

MONUMENTA 2010
Christian Boltanski
Personnes

At the GRAND PALAIS
13 January - 21 February 2010

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and Communication**

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Editorial by Frédéric Mitterrand, Minister of Culture and Communication

"Nobody": since this name for himself that Ulysses, first among voyagers, shouted to the Cyclops Polyphemus, the paradoxical echo of the word has come to us across the centuries. Nobody - both a presence and a void, a being and a mask, yet a resonance as well. Something which sounds and resounds, giving one to hear and to understand the mystery of this intermingled presence-and-absence.

In entitling his visual and auditory installation *Personnes* (meaning both "persons" and "nobodies" in French), Christian Boltanski takes these Homeric vibrations even further: he sings the plural presence of the death of each of us, which invests the depths of being, in close counterpoint with life. After Anselm Kiefer and Richard Serra, this great French artist was invited to come glorify the Grand Palais Nave with his work. He responded to this challenge with a singular strong piece, which in its turn represents a troubling and fascinating question.

In this installation as sumptuous as it is transitory, the identities of human "persons" seem to be lost in the blurring of death, in the void that is "nobody". Through the disturbing experience he offers the public, Christian Boltanski seems to speak to each of us, without a trace of pathos. This monument is also a memento mori, a contemporary "vanity" which, according to the artist's intentions, is to be literally recycled after the exhibition, destroyed and resolved, to take on other faces, to manifest itself in other metamorphoses, in this perpetual play between "I" and "nobody".

The vessel of the Grand Palais Nave thus becomes a Ship of Fools, a phantasmagorical scene for a Dance of Death, the auditory image of which is a heartbeat dully sounding. This pulsing, setting a rhythm to time with the extreme subtlety of its modulations, orchestrates an architectural opera, one of shadow and light.

I salute this remarkable work, come to transfigure the Grand Palais space and to haunt our imaginations. I wish it all the success its exceptional profundity deserves.

Frédéric Mitterrand
Minister of Culture and Communication

Editorial by the delegate for the visual arts

MONUMENTA is today one of the major international events proposing that an artist take possession of an architectural space to develop his vision of the world there, articulated with his forms and figures, his vision of the world. In so doing, it is the entire architecture of the building that the artwork draws into play with itself and with which it dialogues. This challenge is not a simple one, as it calls for playing on and playing off the immense Nave's volume. Indeed, the floor, walls, roof, transparencies and walks both high and low of the Grand Palais make it a world unto itself. It is there that the invited artist must create and compose his work, to forge an unprecedented whole. What will be seen will be seen in this place alone, and only once.

Understanding this means understanding the importance of the event to the artist living it; it means taking the full measure of the moment's exceptional character. It also states how vital it is to involve as many as possible, to mobilize all means within grasp, from its initial creation to its pedagogy. Indeed it is by experiences of this order that the doors to art may be opened, and perhaps never closed again. I am personally convinced that this will be the case for Christian Boltanski's work, beautifully entitled *Personnes*.

I imagine that each will experience the same emotions as those felt by the staff preparing MONUMENTA, when, in the form of a proposal, in the form of plans, they discovered the work's design. Through the physical and psychological circuit that Christian Boltanski has constructed, he invites us to enter into a space that is a theatre to upheaval, questionings and reminiscences. Spectators will doubtlessly also walk their own inner spaces as much as that of the Grand Palais. Numbers and pieces of clothing here comprise, I believe, a history of multitudes and solitudes, in which we are simultaneously united and distanced from one another. This history of us all dates from the dawn of time, and is also a modest share of our own history. Christian Boltanski speaks to each individual in the middle of the crowd, having that individual confront himself at moments of life or death. Yet the artist goes beyond these states, beyond these memories frozen in time, inviting us to not linger over the suspended moments and immobile images, as long as his work in the Grand Palais has running through it a rhythm, the rhythm of its building, a rhythm of sight and sound. Confronted with what Maurice Blanchot termed "the death sentence", Christian Boltanski proposes experiencing that which is our escape: breathing in and out, movement...

I believe that each visitor coming into the space of his work could, if he so desires, carry away with him an object lesson, which is a hypothetical response to the sometimes tragic weightiness of History, of existence: that of life's persistent rhythm rooted in us all, in all the human race.

Olivier Kaeppelin

Editorial by the exhibition curator

The work Christian Boltanski has conceived for the MONUMENTA exhibition proposes reflections on the inescapability of death and how chance watches over the destiny of each. A powerful metaphor manifest in this installation the staging of the throw of the dice which means one will be chosen ahead of another, without any humanly justifiable reason. Is it not the Last Judgement, art history's classic theme, which gives rise to the most powerfully imaged speculations, which here is seen again and transposed to the present time? With a questioning he leaves without response, with no other hope than the positive consciousness of the community of the living and the dead, Boltanski's creation falls in the lineage of those great poets who question evil. Dante, Baudelaire, Lautréamont, Artaud, Genet, Faulkner, they all have drawn forceful questions, those of the living and of the human race, from that which is incarnate in horror. Boltanski, who openly lays claim to his work's emotional dimension, speaks with the voice of Job, the guiding figure of poets. His position is not that of a moralist but rather of an artist with a prophetic voice, in the original meaning of the term : a voice that does not tell the future, but which probes the heavy depths of human experience. A prophetic poet such as Jewish tradition describes them : wise yet mad, a chosen one groaning under the weight of grace, a clairvoyant powerless to communicate destiny's meaning. Poets, like prophets, are intercessors between Man and the consciousness he may have of his state and his destiny. Boltanski's new work, addressing all, founded on our common experience, fostered by age-old memory, unfolds a poetic space about the visitor, one combining past, present and future in a vertiginous art on the edge of nothingness.

Catherine Grenier

Press release

MONUMENTA is an outstanding, ambitious artistic encounter. Each year, a leading international contemporary artist is invited by the Ministry of Culture and Communication to create an exceptional new work for the 13,500 m² Nave of the Grand Palais, in the heart of Paris.

Following the success of the first two MONUMENTA events, featuring Anselm Kiefer in 2007 and American sculptor Richard Serra in 2008 – both of which attracted over 140,000 visitors in five weeks – leading French artist Christian Boltanski takes up the Monumenta challenge in 2010. The exhibition is co-produced by the Centre national des arts plastiques (French National Centre for the Visual Arts), the Grand Palais and the Réunion des musées nationaux.

Born in 1944, Christian Boltanski has established an international reputation since the 1970s, as a leading artist at the forefront of the contemporary scene. His new installation, created especially for MONUMENTA 2010, is conceived as a powerful physical and psychological experience, an episode of spectacular emotion and sensations exploring the nature and meaning of human existence. Embracing the whole of the immense Nave of the Grand Palais, Boltanski creates a rich, intense commemorative space, in sound and vision. *Personnes* (literally both "people" and "nobodies") is the evocative title of this social, religious and humanistic exploration of life, memory and the irreducible individuality of each and every human existence – together with the presence of death, the dehumanisation of the body, chance and destiny.

Conceived as a work in sound and vision, *Personnes* takes up a new theme in Boltanski's work, building on his earlier explorations of the limits of human existence and the vital dimension of memory : the question of fate, and the ineluctability of death. *Personnes* transforms the entire Nave of the Grand Palais through the creation of a coherent, intensely moving installation conceived as a gigantic animated tableau. *Personnes* is a one-off, ephemeral work. In accordance with the artist's wishes, the components of the piece will all be recycled at the end of the exhibition.

Christian Boltanski's work is accessible, challenging, and moving. In the Nave of the Grand Palais visitors leave behind the conventional experience of art in a gallery or museum and enter bodily into the installation, becoming a part of the living dramatisation of art and memory. For Boltanski, an artist is "someone who shows the viewer something he already knows deep down, something that's already there inside, something he can bring to the forefront of his consciousness." MONUMENTA 2010 is a theatre of recall, questioning the meaning of human destiny and asserting the right of every individual to a place in the collective memory.

As part of MONUMENTA 2010, Christian Boltanski will continue his project to create the *Archives du cœur*, a collection of recorded human heartbeats. Visitors are invited to record their own heartbeat and offer it to the artist.

MONUMENTA 2010 is produced by the Délégation aux Arts Plastiques. Reflecting its commitment to attract the widest possible public, the Délégation has invited the Centre national des arts plastiques to implement a public outreach policy that aims to make available a huge range of visitor resources and services.

Mediated learning specialists are on hand to accompany individual visitors (free of charge) and discuss the work on show in a spirit of exchange and dialogue. School groups have access to their own specially-devised activities and teaching resources. Visits and workshops are available for all ages, from 10 to 18, in a range of formats developed in collaboration with a variety of educational institutions, and France's national curriculum authority. This initiative therefore offers varied approaches, coherent with the common trunk of academic learning and programmes.

