

Public presentation  
of the project of Session 20  
of l'École du Magasin  
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free entry  
Le Magasin – CNAC

# PRINCIPE D'INCERTITUDE

Armand Behar  
Santiago Cirugeda  
Edith Dekyndt  
Dora García  
I.I.I.I. Louise Hervé &  
Chloé Maillet

A proposition of:  
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Nadia Barrientos  
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## PRINCIPE D'INCERTITUDE [UNCERTAINTY PRINCIPLE]

The result of an ongoing work program extending over the entire nine months of training given by l'École du Magasin, the curatorial project developed by Francesca Agnesod, Nadia Barrientos, Guillaume Hervier and Andrea Rodriguez Novoa is being held in three spaces that are indissociable and unique: the virtual space *zonedobsolescenceconcertee.org* where the statement of curatorial intention is developed along with exchanges with the artists involved; the transitional space where boxes for archives, conveyors of fragmentary memories, are to be used by the artists; and finally the exhibition space, attesting to the extended time of presentation of what we have deliberately called the *advance archives*.

Entitled *Principe d'incertitude*, the project is inspired by the principle stated by Werner Karl Heisenberg in 1927, according to which it is impossible to know precisely both the speed and the position of a particle on a microscopic scale: Thus the properties of the material at a given instant cannot be fully appreciated. This principle, one of the pillars of quantum mechanics, is known by two different names: uncertainty principle and indeterminacy principle. In his first article, Heisenberg uses the term uncertainty, which is still the most widely used description, although it is not quite accurate; the term indeterminacy, preferred by physicists, was adopted later on. By extension, the lexical hesitation the principle is the object of reflects the difficulty encountered when it comes to defining this type of phenomenon.

We have opted to place ourselves in the space between this redoubled uncertainty and to question the present of works that can only be partially apprehended. The thoughts focusing on sets of problems associated with the appreciation of time on our website prompted us to scrutinize the ways and means of potential obsolescence that artists sooner or later come to take into account in the prospect opened up by what will become of their work. Thus, instead of observing the various deflagrations of the appearance of the work which, from its creation to its exhibition, then, using the circulation channels, from its documentation to its interpretation, are

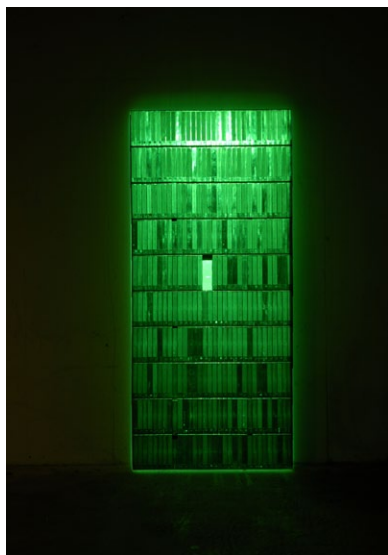
part of its passage through time, we have taken the initiative of reversing the process. We have invited Armand Behar, Santiago Cirugeda, Edith Dekyndt, Dora García and the I.I.I.I. [ Louise Hervé & Chloé Maillet ] to assemble, inside a box for archives that has been handed to them, advance archives for a work that they will not be called on to produce.

Strictly speaking, an archive relates to the preservation of a document regarded as essential which will be of interest to future generations; in fact, it anticipates a heritage whose posterity it both premeditates and legitimates. Our *advance archive* is established ahead of the making of a work which is not destined to be produced, and brings together fragments, traces and peripheral materials that provide information about its existence in the form of clues. So we will be not so much the spectators of a work the completion of which at a given moment interrupts its coming into being, but more the witnesses of the multiplicity of stories that its phantasm allows. Foreseeing the legitimacy of an archive: a pretext for emphasizing its precariousness and revealing its potential.

The *advance archives* will be presented to the public from 31 May to 4 September 2011 at the MAGASIN - Centre National d'Art Contemporain. A series of events, devised in collaboration with the invited artists, will provide the opportunity to activate the contents of the boxes on the opening day of the exhibition on 29 May.

In order to give an account on-line of how the process is going in the physical space, *zonedobsolescenceconcertee.org* will broadcast the setting up of the exhibition live from 23 to 29 May.

# Armand Behar



Armand Behar, born in France in 1963, is an artist who has been devoting himself to creating one and the same work since the beginning of the decade that started in 2000: *Histoire d'une représentation*. In line with this plan, each of the pieces he has meted out in the course of exhibitions takes shape as an advance clue to this imaginary fresco. Like that, through the various formats it may take, he sets out to question the conditions of appearance of the

work, as much as the status it will be conferred by the various contexts it will be led to go through in time. The first part of this unending work orbits round a structure, the *Centre de transfert*, in the shape of an active platform for the production of works of art. Since 2008, Armand Behar has been working his way through a second part, the images of an imaginary projection where the landscapes and configurations summon up contemporary issues, using the artifice of futurology: issues that in everyday life activate the connections that are filtered and sometimes distorted by the prisms of reality, image and collective belief.

[www.armandbehar.fr](http://www.armandbehar.fr)

## EXHIBITIONS :

Ce qui suit dévoile des moments clés de l'intrigue,  
Galerie Aperto – Montpellier, 2010.

La main qui dessinait toute seule,  
Galerie Magda Danysz – Shanghai, 2009.

Au milieu de ces paysages artificiels, seul les restes d'un monde industriel sont bien réels,  
Centre Culturel Saintex – Reims, 2009.

