

1. Traces of the Fugitive Gods
2. Nostalgia of the Infinite
3. The Great Initiates
4. Beyond the Visible
5. The Absolute
6. Cosmic Revelations
7. Rising to the Future
8. Homo Novus
9. Eden
10. Eschatology
11. Apocalypse I
12. Sacred Dances
13. Pagan Spiritualities
14. Eros and Thanatos
15. Offensives
16. Apocalypse II
17. Homo Homini Lupus
18. Sacred Art
19. Although it is Night
20. Resonances of the Archaic
21. The Doors of Perception
22. Sacrifice
23. Oriental Wisdoms
24. The Shadow of God

AUDIOGUIDE

A guided tour of key works, discussed by the curators, together with commentaries by figures from the world of culture and the arts. In addition, some equipment will also allow visitors to record their own comments. Hire 5 €, concessions 4 € Available in French, English, Spanish and Japanese. Production Centre Pompidou / Antenna Audio

EXHIBITION

GENERAL CURATOR
ALFRED PACQUEMENT

CURATOR
JEAN DE LOISY

JOINT CURATOR
ANGELA LAMPE

PRODUCTION
SARA RENAUD
ANNE-CLAIRE VIGIER

ARCHITECTS
PASCAL RODRIGUEZ
PERRINE VILLEMUR

INTERPRETATION
SERVICE ÉDUCATIF

In media partnership with



TOURING
HAUS DER KUNST, MUNICH (GERMANY)
19 SEPTEMBER 2008 – 11 JANUARY 2009

AROUND THE EXHIBITION

GUIDED TOURS
SATURDAYS AT 3.30 PM, IN FRENCH
SUNDAYS AT MID-DAY, IN ENGLISH
4.50 €, CONCESSIONS AND MEMBERS 3.50 €
+ "MUSEUM AND EXHIBITIONS" TICKET 9 €
MEET AT EXHIBITION ENTRANCE
AFTER BUYING TICKETS.

TOURS FOR THE DEAF AND HARD OF HEARING
SATURDAY 14 JUNE
11 AM WITH LIP-READING
2.30 PM IN FRENCH SIGN LANGUAGE
4.50 € PER PERSON, FREE FOR COMPANION, BOOKING NECESSARY,
FAX 01 44 78 16 73
nicole.fournier@centrepompidou.fr /
MEET LEVEL 0

LECTURE "UN DIMANCHE, UNE ŒUVRE"
MARK ROTHKO, *UNTITLED (BLACK, RED OVER BLACK ON RED)*, 1964,
BY ERIC DE CHASSEY
SUNDAY 18 MAY, 11.30, PETITE SALLE
4.50 €, CONCESSIONS 3.50 €, FREE TO MEMBERS

CINEMAS AND VIDEO
"TRACES DU SACRÉ" PROGRAMME
28 MAY-30 JUNE, 6 €, CONCESSIONS 4 €, FREE TO MEMBERS [EX. WHERE INDICATED] SUBJECT TO AVAILABILITY [OTHERWISE CONCESSIONARY RATE]

REVUES PARLÉES & FORUMS DE SOCIÉTÉ
RENÉ GIRARD
LE SENS DE L'HISTOIRE
8 PM, WEDNESDAY 7 MAY
JEAN-CLAUDE SCHMITT
MOTS ET FIGURES DU SACRÉ
7.30 PM, THURSDAY 15 MAY
MAURICE GODELIER
EST SACRÉ CE QUE L'ON NE PEUT NI VENDRE NI DONNER
7.30 PM, THURSDAY 22 MAY
MARIE-JOSÉ MONDZAIN
CARNAVAL ET BLASPHEME
7.30 PM, WEDNESDAY 28 MAY
FRANCK HAMMOUTÈNE
ARCHITECTURE ET SACRÉ
7.30 PM, THURSDAY 29 MAY
BARBARA CASSIN
IMPRESSIONS PAÏENNES
7.30 PM, THURSDAY 5 JUNE
GÉRARD MORDILLAT AND JÉRÔME PRIEUR
RÉSURRECTION
7.30 PM, THURSDAY 9 JUNE
HANS-ULRICH OBRIST
5 PM, SATURDAY 5 JULY

PETITE SALLE, EXCEPT FOR 7 MAY:
CINÉMA 1, FREE ADMISSION

RENCONTRES DE LA BPI
LA LITTÉRATURE CONTEMPORAINE ET LE SACRÉ, SATURDAY 17 MAY, 2.30 PM-7.30 PM
GRANDE SALLE, FREE ADMISSION
PAROLES DE SCIENTIFIQUES: LA SCIENCE ET LE SACRÉ, MONDAY 16 JUNE, 7 PM
PETITE SALLE, FREE ADMISSION

DANCE
HERMAN DIEPHUIS, *D'APRÈS J.-C.*, WEDNESDAY 14, THURSDAY 15 AND FRIDAY 16 MAY, GRANDE SALLE AT 8.30 PM, DURATION APPROX. 50' 14 €, CONCESSIONS AND MEMBERS 10 €
BUY ON LINE AT
www.centrepompidou.fr/billetterie

