

**A NEW
ART SCHOOL
IN PARIS**



Daniel Buren, *Signe contre-signes:*
A. R. T. (1972/1990) in the exhibition *Le Territoire de l' Art*,
the Russian Museum, Leningrad, 1990

A New Art School in Paris.
Institut des Hautes Études en Arts Plastiques

Anna Lundström

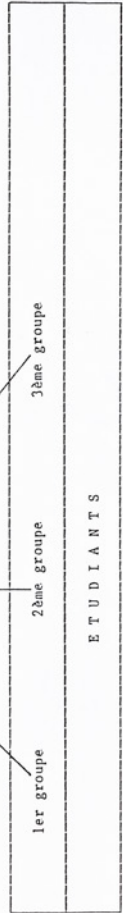
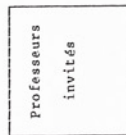
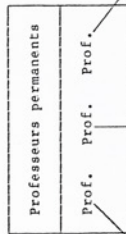
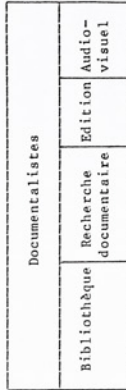
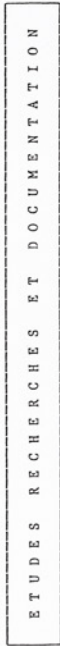
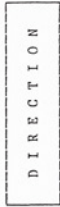
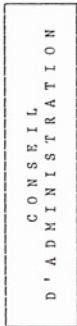
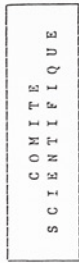
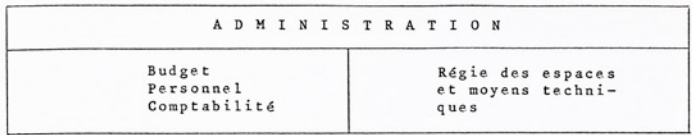
In 1982, when Jacques Chirac was the mayor of Paris, he gave Pontus Hultén the assignment of starting an art school in the city.¹ Institut des Hautes Études en Arts Plastiques (IHEAP) was long known by its working title, *École de Paris*, and the purpose was, at least as far as the city was concerned, to resurrect Paris as an artistic and cultural hub. The Institute opened on 4 October, 1988.² The studies that Hultén developed had an unconventional curriculum. Instead of studio-based work, instruction consisted exclusively of seminar-like discussions on themes that were explored for an entire year. These discussions were led by Hultén and its three permanent professors – the artist Daniel Buren, who took over as director in 1994–95, the art historian Serge Fauchereau, and the artist Sarkis – and invited guest lecturers consisting of artists, writers, philosophers, critics, solicitors and historians. These included Michael Asher, Pierre Bourdieu, Coosje Van Bruggen, Benjamin Buchloh, Dan Graham, Hans Haacke, Jean-François Lyotard, Jean-Hubert Martin, Claes Oldenburg, Renzo Piano, Yvonne Rainer, Niki de Saint Phalle, Harald Szeemann, and Jean Tinguely. The guest lecturers were invited to two-month residencies at the Institute.³ The list is impressive, to say the least, although it should be noted that the four leaders were all men, and that the guests were predominantly male.

Pontus Hultén wanted the Institute to offer an environment underpinned by a few essential elements. The school should attract young artists who were at the beginning of their career (aged 20 to 30) from different parts of the world, for a one-year study period.⁴ The educational activities were aimed to encourage interdisciplinary collaborations, exemplified by painting, sculpture, architecture, photography, music, drama and literature. There would also be room for reflection, debate and research.⁵ The Institute was modelled on the forums of antiquity and renaissance academies, places where different forms of knowledge and experience were shared.⁶ The ambition was to offer a place for reflective approaches. This is explained in one of the many programme declarations found in the Moderna Museet archives: “Based on the axiom that before being a

technician, a skilled professional, the artist is someone who reflects on and feels concerned about the world and life; the studies offered by the institute seek to encourage doing without prejudice.”⁷ The core of the curriculum was exchange between students, professors and invited guest lecturers. The day-long discussions three times a week were complemented by a shared meal, which was emphasised repeatedly as being important.⁸

The schools referred to as models were L’Académie Matisse in France in the early 1900s, the Bauhaus in Germany in the 1920s and 1930s, and Black Mountain College in the United States in the 1950s.⁹ References have also been made to the IIT Institute of Design in Chicago at the Illinois Institute of Technology, which was called the New Bauhaus when it opened in 1937 under the leadership of László Moholy-Nagy, and the organisation Experiments in Art and Technology (E.A.T.), which was founded by Billy Klüver, Robert Rauschenberg, Robert Whitman and Fred Waldhauer in 1966.¹⁰ Like IHEAP, these organisations encouraged interdisciplinary collaboration.¹¹ With regard to structure and pedagogics, the school had some similarities with the Whitney Study Program, started under Ron Clark in New York in 1968, and with several of today’s scholarship programmes and higher educations in art, critical studies and curating all over the world.¹² Theory and discussion are often essential to this type of education. The Whitney Study Program, for instance, has a model that includes a visit by a guest teacher every week and a text seminar led by the institution’s professors. However, even compared to the more discursive segment of contemporary art educations, IHEAP’s long days of discussions and intensive programme of guest lecturers stand out.¹³