MONUMENTA is committed to the value of art in education, and to providing students with the keys to an understanding of the work on show, through practical workshops focussing on drama and creative writing. In a specially-created space at the heart of the installation, students will explore the relationship between individual and collective memory, the creation of identity and the expression of humanity through fiction. More than ever, the French Ministry of Culture and Communication is dedicated to promoting the widest possible access to the work of our greatest living artists, as a key focus of this exceptional event.

Catherine Grenier is the curator of MONUMENTA 2010. As curator at the Centre Pompidou, her many exhibitions include *Les Années Pop* (2000) ; *Giuseppe Penone* (2004) ; *Big Bang* (2005-2006), the first themed rehanging of the Centre's permanent collection ; and the major group exhibition *Los Angeles, 1955-1985* (2006). In 1999 Catherine Grenier was a guest curator for the exhibition *Abracadabra* at the Tate Modern in London. She publishes regularly on art history and aesthetics, and is the author of monographs on Annette Messager, Robert Morris, Claudio Parmiggiani and others. Her writings on contemporary art include the essay *La revanche des émotions*, published by Seuil, 1997. She is an expert on the work of Christian Boltanski, with whom she has undertaken a series of extended interviews, published in 2008 (*La vie possible de Christian Boltanski*). Her new monograph on his work is scheduled for publication at the end of 2009 (co-published by the Centre national des arts plastiques and Flammarion).

Reflecting MONUMENTA's commitment to promote the widest possible access to contemporary art, admission to the installation costs 4 euros (2 euros for concessions). An extensive program of related events (free to ticket holders) includes lectures on Christian Boltanski's work, themed round-table discussions, screenings, and a concert of new music in the Nave. The event's website is available in French and English, with extensive documentary resources : in-depth interviews with the artist and other leading personalities, texts highlighting the installation's core themes, and a photo gallery. Educational workshops will explore the artist's work in the context of the French national curriculum through a range of teaching tools (a teachers' pack, dedicated Web pages etc.). Themed tours and practical workshops for visitors of all ages are also planned, based on the shared experience of creative work.

An album, co-published by the Centre national des arts plastiques and the journal art press, will go on sale at the exhibition shop. Richly illustrated, it features core texts on Christian Boltanski's work published in art press since the 1970s, plus a transcript of the artist in conversation with the critic Georges Didi-Huberman.

Sheet 1 : Christian Boltanski

“An artist has no life ; he is only the others' mirror”

Christian Boltanski is among those artists whose life and work foster each other. In his artworks both collective and personal memory meet and join in an incessant effort to face and surmount oblivion and death.

Born in Paris at the end of World War II, his work is deeply affected by the drama of the war and the Shoah. After a childhood of barely any schooling, rooted in the paradoxes of a familial milieu both Jewish and Christian, bourgeois and bohemian, he began teaching himself to paint from the age of fourteen, before learning about contemporary art on his own.

In 1968, at the age of 24, he had his first exhibition in Paris, where he presented sketches staged with life-sized marionettes, together with a film entitled *La vie impossible de C. B.*, in which he shifted the autobiographical film genre. The work he developed throughout the 1970s continued in this fictional autobiographical vein. He drew up an inventory both real and imaginary of his own childhood, compiling photographs and souvenirs, objects supposedly lost and found again, in works nuanced with nostalgia but also light humour. Other kinds of inventories followed, which collected photo albums or objects from the daily lives of anonymous persons. In 1976, with *Images Modèles*, he introduced the concept of "average taste", characterized by a staging of the banal, a hypertrophy of daily life. His work until then had been woven through with elements from his own world or that of those near to him; henceforward it would make way for a crowd of anonymous persons. After *Compositions Photographiques*, in which he expanded amateur photography shots to painting-sized dimensions, he returned to the transitory and fragile compositions of his early work, in which he rendered an existential content that evoked, for the first time openly, the memory of the Shoah. Opening up to a multitude of existences saved one by one from oblivion, the *Monuments* series began in 1985: installations of photographic portraits presented in altar-like mural compositions, or constellations of images lit by small lamps.

“Art is an attempt to halt the passing of time”

Christian Boltanski's art rises like a rampart against oblivion and death. In the series succeeding each other (*Reliquaires* (“Reliquairies”), *Réserves* (“Reserves”), *Véroniques* (“Veronicas”), *Vêtements* (“Clothing”), etc.) he uses the most familiar traces of humanity - school or ID photos, biscuit tins, clothes, from 1968 - to favour the creation of emotion in his works, the tragic meaning of which is increased tenfold by his mastery of the installation. “Naming all Mankind” is the underlying plan in all of his work over the past decade which concentrates on the individual's distinctiveness in the heart of the masses.

Since 2008 Christian Boltanski plans to create the *Archives du cœur* of all humanity, sound archives to be preserved on Teshima Island, in the Inland Seto Sea.

“My works are sheets of music”

Artist of that which is lived emotion, determinedly holding himself back from movements and theories, his artworks, even when they achieve spectacular dimension, are a direct working of the real, through fiction.

Developing the first idea that any exhibition is in itself a work, that art must be total and immediately implicate the visitor, he moves the creative work to outside of the museums in which it is traditionally confined. Producing his installations in emblematic, often religious places, where the quality and volume of the space is each time a new staging and rediscovery, he profoundly

changes the conception of what an art exhibition is. “*An exhibition is not a place for entertainment, but a place where, if we can't pray, we should at least think.*” Christian Boltanski's deeply human art has since 1980 gained international renown and a public awareness well beyond the usual boundaries of the art scene, especially in Germany, the United States and Japan. Winner of several international awards (2009 De Gaulle-Adenauer Prize / 2006 Praemium Imperiale Prize, Japan / 1994 Kunstpreis Aachen 1994 / etc.), the artist, whose works are included in the world's greatest collections (New York's Museum of Modern Art, the Pompidou Centre's Musée National d'Art Moderne in Paris, without forgetting London's Tate Modern or Munich's Haus der Kunst), lives and works in Malakoff.

Sheet 2 : interview with Christian Boltanski on *Personnes*

"Art consists of asking questions, giving rise to emotion, without having any answers."

From an interview with Catherine Grenier (July 2009)

What does it mean for you to create an unprecedented work at the Grand Palais? How do you look at the premises for your installations?

Christian Boltanski : For me, the most important thing for an artist is to know what the place is he's in, every space being specific and posing its own very particular problems. The Grand Palais architecture and space imposes shapes and presences on the artist, who makes a kind of collage. It is the contrary of just a white cube of a room, which does as the artist wishes ; it is precisely this type of place that interests me.

In discovering this space, how do you put your artistic project together?

CB : There is what one feels like doing and saying – the main reason behind why we act – and the conditions in which one is placed. The fact of being in the middle of Paris, in a very baroque space rich with a strong presence, addressing an extremely wide public, naturally orients one's choices and artistic decisions. The Grand Palais is for me a place of performance. As such, it inspires and calls for the making of a great staging that goes completely beyond the idea of a museum piece and, even more, the fact of creating a work in a gallery. When I work at the Grand Palais, I have the sensation of creating an opera, with the difference that the architecture replaces the music. The work is that of a stage designer.

According to you, what is the difference between a work conceived for a museum space and a work conceived for the Grand Palais space? And how does this difference affect your work?

CB : What principally interests me today is that the spectator is not placed before the work, but that he goes inside it. In opposition to a classic museum exhibition, where the art goes by as we watch it, the Grand Palais is a place encouraging an experience in which the spectator immerses himself, since the entire space is part of the work. The sound, the ambiance, the way of walking about it, including the trouble caused by certain places you need to go through, the materials used, all these elements make up an artistic project that becomes an overall work.

For a long time now I have sought to create installations on the edge between visual arts in the traditional sense of the term, and theatrical or musical pieces. What usually is missing in the visual arts is the idea of a sequence, a progression from a starting point, an entrance to a certain finality. I wanted a passage of time different from that of the museum space where you simply pass on to the next painting, from one room to another. With the work I did for the Grand Palais, you are inside a world. Rather than an object of contemplation, this installation creates a space to be immersed in. This work is like Dante's circles of hell, they completely surround the progression of the spectator and mark him deeply, emotionally. But the reactions of the spectators, fear or anger, are an integral part of the work's progression.

Is it for you an experience that you offer the visitor?

