

RELEASE

10.24.2020

→ 01.31.2021

00s

CRANFORD COLLECTION

THE 2000s

MO.CO.HÔTEL

DES COLLECTIONS



MO.CO.MONTPELLIER
CONTEMPORAIN
WWW.MOCO.ART

PRESS
RELEASE



Cindy Sherman, *Untitled #419*, 2004, C-print. © Cranford collection. Courtesy the artist

PRESS

00s

**CRANFORD COLLECTION
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PRESS VISIT

FRIDAY

23.10.2020. 2PM

OPENING

FRIDAY

23.10.2020. 6.30PM

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**PRESS
RELEASE**

00S. CRANFORD COLLECTION: THE 2000S

MO.CO. presents, for the first time in France, a selection of important works from the Cranford Collection. Established by Muriel and Freddy Salem in 1999, it is one of the most important private art collections in Europe, comprising over 700 works from the 1980s to the present.

The exhibition *00s. Cranford Collection: The 2000s* brings together over 80 works by 44 international artists, and focuses on this still largely unexplored decade, which remains to be fully defined. The exhibited paintings, drawings, photographs, sculptures and videos are presented chronologically and are complemented by an historical timeline charting the key events of this period.

The beginning of this new millennium, which was accompanied by so many dreams, fears and hopes, brought its own share of radical changes and heralded the dawn of an era of hyper-globalisation oversaturated by communication: the 9/11 attacks, the notion of a “clash of civilisations” (Afghanistan, Iraq), the first major pandemics (SARS in 2002), the first face transplant in 2005, the financial crisis of 2008, the election of Barack Obama in the same year, the emergence of China as an economic power, the exponential growth of the digital sphere and internet, and the gradual blurring of the line between public and private spheres (from reality TV to social networks).

In response to this general acceleration, and following the logic of ever-increasing competition, contemporary art became driven by a quest for monumentalism, with spaces designed to host large-scale works of art (the Turbine Hall at the Tate Modern in London, the Palais de Tokyo, and *Monumenta* at the Grand Palais in Paris), but also by a trend towards a speculative development and dramatisation of works turning them into an experience in and of themselves. At the same time, we have witnessed a decentralisation of perspectives, with major exhibitions devoted to African and Asian contemporary art, and the proliferation of biennales, fairs and other contemporary art events from Dubai to São Paulo, via Miami or Dar es Salaam.

By focusing on works whose only apparent connection is the era in which they were created, with an emphasis on the sheer number and range of mediums, as well as the diversity of the artists' ages and nationalities, and by establishing a dialogue between art and topical issues, *00s* offers a reading of the world through art with the aim of teasing out an image of a decade which remains loosely defined. The exhibition seeks to reveal how the 2000s have transformed our global cultures, geopolitics and economy, as well as our ecological awareness.

If this period seems difficult to grasp, it is due to its historical proximity, which hinders the emergence of a single clear narrative. *00s* does not confer to the exhibited works the role of illustrating historical events, but attempts to recreate the dialogue which artists have pursued with their times through the chronological sequence of the exhibition. These encounters give rise to unexpected connections, accidents, coincidences, and visual or thematic clashes. The links are multiple and cast new light on the decade.

The chronological panorama of these years opens with an installation by Wolfgang Tillmans and closes with a seminal piece by Kelley Walker, two artists who are emblematic of this period. However, *00s* does not aim to posit an objective discourse on what emerged in the 2000s, but to recreate the artistic and intellectual landscape of the era and highlight the interaction between different generations. Gerhard Richter's abstractions are presented alongside figurative paintings by Karen Kilimnik, an imposing series of canvases by Sigmar Polke and Albert Oehlen, photographs by Jeff Wall and Cindy Sherman, and sculptures by Mike Kelley. A work by Louise Bourgeois illuminates a sculpture by Sarah Lucas. The paintings of Christopher Wool, Josh Smith and Wade Guyton question, each in their own manner, the future of art as image in an era of visual overconsumption. Each work in the exhibition narrates something about the history of art and, together, something about the 2000s.

A lavishly illustrated catalogue published on occasion of the exhibition will bring together new texts by Aurélien Bellanger and Vincent Pécoil, and will include an interview with collectors Muriel and Freddy Salem.

A programme of events (talks and discussions) involving philosophers, writers and figures from across the visual arts will supplement the exhibition in order to deepen our understanding of the impact of this decade on creative, social and political fields.

LIST OF ARTISTS

Kai Althoff, Francis Alÿs, John Baldessari, Louise Bourgeois, Louise Bourgeois / Tracey Emin, Glenn Brown, Lali Chetwynd, Phil Collins, Abraham Cruzvillegas, Edith Dekyndt, Olafur Eliasson, Isa Genzken, Wade Guyton, Wade Guyton / Kelley Walker, Rachel Harrison, Mona Hatoum, Thomas Hirschhorn / Marcus Steinweg, Damien Hirst, Sergej Jensen, Mike Kelley, Karen Kilimnik, Michael Krebber, Glenn Ligon, Sarah Lucas, Albert Oehlen, Gabriel Orozco, Damian Ortega, Raymond Pettibon, Sigmar Polke, Ken Price, Walid Raad / The Atlas Group, Gerhard Richter, Ugo Rondinone, Ed Ruscha, Thomas Schütte, Cindy Sherman, Josh Smith, Wolfgang Tillmans, Rirkrit Tiravanija, Rosemarie Trockel, Kelley Walker, Jeff Wall, Rebecca Warren, Franz West, Christopher Wool.

THE CRANFORD COLLECTION

The Cranford Collection is a contemporary art collection founded in London in 1999 by Muriel and Freddy Salem. Since 2005, works from the collection have been shown on a regular basis at a private residence in Gloucester Gate, at the heart of Regent's Park. This Regency-era building, designed by the renowned British architect John Nash, offers an original setting in which to display works from the collection in a domestic environment. In addition to the regular tours that are organised there, since 2011, the Cranford Collection, under the curatorial direction of Anne Pontégnie, has developed a range of other activities such as film screenings, artist residencies (in collaboration with Camden Arts Centre), artists' books, and support for public art institutions.

Under the artistic direction of Nicolas Bourriaud

Curators: Vincent Honoré, Head of exhibitions MO.CO., Victor Secretan, Senior curator MO.CO., Anya Harrison, Curator MO.CO., assisted by Justine Vic.

Project manager: Rahmouna Boutayeb

Exhibition design by Marie Corbin and graphic design by Benoît Canaferina.

MONTPELLIER CONTEMPORAIN : AN ART INSTITUTION THREE SITES.

Montpellier Contemporain (MOCO) is an arts ecosystem, ranging from practical training through to the act of collecting. The model encompasses an arts school and two exhibition centres: MO.CO. Esba (Montpellier Art School), MO.CO.Panacée (Contemporary Arts Centre) and MO.CO. Hôtel des collections, an exhibition centre dedicated to international collections.

CONTACT

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