

Kelley Walker *Untitled*, 2008 © Kelley Walker. Courtesy Paula Cooper Gallery, New York

EXHIBITION
MO.CO. HÔTEL DES
COLLECTIONS

WWW.MOCO.ART

00_s
CRANFORD COLLECTION
THE 2000_s

24.10.2020
→ **31.01.2021**

MO.CO. MONTPELLIER
CONTEMPORAIN

Soutenu
par

 **MINISTÈRE
DE LA CULTURE**
États
Général
Français



00s. CRANFORD COLLECTION: THE 2000s

00s is the first exhibition that explores the 2000s, taking as its starting point one of the most important European collections of contemporary art – the Cranford Collection.

Through over 80 works by artists from across different generations (65 years separate Josh Smith from Louise Bourgeois), all of whom have contributed to shape the beginning of this new millennium, materialise unique and unusual conversations with this time.

With some of its masterpieces, art narrates the story of the 2000s.

Under the artistic direction of Nicolas Bourriaud

Curators

Vincent Honoré, Head of Exhibitions; Victor Secretan, Senior Curator; Anya Harrison, Curator; assisted by Rahmouna Boutayeb, Project Manager, and Justine Vic

Artist List

Kai Althoff, Francis Alÿs, John Baldessari, Louise Bourgeois, Louise Bourgeois & Tracey Emin, Glenn Brown, Monster Chetwynd, Phil Collins, Abraham Cruzvillegas, Edith Dekyndt, Isa Genzken, Wade Guyton, Guyton\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, Olafur Eliasson, Gabriel Orozco, Damian Ortega, Raymond Pettibon, Ken Price, Sigmar Polke, Walid Raad / The Atlas Group, Gerhard Richter, Ugo Rondinone, Edward Ruscha, Thomas Schütte, Cindy Sherman, Josh Smith, Wolfgang Tillmans, Rirkrit Tiravanija, Rosemarie Trockel, Kelley Walker, Jeff Wall, Rebecca Warren, Franz West, Christopher Wool

46 artists

80 exhibited works

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PRESS

24.10.2020

→ 31.01.2021

00s

CRANFORD COLLECTION

THE 2000s

MO.CO.HÔTEL

DES COLLECTIONS



PRESS VISIT

FRIDAY

23 OCTOBER 2020

2PM

OPENING

FRIDAY

23 OCTOBER 2020

4-10PM

**MO.CO.MONTPELLIER
CONTEMPORAIN**

**WWW.MOCO.ART
#DESTINATIONCULTURE**

**PRESS
RELEASE**

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 1960s 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, 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 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, Monster Chetwynd, Phil Collins, Abraham Cruzvillegas, Edith Dekyndt, Olafur Eliasson, Isa Genzken, Wade Guyton, Guyton\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.

COLLECTION CRANFORD

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 Cannaferina

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.

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Louise Bourgeois

Maison [House]

2000

Steel, glass, mirrors, fabric, beads, wood

170,2 x 144,8 x 89 cm

Photo credit: Christopher Burke

© The Easton Foundation / Adagp, Paris 2020



Damien Hirst

Love Unparalleled

2001

Butterflies and household gloss on canvas

255,9 x 162,8 cm

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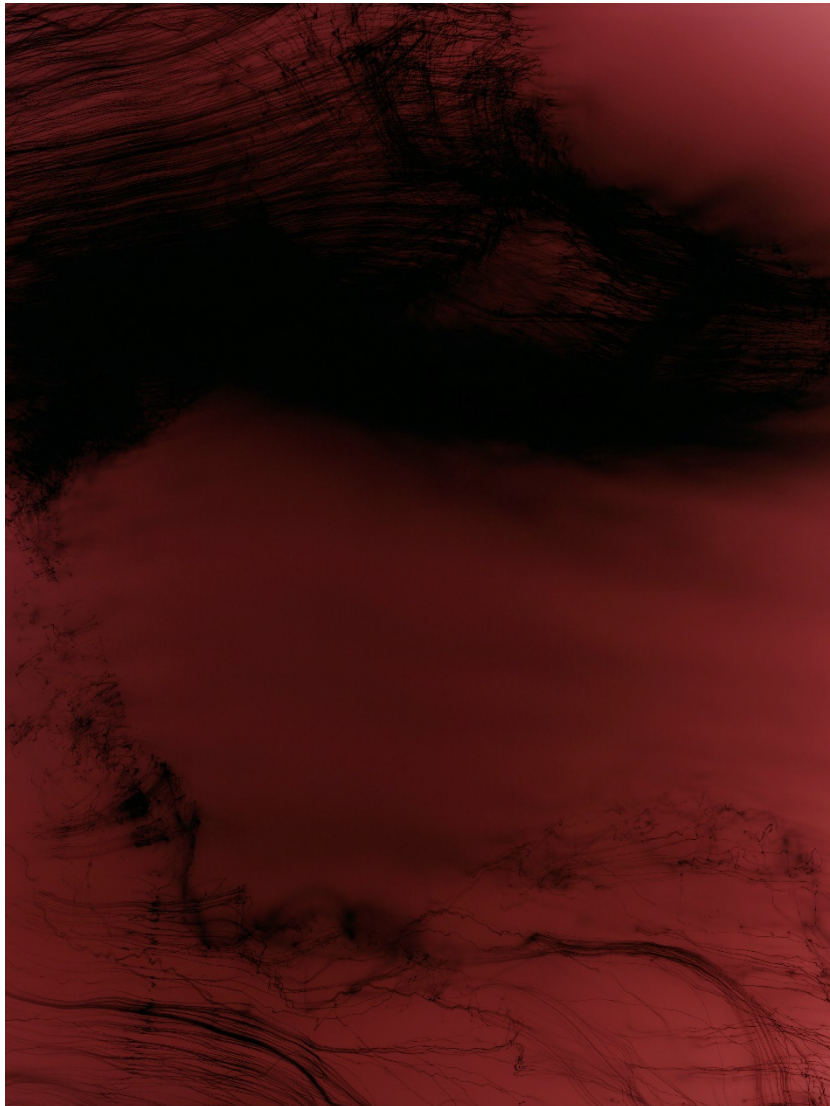
Albert Oehlen

