

I stole cocaine from the rich son's overcoat pocket

I didn't take the concept of criminality seriously in those days. I stepped into sin as into a wading pool on a hot summer day



JOHN WATERS

Donatien Grau

Potential Museums

find the common ground shared by Mia Farrow and Chef Boyardee, and don't indulge in 'stop and frisk' tactics with a celebration

...script *The Pink Triangle Notebook* and I kept a diary... you to join... Kelly Green... Daily... 276.9 x 243.8 cm... New York, New York... Join up today.

ROUND SQUARE

boorish body languages, women have other problems but not usually the problem of boorish body language

The... consist of 52 stanzas – perches... each stanza in the... partition should separate each... bear in the cubicle, along... art.

Of course... is a fantasy. We expect... reasonable and...

to dislike a sound is to cast it as the enemy and therefore to solidify unhappiness



Musée du Louvre, Paris; Metropolitan Museum of Art, New York; Shanghai Museum, Shanghai

Assuming the continued primacy of the object, the 'potential museum' can ever be more or less than a fragmentary container for the memory of mankind as expressed in visual terms – through fragments.

I admired his use of 'abeyance,' a word like 'elegiac,' intrinsically beautiful in its dove-like brooding over the abyss it describes –

4i) Héline Binet Neues Museum, Berlin 2010

L'Absinthe 1873 Oil on canvas 92 x 68.5 cm

© RMN-Grand Palais – Musée d'Orsay, Paris / *L'origine du monde*, 1866, Eugène Courbet Martine Beck-Coppola © RMN-Grand Palais (Musée d'Orsay) / *Paradis* / Tomasz Lewandowski

Paradis

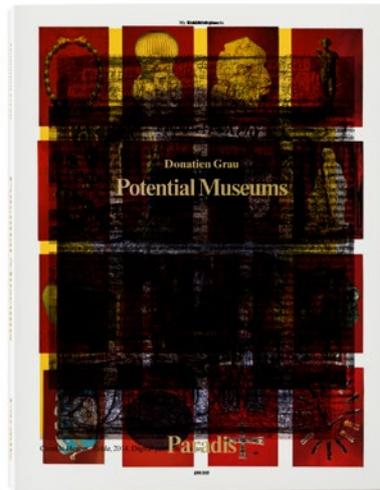
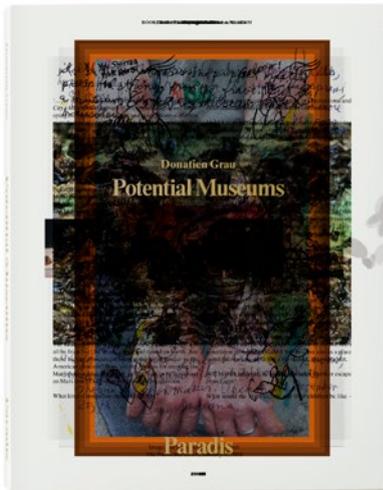
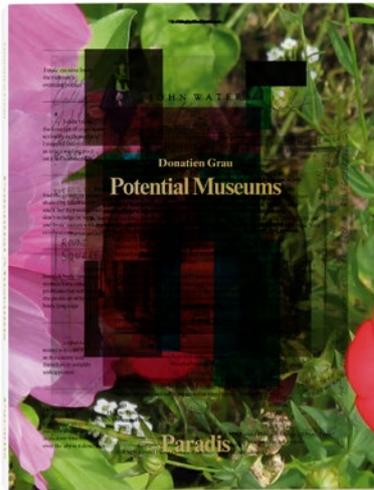
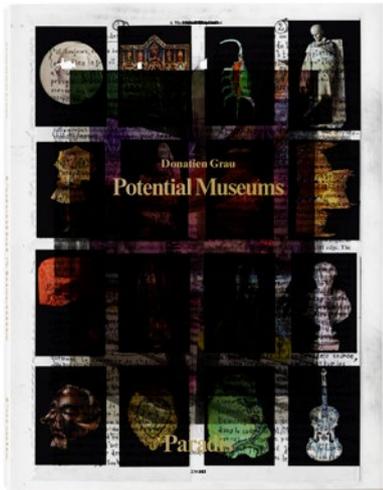
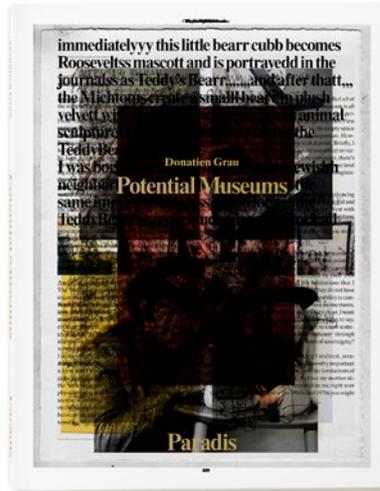
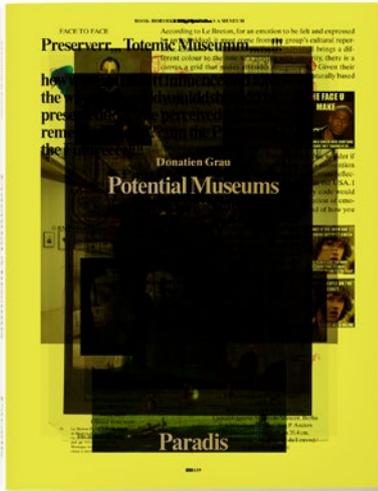
Paradis Magazine is delighted to announce the publication of *Potential Museums*, its seventh issue specially edited by scholar Donatien Grau. Featuring six different covers, this book-size issue brings together over fifty contributions from some of the world's cultural luminaries, across design, art, film, history, literature, and science, with each contributor inventing a new model for a museum.

