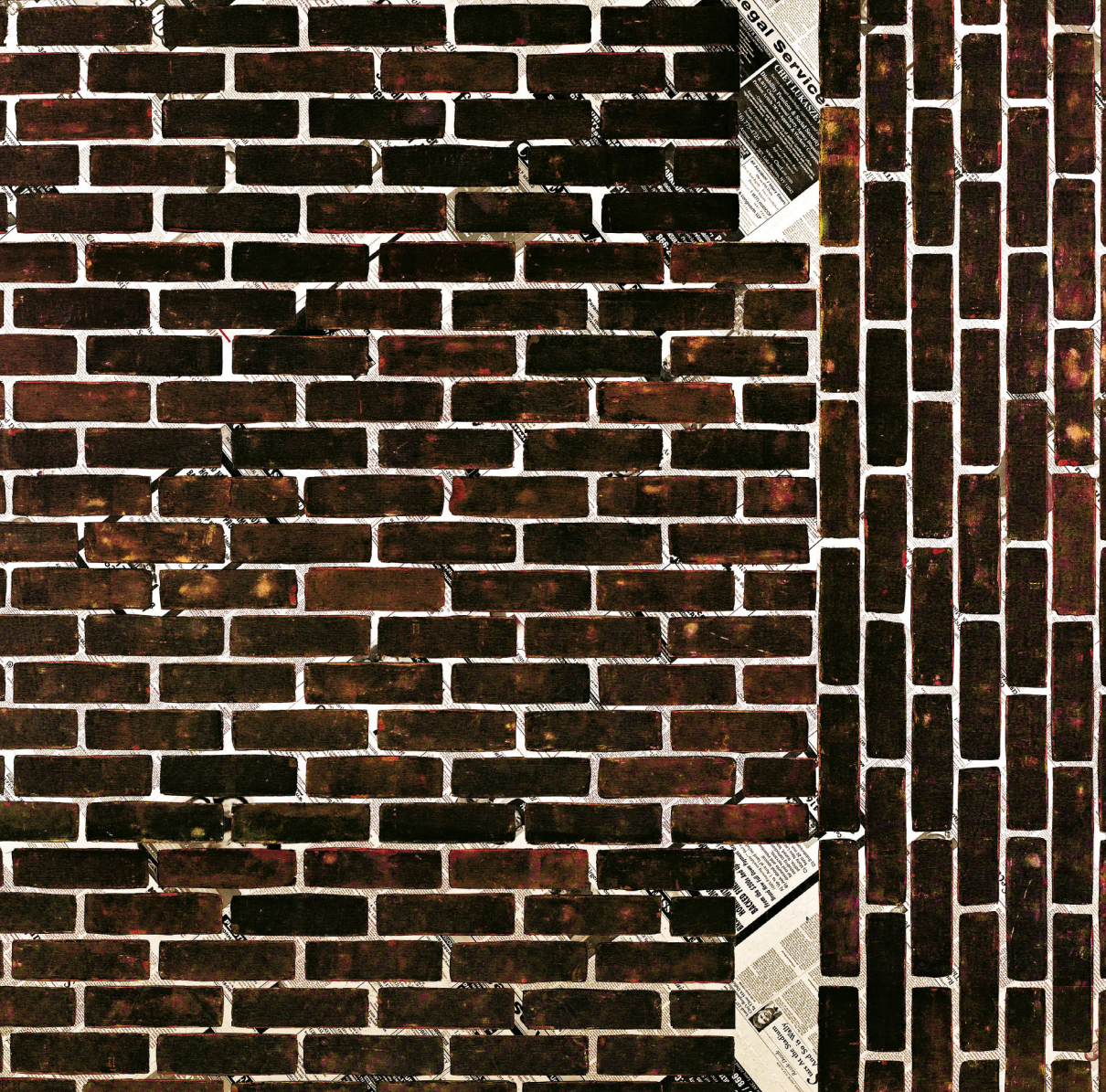




EXHIBITION
MO.CO.HOTEL DES
COLLECTIONS

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00_s
CRANFORD COLLECTION
THE 2000_s

24.10.2020
→ **31.01.2021**

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 **MINISTÈRE
DE LA CULTURE**
Ministère
de la Culture
et de
la Communication



EXHIBITION
00s
CRANFORD
COLLECTION
THE 2000s

NICOLAS BOURRIAUD

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. Chains of international galleries appeared (Gagosian, Hauser & Wirth, David Zwirner...), along with a generation of collectors less driven by personal obsessions.

00s. CRANFORD COLLECTION

00s. CRANFORD COLLECTION: THE 2000s

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COLLECTION: THE 2000s

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 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.