Schmilzender..., 2002

Acrylic and oil on canvas

280 x 200 cm

© Adagp, Paris, 2020



Wolfgang Tillmans

Einzelgänger III

2003

C-type colour print

237 x 181 cm

© Wolfgang Tillmans, courtesy Maureen Paley



Cindy Sherman

Untitled #419

2004

C-print

167,6 x 124,5 cm

Courtesy of the artist; Metro Pictures, New York; and Sprüth Magers



Karen Kilimnik

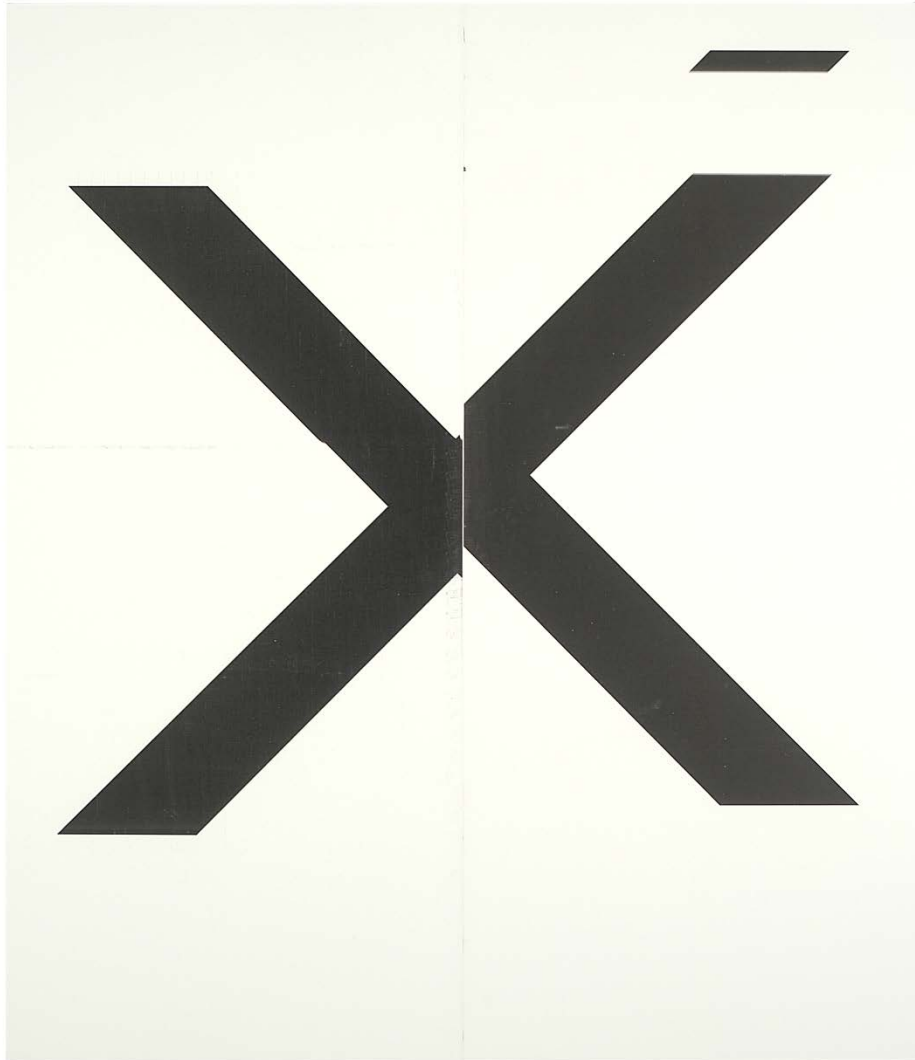
the angel of the plague

2005

Water soluble oil on canvas

50,8 x 40,6 cm

© Karen Kilimnik, courtesy 303 Gallery, New York



Wade Guyton

Untitled

2006

Epson UltraChrome inkjet on Linen

216 x 175 cm

© Wade Guyton



Sigmar Polke

Untitled

2007

Mixed media on fabric

4 parts, 240 x 200 cm each

© The Estate of Sigmar Polke, Cologne / Adagp, Paris, 2020



Isa Genzken

Orang-Utan

2008

Stuffed animal, toy horse, plastic, spray paint, acrylic, metal, fabric, MDF

175 x 100 x 130 cm

Courtesy Galerie Buchholz, Berlin/Cologne/New York © Adagp, Paris, 2020



Christopher Wool

Untitled

2009

Silkscreen ink on linen

243,8 x 269,2 cm

© Christopher Wool; courtesy of the artist and Luhring Augustine, New York



Glenn Ligon

Figure #42

2010

Acrylic, silkscreen and coaldust on canvas

152,4 x 121,9 cm

© Glenn Ligon; Courtesy of the artist, Hauser & Wirth, New York, Regen Projects, Los Angeles, Thomas Dane Gallery, London and Chantal Crousel, Paris

BIOGRAPHIES

Kai Althoff

Born in 1966 in Cologne (Germany). Lives in Cologne and New York (USA).

Working with an array of mediums, he creates immersive spaces that integrate sound and odour. His paintings adopt a personal and eccentric language, between figuration and abstraction, borrowing traits from early 20th century German Expressionism. Stemming from a multitude of sources that range from traditional German folklore through to pop culture and medieval iconography, his works bring together grotesque figures and lyrical landscapes, eroticism and spirituality.

His work has been presented at the Museum of Contemporary Art Chicago and The Institute of Contemporary Art, Boston, in 2004.

Francis Alÿs

Born in 1959 in Anvers (Belgium), Francis Alÿs lives in Mexico City (Mexico).

Engaged by social and political themes linked to the urban environment, Alÿs is a *flâneur* who acts through subtle interventions, all the while maintaining painting as a key element of his practice. The performance *Sometimes Making Something Leads to Nothing* (1997-1998), in which the artist moves a large block of ice around Mexico City until it has melted is emblematic of his work and stands witness to his desire to redefine the status of artist.

Alÿs has been the subject of major exhibitions in the 2000s, notably at the Tate Modern in London and MoMA in New York.

John Baldessari

Born in 1931 in National City (USA). Passed away in Los Angeles (USA) in 2020.

John Baldessari taught at the California Institute of Arts during the 1970s and, alongside Joseph Kosuth and Hans Haacke, shaped conceptual art. His work has influenced an array of artists. Renowned for his art of juxtaposition, photographic montage and collage, Baldessari has produced ironic compositions, verging on the absurd, that explore the multiple facets of cultural iconography.

The 2000s saw a wide recognition of his art. He received the Golden Lion at the 2009 Venice Biennale and was the subject of major retrospectives, including at the Museum Moderner Kunst in Vienna in 2005 and at the Tate Modern in London in 2009.

Louise Bourgeois

Born in Paris (France) in 1911, Bourgeois moved to New York (USA) in 1938 where she passed away in 2010.

Louise Bourgeois worked her way through a plethora of artistic movements, and her work, which encompasses a variety of mediums, greatly influenced the following generations of artists, such as Tracey Emin and Sarah Lucas. Her practice, situated between figuration and abstraction, contains a feminist and autobiographical dimension, marked by emotions, sexuality, childhood memories, fear, pain and memory itself.

Internationally renowned since her retrospective at the MoMA in New York in 1982, Bourgeois was awarded the Golden Lion at the 1999 Venice Biennale. During the 2000s, her work was the subject of major retrospectives at the Tate Modern in London in 2007 and at the Centre Pompidou in Paris in 2008.

Glenn Brown

Born in 1966 in Hexham (UK), Glenn Brown lives and works in London (UK).

Part of the YBAs (Young British Artists), Brown's pictorial work delves into the iconography of the history of art, from the Renaissance through to the 20th century. Privileging appropriation, he produces work of great virtuosity whose grotesque and exaggerated forms evoke Rembrandt, Van Gogh, Bellmer, or even Dalí. A skilled "mannerist", Brown develops a style that transcends time and pictorial conventions.

He has been the subject of numerous exhibitions in the 2000s, including at the Serpentine Gallery in London in 2004 and at the Tate Liverpool in 2009. His work has also been presented in Turin, Budapest, Harlem and Vancouver.

Monster Chetwynd

Born in 1973 in the UK. Lives and works in Glasgow.

Adopting, one after the other, Spartacus Chetwynd, Marvin Gaye Chetwynd and Monster Chetwynd as names, the artist has been able to assert her insolent, absurd and joyous universe internationally. Since the early 2000s, Chetwynd has produced spectacular stage sets and intimate paintings that employ an improvised and amateur style, and in which she replays emblematic moments from the history of art and cinema. Pop culture, joyful extravaganzas, literature, superheroes and disquieting visions all come together in her works, as with the *Bat Opera* series from 2005.

Her work was included in the 2009 Tate Triennial at London's Tate Britain. She was nominated for the Turner Prize in 2012.

Phil Collins

Born in 1970 in Runcorn (UK). Lives in Berlin (Germany).

In the 1990s, Collins' work focused increasingly on cinema and performance. Drawing inspiration from his travels to countries experiencing conflict – Ireland, Iraq, Palestine – his protean work, that encompasses video, photography, and performance, explores social and community relations, and the manner in which cultural identities manifest themselves. His conceptual approach to the image gives way to a vast array of forms (fantasy fiction, pastiches of TV series, and so on) and brings to light the ambivalent relations that the camera creates as an instrument of attraction, truth and manipulation.

He received the Paul Hamlyn Award for Visual Arts in 2001 and was nominated for the Turner Prize in 2006.

Abraham Cruzvillegas

Born in 1968 in Mexico City (Mexico). Lives in Paris (France).

Growing up in Mexico City raised his awareness of the challenges of precarious housing and economic survival. Central to his work is the concept of “Autoconstrucción”, of being with and learning from local populations who build and trade together. Cruzvillegas transforms this into a metaphor – the construction of a habitat implicates the construction of one's own identity.

