

UNE HISTOIRE

ART, ARCHITECTURE, DESIGN,
DES ANNÉES 1980 À NOS JOURS
MUSÉE NATIONAL D'ART MODERNE

This new presentation of the contemporary collections of the Musée National d'Art Moderne, provides a first-ever overview of art during the last thirty years. With a circuit featuring over 420 works by nearly 180 artists, architects and designers from over 55 countries, the display consists of thematic sections that are all keys to understanding the diversity of the art produced during this period.

1989 marked a new era: the fall of the Berlin wall profoundly changed divisions in the world of art in Europe; the events of Tiananmen Square focused all eyes on a new China, and contemporary art biennials sprang up on every continent. New artistic territories emerged in the eyes of the West, and a postcolonial interpretation of art and its history broadened outlooks to include the whole world.

In this seething excitement, artists reinvented their practices, while globalisation aroused often critical reactions. The Nineties saw the emergence of new, hybrid figures: the artist as historian, as archivist, as producer, as documentary maker. While some continued to revisit modernity, others reinvented daily life by appropriating ordinary objects, immersed themselves in the new virtualities, introduced new participatory or performance methods, explored the possibilities provided by sound, reinvented a relationship with the body and the intimate, and glorified the sensory experience.

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THE ARTIST AS HISTORIAN (ROOMS 3 TO 10)

After the fall of the Berlin Wall in 1989, many artists made dramatic events in contemporary history the subject of their approach.

For example, in the Nineties, in the wake of Jean-Michel Basquiat, a generation of politicised Afro-American artists emerged, who looked back over their history. This generation was notably represented by Renée Green and Glenn Ligon (room 3). At the same time, artists from the Middle East made their appearance on the international stage, including Walid Raad, Ziad Antar (room 5), Sara Rahbar and Ayşe Erkmen. They responded to the turbulent history of the region through new artistic practices.

A part of Europe also emerged in the East in the post-communist era, revealing artists who had worked until then in varying degrees of silence, such as Edi Hila and Mladen Stilinović (room 9), who have now had a decisive influence on the current generation – that of Anri Sala (room 32) and David Maljković (room 9).

BODY ART (ROOMS 32 AND 33)

All over the world, the Nineties saw the comeback in style of performance practices centred on the body. The Russian artist Oleg Kulik was the talk of the town with his performances where he appeared nude, holding a dog on a lead, as he explored man's animal nature. The Chinese artist Zhang Huan, meanwhile, performed *Family Tree*, where his face was gradually covered with Chinese ideograms questioning his family identity. The destroyed or wounded body was an obsessive theme for many, like Sophie Ristelhueber, who in 1994 produced *Every One*, a series of photographs of bodies with sutures. The development of thinking on gender also influenced creation. For example, in 2012, the South African artist Nicholas Hlobo questioned ideas of sexual identity with *Balindile*, a sculpture in pieces of sewn-together inner tubes, evoking a possible "intersex", while the British artist Sarah Lucas created formless sculptures – bodies without sexual organs, blurring the borders between the genders.

THE ARTIST AS DOCUMENTARY MAKER: RIGHT UP CLOSE TO REALITY (ROOMS 17 TO 21BIS)

In the Nineties, an artistic practice was born with the appearance of photography, and enlarged with that of film and video: the documentary, in which the artist became a witness and a commentator on reality. Armed conflicts, new socio-economic realities, changes in moral standards and changes in behaviour brought about by the appearance of the Internet are all fields covered by the artists in this section.

For example, with *Seventy in Seven*, Allan Sekula documented the world of work in South Korea in 1993 (room 19). In *The scene of crime* (2011) Amar Kanwar showed the transformation of Indian landscapes under the pressure of big mining groups (room 21bis). Subodh Gupta denounced the condition of women in India with *Sister* (2005), while in his 2013 *Desert of Pharan* series, Ahmed Mater illustrated the radical changes taking place in Mecca (room 21).