What is remarkable about the Cranford Collection is that it took the liberty to step aside from overarching themes to assert, beyond the fashions of the time, the persistence of formal approaches that were as intense as they were singular. The zeitgeist cannot necessarily be summed up by its background noise. The excellence of the Cranford Collection, beyond the quality of the works it brings together, is in the fact that it connects great artists without concerning itself with trends or artistic families. It is this birds'-eye view that allows us today to present a retrospective of the 2000s including artists who were already legends at the time and artists who were then emergent.

CURATORS' INTRODUCTION

The exhibition *00s. Cranford Collection: The 2000s* brings together over 80 works by 46 international artists, from one of the most important European private collections - the Cranford Collection.

00s 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.

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. 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.

Curators
Vincent Honoré
Victor Secretan
Anya Harrison
assisted by Justine Vic

IN CONVERSATION WITH MURIEL AND FREDDY SALEM (EXTRACT)

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

Muriel Salem : 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, Zabludowicz 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 Frieze¹, 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 Centre², an institution in North London, and which is our local associate. Without our support, they would not be able to invite international 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.

1. Contemporary art fair in London established in 2003 by the founders of *Frieze* magazine.

2. Situated in the London Borough of Camden, Camden Art Centre is a former library that has been converted into a contemporary art gallery and artist residency.

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 Art Society (CAS)³ 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.

00s: CRANFORD COLLECTION

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COLLECTION: THE 2000s

3. The Contemporary Art Society is an organisation established to encourage the appreciation of contemporary art in the United Kingdom.

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 OEHLER
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

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).
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 as witness

to his desire to redefine the status of the 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.
She 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).
Lives 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 in Glasgow (UK).

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 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.

OLAFUR ELIASSON

Born in 1967 in Copenhagen (Denmark).
Lives 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 Waterfalls*, 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 Kunsthaus 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 in London (UK) where she lives.

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). Lives 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 (USA). Lives 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.

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).

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).
Lives in 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 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 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 has 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 (USA).
Died in South Pasadena(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 (USA), where she lives.

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 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 New York (USA), where he lives.

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.

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 OEHLÉN

Born in 1954 in Krefeld (Germany).
Lives 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 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 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 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 (USA).
Died in 2012 in Arroyo Hondo (USA).

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 in Beirut (Lebanon) and New York (USA).

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 in Cologne (Germany).

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 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 (USA).
Lives in California (USA).

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.

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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 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 (USA).
Lives in New York (USA).

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 (USA).
Lives in New York (USA).

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 in London (UK) 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 in New York (USA), 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 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 the 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 (USA).
Lives in New York (USA).

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.

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 (UK).
Lives in London (UK).

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 1955 in Boston (USA).
Lives in New York and Marfa (USA).

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.

GLOSSARY

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YBAs

An acronym for Young British Artists. This name is applied to a group of artists, many of whom graduated from Goldsmiths College and exhibited together in London in the late 1980s. They stood out for their use of unusual materials (dead animals, waste material) and everyday objects that recalled intimacy or sexuality. They leaned towards the abolition of the classical distinction between different artistic mediums and set themselves apart through an entrepreneurial attitude that they took on with ease. Damien Hirst, Tracey Emin, Glenn Brown and Sarah Lucas are some of the artists that make up this group.

GERMAN NEO- EXPRESSIONISM / NEW FAUVES

German Neo-Expressionism brings together a group of German and Austrian artists who were equally called the “New Fauves” (as a reference to the French artists of the early 20th century), who from the 1980s onwards undertook a transformation of painting as a reaction against Minimalism, Conceptual Art and the German bourgeoisie. This movement is characterized by its predilection for large formats and strong colours that, navigating between abstraction and figuration, highlight gesture and material on the canvas. The artists’ choice of subject matter is inspired by popular culture, and urban and erotic themes but nevertheless

maintains a strong tie to the History of Art. Albert Oehlen, whose work is presented in the exhibition, Martin Kippenberger and Georg Baselitz were the core members of this group.

READY-MADE

Term first used in 1916 by Marcel Duchamp to describe his artworks made from manufactured, ready-made objects, and which nowadays designates a standard artistic practice inherited from Duchamp. Isa Genzken or Sarah Lucas, both of whom place everyday, manufactured objects, elevated to the status of an artwork simply by the artist’s decision, in the exhibition space are among the artists presented in this exhibition who form part of this tradition. The ready-made challenges several presumed certainties on which pre-20th century art relied on.

