as a loner, the artist as a pauper... And a lot of contemporary artists feel they need to behave according to this frameset.

Yes, absolutely. I grew up in the art world, my father is a conceptual artist, and everyone we knew were artists, and well, that framework is a lot of bullshit. For family life also: you don't have health insurance, you don't have time or money for vacation. You're idealistic for the first ten years and then you say: "Ah, fuck it all" and you do something else because you've ran out of money or you're tired of not being able to set yourself up, own a car or this kind of things. Of course there's also some advantages to that. For example, the notion of change we were discussing is very sympathetic and works well with that, but there's no place for notions like maintenance, social responsibility, working as a group, working with things that don't support the role of the sole author.

To come back to the project, can you tell me more about the link with the pièce montée?

The *pièce montée* is a way of understanding the chef as a type of historian, because the chef is understanding the past, and representing the past through something that's to be eaten. He's telling a story of the past through the object that he's creating. The notion of an edible historiography and trying to use that as a format, as a structure to present an idea is something that really appeals to me. I also thought it was more ethical, more appropriate, to represent these activities in something that's ephemeral and meant to be shared. You could make bronze sculptures about the activities of these artists who left the art world, but it would be quite contrary to what they meant. Like this, you can make a meal of it, and all there's left is a little bit of ephemera. Also, the *pièce montée* hasn't really gone anywhere since the 19th century. In France nowadays, what you call *pièce montée* is a pyramid of profiterolles which is not even a shadow of what it was. Chefs used to spend two months making a *pièce montée*, with all of their crew, and the representation of the *pièce montée* had cultural or political meaning.

In the exhibition space at the Pompidou, you will distribute the Fénéon text. What's its precise role in the project?

There's the paragraphs, then the paragraphs are represented by the chefs, and the Fénéon text is a sort of a context for my project. It's a context to understand issues of recipes and representation, and then, in the exhibition space, there will also be a display of all of the antiquarian cook books that Fénéon used to reference his essay. The display contextualizes the Fénéon text, and the Fénéon text contextualizes the current project. We're also hoping to present some documentation at Air de Paris about the artists represented in the paragraphs during the show.

It is a quite unusual proposal for a museum, there is only the context inside the exhibition, and the project itself is outside.

It's difficult to do a food related project when you are working with an institution. That's why I want to keep this project very small and intimate. I don't think I'd ever do the event in the museum. It was a little bit of a trick to find out how to somewhat decentralize this project, so that people go through the institution and then go out of the institution to appreciate something that is occurring all the time anyway. All the seven chefs I'm dealing with have been thinking about recipes and representation already, that's not a new idea to them. This is a way of using an opportunity to point out to all this great things that are

that was really consistent with the subject matter of the work to begin with. There is also one paragraph where two artists pursued a specific project and the project ceased being an art project at the end. In this case their move into something else was temporary. They were working on a project and suddenly realized that to call that activity or project "art" was counterproductive to their objective of saving someone's life. In many of these projects there are often issues raised around authorship and the ethics of representation.

But back to the seven paragraphs: they are short biographies describing the way in which artists have left into different things. In a sense these paragraphs are a step towards a "typology of disappearance" in art practices.

What will be the form of this project?

When beginning a project, I try to think of the structure that benefits the subject. I consider whether it should be an action on the street, a publication, a curated show, or an exhibition in a gallery. In this particular case, I decided to use the form of a meal as a way to present these ideas. The paragraphs will be represented through a recipe and the recipe itself, the opportunity to eat this recipe in a restaurant, will be a moment to remember and take note of the fact that these people left the art world. So in a sense these recipes are also an homage to these artists who, I would say, actually had the courage to pursue their practice in such a way that they were able to leave the art world.

You spoke about Laurie Parsons, who are the others?

Laurie was a friend of mine, during the late 80's and early 90's, and another friend of ours was Gretchen Faust. Gretchen was doing site-specific installations that were very subtle, and that work eventually developed into participatory pieces, one of which was a communication device in a museum. And then, she made a series of furniture pieces for people to use in Tantric sex. While making this furniture she started to study yoga, went to India, and eventually became a yoga instructor and left the art world. Another example is Hans de Vries who worked in the sixties in Holland. In an interesting parallel to Joseph Beuys, he was also influenced by Rudolf Steiner, but more in Steiner's theories of biodynamic farming. De Vries started raising goats, taking care of cattle and documenting the natural processes that were happening on his farm. It became a lot of documentation, text pieces. Eventually he wasn't happy with how that was being understood and represented, as being contrary to what was happening on the farm. So he started making diaries of his experiences, and then eventually just became a full time farmer and left the art world. I have chosen seven examples like that, that span from the late fifties up to this year.

So you sent these paragraphs to seven chefs in Paris, and each one produced a recipe to represent the paragraph that will be on their menu during the festival. But what will be on display at the museum?

In the Pompidou, you will find two Antinomian Press publications that will be distributed for free. The first is a broadside menu that has an overall introduction to the project, lists my seven paragraphs, and has the recipes that the chefs have written in response. I will also be printing an essay by Félix Fénéon, called "*La Plastique culinaire*". It is a very early essay about the history of the *pièce montée*, and I will be publishing it in the original French as well as in English. This will be the first English edition of this work. What is really interesting about that essay to me is that it makes an argument for ephemerality in an

occurring anyway around us. We can become alert of it within the institution setting, and then leave the institution to go somewhere else. But it is a hard thing for the institution to do. They'd really like the dinner to happen within the institution for a few selected people, and I had to be firm that I won't do that.

That would contradict the whole idea.

Yes, and you don't need me to do that, there's other people who would do that very well, but that's not where my strength is.

Now I'd like to know more about your practice in general, and how it relates to conceptual art.

Conceptual art is of course important to me. I grew up hearing about it, my father is a conceptual artist, like all of his friends. Conceptual art is just like a media now, it's something you can utilise. But most of these artists were not concerned about responsible social space. Especially in the United States. It was even called "post-minimal art" for a long time, and that's a good way to look at it. This is also why South American art, or Central American art became so important, because when those countries were influenced by conceptual art, there was still a very charged, very difficult political situation, and therefore there was a much more dynamic and interesting element to the work. These pieces became more interesting as people worked their way through the more formal side of conceptual art and started looking for social issues, and the political space. I think that there was a really intense and self contained quality to conceptual art that was problematic. An early piece I did was called "You, Carl Andre and me" ????, and another one was "Carl Andre killed his wife". It was really about my father. He was not abusive at all, but he was very much the man, the artist, the patriarch, the guy running the show. Then I took an interest in the imitations of the discourse, and how my dad was being bold in his subjects, but then there were also huge parts which were not covered, like there was a blinder up. A good example of that is ?????????????? who was making work about issues like maintenance. She was working about personal space, and she did some kind of institutional pieces before moving into these huge projects, almost on a Christo level. And I would argue that at that time, she couldn't have stayed within the inter personal space as a woman making works about maintenance and gotten any kind of attention. She had to make monumental size projects in order to be taken seriously. That's the problem. That's the limitation of the discourse for the conceptual artist's timeframe. Now a woman could do that, I think. Every discourse has it's limitations, of course.

You talk about a woman's difficulties to make art that deals with issues like maintenance, but family is also something you can move in and out of. We were talking about growing up in a family that's very linked to the art world, and about moving in and out of the art world, with a certain need to belong, at the same time. It kind of all fits together, doesn't it?

Yes, I know there's a big story there, and I was rather hoping that someone else would talk about it, but I think that part of my involvement with art deals with a desire to be understood by my father, of course, and at the same time to be very critical of him and establish my distance towards him. This has become especially complicated, as my father is having an opening right now at Alexander and Bonin gallery in New York, and they're showing works of his from the 60's and the 70's as well as some new work that he's made, so there's a lot of strange family issues coming up right now. My dad hadn't made work in

about twenty years, and he's in his seventies now. My mother took all the photographs that are in the show, documenting the work produced. He's a very good artist, and did some great work. Many people in my family are artists, as well as most of my friends, so it's like a family business. The most conservative thing I could have done was to become a conceptual artist! Do what my dad did. But it also means that the whole discourse becomes natural and easy, because that's what I grew up with, and I think that also causes me to focus on different things. Shock value is not such a big issue for example. But I'm drifting into totally different questions here...

BEN KINMONT

By Pierre-Nicolas Bounakoff and Jean-Marie Gallais

Traduit par Pierre-Nicolas Bounakoff

Portrait by Pierre-Nicolas Bounakoff

"Some artists bring new ideas, participants, and locations into the art discourse. These artists change the matter of the art world and in so doing satisfy the art world's appetite for the new. But there is no guarantee that the art world has understood or even savoured what it has consumed. This phenomenon of absorption, not surprisingly, seems to be happening with increasing rapidity [...]. Alternatively, [...] some art practices can lead an artist out of the art world and into an idea, a group, or place where the value structure of the art discourse cannot follow and the art world is not invited. For myself, this is an indication that a project has become something else. The acute difficulty is in trying to understand what it means and whether or not to communicate the content of that experience to others, and if so, to whom. From the viewpoint of the departing artist, when looking over one's shoulder back at the art world, there is a sensation of closing a door and accepting that departure. From the viewpoint for the person entering into something new, there is the question of how to sustain this practice and find value in one's work."

Ben Kinmont, *The art world is not invited*, in *Voids*, catalogue edited by JRP Ringier, Ecart Publication, Centre Pompidou, Centre Pompidou-Metz, 2009

You are preparing a new project entitled "On becoming something else" for the new festival of the Centre Pompidou, what is it about?

The project "*On becoming something else*" is about issues around recipes and representation, the history of the *pièce montée* as an example of that, and the way in which artists, through the pursuit of their art practice, can end up becoming something else.

Specifically, what is your starting point?

There are several starting points. First, I wrote seven paragraphs about artists who left the art world. The paragraphs are not about artists who left the art world because they were sick of it, and then decided to become a banker or a truck driver saying "fuck art". It's about artists who, through the pursuit of the subject of their art practice, slowly moved farther and farther away from the art discourse, and suddenly one day realized "My god, I'm no longer within the art world, or within the art discourse".

When this happens, I would say that it is because they've entered into a different value structure. So, perhaps they started doing interactive work where they were trying to help people in the gallery, or in the museum, or even on the street, and as in the case of somebody like Laurie Parsons, they gradually became a social worker. I'm interested in when there was a very logical and gradual development into this other activity, and one

that was really consistent with the subject matter of the work to begin with. There is also one paragraph where two artists pursued a specific project and the project ceased being an art project at the end. In this case their move into something else was temporary. They were working on a project and suddenly realized that to call that activity or project "art" was counterproductive to their objective of saving someone's life. In many of these projects there are often issues raised around authorship and the ethics of representation.

But back to the seven paragraphs: they are short biographies describing the way in which artists have left into different things. In a sense these paragraphs are a step towards a "typology of disappearance" in art practices.

What will be the form of this project?

When beginning a project, I try to think of the structure that benefits the subject. I consider whether it should be an action on the street, a publication, a curated show, or an exhibition in a gallery. In this particular case, I decided to use the form of a meal as a way to present these ideas. The paragraphs will be represented through a recipe and the recipe itself, the opportunity to eat this recipe in a restaurant, will be a moment to remember and take note of the fact that these people left the art world. So in a sense these recipes are also an homage to these artists who, I would say, actually had the courage to pursue their practice in such a way that they were able to leave the art world.

You spoke about Laurie Parsons, who are the others?

Laurie was a friend of mine, during the late 80's and early 90's, and another friend of ours was Gretchen Faust. Gretchen was doing site-specific installations that were very subtle, and that work eventually developed into participatory pieces, one of which was a communication device in a museum. And then, she made a series of furniture pieces for people to use in Tantric sex. While making this furniture she started to study yoga, went to India, and eventually became a yoga instructor and left the art world. Another example is Hans de Vries who worked in the sixties in Holland. In an interesting parallel to Joseph Beuys, he was also influenced by Rudolf Steiner, but more in Steiner's theories of biodynamic farming. De Vries started raising goats, taking care of cattle and documenting the natural processes that were happening on his farm. It became a lot of documentation, text pieces. Eventually he wasn't happy with how that was being understood and represented, as being contrary to what was happening on the farm. So he started making diaries of his experiences, and then eventually just became a full time farmer and left the art world. I have chosen seven examples like that, that span from the late fifties up to this year.

So you sent these paragraphs to seven chefs in Paris, and each one produced a recipe to represent the paragraph that will be on their menu during the festival. But what will be on display at the museum?

In the Pompidou, you will find two Antinomian Press publications that will be distributed for free. The first is a broadside menu that has an overall introduction to the project, lists my seven paragraphs, and has the recipes that the chefs have written in response. I will also be printing an essay by Félix Fénéon, called "*La Plastique culinaire*". It is a very early essay about the history of the *pièce montée*, and I will be publishing it in the original French as well as in English. This will be the first English edition of this work. What is really interesting about that essay to me is that it makes an argument for ephemerality in an

art practice. This is 1922, and there is this great passage: *"What we hold against artworks is their impertinent longevity. Made of sheep fat or pastillage, and as such dressed with the charm of perishable things, we would love them better, were they imperfect."*

The broadside for your project opens with this quote and ends with another one by Bridget Barnhart explaining that she left the art world because "for something to be lasting it almost always can't exist in an art world context, but it can be approached artfully." They seem to answer each other. Is it really a project about "becoming something else", or "moving in and out of things" (in and out of art, in and out of the object)? You deal a lot with books that move from text, which is an idea, into an object, which people buy or collect, especially ancient books. All this is constantly moving in and out of this question, of the object idea, art/non-art...

It is more interesting when there is movement. In my introduction to the paragraphs, I explain how art history is usually written by those people who remain. But sometimes, to understand what remains, you need to understand what has left. One is reflective on the other and one way to look at contemporary art practice is by also trying to understand the reasons why people have had to leave. I would say that if you are in the value structure of art and then you have to leave it, you find yourself growing or moving towards another value structure. Then, once you've settled into that new value structure it is quite possible that you will sooner or later feel the need to move again into something else.

Naturally this idea of movement also begs the question of what is art and how one understands that. I would argue that art is basically about an experience of the way in which meaning is created. The reason why the avant-gardes were so successful was because they were challenging what had come before, presenting something you hadn't seen before, in a context you hadn't seen it in. Looking at it, experiencing it, you were trying to understand it, and so you were in a moment and a place where you could be aware of how you understand this meaning and the way in which this meaning was created. That approach towards art necessitates a certain degree of movement. When things become too stable, regular and expected, you become less aware of the way in which meaning is created. Oftentimes, interesting projects require a certain movement, from one value structure into another, from one place into another.

Then Art would dwell and exist inside this movement. It's definitely true about contemporary art, which tends to absorb everything it can. So what's the probability that art will eventually catch up with the people who leave it? I discussed your project with a friend, and she found it's really interesting that for example one of these people has decided to be a farmer, but it seemed quite obvious for her, that what he did was not so much escaping art as turning farming into art.

I actually don't agree. If he had remained within the art discourse, and defined his activity as an art practice, then I would say your friend is right. But if the person has really departed from participating in the art discourse and using that value structure to explain and give meaning to what he was doing, then it's no longer art. I wrote this short text in the Pompidou "Voids" catalogue about *'the uninvited'*. There's this idea that in contemporary art practices that anything can be art and art can go anywhere. But I would argue art is not so all-powerful. It's limited, because in certain places and situations, the art discourse destroys what it is interested in and is therefore *not invited*. It would turn that space, and the value structure that it's interested in, into something else, other than what it was. That's why Laurie had to become a social worker, and is totally cut off from the art world: she's

not trying to document her helping people and bringing it to a gallery or something like that. I think that the art discourse is always limited. To a certain degree it has to be, that's the nature of any discourse, of any value structure. It's just a matter of where it's moved to recently, what's needed. That's why issues like urgency are quite interesting; because they help you realize the direction you're working towards. This is important to me. That's an important thing in my life also. There's a lot of different things one could do, but some things are more urgent than others, so you prioritise. Sometimes you'll see a show, and think "It was a great show, but it's not urgent, or important, right now". And also: there's a lot of art! So when I'm doing something, I'm trying to make sure it's something I really want to do. For the current project "*On becoming something else*", I waited several years before getting it started and it is the intersection of two longstanding subjects of interest: the history of the *pièce montée* and the point at which the art discourse collapses.

How did you come to this subject of the pièce montée, how did you find the link?

Well, in 1998, I started a bookselling business as an art project called "*Sometimes a nicer sculpture is to be able to provide a living for your family*". The bookstore specializes in 15th to early 19th century books, on the subject of food and wine and domestic economy. It was as a bookseller that I became aware of the *pièce montée* and its history.

So you have a double activity. You say that it is an art project but you are also "in and out of art" yourself with this activity, aren't you?

There is a link between this and "*On becoming something else*". In the introduction to the paragraphs I write: "*These paragraphs are examples of such departures and they are written for those of us who have left, or are near departure, and to remind us that we are not alone.*" And yes, the "us" is including myself, and it is to remind myself that I'm not alone. I mean, I am a working bookseller and the book trade does not know of this activity as an art project. So when you have a value structure, and a non-art crew that's supporting you and you're friends with, it doesn't take a hell of a lot to turn around, kick the door closed, and *basta*, you're out of the art world. But I chose to keep a toehold in the art discourse while running the bookselling business. Sometimes you want to feel like your decision to do what you've done has meaning to the art discourse, to other people as well, and it's nice to do some research and find out about other artists who have pursued similar ideas to your own in the past, feeling a bit like it's your other crew of friends, even if you don't know them all. It makes you feel like you're part of a bigger thing.

Does this fulfil some sort of a need to belong?

Yes, it does. It's basically about this movement we were talking about. It's a matter of locating the premise of your activity and the value structure you need to support it. And sometimes you have to create it, and to do some research, to find that discourse, that sliver of the discourse that's been there, maybe misunderstood, to help frame it and put it together. That's what I have always done, when I curated a show, or printed ephemera, I wanted to create a change, and a chance for myself, I suppose, to feel like I can continue to go on.

Also, part of that text, and of that project, was for my students. I was giving them assignments that did not really fit into the accepted economy of artistic production, and they were often asking, "how can I continue after this?" Everybody needs to know that there are earlier examples of their practice. But the art world doesn't really want to support

it: they'll write about the other stuff, about what remains, within a capitalist based system of sale and resale.

That's also because we live in a system which still believes in this very romantic idea of the artist. The artist as a loner, the artist as a pauper... And a lot of contemporary artists feel they need to behave according to this frameset.

I grew up in the art world, my father is a conceptual artist, and everyone we knew were artists, and well, that framework is a lot of bullshit, especially for family life. You usually don't have health insurance, you're idealistic for the first ten years and then you say: "Ah, fuck it all" and you do something else because you've run out of money and you're tired of not being able to set yourself up. Of course there's also some advantages to that. For example, the notion of change we were discussing is supported by the avant garde, but there's no place for notions like maintenance, social responsibility, and working with things that don't support the role of a sole author.

To come back to the project, can you tell me more about the link with the pièce montée?

The *pièce montée* is a way of understanding the chef as a type of historian, because the chef is understanding the past, and representing the past through something that's to be eaten. He's telling a story of the past through the object that he's creating. The notion of an edible historiography and using recipes for representation, as a structure to present an idea is something that really appeals to me. I also thought it was more appropriate to the paragraphs, to represent these activities in something ephemeral and meant to be shared. Instead of the "impertinent longevity" that Fénéon warned of, we would make a meal of it, and all there's left is a little bit of ephemera, in this case, the printed broadside. Also, the *pièce montée* hasn't really gone anywhere since the 19th century. In France nowadays, what you call *pièce montée* is a pyramid of profiterolles which is not even a shadow of what it was. Chefs used to spend up to two months making a *pièce montée*, with all of their crew, and the representation of the *pièce montée* had cultural and political meaning.

In the exhibition space at the Pompidou, you will distribute the Fénéon text. What's its precise role in the project?

There are my paragraphs, then the paragraphs are represented by the chefs, and the Fénéon text is a sort of a context for my project. It's a context to understand issues of recipes and representation, and then, in the exhibition space, there will also be a display of all of the antiquarian cookbooks that Fénéon references in his essay. This vitrine of early cookbooks contextualizes the Fénéon text, and the Fénéon text contextualizes the current project. We're also hoping to present some reading material at Air de Paris about the artists discussed in the paragraphs during the show.

It is a quite unusual proposal for a museum, there is only the context inside the exhibition, and the project itself is outside.

It's difficult to do a food-related project when you are working within an institution. That's why I want to keep this project very small and intimate. I don't think I'd ever do the meal in the museum. It was a little bit of a trick to find out how to decentralize this project, so that people go through the institution and then leave it to experience the project's representation. In this sense, it is very much like my project in 1991 with waffles. It was also a way to direct people's attention to something that is occurring all the time anyway.

Remaking Art History July 1980
Art in America 115-23, 181.

Susan Haggood
Remaking Historical Works

conservation
& ephemeral concept
role of institution / Holding up: Maintenance
of works which are ephemeral

Futurism Projects:
the recreation of past works
& working up pre-existing
material

remaking of
past work

(re) use of ephemera
Living Archives:
Symposium + Exhib.



- 1 day - Antinomia
Press @ a photography
store, pict. of classic
store inserted into
publication.

All the seven chefs I'm dealing with have been thinking about recipes and representation already, that's not a new idea to them. This is a way of using an opportunity to point out these great things that are occurring anyway around us all the time. We can become alert of it within the institutional setting, and then leave the institution to go somewhere else. But it is a hard thing for the institution to do. They'd really like the dinner to happen within-itself for a few selected people, and I had to be firm that I wouldn't do that.

The institution

That would contradict the whole idea.

Yes, and they don't need me to do that, there's other people who would do that very well, but that's not where my strength is.

Now I'd like to know more about your practice in general, and how it relates to conceptual art.

Conceptual art is of course important to me. I grew up hearing about it, my father is a conceptual artist, like all of his friends were. Conceptual art is just like a medium now, it's something you can utilise. But most of these artists were not concerned about responsibility and social space. Especially in the United States. It was even called "post-minimal art" for a long time, and that's a good way to look at it. This is also why South American art, or Central American art became so important, because when those countries were influenced by conceptual art, there was still a very charged, very difficult political situation, and therefore there was a much more dynamic and interesting element to the work. These pieces became more interesting as people worked their way through the more formal side of conceptual art but included social and political issues. I think that there was a really intense and self-contained quality to conceptual art in the United States that was problematic. An early piece I did was entitled "Carl Andre killed his wife". It was really about my father. He was not abusive at all, but he was very much the man, the artist, the patriarch, the guy running the show. Then I took an interest in the limitations of the discourse, and how my dad was being bold in his subjects, but then there were also huge subjects that were ignored. A good example of that is Mierle Ladermann Ukeles who was making work about maintenance. She was working about personal space, and she did some institutional critique pieces before moving into these huge projects, almost on a Christo-level. And I would argue that at that time, she couldn't have stayed within the interpersonal space as a woman making works about maintenance and gotten any kind of attention. She had to make monumental size projects in order to be taken seriously. That's the problem. That was due to a the limitation in the conceptual art discourse of that time. Now a woman could do that, I think. But as I said before, every discourse has it's limitations at any one time.

Peep

?

end
her
as
✓

You talk about a woman's difficulties to make art that deals with issues like maintenance, but family is also something you move in and out of. We were talking about growing up in a family that's very linked to the art world, and about moving in and out of the art world, with a certain need to belong, at the same time. It kind of all fits together, doesn't it?

I suppose there's a story there, and I was rather hoping that someone else would talk about it, but I think that part of my involvement with art deals with a desire to be understood by my father, of course, and at the same time to be very critical of him and establish my distance towards him. This has become especially complicated, as my father is having an opening today, actually, at Alexander and Bonin gallery in New York, and they're showing works of his from the 60's and the 70's as well as some new work that he's made, so

art practice. This is 1922, and there is this great passage: "What we hold against artworks is their impertinent longevity. Made of sheep fat or pastillage, and as such dressed with the charm of perishable things, we would love them better, were they imperfect."

The broadside for your project opens with this quote and ends with another one by Bridget Barnhart explaining that she left the art world because "for something to be lasting it almost always can't exist in an art world context, but it can be approached artfully." They seem to answer each other. Is it really a project about "becoming something else", or "moving in and out of things" (in and out of art, in and out of the object)? You deal a lot with books that move from text, which is an idea, into an object, which people buy or collect, especially ancient books. All this is constantly moving in and out of this question, of the object idea, art/non-art...

It is more interesting when there is movement. In my introduction to the paragraphs, I explain how art history is usually written by those people who remain. But sometimes, to understand what remains, you need to understand what has left. One is reflective on the other and one way to look at contemporary art practice is by also trying to understand the reasons why people have had to leave. I would say that if you are in the value structure of art and then you have to leave it, you find yourself growing or moving towards another value structure. Then, once you've settled into that new value structure it is quite possible that you will sooner or later feel the need to move again into something else.

Naturally this idea of movement also begs the question of what is art and how one understands that. I would argue that art is basically about an experience of the way in which meaning is created. The reason why the avant-gardes were so successful was because they were challenging what had come before, presenting something you hadn't seen before, in a context you hadn't seen it in. Looking at it, experiencing it, you were trying to understand it, and so you were in a moment and a place where you could be aware of how you understand this meaning and the way in which this meaning was created. That approach towards art necessitates a certain degree of movement. When things become too stable, regular and expected, you become less aware of the way in which meaning is created. Oftentimes, interesting projects require a certain movement, from one value structure into another, from one place into another.

Then Art would dwell and exist inside this movement. It's definitely true about contemporary art, which tends to absorb everything it can. So what's the probability that art will eventually catch up with the people who leave it? I discussed your project with a friend, and she found it's really interesting that for example one of these people has decided to be a farmer, but it seemed quite obvious for her, that what he did was not so much escaping art as turning farming into art.