ARCHITECTURE AND DESIGN – THE EIGHTIES: NEW TRENDS (ROOM 34)

The style of the Eighties and the very names of the principle creators of this period still seem to be present today. Radical architecture, "povertà" design and new forms of assemblage and collages established in the Seventies by the radical Italian movement of Studio Alchimia and Memphis was still influencing work. At the same time, there was a clear return to a certain modernism, a minimalism where black or chrome-plated metal become the norm in a suspension of history, a "no future" often compared with the Cold Wave in music.

From Philippe Starck to Jean Nouvel, from Martin Szekely to Sylvain Dubuisson through to the interior of the Élysée Palace redesigned by Ronald Cecil Sportes, French design seemed to respond to the high-tech British style of Norman Foster and the technoid creations of Ron Arad.

This new minimalism, embodied in Japan by the designs of Koichiro Kuramata, the Light Architecture of Itsuko Hasegawa, and Toyo Ito, confirmed a new form of individualism analysed in 1983 by Gilles Lipovetsky in his essay "L'Ère du vide" ("The era of the void").

DESIGN WITH LINKS TO THE LIVING (ROOMS 26 TO 28)

Designers have explored new ways of approaching design, in reaction to a consumer society that produces ever more, ever more rapidly.

They advocate a return to slowness, the essential and nature, thus bringing about the emergence of "slow" design and "low" design.

In one decade, the new technologies have taken over design, manufacturing and production processes and drastically changed them, offering designers unprecedented fields of investigation for rethinking design: closer to the world of the living than industrial society, combining the digital and the artisanal in hybrid form intelligently, freely, with no hang-ups.

MUSEUM

UNE HISTOIRE : ART, ARCHITECTURE,
DESIGN, DES ANNÉES 1980
À NOS JOURS

GENERAL CURATOR

Christine Macel
assisted by Micha Schischke

CURATORS FOR THE ARCHITECTURE AND DESIGN SECTIONS

Aurélien Lemonnier, Frédéric Migayrou,
Cléo Pitiot

WITH THE COLLABORATION OF THE FOLLOWING CURATORS

Clément Chéroux, Michel Gauthier,
Emma Lavigne, Philippe-Alain Michaud
and the new media department

ARCHITECT AND STAGE DESIGNER

Jasmin Oezcebi
assisted by Charline Bilesimo

COLLECTION MANAGERS

Keith Cheng, Matthieu Vahanian

AROUND THE MUSEUM INFORMATION

01 44 78 12 33

www.centrepompidou.fr

OPEN TO THE PUBLIC

Every day except Tuesdays,
from 11.00 a.m. to 9.00 p.m.,
Museum, level 4.
Ticket offices close at 8.00 p.m.

PRICES

Admission with
the "Museum & Exhibitions" pass
€13; reduced price: €10
Valid the same day for one admission
to each area
at the Museum, for all exhibitions,
and for the View of Paris

Free with the annual Pass
and for those under 18

PURCHASE AND PRINTING ONLINE

(Full price tickets only)
www.centrepompidou.fr/billetterie

Museum and View of Paris

18-25 year old nationals
of the European Union, Iceland,
Norway and Liechtenstein
Free for everyone one the first
Sunday of each month

TWITTER

You can find information and content
on the exhibition via twitter with the
hashtag #UneHistoire, or by going
to the page [http://www.twitter.com/
centrepompidou](http://www.twitter.com/centrepompidou)

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GUIDED TOURS

WALKS THROUGH THE MUSEUM

Free tours with
the "Museum & Exhibitions" ticket.
Every Saturday and Sunday except
the first of the month
4.00 p.m./Museum, level 4

FIRST SUNDAYS

With spotlights on works, battles and
tours that are played, danced, simulated
or transformed – every time, the
mediators of the Centre Pompidou invent
new ways of approaching works of art.
First Sunday of the month at 3.30 p.m.
Free tour and access to the Museum

AUDIOGUIDE

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

Audioguides provide information on
90 works from the collections of
the Musée National d'Art Moderne.
An "architecture" tour takes a look
at the building and its history.
Special circuits provide a tour of major
exhibitions on level 6.
On hire at the ticket offices, level 0
(Price: €5 / reduced price: €4)
Withdrawal on presentation of ticket
at the audio guide area, level 0

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