

Siiv  
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PDR



156, rue de Rivoli  
75001 Paris  
Tel. / Fax : +33 1 5345 1700 / 01

[info@festival-automne.com](mailto:info@festival-automne.com)  
[www.festival-automne.com](http://www.festival-automne.com)

Cover: Logo for the 1973 Festival d'Automne à Paris by Pierre Alechinsky (detail)

**A range of art forms,<sup>③</sup>  
countries<sup>⑤</sup> and venues,<sup>⑦</sup>  
le Festival d'Automne  
à Paris - the Paris  
Autumn Festival -  
founded in 1972,<sup>⑨</sup>  
invites guest artists  
and produces  
their works.<sup>⑪</sup>**

**The Audience,<sup>⑬</sup> Partners,<sup>⑮</sup>  
Media.<sup>⑰</sup>**



Cocou Bazar, Jean Dubuffet, 1973

## A Range of Art Forms **countries and venues**

Theater, music, dance, the visual arts and film. The Festival d'Automne à Paris is a festival of contemporary arts, embracing and combining different art forms.

Every year, from September to December, the Festival presents over fifty events attracting a total audience of more than 100 000.

350 performances in the space of three months.

The Festival d'Automne à Paris, with cheerful and radical determination, successfully transforms the city for three months, providing a haven for expression for contemporary spheres of the arts.

*Le Monde*, September 14, 2005

Autumn Festivals in Paris contain fables, legends and images, wandering hither and thither. [...] Composers, painters, sculptors, architects, choreographers, stage directors, video artists, musicians, actors, and dancers, not to mention Festival audiences, are all slaves to love, are sailors lost at sea, princes smitten with sleeping beauties, birds on a beach, sleep-walkers haunted by after-echoes, readers of the Book of Splendors. [...] Performances and pictures in these Festivals seem to be references to paradoxical statements and equivocal proverbs.

"Physical space appears as a store of diverse energy sources."  
 "Ours is the art of being blinded by truth."  
 "We are literally struck by a thunderbolt from an electrostatic world."  
 "You who walk will see there is no path; there is nothing to do but walk."  
 "No one must ever inquire as to the reason for tears."  
 But smiles are there in Autumn.

*The Festival d'Automne à Paris*, by Gilbert Lascaut, writer, 2001

**/SEPTEMBRE-DECEMBRE /**  
CENTRE D'INFORMATION ET DE LOCATION/FNAC  
136 rue de Rennes 75006 Paris / téléphone: 222.80.56



