

Étant donnés Contemporary Art



Presentation

Étant donnés Contemporary Art aims to strengthen ties between France and the US in the field of contemporary art by fostering active collaboration and encouraging long-lasting partnerships between French visual artists, curators and collectives and American curators and cultural institutions. The fund supports the discovery of emerging talents, while also sustaining interest in established artists. Furthermore, it has been instrumental in creating a network of curators from France and the US. Since its inception, Étant donnés has developed an international reputation by allocating over \$3 million to fund more than 300 projects and 27 curators.

Over the past 20 years, the art world has profoundly evolved. Étant donnés seeks to embrace new practices and enable different approaches to creation in contemporary art, to include projects that draw on the visual arts, design, architecture, and performance. Étant donnés aims to support ambitious projects, with high priority given to coproductions, new commissions, and projects that can be developed across several cities in the U.S.

To this end, and with the aim of introducing French visual artists whose works have rarely, if ever, been shown in the United States, the fund supports projects at three levels. Financial support is granted to American nonprofit institutions to organize exhibitions, installations, or research projects featuring French artists; a curatorial fellowship assists American curators, either independent or affiliated with institutions, who wish to conduct research in France; and a residency program supports French visual artists seeking to develop specific projects with American partners.

Origins

Étant donnés was founded in 1994 by the Cultural Services of the French Embassy, the former Association Française d'Action Artistique (AFAA)—now the Institut français—and the Délégation aux Arts Plastiques (DAP) of the French Ministry of Culture and Communication. Taking its name from the famed work of art by Marcel Duchamp, the French-born artist who established himself in the United States and whose work has inspired contemporary artists for decades, Étant donnés underscores the continuous exchange between France and the United States in the art world. It also supports the belief, formulated by Duchamp, that “All in all, the creative act is not performed by the artist alone.”

Étant donnés Contemporary Art has supported exhibitions in most major American institutions, including the Guggenheim Museum, the Whitney Museum, the DIA Art Foundation, MoMA PS1, the Museum of Contemporary Art in Los Angeles, the MCA in Chicago, the Walker Art Center in Minneapolis, the Barnes Foundation in Philadelphia, the Bass Museum in Miami, the CCA Wattis Institute in San Francisco, the ICA in Boston, the Hammer Museum in Los Angeles, and the Wexner Art Center in Ohio. Support has also been given to numerous projects at alternative spaces, including Artists Space, Artist's Institute, and Art in General. In previous years, it also provided funding for French organizations such as the Musée National d'Art Moderne Centre Georges Pompidou in Paris, Villa Arson in Nice, and several FRACs (Fonds Régional d'Art Contemporain).

Among the French artists first introduced to the U.S. thanks to the support of Étant donnés are Michel Blazy, Mohammed Bourouissa, Céleste Boursier-Mougenot,

Isabelle Cornaro, Dominique Gonzalez-Foerster, Pierre Huyghe, Koo Jeong A, Kapwani Kiwanga, Guillaume Leblon, Pierre Leguillon, Jean-Luc Moulène, and Tatiana Trouvé. In France, John Currin, Sterling Ruby, Roe Etheridge, and Diana Thater are just a few of the American artists to have benefited from *Étant donné*s support for early presentations of their works in solo shows. Some of the numerous curators whose work has been facilitated by the fund are Nicholas Baume, Tim Griffin, Fionn Meade, Lauri Firstenberg, and Silvia Karman Cubina.

Guidelines

Grants to American Institutions for Exhibitions and Artistic Projects

This program seeks primarily to introduce French visual artists whose works have rarely, if ever, been shown in the United States. The fund offers financial support in the form of grants to American nonprofit institutions that organize exhibitions, installations, or research projects featuring French or France-based artists.

Curatorial Fellowships

*Étant donné*s Contemporary Art offers grants to American curators wishing to conduct and deepen their research in contemporary art in France. These grants are intended to expand the professional opportunities and networks of American curators, encourage in-depth explorations of French cultural resources, and provide a forum for the exchange of ideas and knowledge among artists, professionals, researchers, and institutions.