CAPITALIST REALISM

Founded in 1965 by Sigmar Polke, Gerhard Richter and Konrad Lueg (future gallerist Konrad Fischer), Capitalist Realism is a mocking send-up of Socialist Realism and the European response to American Pop Art. It is characterized by the use of commercial iconography and the representation of money as its subject matter. The founding artists of this style progressively abandoned it for abstraction, as is visible in the recent works by Gerhard Richter and Sigmar Polke that are presented at MO.CO. Hôtel des collections.

THE UNCANNY

For Freud, the uncanny (or *unheimlich*) is a strange feeling that suddenly seizes hold of us when, faced with a familiar object or situation, we experience a sense of unease without strictly knowing why. This term helps to understand certain artworks that may provoke this feeling, which combines curiosity, unease, even fear, all the while retaining a familiarity. Such is the case for the work of artists like Monster Chetwynd, Mona Hatoum and Mike Kelley.

POST-BLACK ART

This term was introduced by Glenn Ligon and curator Thelma Golden to designate the work of a generation of artists born after the civil rights movement, who refused the label of Black artists, even though their work is deeply marked by the desire to redefine their African American identity. This movement includes artists from different backgrounds but all of whom share the experience of being African American. Post-Black Art attempts to dispel the idea that race is a factor.

00s. CRANFORD COLLECTION

00s. CRANFORD COLLECTION: THE 2000s

00s. CRANFORD COLLECTION: THE 2000s

COLLECTION: THE 2000s

TIMELINE

2000

The Y2K bug did not happen.

A design error in computer science (the date 00) was behind the prediction of the worst scenarios: a breakdown of banking systems, of air and ground transportation, of power stations, the paralysis of computing, electric, and phone systems, and even the explosion of nuclear weapons.

The **Turner Prize**, the main prize in Europe for contemporary art organised by Tate Britain, is awarded to **Wolfgang Tillmans** – the first photographer and non-British artist to receive it.

Creation of the Marcel Duchamp Prize in partnership with the Centre Pompidou, awarded to an artist of French origin or living in France. The first laureate is **Thomas Hirschhorn**.

Inauguration of Tate Modern in London, dedicated to modern and contemporary international art. The collection is presented thematically, and no longer chronologically. The Turbine Hall, dedicated to monumental pieces, presents **Louise Bourgeois' *I Do, I Undo, I Redo***.

Vladimir Putin succeeds Boris Yeltsin as President of the Russian Federation, nine years after the fall of the USSR and a decade marked by an atmosphere of anarchy, during which the State was on the verge of bankruptcy.

00s. CRANFORD COLLECTION

00s. CRANFORD COLLECTION: THE 2000s

00s. CRANFORD COLLECTION: THE 2000s

COLLECTION: THE 2000s

Publication of *Empire*, by **Michael Hardt and Antonio Negri**, describing globalization and the capitalist system as a new Empire and developing the concept of *multitude*, a democratic project of resistance which replaces the notion of *proletariat*.

The international contemporary art fair Art Basel inaugurates *Unlimited*, a section dedicated to monumental art, a format closer to an art biennial than to a fair booth.

Publication of *No Logo* by **Naomi Klein**, describing the growing domination of brands and tracing an alarming picture of consumer society.

Laureate of the 1995 Nobel Prize in Chemistry, **Paul Crutzen introduces the concept of Anthropocene**. The term designates the new geological era on Earth after the Holocene, marked by environmental changes ascribed to human activity (global warming, pollution, deforestation, melting of the ice caps, loss of biodiversity, mass extinction, etc.).

2001

The multimedia library **iTunes** is released in January, and the first **iPod** in October (the best selling digital music player in the world). These new tools respond to new customs related to the dematerialization of music. The 2000s saw the appearance of a wide variety

of illegal downloading software (KaZaa, eMule, or even eDonkey2000) that created difficulties for the music industry. Voted in 2009, the **HADOPI Law** would become France's first legislative response against the illegal downloading of cultural content.

Wikipedia, the online collaborative encyclopedia, is launched in January. Of free access, multilingual, and universal, everyone can edit the platform and become a content author and editor. In keeping with Diderot's and Alembert's *Encyclopédie* (between 1751 and 1772), Wikipedia contributes to broadening the dissemination of knowledge.

Erected around the 5th century, the **Bamiyan Buddhas**, monumental sculptures in high relief, are reduced to dust after rocket attacks by the Taliban. The destruction of these symbols of pre-Islamic Afghanistan prefigures the collapse of the Twin Towers in New York six months later.

On April 1, the **Netherlands becomes the first country in the world to recognize same-sex marriage**. France did not follow suit until 2013. The fight for the recognition of homosexual rights is far from finished, considering that in 71 countries, lesbian, gay, bisexual, or transgender people risk imprisonment, undergoing torture, death, or even hard labour.

