AE: What sociologists and economists can’t describe, a novelist can. Many people say they were exaggerating, but no. People are in denial about this reality.

LB: Behind Houellebecq’s ideas, though, there is a kind of nostalgia for authenticity. He is critical, sure, but in the spirit of the Frankfurt School, of Adorno, with regard to the authenticity of the “country” as Hei- loger would have called it, and not with regard to its transformation into a territory whose “marketing” is based on a parade of authenticity.

AE: The economy of enrichment rests on names of persons or territories that carry stories. The name becomes a brand and the house is to know who owns this name as a brand liable to create wealth. One of the examples we take is the village of Laguiole. Can the name of a village become a registered trademark? Who registers it and how is it valorized? There was a conflict because an entrepreneur from Val de Marne [East of Paris] registered the name and the inhabitants of the village took him to court. Now, the judge held that the name Laguiole was generic because many of the Laguiole knives were in fact made in Thiès, and the person who had registered the name could continue to use it for other products, such as watches. After this trial, however, there was a law extending protected geographical names, previously limited to food products, to manufactured items such as Calais lace, Marseille soap, etc.

You mention The Accused Share by Georges Bataille, but then take a different position.

LB: The accused share is expenditure for nothing, luxury. The critique of capitalism as economics, based itself on a model of capitalism that belonged to industrial society and mass production. Starting in the 1920s and 30s, when standardized form developed, many critics looked at luxury, taking luxury, expending on extending protected geographical names, previously limited to food products, to manufactured items such as Calais lace, Marseille soap, etc.

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L’histoire commence il y a une dizaine d’années. Pierre-Jean Galdin, directeur de l’école des beaux-arts de Nantes, et Jean-Pierre Greff, directeur de la Head à Genève, existaient à une conférence sur les œuvres d’art à Göteborg. Ils parlent de Marfa, petite ville de deux mille habitants, construite au croisement de deux routes dans le désert du Chihuahua. Ils échangent sur le projet visionnaire d’y établir une résidence commune aux deux écoles. Le désir s’impose à eux comme le lieu de tous les possibles, espace du paradoxe. Un écho tout naturel se dessine entre le rapport que Judi entretiendrait à l’espace, et le travail mené à Nantes sur l’art dans l’espace public avec Estuaire. Les travaux des participants concerneraient le paysage, la frontière, l’art minimal, le land art, les territoires immatériels... Fieldwork Marfa s’est développé progressivement avec une charge à la fois utopique et empirique, une liberté folle, et une dimension presque mythique. Marfa n’est pas aussi le lieu où les extraterrestres se manifestent dans le décor sous la forme des Marfa Lights ! Pour arriver à Marfa depuis le petit aéroport d’El Paso, la route est longue ; on éprouve la sensation d’un vaste vide pendant trois heures de route en plein désert. Dans le sud conservateur de l’Amérique, Marfa est un fief de fantasmes. La plupart des habitants sont venus là de New York, de Los Angeles ou de plus loin pour y cultiver le mythe de l’American Dream. Le village a fasciné les cinéastes. Au moment où il tournait Giant, James Dean dormait à l’hôtel Pesano qui est encore aujourd’hui l’un des traditions lieux de rendez-vous de la ville avec sa cour intérieure en carreaux de céramique mexicaine et ses élèves de buffles en trophées de chasse sur les murs. Larry Clark y a tourné Marfa Girl. Un certain nombre d’artistes comme Christopher Wool et Zoe Leonard ont installé leurs ateliers non loin de là. Toute une vie artistique s’est développée, attirant une communauté soucieuse de liberté et d’accomplissement personnel. Le centre d’art Belt Room a ouvert ses portes en 2003, et en tant que lieu de rencontre, il accueille des expositions. Les magnifiques galeries de plus ou moins bonne qualité se sont greffées à cet ensemble. Ce nouvel hôtel très branché vient d’ouvrir ses portes, ce qui change un peu le physionomie de la ville.

