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MULTIPLE MODERNITIES

1905-1970

FROM 23 OCTOBER 2013

MUSEUM, LEVEL 5

MULTIPLE MODERNITIES

**Centre
Pompidou**

MULTIPLE MODERNITIES

FROM 23 OCTOBER 2013

MUSEUM, LEVEL 5

12 September 2013



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5 August 2013



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PRESS RELEASE

MULTIPLE MODERNITIES

1905-1970

STARTING 23 OCTOBER 2013

MUSEUM, LEVEL 5

With a new display of its collections, the Centre Pompidou is presenting a fresh overview of modern art from 1905 to 1970.

This exhibition contains an exceptional selection of over 1,000 works by 400 artists from 47 countries. It covers all fields of creation including the plastic arts, photography, film, architecture and design.

Rather than the usual linear viewpoint focused on European movements, it presents a history now extended to include the fringes and outer reaches of art. This new-look journey through the collections is a genuine map of all the connections and cross-influences that have shaped the great adventure of modern art – not to mention movements going against the flow.

« Multiple modernities » is the result of exploratory work carried out by a team of curators and researchers headed by Catherine Grenier, Co-Director of the MNAM/CCI, in charge of research and globalisation. It draws on the often unsuspected riches of the Centre Pompidou's collections, presenting a new interpretation of the history of modern art.

This global, open-spirited presentation stages unprecedented encounters between the most celebrated masterpieces in the collection – by Matisse, Foujita, Mondrian, Frida Kahlo, Picasso, Kupka and many others – and several unfamiliar works: new acquisitions, donations and pieces brought back into the spotlight for the occasion.

This enriched overview of the history of art opens out to a wide range of countries, immersing visitors in the extraordinary diversity of art forms in the 20th century. Through a presentation shored up by contextual references, « Multiple modernities » evokes the diversity of experiments and artistic worlds explored by the moderns. Several sections of the exhibition thus cast light on artists' interest in popular arts, modern life and applied arts. The exhibition reveals the sheer variety of the Centre Pompidou collection, one of the world's most impressive not only in terms of quality, but also because it represents the largest number of countries and artists – a fact not many people know.

For example, works by still little-known pioneers in modern art from the US (Morgan Russell, Stanton MacDonald-Wright, Patrick H. Bruce), Latin America (Emiliano Di Cavalcanti, Vicente do Rego Monteiro, Julia Codesido), Africa (Irma Stern, Ernest Mancoba, Baya, Marcel Gotene), the Middle East (Mahmoud Mokhtar, Bejat Sadr), and Asia (San Yu, Yun Gee), along with works by the Indian architect

Alfonso-Angel OSSORIO

Red Egg, 1942

Photo © Coll. Centre Pompidou / B.

Hatala / Dist. RMN-GP, D.R.

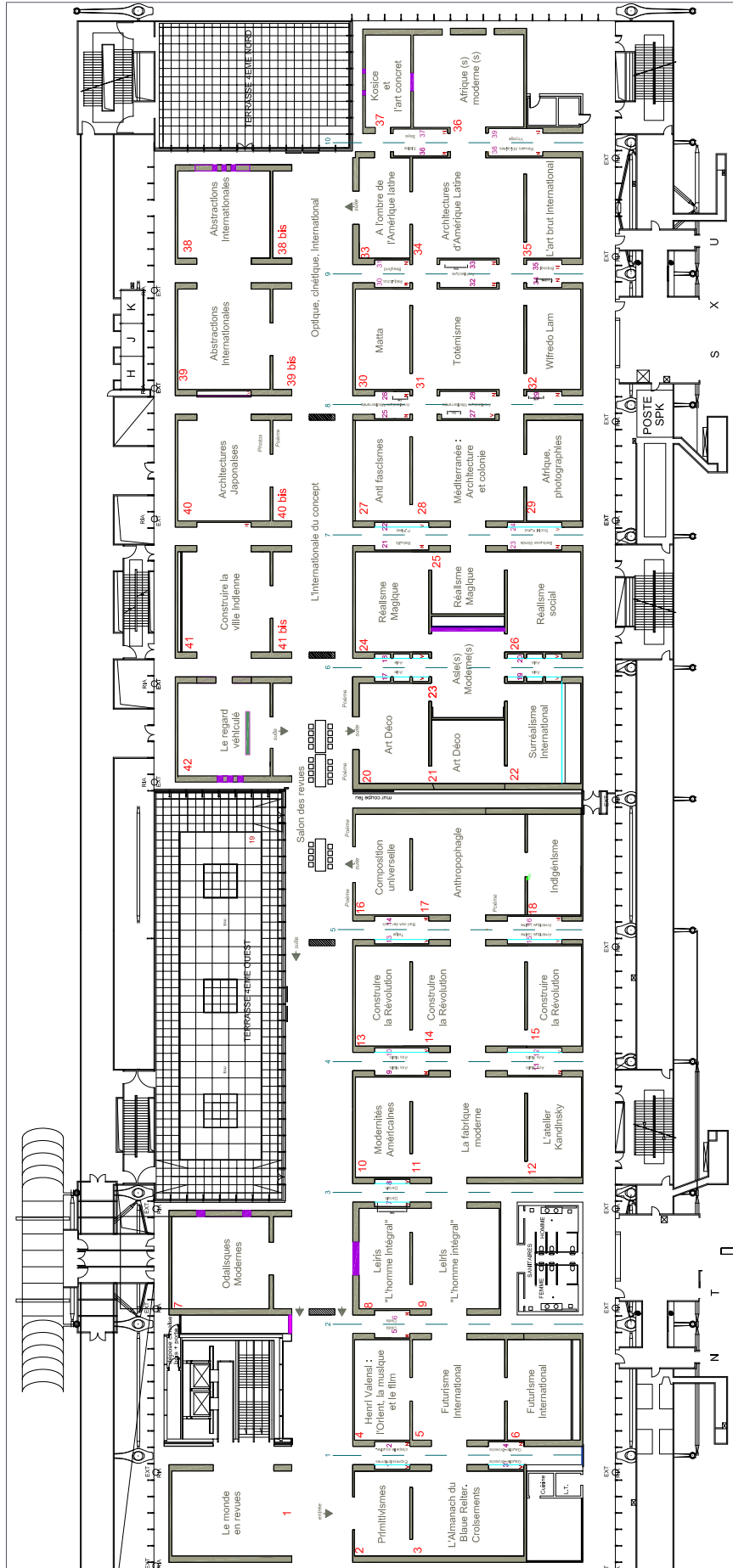
Raj Rewal, will be on show for the first time.

This many-faceted history of art includes a large number of women artists whose work has been forgotten or relegated to the sidelines. Featuring alongside well-known figures like Natalia Gontcharova, Sonia Delaunay, Frida Kahlo, Tamara de Lempicka and Alicia Penalba are artists who have never or rarely been exhibited before, like Maria Blanchard, Chana Orloff, Pan Yuliang, Baya and Huguette Caland.

Material from the Kandinsky Library's remarkable documentary collection elucidates this journey through modern times. Art reviews from every continent are displayed alongside the works, shedding informative light on the tour.



EXHIBITION PLAN



2. EXHIBITION CIRCUIT

A HISTORY OF GLOBAL ART

“Plural modernities” is a manifesto-exhibition, presenting a refreshed and broadened view of modern art. The Pompidou Center has delved into its rich and varied collection to present a history of art from a global perspective, for the first time. With a programme of over 1 000 artworks, 400 artists and 41 countries represented, this enriched reinterpretation of the history of art reveals the exceptional diversity of artistic forms created from 1905 to 1970.

Open to various countries in the world and to widely diverse aesthetics, “Plural modernities” illustrates the complex and dynamic relationships between universality and vernacular culture, purity and hybridity, which are present throughout the great adventure of modern art. The exhibition places the works in context, resituating the great masters of the avant-gardes within networks of exchanges and artistic emulation characteristic of this period, which abounded in inventions and challenged the status quo. It is transdisciplinary, showing the junctions and convergences between the various arts : fine arts, photography, cinema, architecture, design... It also outlines the interaction of modern art with traditional practices and non-artistic expressions. It revisits the major movements, as well as more diffuse aesthetic constellations. The first and second schools of Paris, the two privileged moments of cosmopolitan Parisian artistic life, pre- and postwar, are thus reconsidered in the full extent of their diversity. The exhibition is attentive to the various life experiences artists in western and non-western countries have had, and weaves together a common history, while offering historic markers inherent to each artistic context. In order to do so, a new principle of presentation was adopted, founded on a very broad panel of documentation, comprising art magazines from across the globe, placed near the artworks

Adopting a historical perspective, the exhibition follows a chronological principle. But it also bears witness to the open and discontinuous temporalities that generate the exchanges and processes of reaction from artists to propositions formulated by the avant-gardes. By confronting the canonical perspective of a linear succession of artistic movements to a history drawn from the margins and peripheries, it substitutes a cartography of connections, transfers, but also resistances, in lieu of the history of influences. The various sections are organised like micro-exhibitions and relate the international fortunes of certain modernist impulsions, such as expressionism, futurism, constructivism and abstractions. But space is also given to local movements born out of a connection to or a reaction against these impulsions. During the 1950-1970s, the exhibition sheds light on transversal themes, like “Totemism” or “Art Brut”, as well as the global constellations that develop around certain aesthetic currents—constructed and informal abstractions, kineticism, and conceptual art.