Joan Miró, 1978

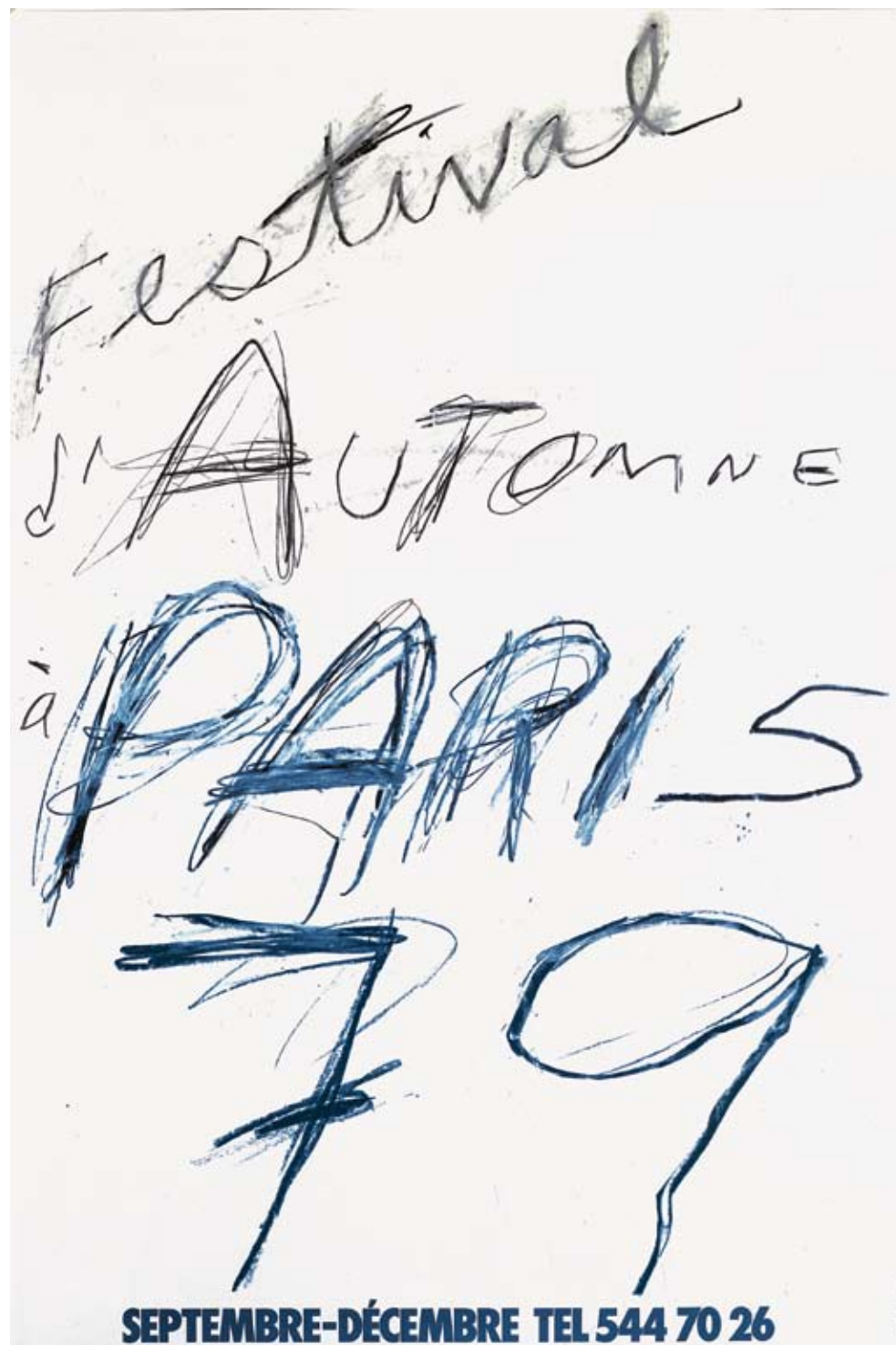
## A Range of Countries and venues, le Festival

International programming provides the Festival d'Automne with the dynamic force needed to create original works of art around the world.

The Festival has worked in partnership and on a regular basis with institutions and festivals in cities around the world, including Amsterdam, Barcelona, Berlin, Brussels, Madrid, Montreal, Moscow, Munich, New York, Perth, Rome, Salzburg, Tokyo, Venice, and Vienna. Coproductions are developed and extended as international tours.

Since 1972, the Festival has programmed major "monographs" devoted to artists from other lands – Australia, Bali, Bhutan, China, Egypt, Germany, India, Iran, Italy, Japan, Korea, Mongolia and South Africa.

The matrix for Autumn Festivals to come was set from its inception: a penchant for America, for performance and for music as and when it is written. [...] The 1972 Festival successfully carried off this challenge. It provided endorsement of its own chosen goals with, and logically so, a "considerable margin for error". Michel Guy had his own potted version of these goals: to commission works from original artists; to arrange working venues and facilities so that French and international figures in the arts industry join forces; to present and foster "experimental" ventures; to stage significant works never seen in France; and to feature non-western cultures, in other words, for Michel Guy, a committed citizen of the world until his death in July 1990, to stop seeing the West as the center of the universe.  
*L'Express* magazine, Festival d'Automne supplement, 2001



Cy Twombly, 1979

## A Range of Venues, le Festival d'Automne

The Festival has joined forces with leading arts institutions in Paris, such as the Pompidou Center, Cité de la musique-Salle Pleyel, Jeu de paume museum, Louvre museum, the Orsay museum, Odéon-Théâtre de l'Europe, National Opera House-Paris, Théâtre de la Ville, Théâtre du Châtelet, and Théâtre National de Chaillot. The Festival also extends to leading venues on the outskirts of Paris.

Every year the program covers some thirty venues in central and suburban Paris. Since 1972, more than 150 venues have been partners in the Festival d'Automne.