In some sense, the Institute could be seen as an implementation of the often called-for but rarely concretised idea of art as a space for critical thinking. Students were invited to attend the Institute for a year and obtained a scholarship that was paid to them monthly. They were put in touch with the most prominent specialists in a number of fields, and all they had to do in return was to be present. No exams, no diplomas, no public exhibitions or presentations were stipulated in the final programme.¹⁴ One obvious advantage of this structure was that it gave participants the opportunity to meet some of the most established figures on the art scene and related areas. A year at IHEAP would have provided an invaluable network. Acceptance was based partly on recommendations. The Institute



Organisational flowchart for Institut des Hautes Études en Arts Plastiques, Collège des Bernardins, Paris

contacted friends in prominent positions and asked them to encourage promising students to apply.¹⁵

Pontus Hultén planned IHEAP while working at two other institutions: as the director of the Museum of Contemporary Art (MOCA) in Los Angeles between 1981 and 1983 and the artistic director of Palazzo Grassi in Venice from 1984 to 1990. According to a note in the archive at Moderna Museet in Stockholm, Hultén had written a short resignation letter to Palazzo Grassi. In the message, written in thick felt tip in three languages (English, French and Italian), he announces that he is resigning “in order to defend the dignity of my profession”.¹⁶ The reason appears to have been a dispute regarding the institution’s funding. Palazzo Grassi was financed by the Fiat motor company, and its board of directors consisted of industrialists who wanted control over its activities.¹⁷ Donations were also the main source of MOCA’s funding, a system Hultén had criticised on several occasions.¹⁸

Material in Moderna Museet’s archives divulge that Pontus Hultén was deeply involved in the founding of IHEAP. The art school in Paris can be seen as an attempt by Hultén to return to what he considered to be the very foundation of his profession, i.e. exploring the urgent problems, in close dialogue with artists. Hultén’s work at IHEAP would then be consistent with the methods he developed early on in his career as an exhibition curator. In earlier exhibitions, we have seen how Hultén tended to revisit certain issues such as movement and technology in *Movement in Art* (1961) or visions of how a future society could be organised in *Utopias and Visions* (1971). He used the material that appeared most relevant to addressing those particular issues, regardless of whether this was art or some other kind of object. Hultén was also interested in developing projects together with artists, as in *She – A Cathedral* (1966).

Within the framework of the Institute, Pontus Hultén could focus entirely on questions that interested him, in close dialogue with practising artists. In that respect, the Institute was a continuation of, or even a more radical form of, Hultén’s previous work as a museum director and creator of exhibitions. IHEAP combined several of the focus areas that Hultén had explored in previous projects. The art school in Paris seems to be a place where Hultén, after years of compromising, could finally follow through on the projects he had started as a young exhibition curator. And yet, IHEAP was different in many ways from Hultén’s previous field of operation. The

core activity was discussions, rather than exhibitions. Moreover, IHEAP's activities were not open to the public. To achieve an open and unprestigious climate for debate, only the students, professors and invited guest lecturers had access to the Institute's discussions.¹⁹ Journalists and the interested public were kept out. Initially, the idea was that each session would conclude with a conference, and that discussions would be published in writing in the newly-launched series *Diagonales*, published by Éditions Cercle d'Art.²⁰ Neither of these plans were carried out, however.²¹ Excerpts from conversations in the first two years were not published in book form until 2003 and 2004.²² Transcribing the discussions that lasted from 10 am to 6 pm three days a week for seven years proved an impossible task. Moreover, many of the voices in the tape recordings were hard to identify later.²³ Much of what was said still remains buried in the many audio tapes.²⁴ This could be one reason why IHEAP is still relatively unknown, compared to, say the previously-mentioned L'Académie Matisse, the Bauhaus and Black Mountain College.²⁵

The Pontus Hultén Archive at Moderna Museet include five boxes of documents – programme declarations, press releases, correspondence, manuscripts for lectures, schedules and report summaries – that can provide some insights into the Institute's activities.²⁶ A closer scrutiny of the contents of the seven sessions held between 1988 and 1995 shows just how deeply rooted the Institute's activities were in Pontus Hultén's previous work. Under the heading of *Le Territoire de l'Art*, the Institute's first session, held in October–November 1988 and May–June 1989 under Hultén's auspices, the boundaries of art were discussed. The premise was that art in the 20th century had ceaselessly expanded its territory and had come to embrace subjects that had formerly been regarded as belonging to other disciplines, such as literature, philosophy, religion, science, economics and politics. In his programme, Hultén posits that visual arts have become a crucial medium for understanding the world.²⁷