CB : That's right. The fact of being cold, anguished and overwhelmed, to look for the way out, to want to find life again at any cost, is a unique experience, taken from the living heart of the work. My installations often encourage such a reversal. After having advanced through several places which are darker and darker, sadder and sadder, one suddenly find a space of life and joyous movement. It is the reversal from tragedy to life. It is also the case of my project at the

Grand Palais. This installation was conceived to produce a powerful sense of oppression. It's a hard experience and I'm sure people will feel relieved to come out of it. It is the beauty of the Grand Palais architecture and the immensity of its space, this vague and abandoned extent, which permitted me to offer this direct experience. In this connection, judgement of the work, the fact of liking it or not liking it, is not pertinent ; it is only a matter of feeling and being absorbed.

What would you like to say to the visitor unfamiliar with contemporary art coming into the Grand Palais to discover *Personnes*?

CB : It's easy ; I'm not addressing myself to contemporary art specialists. My art is extremely traditional and very classic. The issues in art always remain very much the same. Those I am dealing with here concern chance, the law of God, death. The fact as well that from a certain age you have the sense of permanently crossing a minefield, you see others dying around you, whereas, for no good reason, you remain, up to the moment where you get blown up in your own turn. Such is the subject of *Personnes*.

I think that each can feel this kind of emotion without necessarily knowing anything about contemporary art. For fun I always tell myself that if, having visited one of my exhibitions, the visitor declares "that is a very good post-conceptual artist", it means necessarily that the exhibition was a failure. To the contrary, the visitor should arrive, admit he doesn't understand anything in what he sees and feels, and start to laugh or cry as an emotional response. Artistic feeling goes beyond reading the cartel.

Nevertheless imagine that you wanted to invite a friend or acquaintance who has no relation to art whatsoever to come visit the exhibition, what would you say to him?

CB : Your question reminds me of the story of an exhibition I did at Santiago de Compostela. I didn't like the museum so they entrusted me with the church, in which I had created a big retrospective. The day before the opening, an old lady came up and asked me what was going on in the church. I told her we were preparing a festivity in honour of the dead. She found the exhibition magnificent! If I had told her it was a contemporary art exhibition, she would have found it shameful to do this exhibition in a church. Whereas she really understood it was a celebration of the dead. You have to see things as they are. Personally, I think there is no progress in art. I don't know what the vocabulary of modern art hides. Art consists only of posing questions, causing emotions, without having any answers.

Sheet 3 : the *Archives du cœur*

A reflection on the passing of time, *Personnes* is one of the links in the chain of memory, of this “memory with a small M” that defines the fragile singularity of each, of which the *Archives du cœur* project forms an immense compendium. Christian Boltanski invites each visitor to MONUMENTA 2010 to record his own heartbeat in a booth set aside for this purpose. Continually broadcast, these heartbeat recordings by the public will be part of the Nave's sound space and add to the permanent *Archives du cœur* compendium the artist is collecting. If he so wishes, the visitor may keep a recording burned on CD.

Since 2005 Christian Boltanski seeks to collect heartbeat recordings around the world, to bring together all the hearts of mankind. A truly universal project, these *Archives du cœur* will be kept sheltered from the effects of time on the Japanese island of Teshima, in the Inland Seto Sea, made available by a philanthropist. Like many of Christian Boltanski's works, such as *Les 6000 Suisses Morts* (“The 6000 Dead Swiss”) or *Les Annuaire*s, a collection of telephone books from the entire world over, these archives result from a multitude of individuals drawn out of their anonymity by the force of a symbolic and artistic evocation. Confronting the passage of time, the din of great history and crowds of solitary individuals, they exorcise the brutal contradiction assailing each individual, threatened in his fundamental singleness by his passing and an unavoidable oblivion.

The heart, symbol of life, becomes the universal mediation bringing together all men and which “photographs”, in a matter of speaking, each individual. Through Teshima – the island where the hearts of all humankind are brought together – Christian Boltanski wishes to create a modern myth. Facing the unavoidable passage of time, Christian Boltanski escapes from the traditional Western means of transmission, which is more attached to the object as a relic, to create in the inspiration of Eastern tradition, which prefers passing on knowledge by legends and myths.

In this sense, with the *Archives du cœur*, Christian Boltanski offers us the opportunity to participate in the creation of a living, resolutely modern legend. It is this new symbolic function of art that the visitors to the Grand Palais exhibition are called to discover, in this way participating in the most ambitious of the artist's creative works.

A booth for recording visitor heartbeats will be in the paddock passageway in the Grand Palais. A CD recording may be made for all visitors who wish to have one.

Sheet 4 : an undertaking of public service, a commitment to transmitting to others

The Centre national des arts plastiques, co-producer of the Grand Palais major contemporary art exhibitions, has one great goal : offering all publics exceptional reception conditions and accompaniment.

Permitting the public to truly encounter the artworks

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

Numerous specialized mediators ;

Adapted pedagogical initiatives ;

A complete website ;

A multidisciplinary artistic and cultural programme throughout the event.

An intentionally low admission price : 4 € (2 € for reduced rates) to permit discovering and rediscovering the event.

The challenges of mediated learning

The Centre national des arts plastiques, in keeping with its commitment to cultural public service of the Ministry of Culture and Communication, pursues its commitment in offering the mediated learning system essential to understanding the art of our time.

Mediated learning proposes developing a renewed and welcoming relationship to art, anchored in exchange and discussion. As mediators accompany visitors, they invite the public to consolidate its knowledge and express its perceptions to build its own understanding of the artworks.

The mediators

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

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

Mediated learning is central to the great contemporary art events, and it is essential to welcoming the public. Especially appreciated during the first MONUMENTA exhibitions, is once more awaited for this third edition.

Each visit thus becomes a space for questioning, learning, experiencing and developing autonomy, placing the visitor at the centre of what is at issue in current creative work.

School groups : special attention

The first two MONUMENTA exhibitions welcomed over 3,000 students, from age 3 through age 16 ; they came from 12 school districts throughout France to participate in tour-workshops. That undeniable success proves that offering mediated learning can meet demand through continual dialogue with teachers and aligning exhibition circuits with school curricula.

The proposed workshop content results from a major cooperative effort involving learning specialists from several school districts. MONUMENTA 2010 workshops and tours were developed to coincide with the pedagogical cycles of general and vocational coursework, and adapted to the requirements of each professional course of study or level.

While MONUMENTA aims to make a wide public more aware of contemporary creative work, an initiative specific to welcoming young students has simultaneously been developed. Diversified teaching tools (teaching booklet, dedicated sections on the website, inter-academic encounters, etc.) have been established for teachers so that school groups from Year 10 (French *CM2*) through secondary or vocational school (*French lycée* and *lycée professionnel*) can learn about the presented artist's work.

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

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

MONUMENTA therefore permits students to invest themselves in the artist's work in a widened context. Students can in this way understand the importance of the artist's angle on the world and mankind.

Mediated learning personnel oversee school group tours ranging from Year 10 (French *CM2*) through Year 18 (*French lycée*). At the end of each tour, a workshop is offered to take the relationship with the works further, with a principal goal of exploring emotions as well as working on what was experienced during the exhibition and the role of one's way of looking at art, of imagining it or thinking about it.

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

The MONUMENTA workshops and tours were designed in partnership with the Maison du Geste et de l'Image. They were developed to coincide with the pedagogical cycles of general and vocational coursework, and adapted to the requirements of each professional course of study or level.

A. Workshops adapted to each level of education

Two workshops are proposed to school groups depending on their level : "Witnesses of a history or of History" and "Archaeology of Memory".

Each workshop is adapted to each level of education.

Twelve school group mediators are responsible for the tours and workshops, in constant dialogue with teachers.

“Witnesses of a history or of History”

Levels : Year 10 (French *CM2*) and Years 11, 12, 13, 14 and 15 (French *collège*)

Tour and experimental theatrical and literary workshop for students from Year 10 (French *CM2*) to Year 15 (French *3^{ème}*). “Witnesses of a history or of History” invites students to form small groups to create a narrative based on “fragment”-objects or tokens of a real or fictional history.

After a 45-minutes tour, two mediators specialized in improvisational theatre will propose that students plunge into creating a fictional memory while asking themselves questions about the unceasing mingling in History of the real and the fictional.

Together students will create a story, working from elements of the artwork or proposed objects, through little improvisational games.

“Archaeology of Memory”

Levels : Years 13 to 18 (French *4^{ème}* to *Terminale*)

Tour and writing workshop for students from Years 13 to 18 (French *4^{ème}* to *Terminale*) on “Archaeology of Memory”, which proposes that students discover the artist’s creative process by asking questions about the work and Christian Boltanski’s intentions through writing, literature and history.

After a 45-minute tour with two mediators the students are invited to write a few short stories using the collection and analysis of material traces present in the artist's work. After time for individual creative work, the students will face off their experiences and discoveries in sharing their narrative with the other students.

Mediators specialized in literature will guide students in discovering the great literary themes such as the Last Judgement or the human condition, but also the great events in history through analysis in common of each's story.

