

editorial

Le Journal des Laboratoires is an integral part of the artistic project pursued by the Laboratoires d'Aubervilliers. When art—both its production and its reception—became the driving force of our activities here, we conceived of an alternative space that would make it possible to apprehend the work of the artists in ways that are different and therefore complementary with regard to those authorised by the forms of exhibition and performance that, between 2003 and 2006, characterised the public openings of the Laboratoires d'Aubervilliers.

Comprising new texts or translations written by artists, critics and theoreticians, this space is not designed to explain the works that we help to produce and to disseminate. For, as Joseph Jacotot once said, to explain something to someone is in the first place to show them that they cannot understand on their own.¹ This implies a hierarchy of knowledge, an inequality of intelligence, which are notions that we reject, although we do not deny the difficulties that may be involved in gaining access to art.

Le Journal des Laboratoires is thus a medium for opening up this problematic entity that, in our eyes, is art, and of facilitating access to it.

This opening-up, which is bound to be only partial, is organised here through a set of texts, essays, interviews and images which mix ongoing projects and works of art with other undertakings and other fields, and consider them from historical, philosophical, social and political perspectives.

By associating outside authors with the Laboratoires d'Aubervilliers, this critical space also makes it possible to extend the principle of collegiality that

informs our way of working, understood as both a complementary accumulation of working methods and as the divergence of points of view. For us, it guarantees a principle of mobility that brings a multiplication of our forms of activity. Here we are no longer acting as producers but have slipped into another, more reflective gear.

Between 2003 and 2006, this free journal was published on a half-yearly basis with a print run of 5,000. Its format changed with every issue because the designers in charge of it conceived of it as a vehicle for their own experiments. This graphic proposition by deValence was guided by the very nature of the Laboratoires d'Aubervilliers, a place where new things can be tried and experiences can happen, and where the framework can be reconfigured to fit the project. You have in your hands a compilation of the first six issues, translated into English. We hope you enjoy reading them.

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ON BEHALF OF LES LABORATOIRES D'AUBERVILLIERS

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See Jacques Rancière, *Le Maître ignorant* (The Ignorant Schoolmaster: Five Lessons in Intellectual Emancipation), Paris: Fayard, 1987.