

Paris, May 13, 2024

Open letter in support of the Palais de Tokyo and Curatorial Freedom

"There has recently been a worrying increase in the number of accusations and attacks levelled at cultural institutions in France and elsewhere in the world. In the name of political causes, they have been denounced for consciously supporting or failing to support certain ideologies, of offering an excessive or insufficient representation of issues and questions facing society. This has resulted in a rise in attempts at intimidation, calls for censorship, smear campaigns and a proliferation of false information targeting them.

Palais de Tokyo, which was already targeted in 2023 during the exhibition of Miriam Cahn's work *Fuck Abstraction* has now been accused by a patron of organizing a program "dictated by the promotion of highly oriented 'causes' (woke, anticapitalism, pro-Palestinian, etc.)", to cite the patron's resignation letter from the Amis du Palais de Tokyo which she published on social media.

As we have seen in the past and in other contexts, such statements, and their diffusion through a popular tribunal on social media are dangerous for the art world, for artists, for institutional freedom and for our democracy.

In the name of DCA – French national network of contemporary art centres, we wish to express our support for the Palais de Tokyo and along with it our support for all cultural institutions facing these kinds of attacks around the world.

The role and mission of contemporary art centres and museums, whether public or private, is first and foremost to promote creativity, and to support and convey the points of view of the artists they accompany.

With an intellectual rigor and a precise contextualization that are in stark contrast to the false information all too often relayed on social media by their detractors, artistic institutions base their work on research carried out by curators, researchers, and other professionals. Their aim is to problematize, contextualize and put things into perspective in order to offer visitors artistic programs that –far from settling existing debates or taking partisan positions– enrich them from a critical perspective.

This is what Palais de Tokyo has done for the last 20 years and what it continues to do, playing a central role in contemporary art by supporting artists with a broad variety of practices and presenting rigorous

exhibitions that explore multiple themes. From the outset, it has done so without skirting around the controversial issues which are often at the heart of international contemporary art.

Its mission, which has been underscored by the president of the Palais de Tokyo, Guillaume Désanges, is not to import the rifts that exist in our divided society but rather to shed light upon them through the prism of art and critique. It is a mission we share, and one that it is vital to defend.

Like art and artists, our cultural institutions must remain free, or else risk disappearing. To remain free, they must be able to work with the professionalism and peace of mind that allow them to provide the conditions for the confrontation of ideas that is at the heart of their mission."

DCA – French Network of Contemporary Art Centres

www.dca-art.com

First signatories :

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Conchou, director of the contemporary art centre at Ferme du Buisson, Noisiel; **Stanislas Colodiet**, heritage conservator, director of Cirva, Marseille; **Éric Corne**, artist, enseignant, ENSA Bourges; **Francesca Corona**, artistic director, Festival d'Automne à Paris; **Jérôme Cotinet-Alphaize**, independent curator; **Dalila Dalléas Bouzar**, visual artist and performer; **Caroline Cournède**, director of MABA, Nogent-sur-Marne; **Fabien Danesi**, director, Frac Corsica, Corte; **Gallien Déjean**, art historian, curator, teacher at ENSAPC, Cergy and ECAL, Lausanne; **Éric Degoutte**, director, contemporary art centre Les Tanneries, Amilly; **Jérôme Delormas**, general director, école supérieure d'art et design de Grenoble Valence; **Jean-Baptiste Delorme**, curator, MAM Paris; **Emmanuel Demarcy-Mota**, director of Théâtre de la Ville and general director of Festival d'Automne à Paris; **Chris Dercon**, curator; **Marianne Derrien**, independant curator and art critic; **Vanessa Desclaux**, art critic, curator, teacher ENSA Dijon; **Charlène Dinhut**, programmer, Paris; **Laurent Dumas**, chair of the board of directors of Palais de Tokyo; **Dorothee Dupuis**, independent curator, director of Temblores Publicaciones, México; **Nathalie Ergino**, director of IAC, Villeurbanne; **Alexia Fabre**, director, Beaux-Arts de Paris; **Patricia Falguières**, professor of art history and theory, EHESS, Paris; **Cédric Fauq**, chief curator, Capc – Bordeaux Museum of Contemporary Art; **Charlotte Fouchet Ishii**, director, Beaux-Arts de Cergy; **Xavier Franceschi**, curator, Cnap, Paris; **Florian Gaité**, philosopher and art critic; **Vanina Géré**, art critic and teacher in art school; **Jean-Michel Géri**, director, Centre national du Graphisme, Chaumont; **Nathalie Giraudeau**, director, Centre photographique d'Île-de-France, Pontault-Combault; **Bertrand Godot**, head of contemporary art programming, Le Carré, Château Gontier; **Patrice Goasduff**, co-director of contemporary art centre 40mcube, Rennes; **Vincent Gonzalvez**, head of residency service, Cité internationale des arts, Paris; **Fabienne Grasser-Fulchéri**, director of Espace de l'Art Concret, Mouans-Sartoux; **Victorine Grataloup**, director of Triangle-Astérides, Marseille, co-chair of DCA; **Géraldine Gourbe**, curator, Nantes; **Émilie Goudal**, art historian and teacher at the University of Lille; **Ronan Grossiat**, general secretary of ADIAF; **Magalie Guérin**, deputy director, Villa Noailles, Hyères; **Léo Guy-Denarcy**, deputy director, TALM-Tours; **Anya Harrison**, curator, MO.CO. Montpellier Contemporain; **Camille Henrot**, artist; **Frédéric Herbin**, university lecturer and researcher, ENSA Bourges; **Fabrice Hergott**, director of Musée d'art moderne de la Ville de Paris; **Emmanuel Hermange**, director, EESAB – Lorient; **Pierre Huygue**, artist; **Audrey Hoareau**, director, CRP/ Centre régional de la photographie Hauts-de-France; **James Horton**, teacher, researcher, and curator; **Sarah Ihler-Meyer**, art critic and curator; **Fabien Jobard**, political science researcher, CNRS; **Sophie Kaplan**, co-chair of DCA; **Mathieu Kassovitz**, filmmaker and actor; **Christelle Kirchstetter**, general director, École nationale supérieure d'art et de design de Nancy; **Martha Kirszenbaum**, curator and art critic; **Valérie Knochel Abecassis**, director of La Maréchalerie – contemporary art centre; **Céline Kopp**, director of Magasin CNAC, Grenoble, secretary of DCA; **Morgan Labar**, director, École supérieure d'art d'Avignon; **Rebecca Lamarche-Vadel**, curator; **Jack Lang**, President of IMA, Paris; **Marine Lang**, General Delegate, Mécènes du Sud Montpellier-Sète-Béziers; **Soffia Lanusse**, curator; **Emma Lavigne**, curator; **Jasmine Lebert**, director, 3 bis f, centre for contemporary visual and performing arts, Aix-en-Provence; **Elisabeth Lebovici**, art critic; **Loïc Le Gall**, director of Passerelle art centre, Brest, treasurer of DCA; **Marie Legoux**, administrative director, Cité internationale des arts, Paris; **Sophie Legrandjacques**, director of Grand Café,

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DCA is a national network that unites 54 art centres throughout France, including the Palais de Tokyo.

French national network
of contemporary
art centres

The logo for DCA (Association française de développement des centres d'art contemporain) features the letters 'DCA' in a bold, white, sans-serif font. The letters are set against a black background that is shaped like a stylized, overlapping square or rectangle, creating a modern, geometric look.