

TUNNEL VISION

Participants

Artists

Sylvie Blocher
Angela Bulloch
Richard Deacon
Jean Dupuy
Irene Fortuyn
Irwin
Anish Kapoor
Max Neuhaus
Richard Nonas
Dennis Oppenheim
Denis Pondruel
Sarkis
Roman Signer
Michael Smith
Thomas Schulz
James Turrell

Moderators

Hans-Ulrich Obrist
Daniel Soutif
Denys Zacharopoulos

Interlocutors

John Cale
Alain Fleischer
Antje von Graevenitz
Thomas McEvilley
Min Tanaka
Peter Wollen
Gregor von Rezzori
Dragan Zivadinov

Observers

Christiane Germain
Jan Hoet
John Rockwell

Contributors

Hannan Ashrawi
Homi K. Bhabha
Luce Irigaray
Jean-Marc Lévy Leblond
Andrée Putman
Slavoj Žizek

TUNNEL VISION

Musée d'Art Moderne à Villeneuve d'Ascq

9 avril 1994

Cette deuxième manifestation poursuit les réflexions menées par Richard DEACON, Irène FORTUYN, Dennis OPPENHEIM, IRWIN, Richard NONAS, Denis PONDRUEL, John CALE, Anjte Von GRAEVENIZT, Thomas McEVILLEY, Peter WOLLEN, Dragan ZIVANIDOV, réunis le 12 février dernier à l'Hospice Comtesse de Lille.

Participants à ce second séminaire :

Jean DUPUY, artiste, France
Alain FLEISCHER, artiste, France
SARKIS, artiste, France,
Min TANAKA, danseur Buto, Japon
Max NEUHAUS, artiste, Etats-Unis
Andrée PUTMAN, designer, France
Michaël LEVINAS, musicien, France,
Roman SIGNER, artiste, Suisse
James TURRELL, artiste, Etats-Unis

et **Denys ZACHAROPOULOS**, Modérateur : Directeur du Domaine de Kerguehennec, Centre d'art contemporain Locminé (Bretagne), professeur à l'académie des beaux -arts de Vienne.

Ces différents intervenants feront part de leurs impressions et de leur façon d'envisager le tunnel. Ainsi, par rapport au premier séminaire, de nouvelles ouvertures sur le cinéma et la danse sont envisagées.

A general question for the Tunnel Vision meeting on March 26, 1995 in London

The most remarkable thing about this tunnel (and perhaps the only remarkable thing for me) is the length of the dream -- atleast one hundred and ten years from start to finish and perhaps even more since the moment that first person actually thought of it.

What are the essentials of keeping any innovative, seemingly impossible idea alive, without realization over five generations?

Max Neuhaus, March 1995

TUNNEL VISION

Second Meeting

April 8 - 9, 1994

Musée d'art Moderne, Villeneuve-d'Ascq

For those arriving in Paris on Thursday, April 7, we will meet at the Hôtel de Nice, 42 bis, rue de Rivoli, near the Centre Pompidou and the City Hall (Metro: Hôtel de Ville) in the evening at 7:30 for drinks, then for dinner nearby at the Palais de Fez, at 41, rue du Roi de Sicile. The number at the hotel is 42.78.55.29 (42.78.36.07 fax). Messages can be left in the name of Alanna Heiss.

Friday, April 8

The group leaves for the EuroTunnel visit from the Gare du Nord on Friday. The train is the TGV for Lille, which leaves around 12 noon. Rendezvous in the train station buffet at 11:30.

We will be met in Lille by our French organizers and proceed on a connect-ing train to Calais, where we will have lunch. We will then be taken to the EuroTunnel.

Security around the Tunnel site is very strict, and the visit is limited to 18 people. **You must bring your passport or carte d'identité. Without a valid document you will not be allowed into the Tunnel.**

After we return to the surface, we will go back to Lille in a bus (about an hour-and-a-half ride). Participants will be staying at:

Hôtel Ibis (near Euralille and the train station)
rue Charles St. Venant
5900 Å Lille
Telephone: (33) 20.55.44.44 / 20.31.06.25 fax

There will be an informal dinner in the restaurant of the hotel for the participants that evening.

The Tunnel Project offices in Lille can be reached at (16 if dialing from Paris, 33 if dialing from abroad) 20.04 38.16 (20.04.23.57 fax). The co-ordinator is Eric Deneuville.