Modernities are not unified but plural. Beyond its international scope, the exhibition provides also a more open panorama of forms of aesthetic creation. Aesthetics that have up until now been little represented or underestimated are thus taken into consideration. In particular, a wide selection is dedicated to the presentation of the plurality of realisms, especially those developed in Latin American countries, with the Brazilian movement of Anthropophagy and the “Indigenista” currents. It shows the diversity of the Art Deco current, one of the most international of movements, which gave rise to the emergence of many women artists as well as social realisms and antifascist art. The “Magic Realism” camp and its international echoes are represented alongside international surrealism, promoted by the figure of André Breton. In a different register, a number of emblematic works from naïve art and art brut are included in the visit. Finally, the interest of the artists for non-western arts, for popular arts, or for modern life and applied arts, is shown in several sections that reconstitute this “broader vision” characteristic of the modern period.

Attracting artists from across the globe who came in exile or to study, the French arts scene was

particularly cosmopolitan up until World War II. The forms that were developed here are widely diverse : the proponents of expressionism, primitivism, cubism, futurism, abstractions, and realisms all crossed paths in the studios of Montmartre and Montparnasse. The 1950-1970s also experienced a significant influx of artists from various regions of the world, and a similar aesthetic diversity. The Pompidou Center collection conserves the testimony of this rich and complex history. It also includes many works from arts scenes that have remained in the shadows until now. **The exhibition focuses on showing the international diversity of the most well known movements, as well as presenting rediscoveries.** It gives pride of place to the arts scenes of Central Europe, represented both by artists who have lived in France and those who participated in the development of local scenes. These artists' contributions to constructivism and later to conceptual art is highlighted. The focus is on artists from European countries that have sometimes been neglected, such as Spain, Portugal or Scandinavian countries. Asian artists will also be showcased, particularly Chinese and Japanese artists. The exhibition also sheds light on the artistic production of artists from the Maghreb and the Middle East, presenting a significant collection of artworks (including recent acquisitions) in various transnational sections, particularly the section devoted to the development of different forms of abstraction in the 1950-1970s. For the first time, the museum will present a room evoking the various artistic expressions that developed on the African continent during the same period, whose documented history still remains to be written..

INTERNATIONAL AVANT-GARDES

The desire to provide a universal language, the importance given to collective dynamics, and the development of transnational networks provided favourable conditions for the international dissemination of major modernist impulses. Expressionism, cubism, futurism, constructivism, dadaism, abstractionism, and later realism and surrealism, gave rise to debates across the globe. Artistic globalisation broke new ground during the 1910-1940s. The intensification of the circulation of information (particularly encouraged by the creation of a whole host of magazines), the journeys undertaken by the artists, and migrations due to social and political contexts, had a major impact on creation. "Go-betweens" of all kinds, artists, intellectuals and writers, propagated the modern spirit throughout the world. The various artistic propositions caused echoes across countries and cultures, creating original local situations. The latter often manifested a desire for synthesis between the various aesthetics, in a similar manner to the relationship between a universal language and components of local vernacular and identity.

SELECTION OF ROOMS

PRIMITIVISMS (ROOM 2)

"We thought of primitive art as the real art." Marcel Janco, 1982

Breaking with the tradition and values embodied by their predecessors, avant-garde artists demanded a fresh look at and a return to the "primitive". Without constituting a movement, primitivism traverses all of the aesthetics that developed in the early 20th century. Fauvists, expressionists, and cubists thus found the material for artistic regeneration in tribal art (which was called "negro art" at the time), popular art, gothic art, icons. After visiting the Ethnographic Museum of the Trocadéro, Picasso thus declared that he had understood "the very meaning of painting".

CROSSOVERS (ROOM 3)

"We will put an Egyptian figurine next to a little Zeh, a Chinese artwork opposite a Rousseau, a popular image next to a Picasso and much more in the same vein!" Wassily Kandinsky, letter to Franz Marc about the *Livre-almanach Der Blauer Reiter*, 1911

"The forms are the powerful expressions of a powerful life." August Macke, « Les Masques », *Livre-almanach Der Blauer Reiter*

"All these forms are citizens of the abstract empire." Vassily Kandinsky, Munich, 1912

Art without limits

Advocating a break with tradition, the avant-gardes abolish the hierarchies between the various categories of production of objects and images. Non-western art, ethnographic objects, popular art, and children's drawings are thus integrated into the modern artistic imaginary. They are also presented alongside new creations, in magazines and exhibitions alike, which do not hesitate to establish dynamic and sometimes provocative confrontations. Primitivism, which runs through most of the movements during the 1900-1920s, as well as expressionism, cubism and surrealism, offer various translations of this desire to broaden the gaze and reconsider categories that until now have been deemed non-artistic or secondary.

INTERNATIONAL FUTURISM (ROOM 5 AND 6)

"A new form of beauty: the beauty of speed." Filippo Tommaso Marinetti, *Manifeste futuriste*, 1909

"The doctrine of radiation. Radioactive waves. Ultraviolet rays. Refraction."
Michel Larionov, 1913

*"My brain and my heart electric batteries
Voltaic arcs
Explosions."*
Luis Aranha, São Paulo, 1922

The praise of modernity and speed proposed by the Italian futurists gave rise to a constellation of reactions. Cubo-futurism, simultaneism, ultraism, rayonism, vibrationism, and synthetism, are all movements that belong to the wave of international propagation of a movement that wished to broaden its field of action to literature, music and even lifestyles. In its desire to render the sensation of movement, the futurist aesthetic traversed the work of many artists that belonged to other currents,

such as Marcel Duchamp, Francis Picabia, Natalia S. Gontcharova or František Kupka. Other, less well-known artists, of widely diverse origins, were also influenced by it, such as Georges Yakoulov, Vladimir Baranoff Rossiné, or Amadeo de Souza-Cardoso. The search for movement came into contact with the musicalist inspiration of an artist such as Henry Valensi, whose work is situated at the point of confluence between cubism and futurism.

CONSTRUCTING THE REVOLUTION (ROOM 13, 14 AND 15)

"It is necessary and inevitable to carry out a productive revolution within art." Boris Arvatov, 1926

Linked to the project of social transformation borne by the Soviet revolution, constructivism was characterised by its desire to extend the effects of art to all aspects of daily life, whether it be architecture, design or the development of collective creativity. We find the echoes of this revolutionary project, and the constructed forms that accompany it, in most regions of the world. It gave rise to a proliferation of forms in all of the Central and Eastern European countries, which this presentation largely takes into account, by showcasing little known artists, as well as artworks presenting a synthesis of the various utopian movements of constructivist art.

AMERICAN MODERNITIES (ROOM 10)

American artists generally do not get much space attributed to them in the history of modern art, with the exception of those who participated in the European avant-gardes, such as Man Ray or Calder, or some of the photographers. The exhibition presents an anthology of artworks by the pioneers of American modernity, who are still little known for the most part, such as Morgan Russell, Stanton MacDonald-Wright, Patrick Henry Bruce and Georgia O'Keeffe. It also presents examples of figurative currents that developed in the United States and throughout the world, with unique works, like those by Louise Janin and Alexandre Hogue.

LEIRIS, THE INTEGRAL MAN (ROOM 8 AND 9)

"Masks are a way of leaving the self, breaking the connections imposed by morals, intelligence and customs. They are also a way of conjuring evil forces and defying God." Michel Leiris, 1930

Michel Leiris, writer and art enthusiast, participant in the Paris-Djibouti (1931-1933) ethnographic mission, was on the frontlines as a "go-between" of modern thought, whose open perceptiveness and boundless curiosity fuelled creation. Through the donation made by Louise and Michel Leiris in 1984, the Pompidou Center can reconstitute the collection constituted by the author of *Phantom Africa*. This collection is highly personalised, based on the theme of the human figure, building a bridge between cubism and surrealism, as well as between avant-gardes and extra-European arts. For the first time, the two components of this collection are brought together—modern art and ethnographic art—since the latter is conserved at the Quai Branly Museum.

ANTHROPOPHAGY AND INDIGENISMO (ROOM 17 AND 18)

"Tarsila, Tarsila, come back to yourself

Abandon Gris and Lhote

Abandon Paris

Tarsila ! Tarsila ! Come back to the virgin forest." Mario de Andrade, São Paulo, 1923

Reacting to the avant-gardes, which they knew all the better since a number of them had spent time in Europe, Latin American artists placed the birth of modernity under the sign of an identity-based affirmation that was as powerful as their desire to belong to the international community. The Brazilian movement of Anthropophagy initiated by a group of poets and artists thus asserted itself as a revolutionary modern spirit, while affirming references and a plastic language unique to American Indians. It was thus related to various indigenista currents that emerged in the wake of the Mexican revolution, which pushed for the recognition and revitalisation of local pre-colonial cultures.