The Festival d'Automne is in the realms of a Utopia and if, perchance, one day, it came to an end, no archaeological vestiges would remain. No architect could ever design one single stage suitable for Merce Cunningham's *Events*, Philip Glass and Robert Wilson's *Einstein on the Beach*, Bill Viola's *Crossing* and *The Messenger*, the Chinese classic *The Peony Pavilion* and Luca Ronconi's road to *Utopia*. That is why there is no formal Festival venue.

Alain Crombecque, Editorial, Program of the 30<sup>th</sup> Festival d'Automne à Paris, 2001

Since 1972, Festival d'Automne venues have included: Archives Nationales, Centre National de la Danse, Chapelle des Récollets, Chapelle Saint-Louis de la Salpêtrière, Château de La Roche-Guyon, Château de Vincennes, Cinémathèque française, Comédie-Française, Couvent des Cordeliers, École Nationale Supérieure des Beaux-Arts, Église Saint-Eustache, Espace Topographie de l'art, Ferme du Buisson, galeries agnès b., Grand Palais, Ircam, La Conciergerie, La Maison rouge, Le CENTQUATRE, Le Plateau, Les Laboratoires d'Aubervilliers, Maison de Radio France, Maison des Arts de Créteil, Maison des cultures du monde, Max Linder, MC93 Bobigny, Musée d'Art moderne de la Ville de Paris, Opéra-Comique, Palais de Tokyo, Panthéon, Passage du Désir, Petit Palais, Point Éphémère, Pyramide du Louvre, Théâtre 71 Malakoff, Théâtre de Gennevilliers, Théâtre de la Bastille, Théâtre de la Cité internationale, La Colline - théâtre national, Théâtre de l'Aquarium, Théâtre de l'Athénée Louis-Jouvet, Théâtre des Bouffes du Nord, Théâtre du Rond-Point, and Théâtre Nanterre-Amandiers.



FESTIVAL D'AUTOMNE A PARIS 1986

Christian Boltanski, 1986

**The Paris Autumn Festival, founded in 1972, invites guest artists,**

Registered as a non-profit organization ["Association" Under French législation passed in 1901]

Founded by Mr. Michel Guy, with support from the President of the French Republic, Georges Pompidou

**Directors: Michel Guy (1951-1992)**

**Alain Crombecque (1992-2009)**

**Director since 2011: Emmanuel Demarcy-Mota**

**Artistic Direction: Marie Collin and Joséphine Markovits**

**Board of Directors**

**Past Chairpersons:**

**Janine Alexandre-Debray, André Bénard**

**Current Chairman:**

**Pierre Richard**

**The Festival d'Automne à Paris operates with the backing and support of the French Ministry of Culture and Communication, the Paris City Council, the Regional Council of Greater Paris, plus friends and sponsors.**

The average annual budget is 4 million, 55% being public subsidies and 45% generated by the Festival, including private sponsorship (15% of the total budget).

Thirty-five years of excellence, risk, commitment, controversy, and personal preference. Plus 35 years loyally embracing a certain concept of art, loyal to "favored" artists, forming a family, yet never excluding newcomers.  
*Le Monde, September 14, 2006*

invites guest artists  
and produces  
their works.

The Festival d'Automne à Paris presents works that stand as references, involving approaches of an experimental nature by, *inter alia*, commissioning artists to create original works.