Residencies

These grants are intended for French or France-based visual artists seeking to spend 2 to 4 months in the United States, in order to develop research or specific a project in collaboration with an American organization. *Étant donné*s Residencies aim to facilitate the integration of French artists into the American contemporary arts scene and generate collaborative projects that may continue beyond the residency.

Artistic Committee

The Artistic Committee is comprised of independent American and French professionals who specialize in contemporary art.

Past and Present Committee Members:

Bill Arning, Nicholas Baume, François Barré, Marie-Claude Beaud, Naomi Beckwith, Ian Berry, Bernard Blistène, Mélanie Bouteloup, Elizabeth Brown, Connie Butler, Valérie Cassel, Amada Cruz, Michèle de Angelus, Florence Derieux, Xavier Douroux, Sophie Duplaix, Nathalie Ergino, Jane Farver, Russell Ferguson, Dana Friis-Hansen, Cesar Garcia, Laurence Gateau, Lynn Gumpert, Eleanor Heartney, Laura Hoptman, Mary Jane Jacob, Jenny Jaskey, Eungie Joo, Werner H. Kramarsky, Charlotte Laubard, Emmanuelle Lequeux, Armelle Leturcq, Brett Littman, Christine Macel, Eric Mangion, Denise Miller, Helen Molesworth, Camille Morineau, Terry Myers, Alfred Pacquement, Paul-Hervé Parsy, Frédéric Paul, Frank Perrin, Ann Philbin, Ron Platt, Aline Pujó, François Quintin, Lawrence Rinder, Michel Roux, Raphael Rubinstein, Ingrid Schaffner, Didier Semin, Debra Singer, Robert Storr, Terrie Sultan, Annabelle Ténèze, Marcia Tucker, Christine Van Assche, Philippe Vergne, Germain Viatte, Marc-Olivier Wahler, Hamza Walker, Benjamin Weil, and Adam Weinberg.

Selection of grantees since 1994 (institutions, artists, curators)

Since 1994, Étant donné has given grants to major institutions, including:

Art in General, New York
Artists Space, New York
Artist's Institute, New York
The Art Institute of Chicago, Chicago
Artpace San Antonio, San Antonio
The Bass Museum of Art, Miami
Blaffer Gallery, Houston
California Institute of the Arts (REDCAT), Los Angeles
Contemporary Arts Center (CAC), New Orleans
Crosby Street Project, New York
Delta Axis, Memphis
Dia Art Foundation, New York
Eli and Edythe Broad Art Museum at Michigan State University, Lansing
Fowler Museum at UCLA, Los Angeles
FRONT International: Cleveland Triennial for Contemporary Art, Cleveland
Grey Art Gallery at NYU, New York
Hammer Museum, Los Angeles
Henry Art Gallery, Seattle
High Museum of Art, Atlanta
International Center of Photography (ICP), New York
The Institute of Contemporary Art (ICA), Boston
The Jewish Museum, New York
The Kitchen, New York
MAK Center for Art and Architecture at the Schindler House, Los Angeles
Marfa Soundings, Marfa
MIT List Visual Arts Center, Cambridge
MoMA PS1, New York
Moody Center for the Arts, William Marsh Rice University, Houston
Museum of Contemporary Art, Chicago
Museum of Contemporary Art, Detroit
Museum of Contemporary Art (MOCA), Los Angeles
Museum of Modern Art (MoMA), New York
National Museum of Women in the Arts, Washington D.C.
New Orleans Museum of Art, New Orleans
The Philadelphia Museum of Art, Philadelphia
Portland Institute for Contemporary Art, Portland
San Francisco Art Institute, San Francisco
SITE Santa Fe, Santa Fe
Solomon R. Guggenheim Museum, New York
Storefront for Art & Architecture, New York
Swiss Institute - Contemporary Art, New York
Walker Art Center, Minneapolis
Wexner Art Center, Columbus
Whitney Museum, New York

Étant donné, has supported individual artists such as:

Adel Abdessemed	Camille Henrot
Mathieu Kleyebe Abonnenc	Thomas Hirschhorn
Chantal Akerman	Pierre Huyghe
Tarek Atoui	Kapwani Kiwanga
Kader Attia	Bertrand Lavier
Sylvie Auvray	Guillaume Leblon
Fayçal Baghriche	Franck Leibovici
Yto Barrada	Pierre Leguillon
Eva Barto	Annette Messager
Valérie Belin	Jean-Luc Moulène
Neil Beloufa	Orlan
Olivier Blanckart	Lucy Orta
Katinka Bock	Jean-Michel Othoniel
Mohammed Bourouissa	Pierre Paulin
Céleste Boursier-Mougenot	François Perrin
Mathieu Briand	Laure Prouvost
Thibault Brunet	Philippe Rahm
Sophie Calle	Christine Rebet
Marc-Camille Chaimowicz	François Roche
Boris Chouvellon	Elsa Sahal
Isabelle Cornaro	Anri Sala
matali crasset	Anne-Marie Schneider
Marcelline Delbecq	Stéphanie Solinas
Arnaud Dezoteux	SMITH
Latifa Echakhch	Laure Tixier
Didier Faustino	Caecilia TrippT
Claire Fontaine	atiana Trouvé
Dominique Gonzalez-Foerster	Xavier Veilhan
Mark Geffriaud	Jean-Luc Verna
Laurent Grasso	

Curators supported by the Fund (since 2008) include:

Leigh A. Arnold	Jenny Jansky
Art in General	Ruba Katrib
Nicholas Baume	Kristan Kennedy
Virginie Bobin	Kristine Kuramitsu
Steven Bridges	Natasha Marie Llorens
Jennifer Burris	Fionn Meade
Silvia Karman Cubina	Dominic Molon
Dean Daderko	Florence Ostende
Daniel Fuller	Yasmil Raymond
Ginger Gregg Duggan and	Valérie Rousseau
Judith Hoos Fox	Tyler Stallings
Lauri Firstenberg	Alexandra Schwartz
Tim Griffin	James Voorhies
Anthony Huberman	Hamza Walker

Project Highlights

Etant donnés has supported groundbreaking projects in diverse fields of contemporary creation, including first solo exhibitions, group shows, special commissions, and Biennales. These projects have served as a launchpad for the artists involved by enabling them to build relationships with US curators and institutions.



Guillaume Leblon & Thomas Boutoux, *Busy Time*

Cleveland Triennial for Contemporary Art, Cleveland, OH

July 14 - September 30, 2018

Commissioned by the FRONT Triennial, *Busy Time* was designed in situ. An empty residential house filled with new sculptures created as both art objects and viewer seating by artist Leblon, and an experimental one-act play written for the stage by the artist with the curator and art historian Thomas Boutoux, demonstrated the artists' dual engagement with time based media and public sculpture.



Cyprien Gaillard, *Nightlife*

MOCA Cleveland

July 14 - September 30, 2018

Nightlife, a 3D film installation by Cyprien Gaillard, immersed viewers in a surreal experience that weaved together the complex histories of multiple locations across Europe and the U.S. This was Gaillard's first presentation in the U.S.



Camille Henrot: *Cities of Ys*

New Orleans Museum of Art,
New Orleans

October 11th – April 13th, 2014

The exhibition was organized by
Miranda Lash, Curator of Modern and
Contemporary Art at NOMA

For her first solo exhibition in the United
States at the New Orleans Museum of
Art, Camille Henrot investigated the
legendary city of Ys in France and the

vanishing coastal area of southern Louisiana that is occupied by the ancestral Houma
Indians. She has created parallels between the mythical and the contemporary.

Solos: Matali Crasset

Cooper-Hewitt, National Design
Museum, New York

May 1st, 2005 – January 9th, 2006

French designer matali crasset designed
an immersive and innovative installation
using a variety of media to explore
living spaces by transforming them into
areas of experimentation and mobility.
Her work also included an interactive
light-and-sound installation in the new
700-square-foot gallery.



Jean-Luc Moulène: *Opus + One*

Dia Art Foundation, New York

December 2011 - December 2012

Curated by Yasmin Raymond



Opus + One was the first comprehensive
exhibition in North America devoted to
the work of Paris-based artist Jean-Luc
Moulène. The installation at Dia:Beacon,
Riggio Galleries was comprised of
objects and images created over the
past two decades. It was accompanied

by a new project at the Dan Flavin Art Institute in Bridgehampton, New York, as well as
a major publication.