This short declaration summarises two main theses that would later permeate the Institute's entire operations. First, the discussions were based on the so-called extended concept of art, which crystallised in the 1960s and had also formed Pontus Hultén. Secondly, art was set in relation to broader social developments. Both these elements were shared by the 20th-century avant-garde, which Hultén presented, interpreted and processed throughout his career – from Kazimir Malevich's suprematism in the 1910s to the

SESSION II
 "Le Territoire de l'Art
 "L'interprétation des oeuvres
 Mise en scène, mise en espace"
 20 novembre - 22 décembre 1989

JOUR	HEURE	PROGRAMME INTERVENANTS	TITRE INTERVENTIONS	PROFESSEUR
Lundi 20 novembre	9h30	Inscription des élèves	Bureau administratif 12 avenue de New York	Pontus HULTEN SARKIS Serge FAUCHEREAU
Mardi 21 novembre	9h30	a/m Séance ouverture P. HULTEN SARKIS S. FAUCHEREAU p/m SARKIS	Palais de Tokyo 2 rue de la Manutention Salle Icare	"
Mercredi 22 novembre	9h30	a/m Pontus HULTEN p/m Prés.rapide travaux élèves	Atelier Brancusi	"
Jeudi 23 novembre	9h30	Pierre CHABERT	Samuel Beckett :mise en scène: corps, lumières, noir, objets, voix	"
Vendredi 24 novembre				"
Samedi 25 novembre				"
Dimanche 26 novembre				"
Lundi 27 novembre	9h30	Serge FAUCHEREAU	Kurt Schwitters	"
Mardi 28 novembre	9h30	Claude REGY	Les Espaces perdus	"
Mercredi 29 novembre	9h30	a/m discussion p/m travaux d'élèves		"
Jeudi 30 novembre	9h30	Travaux élèves		"
Vendredi 1er décembre				Sarkis absent
Samedi 2 décembre				"
Dimanche 3 décembre				"
Lundi 4 décembre	9h30	Travaux élèves/Ed RUSCHA		Pontus HULTEN Serge FAUCHEREAU SARKIS Daniel BUREN
Mardi 5 décembre	9h30	Tx élèves/At. Brancusi		"
Mercredi 6 décembre	9h30	Jean-Hubert MARTIN	Marcel Broodthaers R. Filiou J. Beuys	"
Jeudi 7 décembre	9h30	Discussion Tx élèves		"
Vendredi 8 décembre				"
Samedi 9 décembre				"
Dimanche 10 décembre				"
Lundi 11 décembre	9h30	Daniel BUREN		"
Mardi 12 décembre	9h30	Sortie : Tête Tinguely		"
Mercredi 13 décembre	9h30	Denis Sablet	Tadeusz Kantor "Espace physique espace mental	"
Jeudi 14 décembre	9h30			am P. Hulten abs. an/pm Sarkis abs.
Vendredi 15 décembre	9h30	Luciano FABRO		"
Samedi 16 décembre				"
Dimanche 17 décembre				"
Lundi 18 décembre	9h30	Luciano BERIO	Suite à la Symphonie inachevée de Schubert	"
Mardi 19 décembre	9h30	Harald SZEEMAN	Mise en espace expositions	"
Mercredi 20 décembre	9h30	a/m discussion p/m travaux élèves		"
Jeudi 21 décembre	9h30	Session clôture		"
Vendredi 22 décembre				"

Schedule for Session II Le Territoire de l'Art at Institut des
 Hautes Études en Arts Plastiques, Paris

institutional critique of the 1960s. Moreover, Hultén emphasised even in the programme for the first session that the purpose was not to establish a chronology; the education should not be mistaken for a course in art history, far from it (“loin de là”).²⁸ Instead, the object was to create a situation similar to that of the studio, where each work was studied individually.²⁹ The art to be studied was, however, referred to in chronological order: Picasso’s *Les Femmes d’Alger* (1907), Duchamp’s *Roue de bicyclette* (Bicycle Wheel, 1913), Malevich’s *Carré noir* (Black Square, 1915), Brâncuși’s *Sculpture pour aveugles* (Sculpture for the Blind, 1925) – and it is hard not to read Hultén’s ensuing lectures as initiated presentations of what is today’s most canonical 20th century art history. His additions that they would also “study works by artists such as Mondrian, Matisse, Beuys, Manzoni, Klein, Francis, Tinguely, Pascali, Cornell, Kawara, Haacke, Oldenburg”, and that “most of the two-month period will be devoted to art after 1945”, further highlight the Institute’s strong emphasis on the 20th-century art history that Hultén had outlined already in the early 1960s.³⁰