I actually don't agree. If he had remained within the art discourse, and defined his activity as an art practice, then I would say your friend is right. But if the person has really departed from participating in the art discourse and using that value structure to explain and give meaning to what he was doing, then it's no longer art. I wrote this short text in the Pompidou "Voids" catalogue about 'the uninvited'. There's this idea that in contemporary art practices that anything can be art and art can go anywhere. But I would argue art is not so all-powerful. It's limited, because in certain places and situations, the art discourse destroys what it is interested in and is therefore *not invited*. It would turn that space, and the value structure that it's interested in, into something else, other than what it was. That's why Laurie had to become a social worker, and is totally cut off from the art world: she's

not trying to document her helping people and bringing it to a gallery or something like that. I think that the art discourse is always limited. To a certain degree it has to be, that's the nature of any discourse, of any value structure. It's just a matter of where it's moved to recently, what's needed. That's why issues like urgency are quite interesting; because they help you realize the direction you're working towards. This is important to me. That's an important thing in my life also. There's a lot of different things one could do, but some things are more urgent than others, so you prioritise. Sometimes you'll see a show, and think "It was a great show, but it's not urgent, or important, right now". And also: there's a lot of art! So when I'm doing something, I'm trying to make sure it's something I really want to do. For the current project "*On becoming something else*", I waited several years before getting it started and it is the intersection of two longstanding subjects of interest: the history of the *pièce montée* and the point at which the art discourse collapses.

How did you come to this subject of the pièce montée, how did you find the link?

Well, in 1998, I started a bookselling business as an art project called "*Sometimes a nicer sculpture is to be able to provide a living for your family*". The bookstore specializes in 15th to early 19th century books, on the subject of food and wine and domestic economy. It was as a bookseller that I became aware of the *pièce montée* and its history.

So you have a double activity. You say that it is an art project but you are also "in and out of art" yourself with this activity, aren't you?

There is a link between this and "*On becoming something else*". In the introduction to the paragraphs I write: "*These paragraphs are examples of such departures and they are written for those of us who have left, or are near departure, and to remind us that we are not alone.*" And yes, the "us" is including myself, and it is to remind myself that I'm not alone. I mean, I am a working bookseller and the book trade does not know of this activity as an art project. So when you have a value structure, and a non-art crew that's supporting you and you're friends with, it doesn't take a hell of a lot to turn around, kick the door closed, and *basta*, you're out of the art world. But I chose to keep a toehold in the art discourse while running the bookselling business. Sometimes you want to feel like your decision to do what you've done has meaning to the art discourse, to other people as well, and it's nice to do some research and find out about other artists who have pursued similar ideas to your own in the past, feeling a bit like it's your other crew of friends, even if you don't know them all. It makes you feel like you're part of a bigger thing.

Does this fulfil some sort of a need to belong?

Yes, it does. It's basically about this movement we were talking about. It's a matter of locating the premise of your activity and the value structure you need to support it. And sometimes you have to create it, and to do some research, to find that discourse, that sliver of the discourse that's been there, maybe misunderstood, to help frame it and put it together. That's what I have always done, when I curated a show, or printed ephemera, I wanted to create a change, and a chance for myself, I suppose, to feel like I can continue to go on.

Also, part of that text, and of that project, was for my students. I was giving them assignments that did not really fit into the accepted economy of artistic production, and they were often asking, "how can I continue after this?" Everybody needs to know that there are earlier examples of their practice. But the art world doesn't really want to support



Ben Kinmont <bkinmont@gmail.com>

new ending of the interview

Pierre-Nicolas <mail@pierre Nicolas.fr>
To: bkinmont@gmail.com
Cc: Jean-Marie Gallais <jeanmarie.gallais@free.fr>

Wed, Oct 7, 2009 at 7:17 AM

Hi ben

here's the new version of the last paragraph of your interview, we just needed some sort of conclusion. Please let us know if it's fine with you.

Hope to see you in Paris sometime around the vernissage.

Best regards

Pierre-Nicolas.

It is a quite unusual proposal for a museum, there is only the context inside the exhibition, and the project itself is outside.

It's difficult to do a food-related project when you are working within an institution. That's why I want to keep this project very small and intimate. I don't think I'd ever do the meal in the museum. It was a little bit of a trick to find out how to decentralize this project, so that people go through the institution and then leave it to experience the project's representation. In this sense, it is very much like my project in 1991 with waffles. It was also a way to direct people's attention to something that is occurring all the time anyway. All the seven chefs I'm dealing with have been thinking about recipes and representation already, that's not a new idea to them. This is a way of using an opportunity to point out these great things that are occurring anyway around us all the time. We can become alert of it within the institutional setting, and then leave the institution to go somewhere else. But it is a hard thing for the institution to do. They'd really like the dinner to happen within the institution for a few selected people, and I had to be firm that I wouldn't do that, as it goes in the opposite direction to the project. 'On Becoming Something Else' is an invitation, first made to the chefs, and then made by the chefs to the public.

it: they'll write about the other stuff, about what remains, within a capitalist based system of sale and resale.

That's also because we live in a system which still believes in this very romantic idea of the artist. The artist as a loner, the artist as a pauper... And a lot of contemporary artists feel they need to behave according to this frameset.

I grew up in the art world, my father is a conceptual artist, and everyone we knew were artists, and well, that framework is a lot of bullshit, especially for family life. You usually don't have health insurance, you're idealistic for the first ten years and then you say: "Ah, fuck it all" and you do something else because you've run out of money and you're tired of not being able to set yourself up. Of course there's also some advantages to that. For example, the notion of change we were discussing is supported by the avant garde, but there's no place for notions like maintenance, social responsibility, and working with things that don't support the role of a sole author.

To come back to the project, can you tell me more about the link with the pièce montée?

The *pièce montée* is a way of understanding the chef as a type of historian, because the chef is understanding the past, and representing the past through something that's to be eaten. He's telling a story of the past through the object that he's creating. The notion of an edible historiography and using recipes for representation, as a structure to present an idea is something that really appeals to me. I also thought it was more appropriate to the paragraphs, to represent these activities in something ephemeral and meant to be shared. Instead of the "impertinent longevity" that Fénéon warned of, we would make a meal of it, and all there's left is a little bit of ephemera, in this case, the printed broadside. Also, the *pièce montée* hasn't really gone anywhere since the 19th century. In France nowadays, what you call *pièce montée* is a pyramid of profiterolles which is not even a shadow of what it was. Chefs used to spend up to two months making a *pièce montée*, with all of their crew, and the representation of the *pièce montée* had cultural and political meaning.

In the exhibition space at the Pompidou, you will distribute the Fénéon text. What's its precise role in the project?

There are my paragraphs, then the paragraphs are represented by the chefs, and the Fénéon text is a sort of a context for my project. It's a context to understand issues of recipes and representation, and then, in the exhibition space, there will also be a display of all of the antiquarian cookbooks that Fénéon references in his essay. This vitrine of early cookbooks contextualizes the Fénéon text, and the Fénéon text contextualizes the current project. We're also hoping to present some reading material at Air de Paris about the artists discussed in the paragraphs during the show.

It is a quite unusual proposal for a museum, there is only the context inside the exhibition, and the project itself is outside.

It's difficult to do a food-related project when you are working within an institution. That's why I want to keep this project very small and intimate. I don't think I'd ever do the meal in the museum. It was a little bit of a trick to find out how to decentralize this project, so that people go through the institution and then leave it to experience the project's representation. In this sense, it is very much like my project in 1991 with waffles. It was also a way to direct people's attention to something that is occurring all the time anyway.

All the seven chefs I'm dealing with have been thinking about recipes and representation already, that's not a new idea to them. This is a way of using an opportunity to point out these great things that are occurring anyway around us all the time. We can become alert of it within the institutional setting, and then leave the institution to go somewhere else. But it is a hard thing for the institution to do. They'd really like the dinner to happen within the institution for a few selected people, and I had to be firm that I wouldn't do that.

That would contradict the whole idea.

Yes, and they don't need me to do that, there are other people who would do that very well, but that's not where my strength is.

BEN KINMONT

By Pierre-Nicolas Bounakoff and Jean-Marie Gallais

Traduit par Pierre-Nicolas Bounakoff

Portrait by Pierre-Nicolas Bounakoff

"Some artists bring new ideas, participants, and locations into the art discourse. These artists change the matter of the art world and in so doing satisfy the art world's appetite for the new. But there is no guarantee that the art world has understood or even savoured what is consumed. This phenomenon of absorption, not surprisingly, seems to be happening with increasing rapidity [...]. Alternatively, [...] some art practices can lead an artist out of the art world and into an idea, a group or place where the value structure of the art discourse cannot follow and the art world is not invited. For myself, this is an indication that a project has become something else. The acute difficulty is in trying to understand what it means and whether or not communicate the content of that experience to others, and if so, to whom. From the viewpoint of the departing artist, when looking over one's shoulder back at the art world, there is a sensation of closing a door and accepting that departure. From the viewpoint for the person entering into something new, there is the question of how to sustain this practice and find value in one's work."

Ben Kinmont, *The art world is not invited*, in *Voids*, catalogue edited by JRP Ringier, Ecart Publication, Centre Pompidou, Centre Pompidou-Metz, 2009

You are preparing a new project entitled "on becoming something else" for the new festival of the Centre Pompidou, what is it about?

The project *"on becoming something else"* is about issues around recipes and representation, the history of the *pièce montée* as an example of that, and the way in which artists through pursuing their art practice can end up becoming something else.

Specifically, what is your starting point?

There are several starting points. First, I wrote seven paragraphs about artists who left the art world. The paragraphs are not about artists who left the art world because they were sick of the art world, and then decided to become a banker or a truck driver saying "fuck the art world". It's more specifically artists who, through the pursuit of their art practice, through the subject of their art practice, pursued their idea, and then, slowly moved farther and farther away from the art discourse, and suddenly one day realized "My god, I'm not longer within the art world, or within the art discourse".

Usually, the cause of this is that they've entered into a different value structure. So, they perhaps departed from doing interactive work where they're trying to help people in the gallery or in the museum, and, as in the case of somebody like Laurie Parsons, they suddenly become a social worker. But that was like a very logical and gradual development into this other activity, and one that was really consistent with the subject

matter of the work to begin with. There are also a couple cases where the artists pursued specific projects and left the art world in a temporary way. They were working on a project and suddenly realized that to call that activity or project "art" was counterproductive to the objectives of what their project was, whether it was due to issues of authorship, or issues of representation...

The paragraphs describe by short biographies examples of the way from which artists have left into different things. In a sense that's a kind of "typology of disappearance".

What will be the form of this project?

When I do a project, I think how I can do it: as an action in the street, as a publication, as a curated show, as an exhibition in a gallery... In this particular case, I decided to use the form of a dinner or a meal as a way to present these ideas. The paragraphs will be represented through a recipe and the recipe itself, the opportunity to eat this recipe in a restaurant, will be a kind of a moment to remember and take note of the fact that these people left the art world. So in a sense this is also a kind of homage to these artists who, I would say, actually had the courage to pursue their practice in such a way that they were able to leave the art world.

You spoke about Laurie Parsons, who are the others?

Laurie was a friend of mine, during the 80's and 90's, and another friend of ours was a woman named Gretchen Faust. Gretchen was doing site-specific installations that were very subtle, and that work eventually developed into pieces that were about communication devices in museums. And then, she started a series of pieces for people to interact with, like furniture for tantric sex. While making this furniture she started to study yoga, she went to India, and eventually she became a yoga instructor and left the art world. Another example is this guy named Hans de Vries who worked in the sixties in Holland. In an interesting parallel to Joseph Beuys, he was influenced by Steiner's theories of biodynamic farming and started raising goats, taking care of cattle and documenting the natural processes that were happening in his farm. It became a lot of documentation, text pieces. And then eventually he wasn't happy with how that was being understood and represented, as being contrary to what was happening on the farm. So he started making diaries of his experiences, and then eventually just became a full time farmer and left the art world. I have chosen seven examples like that, that span from the late fifties up to this year.

So you sent these paragraphs to seven chefs in Paris, and each one produced a recipe illustrating the paragraph that will be on their menu during the festival, but what will be on display at the museum?

In the exhibition space, you will find a broadside menu which lists the paragraphs and has the recipes that the chefs have written in response, and also my introductory paragraph. Then there is also a publication – I have a company named Antinomian Press and we'll be printing an essay by Félix Fénéon, called "*La Plastique culinaire*". It is a very early essay for gastronomic history, about the history of the *pièce montée*. What is really interesting about that essay to me is that it also makes some arguments for ephemerality in art practice. This is 1922, and there is this great quote: "*What we hold against artworks is their impertinent longevity. Made of sheep fat or pastillage, and as such dressed with the charm of perishable things, we would love them better, were they imperfect.*"

Le nouveau festival du Centre Pompidou

3035

PARIS - Centre Pompidou**21/10/2009 - 23/11/2009**

07/10/2009

Prêt de la Bibliothèque nationale de France

eng ✓ Champly

REPUBLIQUE FRANÇAISE - BIBLIOTHÈQUE NATIONALE

2000-81966		Auguste ESCOFFIER	1903	23 x 15 x 5 cm	Le Guide culinaire : aide-mémoire de cuisine pratique (volume)	
Fcl-V-10602	M-14328 / R 104643	Edouard NIGNON	1979	34 x 27 x 7 cm	L'Heptaméron des gourmets ou les Délices de la cuisine française (fac similé de l'édition Paris, G. de Malherbe, 1919) (volume)	
TOTAL DEPARTEMENT :					2 pièces, valeur	

BIBLIOTHÈQUE NATIONALE - RÉSERVES

RES. P-V-723	Numm 125609	Joseph GILLIERS	1751	21,3 x 16, 3,4 cm	Le Canneliste français ou Nouvelle instruction pour ceux qui désirent d'apprendre l'office, rédigé en forme de dictionnaire. Lunéville, chez l'auteur (Nancy, impr. Abel-Denis Cusson) (volume)	
RES. V-45973		François MARIN (17...17...)	1742	16,8 x 10 x 2,8 cm	Suite des Dons de Comus, ou l'Art de la cuisine, réduit en pratique. Tome premier. Paris, chez la veuve Pléssot, Didot, Brunet et fils. De l'imprimerie de Joseph Bullot (volume)	
RES. V-2622		Madame MÉRIGOT	1795	15,2 x 10 x 0,4 cm	La cuisinière républicaine, qui enseigne la manière simple d'accommoder les pommes de terre, avec quelques avis sur les soins nécessaires pour les conserver (volume)	
TOTAL DEPARTEMENT :					3 pièces, valeur	

Soit 5 pièces à assurer pour une valeur totale de

OEUVRES REFUSEES

REPUBLIQUE FRANÇAISE - BIBLIOTHÈQUE NATIONALE

8-V-101833		Bertrand GUEGAN	1920		La Fleur de la cuisine française (volume)	
Motif du refus : volume en très mauvais état						
TOTAL DEPARTEMENT :					1 pièce	

Résac. V-13146

Marie-Antoine
CARÉME (1784-
1833)

1835

1854

Le Pâtissier pittoresque, précédé
d'un traité des cinq ordres
d'architecture, selon Vignole,
auquel on a joint des détails des
ordres corinthiens de l'ouvrage de M
Durand : "Parallèle des monuments
antiques et modernes", Paris, Impr.
de F. Didot (volume)

x Eng-✓

Motif du refus : reliure en très mauvais état, détail trop court pour prévoir une restauration


TOTAL DEPARTEMENT :

1 pièce

10^h 45 - 774

On becoming something else
archive 11.06.09.122

CARTE D'EMBARQUEMENT
BOARDING PASS

AIRFRANCE 

KINMC/T/BEN

PORT: AF 1448928572

EMBARQUEMENT: B140017

N° VOI FLIGHT	DATE	DEPART A DEPARTURE	HEURE
------------------	------	-----------------------	-------

PORT FLIGHT	EMBARQUEMENT BOARDING	HEURE TIME	SECTEUR SECTION
----------------	--------------------------	---------------	--------------------

AF883	14/07	10:30	SAN-FRANCOISCO
-------	-------	-------	----------------

PARIS CDG
10:42:00

A7 18145

49E (2)



67



Search

Search Mail

Search the Web

Sign Out

Compose Mail

Inbox (12)

Starred

Sent Mail

Drafts

aoi archive (8045)

4 more

Contacts

Chat

Search, add, or invite

Ben Kinmont

Set status here

Carolyn Young

Roger Coy

Aurèle Coulon

Lamar Clarkson

laura trippi

silas kath

Aaherman

Amy Morgenstern

Anne-Sophie Duca

Anthony Masters

audra wolowiec

Bob Kinmont

Bob. Pincus

brent reed

Bridgetbarnhart

Clare Parker

Hugobregeau

Ian Kinmont

Jarrett Earnest

Joannehendricks

John Rutter

Katie Geha

kristine servia

Laura Harmon

lore gablier

Natasha Kinmont

Nathalie Jordi

nauman

Restaurants Marrakech - www.bestrestaurantsmaroc.com - Le Top 100 des restau

« Back to Inbox Archive Report spam Delete Move to Labels

Resto week updated Inbox X

Florence Bonnefous to Linda, me show details 2:34 PM (12 minutes a

Regarding the 4 diner or lunches I am in, here is a temporary recap (I added names of guests)

2 seats left for the 22d, I wish to keep those till last minute since it is right after all the opening (Air de Paris is affording)

2 seats left for Arpège

3 seats left for Chateaubriand

xx

Reply Reply to all Forward

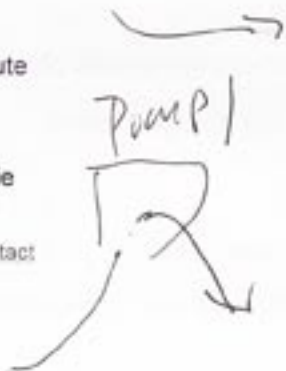
« Back to Inbox Archive Report spam Delete Move to Labels

Call and instant message your Gmail contacts for free

- Owen Serra
 - rachel adams
 - Rae Quigley
 - Sean Haggar
 - sébastien pluot
 - seth kinmont
 - Valeriodelbaglivo
 - virginija januskeviciute
 - xelina leyba
 - air de paris
 - GALLAIS Jean-Marie
 - Linda Grabe
- Options Add Contact



You are currently using 2412 MB (32%)
 Last account activity: 35 minutes ago on this
 Gmail view: standard | turn off chat | older version |
 ©2009 Google - Terms - Privacy Policy -



1988
↓

ingred → story

Invite a friend
Give Gmail to:

Send Invite 50 left

Preview Invite

1998
↓

7 paragraphs

chef

ingred
place
people

representation
of the past



recipe
hist.

piece number
recipes + representation

Felix Fenton
Plastic C.



Bernard Blistene	OUI
Jean-Marie Gallais	OUI
Nicolas Bourriaud	OUI
Sinziana Ravini	OUI
Eric Troncy	OUI
Edouard Merino	OUI
Sébastien Pluot	OUI
Delphine	OUI
Aurélie Coulon	OUI
Rachel Stella	OUI
Sophie Desbordes	OUI
François Piron	OUI
Guillaume Désanges	- 1
Thomas Boutoux	- 1
Stephanie Moisdon	OUI
Nicolas Trembley	NON
Pierre Leguillon	OUI
Dean Inkster	- 1
Olivier Camus + 2	OUI
Patricia Falguieres	OUI
Bruno Serralongue	OUI
Matthieu Giralt	OUI
Eva Svennung	- 1
Catherine Chevalier	- 1
Sandra Terjman	- 1

- 18 OUI

141

//////

Lisa Séantier
Caroline Bourgeois
Benjamin Thorel

25

QUI et combien	COMBIEN en tout
Florence1, Fabien1 et Linda1	3 EN TOUT
Fabien	
Fabien	
Chacun le sien	
Florence 1	
Florence5, Linda5, Fabien5.	15 EN TOUT.
Linda3	3.
Florence1, QUI D'AUTRE ??	4.
Florence1	1
Fabien ???	????????
Fabien ???	????????
Bruno 13p0 + Fl	
Bruno	
Fabien.	
Florence	
Linda	

Fabien ?	Dimanche soir entre 17h et 23 h
Jérémy	Lundi matin 9h
Fabien, Ben et Jérémie	9h - 18h
Linda et Florence	14h-16h
Linda	14-16h
Bruno	???????????
Linda et Florence	19h
	20h
	20h30

ONT EN CAVE S'ILS LE SOUHAITENT ?

- 2 moulines Du cas
- semettes papier ble -

- ① [10]
 - Anne li
 - Delphine
 - Edouard
 - Piron
 - Stephane
 - Catherine
 - (bt d'ab) Bruno
 - Patricia
 - Camus second
- ② [5]
 - Bernard B
 - Bouricaud
 - Tony ←
 - Eva
 - Sandra
- ③ [7]
 - Marie Laure
 - Sebastian
 - Rachel Stella ←
 - Beatrice
 - Nathieu
 - Agathe
 - Griseune
- ④ [7]
 - Jean-Mari G
 - Suziana
 - Olivier C.
 - Sophie
 - Pierre L.
 - Thomas

lisa
Vincent

GD 06 09188015
 Plot 06 12348713
 Sandra 06 613235
 14
 Rachel
 Piron 06 03583727
 Fallais 06 50000461
 Patricia 06 77 801350

Chapeau fermé lundi mardi
 Panard fermé samedi dimanche
 Chateaubri. fermé dim et lundi et sam. mardi
 Baratin fermé dim. et lundi
 Tan-dich fermé dim au lun
 Cui fermé dim. et lundi
 Camilleboudé flj

FIAC 21-25 - Panard lundi 26 Ligeuner
 ou mardi 27

On becoming something else
archive 19.00.09.126



Kathy O'Franc
Reporter

T 01 41 34 86 71 F 01 41 34 89 34
M 06 88 99 86 04 E kofranc@hfp.fr
149, rue Anatole France - 92534 Levallois-Perret Cedex
www.lagardere.com

Lagardère
ACTIVE

Ingredients Pour 4 pers.

12 Langoustines Moyennes

3 dl. Jus d'Aiguilles Japonaises* (yuzu, sudachi)

8-10 dl. ~~de~~ Huile Pepins de Raisin

Sel. Poivre

Mini Concombre

~~de~~ Tossazu* (Aiguilles Japonaise)
Sésame

- Decortiquer les langoustines me garder
que la chair.

- enlever le Boyau central.

- mettre deux Feuilles de ~~film~~ alimentaire
film

abstr. la chair de langoustines

- enlever et finement le concombre,

le faire trancher 5 mm dans le Tossazu

- mélanger le Jus d'Aiguilles, l'huile de
Pepins Sel.

dresser sur Assiette le chape de
langoustines.

Distribuer au centre les sautelles de
concombres.

Mettre les langoustines de la sauce

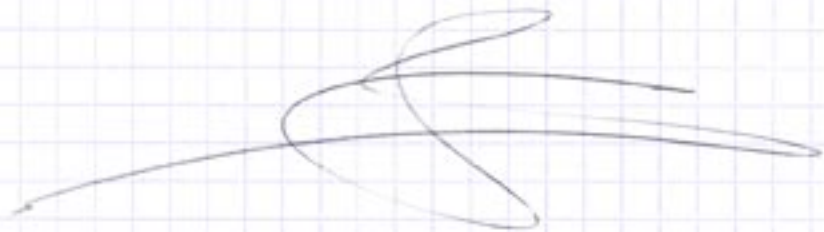
Agurum =

Mettre quelques graines de Sésame sur
les concombres

Boire → envoyer.

Un Tasse Aux Agurum Tabouli

ohio CAMUS



4
2 v poss

3
~~1 Fran~~
2 v poss
1 Bru
2 KF

2
1 v poss
1 v Fran
1 Fran
1 v mailer
1 poss
A Valley J. David

as
1 B⁶ pajune
1 Dessert

6th	TH
1 v poss	1 B⁶ Fixin
1 v poss	1 Dessert
1 Copnote	3 v poss
1 Fran	
1 Kahllou	
1 v poss	
1 v poss	
2 Dessert	

5
1 v poss
3 Dessert
1 Franage

1 v poss
1 v Fran

2 v poss
2 B⁶ M
3 Dessert
1 Fran
5 KF

7
1 v poss
1 Fran
1 v poss
2 KF

6 v poss
2 v poss
8 v poss
2 Franage

6 v poss
2 v poss
1 B⁶ Fran
1 Dessert
2 KF

recette pour "Poulpe de Santona
au cacao et pimenton"

- 1 poulpe de 1,5 kg et demi
- 10 cl d'huile de ^{olive de} sésame ou d'olive
- 10 g de pimenton, mélange piquant, fumé et doux
- 1 oignon
- 2 branches de liège
- 5 litres d'eau
- 1 cuillère à café de sel Maldon.

CRU

On becoming something else
archive

On receiving something was
active 19.00.09.132

RESTAURANT VIETNAMIEN

M. Vifera



TAN-DINH

60, Rue de Vermont - 75007 Paris - Tél. 01 45 42 03 88

Parking Rue Montlambert - Front Terrasse

01 45 42 03 88



Mané
CRU



0613 481552 Jeremy

Rosenbr



On becoming something else
archive 19.08.09.1133

On becoming something else
archive 15.00.03.134

Vins

Les 2 Anes Gris, vin de table blanc

Mouessipe, Cuvée Cécous, vin de table

rouge

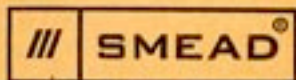
Domaine de la Ferme Saint-Martin 2007

Côtes-du-rhône Beaume de Venise, vin rouge

Eau en carafe, café

Toute commande en supplément devra être réglée
individuellement.