Over the last few years, museums have been granted a more important part of public and private life than they ever had. The figures are staggering: when the Grand Louvre opened in the early 1990s, two million visitors a year were expected. A little more than two decades later, nearly ten million visitors enter the Louvre every year. The great museums of the past host more visitors than they ever did; and, all around the world, new museums keep being founded at a fast pace. They have become part of a genre in its own right, and an object of desire for today's culture.

This issue was born from an evidence: all museums follow the same pattern. The contemporary museum, the national museum, the encyclopaedic museum, the ethnographic museum, have many features in common. Working in any of them does not necessarily offer the opportunity to create new narratives or new rules of the game. *Potential Museums* is this opportunity, and bridges the gap between museum executives and creatives across a wide spectrum.

The request sent to all participants was to invent a new museum – to consider its display, as much as to articulate the content of such new institutions. By inventing museums, they would create a discrepancy with the actual materiality of museums, which would prove fruitful in considering the role of the institutions in our lives. In this special issue of Paradis, artists, designers, gallerists, editors, writers and scholars are all gathered to produce new ideas on things. Their contribution could take any form, any length they wanted: an essay, a series of images, a fiction, a poem, a drawing, a whole project.

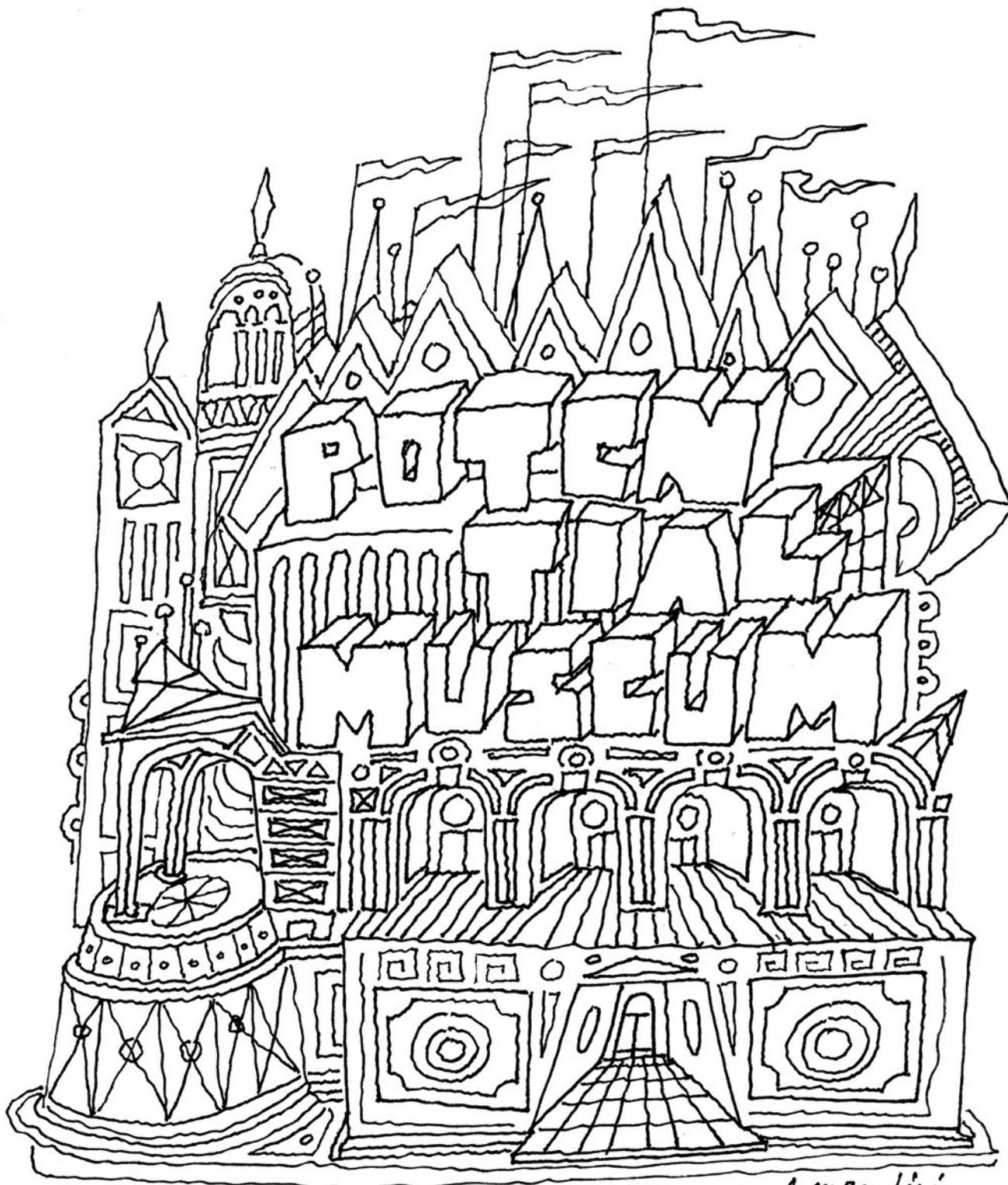
From a 'Museum of Nuances' to a 'Museum of Frogs', to a 'Museum of Non-Verbal Communication', to an 'Island', from celebrated authors to the late couturier Azzedine Alaïa, every museum is a window open into a new world, which is given to us to experience.



Potential Museums contributors:

Azzedine Alaïa
Mathias Augustyniak
Manuel J. Borja-Villel
Pablo Bronstein
Francesco Clemente
Sir Timothy Clifford
Emanuele Coccia
Joshua Cohen
Philippe Costamagna
Douglas Coupland
Keren Cytter
Chris Dercon
Edouard Derom
Edmund de Waal
Anthony d'Offay
Geoff Dyer
Jaś Elsner
Douglas Gordon
Camille Henrot
Alex Israel
Dakis Joannou
Alejandro Jodorowsky
Harold Koda
Wayne Koestenbaum
Ben Lerner
Hilary Lloyd
Mara McCarthy

Paul McCarthy
Tom McCarthy
Jonas Mekas
Alessandro Mendini
Philippe de Montebello
Aram Moshayedi
Hans-Ulrich Obrist
Charlemagne Palestine
Raymond Pettibon
Joachim Pissarro
Maël Renouard
Amanda Renshaw
David Rimanelli
Israel Rosenfield
Olivier Saillard
Dimitar Sasselov
Luigi Serafini
Juergen Teller
Adam Thirlwell
Caroline Thompson
Luc Tuymans
Kaari Upson
Philippe Vergne
Oriol Vilanova
Marina Warner
Richard Wentworth
Jordan Wolfson