Coming from the "non-dance" movement that appeared in the 1990s, with *The Show Must Go On*, **Jérôme Bel** authors a piece that, due to its simplicity, becomes a manifesto. Devoid of music, stage and light design, costumes, or even "dance" in the

traditional sense of the term, the piece gathers some twenty interpreters facing a DJ who plays world-renowned hits. Challenging the codes of spectacle, Bel dissects its mechanisms and conserves only its essential part: music, bodies, and the concept.

Publication of the novel *Platform*, in which **Michel Houellebecq** describes a gangrenous society led by economic liberalism that extends to all spheres of human life. Through an attentive and sarcastic observation, he translates the brutality and the amorality of our times.

For the amount of \$20 million, American millionaire Dennis Tito becomes the **first tourist in space** to join the International Space Station.

Broadcast of the **TV show *Loft Story*** on M6 turns reality TV into a global phenomenon in the 2000s. The show foreshadows the new trend for exhibitionism and staging intimacy, which will blur the boundaries between public and private. Life becomes performative, and the constructed personality becomes a role that is acted out.

On September 11, three airplanes hijacked by Islamic terrorists crash into the twin towers of the World Trade Center, in Manhattan, and the Pentagon, headquarters of the United States Department of Defense, in Washington. The terrorist attacks resulted in 2,995 deaths and 6,291 injured. The spectacular images of the blazing towers and their collapse, of the plane exploding and of people leaping out, received unprecedented

media coverage. The shocking image becomes a memory-image, associated with a tragic story. Symbolically charged and dramatic, the attack is one of the first examples of the “live globalisation” of an event.

On September 21, the **AZF petrochemical plant in Toulouse is destroyed by the explosion of 300 tons of ammonium nitrate**, resulting in 31 deaths and injuring over 4,500. This catastrophe resonates today with the explosion that took place in the port of Beirut on Tuesday, August 4, 2020, caused by the same substance – ammonium nitrate.

The release of *Is This It*, the debut album of the American band **The Strokes**, resuscitates rock’n’roll in a moment when the music industry is dominated by hip-hop and electronic music.

The exhibition *Freestyle*, at the Studio Museum in Harlem (New York), puts together 28 emerging artists of African origin, around the concept of “**post-black art**.” The concept, introduced by curator Thelma Golden and artist Glenn Ligon in the late 1990s, brings together artists who rejected the label of “Black” artist and were seeking to redefine these complex notions.

2002

On January 1, the **Euro, the new currency for more than 300 million Europeans, enters into circulation** in twelve countries in Europe. This vector of economic, cultural, human, and political exchange favours new

connections between nations and contributes to making the European project more concrete.

The Palais de Tokyo, a new contemporary art center in Paris, is inaugurated in January. The project, headed by Nicolas Bourriaud and Jérôme Sans, provides Paris with a place of experimentation open to the emerging French and international art scenes.

The 11th edition of the quinquennial contemporary art exhibition **Documenta** is curated by **Okwui Enwezor** (1963-2019). Originally from Nigeria, he is the first non-European Artistic Director of the event. **Global and post-colonial**, this edition calls into question the supremacy of the Western art scene through an overview of current art practices, reflecting a paradigm shift, and profound aesthetic and geopolitical changes.

Presaging the current **pandemic, SARS** (Severe Acute Respiratory Syndrome), also part of the **coronavirus** family, appears in China and spreads globally between 2003 and 2004. The beginning of the 21st century is marked by an increase in the propagation of infectious diseases – influenza A (H1N1) in 2009-2010, MERS-CoV in 2012-2014, Covid-19 since 2019 – as a consequence of global warming, mass tourism, and human impact on the environment.

Eighteen years after its publication in the United States, *A Cyborg Manifesto* by the philosopher **Donna Haraway** is translated and published in French. Through

the figure of the cyborg, who erases the distinction between human and animal, organism and machine, but also between man and woman, Haraway calls for a revision of the concept of gender, moving away from Western dualism and essentialism. *A Cyborg Manifesto* imposes itself as a seminal work in **gender studies** and a pillar of **cyberfeminism**.

On June 2, the first episode of *The Wire* is aired on HBO. With 5 seasons and 60 episodes, the series originally written by **David Simon**, a former journalist, and **Ed Burns**, a former police detective in Baltimore, dissects the United States of the 2000s – its logics of power, racial conflict, and social inequalities with a realistic approach close to that of documentary and journalistic reportage. *The Wire* marks the beginning of the predominance of the TV series format, which has become central to our audiovisual and entertainment culture.

The Front National candidate, **Jean-Marie Le Pen**, finishes in second place in the first round of the French presidential elections that reveal **the rise of the far-right and populism in France**. This phenomenon extends to Europe, with discourses advocating for protectionism, nationalism, and direct democracy, and that normalise racism and xenophobia, thus putting democratic systems in danger.