Marfa abrite la plus importante Border Patrol de la région, en raison de sa proximité avec la frontière mexicaine qui, si elle est visible, est omniprésente. Les communautés se côtoient sans se mêler, et les inégalités sont fortes. Comme le suggère Pierre-Jean Galdin au lendemain de l’élection présidentielle récente, cette situation nouvelle conduit précisément à profiter de la ré

flexion menée sur ces questions, et à orienter les travaux des résidants non plus seulement vers les questions du paysage et de l’environnement, mais aussi vers la Mexique et ses communautés. C’est surtout Donald Judd qui domine le paysage. La ligne fait que, né dans le Missouri, il traverse le pays pour aller faire son service militaire pendant la guerre de Corée. Il passe par Marfa dont l’architecture des années 1930 le séduit, écrit à sa mère pour lui dire. De nombreuses années plus tard, alors qu’il était installé à New York dans son immeuble de Soho, il marche davantage d’espace, se souvient de Marfa, et y achète une ancienne base militaire avec l’aide de la Dia Foundation. Il y transforme pour y montrer ses œuvres comme les musées ne se vantent pas le faire. En visitant la Chinati Foundation, on ressent en effet très fortement la nécessité du paysage. Les deux œuvres de Judd les plus frappantes sont Untitled Works in Concrete (1980-1984), série de modèles de ben en béton répartis sur un kilomètre dans les broussailles, et après une collaboration avec 100 Untitled Works in Mil Aluminum (1982-1986), installés dans deux hangars de briques aux parois de verre, et aux toitures surélevées en arc de cercle par Judd lui-même. C’est un alphabet métallique et il-luminé, décalé de reflets sensuels, qui se transforment radicalement la vision que l’on a de l’artiste dans les musées occidentaux.

Par la suite, Judi invite une dizaine d’artistes amis à créer des œuvres pour le lieu... John Chamberlain, Carl Andre, Roni Horn, Ilya et Emilia Kabakov, Hiroshi Sugimoto, John Wesley… "La plus réussie est celle de Dan Flavin, dans six bâtiments constitués chacun de deux ailes ; on les parcourt dans un sens et dans l’autre pour y voir des néons qui épousent un rythme régulier en écho au vaste paysage visible par les fenêtres. Cette œuvre, une nouvelle œuvre, de Robert Irwin, vient d’être inaugurée dans l’ancien hôpital militaire. Judi l’avait invitée à réfléchir à un projet de son vivant. Par les baies symétriques du bâtiment, Irwin joue avec la lumière cristalline du désert pour faire passer la visiteur de la nuit au jour en quelques pas.

Une figure tutélaire Mais Donald Judd est aussi une figure tutélaire. Dans cette base militaire, la Fondation Chinati se visite avec un guide. En ville, Judi est partout, jusque sur la façade d’un grand bâtiment qui abrite les bureaux de la fondation créée pour servir d’emplacement pour ses deux enfants et sa dernière compagne. La Judi Foundation comprend trois rochers qu’elle possédait dans la montagne, et The Block, la maison qu’il habitait en ville, un lieu monacal, clos de hauts murs de brique locaux non crémé (l’adobe). Comme pour écrire l’histoire avant l’histoire, tout a été réduit à l’échelle du temps de sa disparition. Les livres de ses deux habitantes bibliothèques ne sont pas même accessibles aux chercheurs. Le terrain de jeux qui était réservé à ses enfants est contraint et austère, comme l’ensemble de cette propriété bizarrement in
L'histoire commence il y a une dizaine d'années. Pierre-Jean Gal din, directeur de l'école des beaux-arts de Nantes, et Jean-Pierre Geoffr, directeur de la tête à Genève, assistent à une conférence sur les écoles d'art à Göteborg. Ils partent de Marfa, petite ville de deux mille habitants, construite au croisement de deux routes dans le désert du Chihuahua. Ils échafaudent le projet visionnaire d'y établir une résidence commune aux deux écoles. Le dessin s'impose à eux comme le lieu de tous les possibles, espace du paradoxe. Un écho naturel se dessine entre le rapport que Judd entretiendrait à l'espace, et le travail mené à Nantes sur l'art dans l'espace public avec Estuaire. Les traits des participants concernant le paysage, la frontière, l'art minimal, le land art, les territoires immatériels... Fieldwork Marfa s'est développé progressivement avec une énergie à la fois utopique et empirique, une liberté folle, et une dimension presque mythique. Marfa n'est-il pas aussi le lieu où les extraordinaires se manifestent dans le désert sous la forme des Marfa Lights ? Pour arriver à Marfa depuis le petit aéroport d'El Paso, la route est longue, on éprouve la sensation d'un vide pendant trois heures de route en plein désert. Dans le sud conservateur de l'Amérique, Marfa est un Tot de fantasmes. La plupart des habitants sont venus là de New York, de Los Angeles ou de plus loin pour y cultiver la mythique de l'American Dream. La ville a fasciné les cinéastes. Au moment où il tournait Giant, James Dean dormait à l'hôtel Paisano qui est encore aujourd'hui l'un des traditionnels lieux de rendez-vous de la ville avec son court intérieur en carreaux de céramique mexicaine et ses têtes de buffles en trophées de chasse sur les murs. Larry Clark y a tourné Marfa Girl. Un certain nombre d'artistes comme Christopher Wool et Zoe Leonard ont installé leurs ateliers non loin de là. Toute une vie artistique s'est développée, atterrissant une communauté soucieuse de liberté et d'accroissement personnel. Le centre d'art Ballroom a ouvert ses portes en 2003, et a notamment produit l'œuvre controversée d'Elmgreen et Dragset : un faux magasin Prada au bord de la route, à trois quarts d'heure de Marfa dans le désert. De nombreuses galeries de plus ou moins bonne qualité sont se greffées à cet ensemble, et un nouvel hôtel très branché vient d'ouvrir ses portes, ce qui change un peu la physionomie de la ville.