His works have been exhibited throughout the 2000s in various renowned American and international institutions.

Edith Dekyndt

Born in 1960 in Ypres (Belgium). Lives and works in Tournai (Belgium).

Her interest in processes of transformation drive her to produce drawings, photographs, videos and installations with a focus on light, space and time – witnesses to her heedful observation of natural elements and discrete physical phenomena. Dekyndt's poetic approach of rudimentary means is an invitation for the spectator to venture beyond their limits of visual perception, guiding them towards contemplation, intuition and imagination.

In the late 2000s, her work gained the attention of major institutions and was included in group exhibitions, such as at the MoMA in New York in 2010, and was also the subject of solo exhibitions, including at the MAC in Grand-Hornu in 2010.

Ólafur Eliasson

Born in 1967 in Copenhagen (Denmark), Eliasson lives and works in Copenhagen and Berlin (Germany).

The artist, whose goal is to transcend the spectator's sensations, is equally engaged in the public sphere of ecology, as seen with *The Weather Project* at the Tate Modern in London in 2003, a giant installation representing a colossal sun, or his *New York City Waterfall*, a set of artificial waterfalls in collaboration with the Public Art Fund in 2008.

During the 2000s, Eliasson's work was presented in institutions worldwide, in particular at the ZKM in Germany, at the Kunsthau Bregenz in Austria, at the 50th Venice Biennale, and at the Kanazawa 21st Century Museum of Contemporary Art in Japan.

Tracey Emin

Born in 1963. Lives in London (UK).

In the 1990s, the artist mixed in the same circle as Sarah Lucas and the YBAs (Young British Artists). Influenced by Edvard Munch, Egon Schiele and Louise Bourgeois, with whom she has collaborated, Emin draws from her own personal experiences to express her hope, joy, excesses, rifts and trauma. *My Bed*, an installation revealing an unmade bed surrounded by used condoms, pregnancy tests and bottles of vodka, led to her nomination for the Turner Prize in 1999.

Her work has been presented at the Stedelijk Museum in Amsterdam in 2002, at the Art Gallery of New South Wales in Sydney in 2003, and at the Scottish National Gallery of Modern Art in Edinburgh in 2008.

Isa Genzken

Born in 1948 in Bad Oldesloe (Germany), Genzken lives and works in Berlin (Germany).

Recognised as one of the preeminent figures in sculpture since the 1980s, Genzken's sculptures and installations are composed of miscellaneous materials (concrete, plaster, wood, fabric) assembled in a sophisticated manner that nevertheless retain an artisanal scope. She regularly combines photography, film and architecture, and explores the border between the fine arts and contemporary culture through her appropriation of consumer goods. Her aesthetic universe made up of conceptual connections and of liberated colours and shapes, oscillating between profusion and minimalism, seems to give body and life to thought.

An international audience discovered Genzken at the 2007 Venice Biennale and she had a major retrospective at the MoMA in New York in 2013.

Wade Guyton

Born in 1972 in Hamond, Indiana (USA). Lives and works in New York (USA).

Guyton is well-known for his black monochrome inkjet printed paintings that incorporate printing's flaws and defects as part of the artistic process. One of the main representatives of a generation of artists interested in the challenge of reproducibility in the digital era, he calls into question the codes and methods of the production of painting. The symbols 'X' and 'U', from his initial computer-generated series, have themselves become art icons of the 2000s.

In the early 2000s, he received international recognition through numerous solo and group exhibitions in New York and Los Angeles (USA); in Cologne, Hamburg and Berlin (Germany); in Geneva, Zurich, Bern and Basel (Switzerland); in Bologna and Milan (Italy); in London (UK); and in Paris and Lyon (France).

Rachel Harrison

Born in 1966 in New York (USA), where she lives and works.

In the 1990s, Harrison developed an eclectic sculptural language marked by Minimalism, Abstract Expressionism and Pop Art, and following in the footsteps of Paul McCarthy and Franz West. Combining video and photography, her sculptures, devoid of a plinth, illustrate the cultural confusion of our age. Juggling abstract and organic forms, the handmade and ready-made, her polychrome, upright works are imbued with great expressivity.

In the second half of the 2000s, she participated in major exhibitions worldwide and asserted her status as one of the most influential artists of her generation.

Mona Hatoum

Born in 1952 in Beirut (Lebanon). Lives in London (UK) since 1975.

A revered figure of her generation, her artistic practice includes video, performance, installation, sculpture and drawing. Her works are a testimony of feminist engagement that address geopolitical issues and the human body. Hatoum's "post-minimalist" sculptures often assimilate industrial objects or elements from her intimate environment (hair, bodily fluids). In the early 2000s, the artist produced human-scale reproductions of domestic objects, such as *Grater Divide* (2002). Simultaneously familiar and foreign, these sculptures engender a loss of reference recalling the experience of exile.

The 2000s brought widespread recognition for the artist who was the recipient of multiple awards, including the University of Copenhagen's Sonning Prize and the Haftmann Prize of the Roswitha Haftmann Foundation in 2004, the Schock Prize of the Royal Academy of Fine Arts in Sweden in 2008, and the Käthe-Kollwoth Prize in Berlin in 2008. In 2011, she was awarded the Joan Miró International Contemporary Art Prize.

Thomas Hirschhorn

Born in 1957 in Bern (Switzerland), Hirschhorn lives and works Paris (France).

An engaged artist, since the 1980s Hirschhorn creates sculptures and installations that are at once precarious and artisanal – "displays" (window displays, display cabinets) comprised of rudimentary materials (cardboard, tape, aluminium foil), and newspaper clippings on which he sometimes inscribes his socio-political questionings and concerns. Situated on the margin of institutions, his artwork extends to the public sphere, often engaging local communities, as in 2004 where he created the *Musée Précaire Albinet* in Aubervilliers bordering a council estate.

During the 2000s, his installations took the form of quasi-architectural environments imitating real ecosystems, such as *24h Foucault* at the Palais de Tokyo in 2004.

Damien Hirst

Born in 1965 in Bristol (UK). Lives and works in London (UK).

Death, beauty, illness and medicine are at the heart of Hirst's protean practice, bestowed with a sense of the surrealist absurd. Dead animals preserved in formaldehyde and encased in industrial boxes made of glass and steel are emblematic of Hirst's existentialist work, for example, *The Physical Impossibility of Death in the Mind of Someone Living* (1991), in which he presents a tiger shark in formaldehyde.

In the 2000s, working with dozens of assistants, he is the head of a genuine creative "business".

Sergej Jensen

Born in 1973 in Maglegaard (Denmark). Lives and works in Berlin (Germany) and New York (USA).

The artist is acclaimed for his abstract canvases of faint hues, which he stains, discolours, sews and embroiders, or onto which he glues pieces of found fabric that have been altered with time and by external conditions. With an economy of means, his paintings uphold the notion of being marked, worn or recycled. Intertwining reason and accident, his works recall 1950s American abstract painting, the burnt and pierced canvases of Alberto Burri, or the materiality of Blinky Palermo's pieces.

During the 2000s, his work was presented in numerous international solo exhibitions.

Mike Kelley

Born in 1954 in Detroit, Michigan (USA). Died in South Pasadena, California (USA) in 2012.

A student of John Baldessari, Mike Kelley collaborated with Tony Oursler and Paul McCarthy. He has left behind a composite work that mixes popular, alternative and high cultures. As a performer and musician, he shattered with total liberty and black humour taboos tied to childhood, education and sexuality, and addressed issues of trauma as well as of repressed, individual and collective memory. His surreal, labyrinthine work appropriates objects to create a peculiar and worrying atmosphere, oscillating between anecdote, autobiography, and official history.

A pivotal influence in American conceptual art, Kelley was the subject of major posthumous retrospectives in Amsterdam, Paris, New York and Los Angeles from 2013 to 2014.

Karen Kilimnik

Born in 1955 in Philadelphia, Pennsylvania (USA), where she lives and works.