B. Themed tours

Secondary and vocational school students as well as students from higher education are invited to experiment through speech and writing with their experience of the artist's work, thanks to 2-hour themed tours. Mediator-tour guides take responsibility for the themed tours.

Three types of themed tours are proposed :

MONUMENTA : a face-off with the Grand Palais space.

Human destiny in art and literature.

Christian Boltanski and the art of mythography.

C. An initiative adapted to the needs of the disabled

In connection with MONUMENTA 2010, the Centre national des arts plastiques seeks to offer all publics the means for a privileged access to Christian Boltanski's work ; for this reason adaptations for the needs of the disabled have been implemented.

Visitors with partial or total vision impairment

Tactile tours with tour support materials in Braille, large characters and drawings in relief.

Visitors with impaired mobility

Wheelchair loan and accompaniment available. Adaptations and informational materials made available at all inaccessible parts of the exhibition.

Visitors with intellectual deficiencies.

Adapted tours and workshops.

The website

Designed to provide updates and news, the website www.monumenta.com is continually enhanced with current articles and filmed interviews. Photo galleries document Christian Boltanski's work.

Sheet 5 : cultural programming

The MONUMENTA cultural programming, designed to create links nationwide for understanding the richness and diversity of Christian Boltanski's body of work, is organized in weekly cycles. Each Thursday, Friday and Saturday, encounters, film projections, conferences, roundtables, concerts, etc. are proposed to put in perspective the challenges of an artwork which brings into play the individual, his emotions and his history.

For Hearing, Dialoguing, Sharing...

Hearing... :

A concert in the Grand Palais and musical performances outside it are subsequently programmed to resonate with Christian Boltanski's work. Composer and musician Franck Krawczyck, taking the pulse of the artist's installation, offers diverse initiatives to work into the heart of *Personnes*.

Dialoguing... :

Roundtables, encounters, dialogs bringing together numerous well-known figures such as Laure Adler, Bernard Comment, Jean-Michel Frodon, Laurence Sigal, Fran Kitagawa, Jean-Hubert Martin, Wajdi Mouawad, François Noudelmann, and Adam Weinberg. It is by exploring one of the great themes running through the artist's body of work - his utopian projects, his relationship to fiction, to reality or to the tragic - that these dialogues develop into exchanges and help us to better understand the artist's world.

Sharing... :

By giving carte blanche to well-known figures such as Jean-Max Colard or Hans-Ulrich Obrist, one obtains an involved and singular vision of the artist's work, in resonance with the great movements in art or other artists' worlds. These well-known figures bring together a highly-diversified panel of participants around a chosen theme.

As the program is still being defined, the presence of certain cited participants is still subject to their availability.

An admission ticket gives access to the day's entire cultural programming (4 Euros / 2 Euros).

Sheet 6 : the exhibition continues at the MAC/VAL

MAC/VAL

Christian Boltanski / *Après*

From 14 January to 28 March 2010

Invited by MAC/VAL head curator Alexia Fabre, Christian Boltanski will inaugurate *Après* ("After") at the MAC/VAL. His new proposal perfectly illustrates one of the museum's principal objectives since its opening in 2005: that of presenting the French contemporary art world's leading figures. Christian Boltanski has designed an unprecedented and masterly installation for the MAC/VAL, one conceived as an epic film; he calls on visitors to experience an imaginary world, that of the afterlife. He has once again succeeded in radically transforming an art space into a delightful playground, offering the public the chance to literally cross over to the hereafter, to live the unlikely experience of his *Après*.

With *Personnes* and *Après*, Christian Boltanski has pulled off another exploit: plunging visitors, through two nevertheless disjointed and independent stories, to the very depths of their most intimate obsessions.

The MAC/VAL is the first museum devoted exclusively to the French art scene of the 1950s onward. Resulting from the Val-de-Marne General Council's conviction that an initiative encouraging artistic creation, decisively targeted towards its publics, contributes to the development of each, and the understanding of others. It is this humanist vision of culture which gave rise to the museum's founding.

The museum staff puts its imagination to work for the public, offering innovative initiatives to make contemporary artistic creation accessible to all. Encounter the museum's complete offerings at www.macval.fr <<http://www.macval.fr>>. With artists who are recognized figures or on the rise, the MAC/VAL continues to work as closely as possible with the public, to pass on living creative work through programming meant to cause us to question what we know and to turn us to the future.

Practical information:

MAC/VAL

Place de la Libération

94 Vitry-sur-Seine

Every day except Monday.

From 12:00 am to 7:00 pm.

By métro: line 7, Porte de Choisy station, then Bus 183, Musée MAC/VAL bus stop; or Louis Aragon station, then Bus 180/172, Musée MAC/VAL bus stop.

Normal admission: 5 euros/ Reduction: 2.50 euros

Admission tickets include access to cultural programming.

Sheet 7 : Catherine Grenier, exhibition curator

General heritage curator, art historian, Catherine Grenier was responsible for the Contemporary Collections of the Musée National d'Art Moderne, Centre Pompidou, until 2006. She became visual arts advisor to the then Minister of Culture, Renaud Donnedieu de Vabres, before taking the reins of the Centre Pompidou-Alma project until 2009. Having organized numerous exhibitions, she is especially renowned for her various retrospectives (*Giuseppe Penone, Luciano Fabro, Tony Cragg, Françoise Vergier, Robert Morris, Erik Dietman, Alain Jacquet, Jörg Immendorff, Günter Brus, Fischli & Weiss*, etc.) as well as her collective exhibitions such as *Abracadabra* (Tate Gallery, London, 1999), *Jour de fête* ("Festival Day") (2000), devoted to young French artists, *Les Années Pop* ("The Pop Years") (2001) or *Los Angeles 1955-1985* (2006). In 2005 she designed the first thematic hanging of the permanent collections of the Musée National d'Art Moderne, Centre Pompidou, under the name *Big Bang. Destruction et Création dans l'Art du XX^{ème} siècle* ("Destruction and Creation in 20th Century Art"), also was a great success. Moreover, Catherine Grenier has published numerous essays including *La Revanche des Emotions* ("Emotion's Revenge") (Le Seuil, Paris, 2008), *Dépression et Subversion, les Racines de l'Avant-Garde* ("Depression and Subversion, the Roots of the Avant-Garde") (Centre Pompidou, 2006), *L'Art Contemporain Est-Il Chrétien?* (Is Contemporary Art Christian?) (publ. Jacqueline Chambon, Paris, 2003), as well as several monographs on contemporary artists such as Sophie Ristelhueber (to appear), Mona Hatoum, Claudio Parmiggiani, Peter Doig, Robert Morris, Giuseppe Penone, Annette Messager, and of course Christian Boltanski. She published moreover in 2007 a book entitled *La Vie Possible de Christian Boltanski* ("The Possible Life of Christian Boltanski"), which tells the artist's life in the form of a "dictated confession", making reference to the title of the artist's 1968 film, *La Vie Impossible de Christian Boltanski* ("The Impossible Life of Christian Boltanski"). She will publish a monograph on Christian Boltanski with Flammarion, in 2010 (to appear in January).

Sheet 8 : biography of Christian Boltanski

Born in 1944 in Paris, self-taught, Christian Boltanski painted until the end of the 1960s. In 1968 he created the work he considers the foundation of all of his subsequent artistic exploration : the artist's book *Recherche et présentation de tout de qui reste de mon enfance*, 1944-1950 ("Research and Presentation of All that Remains of My Childhood, 1944-1950"). From that moment the artist played with autobiographical codes and re-created his childhood's objects or situations that he presented in books, display cases, biscuit tins, or even distributed in mailings. In this way were created works with evocative titles : *La Reconstitution d'un accident qui ne m'est pas encore arrivé et où j'ai trouvé la mort* ("The Re-Creation of an Accident Which Hasn't Happened To Me Yet and In Which I Died") (1969), *Essai de reconstitution d'objets ayant appartenus à Christian Boltanski entre 1948 et 1954* ("Test Re-Creation of Objects Having Belonged to Christian Boltanski between 1948 in 1954") (1970), etc. From 1970 to 1973 he created *Vitrines de références* ("Reference Display Cases"), altering museographic codes : miscellaneous objects, found or made by the artist, were exhibited in display cases, like itemized tokens from an ordinary life of which remained only virtually absurd traces.

In 1972, *L'album de la famille D.* ("The D. Family Album"), presented at the Kassel Documenta, launched his international career. In this photographic installation, based on his friend Michel Durand's family album, and similar to the photographs of 62 membres du Club Mickey in 1955 ("62 Members of the Mickey Mouse Club in 1955") (1972), or of *Images d'une année de faits divers* ("Images from a Year of Minor News Items") (1973), the artist used found images which he enlarged, framed and organized into mural compositions. The two artists with whom he claimed fraternity were Joseph Beuys and Andy Warhol. At the same time, the *Inventaires* ("Inventories") were installations in the neutral manner of ethnological presentations, using an anonymous person's entire furniture and personal objects.

