

**DIRECTION  
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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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## 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.

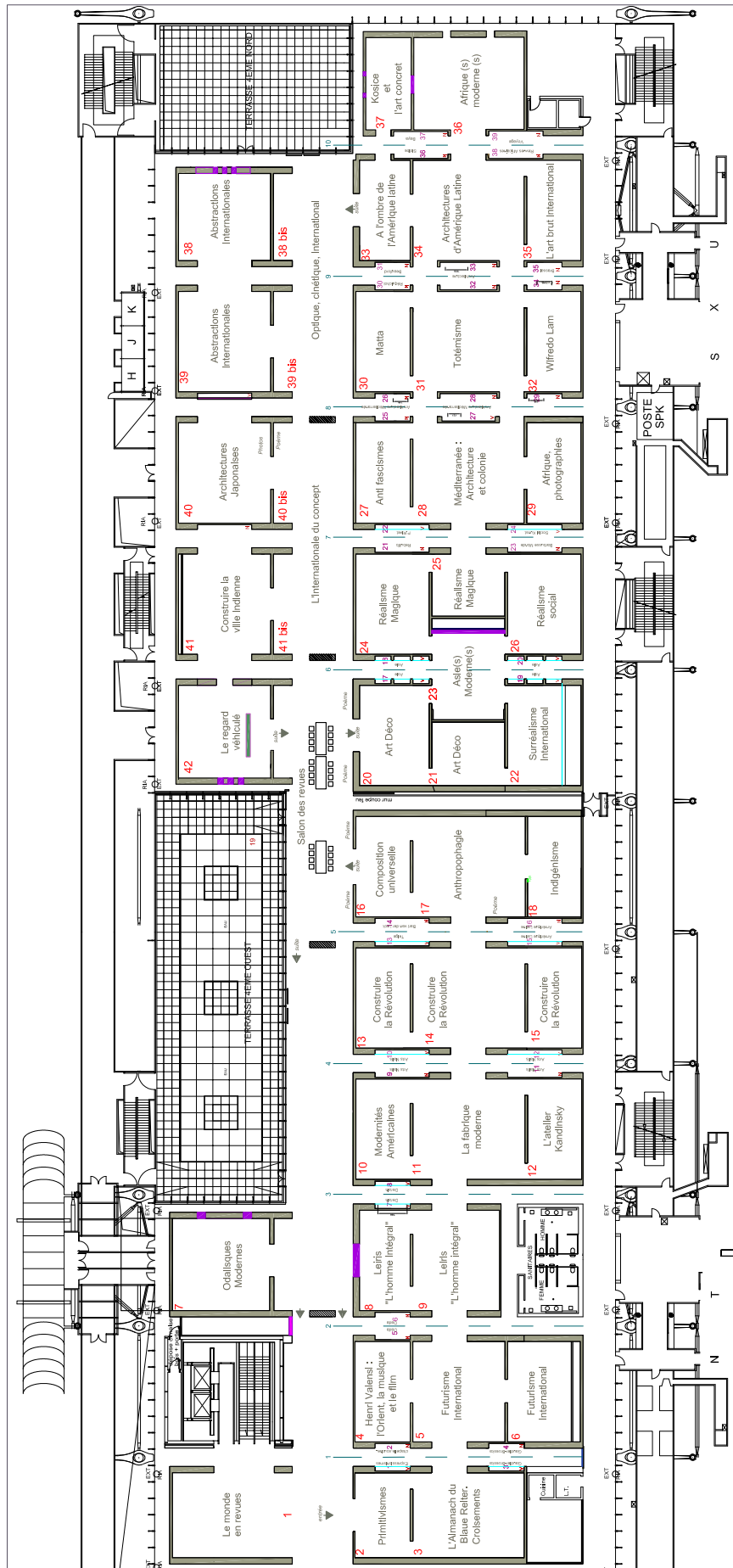
Raj Rewal, will be on show for the first time.

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-betweeners" 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 publication<sup>1</sup> 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.

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### **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.

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## **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 Yulian 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.