The **Art Basel Miami Beach** fair is inaugurated in December. This American extension of the famous art fair in Basel (Switzerland) illustrates the globalisation of the art world. The 2000s would see contemporary art fairs multiplying

throughout the world. Their numbers rose from 60 in 2000 to around 300 in 2019, and there are now 300 biennials and triennials.

2003

Considered as the **biggest demonstration in history**, February 15 sees the mobilisation of 10 to 30 million people **against the invasion of Iraq** by the international coalition headed by the United States. This global uprising will not hinder the US to attack and invade Iraq. The aftermath of this war, qualified as preventative due to the supposed possession of weapons of mass destruction, are still felt today.

On June 25, the **exhibition *Alors, la Chine ?*** opens at the Centre Pompidou in Paris. Proposing an overview of the dynamism and diversity of contemporary Chinese art of the five previous years, it also offers a new look at this country in full transformation, opening itself up to the world (2008 Beijing Summer Olympics, Expo 2010 in Shanghai).

The Weather Project, a monumental installation by the Danish artist **Olafur Eliasson**, is presented in the Turbine Hall at Tate Modern in London. The immersive experience generated by this 15-meter diameter rising sun, lighting the space plunged in a slight mist, is at the same time meditative and precursory of environmental awareness. However, it also marks the beginning of a race towards spectacularism in contemporary art. *Train, Mechanical* is a mechanized sculpture by the artist **Paul McCarthy**,

composed of two representations of George W. Bush sodomising two pigs with an erotic background noise. The humiliation of a presidential figure criticized for his international politics: the intentions could not be clearer.

The DNA sequencing of the human genome is finally completed. This major scientific project launched in 1988 represents a major advance in genetic research, the understanding of diseases, and genetic therapy. It allows to determine what genetically differentiates each individual from another, as well as humans from other species.

In August, Europe is hit by a heatwave leading to several deaths and important consequences for the ecosystem. “Extreme meteorological events” will subsequently multiply and intensify due to **global warming**.

Japanese Neo-Pop artist **Takashi Murakami** collaborates with the brand **Louis Vuitton**, further blurring the boundaries between fine arts and luxury.

Give yourself a “second life:” such is the proposition of the **videogame Second Life**. In this virtual universe in the intersection of gaming and social networking, users embody avatars that evolve in a world entirely created by them.

The graphic novel *Pyongyang* narrates the professional sojourn of **Guy Delisle** in the capital of the Democratic People’s Republic of Korea, a country that remains closed to foreigners. This comic book, which achieved worldwide success, allows readers to discover this self-sufficient

country governed by a Communist dynasty, and about which very little was then known by the rest of the world. With *Pyongyang*, Delisle helps to renew this genre and to popularise the graphic novel.

Gus Van Sant’s *Elephant* (awarded the Palme d’Or in the Cannes Film Festival) focuses on the sensitive subject of the over-the-counter sale of firearms in the United States, with the dreadful story of the Columbine High School shooting, perpetrated by two students.

2004

Photos from the **Abu Ghraib** prison, close to Baghdad, are made public. They come from the army, who inflict abuse and humiliation on their Iraqi prisoners. This scandal unveils one of the dark faces of the “world’s biggest democracy.”

At the foot of **Cité Albinet in Aubervilliers**, in the suburbs of Paris, artist **Thomas Hirschhorn** opens his installation *Le Musée Précaire Albinet*, in which masterpieces of the 20th century loaned by the Centre Pompidou and the Fond National d’Art Contemporain are exhibited. It allows for a new audience to admire the works of Marcel Duchamp, Kasimir Malevich, Piet Mondrian, Salvador Dalí, Joseph Beuys, Le Corbusier, Andy Warhol, and Fernand Léger.

The first major exhibition dedicated to art from the African continent and to post-colonial African reality, *Africa Remix, Contemporary*

Art of a Continent proposes an overview of contemporary African art with more than 200 works by 84 artists from Africa or of African origin (Chéri Samba, Ghada Amer, Barthélémy Toguo, Pascale Marthine Tayou, Guy Tillim, Samuel Fosso, and Zwelethu Mthethwa).

June: **American and Austrian scientists announced, that they had teleported an atom** – i.e. they had copied properties of one atom to another. This represented the first step towards making the fantasy of human teleportation a reality.

Launch of **Google Maps**, a platform that renewed cartography thanks to G.P.S. (Global Positioning System) and that would be enriched with new features over the years: satellite imagery, aerial views, oblique images or in relief... It is now possible to explore the entire world from your computer screen. With his project *9-Eyes* (2009), Canadian artist **Jon Rafman** would revisit the codes of photography with Google Street View screenshots, developing a reflexion around the digitisation of individuals and the world.

