

The Audiovisual Action Delegation of the **Pompidou Centre**,

and



**Present**



***Quiet Days at the MUSÉE  
PRÉCAIRE  
ALBINET***

**52 minute documentary**  
**Directed by Coraly Suard**

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## NOTE OF INTENT

The “Makeshift Albinet Museum” is a work by the artist Thomas Hirschhorn. It is an exhibition featuring a selection of key works of 20<sup>th</sup> century art history set in a neighbourhood of low-income housing projects in an underprivileged area of the Seine-Saint-Denis (93).

For a period of eight weeks from April 14<sup>th</sup> to June 14<sup>th</sup> 2004, Thomas Hirschhorn is presenting works by eight leading artists of the 20<sup>th</sup> century: Marcel Duchamp, Kasimir Malevitch, Piet Mondrian, Salvador Dali, Joseph Beuys, Le Corbusier, Andy Warhol, Fernand Léger. The works on display are originals. They belong to the collections of the Pompidou Centre, the National Modern Art Museum and the National Contemporary Art Fund, who are party to the project.

I have made about thirty documentaries on and with contemporary artists because I have been motivated by something very obvious: making art operational in reality.

After several collaborations with Thomas Hirschhorn, which include the production of three documentaries on his work: “Deleuze Monument” LA BEAUTÉ in Avignon 2000, “Encounters with Contemporary Art” and “KUNSTKIOSK”, we meet again on this project, sharing the same ideal of taking art outside the spaces to which it is assigned.

Thomas Hirschhorn’s project is an artistic experience that I want to use as a trigger for fiction, for altering the real; a utopia encrusted upon reality.

*“Quiet Days at the Makeshift Albinet Museum”* is a film that shows daily life in the Albinet housing project in the Landy neighbourhood in Aubervilliers with several recurring personalities, who share the artistic experience of the “Makeshift Albinet Museum” providing the unity.

The film is the captor of these people’s behaviour, who are playing themselves.

The 20<sup>th</sup> century masterpieces on display become the vectors upon which exchanges in human relations between the inhabitants and participants take place.

The film shows how implicated the inhabitants of this neighbourhood are in all the stages of this artistic project and their confrontation with the milieu of contemporary art: art lovers, partners in the project, curators, gallery owners, but also with active participants; writers, politicians, historians invited to participate in conferences and debates.

Without lingering over the commonplaces inherent in the life of an underprivileged neighbourhood, the film focuses on the values that underpin human exchange - clan-like family structures, solidarity and empathy.

We observe the play of movements between the different territories of each of the communities that co-inhabit the Albinet housing block; how the different cultures - Portuguese, Northern African, African, and French - meet and how the territory is organised between the different generations.

The camera deciphers the behaviour and the psychological relationships between these people by using sequence shots where such-and-such a person participates in the life of the neighbourhood.

The succession of sequences marks the progress of the story and the evolution of the relationships of the protagonists with each other and with the works of art.

The voice-off, the reading of a text by the artist himself, makes it possible to take a theoretical distance with respect to the “quiet” days that go by in this “Makeshift Albinet Museum” during twelve weeks. This text is the affirmation of his artistic work, which is not to be confused with that of a cultural animation. Thomas Hirschhorn wants to make art politically...

## **DESCRIPTIVE**

The documentary follows the different stages of the “Makeshift Albinet Museum” chronologically.

The first step is the construction phase of the structure of the “Makeshift Albinet Museum”, which lasts about a week. It is composed of a collection of temporary buildings that include an exhibition room, a library, a workshop / meeting room and a drinks counter.

Next, for a period of eight weeks, the works of each one of the eight artists is shown one after the other. Conferences, debates, workshops for children, writing workshops and excursions are organised in relation with each exhibition.

Finally comes the phase of dismounting the structure, which is accompanied by an analysis of the impact and the consequences of this event on the life of the inhabitants of the neighbourhood.

## **PRINCIPLE ROLES**

**Thomas Hirschhorn, artist**, born in 1957 in Switzerland, who lives and works on Murger Street in Aubervilliers, a few streets away from the Albinet housing project.

**Atouma**, a young 25 year old African woman from the Albinet housing project who comes from a family of ten children. Without a career, she does cleaning from time to time. She has followed a training program as a security guard at the Pompidou Centre Museum and at the Biennale of Contemporary Art in Lyon and works for three weeks on the construction of the “Makeshift Albinet Museum”. During the exhibition she looks after the drinks counter along with other women.

**Azedine**, a young 20 year-old man from Northern Africa who likewise helps with the construction of the “Makeshift Albinet Museum”. Then, during the eight weeks of the exhibition, he is responsible for the transportation and hanging of the works.

## **SECONDARY ROLES**

**Yvonne Chapuis**, co-director of the Laboratoires d’Aubervilliers, is the producer of the “Makeshift Albinet Museum” project. She is present in all phases of the project.

**Madame Favrie**, of Portuguese origin, has lived on the rue Albinet for 40 years. A veritable living memory of the neighbourhood, she knows each of the families that have moved in here.

**Ali**, a young North African **slameur** and musician who participates in every phase of the project.

**North African women**, inhabitants of the housing project, they participate in the meals and the events linked to the “Makeshift Albinet Museum”.

**African women**, inhabitants of the housing project, they look after the drinks counter with Atouma.

**The trainees**, Emilie and Evangéline, manage the work schedule, as well as coordination between the young people and the Laboratoires d’Aubervilliers.

**Children of the Albinet housing project** are omnipresent throughout every stage of the project.

**Patricia**, a French inhabitant of the housing project, looks after the drinks counter with the other women.

**Participants** invited to the conferences, debates and activities linked to the project.