February 14, 1994

I have been invited by a consortium of the leading arts institutions (museums, art schools, municipal galleries) along with the Direction Régionale des Affaires Culturelles for the north of France, to organize an event timed to coincide with the opening of the EuroTunnel under the English Channel this spring.

Rather than organizing a large group show or a big symposium, I have decided to prepare a series of three smaller meetings between a international group of seven artists and an equal number of interlocutors, practitioners in various fields - architecture, design, psychiatry, art history, and social theory, among others. The first event took place on Saturday, February 11th. The day-long meeting was preceded by a visit into the Tunnel itself the day before.

In addition to the artists and interlocutors, we are inviting you to be a member of a select group of invited guests to be the «public» for the next meeting, to be held at the Musée d'Art Moderne in Villeneuve-d'Ascq, just outside Lille, on Saturday, April 9, 1994. Among the participants will be Antonio Muntadas (artist), Andrée Putman (designer), Min Tanaka (dancer), and James Turrell (artist). The guests will be as international and diverse a group as the participants. As very few are being invited, your R.S.V.P. is particularly important.

At that Saturday meeting, which will be conducted by a moderator, artists and interlocutors will present their projects and visions. That evening, there will be a working dinner for artists, interlocutors, and guests, where intensive discussion and exchange will occur. The only thing that will be asked of you, other than your attentive presence, is to provide a written question to one of the participants, to be used during the course of the dinner. This is a format that worked extremely well at the last dinner, which was an intensely lively and rewarding close to the weekend. All proceedings will be taped, and will provide the material for a book on the Tunnel Project to be produced in late 1994. By documenting this dinner, I hope to artificially create and record for the book the kind of spontaneous dialogue and exchange that has been so important and substantial a part of our creative lives. Simultaneous translation will be provided.

I feel that you would be a wonderful addition to this project. If your institution is not in a position to subsidize your travel, we can help with tickets and a hotel for the night. I do hope you can join us, and I look forward to your reply. Please feel free to contact me if you have any questions. As soon as the arrangements are complete, I will send you a detailed itinerary.

Yours,

P.S.1 Museum 46-01 21st Street, Long Island City, NY 11101-5324, (718) 784-2084-Fax (718) 482-9454

March 26, 1994

Dear Max,

Our two-day Tunnel adventure approaches. I very much look forward to working with you, and am delighted that various logistical and scheduling problems have been resolved. Please note the final (!) list of participants attached, and the list of official guests at the Saturday night working dinner. We will be tape recording conversations between the various participants, and anticipate a lively exchange.

The moderator: Denys Zacharopoulos is the moderator for this second Tunnel meeting, and he will literally control the dynamics, both practical and theatrical, of the Saturday presentations, as well as that of the documented dinner Saturday evening. Denys is the director of the art center at the Domaine de Kerghuennec in Brittany, and a well-known critic and lecturer, and one of the curators of Documenta IX in 1992, as well of many other exhibitions too numerous too mention. He speaks one-hundred-and-twenty one languages fluently, so you can speak privately to him on Friday in the language of your choice as to the topic of your presentation. You will be asked on Saturday to provide him with a written question for another participant, for use at the dinner on Saturday evening.

Your Saturday presentation: We hope you will speak for about seven to ten minutes. Visuals are encouraged (slides, etc.). Written texts can be given to the translators prior to delivery in order to facilitate simultaneous translation. You will be given blank paper in your folder, and we eagerly await your notes, drawings, etc. post-presentation for the future publication.

The future book / CD-ROM: We will be asking each participant to provide either a finished project or written text for the publication, in addition to the working notes and drawings from the Saturday session. This book, to be published in 1995, will also include transcripts (edited!) of discussions between participants, all of which will have been taped.

Alyce Dissette, the artistic director at Voyager, will be attending this meeting to discuss the possibility of Voyager's co-producing a CD-ROM edition of the book. If you have particular ideas for visual or aural materials that might be included, please bring these with you, and feel free to speak with Alyce Dissette about them during the weekend.