21 Sept. 2019 Cheyenne Melon -
dîner privés



No. 75577

smead.com • Made in USA



On becoming something else
archive 19.00.09.125

On becoming something else book

Hotel ESMERALDA

1901

Room No.	Name	Rate	Remarks
27			
28			
29			
30			
31			
32			
33			
34			
35			
36			
37			
38			
39			
40			
41			
42			
43			
44			
45			
46			
47			
48			
49			
50			

On becoming something else
archive 19.00.09.137

Hôtel ESMERALDA

4, rue Saint-Julien-Le-Pauvre
75005 Paris

Tél : 01 43 54 19 20 + Fax : 01 40 51 00 68
Siret 552 117 632 00018

N° 1975
Le 19/10/09
CATÉGORIE _____
CHAMBRE N° 7

NOM Carbon

ADRESSE _____

CHAMBRE DU	18		
AU	19	295	95
FETIT DÉJEUNER			
BAINS			
Eaux MINÉRALES			
TÉLÉPHONE			
ACOMPTE			
TOTAL			

TVA 19,6% ET SERVICE



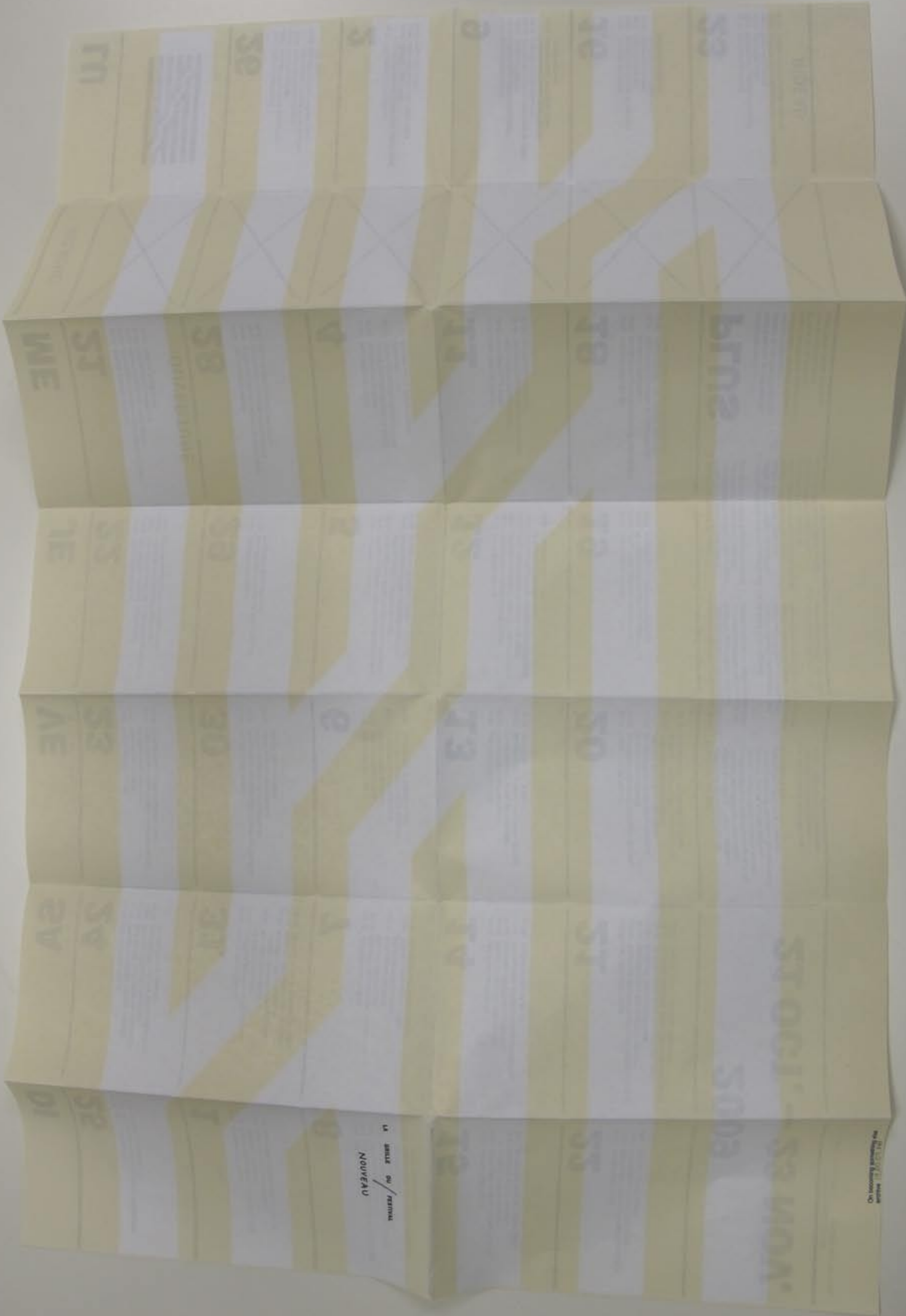
Ben

Hope this invitation will arrive
directly to the States.

Happy to work with you -

All the very best

Bernard



M

20

5

0

10

20

1875

1875

ME

SI

58

4

14

18

BRUS

JE

SS

59

2

25

70

VE

SS

30

6

13

50

2V

54

31

1

14

51

STOCH - 29 NOV.

502

On the left side of the page

LA BRILLE 20 / FERMER
NOUVEAU

DI

52

1

0

12

55

LU



26

14 00 UNE PEINTURE PARLÉE
15 00 BEAUBOURG LA REINE FILMS ZEREP
16 00 SPEAKERS' CORNER
18 00 CONFÉRENCE PERFORMANCE
JEAN-PHILIPPE AYOUB ET LOÛT EL-DRENI
20 00 TEATRINO PALERMO GRANDE SALLE
YVES GODIN

2

10 00 CONFÉRENCE PERFORMANCE
LORETO MARTINEZ TRONCOSO ET JOCHEN DEHN
11 00 UNE PEINTURE PARLÉE
12 00 BEAUBOURG LA REINE FILMS ZEREP
13 00 SPEAKERS' CORNER

9

14 00 UNE PEINTURE PARLÉE
15 00 BEAUBOURG LA REINE FILMS ZEREP
16 00 SPEAKERS' CORNER
18 00 BEAUBOURG LA REINE COMPAGNIE DU ZEREP
CONFÉRENCE PERFORMANCE
STÉPHANE CHARRAUD ET BENOÎT MAIRE
20 00 GRANDE SALLE JACQUILINE CALIX
ET SAVIN BUISSON

16

14 00 UNE PEINTURE PARLÉE
15 00 BEAUBOURG LA REINE FILMS ZEREP
16 00 SPEAKERS' CORNER
18 00 BEAUBOURG LA REINE
CONFÉRENCE PERFORMANCE
JEAN YVES JOUANNAIS

23

14 00 UNE PEINTURE PARLÉE
15 00 BEAUBOURG LA REINE FILMS ZEREP
16 00 SESSION DE SLAM
18 00 SPEAKERS' CORNER
19 00 CONFÉRENCE PERFORMANCE ERIC DUVALOIS
20 00 GRANDE SALLE THE WOOSTER GROUP

RIDEAU

RELÂCHE!

ME

21

19 00 FORUM FRANCE LÉONVES
19 30 BEAUBOURG LA REINE COMPAGNIE DU ZEREP
20 00 BRUTS DE BOUCHE DAVID MOISE
21 00 FORUM CHRISTIAN RIZZO
21 30 FORUM DAVID MOSS

OUVERTURE

28

11 00 UNE PEINTURE PARLÉE
12 00 BRUTS DE BOUCHE SÉBASTIEN LESPINASSE
13 00 BEAUBOURG LA REINE MARIE FRANCE
20 00 GRANDE SALLE STARS LINE FLEAS

4

14 00 UNE PEINTURE PARLÉE
15 00 BEAUBOURG LA REINE
SOPHIE LENOH ET STÉPHANE ROGER
17 00 BRUTS DE BOUCHE JULIEN TARRIDE
ET MICHEL THION
20 00 GRANDE SALLE STEVEN COHEN

11

14 00 UNE PEINTURE PARLÉE
15 00 BEAUBOURG LA REINE
JEAN-CHRISTOPHE BELLISSSE
16 00 BRUTS DE BOUCHE EDUARD ERCOFFET
20 00 GRANDE SALLE LA RIBOT

18

14 00 UNE PEINTURE PARLÉE
15 00 BEAUBOURG LA REINE MARIE PIERRE BRÉBANT
ET XAVIER BOUSSIRON
18 00 BEAUBOURG LA REINE CLAUDIA TRIOZZI
19 30 BRUTS DE BOUCHE VINCENT THOLOME
MAÏA JANTAR ET SEBASTIAN DICICARE

PLUS

EXPOSITION (11-21 H)
SAÏDE BALLAL, OLIVIER BARDIN,
ANDREA BLUM, CARSTEN HÖLLER,
VINCENT LANGUOROUX,
JONAS PARRIS, MAURICE PERINCE,
TOMAS REBERGIER, OLIVIER VAGROT
ET DOCKTAL DESIGNERS,
ZLATAN VUKOSAVLJEVIC,
TRANT MIET, HEIMO ZOBERNIG

• BEAUBOURG LA REINE (15-20H)
SOPHIE PEREZ, XAVIER BOUSSIRON ET
LA COMPAGNIE DU ZEREP RECOUVENT DANS
L'ESPACE 315, AVEC LES VESTIGES DE
BEAUBOURG LA REINE D'ERWANN TERNIER

• TEATRINO PALERMO (HORAIRES VARIABLES)
PIERRE LESGILLON RECOTE CÉCILE BART,
MARTIN BECK, BORIS CHARMATZ,
PATRICIA FALQUÈRES, YVES GODIN,
MARIE ANGE GUILLEMINOT, PHILIPPE MALLOT,
LORETO MARTINEZ TRONCOSO
ET JOCHEN DEHN, CONNY PUKTILL,
CLÉMENT RODZILSU ET JEAN WIGNER

JE

22

14 00 UNE PEINTURE PARLÉE
15 00 BEAUBOURG LA REINE LES KELLERS
16 00 BEAUBOURG LA REINE ILLIE KOCHÉ ET SIR ALICE
20 00 TEATRINO PALERMO INAUGURATION
20 30 GRANDE SALLE ELAHEEN & DRAGNET

29

14 00 UNE PEINTURE PARLÉE
15 00 BEAUBOURG LA REINE LAURENT FROUET
ET MARIE PIERRE BRÉBANT

5

14 00 UNE PEINTURE PARLÉE
15 00 TEATRINO PALERMO CINÉMA L. BORIS CHARMATZ
16 00 BEAUBOURG LA REINE GILLES GASTON DREYFUS
SOPHIE LENOH ET STÉPHANE ROGER
18 00 PARFUMS POURPRES DU SOLEIL DES PÔLES
ET ALEJANDRO VODONOWSKY
20 00 GRANDE SALLE STEVEN COHEN

12

14 00 UNE PEINTURE PARLÉE
15 00 BEAUBOURG LA REINE SOPHIE LENOH
16 00 BEAUBOURG LA REINE ARNALD LABELLE BOJOUX
18 00 PARFUMS POURPRES DU SOLEIL DES PÔLES
19 00 BEAUBOURG LA REINE ARNALD LABELLE BOJOUX
ET ALEJANDRO VODONOWSKY
20 00 GRANDE SALLE LA RIBOT

19

14 00 UNE PEINTURE PARLÉE
15 00 BEAUBOURG LA REINE VICTOR CUNO
18 00 PARFUMS POURPRES DU SOLEIL DES PÔLES
20 00 GRANDE SALLE THE WOOSTER GROUP

• PARFUMS POURPRES DU SOLEIL DES PÔLES
(JEUDE 18 H EN NOVEMBRE) UNE EXPÉRIENCE
SYNTHÉTIQUE D'INSPIRATION PAR
ULLA VAN BRANDEBURG, JULIEN DISCRET,
THOMAS DUPONT ET LAURENT MONTARON

• KIOSQUE ÉLECTRONIQUE
(17H EN SEMAINE 18H LE WEEK-END)
STÉPHANE FRANZOU, OLIVIER PÉZ ET
OLIVIER VADROT RECOUVENT 20 MUSICIENS
POUR UN CONCERT À ÉCOUTER NI CASQUÉ

• VIDÉODANSE 2009 (13-21H)
80 CHOREGRAPHERS, 200 FILMS

VE

23

14 00 UNE PEINTURE PARLÉE
15 00 BEAUBOURG LA REINE
GILLES GASTON DREYFUS
16 00 CONFÉRENCE PERFORMANCE ANOÛTA PRASEP
20 00 GRANDE SALLE ELAHEEN & DRAGNET

30

14 00 UNE PEINTURE PARLÉE
15 00 BEAUBOURG LA REINE GILLES GASTON DREYFUS
SOPHIE LENOH ET STÉPHANE ROGER
18 00 CONFÉRENCE PERFORMANCE
GUILAUME DÉSAIRES

6

14 00 UNE PEINTURE PARLÉE
15 00 BEAUBOURG LA REINE
MARIE PIERRE BRÉBANT
18 00 CONFÉRENCE PERFORMANCE
OLIVIE MARTIN ET PATRICK BERNIER
20 00 GRANDE SALLE STEVEN COHEN

13

14 00 UNE PEINTURE PARLÉE
15 00 CONFÉRENCE PERFORMANCE
YOLINI DREX ET ALIÉLÉN FROMENT
20 00 BEAUBOURG LA REINE PHILIPPE KATERINE
20 30 GRANDE SALLE LA RIBOT

20

14 00 UNE PEINTURE PARLÉE
17 00 BEAUBOURG LA REINE STÉPHANE BÉRAUD
ET LE FILS DU CHANOINE
18 00 BEAUBOURG LA REINE JEAN FRANÇOIS
PAUVRES ET CHARLES PENNEQUIN
19 00 CONFÉRENCE PERFORMANCE
BARBARA MATJEVIC ET GIUSEPPE CHIO
20 30 GRANDE SALLE THE WOOSTER GROUP

• DIVINVIDÉO (20-34H)
BUREAU OF OVERSEE TECHNOLOGY,
ANOUÛ DE CLERCQ, JOSEPH DABERNIG,
PETER DOWNSBROUGH, KARO SOLOD,
LAURENT DRASCO, JEAN FRANÇOIS GUITON,
HARALD HOLBA, THOMAS KÖNER, M. AM,
NICOLAS MOULIN, RACHEL REUPPE,
LOTTE SCHREIBER, MICHAELA SCHWENNER,
SEMICONDUCTOR, NITA THOMSEN
ET TMAO NOVOTNY...

• ON BECOMING SOMETHING ELSE:
UN PROJET DE BEN KHAMONT
POUR 7 RESTAURANTS PARISIENS

SA

24

14 00 UNE PEINTURE PARLÉE
15 00 BRUTS DE BOUCHE TSEJON BHARAT
16 00 BEAUBOURG LA REINE STÉPHANE ROGER
17 00 NOISEBUL ENOUCHE VILA MATAS
19 00 BEAUBOURG LA REINE RITA DOMBRONICE
ET RAN YVES JOUANNAIS

31

14 00 UNE PEINTURE PARLÉE
15 00 BRUTS DE BOUCHE BÉNAT ACHARY
ET JONAS LASSERRE
16 00 BEAUBOURG LA REINE
SOPHIE LENOH ET STÉPHANE ROGER
17 00 NOISEBUL CÉCILE GUILBERT
18 00 BEAUBOURG LA REINE DOMINIQUE
20 30 GRANDE SALLE PI FANOUR CARROUSEL

7

14 00 UNE PEINTURE PARLÉE
15 00 BRUTS DE BOUCHE KATELIN MOLLAH
ET DAVID CHRISTOFFEL
16 00 BEAUBOURG LA REINE
FORCED ENTERTAINMENT
17 00 NOISEBUL MICHKA ASSATKA
20 30 GRANDE SALLE STEVEN COHEN

14

14 00 UNE PEINTURE PARLÉE
15 00 BRUTS DE BOUCHE EDITH AZAM
17 00 NOISEBUL EMMANUELLE PIREYRE
19 00 BEAUBOURG LA REINE MARCO BERRETTINI
20 30 GRANDE SALLE LA RIBOT

21

14 00 UNE PEINTURE PARLÉE
15 00 BRUTS DE BOUCHE DONATIEU MICHEL SARRAC
16 00 GRANDE SALLE THE WOOSTER GROUP
17 00 NOISEBUL DANIELLE MÉMOIRE
18 00 BEAUBOURG LA REINE PHILIPPE DUQUENNE
19 30 TEATRINO PALERMO PETITE SALLE JEAN WIGNER
20 30 GRANDE SALLE THE WOOSTER GROUP

2009
21 OCT. - 23 NOV.

DI

25

14 00 UNE PEINTURE PARLÉE
15 00 BEAUBOURG LA REINE CÉCILE PETITPOTRE
16 00 NOISEBUL PIERRE LONDES

1

14 00 UNE PEINTURE PARLÉE
15 00 BEAUBOURG LA REINE CHRISTOPHE BUCK
17 00 NOISEBUL TANGUY PÉL
18 00 NOISEBUL LE FILM LE SACRIFICÉ
19 00 BEAUBOURG LA REINE PHE CHRETIEN

8

14 00 UNE PEINTURE PARLÉE
15 00 BEAUBOURG LA REINE CLÉMENT ET PETITPOTRE
17 00 NOISEBUL FLORENCE DUPONT
18 00 NOISEBUL LE FILM LE RETOUR D'ALOUSSE
DE THIBAUD KAYOU, NOTES SUR
LES NEPÉTUNES
20 30 GRANDE SALLE SOLISTES DE L'ASSEMBLÉE
INTERCONTINENTALE

15

14 00 UNE PEINTURE PARLÉE
15 00 BEAUBOURG LA REINE SILVIA ET LOUANE
17 00 NOISEBUL ANTOINE MAURÉZ
18 00 NOISEBUL LE FILM "NOISEBUL"
19 00 BEAUBOURG LA REINE THOMAS CLERC

22

14 00 UNE PEINTURE PARLÉE
15 00 BEAUBOURG LA REINE COMPAGNIE DU ZEREP
17 00 GRANDE SALLE THE WOOSTER GROUP
20 30 NOISEBUL OLIVIER SARTY

800 VOLONTÉS, 3000
HEURES D'ÉCHANGES
RÉUNION AVEC JANTAR

On becoming something else
archive 19.00.09.14 Z

Arpège

« Maison de Cuisine »

RESTAURANT

84, rue de Varenne - 75007 Paris

Tél. 01 47 05 09 06 - 01 45 51 47 33 - Fax 01 44 18 98 39

RC 5 Paris B 332 963 891 - SIRET 332 963 891 00012

TVA : FR 41 332 963 891

Le mardi 27 octobre 2009

Facture n° 22251

Reine des Prés

Couverts 6

Qty	Total HT
6 Menu Déjeuner	720,00
1 Sancerre Blanc Nuance V. Pinard 2008	85,00
2 Bourgueil "Racines" 2007 Mabileau	90,00
1 Badoit Prestige	7,50
2 Evian prestige	15,00
3 Café	18,00

Total HT 935,50 €

T.T.A. 935,50 €

Total T.T.C. 935,50 €

Règlement 240,00 €

A payer 695,50 €

Règlement	Montant	Base HT	Taux	T.T.C.
Chèque	240,00	146,32	5,10%	196,60
		729,85	REU 5,50%	798,50

On becoming something else
archive 19.06.09.143

Arpège

« Maison de Cuisine »

RESTAURANT

84, rue de Varenne - 75007 Paris

Tél. 01 47 05 09 06 - 01 45 51 47 33 - Fax 01 44 18 98 39

RC S Paris B 332 963 891 - SIRET 332 963 891 0012

TVA - FR 41 332 963 891

Le mardi 27 octobre 2009

Facture n° 22251

Reine des Prés

Couverts 3

Or

3 Repas complet

Total TTC

240,00

Total HT 227,27 €

TVA 12,73 €

***Total T.T.C.* 240,00 €**

Règlement 0,00 €

***A payer* 240,00 €**

Règlement	Montant	Base HT	Taux	T.T.C.
		37,34 MDR	19,60	44,76
		181,93 REP.	3,30	187,27

LES LIEUX DU FESTIVAL

GALERIE SUD

Ouverte sur la ville et visible de jour comme de nuit, la scénographie de la Galerie sud, lieu névralgique du festival, est conçue par **Heimo Zobernig**, tel un espace flexible et transformable. En écho à la notion de festival, ce dispositif délimite des zones de natures différentes, dans lesquelles sont aménagés des espaces propres aux diverses activités du lieu.

ESPACE 315

L'Espace 315 est confié à **Sophie Perez** et **Xavier Boussiron** de la Compagnie du Zerep qui conçoivent cet espace « entre lieu de passage, hall d'hôtel et salle de théâtre », pour accueillir chaque jour spectacles et interventions en tous genres.

PIAZZA, FORUM, FORUM BAS, GRANDE SALLE ET PETITE SALLE

Le festival investit aussi le Forum du Centre Pompidou avec une édition exceptionnelle de « Vidéodanse » en quelque deux cents films, autour de *Sol 07* de **Vincent Lameuroux**, qui se déploie sous les pas des visiteurs et des chorégraphes invités.

Pierre Leguillon dessine une grille sur la piazza et installe « Teatrino Palermo » dans le bâtiment pour inviter de multiples intervenants à s'en emparer. Enfin, un ensemble de spectacles exceptionnels, en Grande salle, complète cette ample programmation.

HORS-LES-MURS, EXPOSITION À LA CONCIERGERIE, 50 ŒUVRES D'ART CONTEMPORAIN

Le festival se déploie également à l'extérieur du Centre Pompidou en invitant **Christian Rizzo** à présenter dans la salle des gens d'armes de la Conciergerie, l'exposition « Le sort probable de l'homme qui avait avalé le fantôme » : un exceptionnel ensemble d'œuvres qui témoignent du corps dans tous ses états, écho des multiples manifestations et interventions live se déroulant au même moment au Centre Pompidou.

Exposition produite par le Centre des monuments nationaux
Du 23 octobre au 12 décembre,
tous les jours de 9 h 30 à 18 h
www.monuments-nationaux.fr

Des étudiants-médiateurs sont présents pour vous informer sur les artistes et sur la programmation. Vous pouvez consulter leur chronique quotidienne sur le blog Chroniquesfestival.centrepompidou.fr

LES DISPOSITIFS PERMANENTS

GALERIE SUD

Carsten Höller

Mirror Carousel, 2005.

Totalement recouvert de miroir, ce manège tourne très lentement dans un mouvement perpétuel. Tournant trop lentement pour suggérer un quelconque divertissement, ce carrousel est sans doute là pour autre chose : une distorsion de la perception chère à l'artiste qui, à son habitude, sème élégamment le trouble dans l'espace qu'il habite.

Jorge Pardo

Untitled (Light House), 2002. Fonds national d'art contemporain

Jorge Pardo joue avec les limites et les conventions de la sculpture, aux frontières du design et de l'architecture. *Untitled (Light House)* est un corridor pénétrable au milieu duquel un espace de repos et d'échange accueille le visiteur. Discret commentaire sur la relation des hommes à leur environnement, sur le rapport à la décoration, ce lieu hybride, énigmatique et fragile, est un espace sensible à expérimenter.

Manfred Pernice

Haldensleben 05-07, 2005-2007.

Est-ce une sculpture ? Est-ce une maquette ? Une habitation ? Pernice brouille les pistes et construit de curieux édifices, plateformes, socles, abris à la limite de l'inachevé et du déséquilibre. Cette structure pénétrable et habitable, offre aussi un point de vue unique sur l'exposition. Haldensleben est le nom d'une petite ville, foyer de la céramique allemande, matériau familier de Pernice, que l'on découvre en pénétrant à l'intérieur de cet habitat.

Olivier Vadrot & Cocktail Designers

Kiosque électronique, 2004.

Fonds régional d'art contemporain d'Île-de-France. Version contemporaine du kiosque à musique, cette boîte en verre est conçue comme une plateforme de concert live itinérante. Des musiciens s'y produisent régulièrement mais leur activité reste apparemment silencieuse, rendant à leur travail tout son potentiel visuel. Le son ne sort que des casques rattachés à la boîte. Cinq labels de musique électronique et expérimentale proposent un concert quotidien le temps du festival.

Heimo Zobernig, Franz West, Zlatan Vukosavljevic
Studiolo, 2005.

Cette installation s'inspire à la fois du studium papal et du studiolo de la Renaissance, lieu consacré à la science et aux curiosités. À l'intérieur de cet espace, le visiteur peut s'asseoir sur une chaise face à une table et choisir un spectre de couleur, grâce à un variateur. Un gant en caoutchouc surgit au milieu de la table : il se gonfle et se dégonfle, symbolisant le passage du temps. Sous la table, un tuyau sert de « réceptacle à énergie ».

Pierre Leguillon
Teatrino Palermo

Pierre Leguillon propose dans plusieurs espaces du Centre un programme de courtes interventions d'invités, ayant pour point de départ la réplique, réalisée par Clément Rodzielski en tons de gris comme une photocopie de « l'original », d'un théâtre de marionnettes peint par Blinky Palermo (1943-1977).

Franck Leibovici

Nos secrets en alcôves, 2009

Ensemble d'énoncés flottants disséminés dans l'espace et dans les documents, chantés par un chœur amateur, ou utilisés par les invités du festival. *Nos secrets en alcôves* est le résultat d'une enquête de Franck Leibovici au Centre Pompidou. Les bribes de langage qu'il y a collectées forment un autoportrait ethnographique et poétique de l'institution.

ESPACE 315

Sophie Perez et Xavier Boussiron

Beaubourg-la-Reine, 2009

La sculpture monumentale représente un immense masque de Commedia dell'arte au faciès raté mais néanmoins symbolique. Plus proche d'un ossement fossilisé que d'une décoration folklorique, il s'apparente selon les artistes à la pièce manquante de l'évolution « darwinienne » de l'imaginaire. Exposer l'objet humain et sa puissance d'expression comme une œuvre d'art, tel est le pari de la Compagnie du Zerep et de ses invités qui inaugureront Beaubourg-la-Reine par des performances en tout genre.

FORUM ET MEZZANINE

Tobias Rehberger

Outsiderin et Arroyo grande 30.04.02-11.08.02, 2002.

Centre Pompidou-Musée national d'art moderne.

Cette œuvre monumentale est composée d'un ensemble de lampes dont l'intensité lumineuse varie selon la lumière du jour, modifiant avec elle la physiognomie de l'espace qui l'accueille. Les notions de communication et d'interactivité sont au cœur du processus créatif de Rehberger et font de cette œuvre une pièce qui peut être lue tant en termes de phénoménologie qu'en termes de design.

Davide Balula

Amulette de protection magnétique

(Amulet the Magnet), 2007.

Le travail de Balula se développe autour de supports multiples trouvant essentiellement leur origine dans le son, le temps et l'expérience scientifique. Le motif de ce papier-peint est emprunté au culte japonais Pana-Wave Laboratory célèbre dans les années 80, ce diagramme cinétique permet de préserver l'environnement de l'abondance des rayonnements magnétiques et de leurs conséquences néfastes.

Andrea Blum

In a bed with a cold-blooded animal, 2008.