NAÏVE ART

Contesting formal training, many avant-garde artists such as Pablo Picasso, Fernand Léger, André Lhote, and André Masson, collected works that bear a kind of artistic alterity—Naïve art. The gallery owner Daniel-Henry Kahnweiler presented them, namely by way of the exhibition of naïve painting "Les inconnus" ["The Unknown"] held at Galerie Simon, Paris, in November 1922. Similarly, since 1912 Vassily Kandinsky celebrates le Douanier Rousseau for his art that "isolates [things] from the practical world and its purposes in order to reveal inner resonance."

ART DECO (ROOM 20 AND 21)

Art Deco style is a hybridization of cubism and realism, conveying the modernist inspiration in a more popular dimension. Often disregarded, it is nonetheless one of the styles that most widely penetrated the different countries of the world, as far as Latin America, Asia or the Middle East. This practice of a "realistic modernism" thus marks the emergence at the forefront of the Parisian arts scene of great women artists such as Marie Laurencin, Maria Blanchard or Tamara de Lempicka.

MODERN ASIA(S) (ROOM 23)

"We must not only continue to master the various different techniques of Western oil painting, but we must also absorb it. It is through digestion that we will change our own blood." Dong Xiwen, 1962

The Pompidou Centre collection provides the opportunity to present the public with both modernist forms by Asian artists established in Western countries, such as Léonard Foujita, Takanori Oguiss, Liu Haisu or Zao Wou-Ki, and artists from the traditionalist school who have opted for a cultural alternative to Western modernity. Among these are Chinese and Japanese "ink painting" artists, who adapt the tradition to just a few modern characters, some of whom are now very famous, such as Zhang Daqian, Wang Yashen, Xu Beihong and Eikyu Teruo Matsuoka. Introduced for the first time in the Museum's visit, these works recall the informed debate that agitated Asian artistic communities, between the desire to participate in European modernity and that of affirming a pan-Asian identity.

MAGIC REALISM (ROOM 23 AND 24)

"Calm, tranquillity and even serenity, this will be the artist's attitude. But this serenity will contain all of the pathos of the world." Giorgio De Chirico, 1915

In 1925, the German art critic Franz Roh brought together in one publication¹ the various trends of realism that had made their appearance on the European arts scenes under the name of "magic realism". He thus describes its characteristics : arising from a reaction to the traumatism of the war and to a generalised feeling of dehumanisation, these works describe an inexpressive and disturbing world, through enigmatic figures and objects. The metaphysical painting of Giorgio De Chirico, German New Objectivity and Verismo, the return to the realism of André Derain and Pablo Picasso, along with many other international artists, thus finding themselves associated with a name that, owing to the translation of the book into Spanish, was soon relayed in Latin America.

TOTEMISM (ROOM 31)

While the discovery of "primitive arts" has largely contributed to revolutionising the forms of expressionist and cubist art, the surrealists and Latino-American modernists alike (Diego Rivera, David Alfaro Siqueiros, Joaquín Torres- García) were interested in the magical power attached to these artworks, valuing their "totemic" dimension. Using the myths conveyed by fetish objects as models, the artists sought expressions that would convey the primitive savagery repressed by traditional culture. From one continent to the other, André Masson, Wifredo Lam, and Jackson Pollock thus combined efforts in the invention of procedures and forms that restored the innermost mythical and organic depths of humankind.

MODERN AFRICA(S) (ROOM 36)

"The techniques of European art can be as useful to us in painting as in sculpture or architecture, provided we avoid the danger of stripping ourselves of our own art and personality." Leandro M'Bomio, Paris

The various artistic expressions that developed during the years 1950-1970 in Sub-Saharan Africa are associated for the first time with a history of global art. The works presented, whose documented history still remains to be written, testify to the vitality of a multifaceted creation, both in terms of its forms and the status of the works produced. Whether they bear witness to the migration towards the domain of the art of traditional practices, such as funerary art or healing art, to the "Africanist" inspiration developed in several art studios promoted by European personalities, or to the concept of "negritude" formulated by Léopold Sédar Senghor, these works reveal a very large aesthetic spectrum, encompassing diverse forms of abstraction and figuration.

INTERNATIONAL ABSTRACTIONS (ROOM 38 AND 39)

The years 1950-1970 saw the development of different types of abstraction, respectively inspired by geometric abstractions and expressive abstractions. Concrete art and kinetic art, on the one hand, informal abstraction and abstraction of signs on the other hand, offer an actualisation of the formal propositions of the avant-gardes. Constructed abstractions were broadly implanted among Latin American artists, at the origins of the emergence of Neo-Concrete art and Kineticism. Artists from the Maghreb, the Middle East and Asia distinguished themselves by more expressive forms of abstractions—informal abstraction or the aesthetic of symbols—often inspired by vernacular references. Since several of the artists who were proponents of these abstract practices had lived in Paris, they were assimilated to those of the "second Paris school", although they largely surpass this frame of reference.

PHOTOGRAPHY: Le regard véhiculé (The transported viewpoint) (room 42)

Daoism tells us that the most important thing is not the destination, but the journey itself. At the turning point of the 19th and 20th centuries, when new techniques like silver bromide gelatin film and smaller, portable cameras made it possible, photographers hastened to put this precept of Chinese philosophy into action. Rather than waiting to arrive safe and sound to take their photographs, they hurried to record their journeys with impressions of their trips by train, car or aeroplane. These new *seeing machines* offered them completely new points of view with regard to the landscape. Whether from the side in a train carriage, head-on from a car or at an angle from a plane, the *transported* viewpoint forced them to rethink vision in its relationship with Euclidean three-dimensional space.

PHOTOGRAPHY: Afrique photographiée (Africa in photographs) (room 29)

In the Thirties, the French colonial empire was at its zenith – as witness the opening of the Pharaonic “International Colonial Exhibition” in May 1931 at the Porte Dorée in Paris. This period also saw the rapid rise of the illustrated press and photographic publications, and led many photographers to travel to Africa to fulfil commissions, or in the hope of obtaining them. Once there, they photographed series on the physical types of inhabitants, documented daily life, recorded local customs, studied the vernacular habitat and sought out traces of Antiquity. A large number of them perpetuated the stereotypes of colonial iconography, reflecting the imaginary world inherited from nineteenth-century Orientalism. Others invented a modern exoticism by taking the formal explorations of Surrealism or the new vision beyond the borders of Europe.

ARCHITECTURE (ROOMS 28, 34, 40 AND 41)

This presentation introduces the public to the acquisitions undertaken for many years in the field of Japanese and Latin American architecture. Both styles have been shaped since the Fifties by modernism and the development of the industrial economy. Also on show are highly original architectural experiments in the Mediterranean Basin. Although the colonial era contributed to the development of a “Mediterranean” identity, this involved a simplified view of the continuous mix of populations and cultures throughout history. The colonial construction market began to expand in the Thirties. Modern architecture in Algeria, Morocco, Tunisia, Egypt, Israel and the Middle East increasingly expressed a need to transcend the East/West divide and resolve the tensions between learned and popular cultures by reviving ancient uses, forms and building techniques, and reappropriating local traditions. “Modernités plurielles” also includes research work and an acquisition programme on Indian architecture. While the years following the sub-continent’s Independence in 1947 were an intense period of reflection on how to construct a modern city, this was only recognised late on in Europe, and often summed up as the construction of Chandigarh by Le Corbusier. And yet architectural works in India represented major landmarks in the contemporary urban situation. The relationship of the city to its natural environment, that of architecture to its cultural imprint and the rapid rise of the industrial economy were all tackled head on by Indian architects in the Fifties, avoiding the traditional opposition between modernity and tradition, learned and vernacular culture, industry and craft, modernity and spirituality. These movements can now be seen in the museum area, where to start with we will be presenting the work of the architect Raj Rewal (b. 1934), and the numerous architectural drawings and models he has donated to the MNAM-CCI.

WOMEN ARTISTS FROM ACROSS THE GLOBE

A history of art that is broadened to include a greater number of artistic expressions includes a higher proportion of women artists. Over 50 artists, from 19 different countries are thus represented in the various sections of the exhibition. Important artists, but ones whose role and work have been forgotten or understated, feature alongside renowned figures such as Natalia S. Gontcharova, Sonia Delaunay, Frida Kahlo or Georgia O'Keeffe. However, among these, some—such as Maria Blanchard, Chana Orloff, Pan Yuliang or Baya—did enjoy the recognition of their contemporaries and public visibility during their lifetime. The exhibition thus offers a discovery or rediscovery of the works of Suzanne Roger, Louise Janin, Janice Biala, Maruja Mallo, Alicia Penalba, Morgan-Snell, Mirtha Dermisache, Behdjade Sadr, Farideh Lashai, and Huguette Caland.