The Institute for Contemporary Art

February 14, 1994

Executive Offices

46-01 21st Street
Long Island City, NY
11101-5324Alanna Heiss
President and Ex
Director718 784-2084
Fax (718) 482-9464

Dear Max,

I have been invited by a consortium of the leading arts institutions (museums, art schools, municipal galleries, arts associations) along with the Direction Régionale des Affaires Culturelles for the entire north of France, to organize an event timed to coincide with the opening of the EuroTunnel under the English Channel next spring. This is a historical accomplishment of great magnitude, one whose importance for the region, as well as for the rest of Europe, we wish to mark.

Rather than organizing a large group show or a big symposium, I have decided to prepare a series of three smaller meetings between a international group of seven artists and an equal number of interlocutors, practitioners in various domains - architecture, design, psychiatry, art history, and social theory, among others. The group you would be a part of will meet on Friday and Saturday, April 8 - 9, 1994.

The meetings will be preceded by a unique, even bizarre, prelude - a Friday visit to the interior of the Tunnel itself. This experience of a tunnel, the Tunnel, will be the focus of an encounter and confrontation for the more public meeting which will take place the following day. At that meeting, which will be conducted by a moderator, artists will present their projects and visions (or even finished works), and the interlocutors, who will provide the texts for the publication, will present briefer oral versions. All proceedings will be taped and, along with the formal presentations, will provide the material for a publication to be produced in late 1994.

The framework will be a hypothetical commission or «commande publique» for which the artists will be invited to submit a project. These projects, in one sense commemorations of the Tunnel, would not be simply artworks, but attempts to show how art works to convey visions of powerful and significant social and historical facts important to all of us. Contemporary artists are used to preparing a public commission which is in effect a work put into a site. This is a return to an older idea, where the artist is invited to «celebrate» an event of national, even international significance.

The thinking behind this project, tentatively titled Tunnel Vision, is straightforward: While the artist continues to be ascribed crucial functions in society (with relation to the past, a commemorator; of the future a prophet; in the present, a critic), the nature of those functions shifts continuously. In particular, the tension between celebration and critique, especially in the public commission, looms large in current debates about the role of art in society, both for the artist and the «commissioner».

I feel that you would be a wonderful addition to this project. I hope you can join us, and I look forward to your reply. Please feel free to contact me if you have any questions.

Yours,



Alanna Heiss

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The Institute for Contemporary Art

Executive Offices

46 01 21st Street
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President and
Director

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TUNNEL VISION

WHAT IS THE PROJECT?

A series of three meetings, each with a small group of artists and interlocutors from various disciplines (six or so of each) in a city near the site of the EuroTunnel in northern France, with the first to be held in Lille on the weekend of February 11, the second in Villeneuve d'Ascq on April 8-9, and the last in Calais, after the official opening of the EuroTunnel.

WHAT ARE THE PARTICULARS?

The participants would receive a fee of \$1,000 each, in addition to the coverage of travel and lodging. The group would arrive in the early afternoon Friday near Calais (a two-hours or so train ride from Paris) for a visit the the Tunnel itself. The group would then travel together to the site of the meeting that evening for an informal gathering and discussion over dinner.

WHAT IS EXPECTED OF PARTICIPANTS?

Participants are expected to prepare a project for brief presentation at a meeting of the group on Saturday, with a possible supplementary discussion late Sunday morning, attended by a small audience of guests invited for the occasion (about fifty people). We will attempt to circulate preliminary versions of material ahead of time so the participants have a sense of common issues. Artists can present the material in various formats (slides, drawings, etc.) and interlocutors will make oral presentations of working texts. Provision will be made for a discussion with the audience.

There will be a working dinner Saturday night. Participants and guests will be seated in a manner conducive to the taping (audio and video) of their ongoing dialogue. The tapes would be transcribed and translated for inclusion in the book to be published in conjunction with the project. Final versions for the publication may be expanded as a result of interactions during the conference. A final date for submission will be set at the end of the last meeting.

As much of the proceedings would be taped (video and audio) as possible. Transcriptions and translations of the recordings would provide material for the «EuroCahier», a book that would also include the original proposals and artworks, and expanded versions of the interlocutors' interventions.

The participating institutions are very interested in the possibility of making arrangements with artists for collaborative projects in their respective institutions. There will be opportunities for participants to speak at the art schools taking part in the project, and a number of the museums and municipal galleries hope to make arrangements with artists for exhibitions in their spaces in conjunction with the Tunnel project. We suggest leaving Sunday after free for possible visits to the participating institutions.