CONCERTS: AGORA FESTIVAL
FRANCHIR: GRISEY, MARESZ, ROBIN
SATURDAY 7 JUNE, 9 PM, GRANDE SALLE, 17 €, CONCESSIONS, MEMBERS 12 €, BUY ON LINE AT
www.centrepompidou.fr/billetterie and www.ircam.fr

URBAN WALKS
EXCURSION: "SUR LES TRACES DU SACRÉ EN RHÔNE-ALPES", THURSDAY 8 AND FRIDAY 9 MAY (WITH NIGHT AT THE COUVENT DE LA TOURETTE)
REGISTRATION: BY E-MAIL, 9 €
promenadesurbaines@yahoo.fr
BY MAIL, 10 €: ASSOCIATION « LES PROMENADES URBAINES »
39 RUE DE CLIGNANCOURT, 75018 PARIS

EDUCATION PACK
www.centrepompidou.fr/education

INFORMATION

01 44 78 12 33
www.centrepompidou.fr

EXHIBITION OPEN TO THE PUBLIC
7 MAY – 11 AUGUST 2008
GALERIE 1, LEVEL 6
11 AM – 9 PM, EVERY DAY EX. TUESDAYS
TICKET OFFICE CLOSÉS AT 8 PM
LATE OPENING UNTIL 11 P.M.
EVERY THURSDAY
TICKET OFFICE CLOSÉS AT 10 P.M.

ADMISSION
12 €, CONCESSIONS 9 €
TICKET VALID ONE DAY FOR THE MUSÉE NATIONAL D'ART MODERNE AND ALL EXHIBITIONS

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PUBLICATIONS

CATALOGUE
TRACES DU SACRÉ
ÉDITIONS DU CENTRE POMPIDOU
440 PP., 23.5X30 CM, 326 COL. ILLS.
49.90 €



ESSAYS
VISITATIONS
140 PP., 16X16.5 CM, 19.90 €

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TRACES DU SACRÉ

7 May – 11 August 2008

Since its beginnings, art has been concerned with questions of man's ultimate destiny. This concern long found expression in a particular relationship between art and religion, a connection that in the West has unravelled over recent centuries. Yet the secularisation of society did not put an end to the relationship between art and the sacred. What was the relationship of Western art to the spiritual in the twentieth-century? This is the question that this exhibition sets out to explore. A broad selection of paintings, sculptures, installations and videos brings together some 350 major works – many of them never seen before in France –

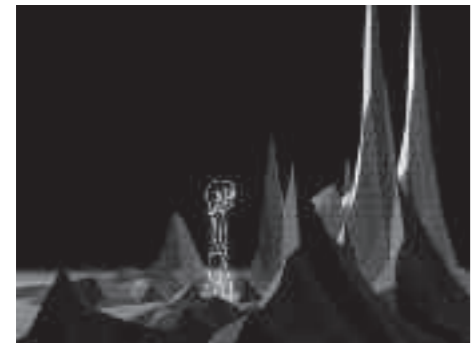
by almost 200 artists of international renown. The exhibition looks at the history of art from the late nineteenth century to our own day. Its 24 thematic sections deal with the dominant preoccupations of different periods and groups, showing contemporary pieces alongside Romantic and Modern works and so bringing out the continuing importance of the question of the sacred in the art of the present day. Reaffirming the Centre's commitment to multi-disciplinarity, the exhibition is accompanied by a programme of film, video and live performance, a lecture series and a literary colloquium, all addressing the same theme.

Centre
Pompidou

www.centrepompidou.fr

The roots of the Modern revolution in art have often been found in the essentially optical breakthrough associated with the secular cult of the sun that was Impressionism. Yet other factors played a decisive role. Associated with many other aspects of modernity, the most important of these is no doubt what has come to be called, following Weber, the "disenchantment of the world." With this disappeared not religious belief and observance, but their primacy in structuring society and culture. This profound change had a major impact on the artist's relationship to society, but little effect on the artist's function, essentially unchanged since prehistory, which has been to offer an answer to the questions "What are we, where do we come from, and where are we going?" So that a contemporary artist like Damian Hirst can say: "I think contemporary art is a myth. It's like a fashion, there's only ever been one idea in art, all the arts deal with it, and you have to look beyond fashion to see it." "The question of life and death?" "Exactly, Gauguin's old question."

This question, asked in the wake of the Romantic upheaval by Caspar David Friedrich and Victor Hugo, asked in the face of nothingness by Nietzsche and Mallarmé, in awe-struck wonder at the advent of modern science by Kupka and Kandinsky, continues to echo throughout the century in the works of such as Barnett Newman and Christian Boltanski.



