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Oliver Laric
Sleeping Boy, 2016
Courtesy of the artist
and Tanya Leighton, Berlin

#Galerie0
#Anarcheologie

PRESS RELEASE

ANARCHÉOLOGIE

15 JUNE – 11 SEPTEMBER 2017

GALERIE 0 - ESPACE PROSPECTIF, MUSÉE, LEVEL 4

The Centre Pompidou has a new exhibition of emerging art in Galerie 0, located within the space of the contemporary collections. “Anarchéologie” includes works by Ali Cherri, Christoph Keller, Oliver Laric, Jumana Manna, Amina Menia, Christodoulos Panayiotou, Maria Taniguchi, and Umashankar and the Earchaeologists.

“All power”, writes Michel Foucault, “only ever rests on the contingency and fragility of a history.” The development of archaeology as the “science of beginnings” in the early 19th century testifies to an imaginary of origins that accompanied the creation of the European nation-state. The Antiquity that had served Renaissance humanism as its interlocutor became the object of a culture of heritage and a narrative of civilisation. Testimony to this are the idea of the universal museum and the collections of casts intended to extend knowledge even as they delimited the confines of art. If this “Western heritage” has today been brought into question by postcolonial critique, the myths of the past endure, shifted, reformulated and sometimes revitalised in a globalised world.

“Anarchaeology” is a word coined by Foucault when he extended his Archaeology of Knowledge in a more subversive direction in his lectures at the Collège de France in the late 1970s, imagining an anarchy of knowledge, the possibility of investigating all regimes of truth on the same basis. With this word, he sought above all to argue “the non-necessity of power as the principle of intelligibility of knowledge itself.” In other words, to de-link knowledge and position of power – a stance that questions both the dominant discourse and that of others equally.

The different artistic projects assembled in this exhibition are all concerned in one way or another with archaeology itself. They assume the erosion of certainties, engaging hearing and vision in meditations on discordant truths. The abolition of time and space effected by the digital anachronistically marshals together on the same plane both the most contemporary of technologies and ancient skills revived. It is through such dyschronic moments that these works interrogate both regimes of knowledge and the gestures of art itself.

The work of **Oliver Laric** (b. 1981 in Innsbruck, Austria, lives and works in Berlin) is concerned to re-read the artistic heritage through technologies of 3D reproduction. The artist is interested in particular in photoplastique (photoplasty or photosculpture), one of the first techniques to emerge in the 19th century, when the museological imaginary was formulating the premises of a global culture. His scans, which reinterpret ancient works while releasing them into free circulation, challenge the institutions over the meaning of the “public domain” and of collective memory, both contradicted by claims of copyright.

The work of **Maria Taniguchi** (b. 1981 in Dumaguete City, Philippines, lives and works in Manila) makes use of a number of techniques. Her videos, her objects and the rigorous large-scale canvases she calls “brick paintings”, set on the floor, not the wall, all offer subtle images of time, discreetly evoking spatio-temporal scales that go beyond the visible and raising the question of technology’s effects on the fragmentation of perception and knowledge.

In both his art and his writing, **Christodoulos Panayiotou** (b. 1979 in Limassol, Cyprus, where he lives and works) sustains a lucid reflection on archaeological practice, highlighting the considerations of identity that still undergird it today. He makes use of ancient craft skills such as mosaic or stained glass to create objects both poetic and critical, articulating a tension between material and cultural history. His approach to dance and choreography is informed by the idea of the lability of memory and form.



Maria Taniguchi
I see, it feels, 2015
Vidéo numérique HD, 16/9, couleur, silencieux, 7 min 30 s
Courtoisie de l'artiste et de la galerie Carlier | gebauer,
Berlin



Christodoulos Panayiotou
Mauvaises Herbes, 2015
Mosaïque, pierres naturelles, base en bois,
330 x 230 x 6 cm
Collection Nouveau Musée National de Monaco

The work of **Jumana Manna** (b. 1987 in New Jersey, United States, lives and works in Berlin) looks at the ideological uses of the idea of origin. Through gestures charged with irreverence her sculptures and videos comment on authoritarian constructions of identity in contemporary society, touching amongst others on questions of gender and history.



Resting Flag, 2011
Tuyau usé, silicone, pigment,
pierre rose, dimensions variables
Collection Mona Khashoggi

The work of **Ali Cherri** (b. 1976 in Beirut, Lebanon, where he lives and works) casts a critical eye on a museum culture inherited from the 19th century. In his videos and installations, he challenges in particular practices of excavation, removal and conservation of funerary remains that do violence to age-old religious practices and the very sense of the archaeological sites in question.



The Digger, 2015
Vidéo numérique HD, 16/9, couleur,
sonore, Arabe et Pashto, 24 min
Collection Fonds régional
d'art contemporain
Provence-Alpes-Côte d'Azur

Amina Menia (b. 1976 in Algiers, Algeria, where she lives and works) tackles the taboo on colonial history as it relates to the artistic heritage. In a discursive installation combining archives, documentary work and reappropriation, she enquires into the invisibility of the remains of a conflictual past.



Enclosed, 2013
Installation
Vue de l'installation à Mosaic Rooms.
Courtoisie de l'artiste
et de Mosaic Rooms.
Photo : Andy Stagg.