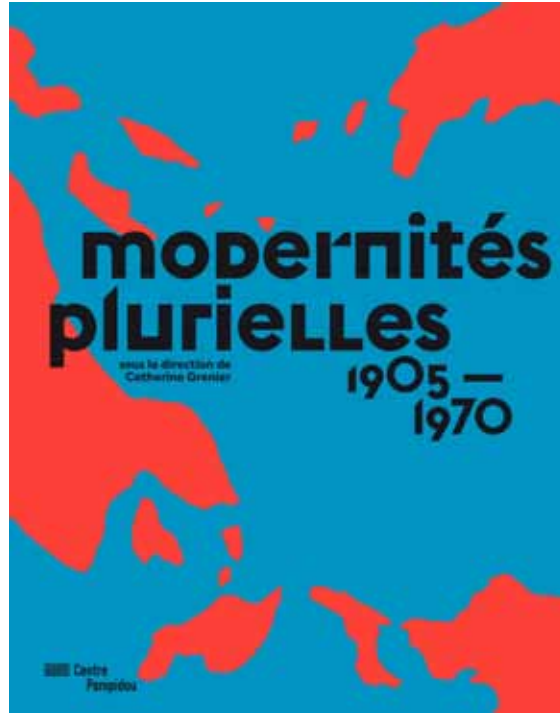
## **COVERING THE WORLD (ROOM 1)**

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

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

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.

*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-betweens" – 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.



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## 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
Laure Albin Guillot	Constantin Brancusi
Yves Alix	Marianne Brandt
Mario Roberto Álvarez	Brassaï
Manuel Álvarez Bravo	Oswaldo Arthur Bratke
Tadao Ando	Victor Brauner
Carl Andre	Patrick Henry Bruce
Andreenko	Frédéric Bruly Bouabré
Karel Appel	Pol Bury
Alexandre Archipenko	André Cadere
Carmelo Arden Quin	Aristide Caillaud
Jean Arp	Huguette Caland
João Batista Vilanova Artigas	Alexander Calder
Antonio Asis	Nino Calos
Jean Atlan	Jorge Camacho
Ivan Babij	Georges Candilis
Francis Bacon	Agustín Cárdenas
Giacomo Balla	Carlo Carrà
Balthus	Mario Carreño
Vladimir Baranoff-Rossiné	Manuel Carrillo
Willi Baumeister	Henri Cartier-Bresson
Lothar Baumgarten	Flávio de Carvalho
Baya	Carlos Cascaldi
Herbert Bayer	Felice Casorati
André Beaudin	Blaise Cendrars
Pierre Beauford-Delaney	Marc Chagall
Max Beckmann	Chang Shuhong
Mabel Frances Beldy	Ahmed Cherkaoui
Colette Beleys	Alexei Chtchoussev
Farid Belkahia	Julia Codesido
Federico Beltrán Masses	Alfred Courmes
Henryk Berlewi	Carlos Cruz-Diez
Mieczysław Berman	José Cuneo
Cindy Bernard	Pierre Daura
Roger Bezombes	Giorgio De Chirico
Janice Biala	Jean Degottex
Albert Bitran	Robert Delaunay
Maria Blanchard	Sonia Delaunay
Irma Blank	Hugo Demarco
Erwin Blumenfeld	Filippo De Pisis
Umberto Boccioni	André Derain
Jacques-André Boiffard	Mirtha Dermisache
Rodolphe-Théophile Bosshard	Eugène Deslaw
Jean Bossu	Rajendra Dhawan
Martha Boto	Di Cavalcanti

