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PRESS RELEASE
MAGICIENS DE LA TERRE
A LOOK BACK AT A LEGENDARY EXHIBITION
SYMPOSIUM ON 27 AND 28 MARCH 2014
GRANDE SALLE, LEVEL – 1
EXHIBITION, 2 JULY – 8 SEPTEMBER 2014
GALERIE DU MUSÉE, LEVEL 4

“Magiciens de la terre”, presented simultaneously at the Centre Pompidou and the Grande Halle de la Villette in 1989, was one of the exhibitions that revolutionised the 20th century international art scene.

To celebrate the 25th anniversary of this pioneering event, the Centre Pompidou is staging an international symposium at the end of March, presenting a documentary exhibition in early July, laying on a summer university, and publishing a new reference book.

At the very beginning of a globalisation not yet acknowledged as such, through its unprecedented invitation to contemporary artists from every continent, sometimes from “invisible cultures” (Africa, Asia and Oceania), the 1989 exhibition “Magiciens de la terre”, devised by Jean-Hubert Martin, can now be seen as a seminal moment in the globalising of contemporary art.

Alain Seban, President of the Centre Pompidou, wanted to really celebrate this 25th anniversary, which also echoes the theme central to the Centre Pompidou’s thinking and action: “Art is global. Our collection aims to be universal, and should reflect the new geography of creation. This is a major challenge for a contemporary art museum in the 21st century. The exhibition Magiciens de la terre was the first event pointing the way to this globalisation, this new mission. Paying tribute to the exhibition is also a way of highlighting the Centre Pompidou’s commitment in this respect”.

At the same time as celebrations for this pioneering exhibition, the presentation of the Centre Pompidou's contemporary collections, "Une histoire. Art, architecture et design, de 1980 à aujourd'hui", opening on 2 July 2014, takes up the challenge of a globalised art scene. Meanwhile since the autumn of 2013, "Modernités Plurielles 1905 – 1970", the new display of the historic collections, has been offering a fresh reading of the history of modern art, through the works of over 400 artists, representing 47 countries, in all fields of creation.

Various events are being staged by the Centre Pompidou for the 25th anniversary of "Magiciens de la terre", with Annie Cohen-Solal as general curator:

- **An international symposium will be taking place on 27 and 28 March** in the Grande Salle, looking back over the experience provided by the exhibition and the prospects it opened out. A number of major international figures have responded to the Centre Pompidou's invitation to discuss the question of globalisation in terms of economics, sociology, the political sciences and the history of art.

- **A documentary exhibition, 2 July – 8 September**, curated by Didier Schulmann, head of the Bibliothèque Kandinsky in the Musée National d'Art Moderne, will be presenting the archives of "Magiciens de la terre 1989": a large collection of photographic documents, travel diaries, drawings, catalogues and films in an original staging designed by the artist Sarkis.

- **A summer university, from 1 to 10 July**, open to PhD students, PhD graduates and curators, will enable a new generation of researchers to explore the sources of this exhibition and meet creators, artists and curators, together with archivists and librarians.

A new book co-published by the Editions Centre Pompidou and the Editions Xavier Barral will trace the origins of this event and provide a critical assessment, while looking ahead to the future and further prospects through the writings of sociologists, historians, curators and art critics. Many of the artists who took part in the 1989 exhibition will also provide their current views, and a completely new photo report will take readers back to the 1989 exhibition rooms.

This book is part of the series begun in 2010, with publications on the exhibitions "Dada" and "Daniel Buren. Le musée qui n'existait pas".

Lastly, all the «Magiciens de la terre» archives will be made available to a broad public through a large-scale digitisation programme, going online on the virtual Centre Pompidou, the centre's new website : www.centrepompidou.fr.

