Boundaries and Magic Tricks

Jean-Marc Poinot

Translator: Simon Pleasance

Electronic version

URL: <http://journals.openedition.org/critiquedart/17103>

DOI: 10.4000/critiquedart.17103

ISBN: 2265-9404

ISSN: 2265-9404

Publisher

Groupeement d'intérêt scientifique (GIS) Archives de la critique d'art

Printed version

Date of publication: 1 June 2015

ISBN: 1246-8258

ISSN: 1246-8258

Electronic reference

Jean-Marc Poinot, « *Boundaries and Magic Tricks* », *Critique d'art* [Online], 44 | Printemps/Été 2015, Online since 01 June 2016, connection on 22 September 2020. URL : <http://journals.openedition.org/critiquedart/17103> ; DOI : <https://doi.org/10.4000/critiquedart.17103>

This text was automatically generated on 22 September 2020.

Archives de la critique d'art

Boundaries and Magic Tricks

Jean-Marc Poinso

Translation : Simon Pleasance

- 1 “Is there a history of boundaries in the arsenal of modern imagery?”¹ Posed in this way, the issue raised by Anselm Franke in “Across the Rationalist Veil”, an article written in 2009 which we are translating in relation to his current curatorship of the Shanghai Biennial, may seem dogmatic, were we not to bear in mind his interest in magic tricks as practiced by artists, and “the role aesthetics holds in both transgressing and constituting the modern border-space”.²
- 2 What is theorized by Anselm Franke is to be found at the heart of the discussions referred to by Larys Frogier (“Practicing Exhibitions to Re-map Asia”, p. 14) and Peggy Wang (“New Narratives of Contemporary Chinese Art”, p. 28) about biennials in Asia and the history of Chinese art, respectively. The former emphasizes recompositions which go beyond and transgress States (we won’t use the word ‘nation’, because the geopolitical issue of territorial divisions is still at crisis point). Larys Frogier underlines the fact that there are paradigms for constructing curatorial narratives other than those favoured by western curators around arguments which are, in a very general sense, anthropological. He gives an idea of this in his evocation of Park Chan-Kyong’s “Ghosts, Spies and Grandmothers” for the Seoul biennial³. His submissions, and those of Peggy Wang and Anselm Franke strike the same chord, but it may also be the case that their reluctance with regard to a modern “self-realizing” rationality finds an echo in Marc Décimo’s areas of investigation as examined by Christian Besson, and in Larisa Dryansky’s introduction to Ann Reynolds’s works.
- 3 This 44th issue of *Critique d’art* challenges more than a few other just as stimulating issues which—I both fear and hope—will not spare readers from carrying their thoughts over into the books themselves, and not only into their recapitulations. A summary of this issue would not be apt, inasmuch as the articles by our contributors have already had to offer very short summaries of the books which our readers will have to refer to. So we advise just a plurality of readings, which will plunge you into the exciting, albeit illuminating, realms of doubt proposed not only in the printed review, but also in the 384 reading notes associated with this issue, and published online.⁴

NOTES

1. Franke, Anselm. “A travers le voile rationaliste”, *Critique d’art*, n°44, spring/summer 2014, p.112
2. Franke, Anselm. *Op. cit.*, p. 115
3. *SeMa Biennale Mediacity Seoul 2014: Ghosts, Spies, and Grandmothers*, Seoul: Biennale Mediacity Seoul, 2014, 2 vol. Preface by Park Chan-Kyong, Kim Hong-Hee
4. <http://critiquedart.revues.org>