Known for her portraits of historical figures and modern-day celebrities, such as Leonardo DiCaprio, Paris Hilton, and Rudolph Nureyev, Kilimnik creates dreamlike paintings, interlacing a fascination for the occult, suicide and catastrophe, in a paradoxically sophisticated and amateur style.

During the 2000s, Kilimnik had solo exhibitions in Philadelphia, Chicago, Aspen, Miami and London. The first major exhibition of her work in France was held at the Musée d'art moderne de la ville de Paris in 2007.

Michael Krebber

Born in 1954 in Cologne (Germany). Lives and works in New York (USA).

A former assistant of Martin Kippenberger and having closely collaborated with Albert Oehlen and Kai Althoff, Krebber has played a primordial role in the development of the artistic scene in Cologne in the 1980s, thereby asserting his place as a central figure in conceptual art of the past two decades. With understated interventions on canvas, he questions the medium of painting and its future. Situated between figuration and abstraction, his paintings offer a commentary on modern life, the economy of the art world, the history of art and the figurative image, all the while remaining open to boundless possibilities.

In the 2000s, his paintings were exhibited, primarily in galleries, within the United States and Germany.

Glenn Ligon

Born in 1960 in the Bronx, New York (USA), where he lives and work.

Ligon, who coined the term 'post-black art' with Thelma Golden, creates work that is riddled with aesthetic, social and political matters, as well as those pertaining to race and sexuality. The artist appropriates the texts of James Baldwin, Gertrude Stein and Jean Genet, among other writers, which he then incorporates into his paintings and photography, at times in an inconspicuous manner. Since the 1990s, Ligon has proposed a critical reflexion on the history of the United States, on words, their meaning, and chiefly on their diverse interpretations throughout the ages and their illegibility.

His work was presented in international exhibitions throughout the 2000s, and in 2011 he had a retrospective at the Whitney Museum of American Art.

Sarah Lucas

Born in 1962 in London (UK), where she lives and works.

During the 1990s, she was part of the YBAs (Young British Artists), a period when she was particularly close to Tracey Emin and experienced her first success. Her exuberant, grotesque sculptures and installations denounce the masculine objectification of the female body and comment on women's sexual liberation. Lucas presents the female body with a "masculine" attitude or in accordance with misogynistic sexual stereotypes. She uses raw, visual wordplay to generate an impulsive and artificial universe, imbued with provocative allusions to genital organs, self-destruction and death.

In 2000, the artist presented *The Fag Show* at Sadie Coles in London, in which she conjured the human form with cigarettes, which became a predominant material in her practice.

Albert Oehlen

Born in 1954 in Krefeld (Germany). Lives and works in Bühler (Switzerland).

Former student of Sigmar Polke and Martin Kippenberger's friend, Oehlen's early gestural paintings connected him to German Neo-Expressionism. Since the 1990s, he integrates computer generated elements into his paintings, which he describes as 'post-non-figurative'. Endlessly renewing his pictorial vocabulary by means of new tools and techniques, Oehlen pushes at the limits of his medium. Since 2004, the artist has focused predominantly on collage.

Oehlen has been the subject of retrospectives at the Musée d'art moderne de la ville de Paris in 2009 and at the Museum Moderner Kunst in Vienna in 2013.

Gabriel Orozco

Born in 1962 in Jalapa (Mexico). Lives and works in Mexico City (Mexico).

Acclaimed since the 1990s, Orozco's work clings to redefining sculpture through his interest in physics, chance and the symbolic, employing the use of rudimentary materials and objects. The artist is inspired by his past experiences, associating elements of the animal, plant, mineral or industrial kingdoms in compositions of an austere force, be they monumental or minuscule.

In 2009-11, Orozco was the subject of a major retrospective that travelled from the MoMA in New York to Basel, Paris and London.

Damian Ortega

Born in 1967 in Mexico City (Mexico). Lives and works in Mexico City and Berlin (Germany).

Following an encounter with Gabriel Orozco, the former political caricaturist became a major artist. His protean practice reflects his fascination for Diego Rivera, conceptual art and the readymade – Ortega duly presents a critique of capitalism, from mass production to consumerism. In his sculptures and installations, he focuses on the misappropriation of objects. In *Cosmic Things* (2002), Ortega suspends pieces of a Volkswagen Beetle – the "people's car", symbol of a political ideology and vehicle of global capitalism – from the ceiling.

He attained global recognition in the 2000s through exhibitions in some of the most important art institutions in Philadelphia, Basel, London, Paris and Boston.

Raymond Pettibon

Born in 1957 in Tucson (United States). Lives and works in New York (United States).

In the 1980s, Raymond Pettibon was involved in the hardcore punk movement and came to stand out for his flyers and band album covers. He obtained international success following his first exhibition at the Drawing Center in New York and at the Museum of Contemporary Art in Los Angeles in 1998. Made with black ink and strong colours that evoke 1940s and 1950s American comic books, his drawings draw inspiration from multiple sources of American iconography. In them, he integrates texts from the press and literature, inscribing himself in the tradition of social satire as he produces stinging comments on society.

Pettibon has taken part in exhibitions at the Museum of Contemporary Art in Los Angeles and at the Whitney Museum of American Art in New York in 2004, at the Museum of Fine Arts in Ghent, Belgium, in 2010, in addition to the Museum Ludwig in Cologne in 2001, and Contemporary Fine Arts in Berlin in 2011.

Ken Price

Born in 1935 in Los Angeles (United States), Ken Price died in 2012 in Arroyo Hondo (United States).

A student of the ceramicist Peter Voulkos, and a close friend of Edward Ruscha, Larry Bell, and Robert Irwin, Ken Price developed a taste for Mexican pottery and became known for his *Egg* series (1961): small ovoid ceramics of intense colour and biomorphic shapes. His abstract works, with their diverse and complex surface treatments, strange, anamorphic, sensuous forms and vibrant colours, were unheard of at the time. They reflect his interest in the popular, whimsical art of Taos (New Mexico) and the Californian coastline.

An atypical figure in contemporary art, he has been the subject of retrospective exhibitions at the Los Angeles County Museum of Art and at the MoMA, New York.

Sigmar Polke

Born in 1941 in Oleśnica (Poland), died in 2010 in Cologne (Germany).

Along with fellow artist Gerhard Richter and future gallerist Konrad Fischer, Sigmar Polke is one of the founders of Capitalist Realism in the early 1960s. Polke's work has influenced many artists, among whom are Michael Krebber, Albert Oehlen, and Martin Kippenberger. By integrating a photomechanical framework in his paintings, manipulating images, as well as using decorative fabrics and rare materials (lacquer, silver oxide, arsenic), Polke never ceased experimenting. In-between figuration and abstraction, and with traces of a social critique, his work invites the spectator to ponder about the power of representation.

This subversive and unclassifiable artist was exhibited throughout the world in the 2000s and granted multiple awards in recognition of his artistic career. After his death in 2010, numerous exhibitions have been dedicated to him by different institutions.

Walid Raad / The Atlas Group

Born in 1967 in Chbaniyeh (Lebanon). Lives and works in Beirut (Lebanon) and New York (United States).

In 1999, he created fictional archives (photographs, audiovisual material, texts) for “The Atlas Group” project about the Lebanese Civil War (1975 to 1990). This critical, polemical, and questioning project addresses experience, memory, and authenticity. Walid Raad blurs the boundaries between document and fiction, history and art, challenging the way History is passed on.

In 2004, the Hamburger Bahnhof in Berlin presented the first solo exhibition of the group, that had become known after participating in Documenta 11 and the Whitney Biennial in 2002.

Gerhard Richter

Born in 1932 in Dresden (Germany). Lives and works in Cologne.

Co-founder of Capitalist Realism along with Sigmar Polke in the early 1960s, he is one of the most important living painters. Known for his *Fotobilder* (photo-paintings) that reproduce photographs on canvas with blurry effects, he uses this medium as a means through which to reflect on painting. In parallel, since the 1970s he has developed different forms of abstraction (coloured grids, gestural abstraction, monochromes). In constant reinvention, his work ranges from pop subjects to sociology and intimacy, and questions the visible more than it actually shows it.