Les œuvres de Blum nous parlent de la complexité de notre monde, de sa confusion, de la « mécompréhension » et des ruptures de communication. Dans cette pièce, l'occupant d'un lit de repos partage avec un lézard, compagnon froid, silencieux et passif, l'environnement fonctionnel d'une bibliothèque. L'artiste crée des rapports psychosociaux exprimés par l'intermédiaire de l'architecture des objets.

Ben Kinmont

On becoming something else, 2009

Pour ce projet, Ben Kinmont collabore avec des chefs cuisiniers autour de l'idée de recette et de représentation, telle qu'envisagée par le critique Félix Fénéon (1861-1944). Sept chefs parisiens reçoivent un texte décrivant la vie d'un artiste ayant finalement quitté le monde de l'art pour « devenir autre chose ». C'est cette transition que les chefs tentent de représenter dans une recette, au menu pendant la durée du festival. Une vitrine et des documents à la disposition des visiteurs accompagnent le projet au Centre Pompidou, et renvoient vers les restaurants correspondants.

Olivier Bardin

Exhibition Continues, 2009.

L'exposition représente pour Bardin un médium à part entière. Il interroge la manière dont l'identité se bâtit à travers les représentations que chacun se fait de soi et d'autrui. À l'entrée du Centre Pompidou, plusieurs fauteuils font face aux visiteurs qui peuvent s'y installer. Comme au théâtre, les spectateurs assistent à l'arrivée des nouveaux visiteurs et vice versa ; pour les nouveaux arrivants, ceux qui sont assis deviennent ce qui est à voir. Un spectacle continu dont les acteurs sont spontanément sollicités parmi le flux des visiteurs.

FORUM BAS

Vincent Lamoureux

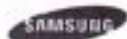
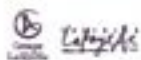
SeL07, 2008-2009, Commande du Ministère

de la culture et de la communication - Centre national des arts plastiques, avec le soutien de la Fondation d'entreprise Ricard et la participation de l'entreprise Plysorol et de la galerie Georges-Philippe et Nathalie Vallois.

Les Sois de Vincent Lamoureux sont des sculptures praticables, en contreplaqué, installées in situ sur des surfaces de dimensions variables. Elles trouvent leur origine dans l'observation d'une nature redessinée par l'homme, pour allier praticabilité sportive et plaisir visuel. L'espace se trouve chaviré et livré au visiteur ou aux chorégraphes qui l'investissent dans le cadre de Vidéodanse.

Centre Pompidou

Avec le soutien de :



En partenariat avec :



En partenariat média avec :



nova
100.5 FM

rockuptele



Avec la participation de :

Hôtel Hilton
Arc de Triomphe Paris

tshirt-personnalisation.fr



Laboratoire intempéstif,
le nouveau festival
du Centre Pompidou
propose pendant cinq semaines
des événements quotidiens :
expositions, spectacles,
conférences, projections,
tableaux vivants, concerts
et performances. Ce nouveau
festival place le spectateur
au cœur du processus artistique
et l'invite à expérimenter toutes
les nouvelles formes hybrides
de la création contemporaine.

20 h 30 **ESPACE 315**
Beaubourg-la-Reine *Recital de la Compagnie du Zerep (concert)*

21 h 15 **FORUM BAS**
Chorégraphie de Christian Rizzo pour l'ouverture de Vidéodanse
Comme crâne, comme coute. L'équilibriste Jean-Baptiste André
interprète ce solo créé initialement pour le festival d'Avignon en 2005
sur le Sol 07 de Vincent Lamoureux.

21 h 30 **ESPACE 315**
Beaubourg-la-Reine *La Bourrée de Paris, Paysans*

21 h 45 **MEZZANINE ET FORUM**
Bruits de bouche David Moss, *Voix pure* David Moss dilatsse l'in-
tenité pour dévoiler tout son potentiel dans une performance vocale
rare et exceptionnelle.

22 h 30 **ESPACE 315**
Beaubourg-la-Reine *La Bourrée de Paris, Bourgeois*

22 h 30 **GALERIE SUD**
Mes secrets en alcôves Cet autoportrait du Centre Pompidou à travers
ses singularités langagières réunies par Franck Leibonci est donné sous
la forme d'un chœur d'amateurs.

ET PENDANT LA SOIRÉE :

GALERIE SUD
Une peinture parlée Des critiques d'art, conservateurs ou artistes
sont invités à choisir chaque jour une œuvre picturale qui leur semble
emblématique de la peinture actuelle.
Helmo Zobernig, *Unitéid, 2006* Intervenants : Bernard Blustène
et l'artiste

GALERIE SUD (GRAND ÉCRAN)
Ovni vidéo Une sélection de vidéos de la collection Nouveaux médias
et film du Musée national d'art moderne, œuvres électroniques con-
minées par la notion d'espace et remarquées par l'absence inquiétante
de présence humaine.

Rachael Roupke, *Infrastructure, 2002* Vidéo, noir et blanc, son, 14'

On becoming something else
archive 19.06.07.144

Pierre Leguillon
Teatrino Palermo

Pierre Leguillon propose dans plusieurs espaces du Centre un programme de courtes interventions d'invités, ayant pour point de départ la réplique, réalisée par Clément Rodzielski en tons de gris comme une photocopie de « l'original », d'un théâtre de marionnettes peint par Blinky Palermo (1943-1977).

Franck Leibovici

Nos secrets en alcôves, 2009

Ensemble d'énoncés flottants disséminés dans l'espace et dans les documents, chantés par un chœur amateur, ou utilisés par les invités du festival. *Nos secrets en alcôves* est le résultat d'une enquête de Franck Leibovici au Centre Pompidou. Les bribes de langage qu'il y a collectées forment un autoportrait ethnographique et poétique de l'institution.

ESPACE 315

Sophie Perez et Xavier Boussiron

Beaubourg-la-Reine, 2009

La sculpture monumentale représente un immense masque de Commedia dell'arte au faciès raté mais néanmoins symbolique. Plus proche d'un ossement fossilisé que d'une décoration folklorique, il s'apparente selon les artistes à la pièce manquante de l'évolution « darwinienne » de l'imaginaire. Exposer l'objet humain et sa puissance d'expression comme une œuvre d'art, tel est le pari de la Compagnie du Zerep et de ses invités qui inaugureront Beaubourg-la-Reine par des performances en tout genre.

FORUM ET MEZZANINE

Tobias Rehberger

Outsiderin et Arroyo grande 30.04.02-11.08.02, 2002.

Centre Pompidou-Musée national d'art moderne.

Cette œuvre monumentale est composée d'un ensemble de lampes dont l'intensité lumineuse varie selon la lumière du jour, modifiant avec elle la physiognomie de l'espace qui l'accueille. Les notions de communication et d'interactivité sont au cœur du processus créatif de Rehberger et font de cette œuvre une pièce qui peut être lue tant en termes de phénoménologie qu'en termes de design.

Davide Balula

Amulette de protection magnétique

(Amulet the Magnet), 2007.

Le travail de Balula se développe autour de supports multiples trouvant essentiellement leur origine dans le son, le temps et l'expérience scientifique. Le motif de ce papier-peint est emprunté au culte japonais Pana-Wave Laboratory célèbre dans les années 80, ce diagramme cinétique permet de préserver l'environnement de l'abondance des rayonnements magnétiques et de leurs conséquences néfastes.

Andrea Blum

In a bed with a cold-blooded animal, 2008.

Les œuvres de Blum nous parlent de la complexité de notre monde, de sa confusion, de la « mécompréhension » et des ruptures de communication. Dans cette pièce, l'occupant d'un lit de repos partage avec un lézard, compagnon froid, silencieux et passif, l'environnement fonctionnel d'une bibliothèque. L'artiste crée des rapports psychosociaux exprimés par l'intermédiaire de l'architecture des objets.

Ben Kinmont

On becoming something else, 2009

Pour ce projet, Ben Kinmont collabore avec des chefs cuisiniers autour de l'idée de recette et de représentation, telle qu'envisagée par le critique Félix Fénéon (1861-1944). Sept chefs parisiens reçoivent un texte décrivant la vie d'un artiste ayant finalement quitté le monde de l'art pour « devenir autre chose ». C'est cette transition que les chefs tentent de représenter dans une recette, au menu pendant la durée du festival. Une vitrine et des documents à la disposition des visiteurs accompagnent le projet au Centre Pompidou, et renvoient vers les restaurants correspondants.

Olivier Bardin

Exhibition Continues, 2009.

L'exposition représente pour Bardin un médium à part entière. Il interroge la manière dont l'identité se bâtit à travers les représentations que chacun se fait de soi et d'autrui. À l'entrée du Centre Pompidou, plusieurs fauteuils font face aux visiteurs qui peuvent s'y installer. Comme au théâtre, les spectateurs assistent à l'arrivée des nouveaux visiteurs et vice versa ; pour les nouveaux arrivants, ceux qui sont assis deviennent ce qui est à voir. Un spectacle continu dont les acteurs sont spontanément sollicités parmi le flux des visiteurs.

FORUM BAS

Vincent Lamoureux

Soi, 07, 2008-2009, Commande du Ministère

de la culture et de la communication - Centre national des arts plastiques, avec le soutien de la Fondation d'entreprise Ricard et la participation de l'entreprise Plysorol et de la galerie Georges-Philippe et Nathalie Vallois.

Les Sois de Vincent Lamoureux sont des sculptures praticables, en contreplaqué, installées in situ sur des surfaces de dimensions variables. Elles trouvent leur origine dans l'observation d'une nature redessinée par l'homme, pour allier praticabilité sportive et plaisir visuel. L'espace se trouve chaviré et livré au visiteur ou aux chorégraphes qui l'investissent dans le cadre de Vidéodanse.

21 OCTOBRE – 23 NOVEMBRE 2009

LE NOUVEAU FESTIVAL DU CENTRE POMPIDOU

GALERIE SUD,
ESPACE 315,
MEZZANINE,
FORUM,
FORUM BAS

ET
HORS-LES-MURS :
(09 OCT. – 12 DEC.)
CONCIERGERIE

28 OCT

programme du jour

MERCREDI 28 OCTOBRE

11h – 14h GALERIE SUD (GRAND ÉCRAN)
Oynvidéo Bureau of Inverse Technology, *Bit Plane*, 1999,
14"

Une sélection de vidéos de la collection Nouveaux médias du Musée national d'art moderne, œuvres électroniques contaminées par la notion d'espace et remarquées par l'absence inquiétante de présence humaine.

11h30 – 21h30 FORUM BAS
Vidéodanse : 200 films de plus de 80 chorégraphes en permanence. Thème du jour : Environnement

14h – 15h GALERIE SUD
Une peinture parlée Yan Pei-Ming, *Marilyn*, 2003
Intervenants : François Quintin et l'artiste
Des critiques d'art, conservateurs ou artistes sont invités à choisir chaque jour une œuvre picturale qui leur semble emblématique de la peinture actuelle.

15h GALERIE SUD
Bruits de bouche (Les archives)
Les expérimentations poétiques, bruitistes et buccales de Bernard Heidsieck, Bruce Nauman, Gary Hill, Bill Viola... Documents en partie inédits.

15h – 15h45, 16h – 16h45, 17h – 17h45
FORUM

Ateliers en famille pour les 5/10 ans
Enfants et parents sont invités à créer une installation éphémère afin de découvrir les œuvres de Jorge Pardo ou de Carsten Höller.

17h – 18h GALERIE SUD
Kiosque électronique (concert au casque)

Guillaume Laidain (Ma Asso)

Le travail de Guillaume Laidain se situe dans l'organisation de

LES LIEUX DU FESTIVAL

GALERIE SUD

Ouverte sur la ville et visible de jour comme de nuit, la scénographie de la Galerie sud, lieu névralgique du festival, est conçue par **Heimo Zobernig**, tel un espace flexible et transformable. En écho à la notion de festival, ce dispositif délimite des zones de natures différentes, dans lesquelles sont aménagés des espaces propres aux diverses activités du lieu.

ESPACE 315

L'Espace 315 est confié à **Sophie Perez** et **Xavier Boussiron** de la Compagnie du Zerep qui conçoivent cet espace « entre lieu de passage, hall d'hôtel et salle de théâtre », pour accueillir chaque jour spectacles et interventions en tous genres.

PIAZZA, FORUM, FORUM BAS, GRANDE SALLE ET PETITE SALLE

Le festival investit aussi le Forum du Centre Pompidou avec une édition exceptionnelle de « Vidéodanse » en quelque deux cents films, autour de *Sol 07* de **Vincent Lameuroux**, qui se déploie sous les pas des visiteurs et des chorégraphes invités.

Pierre Leguillon dessine une grille sur la piazza et installe « Teatrino Palermo » dans le bâtiment pour inviter de multiples intervenants à s'en emparer. Enfin, un ensemble de spectacles exceptionnels, en Grande salle, complète cette ample programmation.

HORS-LES-MURS, EXPOSITION À LA CONCIERGERIE, 50 ŒUVRES D'ART CONTEMPORAIN

Le festival se déploie également à l'extérieur du Centre Pompidou en invitant **Christian Rizzo** à présenter dans la salle des gens d'armes de la Conciergerie, l'exposition « Le sort probable de l'homme qui avait avalé le fantôme » : un exceptionnel ensemble d'œuvres qui témoignent du corps dans tous ses états, écho des multiples manifestations et interventions live se déroulant au même moment au Centre Pompidou.

Exposition produite par
Le Centre des monuments nationaux
Du 23 octobre au 12 décembre,
tous les jours de 9 h 30 à 18 h
www.monuments-nationaux.fr

Des étudiants-médiateurs sont présents pour vous informer sur les artistes et sur la programmation. Vous pouvez consulter leur chronique quotidienne sur le blog Chroniquesfestival.centrepompidou.fr

LES DISPOSITIFS PERMANENTS

GALERIE SUD

Carsten Höller

Mirror Carousel, 2005.

Totalement recouvert de miroir, ce manège tourne très lentement dans un mouvement perpétuel. Tournant trop lentement pour suggérer un quelconque divertissement, ce carrousel est sans doute là pour autre chose : une distorsion de la perception chère à l'artiste qui, à son habitude, sème élégamment le trouble dans l'espace qu'il habite.

Jorge Pardo

Untitled (Light House), 2002. Fonds national d'art contemporain

Jorge Pardo joue avec les limites et les conventions de la sculpture, aux frontières du design et de l'architecture. *Untitled (Light House)* est un corridor pénétrable au milieu duquel un espace de repos et d'échange accueille le visiteur. Discret commentaire sur la relation des hommes à leur environnement, sur le rapport à la décoration, ce lieu hybride, énigmatique et fragile, est un espace sensible à expérimenter.

Manfred Pernice

Haldensleben 05-07, 2005-2007.

Est-ce une sculpture ? Est-ce une maquette ? Une habitation ? Pernice brouille les pistes et construit de curieux édifices, plateformes, socles, abris à la limite de l'inachevé et du déséquilibre. Cette structure pénétrable et habitable, offre aussi un point de vue unique sur l'exposition. Haldensleben est le nom d'une petite ville, foyer de la céramique allemande, matériau familier de Pernice, que l'on découvre en pénétrant à l'intérieur de cet habitat.

Olivier Vadrot & Cocktail Designers

Kiosque électronique, 2004.

Fonds régional d'art contemporain d'Île-de-France. Version contemporaine du kiosque à musique, cette boîte en verre est conçue comme une plateforme de concert live itinérante. Des musiciens s'y produisent régulièrement mais leur activité reste apparemment silencieuse, rendant à leur travail tout son potentiel visuel. Le son ne sort que des casques rattachés à la boîte. Cinq labels de musique électronique et expérimentale proposent un concert quotidien le temps du festival.

Heimo Zobernig, Franz West, Zlatan Vukosavljevic
Studiolo, 2005.

Cette installation s'inspire à la fois du studium papal et du studiolo de la Renaissance, lieu consacré à la science et aux curiosités. À l'intérieur de cet espace, le visiteur peut s'asseoir sur une chaise face à une table et choisir un spectre de couleur, grâce à un variateur. Un gant en caoutchouc surgit au milieu de la table : il se gonfle et se dégonfle, symbolisant le passage du temps. Sous la table, un tuyau sert de « réceptacle à énergie ».

Pierre Leguillon
Teatrino Palermo

Pierre Leguillon propose dans plusieurs espaces du Centre un programme de courtes interventions d'invités, ayant pour point de départ la réplique, réalisée par Clément Rodzielski en tons de gris comme une photocopie de « l'original », d'un théâtre de marionnettes peint par Blinky Palermo (1943-1977).

Franck Leibovici

Nos secrets en alcôves, 2009

Ensemble d'énoncés flottants disséminés dans l'espace et dans les documents, chantés par un chœur amateur, ou utilisés par les invités du festival. *Nos secrets en alcôves* est le résultat d'une enquête de Franck Leibovici au Centre Pompidou. Les bribes de langage qu'il y a collectées forment un autoportrait ethnographique et poétique de l'institution.

ESPACE 315

Sophie Perez et Xavier Boussiron

Beaubourg-la-Reine, 2009

La sculpture monumentale représente un immense masque de Commedia dell'arte au faciès raté mais néanmoins symbolique. Plus proche d'un ossement fossilisé que d'une décoration folklorique, il s'apparente selon les artistes à la pièce manquante de l'évolution « darwinienne » de l'imaginaire. Exposer l'objet humain et sa puissance d'expression comme une œuvre d'art, tel est le pari de la Compagnie du Zerep et de ses invités qui inaugureront *Beaubourg-la-Reine* par des performances en tout genre.

FORUM ET MEZZANINE

Tobias Rehberger

Outsiderin et Arroyo grande 30.04.02-11.08.02, 2002.

Centre Pompidou-Musée national d'art moderne.

Cette œuvre monumentale est composée d'un ensemble de lampes dont l'intensité lumineuse varie selon la lumière du jour, modifiant avec elle la physiognomie de l'espace qui l'accueille. Les notions de communication et d'interactivité sont au cœur du processus créatif de Rehberger et font de cette œuvre une pièce qui peut être lue tant en termes de phénoménologie qu'en termes de design.

Davide Balula

Amulette de protection magnétique

(Amulet the Magnet), 2007.

Le travail de Balula se développe autour de supports multiples trouvant essentiellement leur origine dans le son, le temps et l'expérience scientifique. Le motif de ce papier-peint est emprunté au culte japonais Pana-Wave Laboratory célèbre dans les années 80, ce diagramme cinétique permet de préserver l'environnement de l'abondance des rayonnements magnétiques et de leurs conséquences néfastes.

Andrea Blum

In a bed with a cold-blooded animal, 2008.

Les œuvres de Blum nous parlent de la complexité de notre monde, de sa confusion, de la « mécompréhension » et des ruptures de communication. Dans cette pièce, l'occupant d'un lit de repos partage avec un lézard, compagnon froid, silencieux et passif, l'environnement fonctionnel d'une bibliothèque. L'artiste crée des rapports psychosociaux exprimés par l'intermédiaire de l'architecture des objets.

Ben Kinmont

On becoming something else, 2009

Pour ce projet, Ben Kinmont collabore avec des chefs cuisiniers autour de l'idée de recette et de représentation, telle qu'envisagée par le critique Félix Fénéon (1861-1944). Sept chefs parisiens reçoivent un texte décrivant la vie d'un artiste ayant finalement quitté le monde de l'art pour « devenir autre chose ». C'est cette transition que les chefs tentent de représenter dans une recette, au menu pendant la durée du festival. Une vitrine et des documents à la disposition des visiteurs accompagnent le projet au Centre Pompidou, et renvoient vers les restaurants correspondants.

Olivier Bardin

Exhibition Continues, 2009.

L'exposition représente pour Bardin un médium à part entière. Il interroge la manière dont l'identité se bâtit à travers les représentations que chacun se fait de soi et d'autrui. À l'entrée du Centre Pompidou, plusieurs fauteuils font face aux visiteurs qui peuvent s'y installer. Comme au théâtre, les spectateurs assistent à l'arrivée des nouveaux visiteurs et vice versa ; pour les nouveaux arrivants, ceux qui sont assis deviennent ce qui est à voir. Un spectacle continu dont les acteurs sont spontanément sollicités parmi le flux des visiteurs.

FORUM BAS

Vincent Lamoureux

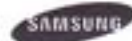
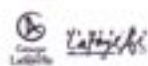
SeL07, 2008-2009, Commande du Ministère

de la culture et de la communication - Centre national des arts plastiques, avec le soutien de la Fondation d'entreprise Ricard et la participation de l'entreprise Plysorol et de la galerie Georges-Philippe et Nathalie Vallois.

Les Sois de Vincent Lamoureux sont des sculptures praticables, en contreplaqué, installées in situ sur des surfaces de dimensions variables. Elles trouvent leur origine dans l'observation d'une nature redessinée par l'homme, pour allier praticabilité sportive et plaisir visuel. L'espace se trouve chaviré et livré au visiteur ou aux chorégraphes qui l'investissent dans le cadre de Vidéodanse.

Centre Pompidou

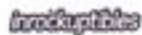
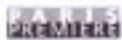
Avec le soutien de :



En partenariat avec :



En partenariat média avec :



Avec la participation de :

Hôtel Hilton
Arc de Triomphe Paris

tshirt-personnalisation.fr



Laboratoire intempéstif,
le nouveau festival
du Centre Pompidou
propose pendant cinq semaines
des événements quotidiens :
expositions, spectacles,
conférences, projections,
tableaux vivants, concerts
et performances. Ce nouveau
festival place le spectateur
au cœur du processus artistique
et l'invite à expérimenter toutes
les nouvelles formes hybrides
de la création contemporaine.

notre quotidien sonore, s'attachant plus particulièrement aux nuisances sonores pour en extraire leurs potentiels musicaux.

19h - 21h GALERIE SUD

Bruts de bouche Sébastien Lespinnasse, *Pneuma-Réclat*
Le *Pneuma-Réclat* est une expérimentation du poème dans ses états d'ébullition, lorsque les polyphonies du sens et les transes de la voix ouvrent les canaux du sensible. Outre quelques compositions personnelles, Sébastien Lespinnasse interprétera le premier mouvement de la *Ursynate* de Kurt Schwitters.
Aux confins de la performance, de la lecture, de la musique et de la vidéo, ces bruts de bouche font dialoguer la poésie avec les autres arts.

20h - 21h30 ESPACE 315

Beaubourg-la-Reine Marie-France, *Marie-France... Visite*

Brigitte Bardot

Marie-France, artiste transgénérationnelle : le mot "égérie" semble avoir été créé pour elle qui a su inspirer péle-mêle Serge Gainsbourg, Les Gazolines, André Téchiné, le groupe rock Bijou, Marguerite Duras, Pierre & Gilles, Arrabal, Frédéric Mitterrand... Entourée de ses trois fidèles musiciens, Marie-France s'est projetée dans l'univers de BB et s'est approprié un trésor de chansons méconnues, ou même inconnues.

20h - 23h GALERIE SUD (GRAND ÉCRAN)

Omnivideo Thomas Köner, *Banlieue du vide*, 2003, 12'

20h30 GRANDE SALLE

Spectacles vivants / Musique Stars Like Fleas

Hors du temps et des modes, le collectif new-yorkais Stars Like Fleas combine avec une diabolique beauté musicale improvisée, free-jazz, pop, envolées bruitistes et perles mélodiques. 14 euros, tarif réduit 10 euros

Toutes les manifestations sont en entrée libre dans la limite des places disponibles, à l'exception des spectacles en Grande salle.

On becoming something else
archive 19.06.09.145

21 OCTOBRE – 23 NOVEMBRE 2009

LE NOUVEAU FESTIVAL DU CENTRE POMPIDOU

GALERIE SUD,
ESPACE 315,
MEZZANINE,
FORUM,
FORUM BAS

ET
HORS-LES-MURS :
(03 OCT. – 12 DEC.)
CONCIERGERIE

28 OCT

programme du jour

MERCREDI 28 OCTOBRE

11h – 14h GALERIE SUD (GRAND ÉCRAN)
Oynvidéo Bureau of Inverse Technology, *Bit Plane*, 1999,
14"

Une sélection de vidéos de la collection Nouveaux médias du Musée national d'art moderne, œuvres électroniques contaminées par la notion d'espace et remarquées par l'absence inquiétante de présence humaine.

11h30 – 21h30 FORUM BAS
Vidéodanse : 200 films de plus de 80 chorégraphes en permanence. Thème du jour : Environnement

14h – 15h GALERIE SUD
Une peinture parlée Yan Pei-Ming, *Marilyn*, 2003
Intervenants : François Quintin et l'artiste
Des critiques d'art, conservateurs ou artistes sont invités à choisir chaque jour une œuvre picturale qui leur semble emblématique de la peinture actuelle.

15h GALERIE SUD
Bruits de bouche (Les archives)
Les expérimentations poétiques, bruitistes et buccales de Bernard Heidsieck, Bruce Nauman, Gary Hill, Bill Viola... Documents en partie inédits.

15h – 15h45, 16h – 16h45, 17h – 17h45
FORUM

Ateliers en famille pour les 5/10 ans
Enfants et parents sont invités à créer une installation éphémère afin de découvrir les œuvres de Jorge Pardo ou de Carsten Höller.