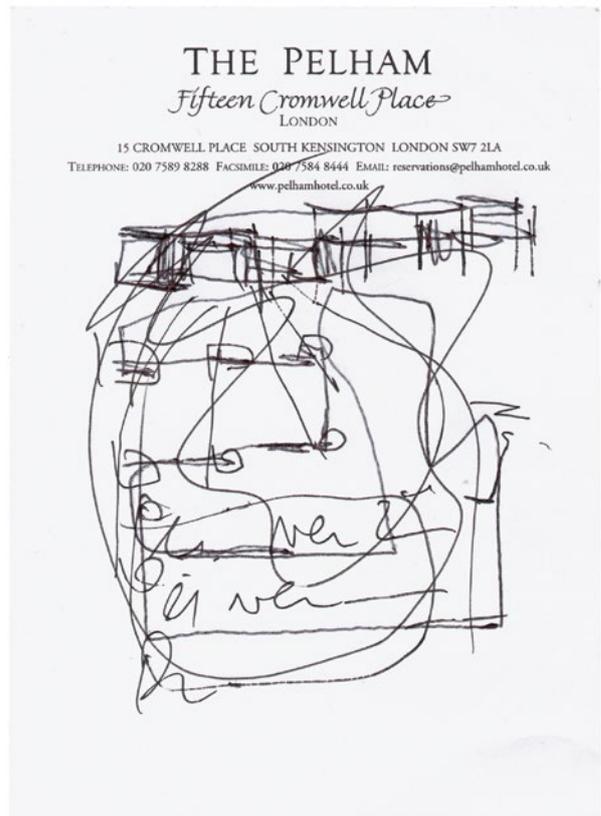
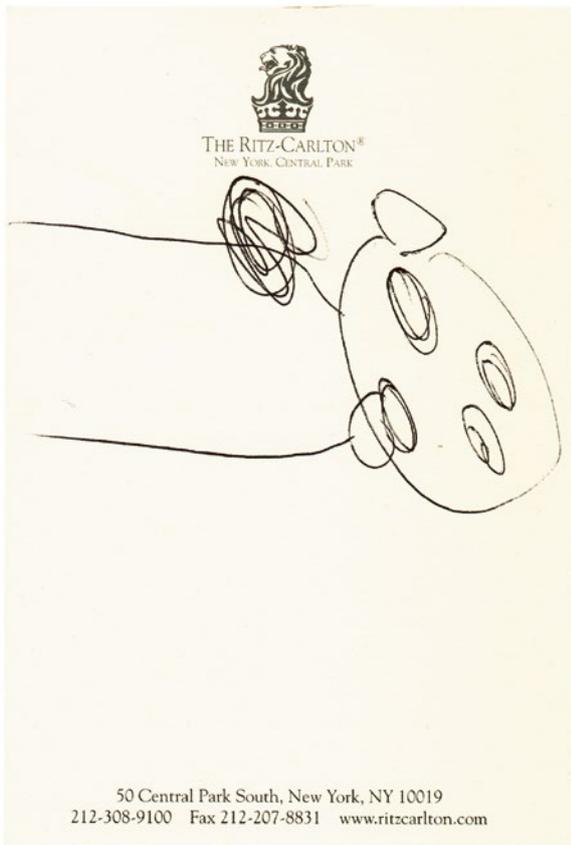
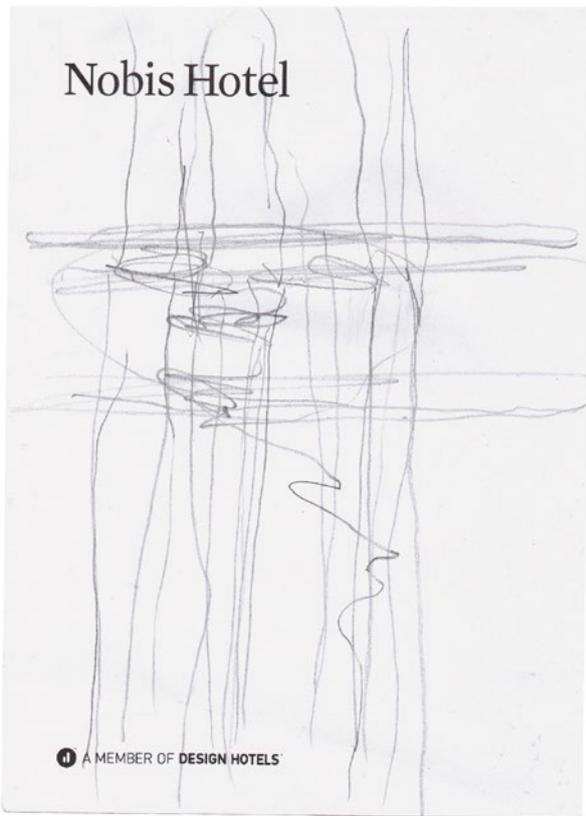
2015 A. Mendini



From Juergen Teller's contribution, *FROGS AND PLATES*.

