

ABOUT THE
 MUSÉE PRÉCAIRE ALBINET
 ABOUT AN ARTISTS' WORK
 IN PUBLIC SPACE,
 AND ABOUT THE ARTISTS' ROLE
 IN PUBLIC SPHERE.

A text by
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I am an artist, I am not a social worker. The “Musée Précaire Albinet” is a work of art, and not a sociocultural project. The “Musée Précaire Albinet” is an affirmation. The affirmation that Art, only as Art, can attain a real importance and have a political meaning. The affirmation that artwork can accomplish something only because it is Art. Only Art doesn’t exclude anyone. Only Art has the universal capacity to engage a one to one dialogue. From viewer to artwork and from artwork to viewer. This is why I insist on the fact that the “Musée Précaire Albinet” is an art project. Any other understanding of the “Musée Précaire Albinet” is a misunderstanding or an easy way out. The point is not to reduce art to a sociopolitical field, nor to limit the mission of art to a cultural event. Art is not controllable. The “Musée Précaire Albinet” is not controllable and can constantly escape control, at any time. When proposing the project to the inhabitants of the Cité Albinet and Landy area, I said that the “Musée Précaire Albinet” was a mission. A possible mission based on an agreement, but not an impossible mission. An agreement between myself, the artist, and the Cité Albinet, the urban environment itself, the Public Space. If I want to work in Public Space, as an artist, I then must agree with Public Space. In a gallery, museum, private collection or when participating in an exhibition, I don’t necessarily have to agree. But when working in Public Space, to agree is a necessity which makes the work so demanding. Agreeing means to agree with the mission. I must agree constantly and at all times, because only if I agree with my mission in Public Space, can I cooperate. I must cooperate with reality in order to change it. Reality cannot be changed unless you agree with it. As an artist with a project in Public Space, I am compelled to agree with reality. To agree does not mean to approve of. To agree means to dare assert without explaining, without justifying, without discussing, without argumentation, without communicating. The “Musée Précaire Albinet” is not arguable, nor is it justifiable. The “Musée Précaire Albinet” is an affirmation, in agreement with its neighborhood, its inhabitants, its location, its program, its visitors, and its activities. The “Musée Précaire Albinet” is not based on respect, it is based on love. To affirm something does

not mean to respect something, to affirm something means to love something. The “Musée Précaire Albinet” claims to be a breakthrough. The “Musée Précaire Albinet” claims to be a concrete manifesto on the artists’ role in public. This project claims to be the utopian realization of a concrete artistic practice. The “Musée Précaire Albinet” holds within itself the violence of transgression. I am not a historian, neither a scientist nor a researcher. I am a warrior. I, myself, must constantly fight the ideology of the possible, the ideology of what is allowed and I must fight the logic of the cultural. I, myself, must constantly fight the good conscience and the ideology of the political-correctness theory. I must constantly encourage myself to take the right decision, and I must encourage myself to remain free and to stick to the affirmation of the “Musée Précaire Albinet”. The “Musée Précaire Albinet” is a project that does not want to improve, nor soothe, nor tranquilize. With this project, I want to dare to touch what cannot be touched, the other. I want to engage dialogue with the other without neutralizing him. The “Musée Précaire Albinet” does not work towards justice or democracy. The “Musée Précaire Albinet” does not want to show what is “possible” or “impossible”. The artists’ freedom and the autonomy of art are not serving a cause. If an artist is told for what purpose he should work, then the work is not art. The “Musée Précaire Albinet” is a project in complete overwork, in total exaggeration. By its very excess and unreason, this project becomes each day a more profound affirmation. It becomes even more demanding for the receiver than for the giver. This project must constantly assert its *raison d’être*, and defend its autonomy as artwork. The “Musée Précaire Albinet” must continuously be rebuilt and reconceived in my mind and in the minds of the Public Space. The “Musée Précaire Albinet” is a project full of complexity, contradiction, difficulty and beauty too. It is the short, rare and non-spectacular moments of confrontation of which art is capable for anyone, anywhere and anytime. I shall never say that the “Musée Précaire Albinet” is a success, nor shall I ever say it is a failure.

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