The theme of the first session – the territory of art – was followed up in the second session, *Le Territoire de l’Art. L’interprétation des oeuvres. Mise en scène, mise en espace*, which was led by Sarkis in November and December 1989 and February 1990. The theme also engendered two exhibitions, one at the Russian Museum in Leningrad in May 1990, and one at the Kunst- und Ausstellungshalle der Bundesrepublik Deutschland in Bonn in 1992. These exhibitions, together with the 5,000 square-metre sculpture park at the Taejon Expo ’93 in South Korea, constituted the public manifestations that were produced within the framework of IHEAP’s activities.³¹ The Russian Museum exhibition was preceded by a month-long sojourn in Leningrad, where the Institute’s 19 students collaborated with eleven Russian artists. The mornings were devoted to discussions, with simultaneous interpretation, and the afternoons to working together in the studio that had been set up in the museum’s premises.³² The exhibition itself was in two parts, consisting of works produced by the students (an exhibition called *Ateliers*, shown in the room that had served as a studio), and a historical exhibition compiled by Hultén, *Le Territoire de l’Art, 1910–1990*.³³ The exhibition was sparsely documented, but the few photographs that do exist give the impression of a rather conventional affair, featuring some of the most famous works from the 20th century.

IHEAP opened in Paris in 1988, that is, in a milieu where discussions about the postmodern condition were running high. Jean-François Lyotard had written his report *The Postmodern Condition* already in 1979. In 1985, the exhibition *Les Immatériaux* opened at Centre Pompidou, based largely on Lyotard's analysis of the contemporary "condition".³⁴ In Sweden the previous year, Lars Nittve had curated the exhibition *Implosion. A Postmodern Perspective* at Moderna Museet in Stockholm, explicitly referencing Hultén's work at the Museum. In the catalogue preface, Lars Nittve writes:

It [*Implosion*] can be seen as a natural continuation to the succession of radical exhibitions that was started as early as in the 1960s, with, for example, *4 Americans* (1962), *American Pop Art* (1964) and *Andy Warhol* (1968) and is continuing in the 1980s with *Marcel Broodthaers* (1982), *Daniel Buren* (1984) and *Vanishing Points* (1984). At the same time, the exhibition interacts in a self-evident manner with the Museum's own collections, in which the works of Marcel Duchamp and Francis Picabia, and of the American Pop artists and Minimalists, occupy a central place.³⁵

When these entirely parallel manifestations are juxtaposed, it becomes clear that they represent different interpretations of 20th-century art. Whereas Hultén was still focusing on the political dimensions of the avant-garde, many expounders of postmodern art considered this to be an obsolete issue. Even the titles of the Institute sessions indicate a direction: the territory of art, the great projects, the dilemma of utopia, etcetera.³⁶ The aspirations on what is to be explored under these headings contrast radically with the postmodern theories and their leveling of both cultural hierarchies of value and individual agency. In an essay written for the *Implosion* catalogue, Germano Celant describes this as the death of the utopian claims of the avant-garde:

Where the historical avant-garde dreamed of art's revolutionary power, Pop shows an art no longer capable of breaking down the process of alienation, of substituting good for bad, or revolution for capitalism; an art itself alienated, and moving within the world of commodities. Modern history attests that nothing exists outside capitalism; this is why Warhol sees the only possible existence as lying in the "disappearance of the subject", certainly the most advanced point reached in capitalism's progress, its own revolution.³⁷

These formulations are entirely in line with the postmodern theories that were aired at the time, and which were perhaps most poignantly expressed in Jean Baudrillard's short essay "The Ecstasy of Communication" (first published in French in 1987). It describes not only how the relationship between the physical world and its representation collapsed, but also a short-circuiting of human agency altogether. In the final lines, the subject is described as a "switching centre for all the networks of influence", bereft of all independent agency.³⁸ The contrast to Pontus Hultén's faith in art and the revolutionary power of artists, as expressed in the discussions at IHEAP could hardly be more clearly articulated. Rather than engaging actively in, or even changing our way of relating to and acting in, the world, the postmodern discussions proposed an approach based on acceptance, reflection and *laissez-faire*.

Interestingly, these widely disparate interpretations of contemporary art use practically the identical set of artists and works to illustrate their historical narratives. In both versions, Marcel Duchamp is a key figure. The postmodernist expounders highlight Duchamp for having "killed" authorship, for making the distinction between original and copy irrelevant, and for having identified the work of art as an absolute fetish, i.e. devoid of essential meaning and entirely dependent on external contexts for its identity. In Hultén's interpretation, Duchamp was interesting primarily because his artistic practice was open to mechanics and movement, thereby expanding a constricted concept of art. This was why Duchamp was such a crucial eminence in Hultén's early exhibitions in the 1950s, and later in the major *Movement in Art* in 1961, which was shown in slightly different versions at Moderna Museet, the Stedelijk Museum in Amsterdam and the Louisiana Museum of Modern Art outside Copenhagen.³⁹