The aim of this exhibition is then to explore the significance of this continuing interrogation – an indispensable key to the understanding of Modern art – and to show how it continues to motivate artistic innovation. It thus offers a historical survey that demonstrates how, with or without God, with or without religion, a considerable part of twentieth century art has continued to be informed by these questions. This history sees the emergence of themes that correspond to the philosophical issues of each period. But a crucial concern, breaking into the narrative of the exhibition just as it ruptures the history of the century, is the question of evil, emblematically posed by the three great catastrophes – the Great War, the Holocaust, and the dropping of the atom bomb on Hiroshima and Nagasaki. It is thus, paradoxically, a central, unifying theme that links the death of God, seen by Goya, Dostoyevsky and Murnau as presaging the end of morality, to the failure of the utopian hopes of the early-twentieth-century artists, and to the redefinition of man that became the great issue for art "after Auschwitz."



At the entrance, a large neon piece by Bruce Nauman offers us an ambiguous message: "The true artist helps the world by revealing mystic truths."

The statement is a cliché, but for many it holds a truth. It is ironical, but corresponds to the image of the artist constructed in the Romantic period, when the idea of the inspired genius emerged from the confrontation with the disappearance of God. This sense of the withdrawal of the divine, the result of the expansion of the realm of reason by Enlightenment, the shattering of the old order by the Revolution, and the onset of industrialisation, comes to a climax in Nietzsche. His calcination of received ideas, his violent attack on morality, and his assertion of the need for a new man who would overcome the loss of the old illusions made a great impression on artists. His *Zarathustra* was a cult book, inspiring figures as different as Munch and Strindberg, De Chirico and Dix, Nijinsky and Bataille. Futurism and Expressionism were both profoundly marked by it, and it was in great part responsible for the artistic interest in the Dionysiac. One of the great aspirations of the period was the invention of a "New Man."

This complex idea owes something to Nietzsche's superman, but also to the figure of Prometheus, fascinated by the promise of technology, and the image of a New Adam, symbol of a spiritual reconciliation between man and the world. This "construction of the new man," a response to a vast transformation in the social context, finds expression in the quest for a new spirituality, much influenced by esoteric thinking, embarked on by Kandinsky and Mondrian, and in the search for a new environment appropriate to modern society that was one of the founding ambitions of the Bauhaus. But these generous impulses would very soon be perverted by Fascism and Communism, systems that transformed utopian dream into a controlled and terrorised society.

PIERRE HUYGHE
1. ONE MILLION KINGDOMS, 2001
GAL. MARIAN GOODMAN,
PARIS, NEW YORK

GIORGIO DE CHIRICO
2. LA NOSTALGIA DELL'INFINITO,
1912-1913 THE MUSEUM
OF MODERN ART, NEW YORK

The task that faced artists in the aftermath was clear: it was to attempt the refoundation of Western culture. This effort would develop in three directions: the anthropological, as instanced in the endeavours of Artaud or Bacon to explore the nature of man, stripping him "down to the bone" as Michaux put it; the spiritual, in the churches' embrace of artists such as Matisse, Léger or Le Corbusier, so as to lend their message of peace the force of the contemporary; and finally, in a new interest in cultures uninvolved in and so not invalidated by the recent horror, thought to bear within them still the metaphysical intuitions of earliest and unfallen man, which guided Rothko, Newman and Pollock in the invention of a properly American art.

With the 1950s emerged another perspective, based on the idea of art as the essential instrument for the improvement of humankind through a cleansing and revitalisation of perception that would bring about a new harmony between self and art, art and life. The artists of the Beat Generation, challenging the capitalist values of their native United States, sought by every means to liberate the creative forces of the individual. Poetry, love, drugs, occultism and performance were the vehicles of this passionate exploration of the possibilities of art, a quest lived with a mystical intensity. This endeavour, from Ginsberg to Smithson, from Cage to Filliou, represents the last great positive utopia of the twentieth century, stymied by the triumph of the society of the spectacle.

In today's post-industrial world the idea of self-transformation through art has lost its purchase, but contemporary artists – represented in each of the thematic sections of the exhibition – with the grating irony of Maurizio Cattelan or the subtle melancholy Pierre Huyghe, the enthusiasm of Adel Abdessemed or the lyricism of Paul Chan, celebrate in their different ways the light that emerges in the excess of light of our consumer society. The struggle is no longer that between day and night in Murnau's *Faust*, but that between the light of the mind and the gleam of things. In this they maintain the concern for the spiritual that animated much of twentieth-century art.



FRANZ MARC
3. PFERD IN LANDSCHAFT, 1910,
MUSEUM FOLKWANG, ESSEN



JOHN GIORNO
4. WE GAVE A PARTY FOR THE GODS
AND THE GODS ALL CAME, 1990,
COURT. DURHAM PRESS, DURHAM

AKSELI GALLEN-KALLELA
5. AD ASTRA, 1894,
PRIVATE COLLECTION

HILMA AF KLINT
6. DE TIO STORSTA,
N° 2 BARNALDERN, 1907
THE HILMA AF KLINT
FOUNDATION, STOCKHOLM

MOUNIR FATMI
7. TÊTE DURE, 2005

PAUL CHAN
8. 1ST LIGHT, 2005
COURT. PAUL CHAN ET GREENE
NAFTALI GALLERY, NEW YORK