The collective **Umashankar and the Ear archaeologists** – consisting of artist Lawrence Abu Hamdan (b. 1985 in Amman, Jordan, lives and works in Beirut), critic Nida Ghouse (b. 1982 in Bombay, India) and Umashankar Manthravadi (b. 1945 in Kakinada, India, lives and works in Bangalore) – explores the acoustic culture of the ancient world. Created specifically for this exhibition, a video and a performance explore the unconscious and disdainful assumptions of colonial endeavours through the acoustic study of the temples of ancient India.



Vadakkamathan Koothambalam
Vidéo numérique HD, son stéréo
Nouvelle production

The work of **Christoph Keller** (b. 1967 in Fribourg, Switzerland, lives and works in Berlin) explores the relationship between modernity and the reorganisation of perception. Drawing inspiration here from Foucauldian archaeology, he suspends the historical narrative in a floating space-time modelled on the oral history of the Yanomami people of Amazonia.



Anarcheology, 2014
Vidéo numérique HD,
noir et blanc,
silencieux, 12 min 40 s
Collection de l'artiste

Galerie 0 invites visitors to explore the field of emerging art with innovative and experimental projects by artists or groups of artists engaging in multidisciplinary fashion with new artistic forms and new ways of making art.

PROGRAMME

OPENING OF THE EXHIBITION, THURSDAY 15 JUNE FROM 6PM, GALERIE 0, LEVEL 4

- *Unsound Evidence*, an audio essay by the collective Umashankar and the Earchaeologists, 7pm
- *The Death of Nikiya*, from the ballet *La Bayadère*, choreographed by Christodoulos Panayiotou according to Rudolf Nureev, according to Marius Petipa, 2015, with the dancer Jean Capeille, will be performed at the opening and once a day during the whole of the exhibition.

CONVERSATIONS WITH THE ARTISTS, AT THE EXHIBITION, GALERIE 0, LEVEL 4

- A Meeting with Amina Menia, Oliver Laric et Christoph Keller, FRIDAY 16 JUNE AT 6PM
- A Meeting with Jumana Manna et Christodoulos Panayiotou, SATURDAY 17 JUNE AT 5PM
- A Meeting with Ali Cherri, SATURDAY 24 JUNE AT 5PM

VIDÉO ET APRÈS, SUNDAY 18 JUNE AT 7PM AT PETITE SALLE

- *Dying On Stage* de Christodoulos Panayiotou, with the dancer Jean Capeille

TALKS AND GUIDED TOURS OF THE EXHIBITION by Marcella Lista, curator of the exhibition, Bernard Blistène, director of Musée national d'art moderne, Julie Champion, assistant curator, and others guests...

- THE SATURDAYS 1ST JULY, 2 AND 9 SEPTEMBER AT 5PM
- THE SUNDAYS 25 JUNE, 2 JULY, 3 AND 10 SEPTEMBER AT 5PM

With the support of Fonds de dotation Thibault Poutrel
and of Lafayette Anticipations - Fondation d'entreprise Galeries Lafayette

PRATICAL INFORMATION

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Opening hours
Exhibition open every day
from 11 am to 9 pm
except on Tuesday

Price
€14
concessions: €11
Valid the same day for
the musée national d'art moderne
and all exhibitions
Free admission for members
of the Centre Pompidou
(holders of the annual pass)

Admission to the Centre Pompidou
is free for those under 18.
Those under 26*, teachers and
students at French art, drama,
dance and music schools in France
and members of the Maison des
Artistes benefit from free
admission to the museum and
concessions for exhibitions.

**Single tickets can be bought
on www.centrepompidou.fr
and printed at home.**

You can find the entire programme
on www.centrepompidou.fr

*18-25-year-olds who are nationals of
European Union member States or
other States party to the European
Economic Area agreement.

AT THE SAME TIME IN THE CENTRE POMPIDOU

MUTATIONS / CRÉATIONS
IMPRIMER LE MONDE
15 MARCH - 19 JUNE 2017
ROSS LOVEGROVE
12 APRIL - 3 JULY 2017
press officer
Anne-Marie Pereira
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WALKER EVANS
26 APRIL - 14 AUGUST 2017
press officer
Élodie Vincent
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DAVID HOCKNEY
RÉTROSPECTIVE
21 JUNE - 23 OCTOBER 2017
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STEVEN PIPPIN
ABERRATION OPTIQUE
14 JUNE - 11 SEPTEMBER 2017
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HERVÉ FISCHER
15 JUNE - 11 SEPTEMBER 2017
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**LES DIX ANS DU PRIX DE DESSIN
DE LA FONDATION D'ART
CONTEMPORAIN**
DANIEL & FLORENCE GUERLAIN
15 JUNE - 11 SEPTEMBER 2017
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AU MUSÉE

BERNARD LASSUS
JARDIN MONDE
24 MAY - OCTOBER 2017
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COLLECTIONS MODERNES
1905-1965
L'OEIL ÉCOUTE
**NOUVEAU PARCOURS
DE SALLES DOSSIERS**
FROM THE 3RD MAY 2017
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CURATOR

Marcella Lista,
chief curator,
head of the Nouveaux médias
department

assisted by
Julie Champion,
assistant curator,
Nouveaux médias department



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