It is this reading of Duchamp that underpins Hultén's opening lecture at IHEAP on 4 October, 1988. The focus was on how Duchamp's readymades from the 1910s had paved the way for a concept of art that embraces more than the categories of painting and sculpture, without consequently being described as a radical shift. When Hultén refers to a generation of American artists who took an interest in Duchamp in the 1950s (citing Robert Rauschenberg as his main example) he, in fact, describes how this interest has recurred throughout 20th-century art. The rendering of this central chapter in 20th-century art history, which is firmly established

today, is based here on his own conversations, correspondence and exhibitions with the artists in question.⁴⁰

Hultén's approach to postmodern theories and the artists who have come to represent them is also illustrated in the exhibition *Territorium Artis*, which was shown at Kunst- und Ausstellungshalle der Bundesrepublik Deutschland in Bonn in 1992.⁴¹ The exhibition was not described as a product of activities at IHEAP, but there were several obvious connections. In addition to the exhibition being named after the Institute's first session, several of the Institute's professors and guest lecturers participated, and some of the artists who had been discussed in the seminars in Paris were shown.⁴² The exhibition catalogue was straightforward, presenting the participating artists in alphabetical order with one or more pictures of works and a brief text. Browsing the catalogue is like seeing a medley of Hultén's previous exhibitions. In the early 1990s, Hultén's entire 40 years of mounting and creating exhibitions, networks and interpretations as a curator and museum director seems to infuse the exhibition with layers from previous exhibitions. The base consisted of *Movement in Art*, featuring Marcel Duchamp, Alexander Calder, Jean Tinguely, Naum Gabo and Man Ray.⁴³ From *Inner and Outer Space* we recognise artists such as Barnett Newman, Donald Judd and Yves Klein.⁴⁴ The exhibition also included American artists – Sam Francis, Jasper Johns, Claes Oldenburg, Robert Rauschenberg and Andy Warhol, along with several of those whom Hultén regularly worked with: Lucio Fontana, George Grosz, John Heartfield, Kazimir Malevich, Pablo Picasso and Niki de Saint Phalle.

To this base he added new layers: Jenny Holzer, Jeff Koons, Edward Ruscha and Jeff Wall. Altogether, Hultén's art history seems to say that 20th-century art before, after and between the two world wars was all about expanding the very concept of art. What Jenny Holzer and Jeff Koons were doing could then be interpreted as two responses to the early 20th-century avant-garde, cubism, collage, *objets trouvés* and readymades. The 1960s seem to be a bridge rather than a break between early 20th-century avant-garde and the 1980s use of everyday materials and references to popular culture. The break needed to separate postmodernism from modernism is conspicuously absent in Hultén's historiography, which seems to have remained intact since his first tentative exhibitions in the late 1950s and in the major manifestation *Movement in Art* in 1961. New artists were simply added to his established version of the history of art and its

INSTITUT DES HAUTES ETUDES
EN ARTS PLASTIQUES

mercredi, 1 avril, 1992

Cher Daniel,
j'étais très content de te voir
(si en forme) hier,

Merci pour ta promesse de faire
un texte pour: A R T.

Le catalogue est très avancé.
Le plus tôt possible serait
très apprécié.

Bien à toi
ton
Pontus

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position in society. Hultén had become his own encyclopaedia, built on personal contacts and memories from the 20th-century art history that was entirely uncontested at the time. An impartial reading of Hultén's version of 20th-century art history could open for a more nuanced perception of the postmodern in relation to the modern. Rather than disputes and breaks, it reveals repetitions of methods and gestures, and persistent work on a set of recurring problems.

1. According to a description of how IHEAP came about, “Chronologie de l’évolution: ‘L’ÉCOLE DE PARIS’”, Chirac allegedly proposed that Hultén should start the school during a meeting with Mme Georges Pompidou (Claude Jacqueline Pompidou). The document is undated, but it states that at the time of writing, the school was planned to open in 1985. MMA PHA 4.3.2. In Annick Boissard’s article it is however stated that Chirac gave this assignment to Hultén in 1983, see “Présentation de l’Institut des Hautes Études en Arts Plastiques. Novembre 1985–Décembre 1995”, *Quand les artistes font école. Vingt-quatre journées de l’Institut des Hautes Études en Arts Plastiques 1988–1990, Tome I*, eds. Marie-Sophie Boulan, Paris: Amis de l’Institut des Hautes Études en Arts Plastiques and Éditions du Centre Pompidou, 2003, p. 21.

2. The Institute was initially financed by the City of Paris, a private donor, the Ministry of Culture, Communication, and Major Projects Relating to the Bicentennial (“le Ministère de la Culture, de la Communication, des Grands Travaux et de Bicentenaire”), press release, 30 November, 1988. MMA PHA 4.3.2.

3. Daniel Buren, “Témoignage”, *Quand les artistes font école, Tome I*, 2003, p. 19, which can be compared to the forward-looking document “Concept et organisation”, where it appears that the plan was to invite four guest professors for a period of two years, and that they, in turn, could invite relevant guest lecturers. See “Institut des Hautes Études en Arts Plastiques. Collège des Bernardins. Concept et organisation”, p. 5, undated, but similar to the document dated February 1987. Verksamhet 2. MMA PHA 4.3.2.