In October 2011, the major retrospective *Gerhard Richter: Panorama* opened at Tate Modern in London, before travelling to the Neue Nationalgalerie in Berlin and to the Centre Pompidou in Paris, in 2012.

Ugo Rondinone

Born in 1964 in Brunnen (Switzerland). Lives and works in New York (United States).

Close to the writings of Samuel Beckett and heir to 1960s Minimalist sculpture, this virtuoso of forms and techniques creates visual, sound, and linguistic installations where paintings, sculptures, neons, China ink drawings, and poetry come together. In the oneiric, melancholic spaces elaborated by Ugo Rondinone, idleness and wandering are omnipresent, while identity is temporary and reality uncertain.

During the 2000s he was the subject of numerous major solo exhibitions.

Edward Ruscha

Born in 1937 in Omaha, Nebraska (United States). Lives and works in California (United States).

The artist marked the history of Pop and Conceptual art in the 1960s with his paintings, drawings, silkscreen prints, and artist books (*Twentysix Gasoline Stations*, 1963) that have inspired many contemporary artists and that continue to do so. Influenced by Jasper Johns and Robert Rauschenberg, from the 1960s onwards, his bidimensional works incorporate typographic forms, words, and phrases. His formal experimentations and the use of American vernacular language evolve in parallel to the evolution of communication brought by technology and the Internet.

In 2001, Edward Ruscha exhibited at Museo Nacional Centro de Arte Reina Sofia in Madrid, and in 2004 a retrospective of works on paper took place at the Whitney Museum of American Art in New York, to be later presented in Los Angeles and Washington. In 2005, he represented the United States at the Venice Biennale.

Thomas Schütte

Born in 1964 in Oldenbourg (Germany). Lives and works in Düsseldorf (Germany).

This student of Gerhard Richter is considered one of the main “reinventors” of sculpture. In the beginning of his career, the human figure, which sits at the heart of his practice, is nothing but a silhouette integrated into his public monuments which, by returning man to a collective context, unveil a political dimension. From the 1990s onwards, his human figures become autonomous and take on a strange realism. His statuettes, “dolls” with heads made of wax or varnished terracotta, bear a caricatural or grotesque aspect that evokes Honoré Daumier, all the while recalling Rodin's pastiches of female nudes as well as monumental statues in steel, bronze, or aluminium. Of a more calm nature, his drawings, prints, and watercolours of intimate portraits also reveal a play with scale, another important dimension of his work.

Between 2004 and 2005, Schütte exhibited in New York, Cologne, Madrid, Turin, Vienna, Basel, and Chicago. His career reached its apex in 2005, when he participated in the Venice Biennale and was awarded the Golden Lion.

Cindy Sherman

Born in 1954 in Glen Ridge, New Jersey (United States). Lives and works in New York (United States).

A major artist of her generation, she acquired fame since the 1980s, particularly thanks to the series *Untitled Film Still* (1978). In each of these black and white photographs, she interprets 20th century female stereotypes (suburban housewife, sexy secretary). The feminist artist pursues her photographic research in between pathos and parody, whose one and only subject is her own body accessorised with costumes, plastic groins, or dentures. Exploring themes like the grotesque, horror, or violence, Sherman creates nightmarish visions or seductive images that contrast with repulsive, even nerve-racking, themes. In doing so, she forces the viewer to question preconceived ideas about women and their representation.

Her 2012 retrospective at the MoMA in New York was later presented at the Museum of Modern Art of San Francisco, at the Walker Art Center in Minneapolis, and at the Museum of Arts in Dallas.

Josh Smith

Born in 1976 in Knoxville, Tennessee (United States). Lives and works in New York (United States).

Former assistant to Christopher Wool, Josh Smith is also a sculptor and engraver. He became known in the early 2000s with a series of paintings whose motifs are variations of his own name. Other than these “name paintings,” he has implemented several pictorial techniques in his “palette paintings” and “announcements” (advertising paintings) that are simultaneously the work itself and the exhibition poster. He also creates collages with found materials (geographic maps, press cut-outs) on which he draws or reprints. By drowning the spectator in a mass of visual information, his gestural abstractions of major vitality question the notions of authorship and originality.

Josh Smith had several solo exhibitions throughout the 2000s, particularly in New York, Brussels, Paris, and London.

Wolfgang Tillmans

Born in 1968 in Remscheid (Germany). Lives and works in London (United Kingdom) and Berlin (Germany).

He became known for his intimate images of a libertarian youth descended from the post-punk generation of the 1990s. Mindful of photography as a social art, attentive to his own epoch, and in direct contact with reality, he claims an empathy towards his subjects and abolishes all documentary objectification, be it in his portraits, landscapes, or still lifes. He equally pursues important research on photographic technique and conceives his exhibitions himself, creating non-hierarchical constellations of images that echo the human community.

Considered one of the most influential photographers of the past twenty years, Wolfgang Tillmans was the first non-British artist to be awarded the Turner Prize in 2001.

Rirkrit Tiravanija

Born in 1961 in Buenos Aires (Argentina). Lives and works in New York (United States), Berlin (Germany) and Chiang Mai (Thailand).

Describing his art as “relational,” corporeal, and based on experience and exchange in real time, the artist eliminates all barriers between the object and the spectator, bringing along a reflexion on the sacred nature of exhibition spaces. With his actions, which include cooking for the spectator, providing a recreated version of his apartment (1999), or establishing planetary, spontaneous, and democratic communication networks, he relates art and life through a Buddhist-inspired perspective.

In 2004, the Guggenheim Museum awarded him the Hugo Boss Prize.

Rosemarie Trockel

Born in 1952 in Schwerte (Germany). Lives and works in Cologne (Germany).

Rosemarie Trockel explores numerous mediums (painting, sculpture, knitting, photography, film, installation). Her works cast a subversive, critical look at society. The artist is known for her knitted paintings that connect feminism and artistic production. The main themes of her work are transformation and metamorphosis.

Her graphic work was exhibited at Centre Pompidou in 2000, and numerous retrospectives have taken place in Prague (2003), Frankfurt (2003), São Paulo (2007), and Basel (2010). In 2012, her work was presented at the New Museum in New York, and then at the Serpentine Gallery in London the following year. She was awarded the Haftmann Prize in 2014, a few years after Mona Hatoum and Cindy Sherman.

Kelley Walker

Born in 1969 in Columbus (United States). Lives and works in New York (United States).

His work mixes digital tools and techniques derived from Pop Art (collage, silkscreen printing, photography). He takes interest in the abundance and circulation of images, which he borrows, displaces, and juxtaposes. From 2005 onwards, he has made scans of bricks that he later silkscreens with transparent inks. Finally, he overlays collages of newspapers and magazines, ceaselessly questioning the notions of authorship, spectatorship, as well as the originality and authenticity of the work through its reproduction.

Kelley Walker's work gained recognition in the 2000s along with that of Wade Guyton, Seth Price, and Josh Smith. Le Magasin in Grenoble presented his first major solo exhibition in 2008.

Jeff Wall

Born in 1946 in Vancouver (Canada), where he lives and works.

Jeff Wall is an art historian, painter, sculptor, and photographer. From the 1970s onwards, he has devoted himself exclusively to the latter and has explored ways of creating documentary images through compositional modes of history painting. Often backlit, his painstakingly detailed settings provide the illusion of a photograph captured live and modify our perception of reality, thereby redefining the place of photography.

An important retrospective of his work took place at the Schaulager in Basel (Switzerland) in 2005 and was later presented at the Tate Modern in London. He also presented his work at the Rencontres photographiques d'Arles in 2007.

Rebecca Warren

Born in 1965 in Exeter (United Kingdom). Lives and works in London (United Kingdom).

Rebecca Warren is a sculptor who graduated from Goldsmiths College, University of London, and Chelsea College of Art and Design. Her early sculptures, made in clay, evoke exuberant female forms. Since the 2000s, her work leans towards abstraction, opting for bronze that fades under layers of white paint and light colours. Rebecca Warren uses materials and references proper to sculpture, at the same time as she reinvents them. Endowed with great physical energy, her sculptures seem to defy the laws of gravity.