17h – 18h GALERIE SUD
Kiosque électronique (concert au casque)

Guillaume Laidain (Ma Asso)

Le travail de Guillaume Laidain se situe dans l'organisation de

LE CHATEAUBRIAND

Mercredi 28 octobre 2009

Amuse bouche

-

Foie gras, légumes d'automne, bouillon de hareng fumé

-

Bar de ligne, poireaux, coques, clémentines

-

Bœuf d'*Hugo*, vitelotte

-

Poires, betteraves, mahaleb

-

Chocolat, framboises

ou

Fromages du jour

Menu unique : 45 euros

Le Restaurant n'accepte pas les paiements par chèque. Merci

Le Chateaubriand

Nos Vins rouges

Côte-du-Rhône

Cairanne, 2008	<i>Domaine Richaud</i>	(Cairanne)	38euros
Terre d'Aigues, 2007	<i>Domaine Richaud</i>	(Côte-du-Rhône)	42euros
Véjade, 2008	<i>L'Anglore</i>	(Vin de Table)	32euros
Beaumes de Venise, 2007	<i>Ferme Saint-Martin</i>	(Beaumes de Venise)	40euros
Saint-Joseph, 2008	<i>Dard et Ribo</i>	(Saint-Joseph)	59euros
Les 2 Monardes, 2007	<i>Domaine Monardière</i>	(Vacqueyras)	35euros

Bourgogne

Bourgogne, 2008	<i>F.Sabre</i>	(Bourgogne)	32euros
Savigny-les-Beaunes	<i>F.Sabre</i>	(Savigny-les-Beaune)	55euros
Beaune-Chouacheux, 2007	<i>F.Sabre</i>	(Beaune 1 ^{er} Cru)	75euros
Pommard, 2006	<i>P.Pacalet</i>	(Pommard)	115euros
Garance, 2007	<i>La Cadette</i>	(Bourgogne)	35euros

Languedoc-Roussillon

Avanti Popoulo	<i>Le Temps des Cerises</i>	(Vin de table)	29euros
Fou du Roi	<i>Le Temps des Cerises</i>	(Vin de table)	30euros
Rozetta, 2008	<i>M.Magnon</i>	(Corbières)	33euros
Luna, 2007	<i>B.Duchène</i>	(VdP Côte Vermeille)	47euros
La Pascole, 2007	<i>B.Duchène</i>	(Collioure)	47euros
Avec le temps, 2007	<i>Le bout du Monde</i>	(Roussillon Village)	33euros
Roulé Boulé, 2008	<i>Potron Minet</i>	(Côtes du Roussillon)	36euros
Le Rollier, 2007	<i>Mas Foulaquier</i>	(Coteaux-du-Languedoc)	39euros
Gran Tonillieres, 2006	<i>Mas Foulaquier</i>	(Coteaux-du-Languedoc)	48euros
L'effrontée, 2007	<i>La Treille Muscate</i>	(Vin de Pays)	27euros
Trinquette, 2008	<i>La Petite Baigneuse</i>	(VdP Côtes Catalanes)	34euros

Beaujolais

Fleurie, 2006	<i>J.Foillard</i>	(Fleurie)	45euros
Cuvée 3,14, 2006	<i>J.Foillard</i>	(Morgon)	55euros

Loire

La Chaussée rouge	<i>La Grange aux belles</i>	(Vin de table))	29euros
Rouillon, 2008	<i>Clos du Tue-Bœuf</i>	(Cheverny)	32euros
Bois-Rouge	<i>R.Mosse</i>	(Vin de table)	25euros
You are so Nice, 2007	<i>N.et C. Chaussard</i>	(Vin de Table)	29euros

Régions

Les Baux de Provence, 2003	<i>Domaine Hautvette</i>	(Baux de Provence)	55euros
Grr Nadine	<i>J.M.Brignot</i>	(Vin de table)	45euros
Trousseau, 2005	<i>J.M.Brignot</i>	(Arbois)	40euros
Rayure	<i>J.M.Brignot</i>	(Vin de table)	71euros
Arbois Pupillin, 2007	<i>P.Overnoy</i>	(Arbois)	38euros
Rayos Uva, 2008	<i>O.Rivière</i>	(Rioja)	30euros
Prima Vera, 2008	<i>Clos Ouvert</i>	(Maule)	31euros

ON BECOMING...

On becoming something else
archive 19.00.09.147.2

NEW YORK

Account # 100-344
Date 10/1/71
Bill # 100-344
Bill Date 10/1/71
Bill Amt 100.00
Bill Due 10/1/71
Bill Paid 0.00
Bill Balance 100.00
Bill Status 100-344

Contact: J. J. J. J.

Address: 123 456 789

Rate preferred printed 10
Date 10/1/71

ARTFORUM

"The New Festival"

CENTRE POMPIDOU

Place Georges-Pompidou

October 21–November 23

Call it what you will (a stage, an event, a platform?), but curator Bernard Blistène's performance-based program at the Pompidou may prove to be nothing less than a major triumph for the museum. Belying its straightforward title, "The New Festival" will gather works by 160 artists during five weeks in a program that escapes any precise definition and recalls the museum's experimental beginnings in the late 1970s. Certain days offer up to ten events—from dance and lectures to music and films—alongside two related exhibitions, one at the Pompidou and the other at the Conciergerie, a former royal palace and prison.

The highlight of the festival's opening weekend was undoubtedly Andrea Fraser's *Official Welcome*, a parody of thank-you speeches from imagined art-award ceremonies that debuted in 2001 and retains its bite. Proceeding to undress as the performance became more ambiguous, Fraser commanded the attention of visitors in the museum, as well as those outside, who tapped on the glass of the gallery, snapped photos, and thereby underscored the efficacy of her work. That night, Elmgreen & Dragset's *Drama Queens*, 2009, also pushed limits between the subject and the object of performance. With a libretto by Tim Etchells, the soap-opera-esque play (one could taste the melodrama) features an anthropomorphic group of sculptures—by Koons, Giacometti, Arp, Hepworth, Rückriem, Warhol, and LeWitt.



Elmgreen & Dragset, *Drama Queens*, 2009.
Performance view.

Of the standouts at the museum's exhibition, Ben Kinmont's *On Becoming Something Else*, 2009, is a multipart project comprising a selection of essays by the art critic and noted anarchist Félix Fénéon on gastrology, as well as meals that Kinmont organized at seven different restaurants, based on short biographies he wrote about seven artists whose "art practices," like his own, "led them out of the art world and into a new value structure." Also of note is the program *La Peinture Parlée* (*Paintings Speak*), featuring Heimo Zobernig's large cage housing thirty paintings, each chosen by an artist, critic, or curator. At 2 PM each day, one of the works will be removed from the confines and left on view with a contextualizing statement by the individual who selected it. Blistène has even incorporated the Pompidou's vast piazza into his project; here, visitors can find the festival's calendar outlined in crisp white text, as if it could be easily contained or classified.

A related exhibition at the Conciergerie is on view until December 12.

— Lauren O'Neill-Buffer

All rights reserved. artforum.com is a registered trademark of Artforum International Magazine, New York, NY

Ben Kimmont**Devenir autre chose**

Jusqu'au 23 novembre
au Centre Pompidou, Paris IV,
dans le cadre du Nouveau Festival.
www.centrepompidou.fr

**Croisant destins d'artistes exilés
du champ de l'art et menus
de grands chefs, Ben Kimmont
surprend encore.**

Dans *Le Cru et le Cuit*, ouvrage dans lequel Claude Lévi-Strauss démontre que des "catégories empiriques telles que celles du cru et du cuit, de frais et de pourri, de mouillé et de brûlé (...) peuvent servir d'outils conceptuels pour dégager des notions abstraites et les enchaîner en propositions" (autrement dit, pour pratiquer l'art de l'analogie ou de ce qu'il appelle le structuralisme), on trouve un chapitre intitulé "Symphonie rustique en trois mouvements". Avec l'artiste américain Ben Kimmont, la partition se joue, elle, en sept actes déployés le temps du Nouveau Festival au Centre Pompidou. Sept actes disséminés dans sept temples parisiens de la nouvelle gastronomie française. Le projet peut paraître fantasque tant il s'avère inclassable. Parti de la biographie de sept artistes plasticiens qui, pour des raisons diverses, ont délaissé le champ de l'art au profit d'autres activités aussi dissonantes que la psychothérapie, l'activisme, la politique, la médecine ou le yoga, il a demandé à sept chefs parisiens d'inclure au menu de leur restaurant un plat qui rendrait compte des nouvelles pratiques de ces artistes. A n'en pas douter, cette entreprise qui consiste à établir un parallèle entre la pratique de transformation

des ingrédients propre à l'art culinaire et la reconversion plus ou moins tardive d'artistes passés à la "société civile", aurait plu à l'anthropologue récemment disparu. Elle est tout aussi jouissive pour les fines bouches que nous sommes. Dégustez plutôt ce "cru tassé aux agrumes japonais" imaginé par le chef du Chapeau Melon, rue Rébeval, cette "betterave en croûte de sel gris de Guérande", fantasmée par Alain Passard pour l'Arpège, et encore ce "rôti d'œuf mollet, royal de Mornay, tuile de parmesan, jus crémeux d'épinard" conçu par Yves Camdeborde, chef de file de la cuisine de bistrot.

Au Chateaubriand, le sémillant Inaki Aizpitarte rend hommage à Bridget Barnhart, récemment inscrite en faculté de médecine, avec son improbable "king crabe en gelée royale", tandis que la patronne du Baratin imagine une composition résolument anarchiste, un "pouffe de Santana au cacao et pimenton" qui fait écho aux activités politiciennes de Raivo Puissemp, ex-membre d'un collectif new-yorkais dans les années 60. Au Centre Pompidou, où le Nouveau Festival se tient jusqu'au 23 novembre, Ben Kimmont présente par le menu (!) son entreprise participative (sur une affiche sur papier kraft, il fournit des éléments biographiques pour chacun des artistes) et invite les spectateurs à sortir du musée. Pas étonnant pour cet artiste conceptuel qui, depuis les années 90, participe à la redéfinition permanente du périmètre artistique en invitant par exemple de parfaits inconnus à sa table, ou en faisant la plonge dans le restaurant d'un musée.

Claire Moulène



Air de Paris, restaurant Chapeau Melon, photo Bruno Sarradon

Nicolas de Tavernost : « Le contrat de Laurent Blanc court jusqu'en juin 2011 »

Le patron de M6 et des Girondins de Bordeaux précise dans un entretien au « Monde » qu'il n'est pas prêt à laisser partir chez les Bleus l'entraîneur des champions de France

Entretien

Les Girondins de Bordeaux semblent irrésistibles avant le 17 janvier, pour la reprise du championnat. En Ligue 1, ils font la course en tête avec neuf points d'avance sur leurs poursuivants. Brillamment qualifiée pour les hauts lieux de la Ligue des Champions, l'équipe de l'entraîneur Laurent Blanc peut envisager d'aller plus loin puisqu'elle affrontera, en février et en mars, l'Olympiakos et le Pirée, une formation à sa portée.

Le club aquitain dispose-t-il aujourd'hui des atouts suffisants pour nourrir de nouvelles ambitions ? Nos moyens, ce sont Laurent Blanc et un nouveau stade », répond Nicolas de Tavernost, administrateur des Girondins et président du directoire de leur actionnaire, le groupe M6. Le nouveau stade est à l'ordre du jour du conseil municipal qui doit se réunir le 25 janvier.



NIHIL LAMBOUR/SIGNA/LES

On entretient Lyon trop vite. Je suis respectueux du parcours de son président, Jean-Michel Aulas, bon club à un coup de mou et livré, il n'en reste pas moins une formidable machine. Bordeaux ne dispose pas encore des outils qui lui permettent de jouer le rôle de Lyon. Peut-être que l'OL n'a pas su le faire aimer, malgré ses résultats. A nous de le faire avec notre style et nos moyens.

Quels sont ces moyens ? Nos moyens, ce sont Laurent Blanc et un nouveau stade. Nous avons repris le club en avril 1999. Notre premier objectif était de réinstaller Bordeaux durablement parmi les quatre grands clubs français. Il a fallu tenir compte des contraintes : Bordeaux n'est pas Marseille ni Paris, pas même Lyon. On a un environnement plus difficile, le bassin de population et l'activité économique ne sont pas les

Fernandez candidat « officiel » pour entraîner les Bleus

Luis Fernandez, 50 ans, a posé, jeudi 14 janvier sur L'Équipe TV, sa candidature pour le poste de sélectionneur de l'équipe de France de football. « Je pose officiellement ma candidature », a déclaré l'ancien entraîneur du PSG (1994-1996 et 2000-2003), aujourd'hui consultant sur RMC. Personne ne peut me priver de postuler. En 2004, Laurent Blanc

et d'autres entraîneurs avaient été reçus pour exposer leur projet. Pourquoi pas [moi] ? J'ai un projet pour l'équipe de France. » Le contrat de Raymond Domenech, actuel sélectionneur des Bleus, prendra fin après la Coupe du monde 2010 (du 11 juin au 11 juillet). Le favori pour lui succéder semble être Laurent Blanc, actuel entraîneur de Bordeaux.

La Ryder Cup 2018 se disputera en Europe continentale

Six pays, dont la France, se proposent d'accueillir le principal événement golfique mondial

Golf

La Ryder Cup 2018, ce sera seulement la deuxième fois dans l'histoire de ce prestigieux tournoi que la compétition aura lieu en Europe continentale. L'année dernière, elle s'est disputée en Espagne. Cette fois-ci, ce sera la France qui accueillera le tournoi. Six pays se proposent d'accueillir le principal événement golfique mondial en Europe continentale. Les candidats sont : la France, l'Allemagne, l'Espagne, le Portugal, les Pays-Bas et la Suède. Jusqu'à ce qu'un pays soit désigné, le tournoi aura lieu en Espagne. Le tournoi de la Ryder Cup 2018, ce sera seulement la deuxième fois dans l'histoire de ce prestigieux tournoi que la compétition aura lieu en Europe continentale. L'année dernière, elle s'est disputée en Espagne. Cette fois-ci, ce sera la France qui accueillera le tournoi.

mentale ne seront pas fréquentes. L'attribution ne sera accordée qu'en 2011, à une date non précisée. L'organisation de la 42^e édition de cet événement, à la charge d'un comité émanant du Tour européen, est entourée de flou. Reunies mercredi 13 janvier à Londres, à l'initiative de ce comité, les six délégations n'ont pas obtenu tous les éclaircissements qu'elles souhaitaient. Elles ont cependant appris que elles pourront peaufiner leur dossier après coup, puisque le comité d'organisation se réserve le droit de demander des améliorations, grâce aux lumières de trois experts qui ont déjà travaillé sur la Coupe du monde de football et les Jeux olympiques.

Ces chances de la France d'accueillir cet événement sont loin d'être négligeables. « Bien que les critères prioritaires ne soient pas hiérarchisés pour le comité d'organisation, nous savons que les aspects financiers, la politique sportive des

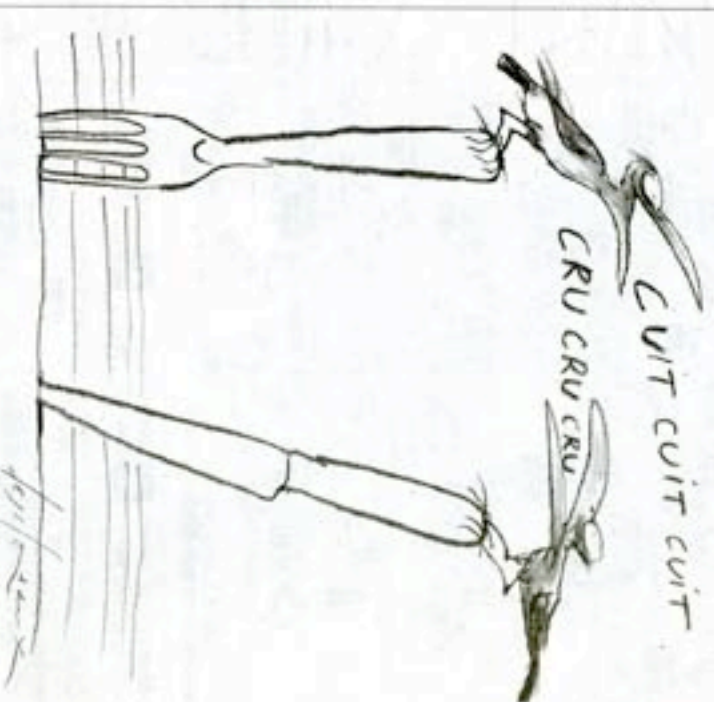
clubs et les Jeux olympiques. L'attribution ne sera accordée qu'en 2011, à une date non précisée. L'organisation de la 42^e édition de cet événement, à la charge d'un comité émanant du Tour européen, est entourée de flou. Reunies mercredi 13 janvier à Londres, à l'initiative de ce comité, les six délégations n'ont pas obtenu tous les éclaircissements qu'elles souhaitaient. Elles ont cependant appris que elles pourront peaufiner leur dossier après coup, puisque le comité d'organisation se réserve le droit de demander des améliorations, grâce aux lumières de trois experts qui ont déjà travaillé sur la Coupe du monde de football et les Jeux olympiques. Ces chances de la France d'accueillir cet événement sont loin d'être négligeables. « Bien que les critères prioritaires ne soient pas hiérarchisés pour le comité d'organisation, nous savons que les aspects financiers, la politique sportive des

clubs et les Jeux olympiques. L'attribution ne sera accordée qu'en 2011, à une date non précisée. L'organisation de la 42^e édition de cet événement, à la charge d'un comité émanant du Tour européen, est entourée de flou. Reunies mercredi 13 janvier à Londres, à l'initiative de ce comité, les six délégations n'ont pas obtenu tous les éclaircissements qu'elles souhaitaient. Elles ont cependant appris que elles pourront peaufiner leur dossier après coup, puisque le comité d'organisation se réserve le droit de demander des améliorations, grâce aux lumières de trois experts qui ont déjà travaillé sur la Coupe du monde de football et les Jeux olympiques. Ces chances de la France d'accueillir cet événement sont loin d'être négligeables. « Bien que les critères prioritaires ne soient pas hiérarchisés pour le comité d'organisation, nous savons que les aspects financiers, la politique sportive des

clubs et les Jeux olympiques. L'attribution ne sera accordée qu'en 2011, à une date non précisée. L'organisation de la 42^e édition de cet événement, à la charge d'un comité émanant du Tour européen, est entourée de flou. Reunies mercredi 13 janvier à Londres, à l'initiative de ce comité, les six délégations n'ont pas obtenu tous les éclaircissements qu'elles souhaitaient. Elles ont cependant appris que elles pourront peaufiner leur dossier après coup, puisque le comité d'organisation se réserve le droit de demander des améliorations, grâce aux lumières de trois experts qui ont déjà travaillé sur la Coupe du monde de football et les Jeux olympiques. Ces chances de la France d'accueillir cet événement sont loin d'être négligeables. « Bien que les critères prioritaires ne soient pas hiérarchisés pour le comité d'organisation, nous savons que les aspects financiers, la politique sportive des

Saveurs Jean-Claude Ribaut

L'esprit de l'art souffle sur les assiettes



Autour de 2009, l'artiste américain Ben Kimmont, sollicité par le Centre Pompidou, confiait à sept cuisiniers une mission insolite : illustrer, par une recette ad hoc, la démarche de sept artistes qui avaient décidé de « devenir autre chose ». Pour Ben Kimmont, « cuisiner est l'acte de transformer des ingrédients en un met qui se marie et qui se partage ». Ici lieu commun, qui avec Jérôme Rosenbock, le chef de restaurant CRU, et Inaki Altzaparte, du Chateaubriand (129, avenue Parmentier, Paris 11^e), allait prendre une dimension bien particulière. Les autres cuisiniers étaient Alain Passard (L'Arpège), Robert Vignat (Tan Dine), Yves Camdeborde (Comptoir du Relais), Olivier Carnus (Chapreau Melon) et Raquel Carena (Le Baratin).

Le chef de CRU [r], rue Charlemagne, Paris 4^e a choisi d'illustrer le parcours d'une artiste devenue professeur de yoga, en nommant sa création : Sashimi de filet de bœuf Yogi et cœur de palmier frais ; celui du Chateaubriand a imaginé un King crab en gelée royale pour expliquer le passage d'une artiste vers une carrière médicale. Cette initiative croise un champ de réflexion auquel une nouvelle génération de cuisiniers semble vouloir à nouveau se froter.

L'invitation du chef catalan Ferran Adrià à la Documenta de Cassel en 2007, grande manifestation d'art contemporain qui a lieu tous les cinq ans, en a fait rêver plus d'un. La cuisine appartenait-elle au monde des arts, le chef peut-il revendiquer un statut d'artiste ? Le grand chef Freddy Girardet, modeste, disait : « Artiste et artisan, c'est une même racine latine ; je suis un artisan ». Une visite chez CRU et au Chateaubriand s'impose. Installé dans le Marais, avec un bar, deux salles de restaurant et une cave, CRU se distingue d'abord par un mobilier contem-

porain adapté à un espace chargé d'histoire. C'est à la fois sobre et élégant, à l'image de son inspiration, Marie Sternberg, qui, dit-elle, « ouvre un restaurant tous les dix ans ». Son chef, le jeune Jérôme Rosenbock, maîtrise la technique apprise au Spoon, à Paris, dans l'univers Ducasse. Les saveurs sont précises, les assaisonnements enlevés. Beaucoup de produits crus – ensoleillé oblige – sans trop céder à la carpaccio mania ; des plats mixtes, crus et cuits, aux assaisonnements d'inspiration japonaise ou asiatique. Le filet de bœuf est parfumé « au poivre long de Java et de malabar ». Au bar, on strote des capriñha aux fruits de saison en attendant de s'attabler.

Au Chateaubriand, changement de décor. Ou plutôt absence totale de décor, dans un volume années 1930, dépourvu, qui aurait pu servir d'arrière-plan à une scène de La Traviata de Paris. Un grand comptoir permet de « boire des coups » avant de passer à table, car les réservations sont théoriques tant l'affluence est grande. C'est l'une des tables les plus courues de Paris, avec ses qualités : une cuisine minimaliste, parfois inspirée, et ses défauts : un service assez distant. Aucune carte, le menu journalier tient sur une feuille A4 distribuée pour la forme.

Aucune carte, le menu du jour tient sur une feuille A4 distribuée pour la forme (feuille de menu et radis, cabillaud demi-sel, verdure et eau de concombre et dessert de banane écrasée). Excellent choix de vins « naturels » dont Inaki Altzaparte est un vigoureux défenseur. ■

Sur Lemonde.fr
Ribaut blog lemonde.fr

PARIS 5^e
 « Un des meilleurs adresses de Paris... »
MAHARAJAH
 72, Bd Saint-Germain 5
 21 € - 29 € - www.maharajah.fr
 01.42.51.26.07 / Ouvert T.J.L.

PARIS 6^e
Les Caves du Polidor
 « C'est le plus grand Keller de nos lieux... »
 10, rue de Valenciennes 10
 25 € - 35 € - 01.43.35.18.33

PARIS 6^e
UN INDIEN FIDÈLE À SA RÉPUTATION
 Yagouaj fête ses 38 ans ! La grosse gastrologie de l'Inde...
 14, rue Dauphine - Paris 6^e
 16,70 € - Carré indien 36 €
 YUJOUJ - 14, rue Dauphine - Paris 6^e
 Tél. 01 42 24 44 91 - Réservation et guide ind.

Le Monde



« Le Monde Magazine »

- Comment Michelle Obama change l'Amérique
- Lettre à l'ami Philippe Séguin, par Serge Moati supplément

« Le Monde Argent »
Bourse :
où investir
en 2010 ? supplément

Samedi 16 janvier 2010 - 66^e année - N°20211

www.lemonde.fr

Fondateur : Hubert Beuve-Méry - Directeur : Eric Fottorino

Les sinistrés se comptent par millions en Haïti

- Une partie de la population se retrouve dépourvue d'eau, de soins, d'abris
- Un dirigeant de l'ONU au « Monde » : il faut un plan d'« une ampleur énorme »

Port-au-Prince
Envoies spécial

Une odeur de mort flotte sur Port-au-Prince, la capitale d'Haïti, dévastée par le séisme du 12 janvier. Une odeur de plus en plus insupportable dans les quartiers du centre et du bas de la ville, réduits à des amas de décombres. Les maisons qui ont résisté sont vides, et souvent fissurées. Rares sont les habitants qui se risquent à y passer la nuit, d'autant que les répliques n'ont pas cessé, deux jours après le séisme, qui aurait fait au moins, selon un premier bilan de la Croix-Rouge, entre 45 000 et 50 000 victimes et 3 millions de sinistrés, soit un tiers de la population de ce petit pays des Caraïbes, l'un des plus pauvres du monde.

Il reste encore de nombreux cadavres abandonnés sur les trottoirs, et de nombreux passants sur le bas du visage marqué par des foudrès pour se protéger de la peinture des corps en putréfaction. Au coin des rues Capois et Carneou, l'immeuble moderne de la banque Unibank est à moitié effondré. A mains nues, un groupe d'une vingtaine de jeunes dégageait de gros blocs de béton à la base de l'édifice.

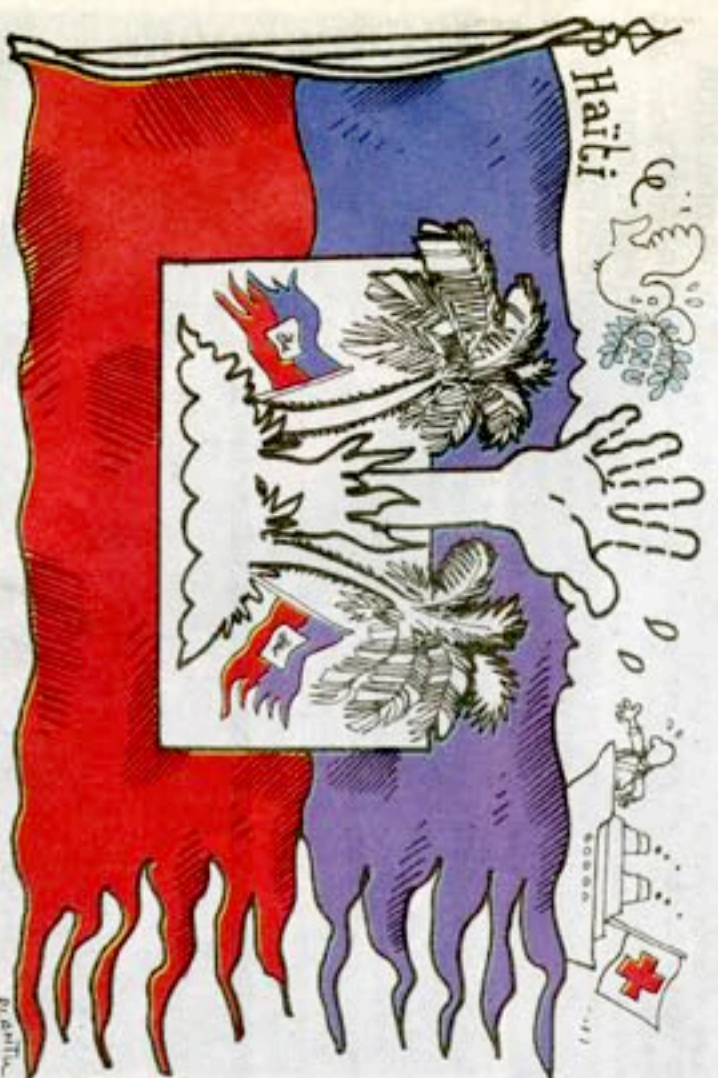
« Il y a deux personnes en vie », s'écrie l'un d'eux. A l'aide d'un long tuyau en plastique, les sauveteurs improvisés parviennent à échanger quelques mots avec les survivants, qui demandent de l'eau. Au bout de deux heures d'efforts, deux hommes sont dégageés. Le premier, un employé de la banque, âgé de 26 ans, est indemne, l'autre, un agent de sécurité, a du mal à se relever.

