

## **First Part in Paris: “PORTES OUVERTES AU JAPON”**

In 1995, thirty Japanese artists were invited to work and exhibit in the workshops of thirty French artists in the Bastille area of Paris during an entire month.

## **Second Part in Kyoto: “WITHOUT IDENTITY, WITHOUT FRONTIER”**

In 1996, thirty French artists were invited to Japan to work and exhibit with their Japanese partners in the abandoned elementary school *Rissei* in the center of Kyoto, again for a month.

Comments from the exhibition catalogue:

«Rissei elementary school was converted into a temporary temple of contemporary art housing the creations of sixty French and Japanese artists, and has become a real melting pot of artists and visitors. The latter were able to witness the creative process of artworks, and many showed great enthusiasm, coming back time and again.» (Danielle Loisel, President of the Génie de la Bastille).

«It was veritably in 1995 and 1996, through the exchange with Japan, that a more universal concept was born. We have since started to newly question the sense and the role of our artistic activities by focusing on the two following questions:

-What does creating in public involve and how can this activity guarantee continuity between contemporary art and society?

-How is creation possible if collaboration takes place during the thought process and in the making of an artwork?» (Henri Gama, Project Director of the Génie de la Bastille).

«Rather than organizing an international exhibition introducing the public to art from abroad, the project aimed at provoking ‘art accidents’ through which the artists would be able to share time and space with the public, and during which the visitor could not only witness the creative process, but become actively involved» (Yasuo Yoshikawa, Director Z&A).