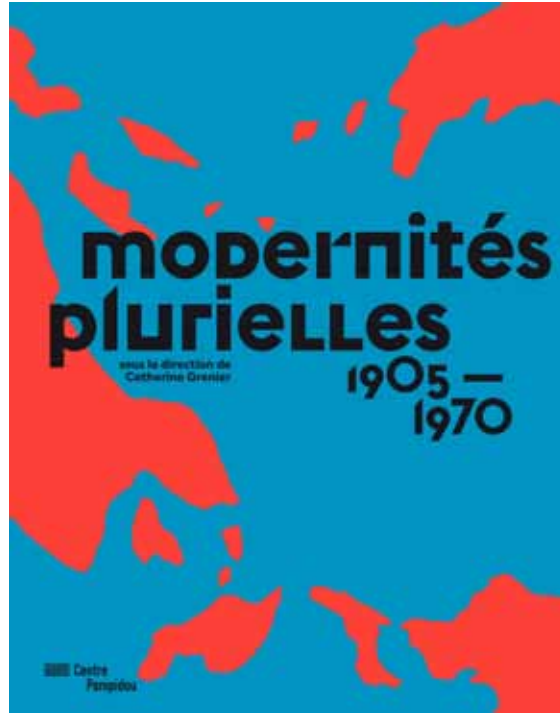
COVERING THE WORLD (ROOM 1)

The exceptional documentary collection of the Kandinsky Library at the Pompidou Center has been called on to contribute to providing a pathway through modern art movements : art magazines from all continents (such as *MA*, *Zenit*, *Proa*, *Život*, *Black Orpheus*...) are associated with the presentation of the artworks and guide the visit. These documents, which are of the highest artistic quality, bear witness to the connections, exchanges or disputes that have animated an already globalised modern art scene.

3. PUBLICATIONS

Exhibition Catalogue

Edited by Catherine Grenier, assistant director at the Musée National d'Art Moderne



Author: Catherine Grenier

Illustrations: 267

Pages: 240 pp.

Price: € 34.90

Contents and contributors

Foreword by Alain Seban

Preface by Alfred Pacquement

An upside-down world? by Catherine Grenier

A summary of the history of modernism by Michel Gauthier

The many facets of Realism by Catherine Grenier

The many facets of modernity in Japan and China by Jacques Giès

The construction of a Mediterranean heritage. The role of architecture journals
by Anne-Marie Zuchelli

Totemism by Philippe Dagen

India: the time of cities by Aurélien Lemonier

Concept planet by Michel Gauthier

The eye as vehicle by Clément Chéroux

Decolonialising the eye? by Sophie Orlando

Thinking the world. The Mundaneum project by Stéphanie Dadour

Grids and arborescences. The role of journals in the construction of the modern artistic space
by Mica Gherghescu

The Blaue Reiter Almanac. Beyond divisions by Angela Lampe

At the crossroads of art, practice and theory. The Kahnweiler-Leiris collection by Cécile Debray

Modern architecture in Brazil. On the border of myth and reality by Valentina Moimas

African modernities by Audrey Coudre

Modernities in the Middle East. Artistic pluralities by Fanny Drugeon

«Kineticists of the planet Earth!» by Marion Guibert

History of the collection par Nathalie Ernoult

AExhibition album

Bilingual French/English version.



Author: Catherine Grenier

Illustrations: 60 colour ill.

Pages: 60 pp.

Price: €9.90

Art et Mondialisation/Art and Globalisation

This anthology is an invaluable tool for all those interested in the relationship between art and globalisation in the contemporary era. It provides a selection of the main writings in the social sciences, which contribute to off-centre thinking, and a fresh view of world art history.

Covering the period from 1950 to the present day, it brings together landmark texts by key thinkers and researchers in anthropology, cultural studies, gender studies and post-colonial studies, together with texts by artists.



Authors: Catherine Grenier, Sophie Orlando

Pages: 240 pp.

Price: €39.90

Gyula Kosice (Monograph)

The Slovakian-born Argentinean artist Gyula Kosice is a major figure in kinetic art. A forerunner of abstract art in Latin America, he is also known for his work with neon lighting and Plexiglas. One room is entirely devoted to him in the new presentation of the Centre Pompidou modern collections: «Mondes». This book, produced to go with a donation by the artist with support from the Argentinean embassy, takes an in-depth look at his work, shedding light on sixteen works through articles by specialists.

Bilingual French/English version.



Author: Camille Morineau

Pages: 112 pp.

Price: €25

4. 3. EXCERPTS FROM PUBLICATIONS

An upside-down world?

Catherine Grenier

This presentation of the collections is a first step in the renewal of the conventional approach to modern art.

“Modernités plurielles” is a presentation of the Centre Pompidou collections based on a critical reinterpretation of the history of art in the 20th century. This exhibition-manifesto, the result of research carried out by a large team of curators and young university academics, is an initial proposal for renewing the conventional approach to modern art. It breaks with long years of consensus on the uniform, linear and progressive narrative proposed by all Western museums, with slight national differences.

This consensus is now undergoing a crisis, and needs to be brought up to date and re-established on new foundations. We need to address two interrelated areas: a critical reinterpretation of Western modernity, and the context of globalisation.

It is vital to challenge the mainstream discourse and established hierarchies, and react to the existing scheme’s inadequacy in presenting a global history of art. This proposal in the form of an exhibition provides a response, and lays down the foundations for a fresh view of history. It is intended as the first milestone in a new way of interpreting the modern art period, revealing it to the public in all its richness and complexity.

A history of art in “works”

In a museum, there are two sides in updating the history of art: one practical, one policy-related. What should be shown, how should it be shown, and in what direction should the collection be developed? These three questions are fundamental, and the responses provided involve the museum’s responsibility in both intellectual and social terms. The main challenge for the museum of the future lies in the appropriateness of these responses to requirements generated by changes in thinking. Inspired by the philosophy of the Enlightenment, the museum was designed from the outset as a place of knowledge, based on a universalist conception of culture, contributing to the emancipation and progress of the individual. An interface between creation and the world, the museum is not only a repository of artistic wealth, but also provides a history of art “in works”, for enjoyment and instruction alike. As a place for the interpretation and construction of meaning, as a bridge thrown between past, present and future, the museum occupies a privileged position in social life. Its role is even more important in current times, a period of uncertainty and change where the need to understand – to understand art, history and the world – takes precedence over the search for aesthetic pleasure alone. Even if it seems objective, the history of art deployed on the walls of the museum is an intellectual construction, a legitimate account put forward by the institution. This legitimacy engages art museums all the more in that they have to produce a history of art “on the spot”.

Where the first half of the 20th century is concerned, the established account has hitherto been based on a certain conception of modernity where “modern” describes not people belonging to the modern world, but people subscribing to a certain number of values in artistic modernity. The “great story” of the history of art, as told up till now in Western museums, was thus founded on the typology of movements, classified according to criteria of progressiveness and expressed in a genealogy. It focused solely on artists whose work responded to established canons and who participated in collective history through their involvement in modernist movements. This simplified, teleological, self-referencing concept developed and crystallised in the reconstruction period after the two World Wars. In the name of artistic radicalism and the concept of rupture, it left aside or played down the importance of numerous individual or collective forms of expression, which were dismissed as hybrid, local, late or anti-modern. The retrospective organisation of the history of art in the first half of the 20th century was the result of a crisis in Western modernity, and the expression of a desire to surmount this crisis by shoring up progressive values. It arose in a political and cultural context that was radically different from the current context, where these values and the ideologies that conveyed them are now being challenged.

The work of historians, like that of the human sciences, has made us aware of the political aspect in writing the history of art, and the close relationship this has with the writing of history. The canonical history presented in museums seems partial and obsolete today. It encompasses neither the many forms of modernity that developed in different parts of the world, nor even the sheer variety and richness of modernity in the West, which has been gradually subjected to simplification and exclusion processes. It is now vital to reform this model, and reintroduce a complexity and diversity that will enrich our understanding of the modern period. The museum should thus develop not merely “one” but “many” narratives that can properly convey the many facets of modernity.

Revising the canons

Today, our distance from this historical period means that we can see it in a new perspective, informed by the research carried out in various fields of knowledge. “Post-colonial” studies, which have flourished since the Eighties, have criticised the Western-centric history of art and reassessed the forms of art practised in non-Western countries and areas hitherto considered “marginal”. “Cultural” and “visual” studies have also played their part in overturning hierarchies and shedding new light on artistic expression previously played down or disregarded:

Overturning the hierarchies and shedding new light on artistic expression that has been played down or disregarded

art by women, forms of art relating to the expression of minorities, and marginal or local aesthetics. The impact of these political and theoretical studies on the history of art is considerable, and has spawned further research. Numerous art historians throughout the world are cutting a path through territories hitherto unexplored. The challenging of discriminating criteria that are too exclusive, and a less ideological, more historical approach have refreshed thinking on little-known and undervalued forms of art. For example, a new interest in Latin American countries and more in-depth studies on the diversity of Western aesthetics are spotlighting the emergence of aesthetics previously qualified as “anti-modern” – such as the various “Realisms”. A history of all this, free from a mandatory “return to order”, is only just starting to be written. Asia, Africa and the Middle East exemplify the tense relationship between modernity and tradition, and between Western and non-Western cultures. And lastly, even the artists at the origin of European modernity need to be reconsidered in terms of the complexity of their own particular careers. A closer scrutiny of sometimes paradoxical changes in artists’ output can thus shed new light on their exploratory work and periods of creation, which are little represented in museums because they diverge from the spirit of the times and the canonical order. An observation of the contemporary artistic scene, where so many works seek to reinterpret and re-play the actions and signs of the modern period, shows that artists themselves are challenging the established fields of reference and values in what they do. Well before the institutions, they have set the example of another relationship with history and the world, free from frontiers and hierarchies. Museums need to follow suit from artists, historians and critical studies. Over the next few years, if they fulfil their role properly, they could become spaces for expression, uniting and reflecting the research and reassessment carried out on the history of modern and contemporary art.