Jean-Michel Caroit



Un camp de rescapés improvisé, à Port-au-Prince. CARLOS BARRERA/REUTERS

Le regard de Plantu



« Télévisions » Le retour de « Caméra Café » ; Gainsbourg par celles qui l'ont aimé

Culture Le théâtre de Michel Vinaver, entre France et Japon
Débats L'historien Tony Judt

Un milliard d'euros de bonus pour les traders parisiens

- Aux Etats-Unis, Obama crée une taxe pour les banques

ien n'y fait. Malgré la colère des opinions publiques, les mises en garde des gouvernements, l'instauration de taxes exceptionnelles, les excès continuent en matière de rémunération des opérateurs financiers. C'est ainsi que les traders employés à Paris, par des banques françaises et par les filiales françaises d'établissements étrangers, s'approprient à toucher, en mai, entre 900 millions et 1 milliard d'euros de primes, selon nos estimations. Soit l'équivalent de ce que touchent 63 000 personnes payées au smic pendant un an. En moyenne, chacun des 3 500 traders travaillant en France devrait recevoir un bonus de 285 700 euros. Certains traders vedettes percevront des primes supérieures au million d'euros.

Aux Etats-Unis, le président Barack Obama a évoqué, jeudi 14 janvier, « les bonus obscènes » en présentant les modalités d'un impôt que les banques américaines devront verser pour s'acquitter de leur responsabilité dans la crise financière. Cette redevance devrait rapporter 177 milliards de dollars « en dix ans ou plus si nécessaire ». « Si ces entreprises ont une santé assez bonne pour verser des primes aussi massives, leur santé l'est certainement assez pour leur permettre de rembourser les contribuables jusqu'au dernier sou », a lancé M. Obama. Le montant de la nouvelle taxe ne représenterait que 0,15 % de l'ensemble des actifs financiers des banques. ■

Lire page 13

La « méthode Sarkozy » de gouvernement à l'épreuve

- Claude Guéant répond aux détracteurs du président

éformes impatientes et houleuses, embouteillage parlementaire, exercice solitaire du pouvoir, excès de communication : depuis des mois, la manière de gouverner du président de la République suscite de nombreuses critiques. Le Monde ouvre le débat. Laurent Fabius, député et ancien premier ministre socialiste, rassemble celles de l'opposition. Il dénonce une « égérie présidentielle » qui donne « le tournis » et se solde par « beaucoup d'agitation, peu de résultats ». Un professeur de droit, Dominique Rousseau, s'inquiète de voir l'exécutif boussuler le Conseil constitutionnel et l'Etat de droit pour faire avancer ses réformes.

Le secrétaire général de l'Elysee, Claude Guéant, leur répond point par point. Il estime ces critiques « injurieuses ». Nicolas Sarkozy est, à ses yeux, en « cohérence » avec ses convictions, ses valeurs et son mandat. Loin d'ouvrir trop de chantiers de réformes à la fois, « la méthode du président de la République est de faire tout ce qui doit être fait » pour permettre à la France de valoriser ses atouts. Contrairement à ce qui lui est reproché, il considère que le chef de l'Etat « associe » à sa volonté de réforme tous les acteurs de la vie publique : gouvernement, Parlement et partenaires sociaux, sans oublier les Français eux-mêmes. ■

Lire pages 20-21

François Fillon souffle le chaud et le froid

Economie La France va doubler l'estimation de son taux de croissance pour 2010 : 1,5 % au lieu des 0,75 % envisagés. Mais « le temps des efforts budgétaires » est venu, a aussi annoncé le premier ministre, jeudi 14 janvier. P. 10

Nucléaire : le laser de la dissuasion

Sciences Quelque part au milieu d'une forêt de pins, près de Bordeaux, un bâtiment labyrinthique abrite le « laser mégajoule », qui permettra de reproduire la fusion des bombes thermonucléaires. Le Monde l'a visité. P. 17

Jordi Savall

Le Royaume oublié
La Tragédie Cathare



www.alfa-vox.com

Le Monde.fr

Rendez-vous

Recherchez sur Le Monde.fr :

Recevez les newsletters gratuites

S'ident



ACTUALITÉS

DÉBATS

sport

LOISIRS

PRATIQUE

LE DESK

LE KIOSQUE

NEWSLETTERS

MULTIMÉ

Météo Rencontres Trafic IDF Emploi Formation anglais Immobilier Annonces nautisme

▼ PUBLICITE

Découvrez ETAPE REUNION
et transformez votre escale en étape.

L'esprit de l'art souffle sur les assiettes

LE MONDE | 15.01.10 | 16h20 • Mis à jour le 15.01.10 | 16h20

EDITION ABONNÉS
Abonnez-vous à 6 €

RÉAGISSEZ



CLASSEZ



IMPRIMEZ



ENVOYEZ



PARTAGEZ

A

L'automne 2009, l'artiste américain Ben Kinmont, sollicité par le Centre Pompidou, confiait à sept cuisiniers une mission insolite : illustrer, par une recette ad hoc, la démarche de sept artistes qui avaient décidé de "devenir autre chose". Pour Ben Kinmont, "cuisiner est l'acte de transformer des ingrédients en un met qui se mange et qui se partage". Joli lieu commun, qui avec Jérémie Rosenbois, le chef du restaurant CRU, et Inaki Aizpitarte, du Chateaubriand (129, avenue Parmentier, Paris 11^e), allait prendre une dimension bien particulière. Les autres cuisiniers étaient Alain Passard (L'Arpège), Robert Vifian (Tan Dinh), Yves Camdebordes (Comptoir du Relais), Olivier Camus (Chapeau Melon) et Raquel Carena (Le Baratin).

▼ PUBLICITE

Recevez dès 9 heures les titres du journal à
paraître dans l'après-midi

Abonnez-vous au Monde.fr : 6€ par mois +
30 jours offerts

Sur le même sujet

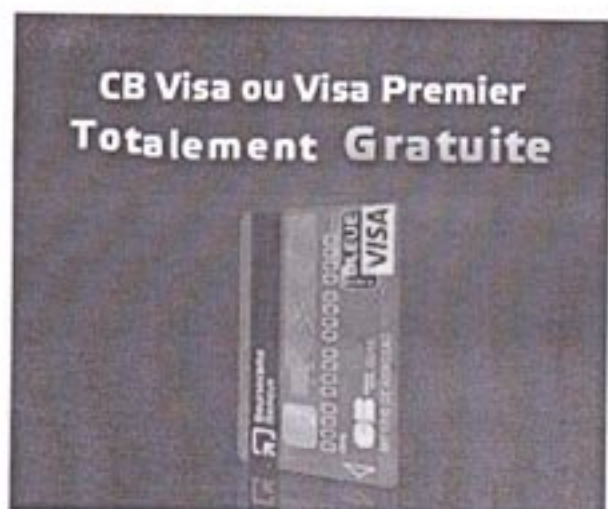
BLOG

Brocoli party

Le chef de CRU (7, rue Charlemagne, Paris 4^e) a choisi d'illustrer le parcours d'une artiste devenue professeur de yoga, en nommant sa création : Sashimi de filet de bœuf Yogi et cœur de palmier frais ; celui du Chateaubriand a imaginé un King crabe en gelée royale pour expliquer le passage d'une artiste vers une carrière médicale... Cette initiative croise un champ de réflexion auquel une nouvelle génération de cuisiniers semble vouloir à nouveau se frotter.

On becoming something else
archive 19.01.10.151.1

<http://www.lemonde.fr/aujourd-hui/article/2010/01/15/l-esprit-de-l-art-souffle-sur-les-assie...> 1/28/2010



BLOG A boire et à manger



BLOG Clin d'oeil gourmand

🕒 Edition abonnés Archive : Saison truffière

aux assaisonnements d'inspiration japonaise ou asiatique. Le filet de boeuf est parfumé "au poivre long de java et de malabar". Au bar, on sirote des caïpirinha aux fruits de saison en attendant de s'attabler.

Au Chateaubriand, changement de décor. Ou plutôt absence totale de décor, dans un volume années 1930, dépouillé, qui aurait pu servir de cadre à une scène de *La Traversée de Paris*. Un grand comptoir permet de "boire des coups" avant de passer à table, car les réservations sont théoriques car l'affluence est grande. C'est l'une des tables les plus courues de Paris, avec ses qualités : une cuisine minimaliste, parfois inspirée ; et ses défauts : un service assez distant. Aucune carte, le menu journalier tient sur une feuille A4 distribuée pour la forme (foie de morue et radis, cabillaud demi-sel, légumes et eau de concombre et dessert de banane écrasée). Excellent choix de vins "naturels" dont Inaki Aizpitarte est un vigoureux défenseur.

Sur Lemonde.fr : Ribaut.blog.lemonde.fr.

Jean-Claude Ribaut

Article paru dans l'édition du 15.01.10

Abonnez-vous au Monde à 17€ / mois

L'invitation du chef catalan Ferran Adria à la Documenta de Cassel en 2007, grande manifestation d'art contemporain qui a lieu tous les cinq ans, en a fait rêver plus d'un. La cuisine appartient-elle au monde des arts, le chef peut-il revendiquer un statut d'artiste ? Le grand chef Freddy Girardet, modeste, disait : "Artiste et artisan, c'est une même racine latine ; je suis un artisan." Une visite chez CRU et au Chateaubriand s'impose. Installé dans le Marais, avec un bar, deux salles de restaurant et une cave, CRU se distingue d'abord par un mobilier contemporain adapté à un espace chargé d'histoire. C'est à la fois sobre et élégant, à l'image de son inspiratrice, Marie Steinberg, qui, dit-elle, "ouvre un restaurant tous les dix ans". Son chef, le jeune Jérémie Rosenbois, maîtrise la technique apprise au Spoon, à Paris, dans l'univers Ducasse. Les saveurs sont précises, les assaisonnements enlevés. Beaucoup de produits crus - enseigne oblige - sans trop céder à la carpaccio mania ; des plats mixtes, crus et cuits,

 RÉAGISSEZ

 CLASSEZ

 IMPRIMEZ

 ENVOYEZ

 BUZZER !
PARTAGEZ

ANNONCES GOOGLE

PAA : School in Paris

Fashion-Fine Arts-Interior Design Study programs in English in Paris parisamericanacademy.edu

Culinary Schools

Start Your Culinary Career Today Come See the Top Six Schools Now! OnlineInfoSeek.com

Virements vers la France

Transferts bancaires moins chers. Xoom: à partir de \$4.99 www.xoom.com/francais

Statoil

Leading Oil & Gas Company on the Norwegian Continental Shelf www.Statoil.com

Rendez-vous



"L'automobile ancienne n'est pas réservée à une élite"



Le plaisir gustatif de retour dans nos assiettes

Et aussi



Haïti, survivre dans les décombres



premier qualifié pour la finale de l'Open d'Australie...

Brocoli party
Suivez le défilé Lefranc.Ferrant
Le tour du monde des carnivals

Georges Frêche se dit victime "d'une chasse à l'homme"
La France doit envoyer des renforts en Afghanistan, par le commandant Esquerre
2010, l'année du droit à migrer ? par Emmanuel Blanchard, Olivier Clochard, Claire Rodier

▼ PUBLICITE

Liens Promotionnels



L'ESPRIT SELECT.

Sur meetic vip, c'est vous qui choisissez les nouveaux membres. Inscrivez-vous gratuitement.



COMPARATIF MUTUELLE

Votre Complémentaire Santé à partir de 10€ Comparatif immédiat de 200 garanties




LOCATION VACANCES: -33%

Avec Interhome, bénéficiez de 33% de réduction en réservant moins de 8 jours avant le départ!



VOL ANGLETERRE LOW COST

On becoming something else
archive 19.00.16.151.3

 Retournez en haut de la page

▼ PUBLICITE

**CB Visa ou Visa Premier
Totalement Gratuite**

Le Monde ABONNEMENTS
ADONNEZ-VOUS AU MONDE A 17€

Déjà abonné au journal
Le journal en kiosque
La boutique du Monde
Les hôtels du Monde



Actualité : International Europe Politique
Sport : Foot Rugby Tennis Golf Basket
Pratique : Programme télé Jeux Livres
Voyage : Voyage France Voyage Europe
thème
Les sites du groupe : Télérama.fr Teler
Les Rencontres professionnelles Le Monde
recherche

© Le Monde.fr | Fréquentation certifiée par l'OJD | CGV | Mentions légales | Qui sommes-nous ? | Index | Aide et cc

Ben Kinmont
1160 Pleasant Hill Road
Sebastopol, CA 95472
mobile 06 22 40 08 58
bkinmont@gmail.com

Raquel Caréna
LE BARATIN
3 rue Jouye-Rouve 75020

Paris, le 1er juillet 2010

Chère Raquel,

Bonjour, c'est Linda Grabe, qui écrit pour Ben Kinmont.

Comme nous vous l'avions indiqué, nous avons prévu de finaliser le projet "Devenir autre chose" par la publication d'un livre.

Au printemps prochain, Ben fait une nouvelle exposition à la Fondation Kadist Paris 18è, où l'archive de ce projet sera présentée avec d'autres, ceci comme dernier préliminaire au livre, qui inclura aussi le texte de Fénéon, des essais critiques et la documentation photographique. C'est un livre prévu pour s'adresser tout autant aux amateurs d'art contemporain qu'aux amateurs de cuisine et d'expériences nouvelles en ce domaine; ce qu'on appelle un table-book en somme!

Pour cela, nous refaisons un tour de table des sept chefs pour recueillir la recette et réponse à quelques questions, que vous trouverez ci-dessous.
Ben est à Paris pour quelques jours et passera vous voir en début de semaine prochaine.

Vous remerciant à nouveau pour votre participation,

Avec mes amicales salutations

Linda Grabe / pour Ben Kinmont

1- Recette : Ingrédients, recommandations... par exemple pour 4 ou 6 personnes.

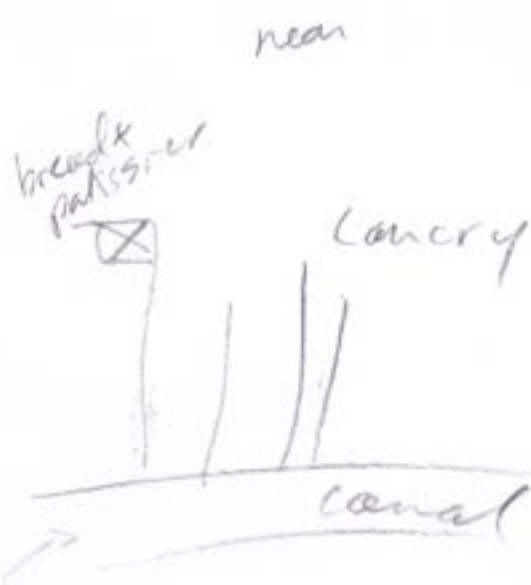
2- Pourriez vous mettre en relation la recette avec le paragraphe choisi : pourquoi avez-vous choisi ce paragraphe, qu'en pensez-vous, et comment avez vous choisi / inventé la recette que vous lui avez associée?

14 July

Send email Bruno's photo. If it is
the right one, then he will write
recipe for it. If not then ask
Bruno to come back or Inaki can
take the photo.

Escriba
Barcelona -
pâtisseries
very creative
dell.

Thanks
Pierre
Horne could
be good.



Pain de
Idées

visit FILM

ARTFORUM

login | register | ADVERTISE | BACK ISSUES | CONTACT US | SUBSCRIBE

search

ARTGUIDE | DIARY | PICKS | NEWS | IN PRINT | FILM | 500 WORDS | VIDEO | PREVIEWS | TALKBACK | A & E | BOOKFORUM | LIST

500 WORDS

RECENT | ARCHIVE

Bess talk about their exhibition at the Kunsthau Graz
Mika Rotenberg discusses Squeezie
Eaine W. Ho discusses HomeShop
Jo Baer discusses her new book
Raggle Watts discusses improvisation
Andrea Zittel discusses her work for IMA's 100 Acres



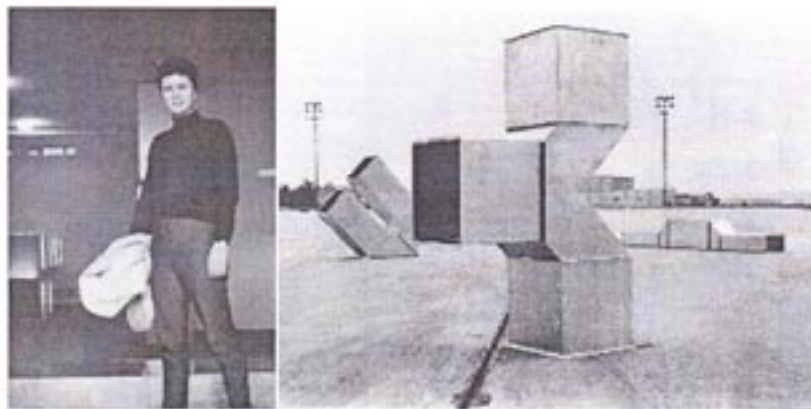
NEWS | DIARY | PICKS

Newest Reviews

Erik Scollon
Corn Hewitt
Jennifer West
"The Historical Archive: Four Interpretations"
"Housed"
"Oracula Effect"
Hannah Wilke
"Celluloid: Cameraless Film"
Luis Jacob
Liam Gillick
John J. O'Connor
Joel-Peter Witkin
Judy Cooke
"Le Tableau"
Vladimir Strelji

Stefan Kalmár

06.19.10



Left: Charlotte Posenenske at the Kleine Galerie in Schweinfingen, Germany, 1967. Right: Charlotte Posenenske, Vierkantrohre Serie D (Square Tubes Series D), 1967, Frankfurt airport, 1967. (Photo: Burkhard Brunn)

Stefan Kalmár is the director and curator of Artists Space. Below, he discusses Charlotte Posenenske's withdrawal from the art world in 1968 as well as her importance to Minimalism and relational aesthetics. The first institutional exhibition in the United States devoted to Posenenske's work opens at Artists Space on June 19.

CHARLOTTE POSENENSKE reminds me of Marc Camille Chamowicz, whose first US exhibition, held at Artists Space last September, marked the beginning of my tenure in New York. Artists Space will always try to highlight artists who have been historically marginalized—not emerging but reemerging artists who destabilize the comfort zone of recent art history. Posenenske, as a prominent figure in European Minimalism, is a striking example. Through her travels to New York in the 1960s and her exhibitions at Konrad Fischer and Paul Maerz, she was fully aware of American Minimalism, yet she developed a unique language that challenged it. Her work has yet to receive widespread acknowledgment. So far there have only been two posthumous exhibitions in the United States: at MoMA, as part of "In & Out of Amsterdam" in 2009, and a solo show at Peter Freeman in 2008.

Our exhibition will include Posenenske's Vierkantrohre Serie D (Square Tubes Series D) from 1967. These fabricated works look like air conditioning shafts; they could easily be mistaken for readymades, which of course they are not. Posenenske's production process is crucial to understanding her approach. As with most of her work, the tubes were industrially manufactured in unlimited editions and sold at cost. No surplus value was added—a killer for the market. Posenenske wanted the curator or dealer to construct his or her own installation of the tubes for each exhibition. This is especially germane if you consider that in 1968 she decided to stop making art altogether and enrolled herself in the sociology department at Frankfurt University, studying assembly line production. I am particularly interested in this transition. Early on she recognized the limitations of art, and shifted her focus to sociology. Her work is all the more compelling in light of the discursive aspects of "the relational" and the recent critical discussions around this.

While working on our show, it became important to also ask why her work has never received broad attention within the United States. Why does her art still exist only on the margins of art history? To highlight the participatory dimension of Posenenske's work, every two weeks we will invite a different artist to change the Square Tubes—Ei Arakawa and Rirkrit Tiravanija have been invited, and a third is yet to be confirmed. Three generations will respond or pay homage to Posenenske's notion of participation. This is the unique aspect of our exhibition, distinguishing it from recent exhibitions in Europe (at the Palais de Tokyo in Paris and at the Haus Konstruktiv in Zurich).

Along with the tubes, we will also present Posenenske's academic thesis, *Time Given and the Value of Work*, which she wrote with Burkhard Brunn (whom she later married). This will be exhibited for the first time. Our show has been developed in relationship with and through the extensive support of Dr. Brunn, who has administered the estate since 1985 and who also deserves all the thanks for keeping Posenenske's work in the limelight.

It is important to understand that Posenenske never denounced her art practice. She realized that sooner or later she would need to address the limitations inherent within artworks, and take up the notion of work itself, by both studying sociology and lending her voice to the labor movement. I think it is exactly this antinomian position that has made Posenenske's art so interesting, poignant, and challenging over the past forty years.

Matthew Marks

links

HONOR
FRASER

Los Angeles

P·P·O·W

BETTY
CUNNINGHAM
GALLERYCHEIM
& READD·W·D
KORDANSKY
GALLERYPETER LANDAU
CENTER FOR ARTJACK
SHAINMAN
GALLERYHAUNCH
OF
VENISON
///D'AMELIO
TERRAS

David Zwirner

X

On becoming something else
archive 19.06.10.154.1

7/30/2010

— As told to Piper Marshall

CONNECT PERMALINK TALKBACK (0 COMMENTS)

Gravin
Brown's
enterprise

IBID
PROJECTS

PROJECT PALETTE

ARTGUIDE | DIARY | PICKS | NEWS | IN PRINT | FILM | 500 WORDS | VIDEO | PREVIEWS | TALKBACK | A & E | BOOK-FORUM | ::::

All rights reserved. artforum.com is a registered trademark of Artforum International Magazine, New York, NY

Réunions Familiales de coriandres et de la Poêle

Ingrédients pour 6 personnes

3 l d'eau - Sel - Poivre
2 Gros oignons hâchés = Faire revenir dorés.
50 graines de Coriandre 4 œufs Fermiers
5 pieds de coriandre (couper les racines
et les piler au mortier après les avoir lavés)
les effeuiller (7 feuilles par personnes).
1 Petit Pavlet fermier. Le Pocher dans
les 3 l d'eau avec les oignons dorés et
les racines de coriandre pilées. Assaisonner,
cuire une heure à petit bouillon,
écumer TRÈS SOUVENT.
Laisser Refroidir le Pavlet, l'effiloche.
Prendre 150 cl de Bouillon de Pavlet y ajoute
des graines de coriandre portés à ébullition à
feu doux. Mettre les 4 œufs cassés et tourner.
En même temps prendre 50 cl de bouillon
y réchauffer le pavlet effiloché. Réassaisonner
si nécessaire.
Réunir les bouillons de coriandre et de
pavlet. Servir dans des bols.
Mettre au dernier moment les feuilles
de coriandre

Polet Vif 200

[Signature]
9/7/10

Frog



Marguerite Duras

Photographée par Renaud Marfisi

« La science nous donne la vue, comme Jésus à l'aveugle-né. Et elle pourrait dire comme lui : « Je suis la lumière du monde », illuminant le monde et nous découvrant la voie de la vérité. Mais ce qu'on a en vérité, c'est une plaie de grenouilles transparentes. Une vision qui serait comme la plaie de la civilisation du regard. »

[Gérard Wajcman, *L'œil absolu*]

Dior

JOAILLERIE

Collections Rose Dior Haute Joaillerie et Rose de Rose in Blonds et roses, diamonds, diamonds roses et saphirs roses



TEL: 01 40 19 27 27 - www.dior.com



Ben Kinmont by Bruno Serralongue

*« On Becoming Something Else » – diner prototype,
Air de Paris,
Restaurant Le Chapeau Melon,
Paris, 21 septembre 2009.*





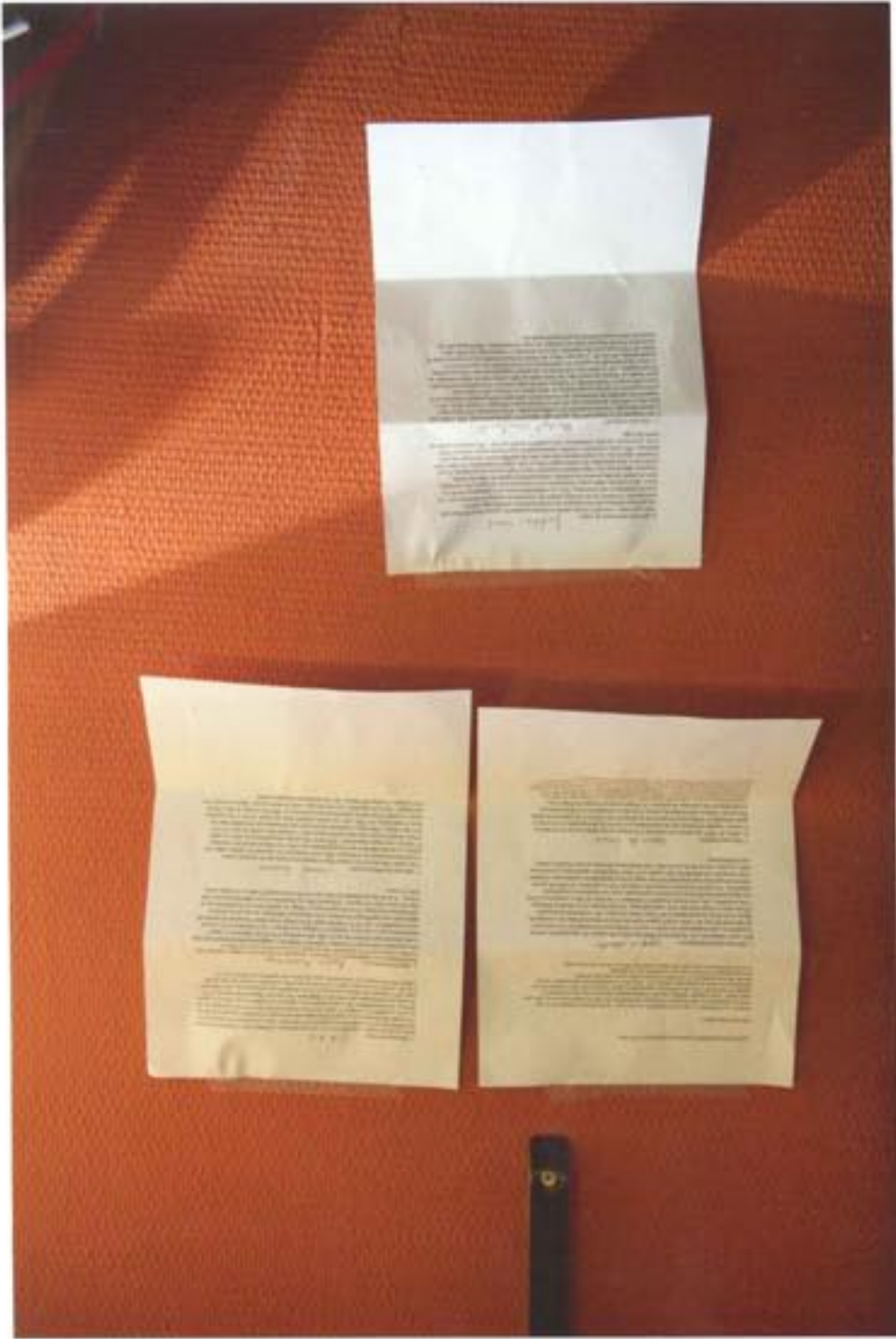
ogue

nt



















HERMÈS, LA VIE COMME UN CONTE

HERMÈS
PARIS

Robe en pythou,
Ape en mouton,
de soie et pythou,
Sandales en léopard noir
et abigato.
Hermès.com

The proposal below is being written as a project with the support of SFMOMA and within the context of "Prospectus: San Francisco, a survey of the work of Ben Kinmont"

On becoming something else, San Francisco

Artists are trying to get into magazines, galleries, museums, and various collections. Time is spent at graduate school towards this end, a discourse is learned, and common reference points are understood to aid in the explanation of one's practice and help create a value structure in which the work will make sense. This effort to get into the art world is the basis of an artist's professionalism as well as a source of frustration.