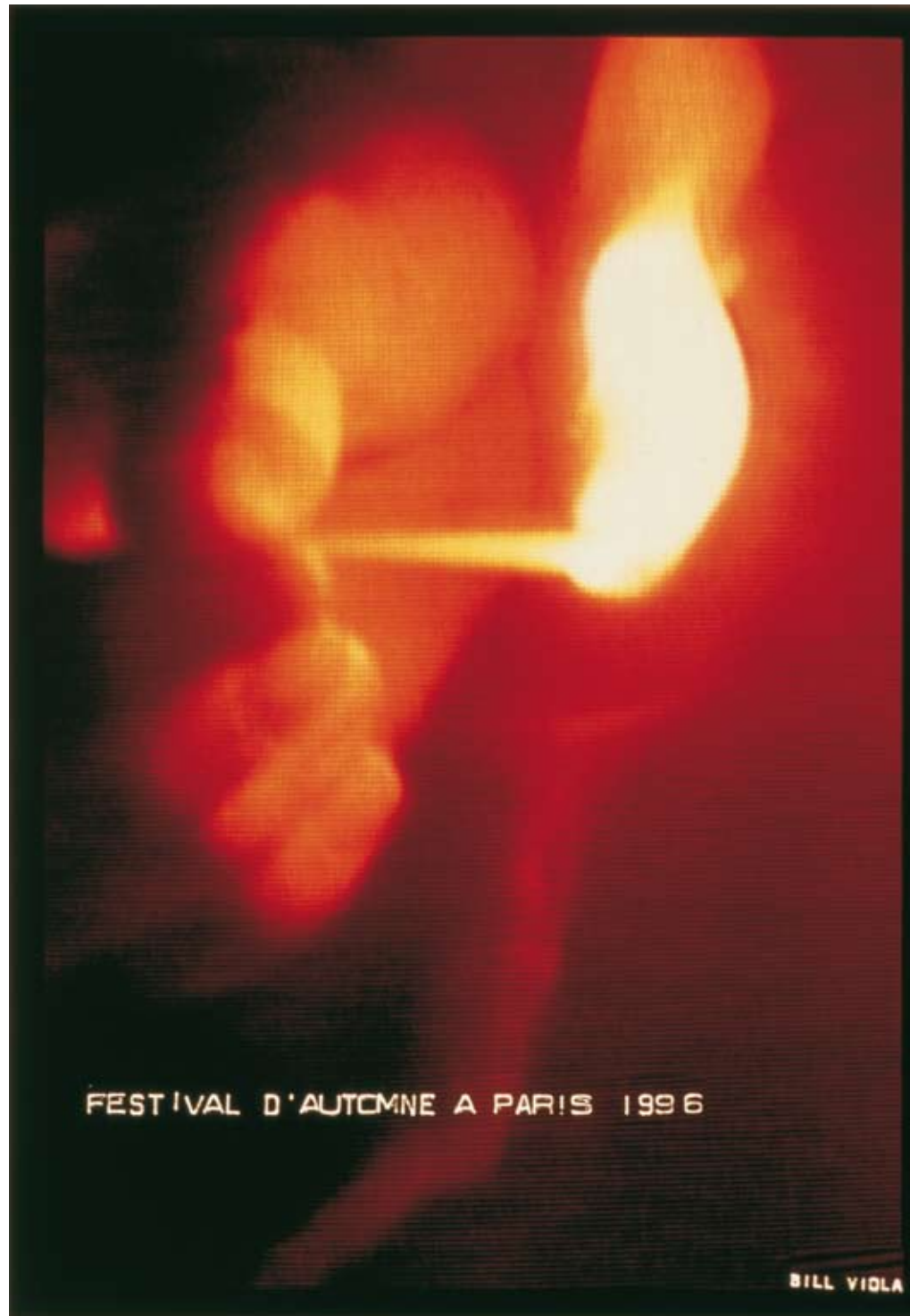
The Festival has followed and continues to follow its own path with the artists who have helped shape its history.

My one source of pride will be that I (sometimes) discovered, and (often) imposed artists I like, and that I helped them gain recognition. Even more importantly, I have had no qualms about asserting my likes, preferences, friendship and even my own tenacity. I am for both "love at first sight" and long-term partnerships. No one should ever assume that the Festival d'Automne could exist without passionate commitment. Boulez, Cunningham, Strehler, Chéreau, Dunn, Foreman, Cage, Stein, Stockhausen, Kagel, Xenakis, Ashley, Trisha Brown, Meredith Monk, Bryars, Grüber, García, and so many others, not to mention Robert Wilson (who brought a Copernican revolution to the stage), have been programmed and will be programmed again. And there are so many more, inventing and working in the infinite universe of sound, rhythm, movement, sign and color. There will be more discoveries, more wonderment, more moments of amazement, more adventures.  
Michel Guy, 1978

...constantly seeking out new talents; hunting down original works as they germinate; never apprehensive when presenting "experimental" ventures involving the exploration of unknown forms of expression and original formats; doing the utmost to offer them a larger audience and take them beyond the scope of an experimental laboratory.  
*Le Festival d'Automne de Michel Guy* by Guy Scarpetta,  
novelist and essayist, 1992



Pierre Alechinsky, 1989



Bill Viola, 1996

## The Audience

Every Autumn, the Festival has a total audience of more than 100 000.

