

CONTEMPORARY COLLECTIONS FROM THE SIXTIES TO THE PRESENT DAY

MUSÉE NATIONAL D'ART MODERNE

The Centre Pompidou renews its contemporary art collections every two years. On level 4 a chronological itinerary spanning the 1960s to the present day features many of the Museum's recent acquisitions and showcases leading contemporary artists such as Joseph Beuys, Joan Mitchell, Pierre Soulages and Andy Warhol.

On display are the works of acclaimed artists (Christian Boltanski, Marlene Dumas, Enzo Cucchi or Claude Rutault) as well as those of newcomers to the collections (Anri Sala, Alix Cléo Roubaud, Jorinde Voigt). Art movements and trends such as minimalism and arte povera, Supports Surfaces and Fluxus, are also represented. Architecture, design, photography, new media and

cinema are dedicated to chosen themes and monographies.

At the centre of the itinerary, between rooms 17 and 25, a display entitled "Fruits de la passion" [Passion fruits] comprises some thirty works acquired by the Centre Pompidou in the last ten years as part of the "Projet pour l'art contemporain" supported by the Société des amis du Musée national d'art moderne.

On level 5 the Museum's modern art collections showcase the founding movements of modern art (fauvism, cubism, surrealism, abstraction) and major artists (Matisse, Picasso, Kandinsky, Brancusi) in a chronological sequence that ranges from 1905 to the 1960s.

MINIMALIST AND RADICAL ABSTRACTIONISM

Modernist painting primarily seeks to reduce painting to its bare essentials (colour, form, accessories). Although none of the American artists presented in **room 3** belong to the minimal art movement of the 1960s with its slogan "Less is more" that it appropriated from Mies van der Rohe, all these artists pursued the principle of elementary abstractionism through their singular interpretation of the concept of minimalism. While the work of Robert Ryman has the capacity to make visible and to decline the constituent parts of a canvas, Agnes Martin's formal asceticism that the artist likens to a spiritual exercise with far eastern references. Some painters in France have pursued abstraction to remove the subjectivity of the artist. **Room 4** contains the bomb paintings of artist Martin Barré produced between 1963 and 1967 and that constitute a new form of radical abstraction. This art form, which excludes all contact between the canvas and the hand of the artist, entails the use of rapid gestures and rudimentary lines.

ATTITUDES / COMMITMENTS

At the end of the 1950s, the definition of a work of art evolved. Under the influence of John Cage and his musical experimentation, artists such as George Brecht, Yoko Ono, Robert Filliou, Allan Kaprow or La Monte Young ceased to regard works of art as unique and fixed objects. Works of art could now also be modified, adapted and draw on external events: artists could be inspired and "nourished" by daily events and situations. A work of art no longer assumed a single form and or was fundamentally separate from daily life. These are two of the major changes undertaken by the avant-garde art movements of the Sixties. In the Sixties and Seventies, Italy, which was undergoing profound changes at that time, witnessed the rise of a provocative and disenchanting art movement that broke from previous frontiers and models. The common aim of young artists associated with the arte povera movement was to become totally liberated from existing forms of artistic creation and to question our relationship with nature and politics. "Paucity" must here be understood as what the critic Germano Celant calls the

"conscious minimalisation of our cultural heritage". This minimalisation enables us to reach the original truth of the body and its perceptions (**rooms 11 and 13**).

CHALLENGES FACING CONTEMPORARY PAINTING

Although regarded by some as an outdated mode of expression, painting as an art form has continued to survive and to defy its detractors. Visitors to the exhibition witness the many metamorphoses that the medium has undergone. In 1973, Claude Rutault (**room 14 bis**) took the radical decision to paint his canvases in the same colour as the walls on which they are hung. As a result, painting no longer seeks to contrast with the wall it is displayed on but rather to converge with and resemble it. Nor is it an intangible object since it can change colour. Rutault empowers the collector, exhibition organiser or curator to take decisions which are not laid down by what he calls "definitions and methods", documents which define the rules whereby works of art function. In **100 Years ago**, 2001, Peter Doig (**central aisle**) depicts a person in a large canoe adrift in an infinite space that is both pictorial and temporal; he transposes the design on the sleeve of the disk of the American rock band The Allman Brothers Band, famous in the 1970s, to a melancholic world similar to that depicted by the Norwegian painter Edvard Munch.