Michel Blazy, Site-specific Installation

Moody Center for the Arts, William Marsh Rice University, Houston, TX
January 25 - May 30, 2019

Alison Weaver and Kimberly Davenport invited Michel Blazy to create an original, site-specific installation at the Moody's Center for the Arts. Throughout his 20 year career, Michel Blazy has working closely with nature and living organisms in his work, considering his artistic production a collaboration with those organisms and the unpredictable effects of the natural world.



The Third ICP Triennial of Photography

International Center of Photography, New York
September 18th – January 17th, 2010

Every three years, New York's International Center of Photography (ICP) presents a global survey of the most exciting and challenging new work in photography and video. The Third ICP Triennial examined fashion and its relation to contemporary art and other cultural phenomena. Among the artists taking part in the Triennial were Yto Barrada and Valérie Belin.



Jean-Michel Othoniel,
Crystal Palace
Museum of Contemporary
Art, North Miami
May - August 2004



Didier Fiuza Faustino
LAXART, Los Angeles
November 3rd – Dec 22nd, 2008
Curated by Lauri Firstenberg

French-Portuguese architect, designer and artist Didier Fiuza Faustino's site-specific installation at LA><ART focused upon the materiality of chain link fence and its use in American cities and suburbs from a critical perspective. The transformation of space and usage of a common material address the social, political, and psychological issues of the sculptural installation and the politicizing nature as a spatial marker.



Philippe Parreno

Marquee, 2008

Installation view: "Theanyspacewhatever", group show at the Solomon R. Guggenheim Museum, New York, 2008

Curated by Nancy Spector

The exhibition *Theanyspacewhatever* began with Mr. Parreno's emblem of romantic comedy above the museum's entrance: a white-on-white movie marquee of neon and fluorescent lights hanging from white, lighted chains. It blinked wildly, like an excited crowd, but had no message and was open to interpretation. It suggested that you were entering a palace of pleasure and purity, art and life, aesthetics and entertainment.



Laure Prouvost: *From the Sky*

Danspace Project, New York

ART2: Art & Value

April 24th & 25th, 2014

Curated by Fionn Meade

Laure Prouvost's installation *Wantee*, which garnered her the 2013 Turner Prize, envisioned a fictional relationship between Prouvost's grandfather and artist Kurt Schwitters. *From the Sky* was a premiere in New York at Danspace Project, mixing video, music, and live narrative.



Pierre Huyghe, *A Journey That Wasn't*, 2005

Super 16mm film transferred to HD video

On the evening of October 14th, 2005, one small spot in the heart of Manhattan was temporarily transformed into a striking glacial landscape, becoming the site of a film shoot by internationally renowned artist Pierre Huyghe. The exhibition/film was curated by Tom Eccles, former director of the Public Art Fund. In collaboration with 2006 Biennial Exhibition curators Chrissie Iles and Philippe Vergne, the project was presented at the Whitney Museum of Art (March 2nd - May 28th, 2006).

Curatorial Research Highlights

The program supports curators and art historians working on exhibitions or research related to the French art scene. Most sponsored curators organized an exhibition and published a catalogue, and their curatorial research led to projects including first solo exhibitions, group shows, and artists being invited for residency programs in the U.S.



Yasmil Raymond
Curatorial Research Travel for *Abstract Resistance* exhibition in Paris, Lyon, and Nice, 2008

Starting with Michel Foucault's assertion that "where there is power, there is resistance," curator Yasmil Raymond argued that art made since World War II has been shaped by traumatic historical events in complex ways. The exhibition brought together four generations of artists whose works have rarely, if ever, been seen together in one installation. In their struggle with the abstract qualities of death, violence,

and conflict, the artists represented in *Abstract Resistance* provoked discomfort as well as the possibility for empathy. To accompany the exhibition, the Walker published a collection of essays by exhibition curator Yasmil Raymond, art historian Simon Baier, and philosopher Marcus Steinweg, as well as artist statements by Thomas Hirschhorn, Gedi Sibony, and Cathy Wilkes.