To do so, they need to change their paradigm through a “historial” hermeneutics of art and the history of art, thus promoting Hans-Georg Gadamer’s precept of achieving greater self-knowledge by thinking about the Other (the past; otherness), without denying one’s own identity. When in 1980, the American critic and exhibition curator Lucy R. Lippard said that “feminism’s greatest contribution to the future of art has probably been precisely its lack of contribution to modernism”, she opened the way to reconsidering the values of modernism far beyond the art produced by women. When the Pakistani-born British conceptual artist Rasheed Araeen proposed telling “the Other Story”: that of “men and women who have defied their “otherness” to enter the modern space forbidden to them”, he emphasised the challenge to the framework of modernism which the artists concerned wanted to both enter and transform. And he added, “Would it be possible to inscribe the story in question here within the master narrative of the history of modern art?” The implications of such a question are broader than the already considerable undertaking of putting a specific artistic output into political and geopolitical perspective.

A similar question involves considering the scope and nature of works to be included when writing the history of art. Seen as part of the world picture, the established methods for classifying and interpreting art in relation to the dominant Western movements are called into question. Qualifying criteria (modern, anti-modern, pioneering, late, minor, and so on) are no longer legitimate. New dynamics are coming into being, ending the disregard of art in “undeveloped” or “provincial” cultural zones. The study of influences gives way to the study of exchanges, transfers and resistances. Complexity is reintroduced and given value. The hybrid and the disparate are once more considered in positive terms. Historical determinism is seen in perspective, and chronological frameworks become more flexible. The borders between “work of art” and “artisanal product” or “tribal art” are seen to be untrustworthy. Even time-honoured terms like “modernity”, “avant-garde” and “contemporary art” reveal ambiguity and inconsistency.

Towards a new narrative

The museums’ first response to the challenging of the linear view of history was to present their collections thematically. The Museum of Modern Art (MoMA) initiated this movement in 1999, rapidly followed by the Tate Modern when it opened, and the Centre Pompidou.

Some have even permanently adopted the thematic rather than historical approach, like the Tate Modern and the Museo Nacional Centro de Arte Reina Sofía. “Modernités plurielles” draws from these different examples, in particular the experiments carried out previously within the Centre Pompidou with the thematic presentations “Big Bang.

Destruction et création dans l’art du XXe siècle” in 2005, “Le mouvement des images” in 2006 and “Elles@centrepompidou” in 2009. These three proposals, more like exhibitions than traditional permanent presentations, provided a completely new reading of the collections.

“Modernités plurielles” broadens this principle: reading the history of art in a way that is not so much thematic as general and historical. Our aim is to offer the public a new, open, off-centre vision of 20th century art. But this vision, which visitors should be aware is by nature partial and linked to the current situation, is in no way intended to become canonical. The development of critical and historical thinking poses questions to museums that are far from being resolved, and whose interest, incidentally, lies more in an interrogatory approach than in the production of new assertions. The critical deconstruction of established history now under way should be followed by reconstruction and the proposal of new premises. However, while a new consensus needs to be found, it will no longer be based on the definition and imposition of universal criteria, but on shared principles and methods. Over the next few years, the museum will become the focal point for publicly expressing this collective historical project and the new narratives arising from it. New philosophies in terms of presenting and developing collections will result, and this project is the first draft. In the context of a museum, this new, more open view of artistic modernity is developing within specific, constrained limits: those of a collection that has both riches – some of which are unexplored – and gaps.

Within the museum, the rereading of the history of art thus depends on the reinterpretation of the collective memory represented by the collection, and the various stages and vagaries of its construction. This was the first stage we undertook: retracing the history of the Centre Pompidou collections, and exploring all their components, including works little or never exhibited before. This has enabled us to pinpoint the collective decisions that have hitherto led our predecessors and ourselves to ignore certain works, or not to find a place for them in the collection presentation structure – decisions of an intellectual, ideological and cultural order, which remind us that the museum cannot be seen outside the context of its times, and provides one of the chief testimonies of the often contradictory forces that shape society and history.

In the beginning was the Musée des Ecoles Etrangères Contemporaines

An initiative of this kind was only made possible through the exceptional richness of this collection – a richness linked not only with the cosmopolitan art scene of Paris during the modern period, but also a specific historical background. The Musée National d’Art Moderne collection, now housed in the Centre

*A new, open,
off-centre vision
of 20th century art*

Pompidou, resulted from the merger of two distinct entities: the Musée des Artistes Vivants and the Musée des Ecoles Etrangères Contemporaines. The former, also known as the Musée du Luxembourg, after the building housing it, was created in 1818. It was conceived as an “airlock”, to provide a latency period before various contemporary artists were admitted to the Louvre collections. In 1923, in response to criticism about the scant representation of foreign artists in this collection, a special section devoted to foreign schools was created. Originally part of the Musée du Luxembourg, the Musée des Ecoles Etrangères became independent in 1931. Up to 1940, the two museums stood next to each other in parallel buildings in the Jardins des Tuileries. These now contain the Musée de l’Orangerie and the Galerie Nationale du Jeu de Paume.

The Musée du Luxembourg, although dedicated to living art, had links with the academic system and focused on “official” art, almost totally ignoring independent art. Meanwhile, the Musée des Ecoles Etrangères, which came to be known as the Musée du Jeu de Paume, had an ambivalent position: it was marked by the conservatism imposed by its administrative supervision, but also evinced signs of modernism. This situation was strongly criticised by the intellectual community, which increasingly called for the creation of a single museum of modern art open to all forms of modernism. In 1930, the journal *Cahiers d’Art* started a campaign to create a “museum of living artists”, accompanied by plans for a “museum of unlimited growth” by Le Corbusier. This had no immediate effect, but fed debate on the role of the museum and the national collections. Well aware of the inadequacy of the Musée des Ecoles Etrangères collection in terms of avant-garde movements, its director, André Dezarrois, decided to add a number of major loans from artists and collectors to the presentation of the collection in the opening exhibition at the Jeu de Paume in 1931. Thus works by Amedeo Modigliani, Pablo Picasso and Kees Van Dongen were presented in a national museum for the first time.

The museography, which was simple and modern, was a first in the French environment. Before the introduction of this permanent presentation, the venue had specialised from the early Twenties in hosting exhibitions from different countries throughout the world, staged firstly by the museum, and secondly by the Ministry of Foreign Affairs in a diplomatic context. After the First World War, the idea of a European Union began to emerge, combined with a desire for national promotion that involved countries increasing cultural exchanges. Keen to maintain its position as the capital of the arts, France encouraged these initiatives, and in 1922 created the AFEEA (French association for artistic expansion and exchanges). This association for development was attached to the Ministry of Foreign Affairs, which was also partly involved in running the Musée des Ecoles Etrangères. This led to the staging of around thirty exhibitions devoted to the art of different countries at the Jeu de Paume between 1921 and 1940. After 1931, these exhibitions regularly replaced the permanent presentation of collections. There was thus a series of artistic overviews covering a broad period of history, like “L’art hollandais ancien et moderne” (1921), “L’art belge ancien et moderne” (1923), “L’art roumain ancien et moderne” (1925), and “L’art danois depuis le XVIIe siècle jusqu’à 1900” (1928). Other exhibitions, including those staged by the museum itself, focused on the contemporary period, such as “L’art suisse contemporain depuis Hodler” (1934), “L’art italien des XIXe et XXe siècles” (1935), “Exposition d’oeuvres d’artistes belges contemporains” (1935), and “L’art espagnol contemporain” (1936). Some were dedicated to artists, like “L’oeuvre de James Ensor” in 1932 and “F. Kupka, A. Mucha” in 1936. Many countries were covered by these exhibitions, and included Holland, Belgium, Switzerland, Romania, Austria, Denmark, Japan, Argentina, Canada, Sweden, Poland, China, Italy, Spain, America and Latvia. Their cultural goals were of two kinds: to establish contemporary art in its historical context for educational purposes, and to pinpoint the characteristics of a national identity in the artistic output of friendly countries, to enable a comparison with the specific features of French art. The more or less academic nature of the works selected depended on locally-appointed officers.