After the more ironic and grotesque break of the *Saynètes comiques* ("Comic Sketches"), 1974, in which he staged himself clownishly, miming scenes from his childhood, he became more distant and impersonal in *Images modèles* ("Model Image") (from 1975), his own photographs in accordance with "beautiful photography" standards. His photographic installations made him one of the main founders of photographic visual art, and his work on "average taste" anticipate post-conceptual artistic developments. From 1977 he created the *Compositions* (which he categorized as heroic, grotesque, architectural, Japanese, enchanted, etc.), photographs of massive proportions inspired by painting dimensions, which reproduced on a black background small objects he found or made. The enlargement of these objects to a monumental scale, to show them derisively, made apparent the continually overblown importance we all give to fleeting and fragile things.

From 1984 he broke with his photographic tableaux to return to works closer in spirit to his early creative work. The various series – *Ombres* ("Shadows"), *Monuments, Reliquaires* ("Reliquaries") and *Réserves* ("Reserves") - took on an ever darker tone. The materials of his early works – found photographs and biscuit tins – were reused for dramatic installations, haunted by the idea of death. From this period the Shoah became a preponderant theme in his work ; it was openly affirmed with the work he presented at the Documenta 8 in Kassel in 1987.

In 1988 the clothing with which he covered walls or the ground seem to be the key material which he progressively replaced the photographic portrait in his work : it was another anonymous and unique way to speak of the individual, using his clothing like a ghostly trace. The importance of counting and archiving, then the obsession with lists (ex : *Liste des Suisses morts dans le Canton du Valais en 1991* ("List of Swiss Dead Valais Canton in 1991"), 1993) which his works in the 1990s bore witness to, were there to recall that in the masses, it is always the individual who counts. As in 1998, at his exhibition at the Musée d'Art Moderne de la Ville de Paris,

where he exhibited under the name "Menschlich" ("Human") a mural installation comprised of hundreds of anonymous photos of people "of whom we know nothing, each unique and without memory, without identity, irreplaceable and replaced".

The years 1990-2000 were marked also by a substantial investment in performance, which extends and enriches the visual art work. In this way he created, in collaboration with Jean Kalman and Frank Krazczyk, numerous performance works, temporary and animated installations which combined his usual vocabulary, the involvement of actors, sounds and light effects, all in often unexpected locations. Simultaneously with these performances, his exhibitions became more narrative and staged, in this way forming an overall work developed around a particular theme: time, memory, the human being, death... His work therefore became universal through its detour through the specific and he even envisaged, for the year 2000, naming all the Earth's inhabitants ; it was a utopian project, which he had to abandon, although its spirit informed his subsequent work.

From that time he gave pride of place to fable-like projects with a humanist content, going so far as to create veritable legends. In this way he developed the project of creating a place where the entire world's heartbeats would be preserved. For this he collected millions of heartbeats, including his own, over time and through his exhibitions; these other heartbeats are from hundreds of individuals he recorded, heartbeats he labelled, archived and which from 2010 will form *Les Archives du cœur*, a permanent installation on Teshima Island in the Seto Sea, a Japanese inland sea. He set in permanent place an auditory clock in the crypt of Salzburg Cathedral. In the same spirit as his utopic "parable" works, Christian Boltanski "sold his life", in other words a continuous video recording of his actions and gestures in his studio, a lifetime annuity granted to a collector, to create another permanent installation, in Tasmania; it is what he calls "his deal with the devil".

Further information : www.monumenta.com

Sheet 9 : major exhibitions

1970: Musée d'art Moderne de la Ville de Paris

1971: *Essai de reconstitution des 46 jours qui précédèrent la mort de Françoise Guiniou*

1972: Documenta 6 (Kassel)

1984: Musée National d'Art Moderne, Centre Pompidou, Paris

1986: Chapelle de la Salpêtrière

1988: Museo Reina Sofia, Madrid
Museum of Contemporary Art, Chicago
Museum of Contemporary Art, Los Angeles
New Museum, New York

1989: Whitechapel Art Gallery, London

1991: Musée des Beaux-Arts, Grenoble
Kunsthalle, Hamburg
Stedelijk van Abbemuseum, Eindhoven

1993: Musée cantonal des Beaux-Arts, Lausanne

2002: Palazzo delle Papesse, Sienna, Italy
Museo de Santa Rosa, Puebla, Mexico

2006: Mathildenhöhe, Darmstadt, Germany
MACRO Museo d'Arte Contemporanea, Rome, Italy

2008: Magasin 3, Stockholm Konsthall, Sweden

2010: Teshima Island, Japan
Grand Palais, Paris
Cathedral, Salzburg

Practical information

MONUMENTA 2010
Christian Boltanski
Personnes

www.monumenta.com

Installation open to the public from January 13 to February 21, 2010.

Address :

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

Opening times

Daily except Tuesday
From 10 a.m. to 7 p.m., Monday and Wednesday
From 10 a.m. to 10 p.m., Thursday to Sunday

Access

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

Admission

Admission to the exhibition gives free entry to the programme of related cultural events.

Standard admission : 4 Euros

Concessions : 2 Euros

Recipients of French State benefits, job-seeker's allowance (RSA), young people aged 13 to 18, art students (exc. auditeurs libres), holders of France's Carte Famille Nombreuse, job-seekers, Sésame subscribers (GNGP), vocational/professional pupils at Centres de Formation d'Apprentis, holders of valid tickets for the Galeries Nationales du Grand Palais, the beneficiaries of certain exceptional initiatives and partnerships negotiated for the exhibition.

Free admission

Under-13s, employees or retired employees of the French Ministry of Culture (plus one guest), curatorial staff of French and international public museums, journalists (including the art press), members of IACA, and the Syndicat de la Presse Artistique, professional artists (painters, sculptors, print-makers), wounded war veterans, civilian disabled people (in accordance with conditions laid down by the Maison Départementale des Personnes Handicapées), professional teachers accompanying school groups, official French national and regional tour guides/lecturers, members of ICOM / ICOMOS, educational and youth groups (leisure centres, holiday activity centres, MJC, CFA...) taking part in a workshop or activity with a Monumenta mediator/guide, the beneficiaries of certain exceptional initiatives and partnerships negotiated for the exhibition.

Admission plus guided tour : 8 Euros

Pass : 10 Euros

Group admission : 80 Euros (up to 30 people)

Group tour : 200 Euros (up to 30 people)

School visits :

Tour and workshop (2h) : 90 Euros per group (up to 30 children)

Tour (1h30) : 80 Euros per group (up to 30 children)

Student tour (1h30) : 90 Euros per group (up to 30 students)

Higher education tour (1h30) : 140 Euros per group (up to 30 persons)

IUFM tour (1h30) : 140 Euros per group 'up to 30 persons)

Publications

Album

For Christian Boltanski's Grand Palais exhibition, the Centre national des arts plastiques and the journal Art Press are co-publishing an exhibition album. Lavishly illustrated, it collects the major Christian Boltanski articles published in Art Press since the 1970s, as well as an interview with the artist by Georges Didi-Huberman.

Centre National des Arts Plastiques / Art Press co-publication

Publication December 2009

French / English bilingual publication

Format : 22 x 28.5 cm

68 pages

Published price : 4,80 Euros

Christian Boltanski monograph

Co-written by Catherine Grenier, Centre Pompidou curator and exhibition curator, and Daniel Mendelson, American writer (author of the novel *Les Disparus* ("The Lost"), published by Flammarion, which met with major critical and public success). Unprecedented texts by Christian Boltanski and a facsimile of a book by the artist published in 20 copies in 1974, *Les morts pour rire de Christian Boltanski*, completes the critical text by Catherine Grenier and the conversation with Daniel Mendelson.

Collection La création contemporaine

Co-publication : Centre national des arts plastiques / Flammarion

Graphic art design : M/M(Paris)

Publication : December 2009

Publication in French and English

Format : 21 x 28 cm

212 pages

Published price : 39 Euros

DVD

Published by Arte, this is a 52-minute documentary film entitled LA VIE POSSIBLE DE CHRISTIAN BOLTANSKI, Portrait fantôme de l'artiste, written and directed by Heinz Peter Schwerfel, produced by SCHUCH CONSEILS ET PRODUCTIONS. With the participation of the Cnap, it proposes a bonus on installation of the work *Personnes* for MONUMENTA 2010 in the Grand Palais Nave.