But, at times, I wonder if it wouldn't be better to replace the question of "how do we get into the art world?" with "why is it that we stay?" Perhaps, artists should relinquish their desire to stay within the discourse and instead let themselves and their work develop beyond that which is covered by art reviews, biennales, and a gallery system of exchange. Perhaps, in some cases, artists should let their practice lead them outside of institutional support and away from the expectations and objectives of the art world.

Towards this end, some artists have, in fact, followed their practice to the outside, to something else. These are people who, through the pursuit of their art practice, find themselves leaving the art world and ceasing to use points of reference taken from an art discourse. Instead, they find other value structures to give their activity meaning and within which to understand what their practice has become. I am approaching these artists as those who have ceased making art and have become something else.

My proposal to SFMOMA is to make a series of filmed interviews with such individuals. The interviews could be aired on public television as well as be screened via projection in the Museum. The final length of each interview and its format will be determined by the film's final context and content.

The first formulation of *On becoming something else* occurred at the Pompidou Center in October and November of 2009. In that particular case, I had written seven biographical paragraphs about artists who had left the art world, either temporarily or permanently, in order to pursue something else. These seven paragraphs were then represented by recipes, each written by seven different chefs in Paris and offered on their restaurant menus. Each of the paragraphs was also categorized according to the field into which each of them departed: activism, farming, politics, medicine, psychotherapy, social work, and yoga. These seven categories were presented as a beginning towards a typology of disappearance and the seven recipes as homage to their decision to leave the art world.

The film project with SFMOMA will help me to continue my project into the nature of this disappearance. I also hope that these interviews will aid us in understanding the limitations of the art discourse and how there are some places where artists go, and yet art needs to be left behind.

14.12.10

Olivier Camus

Ben : Pouvez-vous m'expliquer pourquoi vous avez choisi cet extrait ?

Olivier : Il m'a semblé être le plus évident à traduire par une recette. L'idée du cru tassé est venue en réponse au texte initial qui raconte comment un artiste a défendu un poète cubain condamné pour ses écrits. Il a été torturé et finalement exécuté. Mais son travail n'a pas disparu pour autant. Je voulais exprimer le fait que, même si on prend la chair, si on la martyrise, si on la frappe, la substance reste toujours. Même si ce poète a subi des violences et a fini par en mourir, sa pensée, ses écrits lui survivent. La recette est l'application matérielle de cela. Prendre la langoustine et la taper jusqu'à l'aplatir complètement, jusqu'à ce que la chair n'ait plus son apparence originelle, mais qu'en bouche le goût reste identique : cette modification de la forme associée à la résistance de l'essence traduisait parfaitement l'extrait.

B : Que pensez-vous de la possibilité d'un lien entre une recette et quelque chose d'extérieur ? Et du fait que l'on puisse représenter quelque chose à travers la nourriture ? L'idée que les aliments puissent avoir une signification, puissent faire référence à autre chose... et en tant que chef, le moyen par lequel vous pouvez parler de ces autres choses lorsque vous concevez une recette, lorsque vous présentez une assiette, ce n'est pas simplement des ingrédients assemblés.

O : Selon moi, la cuisine est une représentation du monde. Elle est le reflet de l'Histoire, des mentalités, des attitudes sociales, des comportements. On mangeait d'une façon différente sous Louis XIV de celle sous les Romains ou encore du début du Xxe siècle. À ces époques, on avait une manière très fastueuse de faire la cuisine, très théâtrale, très élaborée car on y percevait la représentation du pouvoir politique. Au Japon, ce que l'on mange fait ce que l'on est, tout est lié. Le rapport entre la santé, le corps, et la nourriture est très présent. C'est l'application d'une philosophie, alors qu'en Occident, il s'agit davantage d'une projection.

B : Et quelle est votre position à vous, en tant que chef, aujourd'hui à Paris ?

O : Je crois qu'aujourd'hui les choses ont beaucoup changées, le champ des possibles s'est élargi. La culture d'une cuisine locale, régionale dûe notamment aux contraintes d'accès aux aliments a laissé place à une cuisine plus riche en ce sens qu'elle est devenue internationale. À Paris, on peut trouver des ingrédients japonais, indiens, des épices provenant du monde entier, et puis on applique de nouvelles méthodes, des façons de cuisiner « à la thaï » ou « à la japonaise ». On assiste à un échange, une mutation qui rend la cuisine très cosmopolite, très amusante aussi. Bien sûr, il faut toujours respecter la matière première, c'est un principe de base, inutile d'essayer de faire des pièces montées, cela n'ajoutera rien, au contraire, cela risque de dénaturer les ingrédients. Selon moi, trois suffisent à faire un plat, au-delà, c'est du blabla. Je crois qu'il faut garder une approche simple de la cuisine.

B : Oui, mais la cuisine dite « simple » a sa propre position. C'est un parti pris de faire comme ceci ou comme cela, de choisir ou non d'utiliser de la crème, d'ajouter une sauce, etc. Vous voyez, c'est un choix. C'est la même chose avec le vin - - - Same thing with the wine, you choose wines which are the... trying to represent the space, the place it's grown, and the place it's made, and this thing happens naturally and the place it's made without a lot of suffer (??) And this is also a position.

O : Selon moi, tout cela doit être évident. On n'est pas censé se poser de questions quand on déguste un plat, c'est le cuisinier qui se les pose, avant. On travaille pour le plaisir des autres, il est primordial d'avoir envie de donner, et ce que l'autre reçoit doit être évident.

B : Dernière question : Avez-vous déjà pensé à devenir autre chose ?

O : La question n'est pas d'y penser mais de le faire ! Pourquoi est-ce que j'exerce ce métier ? J'aimerais faire quelque chose de plus calme parfois, sans autant de charge de travail... Mais c'est une passion ! Quand j'arrêterai, je voudrais écrire, faire de la photo, voilà ce qui me fait envie. À propos du vin, je mène une sorte de parcours militant, je défends une approche particulière, qui m'apparaît comme la vraie manière de faire du vin, donc contraire à la manière industrielle... Ce qui m'intéresse, c'est la vie. Quand on cuisine, on fait de la vie. À mon échelle, à ma façon, j'essaie de contrer tout ce qui tend à dépouiller la possibilité d'une véritable expression.

Il y a eu en France une proposition de loi pour réduire les subventions accordées aux intermittents du spectacle. C'était il y a 5 ou 6 ans. Le statut intermittent est très précaire, le travail n'est pas régulier, il faut des mois pour mettre en place des projets et les subventions publiques sont là pour les aider. Cette tentative a été tellement mal reçue par le milieu du spectacle que le célèbre Festival d'Avignon a été annulé. Des sittings étaient organisés un peu partout et j'ai assisté à l'un d'entre eux à la Villette. Je suis venu avec une caisse de vin pour leur apporter mon soutien et j'ai discuté avec quelques-uns d'entre eux. J'ai alors réalisé que les vigneronns sont dans une situation similaire. Constituant un pourcentage très minoritaire, ils existent difficilement car on tente de les empêcher de produire pour la seule raison qu'ils défendent une identité, une particularité, une expression personnelle, propre à quelque chose de vivant face à une production de masse, lissée, aplatie, qui obéit à des lois marketing. C'est un discours et un positionnement marginal qui dérange le monde du vin. Les petits producteurs, comme les petites compagnies, font la diversité, l'alternative et pourtant c'est à eux qu'on supprime les moyens de continuer.

B : En tant qu'Américain, nous venons en France parce qu'il y a une tradition ---- mais certaines aides pour ces petites choses que sont les happenings, et l'éventualité que cela puisse s'arrêter est déplorable ---- parce qu'avec les artistes américains que j'ai connus lorsque je vivais à New York, nous avons tous eu notre première exposition dans des musées ici, pas aux Etats-Unis parce que là-bas, la production culturelle et artistique est contrôlée par les galeries, par le commerce. Il n'y a aucun petits centres d'art, ou de jeunes commissaires concevant des projets intéressants avec peu de moyens financiers, juste assez d'argent pour faire vivre leurs projets... et l'idée que cela puisse disparaître est vraiment triste parce que nombre de musiciens, commissaires, écrivains, artistes viennent ici.

As an American, the reason we come to places like France is because there is a tradition of there being (it's not very much ?) but some support for these small things that are happening, and the possibility that it is ending is sad around the world in many ways because, of the American artists that I know when I lived in New York, we all had our first exhibition in museums over here, not in USA because in USA the cultural production is controlled by the galleries, by the commerce (?). And so, you don't have small art centers, you don't have young curators doing interesting things with a little bit of money, enough just to survive to do what they doing... and the idea it's ending is really bad, it's horrible, all around the world because a lot of musicians, curators, writers, artists, come here.

O : Nous avons le ministère de la Culture qui n'existe pas aux USA.

B : En fait c'est amusant, j'ai discuté avec l'un de mes amis qui travaille maintenant dans un ministère de la Culture, et il m'a dit qu'il faisait son possible pour que la gastronomie devienne ue forme d'expression artistique à part entière, au même titre que la peinture ou le cinéma ! Je ne sais pas si cela va marcher !

Inaki Aizpitarte

Ben : La première question est : pourquoi avez-vous choisi cet extrait ?

Inaki : Parce que c'était le dernier !

B : Je voudrais vous parler d'une jeune femme, elle était l'une de mes étudiantes en fait à la Graduate School de San Francisco. Elle a commencé avec des travaux artistiques dans les communautés. Plus tard, elle a commencé à aider les gens, puis elle a décidé de devenir médecin. Donc dans son cas, une réflexion artistique l'a conduite vers un travail social, qui lui-même l'a amenée à devenir médecin.

Et je me souviens que votre projet avait à voir avec la notion de placebo...

I : J'ai fait des recettes à différents moments. C'était un jeu parce que chaque bouillon, chaque légume peut devenir de la gelée royale. J'aimais le jeu de mots parce qu'on a utilisé du King Crab, bien sûr, je ne pouvais pas prendre de la vraie gelée royale.

J'aimais bien le jeu de mots et puis je ne pouvais pas utiliser de la vraie gelée royale.

B : Je me souviens quand j'ai goûté un plat ici...

I : Je l'ai fait avec du jus de concombre ou avec du bouillon fumé, vous vous souvenez ?

B : Je ne me souviens pas qu'il s'agissait de bouillon fumé. Donnez-moi un instant, je vais voir si je trouve une photo sur Internet.

.....

B : Comment décriveriez-vous la relation entre le texte et votre recette ?

I : Il n'y en a pas vraiment. Un médecin est là pour guérir, pour apporter du bien-être. C'est aussi le rôle du cuisinier que d'apporter une forme de bien-être, c'est une médecine permanente. Ce jeu de mots avec le King Crabe était un moyen d'aborder la notion de placebo très présente dans la médecine. Voilà la relation que je vois entre elle et ma cuisine.

B : Croyez-vous possible de représenter quelque chose dans une recette ? Une idée, une représentation sociale ou politique ? Est-il possible qu'une recette ait un sens/ une signification ?

I : Bien sûr. Chaque cuisinier se crée une place sociale et idéologique. Pour l'amateur de bonne cuisine, celle-ci ne se résume pas seulement à une assiette ; c'est aussi une part de rêve, d'imaginaire. J'espère que cela développe tous ces sens. Quand on pense à l'engagement, on le pense social ou politique. Mais la cuisine est aussi un moyen de révolte ! Elle est un moyen d'expression, donc elle peut aussi incarner un engagement. Ma cuisine est populaire, le restaurant s'inscrit dans un quartier ; le message que l'on

véhicule est totalement différent de celui d'un établissement dans un château à la clientèle bourgeoise.

B : Est-il possible pour les clients d'aller au-delà de ce qu'ils voient et de ce à quoi ils goûtent ?

I : Je l'espère ! Dans la plupart des cas, il ne s'agit pas seulement d'une recette, le cuisinier y met toute sa personnalité, il se livre au client. Parfois, on a des retours surprenants de la part des clients, au-delà de ce que l'on pouvait imaginer.

B : Je pense que chaque chef doit se positionner avec la cuisine, les ingrédients, les expériences liées à la table, les références du terroir, l'Histoire aussi. Il est possible de représenter une idée dans une recette, de lui donner un sens, car il existe cette relation immuable entre les ingrédients et ce que le chef a décidé d'en faire. On peut dire que le cuisinier raconte une histoire...

I : Je suis d'accord, oui.

B : Parce que vous racontez une histoire, vous pouvez représenter quelque chose dans cette même histoire. Et ceci me semble très intéressant.

I : Et cette histoire ne s'écrit pas du premier jet. Il faut être dans le doute, car la pire chose qui puisse arriver à un cuisinier, c'est d'être trop sûr de lui. Même s'il n'a pas la même condition qu'un artiste, il fonctionne de la même manière : il doit s'interroger sur son travail, le remettre en question, évoluer avec son temps, ses connaissances, son entourage, ses découvertes.

B : Ce sera ma dernière question ! Avez-vous imaginé devenir autre chose que cuisinier ?

I : Je n'ai jamais considéré que j'allais être cuisinier toute ma vie. Peut-être qu'un jour arrivera où j'aurais envie de faire autre chose. Pour le moment, je continue d'avancer avec plaisir, même si c'est un métier très physique, sous pression, surtout dans une ville comme Paris où la concurrence est rude. Si je devais modifier mon mode de travail, peut-être que je me dirigerai vers quelque chose de plus simple, plus proche des gens, des fournisseurs, cela me manque parfois. Nous manipulons quotidiennement des produits sans jamais voir les bateaux de pêche, les fermes et la terre qui les fait pousser.

Raquel Carena

Ben : Pourquoi avez-vous choisi cet extrait ?

Raquel : Ma réponse ne va pas vous plaire ! En fait j'avais choisi le texte sur l'activiste à l'origine.

B : Olivier Camus souhaitait aussi celui-ci donc oui, c'était un peu compliqué...

R : En fait, on ne m'a pas laissé le choix !

?? : Comment as-tu inventé cette recette par rapport à ce texte ?

R : En réalité, j'avais déjà travaillé sur une recette d'après l'extrait sur l'activiste quand on m'a demandé de choisir autre chose. J'ai alors fait ma Picasso puisque cela ne correspondait plus du tout !

?? : Malgré tout, le lien entre le texte sur le politicien et la recette que tu as choisie a-t-il pris sens ?

R : Pas vraiment puisque j'avais été inspirée par un autre extrait. Le projet étant déjà amorcé, c'est resté comme cela et j'ai gardé la même recette.

?? : Peux-tu nous dire si tu imagines une relation possible entre les aliments et le fait qu'ils puissent représenter autre chose, notamment une histoire ? Et de quelle manière l'envisages-tu ?

R : La nourriture n'est pas grand chose en soi, donc elle représente toujours autre chose. C'est dans la complexité des rencontres et des cultures que cette relation peut exister. C'est réel et concret, cela te ramène à des histoires, des instants, des cultures... Selon moi, il y a une forte corrélation des sensations au-delà du besoin physiologique.

?? : Si l'on imagine que tu as créé ta recette d'après l'extrait sur l'activiste, comment est apparue l'idée du poulpe ? L'as-tu choisi car il est un ingrédient populaire ?

R : Oui, et je l'ai cuisiné de la manière la plus traditionnelle, comme on le fait en Espagne. C'est une recette classique : les poulpes sont cuits avec des bouchons de liège, ils sont ensuite découpés puis dégustés avec de l'huile d'olive et du pimenton ; on l'appelle « le poulpe à la vénitienne ». Je n'ai rien modifié, même pas revisité cette recette.

?? : Comment définis-tu la relation entre un plat populaire et l'activisme ?

R : C'est un plat de la rue, on le mange dehors, chaud, tiède ou froid, dans des assiettes en bois. Il y en a en quantité généralement, et c'est très fréquent de le trouver lors de fêtes de village.

S ?? : Donc ta proposition culinaire pour illustrer une histoire liée à la politique, c'est un plat populaire et non pas élitiste ?

R : Mon idée était de proposer un plat que tout le monde mange, partage, qui parle à chacun, qui rappelle l'Espagne. L'huile d'olive associée au sel et aux pimentons, c'est une saveur que chaque Espagnol a imprimé dans sa mémoire gustative ! Lorsque l'on m'a sollicitée pour ce projet, je faisais très souvent ce plat et j'adore le préparer, donc ça tombait bien.

S ?? : Le poulpe, c'est très particulier, le temps de cuisson en fait varier la forme, ça peut devenir du caoutchouc !

R : Oui et cela ne dépend pas du cuisinier mais du poulpe ! Je parle des plus gros, les blancs : ils retiennent beaucoup d'eau. L'important, c'est de veiller à ce qu'il ait toutes ses tentacules, sinon l'eau s'infiltrerait à l'intérieur et il risque davantage de prendre un aspect caoutchouteux. Chacun a sa manière de le cuisiner, moi je place toujours deux ou trois bouchons de liège et trois ou quatre de pièces de monnaie au moment de la cuisson qui prend entre 30 et 40 minutes. C'est une tradition, et un moyen de les attendrir, mais les Italiens ne sont pas d'accord avec cette théorie ! Ensuite, je le plonge dans l'eau bouillante et je l'essore sept fois de suite.

B : Avez-vous pensé à devenir autre chose ?

R : Pour devenir autre chose il faudrait déjà être quelque chose !

S ?? : Mais tu t'occupes d'un restaurant, tu y fais la cuisine !

R : Oui c'est vrai, mais je n'avais pas imaginé faire cela... avant de le faire, et cela dure depuis 22 ans ! J'avance en fonction de mes rencontres, jamais je n'ai décidé de quoi que ce soit à l'avance. C'est une sorte d'accident ! Je ne crois pas être faite pour quelque chose de précis. Au début, je voulais chanter !

S ?? : Ah ! Donc tu as d'abord chanté puis tu es devenue restauratrice ?

R Oui on peut dire ça.

S ?? : Donc tu es devenue autre chose !

R : (rires)

S ?? : Et as-tu chanté en public ?

R : Oui, en espagnol.

Robert Vifian

B The notion of correspondence is very relevant to this issue or so in the project with the paragraphs and the recipes. And the difficulty of language, and the need to create reference points (?) to try to explain the taste of the strawberry.

R You have to do it through science, you can describe intelligibly. It means ??? You have to be good in chemistry or physics, which is not that common. Otherwise technology, simili, comparisons, or methods (?). That's the problem. When it comes to translation, it can be lost in translation.

B : If that would be the case, how can you understand the relationship between a recipe and a particular content, or something that the recipe is about? Does the recipe become a type of metaphor or simili for something or a recipe itself?

R : I think most of time, one wouldn't make a recipe it's just about consuming. (for...) it was a little bit more, the concept was slightly outside of a natural recipe, (which...). I'm a professional, so when it comes to something I need a consumer. When I devise a recipe, I'm (wondering) what it tastes like, what I want it to taste like, and possibly after that will people like it or not. But the first success for me in a recipe is has to have me as the first consumer. I have to like it. And sometimes I test it out and people don't like it and I change it, I take it out of the menu and make another one. It's always irritating when something is coming from your mind, you see the result, and you think "it suits what I want", and people do not like it and it's very irritating. Forget it, do something else.

B It could be a nice cookbook, the recipes that Robert liked and nobody else did.

It's like you when you design a work, I want it to be like this, it's coming out, sometimes easily, sometimes painfully, sometimes slow, sometimes quick, it doesn't mean that something is coming out like this. Most of time it's better like this. Especially when it comes to cooking I think spontaneity is probably more important than, I would say, a visual art. I don't have to worry about it, if people don't like it, you have to do something else. Trying to change, to adjust, is less interesting

Yves Camdeborde

Ben : Pourquoi avez-vous choisi cet extrait ?

Yves : Parce qu'il y avait quelque chose de sensible, lié à mes origines puisque mon père est fermier et paysan. Par ailleurs, je suis conscient que sans les agriculteurs, les hommes de la terre, on ne pourrait rien faire, on ne disposerait pas de ces produits d'exception, c'est primordial d'en avoir conscience mais malheureusement les cuisiniers ont tendance à l'oublier. Ils font 90% du travail, on s'en rend compte avec l'expérience. Trouver la simplicité est ce qu'il y a de plus ardu en cuisine. À partir du moment où l'on a accès à ces produits exceptionnels, il suffit de les préparer très simplement pour les valoriser. Les personnes dont on parle le moins sont les plus indispensables ; les producteurs en font partie. En France, nous avons cette chance immense d'avoir une diversité de terroirs. Cela permet des variétés gustatives, et je pense par exemple à l'agneau dont le goût diffère selon la région. Sans les producteurs, nous ne serions pas grand chose, c'est cela qui me touche le plus. Lorsque j'ai quitté la maison, à 14 ans, j'ai juré à mon père que je ne travaillerai jamais la terre. On avait des élevages, des maraîchers, des céréales, c'est de l'esclavage quotidien. Pas de vacances, de week ends ni de repos, c'est impossible. J'ai été très marqué par cela étant jeune, même si je le respecte et que j'ai un amour de la terre. Il faut être passionné, sinon c'est très ingrat. Je voue aux agriculteurs une grande admiration et quand je vois des gens qui quittent leur profession pour aller travailler la terre, je leur souhaite bon courage ! Dans notre métier, faire de la bonne cuisine ne dépend que de nous. Les fermiers, eux, dépendent de la nature. Et la nature est caractérielle, donc c'est d'autant plus difficile qu'ils peuvent s'investir pour être les meilleurs et en l'espace d'une journée, tout le travail d'une année peut disparaître.

B : Que pensez-vous de la nourriture et des aliments comme possible représentation d'autre chose ? Est-il envisageable de faire un lien entre les recettes et autre chose ? Lorsque vous réalisez une recette, avez-vous l'intention de représenter autre chose, que la personne qui la goûtera réalise une expérience ? Vous pouvez parler de l'inspiration que constitue le fait d'avoir grandi dans une ferme, avec un père fermier, et l'importance qu'ont les ingrédients de qualité à vos yeux. Puis, décider d'illustrer cette idée par une recette. D'après vous, quelles sont les possibilités d'avoir une recette qui est concernée par cela ? Ou les impossibilités !

Y : Quand on cuisine, on cuisine avec son cœur, avec sa passion donc on parvient nécessairement à faire passer des « messages ». Le mien, c'est la tradition française : respecter cette tradition, avec le souci du mouvement, sans être ringard, écouter l'évolution des goûts de la clientèle. Le monde nous envie l'Histoire gastronomique de la France, profitons-en ! J'essaie d'être le témoin de ce patrimoine. La world cuisine est une sorte de fusion de toutes les cuisines. Personnellement, je ne voudrais pas qu'un jour on trouve au Comptoir ce que l'on peut manger partout ailleurs dans le monde. Je crois qu'il faut réussir à travailler avec sa terre, son histoire, tout en visant la modernité parce que cela crée une diversité. C'est un peu ma philosophie : rester français. Je ne crains pas de perpétuer un pied de porc, une joue de bœuf, une poule-au-pot ; pour moi ce n'est pas ringard. Il y a des générations pour qui faire un oeuf mayonnaise sera démodé, moi ça ne

me pose aucun problème, j'en suis fier et je vais le réaliser de la façon la plus simple qui soit, je n'ajouterais pas de la cannelle ou de la banane pour exister ! Ma personnalité, ce sont des recettes classiques et je le fais avec conviction. Je n'ai aucun complexe à m'affirmer avec une sole meunière !

B : Avez-vous déjà considéré la possibilité de devenir autre chose que cuisinier ?

Y : Non non ! Je suis heureux de faire ce que je fais. C'est une passion et j'ai la chance de pouvoir faire la cuisine que j'aime. Ce que je développe au Comptoir est très récent, ça n'a que 5 ans. C'est difficile de parler de l'avenir, je n'ai jamais fait ce que j'ai dit... À chaque décennie qui passe, je raisonne différemment ! Je veux laisser faire le temps. Aujourd'hui, je suis en osmose parfaite avec ma cuisine, mes produits, mon lieu, mes clients, mon quartier. Je continue à dire que la France est un pays extraordinaire, qu'on a la chance fabuleuse d'avoir une tradition marquée, et qu'il faut savoir la faire évoluer mais aussi la défendre. Cela fait partie de ma culture, mon patrimoine, mon passé et j'en suis très fier. Je n'ai pas encore atteint mon but, ici. Je crois qu'il reste des choses à faire avancer, évoluer, maîtriser, il y a toujours de la route à faire ! Dans 5 ans, j'ignore si l'envie me prendra de faire autre chose...