She is the winner of the 2006 Turner Prize.

Franz West

Born in 1947 in Vienna (Austria), where he died in 2012.

Franz West has redefined sculpture, heralding the trash aesthetics of the 1990s. His work constantly reverses the notions of aversion and attraction, using “poor” materials (papier-mâché, cardboard). Like prosthetic limbs, his sculptures consider themselves as extensions of the human body, at times left for the public to manipulate. West blurs categories by turning a design object into an artwork, and transforms the relationship with the work by replacing contemplation with rest or conversation. His work is marked by a strong influence of philosophy and numerous collaborations with artists from other disciplines.

In 2011, Franz West was awarded the Golden Lion at the Venice Biennale in recognition of his career.

Christopher Wool

Born in Boston (United States) in 1955. Lives and works in New York and Marfa, Texas (United States).

A contemporary of Jean-Michel Basquiat, Julian Schnabel, Cindy Sherman, and other artists of the 1980s New York art scene, Christopher Wool borrows as much from graffiti (stencil, spray painting), as from Pop Art (silkscreen printing, repurposing, lettering). His work is tinged with dark humour and a punk aesthetic. In the 2000s, his painting underwent a profound metamorphosis. Pictorial elements become less present, details of the paintings or photographic magnifications are buried under layers of white paint before the latter is partially erased. His pieces play with the tension between painting and its own disappearance. His work has been exhibited in numerous institutions around the world.

Christopher Wool's work has been the subject of international exhibitions, including at the Museum Boymans van Beuningen (Rotterdam) in 1991, at the Museum of Contemporary Art of Los Angeles in 1998, at the Musée d'Art moderne et contemporain de Strasbourg in 2006, and at the Ludwig Museum (Cologne) in 2009. The artist participated in the Venice Biennale in 2011. In 2013, the Solomon R. Guggenheim Museum in New York organized an important retrospective of his work.

EXHIBITION CATALOGUE



Bilingual French-English catalogue

184 pages

Publishers: Silvana Editoriale

Graphic Design: Sara de Bondt

Richly illustrated, the catalogue brings together texts by Aurélien Bellanger, Nicolas Bourriaud, and Vincent Pécoil, a conversation with Muriel and Freddy Salem of the Cranford Collection, and a timeline that highlights the most impactful events of the 2000s.

Introduction, Nicolas Bourriaud, extracts

[...] A never-ending decade we don't know what to call, and can't even really identify, the 2000s or '00s are inseparable from the event that gave them a spectacular, grandiose and sinister tone: September 11, 2001, the fall of the Twin Towers. [...] Everyone spontaneously knows what the 1970s, 1980s or 1990s were about: we have images in mind, styles to reproduce, fashions and tastes to remember. But more than ten years later, who could define the 2000s without including them within an infinite present from which we can't mentally extricate ourselves? [...]

The 2000s began with a global trauma and unfolded with the “shock of civilizations” diagnosed by Samuel Huntington. A divide between globalization and fundamentalism succeeded to the purely political divide that had driven the preceding century since 1917. At the same time, a civilizational mutation took place, unparalleled since the Industrial Revolution. The all-digital era, the massification of communication via social networks and smartphones, have produced a new kind of society. And they have also helped to promote awareness of an irreversible change: the term *Anthropocene*, coined in 2001, put a word to increasingly tangible climate changes.

The transformations undergone by the art world arose from this knot of [...] spectacular changes, converging towards a genuine industrialization of its methods and market. [...]

The fact remains that this decade was the first to think in terms of balance and quotas, and to consider art as a space for community *representation* and the voices of minorities. The 2002 documenta, curated by Okwui Enwezor, was dominated by the choicest medium for collecting these voices: video. The exhibition marked the rise of the *documentary* format in art, from Shirin Neshat to Phil Collins. The biennales of the 2000s were marked by the domination of documentary photography and video, whether as conversations with individuals, or in the form of reportage. This enthusiasm for documentary reports reflected artists' political engagement, a “realistic” conception of art, and their ambition of taking over, within the exhibition space, the major project of the cinema in the 1950s and 60s: to bring news of the world. This endeavour to survey the planet, in order to bring back evidence of globalisation in motion, was grounded in postcolonial theory, one of the most potent conceptual matrices of the 2000s.

This unending decade, stunned by a trauma, saw the emergence of most of the themes that concern us today.

The 2000s, Aurélien Bellanger, extracts

There was this first phone with curved lines and an antenna you could unscrew, an Alcatel One Touch that probably served to send my first romantic SMS, with me trembling like the moon's reflection in its pale blue screen.

Who remembers those who were against mobile phones? Who remembers their first phone call made at the supermarket, by the sea, in a car?

The new frontier was so close to us. Apollo 11 vibrated against our face, and we already loved each other in another world.

Weirdly, I didn't have an unbreakable Nokia, but I did play Snake and that maze game.

I also had flip phones, and even a supposedly tactile one, that worked with a stylus like a wax tablet.

Why do I remember so precisely these rough technologies, these poorly built flints? No doubt because it is on these bizarre pebbles, these Japanese steps that the vast future came towards us.

There was one, smaller than the others and that I didn't have for a long time, that especially marked me. It was maybe a Siemens. Its screen could change five or six different colours, all of them paler and more futuristic – like colours seen through skin, or colours that would have observed me behind the membrane of another universe.

I kept these objects, I used them to live and to love. And they have disappeared, swallowed up in the huge black lake of an iPhone screen.

Nevertheless, it was through them that a friend told me to turn on the TV because a plane had just crashed into the first tower.

It was through them that I heard for the very first time the thin voice of artificial intelligence, through the T9 software that would guess the words we were about to type.

Shaky lights. Some unusable photos, pixelized and minuscule. The twisted smiles of the first emoticons. A whole world, shy and hesitating.

Friends who were further along than I in their professional lives were already receiving e-mails.

And the soon-to-come lost and found friends of social networks.

Some would go away, defiant, to invade the network of their own reflexions and thoughts.

The new world then restricted itself to a few comments, as if it was no longer a matter of giving our consent to the general terms and conditions of the future.

With moderate enthusiasm, the century was launched.

The century was launched, but it didn't seem certain that we would arrive to the end of the millennium.

Never did a millennium that was just beginning appear to be so close to its end.

Vincent Honoré in Conversation with Muriel and Freddy Salem, extracts

Did you have an ambition to form a collection from your very first acquisitions?

MS: The desire existed since the beginning, even though we didn't know what kind of collection we wanted, nor what it would become. You say "collection", but for me, it was more about developing a "story" – which explains why, from the beginning, we asked Andrew Renton to work with us as a curator: it was really team work. He helped us interpret the pieces, guided us and educated us in the most contemporary art.

Freddy Salem: We had an ambition at the time, but we didn't have a precise vision. Andrew started educating us by explaining that we could create a collection, that there were groups of artists, artworks that we should try to understand, and he helped us become acquainted with them.

At the beginning of the 2000s, the art market was different from what it is today. Between 2000 and 2008, many collectors in London opened foundations: Parasol Unit, Zabłudowicz Collection, David Roberts Art Foundation. This was a competitive period among collectors who were interested in emerging artists, who were visiting studios and graduation shows... After 2008, quite a drastic change took place, marked by the financial crisis, and which saw collectors turn their attention towards more established artists.

MS: I don't think we thought about it in these terms. We evolved and grew quite organically: we started from what was close to us and progressively opened up to the world through human and aesthetic connections. It is an adventure that we are still engaged in twenty years later.

Twenty years later, the collection still exists and you are still active. We could think of it in terms of a landscape: it is never complete, it grows or shrinks, it lives following the rhythm of acquisitions. In the last few years, it appears that you have been exploring new territories by acquiring more historical pieces as well as work by women artists, such as Marisa Merz and Alice Neel.