ARTISTS FEATURING IN THE EXHIBITION «MAGICIENS DE LA TERRE» IN 1989

Marina Abramović	Moshe Gershuni	Tatsuo Miyajima
Dennis Adams	Enrique Gomez	Norval Morriseau
Sunday Jack Akpan	Gu Dexing	Juan Muñoz
Jean-Michel Alberola	Hans Haacke	Henry Munyaradzi
Giovanni Anselmo	Rebecca Horn	Claes Oldenburg/ Coosje Van Bruggen
Rasheed Araeen	Shirazeh Houshiary	Nam June Paik
Nuche Kaji Bajracharya	Huang Yongping	Wesner Philidor
John Baldessari	Alfredo Jaar	Sigmar Polke
José Bédia	Nera Jambruk	Ronaldo Pereira Rego
Joe Ben Junior	Towser Jakamarra Walker/ Paddy Japaljarri Sims/ Paddy Japaljarri Stewart/ Neville Japangardi Poulson/ Francis Jupurrurla Kelly/ Paddy Jupurrurla Nelson/ Franck Bronson Jakamarra Nelson, communauté Yuendumu	Chéri Samba
Jean-Pierre Bertrand	Ilya Kabakov	Sarkis
Gabriel Bien-Aimé	Tatsuo Kawaguchi	Raja Babu Sharma
Alighiero e Boetti	On Kawara	Jangarh Singh Shyam
Christian Boltanski	Anselm Kiefer	Nancy Spero
Erik Boulatov	Bodys Isek Kingelez	Daniel Spoerri
Louise Bourgeois	Per Kirkeby	Hiroshi Teshigahara
Stanley Brouwn	John Knight	Yousuf Thannoon
Frédéric Bruly Bouabré	Agbagli Kossi	Lobsang Thinle/Lobsang Palden/ Bhorda Sherpa
Daniel Buren	Barbara Kruger	Cyprien Tokoudagba
James Lee Byars	Paulosee Kuniliusee	Twins Seven Seven
Seni Camara	Kane Kwei & Paa Joe	Ulay
Yang Jie Chang	Boujemaâ Lakhdar	Ken Unsworth
Mike Chukwukelu	Georges Liautaud	Chief Mark Unya/Nathan Emedem
Francesco Clemente	Felipe Linares	Patrick Vilaire
Marc Couturier	Richard Long	Acharya Vyakul
Tony Cragg	Esther Mahlangu	Jeff Wall
Enzo Cucchi	Karel Malich	Lawrence Weiner
Cleitus Dambi/ Nick Dumbrang/Ruedi Wem	John Mawurndjul	Krzysztof Wodiczko
Neil Dawson	Cildo Meireles	Jimmy Wululu
Bowa Devi	Mario Merz	Jack Wunuwun
Maestre Didi	Miralda	Zush - Evru
Braco Dimitrijević		
Amidou Dossou		
Efiaimbelo		
John Fundi		
Julio Galan		

PROGRAMME – “MAGICIENS DE LA TERRE” SYMPOSIUM

SPOTLIGHT ON EXHIBITIONS

THURSDAY 27 MARCH FROM 2.00 p.m. TO 7.00 p.m AND FRIDAY 28 MARCH FROM 7.00 p.m TO 9.00 p.m.

GRANDE SALLE, LEVEL -1

Free entry, within the limit of available seats.

Simultaneous translation (English)

An international symposium devised by Jean-Hubert Martin and Annie Cohen-Solal, in collaboration with Jean-Pierre Criqui, head of the “Spotlight” section in the cultural development department, will launch the programme of events celebrating the 25th anniversary of the exhibition “Magiciens de la terre”.

Specialists in the shape of academics, exhibition curators and art critics from five continents will present various points of view to assess the contribution and reception of “Magiciens de la terre” in 1989, and its influence on the current global situation. They will look at the questions raised by the geographical and aesthetic broadening of contemporary art beyond Western borders and canons.

THURSDAY 27 MARCH AT 2.00 p.m.

Opening

Alain Seban, President of the Centre Pompidou

Introduction

Jean-Hubert Martin

The general curator of the exhibition “Magiciens de la terre” in 1989, Jean-Hubert-Martin is now an independent curator, after a period as a general heritage curator. The former director of the Kunsthalle in Berne, the Centre Pompidou Musée National d’Art Moderne, the Château d’Oiron, the Musée National des Arts d’Afrique et d’Océanie, the Museum Kunstpalast in Düsseldorf and FRAME France, he was the curator for numerous exhibitions, including the 5th Lyon Biennial, “Partage d’exotismes” in 2000, “Altäre – Kunst zum Niederknien (‘Altars – the art of bending the knee’) in Düsseldorf in 2001, “Africa Remix” in Düsseldorf in 2005, “Une image peut en cacher une autre” at the Grand Palais in 2009, “Dalí” at the Centre Pompidou in 2013 and “Le Théâtre du monde” at the Maison Rouge in 2013. L’Art au Large (Flammarion, 2012) features a collection of his texts.

“Art without borders: the last frontier of art?”

Laurent Jeanpierre

Twenty-five years ago, at the same time as the fall of the Berlin Wall, the exhibition “Magiciens de la terre” represented a turning point in the representation and exhibition of so-called contemporary art. It provided a critical look at its ethnocentrism and helped to draw it into the globalisation process. With and after it, new fields of exploration and appreciation opened up to critics, curators, art historians, museum curators and dealers. The scope of art, constantly broadened by the modernist tradition, was pushed out even further – this time right to the bounds of non-Western otherness. For some, art without borders became the last frontier of art. With this movement, initiated by Jean-Hubert Martin, who was also its critical observer, new frontiers appeared nonetheless, which impeded the emergence of a contemporary art that fully recognised its differences.