POLYCHROME ENVIRONMENTS

In the immediate post-war years, design, a new field of creation, asserted itself in Europe, the US and Japan as a specific and autonomous tool to express and shape the environment. The 1970s saw the emergence of a new generation of colorists, who systemized urban and territorial approaches. Polychrome projects gradually changed scale and were included in programmes to build new towns, large road or industrial infrastructures, shopping centres and public spaces. While the function and role of the colorist was fully identified and integrated into the industrial design chain, colour became a hallmark of the post-modern town (**room 16**).

RENZO PIANO WORKSHOP

Renzo Piano is one of the architects that designed and built the Centre Pompidou. He was recently entrusted a project near a building that symbolizes the history of architecture: Le Corbusier's Ronchamp Chapel built in 1950-1955. Piano teamed up with landscape architect Michel Corajoud to rehabilitate the area surrounding the chapel. The approach to the monastery and porter's lodge is low-profile and non-assuming. It buries the constructions on the hill to which they cling. The porter's lodge which marks the entrance to the site, is located behind screen walls that rise from the terrain and the vegetation. The monastery is separate from the other buildings, while the buildings do not resemble buildings at all, revealing only their glazed and gently sloping flat roofs (**room 27**).

INDUSTRIAL PROSPECTIVES

Design and creation in the Netherlands are multifaceted and culturally diverse. The Demakersvan collective has teamed up with the Mud Office, an Indian firm based in Bangalore to hybrid industrial manufacture and manual know-how. Architectural research, which is equally innovative, combines with digital encryption. This makes it possible to renew design and manufacturing methods and impacts the way architecture is conceived and perceived (**room 28-29**).

POSTMODERNISM

In the 1980, many artists abandoned the illusions held by the avant-garde artists of former decades. Artists no longer claimed novelty and originality. Quotation, remakes and art for art sake spread. The certainty that a work of art differs in nature from daily objects disappeared. The relationship with commerce, culture (cultural artefacts), media and communication was perceived as inevitable. A form of aesthetic relativism began to spread. The demise of these illusions, which led to the postmodernism in art, was a time of bereavement but also of liberation. Today, this post-modern decade is richer and less confined to a single meaning and interpretation that it seemed to have at that time: the end of a story, not of the story, the beginning of another (**room 34**).

FRUITS DE LA PASSION

The new work displayed in the Museum entitled "Fruits de la passion" [Passion Fruits]

(rooms 17 to 25) introduces visitors to a series of works that the Centre Pompidou has acquired under the "Projet pour l'art contemporain". This project, launched and supported by the Société des amis du Musée national d'art moderne, has added to the Centre Pompidou some one hundred works which hitherto were missing from its collection. Seventy-two new artists, very often at the start of their careers and who have become important figures on the art scene, have been incorporated into the collection. Some have featured in monographic exhibitions at the Centre Pompidou, others have been nominated for the Marcel Duchamp Prize. Many have featured in major international exhibitions.

The originality of this initiative lies in its unique mode of operation. It is often said, quite rightly, that contemporary art collectors are risk takers, that they intuitively sense an artist's potential. Their quick reactions often guide museums. Collectors who are members of the Société des amis du Musée national d'art moderne have volunteered to participate in this project and to contribute to it financially. They suggest the works of artists to be purchased, discuss them with curators and other decision-makers. Decisions are taken following detailed visits and passionate debate. The Museum rubber stamps such decisions, they are also taken by collectors and art lovers who are members of this group and who also donate works.

"Fruits de la passion" spans recent research undertaken by artists on the French and international art scene in different art media. Of the 31 works presented, three installations are described below.