Published price : 19.99 Euros

A film co-produced by Arte France

A DVD publication by Arte Editions 2010

The CD

All visitors may record their heartbeats and purchase the recording on CD.

Published price: 4 Euros.

Appendix 1 : solo exhibitions (recent selection)

The complete list of Christian Boltanski's solo exhibitions is on the website www.monumenta.com

1990

Reconstitution, The Whitechapel Art Gallery, London, England, UK

Réserve, Galerie Elisabeth Kaufmann, Basel, Switzerland

The Institute of Contemporary Art, Nagoya, Japan

ATM Contemporary Art Gallery, Mito, Japan

Palais des Beaux-Arts, Brussels, Belgium

Musée Départemental de Rochechouart, Haute-Vienne, France

1991

The Dead Swiss, Marian Goodman Gallery, New York, New York, USA

Inventar, Hamburger Kunsthalle, Hamburg, Germany

Reconstitution, Musée de Grenoble, Grenoble, France ; Stedelijk van Abbemuseum, Eindhoven, Netherlands

Contemporary Art Museum, Houston, Texas, USA

1992

La Fundación Cultura Televisa and Centro Cultural/Arte Contemporaneo, Polanco, Mexico

1993

Karl Valentin Museum and Städtmuseum, Munich, Germany

Jule Kewenig, Cologne, Germany

Museum Ludwig, Cologne, Germany

Galleria Lucio Amelio, Naples, Italy

Les Suisses Morts, Musée Cantonal des Beaux-Arts, Lausanne, Switzerland

New York Public Library, New York, USA

1994

OBALA Art Center, Sarajevo, Bosnia-Herzegovina

Tramway, Glasgow, Scotland, UK

The Henry Moore Studio, Halifax, England, UK

Center for Contemporary Art, Glasgow, Scotland, UK

Konsthalle, Malmö, Sweden

The National Museum of Contemporary Art, Oslo, Norway

Ludwig Forum, Aachen, Germany

Leçons des Ténèbres, Prague Chateau Belvedere, Czech Republic

Fundació Espai Poble Nou, Barcelona, Spain

Wilhelm Lehbruch Museum, Duisburg, Germany

Cincinnati Art Museum, Cincinnati, Ohio, USA

Städtisches Museum Abteiberg, Mönchengladbach, Germany

Städtische Galerie in Städtischen Kunstinstitut, Graphische Sammlung, Frankfurt an der Oder, Germany

1995

DuPont Foundation for Contemporary Art, Tilburg, Netherlands

Villa Medici, Rome, Italy

Marian Goodman Gallery, New York, New York, USA

Kunsthalle Wien, Vienna, Austria

Lost : New York Projects, Public Art Fund, New York, New York, USA

1996

Advento, Centro Gallego De Arte Contemporánea, Santiago de Compostela, Spain
Christian Boltanski, Neues Museum Weserburg, Bremen, Germany
Sterblich, Hessisches Landesmuseum, Darmstadt, Germany
Alltag, with Jean Kalman, Theater der Welt, Dresden, Germany

1997

Christian Boltanski Pentimenti, Villa delle Rose, Galleria d'Arte Moderna, Bologna, Italy
Los Justos, MACBA Museu d'Art Contemporani, Barcelona, Spain
Les Registres, Espace du Grand Hornu, Mons, France
Le Voyage d'Hiver, National Museum of Contemporary Art, Seoul, Korea
Chateau de Plieux, Plieux, France
Lost, Haus der Kunst, Munich, Germany

1998

Disappearance, Arken Museum for Moderne Kunst, Copenhagen, Denmark
Night in August, Museum of Contemporary Art, Helsinki, Finland
Dernières Années, ARC/Musée d'Art Moderne de la Ville de Paris, Paris, France
Christian Boltanski : So Far, Kemper Museum of Contemporary Art & Design, Kansas City, Missouri, USA
Compra/Venta, Alumudin, Valencia, Spain

1999

Christian Boltanski, Museum of Modern Art, Caracas, Venezuela

2000

Christian Boltanski : Reflexion, Museum of Fine Arts, Boston, Massachusetts, USA
Monte Pieta, Palermo, Italy

2001

Coming & Going, Marian Goodman Gallery, New York, New York, USA
Facets of Memory, The Jewish Museum, San Francisco, California, USA
Christian Boltanski, Ujastowski Castel, Warsaw, Poland
La vie impossible, Kunstmuseum Dessau, Germany, St. Peter's Church, Cologne, Germany
La Réserve de Christian Boltanski, Skulpturenmuseum, Marl, Germany

2002

Faire-part, Palazzo delle Papesse, Sienna, Italy
Sombras, Museo de Santa Rosa, Puebla, Mexico

2003

The Disembodied Spirit, Bowdoin College, Bowdoin, Maine ; Kemper Museum of Contemporary Art, St. Louis, Missouri ; Austin Museum of Art, Austin, Texas, USA

2004

Les Regards. Sculpture for Bremen, Project for the city of Bremen, Rolandpreis für Kunst im öffentlichen Raum Prize, Bremen, Germany
Théâtre d'ombres 1984-1997, Musée d'art moderne de la ville de Paris/ARC, Musée d'art et d'histoire du Judaïsme, Paris, France

2004-2005

Contrepoint, Musée du Louvre, Paris, France

2005

Correspondances, Musée d'Orsay, Paris, France

Prendre la parole, Marian Goodman Gallery, Paris, France

Ultime Notizie, Christian Boltanski, PAC Padiglione d'Arte Contemporanea, Milan, Italy

Christian Boltanski, A.V. Schusev State Museum of Architecture, Moscow, Russia

Christian Boltanski – 6 septembres, Musée d'art moderne de la ville de Paris/ARC and L'institut national de l'audiovisuel, Paris, France

Christian Boltanski – 6 septembres, Société d'encouragement pour l'Industrie Nationale, Paris, France

2006

Christian Boltanski – Zeit, Mathildenhöhe, Darmstadt, Germany

Christian Boltanski, MACRO Museo d'Arte Contemporanea, Rome, Italy

2007

Christian Boltanski – 6 septembres, Marian Goodman Gallery, New York, USA

Christian Boltanski, Herzsschlag, Pfefferberg, Berlin, Germany

2007-2008

Monuments noirs, Galerie Kewenig, Cologne, Germany

2008

Les archives du cœur - *Christian Boltanski*, Magasin 3, Stockholm Konsthall, Sweden

Les archives du cœur - *Christian Boltanski*, La Maison Rouge, Paris, France

Le cœur - *Christian Boltanski*, Galerie Foksal, Warsaw, Poland

In situ Les archives du cœur, Sale e Tabachhi, Berlin, Germany

Christian Boltanski, *Le Consortium*, Dijon, France

2009

Christian Boltanski, *La vie possible*, Kunstmuseum Liechtenstein, Vaduz, Liechtenstein

2010

MONUMENTA 2010 : *Personnes*, Grand Palais, Paris, France

Le jour d'après, MAC/VAL – Musée d'art contemporain du Val-de-Marne

Appendix 2 : bibliography (recent selection)

Monographs and exhibition catalogues (recent selection).
The complete bibliography is on the website www.monumenta.com

Christian Boltanski, Les archives, Magasin 3 Stockholm Konsthall, 2008, exhib. cat.
Christian Boltanski Les archives, 4 September– 14 December 2008, Magasin 3 Stockholm Konsthall, Sweden.

Christian Boltanski, Livres d'artiste, Bob Calle, Editions 591, Paris, 2008.

La vie possible de Christian Boltanski, Catherine Grenier and Christian Boltanski, Seuil, Paris, 2007.

Christian Boltanski – Zeit, Hatje Cantz Verlag, Ostfildern, 2006, exhib. cat.
Christian Boltanski – Zeit, 12 November 2006 – 11 February 2007, Institut Mathildenhöhe Darmstadt, Germany.

Christian Boltanski – 6 septembres, Edition Charta et PAC, Milan, 2005, exhib. cat.
Ultime Notizie Christian Boltanski, 18 March – 12 June 2005, PAC, Milan, Italy.

Correspondances Christian Boltanski – Les silhouettes du Chat noir, Editions Hazan, Vanves, 2005, cat. expo.

Correspondances Musée d'Orsay / Art contemporain, 12 April – 10 July 2005, Musée d'Orsay, Paris.

Christian Boltanski, faire part, Edition Gli Ori, Sienna-Prato, 2002, exhib. cat.
Christian Boltanski, faire part, 7 December 2002 – 2 March 2003, Palazzo delle Papesse, Centro Arte Contemporanea, Sienna, Italy.

Boltanski, Charta, Milan, 1997, exhib. cat.
Christian Boltanski Pentimenti, 30 May – 7 September 1997, Galleria d'Arte Moderna Bologna, Villa delle Rose, Bologna, Italy. Text by Danilo Eccher, Paolo Fabri and Christian Boltanski.