Here are minds both free and curious, loyal and demanding, covering the full spectrum of the diverse spirit of the Festival.

The ticket pricing policy is designed to attract a broad audience, and in particular younger people.

Overall average attendance: 85%.

Throughout the year, the Festival d'Automne runs educational initiatives in central and greater Paris, with activities such as visits to exhibitions, score readings, after-show debates to "meet the artists", and music workshops/masterclasses with composers. Specialists are involved, working with children and adults alike, getting the message across.

The Festival d'Automne as seen by children

- Why is it called the Palais de Tokyo [Tokyo Palace]? It's not in Tokyo!
- What about the Palais de Justice [law courts]? It's not in Justice!
- "Réflexion... (s)..." Installation by Artur Barrio, Palais de Tokyo, 2005
- "Chen Zhen is a Chinese artist who has traveled almost everywhere, around so many countries, collecting chairs and beds. He saw things that were broken and dumped on the sidewalk, so he took them and turned them into drums, using cowhide; on some of the bigger drums we can still see animal hair on the skin."
- Exhibition by Chen Zhen, Palais de Tokyo, 2003
- I think Garouste wanted to depict the dome of a chapel filled with history, and did it upside down so that it wouldn't overbalance.
- Saintes Ellipses*. Installation by Gérard Garouste, Chapelle Saint-Louis de la Salpêtrière, 2003
- "The Mongolians came to our class to see what a French school was like and we asked them questions about their jobs and their way of life. Four of them live in yurts, and one lives in an apartment in Ulan Bator, the capital. At the end of the visit we had our photo taken with them."
- Singers & Dancers of Mongolia, Chapelle des Récollets, 2006
- "We saw disasters around the world, and bodies with no skin. We even set off fans that then set themselves going on the screen, with newspapers and sheets of paper flying about. And we urinated (standing on a mat with a toilet bowl on the computer screen). It was really lifelike."
- Être humain trop lourd* [Too Heavy to be Human]. Installation by Du Zhenjun, Conciergerie, 2003

## Partners

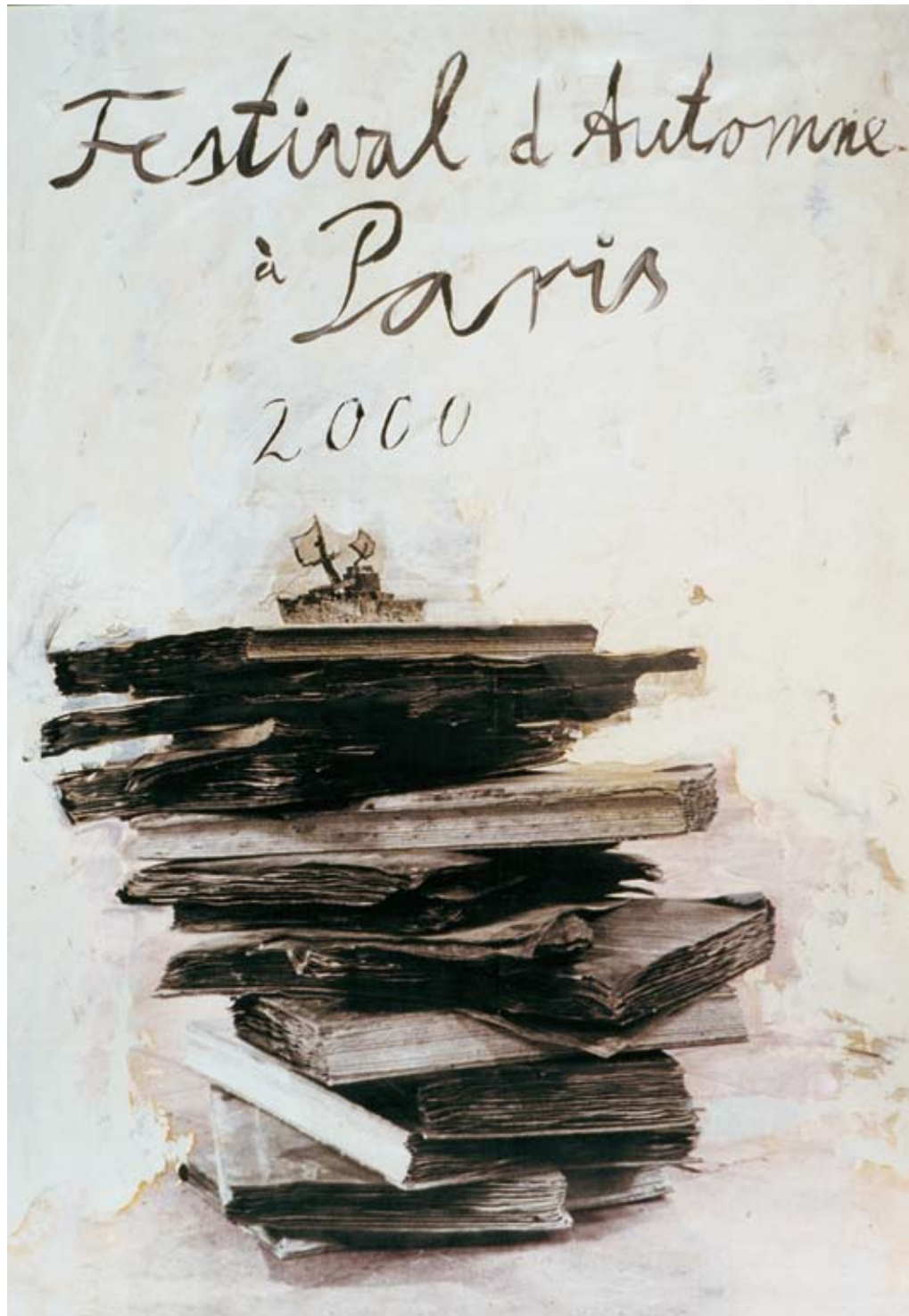
The Festival d'Automne à Paris has been able to rely on long-term support, with a network of partners and coproducers so that ambitious projects can be carried out.