Laurent Jeanpierre is a sociologist and lecturer at the Paris 8 University. Much of his research concerns the political language of contemporary art and the globalisation process in the sciences, ideas and the arts. He has also worked for a number of years on the curatorship of exhibitions, and regularly collaborates with Artpress, La Revue des Livres and Critique.

“Mapping contemporary indigenous art after “Magiciens de la terre”

Jonathan Mane-Wheoki

A moment of awakening followed the exhibition “Magiciens de la terre”, enabling the indigenous contemporary art of New Zealand, Australia and the Pacific to emerge as a distinct category in the history of art, and gradually enter into contact with a global artistic network. Where does this phenomenon stand in the global history of art? Why is it still not genuinely recognised in Europe?

Jonathan Mane-Wheoki is an art historian, architectural historian, cultural historian, exhibition curator and Fine Arts lecturer at the University of Auckland. He is head of the Art and Visual Culture Department at the Museum of New Zealand Te Papa Tongarewa. He is considered one of the chief pioneers in the development of Maori contemporary art, and more broadly in the history of Pacific art.

“Half-way between news and history: the reception of “Magiciens de la terre”
Daniel Soutif

At the time, the exhibition “Magiciens de la terre” was often considered not to have kept its promises – particularly in terms of attendance. Over the next twenty-five years, perspective little by little completely erased this lukewarm reception, and Jean-Hubert Martin’s exhibition gradually established itself as a major event marking a key turning point in the late 20th century.

Daniel Soutif is a qualified Philosophy teacher, art critic and independent curator. He has held various posts at the Centre Pompidou: as the editor of the Cahiers du Musée National d’Art Moderne between 1990 and 1994, then as director of the Cultural Development Department from 1993 to 2001. In 1989, he took part in the critical response to “Magiciens de la terre”, devoting several articles to the exhibition: “La preuve par le musée”, Libération 27-28 May 1989, “Les aléas du transport de l’art”, Libération 27-28 May 1989, and “Une exhibition post-moderne?”, Libération 27-28 May 1989.

“Almost the same but not quite: the resistance of the marketisation of the global”
Niru Ratnam

“Magiciens de la terre” renewed the debate on relations between the modern Western movement and the visual cultures of the rest of the world. The exhibition was criticised for its implicit idealism, and some considered it out of place to present artefacts produced by “non-Westerners” in a context of Western art.

Since 1989, contemporary “non-Western” art has been discovered by the market and has flourished considerably in China, India, Latin America and, more recently, Africa. In its desire to focus on practices rooted in tradition and cultural history, “Magiciens de la terre” provided a point of resistance against the standardisation brought about by the market. From it emerged an art that was “almost the same but not quite” (Homi Bhabha, *The Location of Culture*, 1994).

A former academic specialising in post-colonial questions and the globalisation of modern and contemporary art, Niru Ratnam is the author of “Art and Globalisation” published in *Themes in Contemporary Art*, 2004 and «Exhibiting the other: Yuendumu Community’s Yarla», published in *Frameworks for Modern Art*, 2003. After leaving the university world, Niru Ratnam opened his own gallery, STORE, and now works for the Indian art market. He is currently organising “Art 14 London”, which aims to be the first truly global contemporary art fair in Europe.

“Meanwhile, in Africa...*”
Christine Eyéné

Retracing a parallel or contemporary history in “Magiciens de la terre”, at the root of several 21st century art movements, makes it possible to look back over the emergence of new attitudes, theoretical and critical approaches and curatorial practices coming from African and diasporic spheres.

How can the current African scene be assessed? Who or what are its artists, themes, artistic techniques and formats, curators, institutions (particularly independent initiatives), publications and collections? A new imperative is leading curators, artists, cultural players, historians and art theorists to join forces in supporting the art scene, while endeavouring to preserve – and even to research and document – the

history and vital work of the artists of the “Magiciens” generation.

* Africa is defined here as a cultural field rather than a geographical place

Art historian Christine Eyéné has staged exhibitions at the Institut Français in Rabat and the Africa Centre in London, as well as for Africa 05. Her research on South African art from the Forties to the end of apartheid inspired a fascination with artists in exile, such as Ernest Mancoba, Gerard Sekoto, Dumile Feni and George Hallett. She collaborates on Making Histories Visible, a multi-discipline research project based on the arts of the black diaspora, at the UCLan Contemporary Art Centre. A collaborator of the review *Africultures*, she notably coordinated the issues “Diaspora: Identité Plurielle” (2008), “Féminisme(s) en Afrique et dans la Diaspora” (2009) and “L’Art au Féminin: Approches Contemporaines” (2011). The latter accompanied the first in her series of exhibitions on the female gender in African contemporary art. Eyéné has contributed to numerous art reviews and exhibition catalogues. Her future projects include “Where we’re at! Other Voices on Gender”, Bozar, Brussels (June 2014) and “Basket Case II”, National Gallery of Zimbabwe, Harare (October 2014).