State purchases: a contextual collection

With each new exhibition, the French State began to buy works, which formed most of the Musée des Ecoles Etrangères collection. The museum also benefited, though to a lesser degree, from works bought in salons and sometimes in galleries. When it was closed in 1940, it had a collection of 600 paintings and drawings and a hundred-odd sculptures. The Musée des Artistes Vivants had collected a

somewhat larger number of works, including nearly a thousand from the 20th century. But taken as a whole, the national collection of contemporary art was not very extensive. It was a very pale reflection of avant-garde movements, in contrast with American museums like the MoMA, which were being swelled by informed collectors. On the other hand, the collection of the Musée des Écoles Étrangères constituted a valuable record of the range of art styles in the Parisian cosmopolitan scene known as the “Paris School”, and the international cultural exchange policy of the time. The acquisitions made after exhibitions most often concerned consensual works favoured by a distinctly conventional purchasing commission. But a number of donations broadened the spectrum of these purchases to include more innovative styles. For example, a study on Belgian art showed that most acquisitions concerned artists living in Paris and did not reflect the most decisive advances in modern art, and after exhibitions at the Jeu de Paume, works by James Ensor, George Minne and Constant Permeke also joined the collection thanks to donations by a collector and the artists. Independently of exhibitions, the Museum was also enriched, through various purchases and donations, by several major works by modern artists living in France, including Picasso, Marc Chagall, Jules Pascin, Pablo Gargallo, Vassily Kandinsky, Paul Klee, František Kupka, Salvador Dalí and Giorgio De Chirico. These were joined by the works of artists having only a minor link with Paris, bought in galleries and at salons.

In addition, as well as works commonly described as “consensual”, there were diverse forms of artistic expression which though not avant-garde were not academic either, and of considerable interest. Most of the works acquired between the wars were by artists living in Paris, and evince the various aesthetics brought together under the term “Paris School”. The collection contained a large number of works by Russian and Central European artists, whose style was often influenced by Expressionism, and numerous works representing the Realist movements that flourished during those years. Two exhibitions devoted to China and an exhibition on Japanese art also resulted in purchases illustrating tradition-based contemporary styles. Thus as well as Modernist artists, the permanent presentation at the Musée des Écoles Étrangères included a room dedicated to “traditionalist Japanese paintings”. These works, and those of Asian artists living in Paris, formed the basis of the modern Asian art collection now at the Centre Pompidou.

(...)

“Modernités plurielles”

What direction was needed to present the Centre Pompidou collection in a fresh way, taking geographical and aesthetic diversity into account – a way that would be made possible by analysing this collection? What “tool”, what method of introduction was needed to shift our outlook without being artificial or dogmatic? To guide our work and structure the different rooms, we decided to draw on the extraordinary documentary collection of the Centre Pompidou’s Bibliothèque Kandinsky. This heritage, which was swelled in 2006 by the Paul Destribats collection, provided material for the study programme carried out in preparation for this exhibition. In view of the exhibition, it was further enlarged by the purchase of journals published in Africa, Japan and Latin America. These reviews, often created on the initiative of artists or major “go-betweens” in contemporary art, enabled us to shift our approach and get a picture of the aesthetic spectrums promoted by each of these publications in various areas of the world. Similar to micro-history, this study of how certain approaches and artistic clusters grew up in all these different circumstances has brought to light situations that were far more disparate, complex and indeed globalised than an oversimplified history of art movements had led us to believe.

These journals, which are in any case exceptional documents in terms of content, also provide extremely rich material for an exhibition: their graphic inventiveness and the confrontation of images and references they feature are often extremely intense. This is why we decided to exhibit these sources in two ways: by presenting meaningful examples on display next to the art works, and by incorporating a more documentary system into the rooms in the form of a “wallpaper” of contextual references.

*Mining the Bibliothèque
Kandinsky’s
extraordinary collection
of art journals from
different countries all
over the world*

The avant-gardes incorporated non-Western art, ethnographic objects, popular art and children's drawings into the modern artistic imagination

Art without borders

Advocating a break with tradition and doing away with the hierarchies between the different categories of objects and images, the avant-gardes incorporated non-Western art, ethnographic objects, popular art and children's drawings into the modern artistic imagination. Primitivism (which influenced most movements between 1900 and 1920), then Expressionism, Cubism and Surrealism were all different interpretations of this desire to broaden their outlook and reassess categories hitherto held to be non-artistic or secondary.

In journals and exhibitions alike, these types of works were displayed alongside new creations, setting up dynamic and often stimulating confrontations.

"We will place an Egyptian figurine next to a small Zeh, a Chinese work opposite one by Rousseau, a popular image alongside a Picasso and all sorts of things of the same kind!", wrote

Kandinsky to Franz Marc in June 1911, at the time they were preparing the *Blaue Reiter* almanac.

This broader attitude and the principle of variety have gradually been forgotten, finding no place within museums, which generally separate objects into typologies. For example, at the time when Louise and Michel Leiris donated the collection of the writer and his brother-in-law Daniel-Henry Kahnweiler to the State, the paintings and sculptures were allocated to the Centre Pompidou, while the ethnographic objects went to join the collection of the Musée du Quai Branly. The rooms we are devoting to that great "go-between", Leiris, reunite the two categories of objects for the first time, together with issues of the journal *Documents*, on which the writer collaborated. They show a highly personal collection based on the human figure, which creates links between Cubism and Surrealism, and between the avant-gardes and art from outside Europe.

Several sections restore the rapprochements created by the artists themselves.

For example, the role played by Kandinsky in broadening the categories and locations of art is highlighted in two places. One room, based on the *Blaue Reiter* almanac, illustrates the spirit of the Expressionist movement, which advocated rapprochements transcending borders and periods. Another room is also dedicated to the memory of the artist, reproducing the diversity and variety of Nina Kandinsky's donation to the museum. This reconstructs the painter's studio, which contains all sorts of works: his own and his friends' paintings, anonymous works by Bauhaus students, non-European objects, Japanese prints, objects of popular art, children's drawings – all part of a blanket donation to the museum. Lastly, the Surrealist room evokes the activity and insatiable curiosity of André Breton, associating paintings of all kinds from every sort of background in a presentation as dense as his own displays.

The spread of the avant-garde

The desire to devise a universal language, the importance given to collective dynamics and the development of transnational networks fostered the international dissemination of major modernist ideas. We have endeavoured to reflect these exchanges and movements in a section devoted to the spread of the modern avant-garde.

Reflecting the exchanges and movements that fostered the international spread of major modernist ideas

Art became globalised to a truly extraordinary degree between 1910 and 1940. Expressionism, Cubism, Futurism, Constructivism, Dadaism, various forms of abstraction and realism and then Surrealism made waves and were discussed over the world. The intensified movement of information, fostered notably by the creation of countless journals, artists' travel and the migrations caused by social and political situations, had a decisive impact on creativity. "Go-between" – artists, intellectuals and writers – propagated the modern spirit throughout the world.

The various artistic proposals found echoes in different countries and cultures, and spawned a variety of highly original local currents. These were often marked by a desire for synthesis between different aesthetics, and between a universal language and local and vernacular elements of identity.

For example, the Italian futurists' admiration of modernity and speed aroused a whole range of reactions. Cubo-futurism, Simultaneism, Ultraism, Rayonism, Vibrationism, Synthetism and so on were all facets of the international wave of a movement that had widened its scope of action to literature, music and even lifestyles. These developments were generally characterised by a free and personal adaptation, often expressed in hybrid

forms. The Futurist aesthetic and its desire to reproduce the sensation of movement is evident in the work of many artists involved with other movements, like Duchamp, Picabia, Amadeo de Souza-Cardoso and Natalia S. Goncharova. The search for motion crosses paths with the musical inspiration of artists like Henry Valensi and Kupka, whose work lies at the crossroads of Cubism and Futurism. And lastly, even though they did not agree with the ideology of Filippo Tommaso Marinetti, conquered by Fascist thinking during his transatlantic voyage, Latin American artists also responded to the injunction to live intensely and to Futurism's work on language. Linked to the social changes brought about by the Soviet revolution, Constructivism was characterised by the desire to extend the effects of art, whether architecture, design or collective creativity, to all aspects of daily life. We find echoes of this revolutionary goal and the Constructivist aesthetics that accompanied it in most regions of the world. It first of all caused a proliferation of new forms in all Central and Eastern European countries. These are given considerable attention in "Modernités plurielles" through a spotlight on little-known artists and work illustrating the synthesis of different Utopian movements in constructed art. Because, seen from relatively close to, the distinction between the Suprematism of Kasimir Malevich and the Constructivism of Alexander Rodchenko and Vladimir Tatlin is blurred, despite the differences between the two in terms of aesthetics and theories. The journals of Central Europe, America and Japan bear witness to the international spread of a Constructivism with enlarged borders, often integrating the forms of De Stijl and Bauhaus, the movements that followed it. In France, the reconciliation of art and the applied arts brought about by Sonia Delaunay and Sophie Taeuber-Arp, together with various developments in Art Deco, also fed a movement to abolish the divide between art and daily life. At this period, architecture and interior design were ways to disseminate modern ideas. While the possibilities for building modern buildings were restricted in Europe, new architectural forms found fertile ground in the USA and Latin America, and in the colonial zones of North Africa and the Middle East. Obligated to adapt to climatic conditions and local lifestyles, the programmed, spare style of modern architecture combined these with local traditional building features and techniques.