Christian Boltanski, Phaidon Press, 1997.
Text by Didier Semin, interviews with the artist by Donald Kuspit, Georges Perec, and Tamar Garb.

Christian Boltanski, Advent and Other Times, Xunta de Galicia, Conseller'a de Cultura, Comunicación Social e Turismo et Centro Galego de Arte Contemporánea, Galicia, Spain, 1996.

Christian Boltanski, Gumpert, Lynn, Flammarion, Paris, 1994.

Boltanski, C. Dossier/Portfolio, Center of Contemporary Art and Tramway, Glasgow, Douglas Hyde Gallery, Dublin, Glasgow School of Art et Henry Moore Sculpture Trust, 1994.
Text by John Hutchinson, interviews by Paul Bradley, Charles Esche, and Nicola White.

Christian Boltanski : Books, Prints, Printed Matter, Ephemera, Robert Rainwater, The New York Public Library, New York, 1993.

Pour la suite du monde : cahier : propos (et) projets, exhib. cat.
Pour la suite du monde : cahier : propos et projets, 26 May - 11 October 1992, Musée D'Art Contemporain de Montréal, Montreal.

Christian Boltanski : Reconstitution, exhib. cat.
Whitechapel Art Gallery, London ; Stedelijk Van Abbemuseum, Eindhoven ; Musée de Grenoble, 1990. Texts by Lynn Gumpert, Serge Lemoine, and Georgia Marsh.

Christian Boltanski : Lessons of Darkness, exhib. cat. Jerusalem, Israel Museum, 1989. Text by Suzanne Landau and Bracha Ettinger.

Christian Boltanski : Lessons of Darkness, exhib. cat. Museum of Contemporary Art, Chicago, New Museum of Contemporary Art, New York, Museum of Contemporary Art, Los Angeles, 1988. Text by Lynn Gumpert and Mary Jane Jacob.

Boltanski, by Didier Semin, Art Press, 1988.

Appendix 3 : filmography

Filmography of the artist

- *La Vie impossible de Christian Boltanski*, 8mm film, 12 minutes, 1968.
- *Comment pouvons-nous la supporter ?* 16mm colour film, 24 seconds (in collaboration with Alain Fleischer), 1969.
- *L'Homme qui lèche*, 16mm colour film, 2 minutes 30 seconds, 1969.
- *L'Homme qui tousse*, 16mm colour film, 3 minutes 30 seconds, 1969.
- *Tout ce dont je me souviens*, 16mm colour film, 24 seconds, 1969.
- *L'homme qui aboie*, 3 min., Alain Fleischer production, 1970.
- *Derrière la porte*, 16mm black and white film, 2 minutes 30 seconds (in collaboration with Alain Fleischer), 1970.
- *Essai de reconstitution des 46 jours qui précéderent la mort de Françoise Guiniou*, 16mm black and white film, 25 minutes, 1971.
- *L'Appartement de la rue de Vaugirard*, 16mm black and white film, 8 minutes, 1973.
- *Souvenirs de jeunesse d'après 11 récits de Christian Boltanski*, 16mm film, 1973.
- *La vie c'est gai, la vie c'est triste*, video, 1973.

Filmography on the artist

- *Quelques activités de la vie de Christian Boltanski*, 20 minutes, Alain Fleischer production, 1970.
- *L'atelier de Christian Boltanski*, "Aujourd'hui en France" newsmagazine report, by French Ministry of Foreign Affairs, 1983.
- *Boltanski par Fleischer*, 14 minutes, Alain Fleischer production, 1984.
- *Ombres et lumières*, 14 minutes, Werner Vöss production, 1987.
- *Christian Boltanski*, 10 minutes, Michel Nuridsany production, 1987.
- *Le Montreur d'ombres*, 3 minutes, production by Philippe Gautier and Brigitte Cornand, 1987.
- *Réponse à la question : "qu'est-ce que la démocratie a changé dans l'histoire de l'humanité"*, interview by Philip Plaisance, 1989.
- *La Danse des ombres*, 43 minutes, Simone Moht production, journalist Jo Excoffier, 1989.
- *L'Ami Christian*, 6 minutes, Philippe Demontaut production, 1989.
- *A la recherche de Christian Boltanski*, 45 minutes, Alain Fleischer production, 1990.
- *Boltanski*, 11 minutes, Beth Holgate production, 1990.
- *Christian Boltanski : Signalement*, 120 minutes, interview by Michel Salgas, Michelle Porte production, 1992.
- *Les Archives de C.B.*, Brigitte Cornand, colour, 52 minutes, 1998.
- *Christian Boltanski Documentary*, 12 minutes, colour, production mode : French language television, Alain Fleischer production, 2002.
- *Le Filmeur*, 1 hour 40 minutes, Alain Cavalier production, 21 September 2005.
- *Boltanski à Moscou*, Pavel Lounguine, 2005.
- *Christian Boltanski*, Dominique Gros, colour, for the "L'Art et la manière" collection, Arte, 26 minutes, 2007.

Ministry of Culture and Communication and its event producers

Every year MONUMENTA, organized at the initiative of the Ministry for Culture and Communication (Délégation aux arts plastiques), invites an internationally renowned artist to match their vision against the monumental space of the Grand Palais Nave. From this encounter, a unique work is born, illuminated by the spectacular setting. It is offered to a national and international public, permitting France to better play its role on the stage of major artistic events.

MONUMENTA 2010 is organized by:
the Ministry of Culture and Communication (Délégation aux arts plastiques), the Centre national des arts plastiques, the Grand Palais (EPGPCE) and the Réunion des musées nationaux.

The Ministry of Culture and Communication (Délégation aux arts plastiques)
Mandated by the Ministry of Culture and Communication, the Délégation aux arts plastiques contributes to defining State policy on the fine and visual arts, and determines the conditions for its implementation. Central to its objectives is that of coordinating events on a national and international scale, aimed at showcasing the French art scene. This has given rise to the triennial "La Force de l'Art", devoted to creative work in France; "Dans la nuit, des images" offering video or digital work; and finally "MONUMENTA", an annual event permitting great figures in the contemporary art world to share their artistic vision at the Grand Palais, in Paris. These events seek to make the widest possible public aware of the challenges of contemporary creative work by offering it, through mediated learning entrusted to the CNAP, the keys to understanding the work of today's artists.



Le Centre national des arts plastiques

The Centre national des arts plastiques is the contemporary art events producer for the Ministry of Culture and Communication (Délégation aux arts plastiques). A major player on the cultural scene, it supports artists to produce and promote their works to all publics ; a major player on the economic scene as well, it accompanies professionals in the French art world. For this reason it co-produces prestigious contemporary art encounters at the Grand Palais, comprised by the MONUMENTA and FORCE DE L'ART series.

For MONUMENTA 2010 / Christian Boltanski, the Centre national des arts plastiques is responsible for guiding the projects, artistic production and cultural programming management, publications, reception of the public, mediated learning and educational initiatives, relations with partners and patrons, communication and press relations.

The Centre national des arts plastiques acquires and commissions artworks on behalf of the State, to enrich the national contemporary art collections ; it also is responsible for the safeguarding and management of what comprises France's largest national contemporary art collection. It promotes artworks through temporary and permanent loans and through exhibition organization, in France and abroad, in partnership with all types of museums and cultural institutions. It implements several support initiatives, such as financial aid for first exhibitions, first catalogues, research grants, art book publication, etc. It implements national commissions, seeking to bring about the encounter of the art of our time with French public spaces.

www.cnap.fr



L'Etablissement public du Grand Palais des Champs-Élysées

L'Etablissement public du Grand Palais is co-producer of the third MONUMENTA exhibition and is pleased to welcome Christian Boltanski to its Nave. In the immense Nave, a magnificent backdrop of glass, stone and steel, the grandeur of the premises combines with the strength of the artist's intention to create an exceptional events showcasing contemporary creative work. Entirely classified as a historic monument, the Grand Palais was endowed to become the Etablissement public du Grand Palais, created in 2007 ; in this way it became a major player in promoting creative work, innovation and learning. The Etablissement public du Grand Palais is responsible for the Nave's programming and operation as well as that of the digital projection room ; from 2010, this will also be the case for new spaces currently undergoing renovation : the Salon d'Honneur and the Southwest Gallery.

The Grand Palais launched a 2008-2011 initiative to serve the million and a half visitors who crowd each year into the Nave. This is developed in the following directions : opening the renovated spaces to the public thanks to reorganization program aiming to double the usable surface areas within three years ; improving visitor reception ; and moderating and reinforcing the monument's attractiveness owing to ambitious programming.