FRIDAY 28 MARCH AT 7.00 p.m.

Introduction

Annie Cohen-Solal

General curator of all events staged for the 25th anniversary of “Magiciens de la terre”, Annie Cohen-Solal has a PhD and is a university lecturer.

She has taught at the FU Berlin, the Hebrew University of Jerusalem and NYU, as well as in France at the EHESS, the University of Caen and the ENS. In 1989, she was appointed Cultural Advisor to the French Embassy in the US. Her meeting with Leo Castelli sparked off her interest in the social history of artists in America. Her books include “Sartre: a Life” (first published in French by Gallimard, 1985); “Painting American: The Rise of American Artists, Paris 1867 - New York 1948” (first published in French by Gallimard, 2000); “Leo and His Circle: The Life of Leo Castelli” (first published in French by Gallimard, 2009), “Une renaissance sartrienne” (Gallimard, 2013) and “Mark Rothko” (Actes Sud, 2013).

Globalisation of contemporary art: a dialogue between Saskia Sassen and Hans Belting

Moderated by Annie Cohen-Solal

“Twenty years after its first manifestations, the time has come to discuss the nature and purpose of global art that emerged, like a phoenix from the ashes, from modern art at the end of the twentieth century and opposed modernity’s cherished ideals of progress and hegemony. Contemporary art, a term long used to designate the most recent art, assumed an entirely new meaning when art production, following the turn of world politics and world trade in 1989, expanded across the globe. The results of this unprecedented expansion challenged the continuity of any Eurocentric view of ‘art’. Global art is no longer synonymous with modern art. It is by definition contemporary, not just in a chronological but also in a symbolic or even ideological sense”.

Hans Belting in *The Global Art World*, Hans Belting and Andrea Buddensieg, Ostfildern, 2009.

Hans Belting is the co-founder of the Hochschule für Gestaltung (New Media School) in Karlsruhe. A lecturer in Art History and Media Theory at Karlsruhe, Heidelberg, Munich, Harvard, Columbia and Northwestern, he was appointed to the European Chair at the Collège de France in 2003, and received an honorary degree from the Courtauld Institute. From 2004 to 2007, he directed the International Centre for Cultural Science (Vienna). He is currently advisor to the Global Art and Museum project at the Centre for Art and Media (ZKM, Karlsruhe). His publications include *The End of the History of Art?* (University of Chicago Press, 1987); *Likeness and Presence: A History of the Image before the Era of Art* (University of Chicago Press, 1994); *The Global Art World. Audiences, Markets, Museums* (with Andrea Buddensieg and Emanuel Araújo, Ostfildern, 2009); *Florence and Baghdad: Renaissance Art and Arab Science* (with Naima Ghermani and Audrey Rieber, Harvard, 2011) and *The Global Contemporary and the Rise of New Art Worlds* (with Andrea Buddensieg and Peter Weibel, ZKM/Centre for Art and Media, MIT Press, 2013).



“The space constituted by the global grid of global cities, a space with new economic and political potentialities, is perhaps one of the most strategic spaces for the formation of new types, including transnational identities and communities. This is a space that is both place-centred in that it is embedded in particular and strategic sites; and it is transterritorial because it connects sites that are not geographically proximate yet intensely connected to each other”.

Saskia Sassen in *A Sociology of Globalisation*, W.W. Norton, 2006.

Saskia Sassen is the Robert S. Lynd Professor of Sociology and Co-Chair of the Committee on Global Thought at Columbia University, New York. A specialist in globalisation from the social, political and economic point of view, she explores the dynamics of migration, global cities, new technologies and the changes brought about by transnational phenomena in free states. Saskia Sassen is also a member of the Council of Foreign Relations and the National Academy of Sciences Panel on Cities. She is the author of *The Global City: New York, London, Tokyo* (Princeton University Press, 1991) and *A Sociology of Globalisation* (W.W. Norton, 2006).

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Opening times

The exhibition is open from 11.00 am to 9.00 pm every day except Tuesdays and 1 May 2014

Prices

€11 - €13, depending on the period

Reduced price: €9 - €10

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CURATORSHIP**Annie Cohen-Solal**

General Curator

Jean-Hubert Martin

General Curator

of "Magiciens de la terre", 1989

Exhibition**Didier Schulmann**

Curator, Head of the Bibliothèque

Kandinsky,

Musée National d'Art Moderne

Stéphanie Rivoire

Head of the Bibliothèque Kandinsky

archives department

Laurence Fontaine

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Production Manager

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