Launch of *Funeral*, the first album of the Montreal-based independent rock group **Arcade Fire**, later considered one of the best albums of the 2000s by several specialist magazines and websites.

On December 26, a **giant tsunami** provoked by an earthquake of exceptional magnitude **ravages the coasts of the Indian Ocean**, leaving more than 285,000 victims and over one million refugees.

After three years of construction, the **Millau Viaduct**, which spans the Tarn Valley, becomes operative on December 16. Designed by the British architect **Norman Foster** (who was also behind the project of the Carré d'art de Nîmes in 1993), the Millau Viaduct reaches a height of 343 metres with a 2,460-metre-long deck, that is, the longest cable-stayed bridge before the record was beaten by a Chinese viaduct in 2013.

2005

Creation of Youtube, a free online video-sharing platform. Its radical novelty comes from the fact that the audience is no longer passive, as it used to be in front of the television, but engaged in the production of content. Google would buy the site one year later for \$1.65 billion.

The MoCA (Museum of Contemporary Art) Shanghai becomes the **first private contemporary art museum in China**, turning the country into one of the strongholds of contemporary art.

Faced with the first attempts of cloning stem cells of human embryos, the UN Law Commission adopts a **statement of principles to forbid “all form of human cloning”** with the purpose of protecting human life and dignity.

With *Lunar Park*, American writer **Bret Easton Ellis** renews the genre of the autobiographical novel by mocking the myth of the writer as he plunges the reader into an exhilarating nightmare where reality and fiction

commingle. The novel reveals the author's inner demons in the form of a homage to Stephen King and horror stories.

On March 11, several explosions take place around the Atocha station in Madrid. Claimed by Al Qaida, the attack left 191 dead and 1,800 injured, becoming **the most deadly terrorist attack in Europe** since the explosion of the Pan Am flight in 1988. In July, London is hit by a series of terrorist attacks, equally linked to the radical Islamic movement.

During the 51st Venice Biennale, three people disguised as museum attendants enter the German Pavilion and start to dance while singing “**This is so contemporary, contemporary, contemporary.**” Tino Sehgal steps aside from producing objects in favour of staged experiences. Such *staged situations* praise the immaterial and the ephemeral, helping to transplant dance into the museum space.

On August 28, the **Hurricane Katrina** ravages **New Orleans** in the United States. Although the catastrophe was predictable, thousands of under-privileged people, mostly black, become prisoners to the flood and would only receive first aid after 48 hours. With 1,836 deaths and immeasurable damages, the hurricane highlighted the prevailing inequalities in two of the most impoverished states of the US, Louisiana and Mississippi, where structural racism is persistent.

A new era in the history of transplants, with the **first partial facial transplant**. Since it used tissues

removed from a donor with brain death, ethical questions were raised.

How to think the world outside of the dualism of nature and culture inscribed into Western thinking? Following his critical reflexion, **Philippe Descola**, holder of the Chair of the Anthropology of Nature at the Collège de France from 2000 to 2019, publishes ***Beyond Nature and Culture***, a theory that breaks down the barriers of ethnocentrism and demonstrates the arbitrary character of our representations of the world. At the time of the ecological crisis, this major work contributes to the acknowledgment of non-Western thoughts.

2006

Inaugurated in April with the exhibition *Where Are We Going?*, the **Palazzo Grassi** reveals **François Pinault's** collection of modern and contemporary art, which brings together more than 3,000 works. Owner of Christie's Auction House since 1998, François Pinault is an expert in the art market, from the purchase of works through to their exhibition and sale.

Publication of ***King Kong Theory*** by **Virginie Despentes**. A direct questioning of female sexuality, the essay examines the mechanisms of male domination at the root of the political, economic, and sexual subjugation of women. The success encountered by this work, lukewarm at the time it was published, becomes nearly unanimous by the following decade.

The social network **Facebook**, created in 2004 by **Mark Zuckerberg**, Chris Hughes, Eduardo Saverin, Andrew McCollum, and Dustin Moskovitz, opens itself to the entire world in 2006. The arrival of Facebook – combined with that of smartphones – shifted our way of living and communicating. Turned into an extension of the “self” one can control, it is possible to expose one’s private life and to consume that of other people on Facebook, thus turning us into narcissistic voyeurs.

The movie *Zidane, A 21st Century Portrait*, by **Douglas Gordon** and **Philippe Parreno**, has as its sole subject the global football icon Zinédine Zidane. For the duration of a match, seventeen high definition cameras follow him to create a psychological, internalized portrait that “deformats the gaze”. Both artists succeed in this ambitious challenge: to bring together the popular world and that of fine arts.