4. The students’ board and lodging were covered by an annual grant paid monthly. “Institut des Hautes Études en Arts Plastiques. Collège des Bernardins. Concept et organisation”, p. 6. MMA PHA 4.3.2.

5. “Institut des Hautes Études en Arts Plastiques. Collège des Bernardins. Concept et organisation”, pp. 1–2. MMA PHA 4.3.2.

6. In the plans, this was formulated as: “lieux où se réalisait la transmission du savoir et de l’expérience”; see, for example, the aforementioned “Institut des Hautes Études en Arts Plastiques. Collège des Bernardins. Concept et organisation”, p. 1. MMA PHA 4.3.2.

7. “Institut des Hautes Études en Arts Plastiques. Collège des Bernardins. Concept et organisation”, p. 2. MMA PHA 4.3.2. Original text: “Partant de l’axiome qu’avant d’être un technicien, un professionnel habile, l’artiste est quelqu’un qui réfléchit et se sent concerné par le monde et la vie, les études proposées à l’institut veulent privilégier l’être sans préjudice du faire.” *L’être* and *faire* is underlined in the original text. See also Marie-Françoise Rousseau, “L’Institut des Hautes Études en Arts Plastiques. Point d’orgue du Centre Pompidou”, *Les Cahiers du Musée national d’art moderne*, Paris: Éditions du Centre George Pompidou, no. 141, autumn 2017, p. 100.

8. See press release, 30 November, 1988. MMA PHA 4.3.2. See also statements such as these: “Une très grande importance est donnée aux échanges conviviaux entre professeurs et élèves qui ont lieu notamment lors des repas en commun et des réunions informelles”, in “Institut des Hautes Études

en Arts Plastiques. Collège des Bernardins. Concept et organisation”, p. 3. MMA PHA 4.3.2.

9. Unlike them, however, they wanted IHEAP to focus less on teaching artistic techniques, and more on preparing students for “la grande richesse de notre culture contemporaine”. “Institut des Hautes Études en Arts Plastiques. Collège des Bernardins. Concept et organisation”, p. 1. MMA PHA 4.3.2. Pontus Hultén is also said to have hesitated to use the term *art school*, since it suggested a more conventional pedagogy. Instead of pupils or students, the young artists were referred to as “artistes-boursiers”. Marie-Françoise Rousseau, “L’Institut des Hautes Études en Arts Plastiques. Point d’orgue du Centre Pompidou”, *Les Cahiers*, 2017, pp. 100–101

10. See *Teknologi för livet. Om Experiments in Art and Technology*, Paris: Schultz Förlag AB and Norrköping: Norrköpings Konsemuseum, 2004, and Marianne Hultman, “Our Man in New York. An Interview with Billy Klüver on His Collaboration with Moderna Museet”, *The History Book. On Moderna Museet 1958–2008*, eds. Anna Tellgren and Martin Sundberg, Stockholm: Moderna Museet and Göttingen: Steidl, 2008, pp. 235–256.

11. Marie-Françoise Rousseau, “L’Institut des Hautes Études en Arts Plastiques. Point d’orgue du Centre Pompidou”, *Les Cahiers*, 2017, p. 99.

12. *Ibid.*, p. 100. See also *Independent Study Program. 40 Years Whitney Museum of American Art 1968–2008*, ed. Margaret Liu Clinton, New York: Whitney Museum of American Art, 2008.

13. “The Independent Study Program 1968–2008”, *Independent Study Program. 40 Years. Whitney Museum of American Art 1968–2008*, 2008, p. 12, author unnamed. See also the description of the scholars (“les boursiers”) in “Institut des Hautes Études en Arts Plastiques. Collège des Bernardins. Concept et organisation”, p. 6. MMA PHA 4.3.2.

14. “Institut des Hautes Études en Arts Plastiques. Collège des Bernardins. Concept et organisation”, pp. 6–7. MMA PHA 4.3.2.

15. Viveka Rinman, *Institut des Hautes Études en Arts Plastiques. Pontus Hulténs internationella konstskola i Paris 1988–1995*, BA paper (60 points) Department of Art History, Stockholm: Stockholm University, 1998, p. 17. Based on the material in Moderna Museet’s archives, it would be interesting to study the networks. Most of the invited guest lecturers were born in the 1930s and 1940s, whereas the artist/students were born in the 1960s. The Institute can be seen as one generation passing the baton on to the next. This generational change is also specific to the Swedish context, as pointed out in *Pontus Hultén på Moderna Moderna Museet. Vittnesseminarium, Södertörns högskola, 26 april 2017*, eds. Charlotte Bydler, Andreas Gedin and Johanna Ringarp, *Samtidshistoriska frågor* 38, Huddinge: Södertörn University, 2018.

16. Undated note by Pontus Hultén. MMA PHA 4.1.49.

17. “Pontus Hultén Directeur Artistique du Palazzo Grassi à Venise, Directeur de l’Institut des Hautes Études en Arts Plastiques à Paris”, 3 April, 1987. MMA PHA 4.3.2.