Dean Daderko
Curatorial Research on Joan Jonas and Gina Pane for CAMH, 2008

Parallel Practices: Joan Jonas & Gina Pane, Contemporary Arts Museum Houston, Texas | March– June, 2013

This exhibition brought together a selection of works by two artists born a short time apart who are renowned for their foundational contributions to the field of performance art. Jonas and Pane were proto-feminist artists, working in New York and Paris respectively, who worked in multidisciplinary methods at a time when many of their peers focused their attentions on a single medium. Through selections of their sculpture, photography, videos, drawings installations, and live arts, *Parallel Practices* celebrated the shared and complementary aspects of Jonas' and Pane's art, and highlighted the differences that characterized their unique bodies of work.

To accompany the exhibition, the catalogue *Parallel Practices: Joan Jonas & Gina Pane* explored the intersections of Jonas' and Pane's practices. It included texts by art historians Dr. Barbara Clausen, Élisabeth Lebovici, and Anne Tronche, as well as a text by the exhibition's curator, Dean Daderko. Significantly, this publication is among the first considerations of Pane's work to be published in English and includes translations of crucial texts by the artist.

Sponsors & Partners

Étant donnés Contemporary Art is a program of the FACE Foundation, developed in partnership with the Cultural Services of the French Embassy in the United States, with lead funding from the French Ministry of Culture, and Institut Français – Paris, the Florence Gould Foundation, the Helen Frankenthaler Foundation, Chanel USA, the ADAGP, the CPGA – Comité Professionnel des Galeries d'Art, and private donors.

Cultural Services of the French Embassy in the U.S.

The Cultural Services is a division of the French Embassy in the United States, first imagined in the 1930s by Paul Claudel as a conduit for sharing and promoting the best of French culture. In 1945, General de Gaulle appointed Claude Lévi-Strauss as the first Cultural Counselor, with the mission of providing Americans (individuals and organizations) with access and resources to engage with French culture and promote it in their own communities. | frenchculture.org

Institut français

Under the supervision of the Ministry of Foreign Affairs, Institut français implements France's cultural action abroad. Its role is to act as the conduit for a "diplomacy of influence," which includes promoting visual art, architecture, and design and lending support to artists living and working in France, Africa, and the Caribbean. By fostering dialogue between French and foreign cultures, the Institut français responds to the needs of France via a policy of listening, partnership, and openness to the world.

Ministère de la Culture et de la Communication

The French Ministry of Culture and Communication aims to make the major works of humanity—and especially those of France—accessible to the largest number of people possible. As such, it maintains a policy of conservation, protection, and development of all components of French cultural heritage. It promotes the creation of works of art and of the mind, and the development of art practices and education. It further contributes to cultural initiatives outside of France and to initiatives relating to the establishment of French cultural programs throughout the world.

Florence Gould Foundation

The Florence Gould Foundation, an American foundation devoted to French-American exchange and amity, has consistently provided major support to Étant donnés since its founding. Born of French parents in San Francisco in 1895, Florence Gould lived both in the United States and France during her life, which was shaped by an interest in and dedication to arts and letters. Having no heirs, at her death in 1993, Florence Gould left the bulk of her fortune to the foundation bearing her name.

Helen Frankenthaler Foundation

The Helen Frankenthaler Foundation, established and endowed by the artist during her lifetime (1928-2011), is dedicated to promoting greater public interest in and understanding of the visual arts. It supports the artist's legacy through a variety of initiatives, including exhibitions, loans of artworks, research and publications, conservation, grants, and educational programs for the public and the scholarly community. As the principal beneficiary of Helen Frankenthaler's estate, the Foundation maintains an archive of original papers and materials pertaining to her life and work and a collection of her artwork in a variety of media. | frankenthalerfoundation.org

Chanel USA

chanel.com/us

ADAGP - Société des Auteurs dans les Arts graphiques et plastiques

Founded by artists in 1953, the ADAGP represents 170,000 authors worldwide, in all disciplines of visual art, including painting, sculpture, photography, design, graphic novels, street art, video art, digital art, architecture and more... At the heart of an international network of 50 partner organisations, the ADAGP collects and distributes royalties, protects artists and fights to improve authors' rights. Today, it is the world's top society of authors in the visual arts. Eager to place creativity at the heart of the world, the ADAGP encourages the creative scene by initiating and/or financially supporting projects to highlight visual arts and promote them on a national and international scale.