MS: The truth is, the collection has always functioned in this manner. We take a subject matter that interests us, we analyse it, we look deeper into it, we commit ourselves to it. When we are asked if our collection is based around a common thread, I tend to say that there isn't one. There is a coherence that comes from our personal evolution as well as from constant learning.

Several artists, such as Karen Kilimnik, Raymond Pettibon and Monster Chetwynd appear throughout the collection across the years. Do you follow closely the evolution of artists' practice whose works you collect?

MS: Yes, it is important. Sometimes, we deviate ever so slightly because we find ourselves in a different narrative, but we always return. It's like human relationships – they evolve and change over time, they become more intense, more meaningful.

You live surrounded by your artworks. Moreover, there is not a single work in the exhibition with which you have not lived. Although the collection remains private, it is nevertheless presented to the public on a regular basis?

MS: Each year, we open our house during Frieze, for a breakfast. This idea was first proposed to us by Matthew Slotover, the co-founder of Frieze, who was also the one who convinced us. He asked me, “Muriel, you don’t realise it but you are right next door to the entrance to Frieze. You helped us with the fair and with Zoo, why don’t you open the house?” I told him it was a private collection that would not interest anyone. And he answered, “No, you would be surprised, everybody wants to come and see the private life of a collector. You should try!” We started with a thematic hang, and it has now been 15 years that we have continued to accept the invitation. After the first two times, we decided to change the hang every 18 months, and we ended up curating our own house. It is a way of seeing and living with the artworks – pieces that are no longer there for our eyes only, but that are to be shared. In order to understand them better, it is necessary to spend time with them. After the house was redesigned by David Chipperfield to facilitate access to it, we have extended the public access. To small groups, of course, because this is still the place we live in.

We decided to change the format of these visits, to target and open the house to a different audience, so as to avoid simply preaching to the converted, otherwise, it becomes boring.

FS: We have also hosted several artists in a small house, just behind ours, that we use as an office and which has three bedrooms. In this way, we can offer a residency space to artists spending time in London.

MS: We collaborate with Camden Art Centre, an institution in North London, and which is our local associate. Without our support, they would not be able to invite foreign artists to their residency programme.

Another way of showing the collection is by lending pieces to institutions. The artworks are always in circulation.

MS: We are always flattered to lend pieces to big museums as well as small institutions. This is why we created the collection – otherwise, what purpose does it have? The artworks must remain at the disposal of the public and the artists.

Regarding the question of public responsibility: you lend pieces, but there is also your own role with respect to institutions. Have you ever gifted artworks?

MS: We recently did so with Anne Pontegnie. After having taken a closer look at the collection, we realised that there were certain pieces which could no longer be shown in this domestic context. We wished to offer these works to organisations who lack acquisition funds. The Contemporary Arts Society (CAS) and its director, Caroline Douglas, helped us to formulate a living bequest of a dozen works by British and international artists to several regional institutions across the UK.

EXHIBITION CURATORS

Vincent Honoré

Part of the curatorial team opening the Palais de Tokyo in Paris (2001-2004), Vincent Honoré was in charge of exhibitions together with leading all publishing activities. As a member of the curatorial department at Tate Modern in London (2004-2007), he developed solo and group exhibitions with Jeff Wall, Pierre Huyghe and Louise Bourgeois, collection displays, and education programmes. In 2007, he became the Director and Chief Curator of DRAF (David Roberts Art Foundation) in London. Honoré co-founded the publishing house Drawing Room Confessions in 2011, for which he acts as chief editor and through which he has published books on Luis Camnitzer, Bruce McLean, Sarah Lucas and Stuart Brisley. He has contributed to *Mousse Magazine*, *Spike Art Quarterly* and *CURA Magazine*, and has written catalogue texts on Bethan Huws, Daniel Buren and Nina Beier, among others. In 2017-2018, Honoré was the Artistic Director of the Baltic Triennial 13, *Give Up the Ghost*. In 2017, he joined the Hayward Gallery as Senior Curator, where his projects have included *DO DISTURB*, a co-programmed festival of performances at the Palais de Tokyo in Paris ; an evening of performances for Art Night 2018 ; and the exhibitions *DRAG: Self-portraits and Body Politics* and *Kiss My Genders*. In 2019, he curated the Pavilion of the Republic of Kosovo at the 58th Venice Biennale. In January 2019, he joined MO.CO. as Head of Exhibitions.

Victor Secretan

Member of *Multitudes* magazine's editorial team, Victor Secretan oversaw the editorial coordination between 2010 and 2013, and where he published interviews and articles with a particular interest in changes in photography practice and new forms of representing reality through documentary photography. At the same time, he was a contributing writer for the Berlin magazine, *Lazlo*, and for the fanzine, *L'Incident*. In 2014, he joined Cahiers d'Art in Paris where he contributed to the republication of 33 volumes of *Catalogue Picasso* by Zervos, one of the main reference works on Picasso, and developed exhibitions of Philippe Parreno, Hiroshi Sugimoto, Rosemarie Trockel and Thomas Schütte for the publishing house's exhibition space. From 2015 to 2017, he worked on the formation of several French and international private collections for Frederic Larroque Fine Art. From 2017, he was Exhibitions Manager at the Musée d'Orsay and the Musée de l'Orangerie, where he worked alongside Donatien Grau and Cécile Debray on the contemporary art programme, including solo exhibitions of Julian Schnabel and Paula Rego. He joined MO.CO. as Senior Curator in late 2018.

Anya Harrison

Curator at MO.CO., Anya Harrison works on developing exhibitions, publications and the live art programme. Previously, she was a member of the Baltic Triennial 13 curatorial team (2017-2018) and was Assistant Curator for the Pavilion of the Republic of Kosovo at the 58th Venice Biennale. Independent co-curated projects include *The Return of Memory* (HOME, Manchester, 2017), *Ceremony* with Phil Collins (Manchester International Festival, 2017) and *New East Cinema* (ICA, Calvert 22 and the Barbican, London, 2017). From 2011 to 2013, she worked as Assistant Curator and Artist Liaison at Moscow's Garage Museum of Contemporary Art. As an independent art critic and writer, she has contributed to publications including *Frieze*, *Artforum*, *CURA* and *Flash Art International* as well as to exhibition catalogues.

LIST OF EXHIBITED WORKS

Kai Althoff

Untitled, 2010

Oil and varnish on fabric

95,6 x 79,4 cm; 99,1 x 82,6 x 6,4 cm framed

Francis Alÿs

The Nightwatch, 2004

Single channel video, colour, silent

Length: 6:17 min.

Video documentation of an action, National Portrait Gallery, London

In collaboration with Rafael Ortega and Artangel

John Baldessari

Two Person Saw (Orange): With Standing Person (Blue), 2004

Digital photographic print with acrylic paint mounted on PVC foamboard

213,4 x 152,4 x 8,9 cm

Louise Bourgeois

Maison [House], 2000

Steel, glass, mirrors, fabric, beads, wood

170,2 x 144,8 x 89 cm

Louise Bourgeois

Untitled, 2003

Woven fabric

101,6 x 121,9 cm

Louise Bourgeois

Mothers & Children, 2003

Watercolour, ink and whiteout on paper

20,3 x 23,8 cm

Louise Bourgeois & Tracey Emin

Looking for Mother, 2009-2010

Archival dyes printed on cloth

76,2 x 61 cm

Glenn Brown

Lemon Sunshine, 2001

Oil on board

71 x 57 cm

Spartacus Chetwynd

The Hulk, 2004

Oil on canvas paper

15 x 20 cm

Spartacus Chetwynd

Bat Opera, 2004

Oil on canvas paper

4 parts, 15 x 20.5 cm each

Spartacus Chetwynd

Bat Opera, 2008

Oil on canvas

2 parts, 24 x 29 cm each

Phil Collins

they shoot horses, 2004

Two-channel synchronised video installation, colour, sound

Length: 420 min.