Bestowing itself with the vocation of creating a dialogue between the cultures of the African, Asian, Oceanic, and American continents, the **Musée du Quai Branly** is inaugurated in Paris. A reflection of the French colonial past, the public institution is home to the ancient ethnology collections of the Musée de l’Homme and the Musée National des Arts d’Afrique et d’Océanie, i.e., more than 300,000 pieces.

Luisel Ramos, 22-year-old model, dies on the catwalk during a fashion show in Uruguay. Her death was caused by a diet composed of lettuce and diet drinks. A month later, the organizers of

Madrid Fashion Week prohibit models with a body mass index (BMI) lower than 18 from the catwalk. The fashion industry becomes aware that the feminine ideal conveyed in the media can no longer be associated exclusively with extreme thinness.

From 2007 on, that is, one year after its launch, **Twitter** becomes the **second social network of the world**. This new way of sharing information in less than 140 characters, in real-time and with no filter, has radically changed present day journalism and politics. From the revolutions of the Arab Spring to the Pope, from #MeToo to Donald Trump, Twitter is used to give maximum visibility to a constant flow of information.

2007

Exhibitions and retrospectives dedicated to women artists multiply across artistic institutions, contributing to a feminist revision of art history: *Global Feminisms* at the Brooklyn Museum in New York and *WACK! Art and the Feminist Revolution* at MOCA Los Angeles offer a vision of the artistic production of women artists throughout the world, from 1965 to 2007. The retrospective of Louise Bourgeois also opens in London and would come to Paris the following year. In France, from 2009 to 2011, the third thematic display of the permanent collections of the Musée National d’Art Moderne, *Elles@centrepompidou*, would exhibit 150 women artists.

The **arrival of the first iPhone** modifies our relation with time, space, and our presence in the world. Urgency, multitasking, immediacy become watchwords.

On February 16, **Britney Spears**, icon of the 2000s, world-famous after her 1998 hit *Baby One More Time*, shaves her head completely. Depression, drug and medicine abuse, and media harassment lead the singer to the edges of self-destruction. The following year, **Lady Gaga** releases the single *Paparazzi*, approaching the complex relations maintained between stars and the tabloid press.

Urs Fischer transforms the **Gavin Brown gallery** in New York into a dangerous zone for his audience, presenting a gigantic hole in the middle of the space.

The album *In Rainbows*, self-produced by the group **Radiohead**, proposes a new musical aesthetic, cosmic and distressed, marked by the deconstruction of rhythms and harmonies. Faced with the transformation of the music industry, the group decides to release the album on the internet and to sell it at open price.

The first important philosophic movement of the 21st century, **speculative realism** (or “object-oriented ontology”) is officially born during a conference organized on April 27 at Goldsmiths College in London.

Steve McQueen’s *Queen and Country* is exhibited in Manchester. Commissioned by the Imperial War

Museum London with the making of a work paying homage to the British armed forces during the Iraq War, the artist discloses a series of sheets covered with stamps depicting an intimate portrait of soldiers killed in combat, associated with an effigy of the Queen.

2008

The skyscraper *Burj Dubai* (Dubai Tower), whose construction started in 2004 and that **reaches a height of 828 metres**, becomes the **tallest human construction ever made**, illustrating the entrance of the United Arab Emirates in the global run for gigantism.

Beyoncé’s *Single Ladies (Put a Ring on It)*, the anthem of strong and free women, becomes a planetary hit and takes profit of the phenomenon of interactive internet: the choreography of the video clip is reproduced by thousands of amateurs who share their videos, turning *Single Ladies* into “**the first major dance craze of the new millennium and the internet.**”

On June 12, **Garage Center for Contemporary Culture**, the **first private art centre in Russia** dedicated to contemporary art is inaugurated in Moscow. Used by the first time by the artist Marisa Olson, the term “**post-internet**” designates artistic practices that summarize the impact of the Internet on our lives, both online and in reality.

Paul B. Preciado, in his “body-essay” *Testo Junkie: Sex, Drugs, and Biopolitics in the Pharmacopornographic Era*,

retraces the experience on his own body of voluntarily taking testosterone. In a logic of challenging binary norms, the author contests the notion of a predestined self, thus reinventing himself according to his own imagination.

On September 15, the **Lehman Brothers bank declares bankruptcy**, following the **subprime** crisis. Sensing the economic crisis, artist **Damien Hirst** makes a masterstroke by organizing an auction sale of 223 works from his studio for \$147 million.

Mathias Énard questions History in the novel ***Zone***, narrating the Mediterranean and its uninterrupted procession of violence in a single phrase of 500 pages.