A passionate collector since childhood, Hans-Peter Feldmann **(room 20)** has collected thousands of banal or kitsch archive images and has assembled numerous collections of objects and toys. **Shadow Play**, an installation that exists in different versions, summarizes in a playful, spectacular and poetical form, most of the artist's concerns: the desire to collect, a taste for

decorative objects, the importance of the world of childhood and a passion for photography in which light interplays with shadows.

Ann Veronica Janssens's works **(room 21 bis)** incorporate different media, including sculpture and environments. Her preferred materials are artificial light and mist with which she explores the nature of sensorial experience and the relationship between the body and space. Light for Ann Veronica Janssen is no longer an instrument or a condition but becomes diffuse and ephemeral matter that forms the very subject of her work. "Dazzling light, vertigo and visual instability" are central to her art. **Rose** is part of a series of sculptures that she has been working on since 2006. These bright, star-shaped and almost intangible sculptures remind us of the astronomical principle that stars only exist through the light they radiate.

Ernesto Neto, Brazil's leading stage artist, is celebrated worldwide for his imposing sculptures with their olfactory and tactile elements. His entire work is an invitation to participate in a sensorial experience. **We Stopped Just Here At The Time (central aisle)** comprises a painting fixed to the ceiling of soft and transparent fabric in which some parts are filled with spices in warm colours and which hang like bunches of grapes. The various spices (cloves, cumin, pepper and curcuma) fill and structure the forms of the sculpture, giving it a multi-sensorial dimension. These voluptuous shapes, vivid colours and fragrances arouse the senses of sight and smell. They invite the visitor to transcend perceptual hierarchy which traditionally gives top priority to sight.

MUSEUM CONTEMPORARY COLLECTIONS

CURATOR

Jonas Storsve
Curator at the Musée national d'art
moderne

ASSOCIATED CURATORS

Quentin Bajac
Olivier Cinqualbre
Michel Gauthier
Valérie Guillaume
Emma Lavigne
Aurélien Lemonier
Cloé Pitiot
Christine Van Assche
Curator at the Musée national d'art
moderne

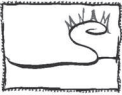
EXHIBITION DESIGN

Pascal Rodriguez
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PRODUCTION

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TOURS AND EVENTS

TOURS

Walking tours

Free tours with the "Museum
& exhibitions" pass.
Every Sunday, except the first
Sunday of the month.
4 pm / Museum, level 4.

The first Sunday of every month

"Favorite" works, simulated
battles, animation, dance, role-
playing: moderators enable visitors
to approach the Museum's from
new angles and perspectives.
3.30 pm.
Free visit and access
to the Museum.

AUDIO GUIDES

Languages: French, English,
Spanish, Italian, German.

The audio guides highlight 70 works
in the collections of the Musée
National d'Art moderne and provide
information to "find out more" about
exhibits.

A special commentary for 6 to
10 year olds enables children to visit
the Museum with their families.
Also available: commentary
on the Museum's building and its
history and commentary on major
exhibitions on level 6.

Price 5€ / concessions 4€ / Free for
under 13 year-olds.

**Audio guides can be hired
at the ticketing counters, level 0
[collect on presentation of ticket
at the audio guides area, level 0]**

INFORMATION

01 44 78 12 33
www.centrepompidou.fr

OPENING HOURS

Every day, from 11 am to 9 pm.
Closed on Tuesdays.
Entrance on level 4.
Ticket office closed at 8pm.

ADMISSIONS

Entry with the "Museum and
exhibitions" pass.
Price: 13€, concessions 10€.
Valid for same day and single entry
to the Museum, to all exhibitions
and to the panoramic viewing
balcony (single entry to each area).
Free for pass holders and for under
18 year-olds.

ON-LINE TICKET PURCHASES AND PRINTING

[Full price only]
www.centrepompidou.fr/billetterie

Museum and panoramic viewing balcony

Free for 18-25 years olds who are
nationals or residents of the EU,
Liechtenstein, Norway and Iceland.
Free on the first Sunday of each
month.

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