Every year, approximately one hundred patrons, sponsors and donors provide support for the Festival.

The association of friends of the Festival – Les Amis du Festival d'Automne à Paris – was founded in 1992 to help support and promote a policy of original work and international scope.

Chairman of the Board: Pierre Bergé  
 Board Members: : Jean-Jacques Aillagon, André Bénard, Patrice Boissonnas, Francis Charhon, Robert Chatin, Alexandre de Coupigny, Romain Dessal, Axel Dumas, Jean-Claude Meyer, Sydney Picasso, Henry Pillsbury, Philippine de Rothschild, Christian Schlumberger, Sébastien de la Selle, Bernard Steyaert, Marc Vuillemer, Sylvie Winckler and Guy de Wouters (President Emeritus).

Since 1972, Festival patrons and sponsors have included: Adami, agnès b., Air France, Albert Kundstadter Family Foundation, American Center Foundation, American Express Bank France, Anne et Valentin, Annenberg Foundation, Arcelor, Arte, Art Energy Foundation, Arts International, Association Orcofi pour l'Opéra, la Musique et les Arts, Banque de Neufilze, Banque Libano-Française, Banque Nomura, Banque Paribas, Banque Worms, Baron Philippe de Rothschild S.A., The Bohem Foundation, Caisse des Dépôts, Champagne Taittinger, Colas, Compagnie de Saint-Gobain, Crédit Agricole, Crédit Coopératif, EDF Energies, Nouvelles Fondation Clarence Westbury, Fondation DaimlerChrysler France, Fondation Ernst von Siemens pour la musique, Fondation de France, Fondation d'Entreprise CMA CGM, Fondation France Télécom, Fondation Franco-Japonaise Sasakawa, Fondation Ousseimi, Fondation Pierre Bergé Yves Saint Laurent, Fondation pour l'étude de la langue et de la civilisation japonaises, French-American Cultural Exchange, Galeries Lafayette, Groupe Lafarge, Groupe Lhoist, Hachette Filipacchi Médias, HenPhil Pillsbury Fund The Minneapolis Foundation & King's Fountain, Hermès, HSBC France, J.P. Morgan, Korea Foundation, La Cie Financière Edmond de Rothschild, L.A. Finances, Lepercq Foundation, LVMH, Mécénat Musical Société Générale, Métrobus, Prakriti Foundation, Pro Helvetia, Fondation suisse pour la culture, PSA Peugeot Citroën, Publiprint Le Figaro, Rothschild & Cie Banque, Sacem, Shell, Société du Cherche Midi, Société du Louvre, Suez Lyonnaise des Eaux, TAM, Top Cable, TotalFinaElf, and Wendel Investissement.