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André Dignimont	Moïse Guinzbourg
Braco Dimitrijevi	Paul Haeberer
Otto Dix	Rihaku Harada
César Domela	Olga von Hartmann
Hisao Domoto	Itsuko Hasegawa
Werner Drewes	Jean Hélion
Jean Dubuffet	François Hennebique
Marcel Duchamp	Florence Henri
Raymond Duchamp-Villon	Auguste Herbin
Raoul Dufy	Agustín Hernández
Jean Dupas	Kamesuke Hiraga
Ichiro Ebihara	Hiroshige
Michel Écochard	Alexandre Hogue
James Ensor	Hokusai
Max Ernst	Vilmos Huszár
Erró	Pierre Ichac
Parvaneh Etemadi	Boris Iofan
Walker Evans	Enio Iommi
Alexandra Exter	Arata Isozaki
Hassan Fathy	Graciela Iturbide
Emeric Feher	Joris Ivens
Lyonel Feininger	Egill Jacobsen
Luis Fernández	Jacovleff
León Ferrari	Louise Janin
Pedro Figari	Henri Jannot
Robert Filliou	Alexej von Jawlensky
Benjamin Fondane	Paul Joostens
André Fougeron	Asger Jorn
Paul Shusaku Foujino	Ilya Kabakov
Léonard Foujita	Frida Kahlo
José Frau	Massayoshi Kamimura
Gisèle Freund	Vassily Kandinsky
L'udovít Fulla	Kutteiji Kaneko
Achille Funi	Gaston Karquel
Horacio García-Rossi	Georges Kars
Henri Gaudier-Brzeska	Lajos Kassák
Gera	Júlio Roberto Katinsky
Alberto Giacometti	Zoltán Kemény
Pierre Girieud	Eugène-Nestor de Kermadec
Albert Gleizes	André Kertész
Mathias Goeritz	Bhupen Khakhar
Henri Goetz	Ernst Ludwig Kirchner
Natalia S. Gontcharova	Paul Klee
Arshile Gorky	Yves Klein
Marcel Gotène	Torajiro Kojima
Alfredo Gramajo Gutiérrez	Kokuwan Kojima
Juan Gris	Oskar Kokoschka
Marcel Gromaire	Július Koller
Walter Gropius	Jaan Koort
George Grosz	Gyula Kosice
Grupo Austral	Kotchar
Abdelkader Guermez	Ivan Koudriachov
Alfredo Guido	Frans Krajcberg

Georges Kroutikov  
Germaine Krull  
Utagawa Kuniyoshi  
František Kupka  
Kisho Kurokawa  
Edmond Küss  
Joseph Kutter  
Barbara Kwasniewska  
Wifredo Lam  
Lothar Lang  
Amédée de La Patellière  
Albert Laprade  
Michel Larionov  
Sergio Larraín  
Farideh Lashai  
Jean Lathuillière  
Marcel Lathuillière  
Henri Laurens

Walter Leblanc  
Le Corbusier  
Fernand Léger  
Tamara de Lempicka  
Amanda de Leon  
Ivan Leonidov  
Julio Le Parc  
Jacques Lipchitz  
Sarah Lipska  
El Lissitzky  
Liu Haisu  
Eli Lotar  
Boris Lovet-Lorski  
Ghérasim Luca  
Stanton MacDonald-Wright  
Heinz Mack  
August Macke  
Alberto Magnelli  
René Magritte  
Esther Mahlangu  
Tadé Makowski  
Kasimir Malévitch  
Frank Joseph Malina  
Maruja Mallo  
Azouaou Mammeri  
Ernest Mancoba  
Mane-Katz  
Alfred Manessier  
Mangelos  
Pavel Mansouroff  
Franz Marc  
Virgilio Marchi  
Gerhard Marcks  
Jacques Marmey

Vlado Martek  
Frans Masereel  
André Masson  
Henri Matisse  
Ichiyo Matsumoto  
Eikyu Teruo Matsuoka  
Matta  
Leandro Mbomio  
Cildo Meireles  
Susan Meiselas  
Juan Nicolás Melé  
Paulo Mendes da Rocha  
Édouard Menkès  
Ivan Meštrovi  
Louis Miquel  
Joan Miró  
Eisuke Mizutani  
László Moholy-Nagy  
Mahmoud Mokhtar  
Piet Mondrian  
Monteiro  
Jean Moral  
François Morellet  
Morgan-Snell  
Richard Mortensen  
Robert Motherwell  
Georg Muche  
Gabriele Münter  
Yutaka Murata  
Paul Nash  
Iba N'Diaye  
Otto Nebel  
Néjad  
Paul Nelson  
Oscar Niemeyer  
Kenneth Noland  
Emil Nolde  
Takanori Oguiss  
Ruy Ohtake  
Georgia O'Keeffe  
Nicolas Ondongo  
Rose C. O'Neill  
Chana Orloff  
Alfonso-Angel Ossorio  
Masato Otaka  
Henry Ottmann  
Amédée Ozenfant  
Wolfgang Paalen  
Carlos Páez Vilaró  
Margarita Paksa  
Pan Yuliang  
Roger Parry  
Max Pechstein