Transforming foreign intake

In reaction to the avant-gardes, whom they knew well as many of them had spent time in Europe, Latin American artists equated the birth of modernity with a claim to identity as powerful as their desire to belong to the international community. An initiative of a group of poets and artists, the Brazilian Anthropophagy movement also promoted a modern revolutionary spirit while claiming visual references and a language that were strictly Amerindian. They thus echoed the various Indigenist movements that sprang up in the wake of the Mexican revolution, advocating the recognition and revival of local pre-colonial cultures. And yet, resisting the pull towards folklore that characterised some of these movements, the artists who rallied together around the Anthropophagy Manifesto contributed to a supposed dialogue with Western modernity. By using the metaphor of anthropophagy, they harkied back to a mythical past while situating themselves in line with a revolutionary future. It is interesting to note that this metaphor of ingestion was also used by the Chinese artist Dong Xiwen to describe the relationship of Asian artists with Western modernity: "We must not only pursue the mastery of the various techniques of Western oil painting, and thus give free rein to the different aspects of oil paint, but also absorb it. We will change our own blood through the digestion process. In other words, we need to transform foreign intake so that it becomes our own national thing, with our own national style." Many Chinese and Japanese artists who settled in France are well-known, like Léonard Foujita and Zao Wou-Ki. But the Centre Pompidou collection also includes a number of other artists, some of whom lived in Paris, some not, whose work can now be exhibited in this presentation. We thus see side by side the modernist forms of artists who adopted the Western style, like Foujita, Takanori Oguiss, Liu Haisu, Pan Yuliang and Zao Wou-Ki, and those of artists of the traditionalist school who opted for a cultural alternative to this modernity. Among these Chinese and Japanese "ink painting" artists,

who adapted tradition to only a few modern characteristics, some are now very famous, like Zhang Daguian, Wang Yashen, Xu Beihong and Eikyu Teruo Matsuoka, who joined the collection via the Musée des Ecoles Étrangères. These works evoke the lively debate in artistic Asian communities on the desire to participate in European modernity versus that of asserting a Pan-Asian identity. These sort of debates also took place in Africa, as witness the metaphor of ingestion that the Nigerian writer Wole Soyinka used to refute Léopold Sédar Senghor's concept of "négritude" (blackness): "A tiger does not proclaim its tigerness. It leaps onto its prey and devours it." The conflict between the supporters of Westernised techniques and those of a neo-Africanism seeking its inspiration in tradition and local arts and crafts intensified in the Twenties, and then took on different configurations according to country and period. For the first time, "Modernités plurielles" includes the different forms of artistic expression that developed in Sub-Saharan Africa between 1940 and 1970 in a global history of art. These works, whose documented history is still waiting to be written, illustrate the vitality of a very wide-ranging creation in terms of the forms and status of the works produced. Whether they bear witness to the migration of traditional practices towards the field of art – such as funerary or healing art –, or the "Africanist" inspiration developed in a number of creative workshops promoted by European figures, or the concept of "blackness" formulated by Senghor, or the adoption of Western codes, these works reveal a extremely broad aesthetic spectrum encompassing various forms of abstraction and figuration.

A broader spectrum

A history of art open to more numerous forms of artistic expression implies a larger number of women artists.

A history of art open to a more numerous forms of artistic expression implies a larger number of women artists. This means that more than 50 artists from 19 countries are represented in the various sections of the exhibition. Alongside well-known figures such as Natalia S. Goncharova, Sonia Delaunay, Frida Kahlo and Georgia O'Keeffe are found important artists who have been forgotten or relegated to the sidelines. And yet several, such as Maria Blanchard, Chana Orloff, Pan Yuliang and Baya, were recognised during their lifetimes by their peers and had high public profiles. The exhibition now makes it possible to rediscover Suzanne Roger, Louise Janin, Janice Biala, Maruja Mallo, Alicia Penalba, Morgan-Snell, Mirtha Dermisache, Behdjade Sadr, Farideh Lashai and Huguette Caland.

It is worth noting that these women artists were often prominent in artistic movements that history has ignored, or in which their role was played down, like Art Deco, Magic Realism and extensions of international Surrealism. Alongside Surrealism, always highly present on the museum's walls, "Modernités plurielles" shows the development of various forms of Realism – movements that have generally been ignored despite their impact on the rest of the world. A section is notably devoted to Magic Realism, whose international fortunes can be compared with those of Surrealism. The term is borrowed from the art critic Franz Roh, who gave this name in 1925 to the various Realist movements appearing in European art scenes. He described their characteristics: a reaction to the trauma of the war and the pervading sense of dehumanisation, these works depict an inexpressive and disturbing world through enigmatic figures and objects. The metaphysical painting of De Chirico, the new German objectivity and Verism, the return to Realism of André Derain and Picasso, like many international artists, thus became grouped together under a term that rapidly spread throughout Latin America via the Spanish translation of Roh's book. The representations of cross-dressing and masquerade found with Picasso and Severini, and with Mallo and Rosario de Velasco as well, recall the ironic and critical aspect of a movement too long confined within a one-dimensional reading of a "return to order". Bearing witness to the numerous forms of Realist expression, different sections are also dedicated to Naive art, Art Deco, Social Realism and anti-Fascist Realism.

Modernity and Neomodernity

When in 1926, Salvador Dalí entitled a Picasso-inspired composition Neo-Cubist Academy (*Composition with Three Figures*), he mockingly expressed the feeling of his generation that they no longer belonged to a modernism now threatening to become academic, which they sought to counteract through quotation. He thus joined Picasso himself, for whom Cubism, from 1915 onwards, was only an aesthetic like any other available to his palette. As a transformation of modernity, Neomodernity developed almost

instantaneously in the wake of the avant-gardes. The most obvious sign of the modern break, Abstraction was thus the first model for this practice of quotation, whose radicalism lay in its faithfulness to an obsolete Utopia, rather than in a renewal endorsing renunciation. The period between 1930 and 1970 saw various movements and types of Abstraction developing throughout the world, inspired respectively by geometric and expressive forms. Firstly (neo-)Concrete art and Kinetic art and secondly informal and sign-based abstraction offered themselves as the two universal languages for the contextual and temporal expression of the avant-gardes' formal proposals. Constructed Abstraction, highly developed in English-speaking Europe, also gained considerable currency with Latin American artists, who promoted neo-Concrete and Kinetic art after the Second World War. At the same period, the artists of the Maghreb, Middle East and Asia began to adopt more expressive forms of Abstraction: informal abstraction and the aesthetics of the sign, often influenced by vernacular references. As several artists had lived in Paris, these abstract styles were assimilated with those of the "Second Paris School" although they went largely beyond its framework. Huge sections of the presentation are thus devoted to these "hot" and "cold" forms of Abstraction, considered in all their diversity and international scope.

"Modernités plurielles" starts with two works that that we have rediscovered and restored, which illustrate the crisis of modern thinking brought about by the horrors of the First World War. The Four Races of 1928 is a monumental painting by Amédée Ozenfant, where the representation of a reconciled humanity bear witness to the artist's humanist and pacifist commitment, together with its hope in a new world where art plays a crucial role. Europe, a work painted by Ismaël de la Serna in around 1935, during the dark period leading up to the Spanish Civil War, depicts a haunted, visionary, picture of an enslaved people preyed on by disaster. What defines the modern spirit? What is the role of the artist? Utopia or prophecy? Universality or identity? This new presentation of the collections is vibrant with all these questions, which underlie the art produced in every region of the world throughout the 20th century. Not only are history and the history of art intermingled, but also aesthetics and politics. Modernity is multiple in not only its forms, but also its philosophies. Each transmitter has a particular tone of voice combining numerous harmonics. This is why we above all wanted to pay tribute to the artists with an exhibition that offers over 1,000 works by 400 artists. This is a mobile presentation, which will soon be enriched and transformed by other works, adding new narratives to this undertaking that has no end: writing a globalised, open-spirited history of art.

5 LIST OF ARTISTS IN ALPHABETICAL ORDER

Shafic Abboud	Zoulikha Bouabdellah
Marcos Acayaba	Édouard Boubat
Yaacov Agam	Jean Bouchaud
Aniedi Okon Akpan	Pierre Boucher
Josef Albers	Samuel Bourne
Pierre Albert-Birot	Bernard Boutet de Monvel
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João Batista Vilanova Artigas	Alexander Calder
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Asger Jorn
Ilya Kabakov
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Georg Muche
Gabriele Münter
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Iba N'Diaye
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Key Sato
Christian Schad
Changiz Shahvagh
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Oskar Schlemmer
Kurt Schmidt
Kurt Schwitters
Arthur Segal
Lasar Segall
Séraphine de Senlis
Ismaël de la Serna
Odiléa Helena Setti Toscano
Gino Severini
Arkady Shaikhet
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Kazuo Shiraga
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Jean Simian
Roland Simounet
Kuldip Singh
Mario Sironi
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Chaïm Soutine
Arturo Souto
Amadeo de Souza-Cardoso
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Vladimir A. Stenberg
Irma Stern
Paul Strand
Jindřich Štyrský
Kumi Sugai
Graham Sutherland
Fernando de Szyszlo
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Takis
Tal-Coat
Rufino Tamayo
Kenzo Tange
Yves Tanguy
Dorothea Tanning
Tarsila
Suga Tatehiko
Vladimir Tatline
Iakov Gueorguievitch Tchernikhov
José Antonio Terry
Franciszka Themerson
Stefan Themerson
Lajos Tihanyi
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Wang Yachen
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Munio Weinraub & Al Mansfeld
Xu Beihong
Georges Yakoulov
Nil Yalter
Shinichi Yamanouchi
Kazumasa Yamashita
Gengetsu Yazawa
Somei Yuki
Yun Gee
Eugène Zak
Zao Wou-Ki
Ángel Zárraga
Charles Hossein Zenderoudi
Jacques Zígoma
Jan Zrzavý
René Zuber
Ramón de Zubiaurre

6 AROUND THE EXHIBITION

Remarkable donations

This presentation of the collections is enriched by a large number of donations, the result notably of research on the international development of the collection, backed up by friends' associations who support the acquisition policy of the Centre Pompidou: the Société des Amis du Musée National d'Art Moderne, and its new "Cercle international", the Centre Pompidou Foundation, the Society of Japanese friends, and the America Latina association. Numerous private donors, collectors, foundations and artists have contributed to these additions.