18. See Pontus Hultén, “Sandberg och Stedelijk Museum”, *Stedelijk Museum, Amsterdam besöker Moderna Museet, Stockholm*, ed. K. G. Hultén,

- Moderna Museet exhibition catalogue no. 19, Stockholm: Moderna Museet, 1962, p. 5. Hultén repeats his criticism more than thirty years later in a letter to Claes Oldenburg and Coosje van Bruggen, 1 June, 1999. MMA PHA 5.1.28.
19. Viveka Rinman, *Institut des Hautes Études en Arts Plastiques*, 1998, p. 27.
 20. “Institut des Hautes Études en Arts Plastiques. Collège des Bernardins. Concept et organisation”, pp. 5–6. MMA PHA 4.3.2.
 21. Viveka Rinman, *Institut des Hautes Études en Arts Plastiques*, 1998, p. 42.
 22. See *Quand les artistes font école. Vingt-quatre journées de l’Institut des Hautes Études en Arts Plastiques 1988–1990, Tome I*, ed. Marie-Sophie Boulan, Paris: Amis de l’Institut des Hautes Études en Arts Plastiques, 2003, and *Quand les artistes font école. Vingt-quatre journées de l’Institut des Hautes Études en Arts Plastiques 1991–1992, Tome II*, ed. Marie-Sophie Boulan, Paris: Amis de l’Institut des Hautes Études en Arts Plastiques, 2004.
 23. Viveka Rinman, *Institut des Hautes Études en Arts Plastiques*, 1998, p. 27.
 24. In 1996, these tapes and the Institute’s library were donated to Galeries Contemporaines des Musées de Marseilles, which had opened two years earlier. Marie-Sophie Boulan was in charge of building its library between 1994 and 1997. Danièle Giraudy, “Avant-Propose”, *Quand les artistes font école, Tome I*, 2003, p. 5.
 25. Viveka Rinman wrote a BA dissertation in Art History in 1998 about IHEAP, based largely on interviews with participants, including Hultén and the permanent professors and administration staff. Rinman also interviewed the Swedish artists that were at the Institute at various times, Anna Selander, Jan Svenungsson and Sophie Tottie. This dissertation is still an important basic research source in the field. See Viveka Rinman, *Institut des Hautes Études en Arts Plastiques*, 1998.
 26. See MMA PHA 4.3.1–5.
 27. See Session 1 “Le Territoire de l’Art”, undated document. MMA PHA 4.3.2.
 28. Ibid.
 29. Hultén writes: “l’intention n’étant pas de faire un cours d’histoire de l’art mais de créer une situation d’atelier où chaque œuvre d’art sera étudiée individuellement”, in “Le Territoire de l’Art”. MMA PHA 4.3.2.
 30. In Hultén’s original French: “On examine aussi par exemple, des œuvres de Mondrian, Matisse, Beuys, Manzoni, Klein, Francis, Tinguely, Pascali, Cornell, Kawara, Haacke, Oldenburg. La majeure partie des deux mois sera donc consacrée à l’art après 1945.”, in “Le Territoire de l’Art”, undated document. MMA PHA 4.3.2. For Hultén’s interpretation of 20th-century art in the exhibition *Movement in Art* (1961), see also Anna Lundström, “Movement in Art. The Layers of an Exhibition”, *Pontus Hultén and Moderna Museet. The Formative Years*, eds. Anna Tellgren and Anna Lundström, Stockholm: Moderna Museet and London: Koenig Books, 2017, pp. 67–93.
 31. The sculpture park was part of the major science and technology expo in Taejon in 1993. Pontus Hultén was invited by the South Korean

government in 1992 and commissioned to organise a 5,000-square-metre sculpture park in the middle of the exhibition grounds. The South Korean government earmarked 20 million French francs for the project. See Viveka Rinman, *Institut des Hautes Études en Arts Plastiques*, 1998, pp. 35–36.

32. *Ibid.*, pp. 31–32.

33. The study trip to Leningrad, and IHEAP in general, were funded mainly by the City of Paris and the Ministry of Culture in Paris, the Getty Grant Program, Los Angeles, and Cartier International, Paris. “Institut des Hautes Études en Arts Plastiques”, October, 1987. MMA PHA 4.3.2. See also Annick Boisnard, “Présentation de l’Institut des Hautes Études en Arts Plastiques”, *Quand les artistes font école, Tome I*, 2003, p. 24. Additional funding for the exhibition at the Russian Museum in Leningrad was provided by the Soviet Ministry of Culture and Canal+ in France. Viveka Rinman, *Institut des Hautes Études en Arts Plastiques*, 1998, pp. 31–32.