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UNE FIGURE TUTÉLAIRE Mais Donald Judd est aussi une figure autoritaire. Dans cette base militaire, la Fondation Chinati se visite avec un guide. En ville, Judd est partout, jouant sur la façade d'un nouvel bâtiment blanc qui abrite les bureaux de la Fondation créée pour servir d'estate-parc ses deux enfants et sa dernière compagnie. La Judd Foundation comprend les trois ranches qu'il possédait dans la montagne, et The Block, la maison qu'il habitait en ville, un lieu monacal, clos de hauts murs de brique locale non clôtures (l'ubaba). Comme pour écrire le mythe avant l'heure, tout a été laissé intacte, parment de sa disparition. Les livres de ses deux abdominal bibliothèques ne sont pas même accessibles aux chercheurs. Le terrain de jeux qui était réservé à ses enfants est visitant et austère, comme l'ensemble de cette propriété bizarrement insaisissable. pencils ou crayons dans un bureau de poste dans lequel il a passé de nombreuses heures de son enfance. Il est mort du cancer en 1993, après avoir été déclaré inapte à la décharge pour raison de santé. Sa mort a été une grande perte pour l'art contemporain, mais aussi pour les nombreux artistes qui ont travaillé avec lui à Marfa. Elle a fait de lui une figure tutélaire pour de nombreux artistes qui ont continué de travailler à Marfa après sa mort.
commission en résidence, accueillit la création de Fieldwork Marfa, l'une des œuvres les plus notables des artistes de la résidence. Ce projet est conçu par des architectes réputés pour leur engagement envers l'art contemporain et la création archétypale. En effet, Fieldwork Marfa est un véritable laboratoire d'art contemporain, où les artistes peuvent expérimenter de nouvelles formes de création artistique. Il est également un lieu de rencontre entre artistes et commissaires, qui s'efforcent de créer un dialogue entre les différentes disciplines artistiques. Le projet a été réalisé en partenariat avec Fieldwork Marfa, une organisation qui soutient la création artistique en Amérique du Nord. Il est également soutenu par l'artiste Donald Judd, qui a également participé à la réalisation de ce projet. En conclusion, Fieldwork Marfa est un exemple exceptionnel de la manière dont les institutions d'art contemporain peuvent contribuer à l'émergence d'œuvres d'art novatrices et à la création de nouveaux espaces de création artistique. Il est également un exemple de l'importance de l'art dans notre société, qui peut contribuer à la création d'espaces publics attrayants et à la promotion de la culture. Enfin, il est également un exemple de l'importance de la collaboration entre différentes parties prenantes, qui peut contribuer à la création d'œuvres d'art novatrices et à la promotion de la culture.
Fieldwork Marla A Utopia on Judd’s Doorstep

The atmosphere at the Beaux-arts de Nantes is intense. The school will be opening a new building on the ile de Nantes in 2012 and is about to commence the second phase of Fieldwork Marfa, an ambitious residency project for students and artists initiated in 2011 in the small Texan town synonymous with Donald Judd, who moved there in the 1970s and created the Chinati Foundation. For Pierre-Jean Gaddin, at the helm in Nantes since 2004, his institution will function as the hub of an international entity whose satellites are in Nantes, Dakar and Seoul. The Marfa residency project itself was conceived in partnership with the HEAD school in Geneva, and also involves The School of art, University of Houston.