Anselm Kiefer, 2000



Nan Goldin, 1953 (Barbara in Mask, Washington DC. Photo : Hy Goldin)

## Media & Communication

**The Festival d'Automne à Paris attracts extensive media cover, both nationally and internationally,**

**with approximately one thousand articles in the press every year, plus partnerships, e.g. with the newspaper *Le Monde*, the radio stations France Culture and France Musique, and the television station Arte, and spécial supplements and issues featured in daily newspapers (*Le Monde* and *Libération*) and magazines (*Le Nouvel Observateur*, *L'Express*, *Mouvement*, *les Cahiers du cinéma*, and *Les Inrockuptibles*).**

**The complete Festival program has a print run of 40 000 and is distributed in France and internationally.**

**Website: approx. 4000 hits a day in Autumn. 100 000 programs for the different shows are distributed free of charge at the performances.**

Since 1972, painters, sculptors and video artists have produced a range of works for the Festival, including vast installations, with names such as Pierre Alechinsky, Jean Dubuffet, Arman, Bram van Velde, Pierre Courtin, Valerio Adami, Jean Tinguely, Joan Miró, Cy Twombly, Louis Cane, Eduardo Arroyo, Roy Lichtenstein, Matta, Antoni Tàpies, Sam Francis, Christian Boltanski, Mario Merz, Sigmar Polke, Robert Wilson, Jaspers Johns, Miquel Barceló, Jean-Charles Blais, Gilles Aillaud, Rebecca Horn, Bill Viola, Tadashi Kawamata, Anish Kapoor, Martin Puryear, Anselm Kiefer, Jenny Holzer, Alain Séchas, Gérard Garouste, Nan Goldin, Michal Rovner, Ernesto Neto, Alexandre Ponomarev, Ryoji Ikeda, Walid Raad, Anri Sala... Each artist leaves his/her signature on the Festival poster which they design in "their year".