34. Jean-François Lyotard and Thierry Chaput co-curated the exhibition, in collaboration with a larger team. For more on the exhibition, see *30 Years after Les Immatériaux*, eds. Yuk Hui and Andreas Broeckmann, Lüneburg: Meson Press, 2015, and John Rajchman, “Les Immatériaux or How to Construct the History of Exhibitions”, *Tate Papers. Landmark Exhibitions Issue*, no. 12, 2009, <https://www.tate.org.uk/research/tatepapers/12/les-immatériaux-or-how-to-construct-the-history-of-exhibitions> (23 August, 2022).

35. Lars Nittve, “Preface”, *Implosion. A Postmodern Perspective*, eds. Lars Nittve and Margareta Helleberg, Moderna Museet exhibition catalogue no. 217, Stockholm: Moderna Museet, 1987, p. 9.

36. As mentioned previously, classes consisted mainly on seminar-like discussion. They related to given themes that were pursued throughout the academic year, so-called sessions. The session titles in French were in chronological order: *Le Territoire de l’Art*, *La Situation de l’artiste*, *Les Grands Projets*, *Y a-t-il recherche dans l’art*, *Le centre et la périphérie*, *De l’abri à l’utopie et vice versa*.

37. Germano Celant, “Subject in Short Circuit”, *Implosion*, 1987, p. 174.

38. English translation from Jean Baudrillard, “The Ecstasy of Communication”, transl. John Johnston, *The Anti-Aesthetic. Essays on Postmodern Culture*, ed. Hal Foster, New York: The New Press, 1998, p. 153. The text was first published in *L’autre par lui-même*, Paris: Éditions Galilée, 1987. It is interesting to compare this with IHEAP’s explicit intention to resume the link to the ambitions of the avant-garde. See, for instance, how Marie-Françoise Rousseau expresses this: “La conception inédit de cette nouvelle ‘école d’art’ se cristallisait autour de la transmission de l’esprit des avant-gardes, laquelle s’exprima dans la structure, le recrutement, le fonctionnement et les démarches de l’Institut.” See in Marie-Françoise Rousseau, “L’Institut des Hautes Études en Arts Plastiques. Point d’orgue du Centre Pompidou”, *Les Cahiers*, 2017, p. 101.

39. See the aforementioned Anna Lundström, “Movement in Art. The Layers of an Exhibition”, Pontus Hultén and Moderna Museet. *The Formative Years*, 2017, pp. 67–93, and Anna Lundström, “Marcel Duchamp via

Pontus Hultén”, <https://www.modernamuseet.se/stockholm/sv/utställningar/picassoduchamp/marcel-duchamp-via-pontus-hulten> (23 August, 2022), produced in conjunction with the exhibition Picasso/Duchamp “He Was Wrong”, featured at Moderna Museet in 2012.

40. Marcel Duchamp’s influence on the art concept that emerged in the 1950s in general and on the younger generation of American artists in particular has been profusely researched. For an in-depth study of the change of generations, see, for instance, *Dancing around the Bride. Cage, Cunningham, Johns, Rauschenberg, and Duchamp* (exh. cat.), ed. Carlos Basualdo, New Haven: Yale University Press, 2013. For Duchamp’s relationship to the Swedish art scene, see the documentation of the symposium *Duchamp and Sweden. On the Reception of Marcel Duchamp after World War II* at Moderna Museet in Stockholm, 28–30 April, 2015, <https://www.modernamuseet.se/stockholm/en/event/symposium-duchamp-and-sweden/> (23 August, 2022).

41. See *Territorium Artis* (exh. cat.), ed. Pontus Hultén, Bonn: Kunst- und Ausstellungshalle der Bundesrepublik Deutschland, 1992. Hultén was the artistic director of Kunst- und Ausstellungshalle der Bundesrepublik Deutschland in Bonn from 1990 to 1995.

42. One example is Hans Haacke who was guest lecturer at the Institute on 10 October, 1988, and based his lecture “Esthétique et architecture” on his work *Oil Painting. Hommage à Marcel Broodthaers* (1982). See *Quand les artistes font école, Tome I*, 2003, pp. 55–91. Another example is Pontus Hultén who based his lecture on the 15 October, 1991, “Constantin Brâncuși, Le Parc de Tîrgu Jiu et L’Atelier”, on Brâncuși’s studio, which was reconstructed to be built near Centre Pompidou. See *Quand les artistes font école, Tome II*, 2004, pp. 589–617.

43. A letter from Hultén to Duchamp, dated 1 December, 1954, concerning a radio programme on Dada he was working on, and which Duchamp returned with notes in the margin, was photographed and reproduced in the catalogue *Territorium Artis*, 1992, p. 72. The letter is a distinct example of how Hultén had certainly become his own history book by that time. The letter is now in The Pontus Hultén Archive at Moderna Museet. MMA PHA 5.1.10.

44. For an analysis of *The Inner and Outer Space*, see Patrik Andersson, “The Inner and Outer Space. Rethinking Movement in Art”, *Pontus Hultén and Moderna Museet. The Formative Years*, 2017, pp. 39–63.