CPGA - Comité Professionnel des Galeries d'Art

The Comité Professionnel des Galeries d'Art has represented galleries and defended their interests since 1947. As the representative organization of the main stakeholders of the art market among politicians, institutions and administrative authorities, its voice is respected and heard. As such, it takes part in drafting art market regulations and contributes to economic and cultural policies that favor the sector as a whole. It also advises and supports its 240 member galleries and its expertise and constant monitoring of the sector enable it to inform and update members on the regulations and specific issues of the art market. In recent years, it has been involved in major cultural events in order to enhance the visibility of the profession and improve understanding of the role of galleries as genuine partners for artists.



Helen Frankenthaler Foundation



Contact

FACE Foundation

The FACE (French-American Cultural Exchange) Foundation is an American nonprofit organization dedicated to supporting French-American relations through innovative cultural and educational projects. In partnership with the Cultural Services of the French Embassy in the United States, FACE Foundation promotes artistic, literary, and educational exchange and collaboration between creative professionals from both countries.

FACE is a 501(c)3 American charitable foundation and contributions to its programs are tax deductible to the extent allowed by law. For all donations and sponsorship inquiries please contact:

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Credits

Cover: Jean-Luc Moulène, *Body*, 2011, installed during *Opus + One*, Dia Art Foundation, New York, NY, December 2011 — December 2012. © the artist and Galerie Chantal Crousel, Paris. © Bill Jacobson Studio, New York, NY. Courtesy Dia Art Foundation, New York.

Page 6: Guillaume Leblon and Thomas Boutoux, *Busy Time*, 2018. Installation view at Vista Color Building. Commissioned by FRONT International: Cleveland Triennial for Contemporary Art with support by Étant donné Contemporary Art, a program of the French American Cultural Exchange (FACE) Foundation. July 14 - September 30, 2018. Photography by Field Studio.

Cyprien Gaillard, *Nightlife*, (Film still) 2015. 3D motion picture, DCI DCP 14:28 min. Copyright Cyprien Gaillard. Courtesy Sprueth Magers.

Page 7: Camille Henrot, *Cities of Ys*, New Orleans Museum of Art, New Orleans, LA, October 11 — April 13, 2014. Courtesy of the artist.

matali crasset, *Soundscape*s, Cooper-Hewitt National Museum, New York, NY, 2006.

Jean-Luc Moulène, *Body*, 2011, installed during *Opus + One*, Dia Art Foundation, New York, NY, December 2011 — December, 2012. © the artist and Galerie Chantal Crousel, Paris. © Bill Jacobson Studio, New York. Courtesy Dia Art Foundation, New York.

Page 8: Michel Blazy, *Pull Over Time*, 2013. Courtesy of the artist. And art: Concept, Paris. © Dorine Potel.

Installation view of the third ICP Triennial of Photography and Video, International Center of Photography, New York, NY, September 18, 2009 — January 17, 2010.

Page 9: Jean-Michel Othoniel, *Crystal Palace*, MOCA, North Miami, FL, May 28 — August 31, 2004. © Steven Brooks Studios.

Didier Fiuza Faustino, *Point Break*, LAXART, Los Angeles, CA, November 3rd — December 22, 2008. © Kelly Barrie.

Page 10: Philippe Parreno, *Marquee*, 2008, installed during *Theanyspacewhatever*, Solomon R. Guggenheim Museum, New York, NY, October 24, 2008 — January 7, 2009. © David Heald. © SRGF, NY.

Page 11: Laure Prouvost, *From the Sky*, Danspace Project, New York, NY, April 24th & 25th, 2014. © Ian Douglas.

Pierre Huyghe, *A Journey That Wasn't*, 2005. © Pierre Huyghe, courtesy Marian Goodman Gallery, Paris/New York.

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