# Santiago Cirugeda



Santiago Cirugeda, a Spanish architect born in Spain in 1971, is a graduate of the ESARQ (Universitat Internacional de Catalunya) in Bar-

celona. After working for himself for seven years, he founded the *Recetas Urbanas* studio in 1996, which is now actively participating with other collectives on the Iberian peninsula in building a work network known as *Arquitecturas Colectivas*. His schemes gravitate round the problems associated with town planning, such as disposable architecture, recycling, intervention strategies in an urban environment, extensions to buildings, as well as subversive projects for public participation in town-planning decisions. He carries out architectural schemes and participates in various cultural and educational teaching programs relating to questions associated with the flaws in the legal system in the context of globalization. He has published the books *Situaciones urbanas* and *Arquitecturas colectivas*, and produced the documentaries *Spanish Dream* and *En la RED*. His

practice lies in the field of public art and develops a powerful criticism focusing on social problems such as access to housing, derelict urban spaces and legal recourse.

[www.recetasurbanas.net](http://www.recetasurbanas.net)

[www.arquitecturascolectivas.net](http://www.arquitecturascolectivas.net)

## Edith Dekyndt



Edith Dekyndt was born in Belgium in 1960. Using various formats, she presents material that has been subjected to the irreversible action of time and the sometimes ephemeral transformations that result from it. The observation at a distance of unobtrusive physical phenomena constitutes the main object of her research, leading to an altered and amplified perception of everyday things. Since the end of the 1990s she has developed a wide repertory of works under the collective name *Universal Research of Subjectivity*. Initially created in 1999 as a collective investigative laboratory dedicated to working out concepts that were not necessarily likely to take concrete shape, this terminology now designates all of her recent works through which she means to fathom out the relationship between perception at an individual level

## Dora García



**EXHIBITIONS:**  
Catalizadors, Accions Reversibles, Centre d'Art Vic – Barcelone, 2009.  
Actions: What You Can Do With the City, Graham Foundation. Chicago – Illinois, 2009.  
La vida en ningún lugar, Centre d'Art Matadero – Madrid, 2010.

and a claimed factual objectivity of phenomena. By means of experiments that oscillate between science and fiction, she explores the tenuous frontiers between the concrete and the immaterial, revealing latent zones where the microcosm joins the macrocosm, the invisible becomes visible, the intangible palpable, and vice versa. The construction and perception she assumes in the interaction between the work and the viewer then frustrate the tyranny of the obviousness of an immediate reading of reality.

[www.edithdekyndt.be](http://www.edithdekyndt.be)

**EXHIBITIONS:**  
Les Ondes de Love, MAC's, Grand-Hornu – Belgique, 2010.  
On Line: Drawing Through the Twentieth Century, MoMA – New York, 2010.  
Silence, A Composition, Contemporary Art Museum – Hiroshima, 2009.

Dora García was born in Spain in 1965. Through her work she tests out the sometimes tenuous frontiers that separate reality and fiction. Her pieces – neither actions, nor performances strictly speaking – are impossible to categorize; they use reality as an indispensable condition for their appearance, discreetly subverting its expected

reading template. Calling on writing, video and performance in elaborating simple but specific rules, the artist constructs scenarios that short-circuit the conventional relations between the work and the viewer. Intervening in public space as if it were a stage, she questions the relationships of authority and power that come into play in the collective conventions that assume the validity of reality, and first and foremost within artistic institutions.

[www.doragarcia.net](http://www.doragarcia.net)

#### EXHIBITIONS:

I am a judge/Ich bin ein richter, Kunsthalle Bern – Suisse, 2010.  
 ¿Donde van los personajes cuando la novela se acaba?, Centro Gallego de Arte Contemporaneo – Santiago de Compostela, 2009.  
 Be an outlaw, be a hero, Ellen de Bruijne Projects – Amsterdam, 2008.

## Chloé Maillet & Louise Hervé



between archaeology and science fiction they prompt engender “loquacious” situations where the public is displaced in the linear relation that a literal interpretation of the objects they summon up can take. Through various fragments collected in time frames specific to the performances and science-fiction films, they come and question us about the possible fictions we maintain with reality and the fields of thought and interpretation that science gives rise to in our apprehension of everyday life.

[www.iiiassociation.org](http://www.iiiassociation.org)

Louise Hervé and Chloé Maillet, born in France in 1981, founded the I.I.I.I. (*International Institute for Important Items*) in 2001. Through didactic performances, genre films (science fiction films) and installations, they devote themselves to exploring the potential capacities of fiction in discourse. The frictions

#### EXHIBITIONS:

La caverne du dragon ou l'enfouissement, Galerie Marcelle Alix – Paris, 2010.  
 L'homme le plus fort du monde, Palais de Tokyo – Musée d'Art Moderne – Paris, 2010.  
 We do not live on the outside of the globe (past and future reconstruction), Croy Nielsen Gallery – Berlin, 2010.

#### Photographic Credits:

©Armand Béhar, Mémoire d'un explorateur. Histoire d'une représentation, project supported by the gallery Patricia Dorfmann.  
 Dora García, Le Futur doit être dangereux – Golden sentences, Collection F.R.A.C. Bourgogne. Courtesy of the artist and F.R.A.C. Bourgogne, 2005. Photo Credit: André Morin.

Edith Dekyndt, One Second of Silence, Courtesy of the artist and of the gallery VidalCuglietta – Brussels, 2008.  
 Louise Hervé & Chloé Maillet, La Caverne du dragon, bound typemanuscript, single edition, 2010, private collection. Photo credits : Aurélien Mole.  
 Santiago Cirugeda, Institutional Prosthesis – Architectural Parasiting, Espai d'art contemporani, Castellon, 2005, Courtesy Recetas Urbanas.  
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