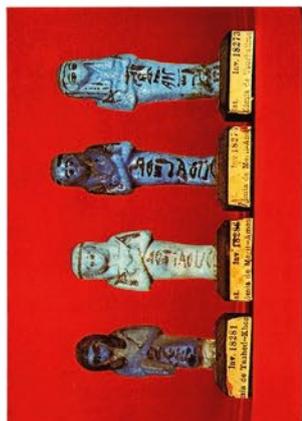
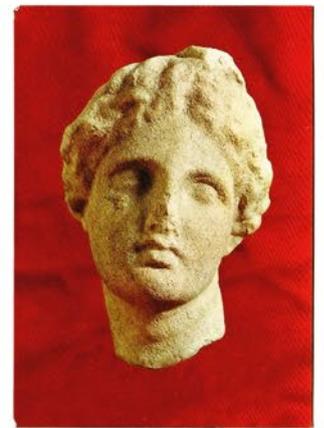
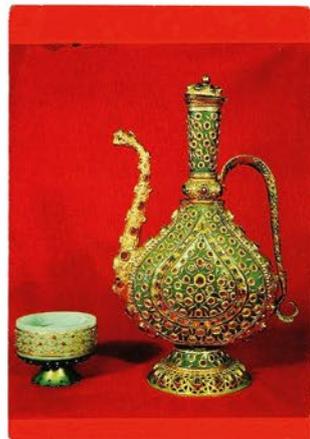
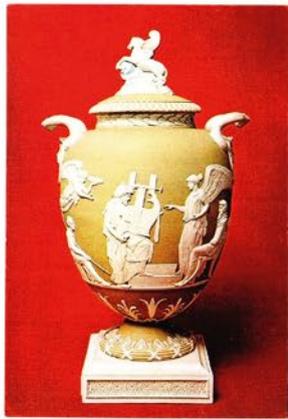
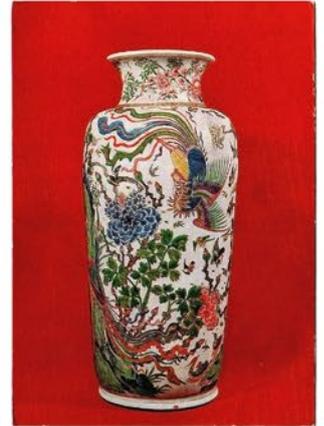
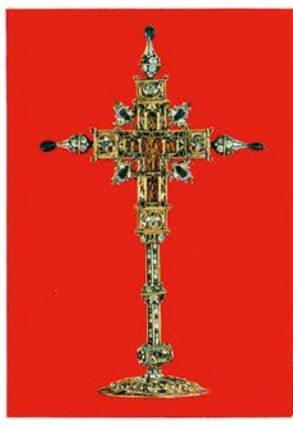
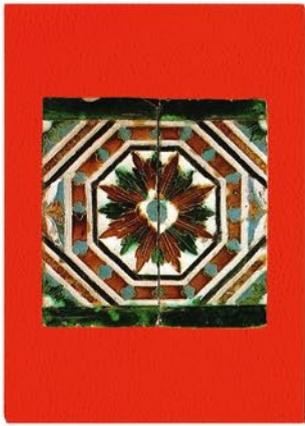


From Hilary Lloyd's contribution, *London Fields*.





From Azzedine Alaïa's contribution, *The Island*.