It all began ten years ago when Pierre-Jean Gaddin, recently appointed director of the Ecole des Beaux-arts de Nantes, and Jean-Pierre Greff, director of HEAD in Geneva, were attending a conference on arts schools in Gottingen. They got to talking about Marfa, the town of two thousand souls built at crossroads in the Chihuahua Desert, and began to dream of a joint residency project there for the two schools: the desert as a place of infinite possibility, a space of paradoxes, with a natural relation between Judd’s relation to space and the work done at Nantes on public space around the Loire Islet (1). Residents at Marfa would work on landscape, frontiers, Minimal and Land Art, and immaterial territories. The Marfa project was driven by a mixture of empiricism and utopianism, by dreams of freedom and the utmost lyrical dimension of Marfa, also known for its purified extraterrestrial manifestations, the Marfa Lights. It’s a long drive from the Palm airport to Marfa, three hours through the desert. You can feel the emptiness. In this conservative part of the U.S., Marfa is an island of fantasy. Most of the inhabitants have come from New York, Los Angeles or even further, in pursuit of their particular version of the American Dream. The town has also fascinated filmmakers. James Dean slept at the Palsano Motel here when shooting Giant, and its Mexican-style courtyard and buffalos head trophies on the walls are still the backdrop to many a meeting here. This was where Larry Clark shot Marla, Girls. Artists such as Christopher Wool and Zoe Leonard have set up studios here and the place has a genuine artistic life, based around a community attracted by the freedom to accomplish their projects.

The Room Art center opened in 2002 and produced, among others, a controversial work by Elmgreen and Dragset consisting of a false Prada boutique on the roadside, out in the desert, forty-five minutes from here. Numerous galleries of mixed quality have joined the ensemble and a hip new hotel has just opened, which has rather changed the town’s physiognomy.

Marfa’s closeness to Mexico also means it has the biggest Border Patrol in those parts. The frontier is invisible, but you can feel it everywhere. Communities do not mix and inequities are acute. As Pierre-Jean Gaddin suggested, after the recent election the new political situation is likely to orient future work towards questions of the landscape and environment, but also Mexico and its communities.
Of course, Donald Judd is the dominant figure in this landscape. Born in Missouri, he is said that the artist passed through Marfa when he traveled across the country on his way to military service (this was during the Korean War). As he wrote his mother, he was charmed by its 1930s architecture. Many years later, when living in a loft in New York’s SoHo, he was looking for more space and thought of Marfa. With the help of the Dia Foundation he was able to buy an old military base and transform it into a place to show his work. The way he saw the museum seemed capable of doing. Visiting the Chinati Foundation today, the impact of the landscape is immediate, inescapable. The most striking ensembles by the artist are the 12 untitled works in concrete (1980-1984), a series of modules laid out over a kilometer of scrub, and, in dialogue with them, the 200 untitled works in mill aluminum (1962-68), housed in two brick hangars with glass sides to which Judd himself added higher arches. Their illusionistic metal alphabet with its sensual reflections radically transforms the vision that we get of this artist in museum. Later, Judd invited some artist friends to create works for the site, among them John Chamberlain, Carl Andre, Roni Horn, Ilya and Emilia Kabakov, Hiroshi Sugimoto, John Wesley, and Den Flavin, whose piece is the most successful. In six two-part buildings, his neon follow a regular rhythm that echoes the peaceful, sweeping landscape visible through the windows. Last year, a new work by Robert Irwin—Judd initiated the project shortly before his death—was inaugurated in the old military hospital. Through the building’s symmetrical windows, the piece plays with the crystalline light of the desert, taking visitors from night to day in only a few steps.

But Donald Judd also had a bit of an authorial vision. The Chinati Foundation can be visited only with a guide. In the town, Judd’s presence is everywhere, on the façade of the big white building that houses the vitrines of the Judd Foundation, created as an estate by his two children and his last partner. It owns the three ranches that he had in the mountain, plus The Block, his house in the town, a monstrosity of acetic place surrounded by brick walls—without the usual adobe rendering. As to the premise of the building, everything here was kept exactly as it was when he died. The books in his abundant shelves are not even accessible to researchers. The play area created for his children is forced and austere, as is the rest of this property luxuriously located between a noisy seed plant that is part of the town’s breathing heart and the tracks along which trains pass several times a day, like in movie, and the bells of the church. Maybe this is a way of marking out time as his art marks out space. Only a few youthful works add a more approachable, moving dimension, suggesting some of the directions he never explored.