John Cage, Pierre Alechinsky, Iannis Xenakis, Robert Wilson, Roger Blin, Merce Cunningham, Jean Dubuffet, Christian Boltanski, Robert Rauschenberg, Luciano Berio, Karlheinz Stockhausen, Philip Glass, Patrice Chéreau, Copi, Pierre Boulez, Bram van Velde, Salvatore Sciarrino, Peter Brook, Rashidah Ibrahim, Elliott Carter, Kateb Yacine, Luca Ronconi, Duane Michals, Bill Viola, Steve Reich, Georges Balanchine, Martha Graham, Isozaki Arata, Toru Takemitsu, Cy Twombly, Joan La Barbara, Eric Rohmer, Jean-Marie Patte, Twyla Tharp, Rhys Chatham, David Warrilow, Samuel Beckett, Malavika Sarukkai, Matthias Langhoff, Kalanidhi Narayanan, Philippe Fénelon, Ichikawa Ennosuke, Bernard Sobel, Roy Lichtenstein, Carles Santos, Giorgio Strehler, Klaus Michael Grüber, Richard Foreman, Brian Eno, Hans-Jürgen Syberberg, Simon Rattle, Peppe Barra, Sam Francis, Keluchuran Mohapatra, Bismillah Khan, Pascal Quignard, Alfredo Arias, Tanaka Min, Valère Novarina, Raoul Ruiz, Daniel Barenboïm, Hervé Guibert, Philippe Adrien, Mario Merz, Peter Stein, Morton Feldman, Lev Dodine, Anatoli Vassiliev, Chen Kaïge, Ornette Coleman, Michael Gielen, Mauricio Kagel, Luc Bondy, Pierre Guyotat, François Tanguy, Brian Ferneyhough, Kiawash Saheb Nassagh, Jasper Johns, Roland Dubillard, Dana Reitz, Miquel Barceló, Rasheed Al-Bougaily, Kent Nagano, Robert Lepage, Stéphane Braunschweig, Dominique Bagouet, Mathilde Monnier, Michael Snow, Jonas Mekas, Toshio Hosokawa, Reza Abdoh, Peter Sellars, György Kurtág, Giorgio Barberio Corsetti, Rebecca Horn, Tan Dun, Christoph Marthaler, John Adams, Edward Yang, Philippe Decouflé, Chantal Akerman, Saburo Teshigawara, Boris Charmatz, Hugues Dufourt, Takeshi Kitano, Marguerite Duras, Anish Kapoor, Tristan Murail, Kristian Lupa, Piotr Fomenko, Mark Andre, Raymond Depardon, Heiner Goebbels, Joana Hadjithomas et Khalil Joreige, Laurie Anderson, Wolfgang Rihm, Eszter Salamon, Claude Régy, Carlo Cecchi, Seijo Kanzaki, Anselm Kiefer, Shirin Neshat, Abbas Kiarostami, György Ligeti, Heiner Müller, Peter Zadek, Meg Stuart, Mou Sen, Mikhaïl Baryshnikov, David Cronenberg, Jenny Holzer, Romeo Castellucci, Guo Wenjing, Helmut Lachenmann, Peter Mussbach, Chen Shi-Zheng, William Kentridge, Georges Appaix, Anne Teresa De Keersmaecker, Philippe Boesmans, Tim Burton, Jérôme Deschamps, Eimuntas Nekrosius, Hassan Khan, Franck Krawczyk, Alexandre Ponomarev, Via Katlehong, Christian Rizzo, Yoritsune Matsudaïra, Raimund Hoghe, Marco Berrettini, Emmanuelle Huynh, Emanuel Gat, Tg STAN, Matthias Pintscher, Dood Paard, Rodrigo García, Julie Brochen, Rachid Ouramdane, Tim Etchells, Rodolphe Dana, Lina Saneh, Lars Norén, Federico León, Walid Raad, Enrique Diaz, Galina Ustvolskaya, Josse de Pauw, Alain Buffard, Frédéric Pattar, Xavier Le Roy, Enno Poppe, Bill T. Jones, Mahmoud Darwich, Ernesto Neto, Ryan McGinley, Peter Mussbach, Olivier Messiaen, Martin Crimp, Daniel Jeanneteau, Pascal Dusapin, Drew Baker, Steven Cohen, William Forsythe, William Yang, Richard Siegal, Rabih Mroué, Deborah Hay, Vera Mantero, Thomas Hauert, Alireza Farhang, Sylvain Creuzevault, Richard Maxwell, Caden Manson, Joë Bousquet, Wooster Group, Edgard Varèse, Joël Jouanneau, Samir Odeh-Tamimi, Romeo Castellucci, Charles Burnett, Toni Morrison, Dias & Riedweg, Michal Rovner, Artur Barrio, Shinji Aoyama, Gérard Pesson, Emio Greco, Frank Zappa, Hanspeter Kyburz, Liza Lim, Benedict Mason, Julia Cima, DV8, Lia Rodrigues, Franco Donatoni, Julie Nioche, Hossam Mahmoud, Claudio Segovia, Lee Breuer, Amir Reza Koohestani, Enrique Diaz, Gilberte Tsai, Robert Lepage, Christophe Huysman, Nan Goldin, Jérôme Combier, Anthony McCall, Douglas Gordon, Darren Almond, Georges Delnon, Frédéric Fisbach, DJ Spooky, Olga Neuwirth, Dominique Gonzalez, Robyn Orlin, Simon McBurney, Haruki Murakami, Spiro Scimone, Valerio Binasco, Daniel Landau, Bruno Geslin, Jérôme Bel, Georges Lavaudant, Rosângela Rennó, Carmelo Bene, Bruno Beltrão, Jemma Nelson, Oriza Hirata, Big Art Group, Anna Halprin, Hans Thomalla, Caterina Sagna, Pierre Droulers, La Ribot, Jörg Widmann, Annette Messenger, Guy Cassiers, Teatro Sfumato, George Benjamin, Claudio Tolcachir, Marcial Di Fonzo Bo, Mette Ingvartsen, Pierluigi Billone, Frederic Rzewski, Misato Mochizuki, Alexandre Sokourov, Tacita Dean, Werner Schroeter, Anri Sala, Lou Reed, Joris Lacoste, Nicolas Bouchaud, Éric Didry, Daniel Veronese, Cecilia Bengolea, François Chaignaud, Béla Tarr, Jahnu Barua, Adoor Gopalakrishnan.....