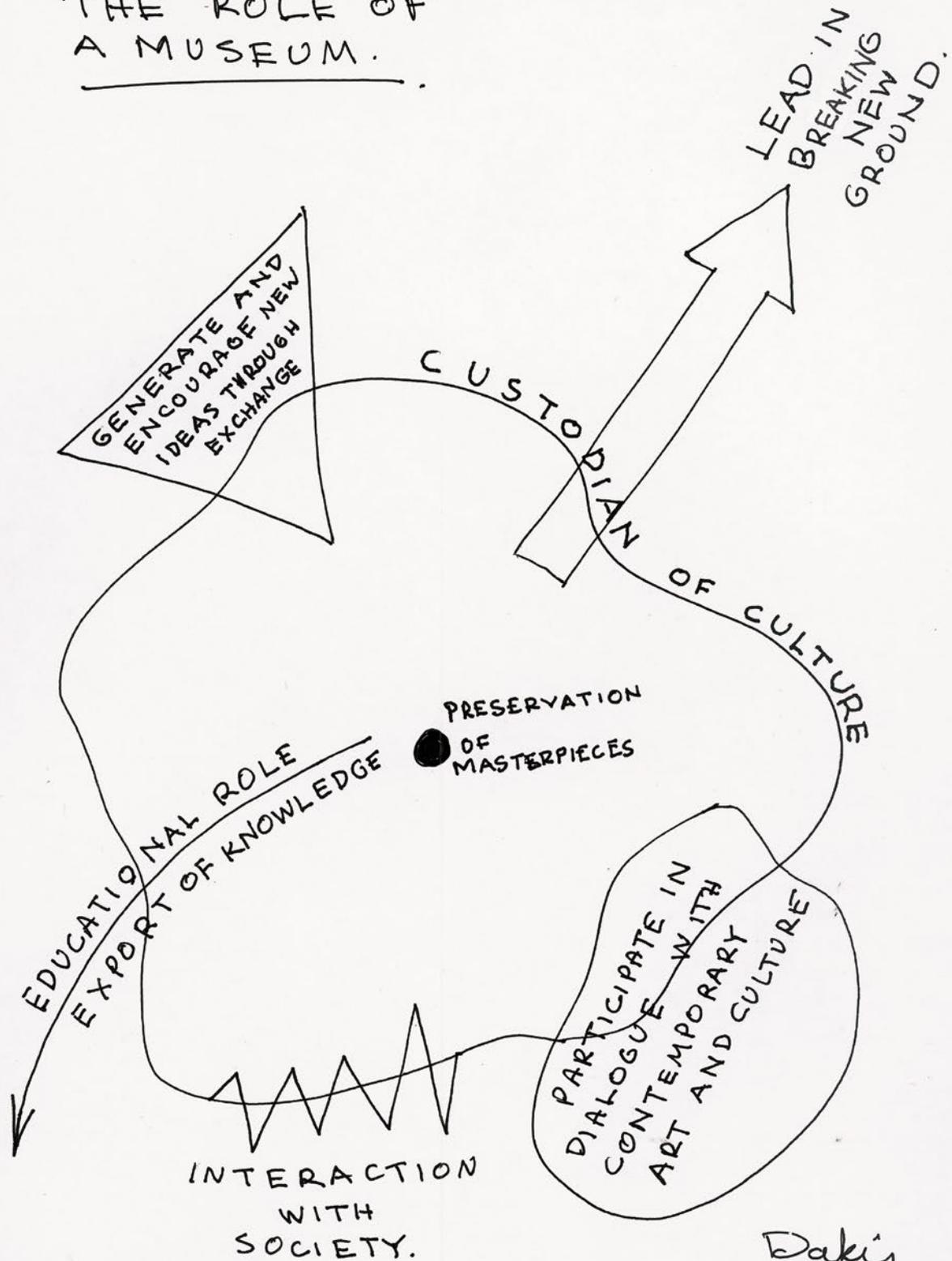
From Oriol Vilanova's contribution, *I'm Buying!*.



Amor Vincit Omnia (c. 1601), Caravaggio
Gemäldegalerie, Staatliche Museen, Berlin

From Jas' Elsner's contribution, *Restoring the Cloth*.

THE ROLE OF A MUSEUM.



Dakis
Oct. 2014.



From Camille Henrot's contribution,
Note for a Museum of Non-linguistic Communication.



From Alex Israel's contribution, *Museum of Vernacular*.



29/30

LAURÉ (Musée des Rencontres) MATHIAS

Biography of the editor

Donatien Grau holds doctoral degrees from the Sorbonne, the University of Oxford, and the Ecole pratique des hautes études, Paris. Between 2014 and 2017 he served as advisor to Azzedine Alaïa for the couturier's not-for-profit exhibition space, the Galerie.

In 2018 he was appointed head of contemporary programs at the musée d'Orsay, Paris, while curating the exhibition 'Plato in LA, Contemporary Artists' Visions' at the Getty Villa.

Dr. Grau's academic publications have been reviewed in some of the world's leading journals, such as the Times Literary Supplement and The New York Review of Books.

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