Carl-Henning Pedersen  
Alicia Penalba  
László Péri  
Constant Permeke  
Auguste Perret  
Antoine Pevsner  
Francis Picabia  
Pablo Picasso  
Édouard Pignon  
Fausto Pirandello  
Bernard Plossu  
Pierre-Marie Poissou  
Jackson Pollock  
Candido Portinari  
Jean Pougny  
Enrico Prampolini  
Mario Prassinou  
Antonin Procházka  
Ernest Procter  
Mahendra Raj  
Luiz Carlos Ramos  
André Ravéreau  
Man Ray  
Aref Rayess  
Martial Raysse  
Sayed Haider Raza  
Victor Luciano Rebuffo  
Hans Reichel  
Bernard Réquichot  
Bruno Réquillart  
Raj Rewal  
Serge Rezvani  
Marc Riboud  
Sophie Ristelhueber  
Diego Rivera  
Larry Rivers  
Joaquín Roca-Rey  
Alexandre Rodtchenko  
Suzanne Roger  
Georges Rohner  
Georges Rouault  
Le Douanier Rousseau  
Morgan Russell  
Luigi Russolo  
Georges Hanna Sabbagh  
Behdjade Sadr  
Abrahão Velvú Sanovicz  
Sanyu  
Key Sato  
Christian Schad  
Changiz Shahvagh  
Roger Schall  
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  
Charles Sheeler  
Kazuo Shiraga  
Malick Sidibé  
Joseph Sima  
Jean Simian  
Roland Simounet  
Kuldip Singh  
Mario Sironi  
Jesús Rafael Soto  
Séraphin Soudbinine  
Chaïm Soutine  
Arturo Souto  
Amadeo de Souza-Cardoso  
Joël Stein  
André Steiner  
Gueorgii A. Stenberg  
Vladimir A. Stenberg  
Irma Stern  
Paul Strand  
Jindřich Štyrský  
Kumi Sugai  
Graham Sutherland  
Fernando de Szyszlo  
Sophie Taeuber-Arp  
Akiko Takatsuki  
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  
Mark Tobey  
Kaiteki Toda  
Luis Tomasello  
Joaquín Torres-García  
João Walter Toscano

Marie Toyen  
Decio Tozzi  
Mario Tozzi  
Bakusen Tsuchida  
François Tuefferd  
Tunga  
Léon Tutundjian  
Demetrio Urruchúa  
Gianfilippo Usellini  
Suzanne Valadon  
Henry Valensi  
Bart Van der Leck  
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Kees Van Dongen  
Georges Vantongerloo  
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Victor Vasarely  
Rosario de Velasco  
Pierre Verger  
Javier Vilató  
Jacques Villon  
Sesostris Vitullo  
Wang Yachen  
William Wegman  
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

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## 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.

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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



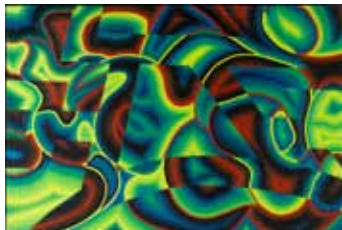
**Tamara de LEMPICKA**  
 (Tamara GORSKA, dit)  
 1898, Varsovie (Pologne) - 1980, Cuernavaca (Mexique)  
**Jeune fille en vert**  
 [1927 - 1930]  
 Huile sur toile  
 61,5 x 45,5 cm  
 Achat à l'artiste en 1932  
 © TAMARA ART HERITAGE / ADAGP, Paris, 2013



**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

#### Centre Pompidou

75191 Paris cedex 04

telephone

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metro

Hôtel de Ville, Rambuteau

#### Opening times

Exhibitions are open from

11.00 am to 9.00 pm every day

except Tuesdays

#### Prices

€11 - €13, depending on the period

reduced price: €9 - €10

Valid the same day for the Musée National

d'Art Moderne and all exhibitions

Free admission for Centre Pompidou

members (annual Pass holders)

Tickets can be printed at home:

[www.centrepompidou.fr](http://www.centrepompidou.fr)

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press officer

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6 JANUARY 2014

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##### DU CENTRE POMPIDOU

##### 5<sup>E</sup> ÉDITION

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general curator of Modernités

Plurielles

#### associate curators

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curator at the musée national

d'art moderne

##### Michel Gauthier

curator at the musée national

d'art moderne

##### Aurélien Lemonier

curator at the musée national

d'art moderne

##### Clément Chéroux

curator at the musée national

d'art moderne and head of the

cabinet de la photographie