In this regard, it welcomes about ten public events per season based on two guiding principles: excellence and aesthetics. The 2009/2010 season was defined by events for younger publics (LeBron James, 1e nuit électro, Quicksilver Tony Hawk Show), for the exceptional (equestrian event), for art (Salon du collectionneur, FIAC, Art en Capital, MONUMENTA) and for celebration (Jours de fête, Année France-Russie). The Établissement public du Grand Palais is under the aegis of the Ministry of Culture and Communication.

www.grandpalais.fr



La Réunion des musées nationaux

The Rmn (Réunion des musées nationaux) is co-producer, with the Centre national des arts plastiques and the Etablissement public du Grand Palais des Champs-Élysées, of this new MONUMENTA, in the Nave of the Grand Palais. It is responsible for organization of the public reception areas and admissions management.

Exhibiting, producing, publishing, circulating, showcasing, acquiring... Through its initiatives, the Rmn has contributed for over a century to helping all publics discover and know the French national cultural heritage. With responsibility for programming and operation of the Grand Palais Galeries nationales, the Rmn organizes close to 30 temporary exhibitions yearly, alone or in collaboration with public establishments, national museums and services as well as with its foreign cultural partners for international co-productions in Europe, the United States and Asia. The Rmn publishes and circulates catalogues and merchandise products throughout its network of 40 book-and-gift shops and sales counters in Paris and the regions of France. To promote the riches to be found in the national collections, it designs and publishes guides, programs and visitor paper, audiovisual and multimedia support materials. Whether they are specialists, amateurs, the general public, tourists or young publics, the Rmn conceives adapted editorial products. The Rmn is a public establishment of an industrial and commercial nature, under the aegis of the Ministry of Culture and Communication.

Sponsor



Neuflize OBC continues its support of artistic creation, for the third consecutive year, by sponsoring *Monumenta*, the great contemporary art encounter launched in 2007.

Already having joined this year with the Ministry of Culture and Communication for *La Force de l'Art 02*, Neuflize OBC confirms its position as a reference sponsor for the visual arts in France. This support is the dynamic and innovative illustration of how its sponsorship policy is centred on contemporary creation and the showcasing of French cultural heritage.

From the start the Neuflize OBC Bank has been *Monumenta's* principal partner.

It has indeed enthusiastically supported this unique annual initiative for artistic creation, and has been a committed partner for the first three *Monumenta* events. It is especially proud to continue this partnership in 2010 with Christian Boltanski's unprecedented and striking installation questioning the nature and meaning of being human. This year it most especially supports the unique mediated learning approach making these works accessible to all publics.

An engaged banker, Neuflize OBC is sensitive to the full impact of an artistic confrontation that centres itself around the work itself, contributing to bringing the widest possible public closer to contemporary creative work and which reflects the singular and profoundly innovative view it gives of a world in movement.

Its historical commitment to promoting contemporary creative work and the preservation of cultural heritage was recognized by the Ministry of Culture and Communication last June, when it gave the bank the honorific «Grand Mécène» award. Neuflize OBC sponsorship combines the cultural heritage of yesterday with that of tomorrow, collaborating on the visual arts and cinema by coordinating its initiatives with those of Neuflize Vie, its life insurance subsidiary.

A bank and a sponsor

Neuflize OBC is often cited as a reference in connection with French cultural sponsorship, especially **for the visual arts and cinema**. Its involvement comprises partnerships with prestigious institutions, both for exhibitions as well as for major artistic events. Its choices develop around support for creative work, such as for competitions showcasing French cultural heritage.

A sponsorship in tune with a private bank's values...

The initiatives Neuflize OBC undertakes are each proof of its rigorous and ongoing commitment to projects it considers a great quality, as well as its capacity for open-mindedness and innovation in supporting initiatives encouraging creative work. They also reflect the values this reference major player in France's private banking sector shares with its clients and business relations, especially with families with their roots in French industry and who are often art lovers, or with professionals in the film and communications sectors, throughout the country.

The Group's collaborative sponsorship initiatives in France...

Neuflize OBC moreover shares its commitments in the field of art with its life insurance subsidiary, Neuflize Vie, which has chosen to concentrate its initiatives on contemporary photographic and videographic images, through multiple initiatives, such as for example its continual engagement for the Jeu de Paume Museum and the Maison Européenne de la Photographie.

Examples of initiatives for 2009:

Daniel et Florence Guerlain Foundation Contemporary Drawing Award, March 2009, *Nuit des Musées* / Direction des Musées de France / May 2009, *LA FORCE DE L'ART 02* / Ministry of Culture and Communication / April-May 2009 ; *Cinéfondation* / Cannes Film Festival 2009, *Erwin Olaf* Exhibition / Institut Néerlandais / May-June 2009, *ParisCinéma* / July 2009 ; FIAC / October 2009, *Lanterne Magique* Exhibition / Cinémathèque October 2009, Forum d'Avignon / November 2009...

Contact : Neuflize OBC

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MONUMENTA 2010 has the generous support of:

Corporate sponsor:

Neuflize OBC



Media partners:

TF1, LCI, Europe 1, Le Figaro, Figaroscope, Le Figaro Magazine, Madame Figaro, Média Transports, Les Inrockuptibles, Trois Couleurs



Partners:

Mac/Val - Musée d'art contemporain du Val-de-Marne, Opéra Comique, Musée du Louvre, Comité régional du tourisme Paris Île-de-France, Musée d'art et d'histoire du Judaïsme, Naoshima Fukutake Art Museum Foundation, Maison de la Poésie de Saint-Quentin-en-Yvelines, Maison du Geste et de l'Image, TRAM, EFIT - Ecole Française d'Improvisation Théâtrale, Inspection académique des Yvelines, CRDP de l'Académie de Versailles





Christian Boltanski. **Théâtre d'ombres**, 1984. 17 figurines en fils de fer, cartons, tissus suspendues à un portique, 5 projecteurs, 1 ventilateur, 1 transformateur. Dimensions variables. Collection F.R.A.C – Bourgogne, Dijon. Courtesy Christian Boltanski et Galerie Marian Goodman, Paris/New York. Tous droits réservés.



Christian Boltanski. **Disappearance**, 1998 / 1999. Vue d'exposition, musée Arken, 21 novembre 1998 - 31 janvier 1999. Photo Bent Ryberg, Planet Foto. Tous droits réservés.



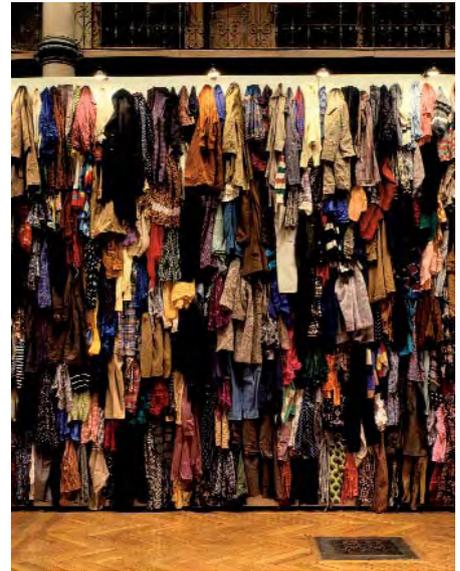
Christian Boltanski. **New York Projects Lost Property**, Grand Central Terminal, A Citywide Project of the Public Art Fund, Mai 1995. Photo Dorothy Zeidman. Courtesy Public Art Fund, Inc., Galerie Marian Goodman, New York. Tous droits réservés.



Christian Boltanski. **Leçons de ténèbres**, 19 juin 1988. Vue d'installation les Enfants de Dijon, Galerie Heller, New York. Musée d'art contemporain, Chicago. Tous droits réservés.



Christian Boltanski. **Autel Chases**, 1988. Œuvre composée de 112 boîtes à biscuits, 15 lampes et 15 photographies noir et blanc 230x400 com. Chaque photographie : 30x24 cm. Chaque boîte : 23x23x13 cm. Centre national des arts plastiques – ministère de la Culture et de la Communication, Inv. F.N.A.C. : 89068. Tous droits réservés.



Christian Boltanski. **Réserve - Canada**, 1988. Vue d'exposition, Musée de Grenoble, 19 janvier - 11 mars 1991. Tous droits réservés.



Grand Palais : Photos EMOC / Patrick Tourneboeuf / Tendance floue et MCC / Farida Bréchemier. Tous droits réservés.



Personnes, 2010. Christian Boltanski dans le Grand Palais – Juin 2009. Photo Didier Plowy – Tous droits réservés Monumenta 2010, ministère de la Culture et de la Communication.

D'autres visuels sont disponibles sur le site de Monumenta : <http://www.monumenta.com/2010/>