An exceptional donation of models and drawings by the architect Raj Rewal, who is a subject of an entire room; illustrates the work carried out by the architecture department on architectural modernism in India.

The artist Gyula Kosice, who donated twelve major historical works, the Jesus Rafael Soto Foundation, whose exceptional donation was presented to the public in the spring of 2013, and several private donors have recently contributed considerably to the Latin American art collection. The museum's entire collection of Gyula Kosice's work is on show in this presentation, where a special room puts the spotlight on the Argentinean artist.

Focus on Latin America at the Galerie des Enfants

19 October 2013 to 17 March 2014

FRIDA ET MOI

An exhibition workshop on Frida Kahlo, designed as a space where children of 5 to 10 can discover the artist's world. In a poetic circuit that can be followed in any order, various fun set-ups immerse them in the life and work of the celebrated Mexican artist. Through her self-portraits – used to trigger the imagination of small visitors –, children are encouraged to think about identity and culture, and the perception and representation of the self.

A major international symposium on rewriting the history of art

In 2014

Programme under way

Specific mediation

The new presentation of the modern collections, "Modernités plurielles" is accompanied by a specific mediation set-up. Each room contains explanatory texts and quotations. A selection of over three hundred works are accompanied by informative notices on site, also available on the Centre Pompidou website. An audioguide is available for hire, in five languages, which provides information on the new presentation. The Centre Pompidou website also has additional theme dossiers dedicated to the presentation. Cycles of talks, called "Face au oeuvres" and "Un dimanche, une oeuvre", together with workshops for children, are scheduled each season.

7. PRESS VISUALS

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Mario CARRENO
1913, La Havane (Cuba)
Deux nus féminins
1939
Huile sur toile
92 x 73 cm
© ADAGP, Paris 2013



Natalia S. GONTCHAROVA
1881, Negaevo (Russie) – 1962, Paris
Les Lutteurs
1909
Huile sur toile
118,5 x 103,5 cm
© ADAGP, Paris 2013



Otto DIX
1891, Untermyhaus (Allemagne) – 1969, Singen (République fédérale d'Allemagne)
Bildnis der Journalistin Sylvia von Harden
(portrait de la journaliste Sylvia von Harden)
Huile et tempera sur bois
121 x 89 cm
© ADAGP, Paris 2013



Jean POUGNY
 1892, Kuokkala (Russie) – 1956, Paris (France)
Composition
 1915 - 1916
 Alumin, Rhodoïd, huile sur contreplaqué
 71 x 46 x 6,7 cm
 Donation de Mme Xénia Pougny en 1966
 © ADAGP, Paris 2013



Henry VALENSI
 1883, Alger (Algérie) – 1960, Bailly (France)
Symphonie verte
 1935
 huile sur toile
 95x131 cm
 © ADAGP, Paris 2013



Georgia O'KEEFFE
 1887, Sun Prairie (États-Unis) - 1986, Santa Fe (États-Unis)
Red, Yellow and Black Streak
 1924
 Huile sur toile
 101,3 x 81,3 cm
 Don de la Georgia O'Keeffe Foundation en 1995
 © Georgia O'Keeffe Museum / ADAGP, Paris, 2013



Auguste HERBIN
 1882, Quiévy (Nord) - 1960, Paris
Sculpture
 [1921]
 Bois polychromé
 46 x 28,8 x 29 cm
 © ADAGP, Paris 2013



Marc CHAGALL
 1887, Vitebsk (Russie) - 1985, Saint-Paul (Alpes-de-Haute Provence)
Bella au col blanc
 1917
 Huile sur toile de lin; vernis
 149 x 72 cm
 Dation en 1988
 © ADAGP, Paris 2013
 Chagall ®



Frantisek KUPKA
 1871, Opocno (Autriche-Hongrie) – 1957, Puteaux (France)
Lignes animées
 1920 / 1933
 Huile sur toile
 193x200 cm
 Achat, 1957
 © ADAGP, Paris 2013



Henry VALENSI
 1883, Alger (Algérie) – 1960, Bailly (France)
Mariage des palmiers
 1921
 Huile sur toile,
 162x114 cm
 legs de l'artiste en 1960
 © ADAGP, Paris 2013



Mahmoud MOKHTAR
 1891, Mehallah EL-Koubra (Egypte) – 1934, Le Caire (Egypte)
Arous el-Nil (La fiancée du Nil)
 vers 1929
 Sculpture
 Pierre
 150 x 36 x 24 cm
 Acquisition en 1930
 Domaine Public



Francis PICABIA
 1879, Paris (France) – 1953, Paris (France)
L'Adoration du veau
 1941 - 1942
 huile sur toile
 106 x 76,2 cm
 Achat avec le concours du Fonds du Patrimoine, de la Clarence Westbury Foundation et de la Société des Amis du musée national d'art moderne, 2007
 © ADAGP, Paris 2013



Kumi SUGAI
 1919, Kobe (Japon) – 1996, Japon
Soleil bleu
 1969
 Acrylique sur toile
 152, 5 x 400 x 6,5 cm
 Don de Mme Mitsuko Sugai en 1999
 © ADAGP, Paris 2013



MAN RAY
 1890, Philadelphie (Etats Unis) – 1976, Paris (France)
Le Violon d'Ingres
 1924
 Epreuve gélantino-argentique
 31 x 24,7 cm
 28,2 x 22,5 cm (hors marges)
 Achat à Mme Aube Breton-Elléouët en 1993
 © Man Ray Trust / ADAGP, Paris, 2013



Sonia DELAUNAY
 [1885, Gradizhsk (Russie) – 1979, Paris (France)]
Jeune Finlandaise
 1907
 Huile sur toile
 80 x 64 cm
 Mention obligatoire :
 Pracusa@2013036



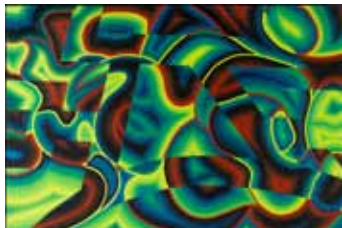
Tamara de LEMPICKA
 (Tamara GORSKA, dit)
 1898, Varsovie (Pologne) - 1980, Cuernavaca (Mexique)
Jeune fille en vert
 [1927 - 1930]
 Huile sur toile
 61,5 x 45,5 cm
 Achat à l'artiste en 1932
 © TAMARA ART HERITAGE / ADAGP, Paris, 2013



Erwin BLUMENFELD
 1897, Berlin (Allemagne)
 - 1969, Rome (Italie)
Le dictateur
 1937
 © The Estate of Erwin Blumenfeld



Alfonso-Angel OSSORIO
 1916, Manille (Philippines) - 1990, East Hampton (Etats-Unis)
Red Egg
 Aquarelle et encre de Chine sur papier collé sur carton
 20 octobre 1942
 61,8 x 35 cm
 Donation de M. Daniel Cordier en 1989



André CADERE
 1934, Varsovie (Pologne) - 1978, Paris (Paris)
Sans titre
 1968 - 1969
 Huile sur toile
 129,5 x 195 cm
 courtesy Succession André Cadere et Galerie Hervé Bize, Nancy



Huguette CALAND
 Née en 1931, Beyrouth
Brides de corps
 Huile sur toile
 1973
 90 x 120 cm
 Donation
 © Huguette Caland



Kazumasa YAMASHITA
 1937, Tokyo (Japon)
Face House, Kyoto, Japon
 Projet réalisé
 1973-1974
 1974
 Bois
 Maquette d'architecture
 20 x 14,5 x 14,5 cm
 Don de l'artiste en 2011
 © Kazumasa YAMASHITA



Raj REWAL
 1934, Hoshiarpur (Inde)
Académie nationales des sciences, New Delhi, Inde
 1983-1990
Maquette
 1983 - 1990
 Bois, médium, matériaux synthétiques
 Maquette d'architecture
 70 x 104,5 x 86 cm
 Don de l'artiste
 © Raj Rewal

8. PRACTICAL INFORMATIONS

PRACTICAL INFORMATIONS

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DU CENTRE POMPIDOU

5^E ÉDITION

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14 MAY - 22 SEPTEMBER 2014

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Clément Chéroux

curator at the musée national

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