Abraham Cruzvillegas

Metamorfosis del cuarteto [Quartet Metamorphosis], 2005

Plexiglas mirror, styrofoam and steel

95 x 101 x 51 cm

Edith Dekyndt

Drawing 011 Volcan – Reunion, 2009

Earth, fire on paper, framed in a plexiglas box and wood

47 x 63 cm

Olafur Eliasson

Eye see you, 2006

Stainless steel, aluminium, colour-effect filter, bulb, cable

230 x 120 x 110 cm

Isa Genzken

Orang-Utan, 2008

Stuffed animal, toy horse, plastic, spray paint, acrylic, metal, fabric, MDF

175 x 100 x 130 cm

Wade Guyton

Untitled, 2006

Epson UltraChrome inkjet on linen

216 x 175 cm

Wade Guyton

Untitled, 2006

Epson UltraChrome inkjet on linen

203 x 175 cm

Guyton\Walker

Untitled, 2009

Paint, silkscreen and digital inkjet print on canvas
175,3 x 132,1 cm

Rachel Harrison

Avatar, 2010

Wood, acrylic, jeans and pigmented inkjet print
188 x 45,7 x 48,3 cm

Mona Hatoum

Grater Divide, 2002

Mild steel
204 x 3,5 cm (variable width)

Thomas Hirschhorn & Marcus Steinweg

Hannah Arendt – Map, 2003

Cardboard, paper, plastic foil, tape, prints, marker, ballpoint pen
230 x 325 cm

Damien Hirst

Love Unparalleled, 2001

Butterflies and household gloss on canvas
255,9 x 162,8 cm

Damien Hirst

Something and Nothing, 2004

Glass, stainless steel, steel, nickel, brass, rubber, painted and lacquered MDF, acrylic, fish skeletons, fish and formaldehyde solution
205,7 x 375,9 x 121,9 cm

Sergej Jensen

Untitled, 2009

Sewn fabric
115 x 80 cm

Mike Kelley

Snakeskin Studloaf, 2005

Mixed media
114,3 x 30,5 x 35,6 cm

Karen Kilimnik

Boy Actor – The Little Devil on Stage, Drury Lane, 1644, 2000

Water soluble oil colour on canvas
17,6 x 12,6 cm

Karen Kilimnik

Mary Shelley Writing Frankenstein, 2001

Water soluble oil colour on canvas

50,8 x 40,6 cm

Karen Kilimnik

The Archangel Adrian, 2003

Water soluble oil colour on canvas

61 x 40,6 cm

Karen Kilimnik

the angel of the plague, 2005

Water soluble oil colour on canvas

50,8 x 40,6 cm

Michael Krebber

1 Castel Street, 2001

Acrylic on canvas

120 x 100 cm

Michael Krebber

Untitled, 2005

Lacquer on canvas

105 x 85 cm

Glenn Ligon

Stranger #23, 2006

Oil stick, gesso, coal dust and acrylic on canvas

243,8 x 182,9 cm

Glenn Ligon

Figure #42, 2010

Acrylic, silkscreen and coal dust on canvas

152,4 x 121,9 cm

Sarah Lucas

Fuck Destiny, 2000

Red sofa bed, fluorescent light, bulbs, electrical wire, hinged wooden box

95 x 165 x 197 cm

Sarah Lucas

The Stinker, 2003

Chair, tights, kapok, wire, clamp, jesmonite, cigarettes, cola cans and helmet

76 x 160 x 118 cm

Albert Oehlen

Schmilzender...[Melting...], 2002
Acrylic and oil on canvas
280 x 200 cm

Albert Oehlen

Gezeichnete Hunde (Drawn Dogs), 2005
Oil on canvas
210 x 260 cm

Albert Oehlen

3 Amigos I, 2000/2006
Oil on canvas
280 x 230 cm

Gabriel Orozco

Untitled (from the flag series), 2003
Acrylic, mixed media on cardboard
35 x 73 cm

Damian Ortega

Materia en Reposo II (Brasil) [Matter at Rest II (Brasil)], 2004
20 C-prints
27,9 x 35,6 cm each

Raymond Pettibon

No Title (So many urgent...), 2000
Pen and ink on paper
76,2 x 55,9 cm

Raymond Pettibon

No Title (Marie, Cassandre, and), 2000
Pen and ink on paper
28,3 x 38,1 cm

Raymond Pettibon

No Title (Don't you know), 2001
Pen and ink on paper
33 x 25,4 cm

Raymond Pettibon

No Title (Supply not only), 2001
Pen and ink on paper
38,1 x 33,7 cm

Raymond Pettibon

No Title (She was musical), 2001
Pen and ink on paper
41,6 x 35,6 cm

Raymond Pettibon

No Title (Not Bazooka Joe), 2003

Pen and ink on paper

57,2 x 71,1 cm

Raymond Pettibon

No Title (I have toed), 2006

Pen and ink on paper

127 x 96,5 cm

Sigmar Polke

Untitled, 2007

Mixed media on fabric

4 parts, 240 x 200 cm each

Ken Price

Lazo, 2006

Acrylic on fired clay

47 x 53 x 36 cm

Walid Raad / The Atlas Group

Civilizationally, we do not dig holes to bury ourselves,

1958/2003 24 digital black and white prints

28 x 21,5 cm each (framed)

Edition of 7 + 1 AP; 3/7

Gerhard Richter

Abstract Painting, 2000

Oil on canvas

147 x 102 cm

Ugo Rondinone

sunrise. west. october, 2004

Cast aluminium

72 x 98 x 32 cm

Edward Ruscha

Erupt Pure, Open Book, 2002

Acrylic and ink on linen

50,8 x 61 cm

Thomas Schütte

Green Head, 2006

Glazed ceramic, steel

64 x 50 x 32 cm

Thomas Schütte

12 Portraits, 2009

Drypoint, half-tone and carborundum printed on coloured ground

90 x 70 cm

Cindy Sherman

Untitled #419, 2004

C-print

167,6 x 124,5 cm

Josh Smith

Untitled, 2007

Oil on canvas

153 x 122 cm

Josh Smith

Untitled, 2004

Oil on canvas

152 x 122 cm

Wolfgang Tillmans

Installation Summer 2000, 2000

Installation of 22 chromogenic prints, one inkjet print on paper, clips

Variable dimensions

Wolfgang Tillmans

Einzelgänger III, 2003

C-print

237 x 181 cm

Rirkrit Tiravanija

Untitled (only two cups of rice), 2006

Polished stainless-steel pedestal, two cups of silver rice and two glass cups

98 x 30 x 30 cm

Rosemarie Trockel

Zum schwarzen Ferkel 3, 2006

Ceramic, glazed platinum

198 x 110 x 6 cm

Kelley Walker

Untitled, 2008

Four-colour process silkscreen on canvas with *The Chief*; Friday, July 18, 2008

213,4 x 165,1 cm

Kelley Walker

Untitled, 2011-2012

Pantone and four-colour process silkscreen with acrylic ink on MDF, composed of a suite of 195 panels

166 panels: 40,64 x 46,64 cm; 29 panels: 60,96 x 60,96 cm

Overall dimensions variable

Jeff Wall

Dressing Poultry, 2007

Transparency in light-box

201,5 x 252 x 26 cm

Rebecca Warren

CC, 2007

Bronze

120 x 40 x 35 cm

Rebecca Warren

Fascia, 2009

Bronze on painted MDF plinth

Bronze: 142 x 29 x 51 cm

Plinth: 50 x 35 x 35 cm

Franz West

Appartement, 2001

Mixed media, installation, 3 pieces

part I: 60 x 95 x 90 cm, 84 x 95 x 162 cm; part II: 40 x 81 x 240 cm; part III: 140 x 100 cm

Franz West

Untitled, 2003

Papier-mâché, metal, lacquer, acrylic, cardboard

80 x 63 x 87 cm

Franz West

Sitzskulptur, 2004

Powder coated aluminium

57 x 155 x 131 cm

Christopher Wool

Untitled, 2007

Silkscreen ink on paper

182,9 x 140,3 cm

Christopher Wool

Untitled, 2008

Enamel on linen

269,2 x 243,8 cm

Christopher Wool

Untitled, 2009

Silkscreen ink on linen

243,8 x 269,2 cm

PRACTICAL INFORMATION

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