**AN EXPERIMENTAL DIMENSION**

During the first five years of the *Fieldwork* Marfa program groups of students have come to work in a house rented in the town, not only from Nantes and Geneva but also from the art school in Clermont-Ferrand. The program has been coordinated by Yvonne Chausse, Frédéric Monnet, and, more recently, Ida Soulard. In addition, thirty-three artists from different countries selected by a jury, have each spent two or three months in residence here, presenting the works they did at symposiums held in 2012 and 2013. Among them are Melissa Giesler and Aaron Davidson, Etienne Chambault and Vincent Normand, Charlotte Macht, Wilfried Malmendier, and Benoît-Marie Momeau. Squealing up to Judd may be considered quite a tough challenge for these young artists, but it is a real opportunity to hone their vision and think about their aesthetic choices. Among recent projects, in May 2018, Jennifer Burt-Staten, a curator in residence, set up the Marfa Soundbath festival, the second edition of which will be held in spring 2017. It comprises on-site musical performances, sound installations and conversations. With the help of local artists and structures Marfa Live Arts, Burt-Staten invited composer Alvin Lucier, then aged eighty-four, to compose a new piece. Stenope, for the cellist Charles Curtis—and, she adds, “for the wind.” It was performed in a part of the desert that participants in *Fieldwork* Marfa sometimes call The Land, as if to plant the first pinwheels there. This is a huge eight-hectare space that has just been purchased for the Nantes art school by a group of local patrons in Nantes—a restaurant, a real estate developer, a gallery, an architect. This is a real adventure, more than the word “patron” usually implies. Entering the road that leads in a few minutes from Marfa center by car but already on the edge of the desert, you pass through one of those wooden frames that usually announce the entrance to a ranch. The address is full of promises: Antelope Hills Road. In the distance, low mountains catch the light and clouds. There is a well for water. Horses lost their neighborhood freely. Birds and rabbits move around here and there between the yuccas. This second formation of *Fieldwork* Marfa was presented in New York last September by the mayor of Nantes Jean-Marc Ayrault as part of a fundraising drive to pay for facilities to house students and artists there. Conceived by one of the pinwheels, architect Anthony Rio, with United Agency, the idea is to leave the space as flexible as possible and to allow maximum freedom for its future users. There will be a studio at the end of the plot, conceived as a place where life and work go hand in hand, like in Judd’s studio. The first stone should be laid in July 2017. There will also be a permanent sculpture garden (the Art Field) and an experimental area for students from Nantes and others invited from partner schools (the Art Village). As of this summer, the latter will become a living, changing library concealed by Bruno Piret. It will comprise his personal collection of the Whole Earth Catalog(1) and books from the American counterculture of the 1970s as well as other collections still to come. This is a way of questioning Judd’s omnipresence in the town. A dance floor by...
lunge for these young artists, but it is also a real opportunity to hone their vision and think hard about their aesthetic choices. Among recent projects, in May 2018, Jennifer Burris-Stanton, a curator in residence, set up the Marfa Sounding Festival, in the second edition of which will be held in spring 2017. It comprises on-site musical performances, sound installations, and conversations. To help with the local structure Marfa Live Arts, Burris-Stanton invited composer Kevin Lucier, then aged eighty-four, to compose a new piece. "Strata for the miller Charles Curtis," she adds, "for the wind." It was performed in a part of the desert that participants in Fieldwork Marfa sometimes call The Land, as if to plant the first ponders there. This is a huge eight-hectare space that has just been purchased by the Nantiss art community by a group of local patrons in Nantiss—a restaurateur, a real estate developer, a gallerist, and an architect—. This is a real adventure, more than the word "patron" usually implies. Entering the road that leads there, a few minutes from Marfa, you can see the entrance to a ranch. The address is full of promises: Anacapa Hills Road. In the distance, low mountains catch the light and clouds. There is a well for water. Horses left by a neighbor graze freely. Birds and reptiles move around them and there between the yuccas. This second founding stage of Fieldwork Marfa was presented in New York last September with the support of Nantes Jean-Marc ayrault as part of a fundraising drive to pay for facilities to house students and artists there. Conceived by one of the patrons, architect Anthony Rio with the help of other agencies, the idea ix to leave the space as flexible as possible and to allow maximum freedom for future users. There will be a studio at the end of the month, conceived as a place where work and life go hand in hand, an ideal in Judd’s studio. The first stone should be laid in July 2017. There will also be a permanent sculpture garden (the Art Field) and an experimental area for students from Nantes and others invited from partner schools (the Art Village). As of this summer, the latter will be home to a living, changing library conceived by Bruno Peraut. It will comprise judd’s personal collection of the Whole Earth Catalog (1) and books on the American cattocurrency of the 1970s as well as other collections still to come. This is a way of questioning Judd’s omnipresence in the town. A dance floor by

(1) The Whole Earth Catalog was a countercultural landmark published in San Francisco by Stewart Brand between 1968 and 1972, and occasional follow-up through 1989.