*"Probably the Greatest Cook of All Time" — Anne Willan
From the Library of the well-known 19th Century French Chef Émile
Bernard*

- I CARÊME, Marie Antoine. *Le maitre d'hotel français, ou parallèle de la cuisine ancienne et moderne, considérée sous le rapport de l'ordonnance des menus selon les quatre saisons. Ouvrage contenant un traité des menus servis a Paris, a Saint-Pétersbourg, a Londres et a Vienne.* Paris: Didot, 1822.

8vo. One added engraved title page, one engraved frontispiece, eight folding very large engraved plates, and twenty-five folding leaves of tables printed on recto and verso. Two volumes. 4 p.L, iv, 348 pp.; 2 p.L, 282, [1] pp. Contemporary blue quarter morocco, spine gilt, lightly rubbed, light spotting throughout, a few of the large folding plates have a short tear in the gutter, occasionally affecting a bit of the image. \$8000.00

The FIRST EDITION of Carême's (1783-1833) study of meals served before the revolution and then later by himself to various royal households throughout Europe. This is a particularly satisfying copy as it is preserved in its original wrappers and is entirely untruncated.

After having worked for Charles Maurice de Talleyrand-Périgord, Tsar Alexandre I, and George IV (then the Prince Regent of England), Carême moved to Vienna to be the chef of the British Ambassador to Austria. It was there that he wrote *Le maitre d'hotel français*. The book is separated into five sections: the first is concerned with menus before the revolution; the second with modern menus for each season and month; the third section discusses menus which Carême himself had prepared for the Tsar Alexander of Russia from 1814 to 1815; the fourth section his meals served to George IV of England from 1816 to 1817; and the fifth and final section discusses the meals he prepared for the British Ambassador to Austria in 1821. Carême's final illustrious employer was Baron Rothschild, where he died at the age of 50 and is said to have had a budget larger than that of most sovereigns.

"Here is the man who became and remains the most famous of 19th-century French chefs. His students and their successors studied his books, or at least paid lip-service to him, well into the 20th century. Gastronomes and food writers have praised him as a great genius of haute cuisine, and have held him up as an outstanding example of how a lowly apprentice, of a humble background, could rise to the topmost pinnacle of his profession." — Davidson, *The Oxford Companion to Food*, p. 137.

The provenance of this copy is particularly satisfying. The two chefs that were perhaps the most famous-for-continuing in the footsteps of Carême in their elaborate dishes and interest in developing the *pièce montée* were Émile Bernard and Urbain Dubois. Together, they published *La Cuisine classique* (first ed.: 1864) which presented more than 100 engravings of sculptures made of sweet and savory dishes. It is rare to find cookbooks from well-known chefs, and especially rare when there is a historical relevance. On the verso of the 1/2 title page of volume one is Carême's signature: "Carême de Paris."

€ Cagle 122; Maggs 388; see Mennell for a discussion of Carême and his responsibility for a paradigmatic shift in French cuisine (pp. 148-149); Oberlé 187; OCLC records seven locations: New York Public Lib., Berkeley, Lib. of Congress, Iowa St. University, Schlessinger Lib., Indiana Univ., and Lamar Univ. TX; Vicaire col. 145; Willan, *Cooks and their Recipes*, p. 143 — "probably the greatest cook of all time." Not in Bitting.

Ben Kinnon
2011 Sold to T-5

MS.

Arts - ~~reference to~~ ~~on~~ ~~belong~~

Lettie Eisenhauer

in NY (Christian)

politics, special ed in 60/70s

↑ Gana ~~Haimson~~
performers Haimson

On becoming something else
archive 19.00.11.165

FLUX-TOUR



30

Grey Art Gallery • NYU 11 November 2011

Hi Ben,

I hope you're well on the other side of the planet. I wish you a very happy new year, full of good times with your friends and family; creativity, encounters, and books + food! I hope to see you soon. Best regards,

Jean-Marc Gallais

LUCA FREI
SANS TITRE, 2003/2010
Le plateau Beaubourg et le parking des Halles avant les travaux de réhabilitation, 1976. Droits réservés.
Texte de Kodwo Eshun, d'après "A Speculative dialogue with Kodwo Eshun", un entretien entre Kodwo Eshun et Geert Lovink, publié en 2000 dans Online Magazine Telepolis.
<http://www.heise.de/pt/english/inhalt/co/6902/1.html>

JM Gallais 29 me Grande 75009 PARIS

FRANCE

1,35 €



Ben Kinnmont

1160 Pleasant Hill Road

Sebastopol, CA 95472

UNITED STATES

On becoming something else
archive 15.02.12.166

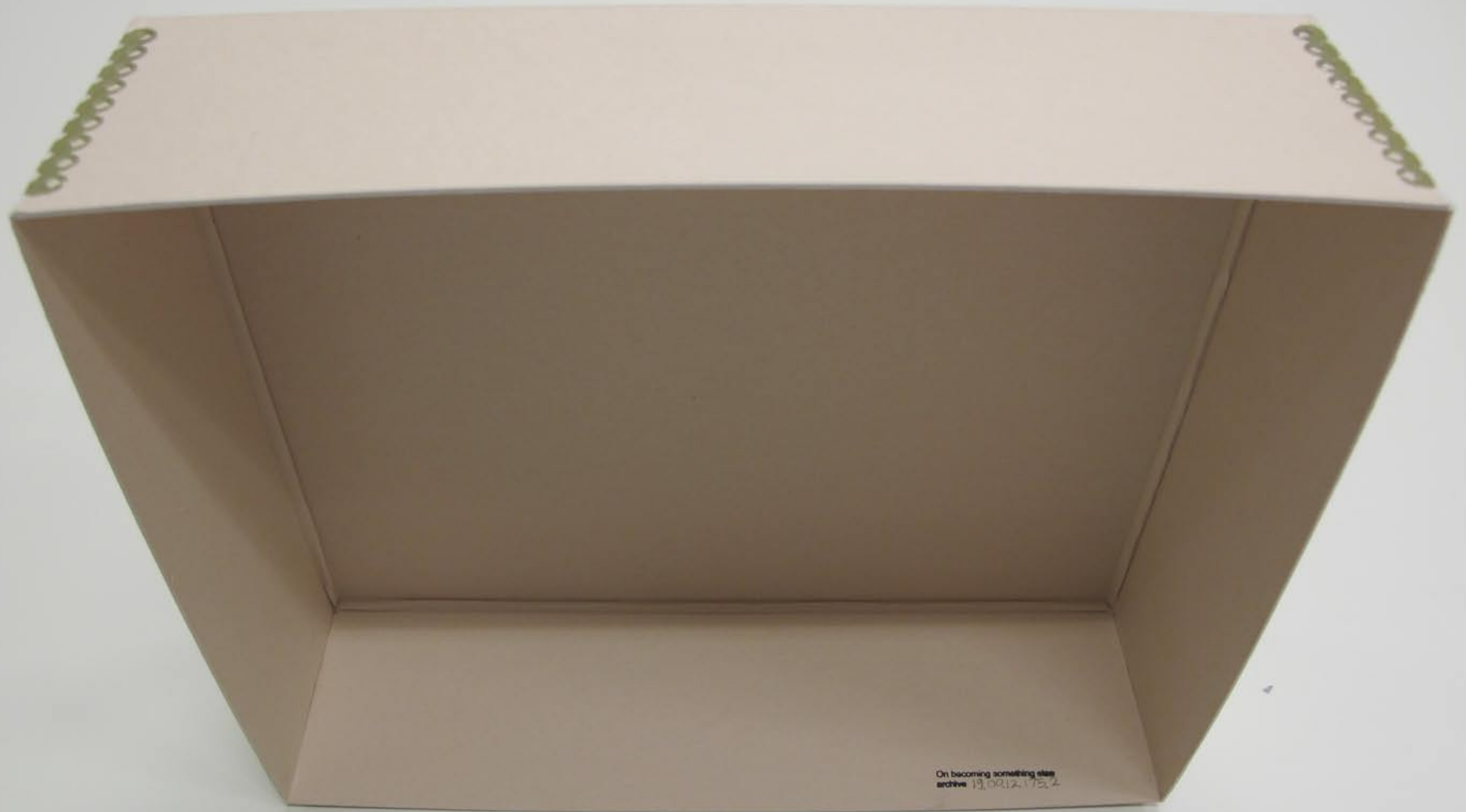


**“EVERYTHING WAS
TO BE DONE. ALL
THE ADVENTURES
ARE STILL THERE.”**



On becoming something else
archive

On becoming something else
archive



On becoming something else
archive 19.00.12.175.2





On becoming something else
archive 19.00 (2/174-1)

On becoming something else
archive 19.00.12.176.1



On becoming something else
and 15.0017.1712





On leaving something else
active [8.06.13.17.7.]

On becoming something else
archive 19.00.12.177.1



On becoming something else
archive 13. 09.19. 11. 1. 2







On becoming something else
address 22-00-12-7-18, 1



On becoming something else
Archives 19.00.12.178.2

On becoming something else
archive 19.00.12.179



On becoming something else
archive 19.06.12. 61



On becoming something else
archive 19.00.12.183



On becoming something else
archive 19.00.12.1164



On becoming something else
archive 19.06.12.165



On becoming something else
archive 19.00.12.186



On becoming something else
archive 15.06.12.167



On becoming something else
archive 19,00,12,188



On becoming something else
archive 15.06.12.189



On becoming something else
archive 19.00.12.190



On becoming something else
archive 19.00.12.192



On becoming something else
archive 19.06.12.193



On becoming something else
archive 19.00.12.194



On becoming something else
archive.19.00.12.135



On becoming something else
archive 19.00.12.196



On becoming something else
archive 15.00.12.135



On becoming something else
archive 19.06.12.197



On becoming something else
archive 19.00.12.200

On becoming something else
archive [0.00.17.20]



On becoming something else
archive 19.00.12.202_



On becoming something else
archive 17.00.12.263



On becoming something else
archive 13.06.12.2014





On becoming something else
archive 19.00.12.206

chimiques ou tout autre
synthèse et vinifiés sans produits
chimiques.



On becoming something else
archive 19.00.12.208



On becoming something else
archive 19.06.12.209



On becoming something else
archive 15.00.12.210



On becoming something else
archive 19-00-12-211



On becoming something else
archive 15.c0.12.212

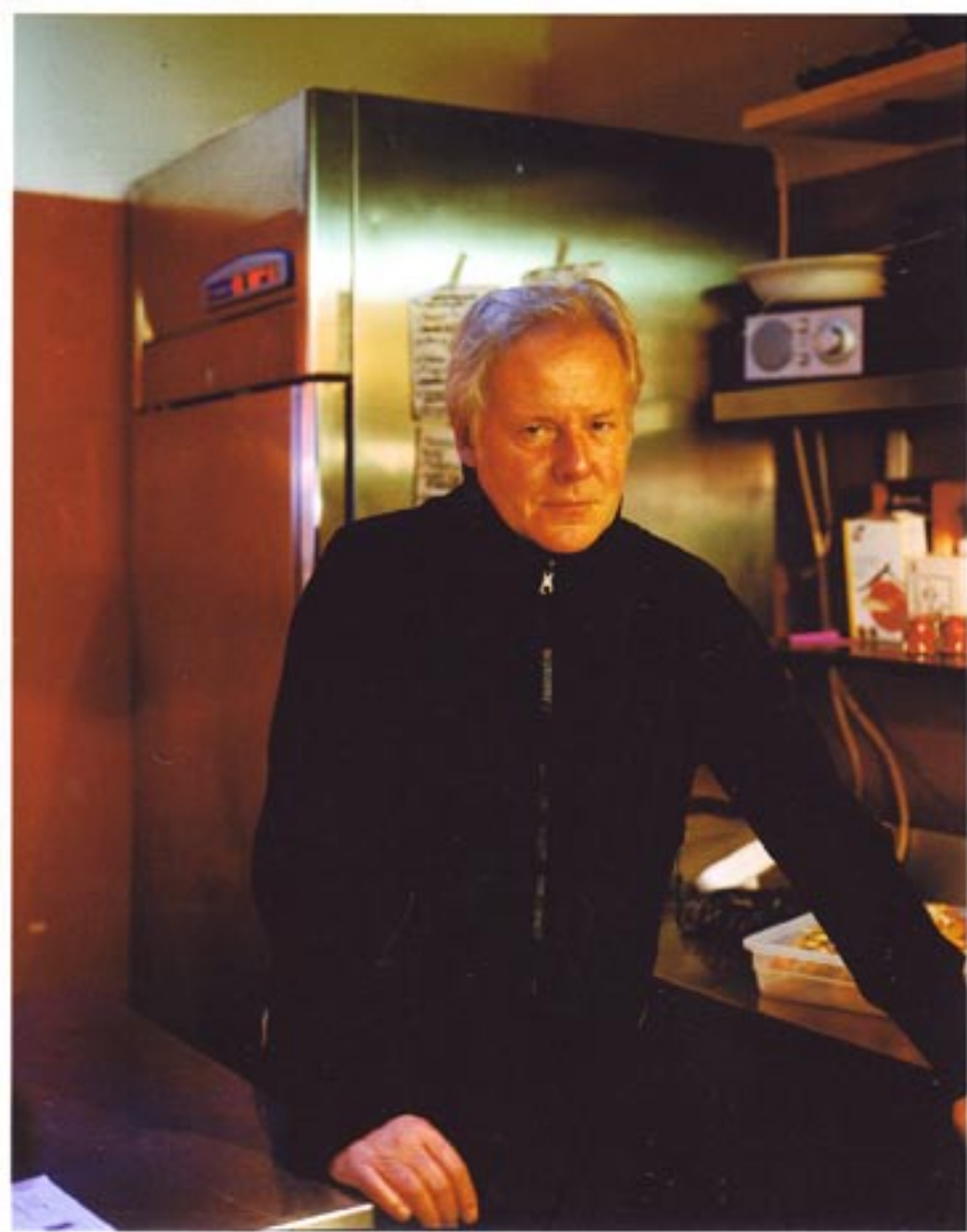


On becoming something else
archive 19.00.12.213





On becoming something else
archive 19.00.12.215



On becoming something else
archive 13.00.12.216



On becoming something else
archive 19.06.12.217



On becoming something else
archive 13.00.12-219



On becoming something else
archive 13.06.12.219

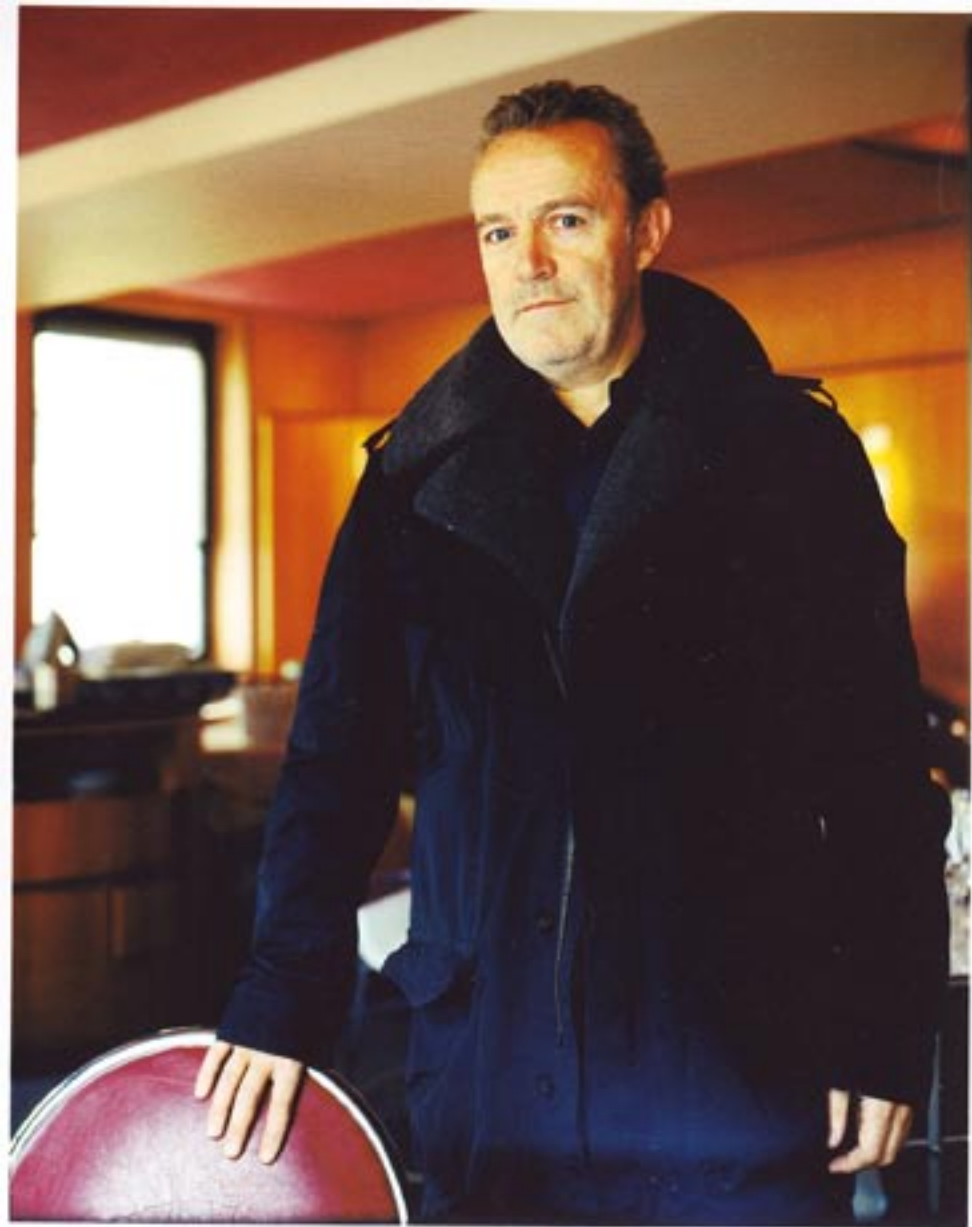




On becoming something else
archive 19.04.12. 221



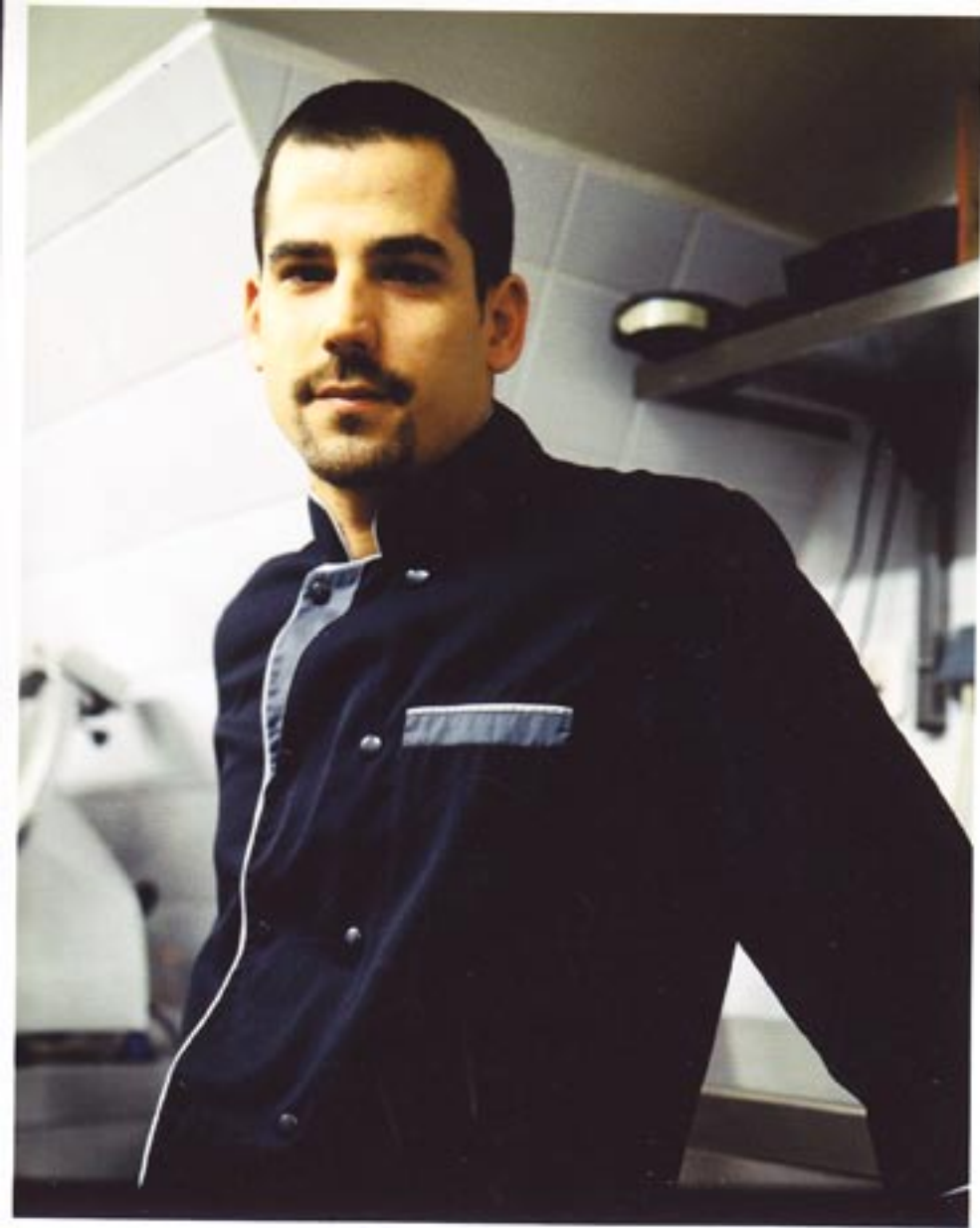
On becoming something else
archive 13.00.12.222



On becoming something else
archive 19.00.12.223



On becoming something else
archive 19.00.12.224



On becoming something else
archive 19.00.12.225



On becoming something else
archive 17.00.12.226



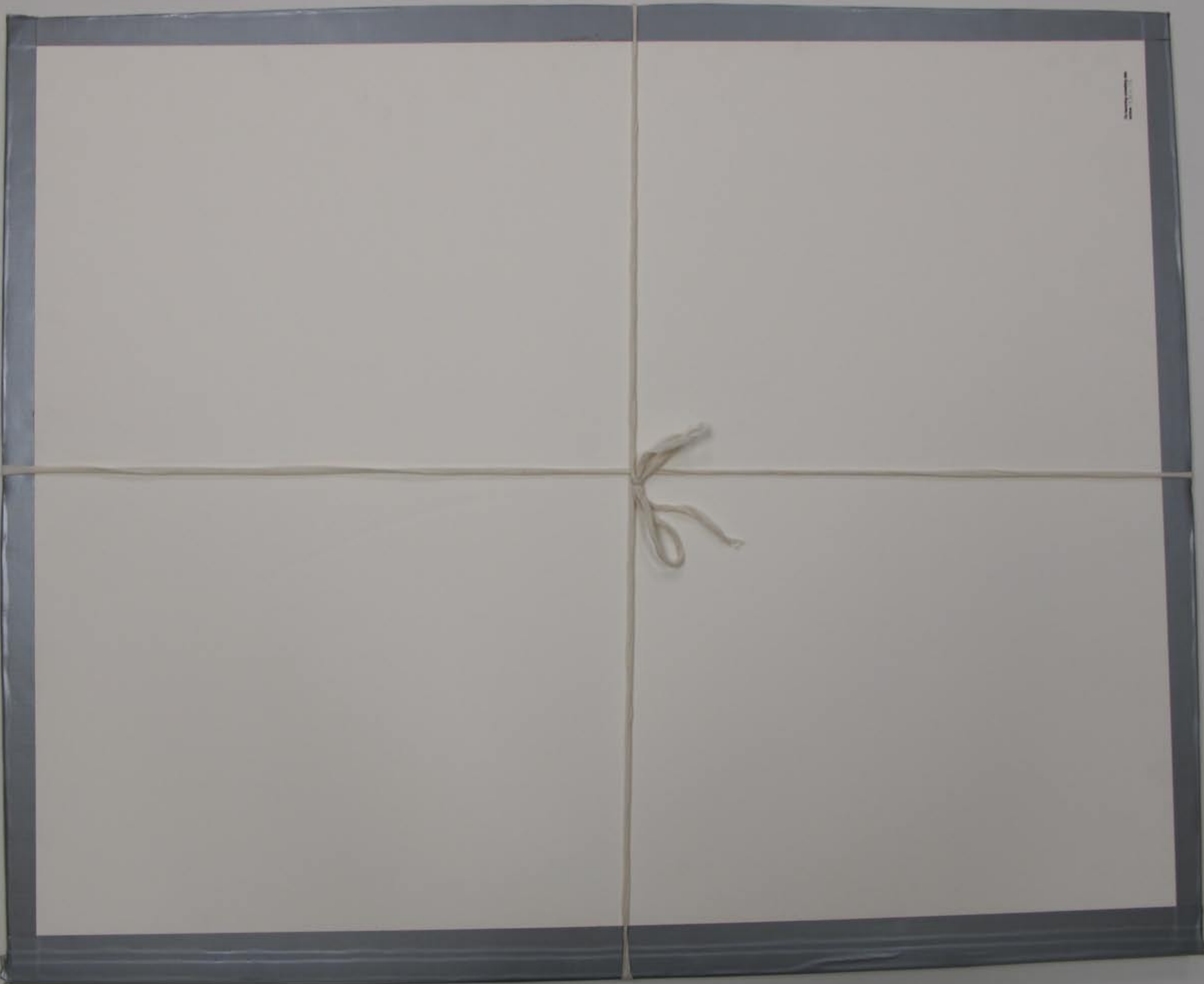


On becoming something else
archive 19.00.12.230.1

On becoming something else
archive 19.0012.230.2

On becoming something else
archive / 9.00.12.221.1

On December something else
archive 19.02.12.2012



On becoming something else
archive 19.CC.12.233.1

On becoming something else
archive 19.00.12.275.2

On becoming something else
archive 19.00.12.234.1

On becoming something else
archive 19.06.17.2.34, 2