Finding its origin in the real estate market in the United States, most particularly in the risk-based pricing of loans, **the subprime crisis is considered the worst one since the Great Depression of 1929**. Among its consequences are the rise in prices of oil and raw materials, the rise in unemployment, as well as the GDP collapse of the main world economic powers.

The exhibition *Jeff Koons à Versailles* causes controversy: the Committee for the Defense of the Heritage of Versailles and the French Union of Writers rise up when seeing seventeen monumental Pop sculptures exhibited in the castle and its gardens, among which is the famous *Lobster* (2003) in red aluminium, hanging from the ceiling of the Salon of Mars.

On November 4, **Barack Obama** goes down in History elected with a lead of more than 9 million votes compared to

the Republican candidate, becoming the **first black President of the United States**.

2009

One year after his inauguration, **Barack Obama orders the progressive withdrawal of American troops from Iraq**. However, the withdrawal would only be effective from December 31, 2011, after more than eight years of occupation.

After its first nuclear test in 2006, **North Korea** becomes a true **nuclear power** after a new recidivism.

183 countries sign the Kyoto Protocol. This international agreement aimed at reducing the emission of greenhouse gases would not be duly followed, and ten years later, numerous scientific reports on climate change foresee **an ever more worrying future for the planet**.

On June 25, **Michael Jackson succumbs to an overdose of a strong anaesthetic**. The world mourns the death of the king of pop.

With her novel ***Three Strong Women***, **Marie Ndiaye** evokes issues of migration and identity. She narrates the suffering of women whose lives are conflicted between Africa and France.

After the **reelection of President Mahmoud Ahmadinejad** in Iran, uprisings break out in the country. Demonstrators support the opposition candidate Mir-Hossein Mousavi and denounce electoral fraud on social

networks, making this movement also known as the “**Twitter Revolution**”.

With *The Generational: Younger Than Jesus*, the New Museum of New York presents 50 emerging artists from 25 countries none of whom are older than 33 years old. The exhibition explores the diversity and richness of the artistic production of Generation Y, also known as the me generation, Facebook generation, or the Millennials, born in the 1980s.

2010

On January 12, a **7.0 magnitude earthquake strikes Haiti**, leaving behind more than 200,000 dead, thousands of injured people, and more than a million homeless Haitians. Numerous donations raised \$9.9 billion.

British fashion designer **Alexander McQueen takes his own life at the age of 40**. Known as an “enfant terrible,” he worked for Gucci and Givenchy before founding his own fashion house. He enjoyed world fame for his eccentric creations, his avant-garde installations, and his tight-knit relation with the performing arts that freshened up our understanding of fashion.

An ash cloud erupting from the Icelandic volcano Eyjafjallajökull disrupts world air transportation for more than a week. Since the 9/11 attacks, after which the airspace of the United States remained closed for several days, this event constitutes the biggest restriction of air traffic in the world.

On April 20, the **Deepwater Horizon oil rig explodes**, causing the death of 11 people, a fire, then a **black tide** due to the spill of 780,000 million litres of oil in the Gulf of Mexico.

The MoMA in New York organizes a retrospective exhibition of one of the pioneers of performance art: *Marina Abramović : The Artist is Present*. During the whole length of the exhibition, she remains sitting on a chair without eating, drinking, or standing up, and watches the passing by of visitors, with whom she has a moment of silent exchange, face to face. Nearly 750,000 people participated in this performance.

Discovery of the **North Atlantic trash vortex**, a new “plastic continent” transforming the seas and oceans little by little into garbage bins.

Christian Marclay makes the video installation *The Clock*, with 12,000 excerpts of films where a watch or clock displays the hour. With a 24-hour length, the film works as a clock, with the hour displayed corresponding exactly to the real time of the projection. The work was one of the events of the 54th Venice Biennale the following year, when Christian Marclay was awarded the Golden Lion for Best Artist.

Launch of **Instagram**, both a social network and a service for sharing videos and photos.

COLLECTION: THE 2000s

00s: CRANFORD COLLECTION: THE 2000s

00s: CRANFORD COLLECTION: THE 2000s

00s: CRANFORD COLLECTION



↑ *Maison*, 2000
Photo Credit: Christopher Burke
© The Easton Foundation / Adagp, Paris 2020

LOUISE BOURGEOIS



↑ *Love Unparalleled*, 2001
© Damien Hirst and Science Ltd.
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↑ *Schmilzender... [Melting...]*, 2002
© Adagp, Paris, 2020

ALBERT OEHLER



↑ *Einzelganger III*, 2003
© Wolfgang Tillmans
Courtesy Maureen Paley

WOLFGANG TILLMANS



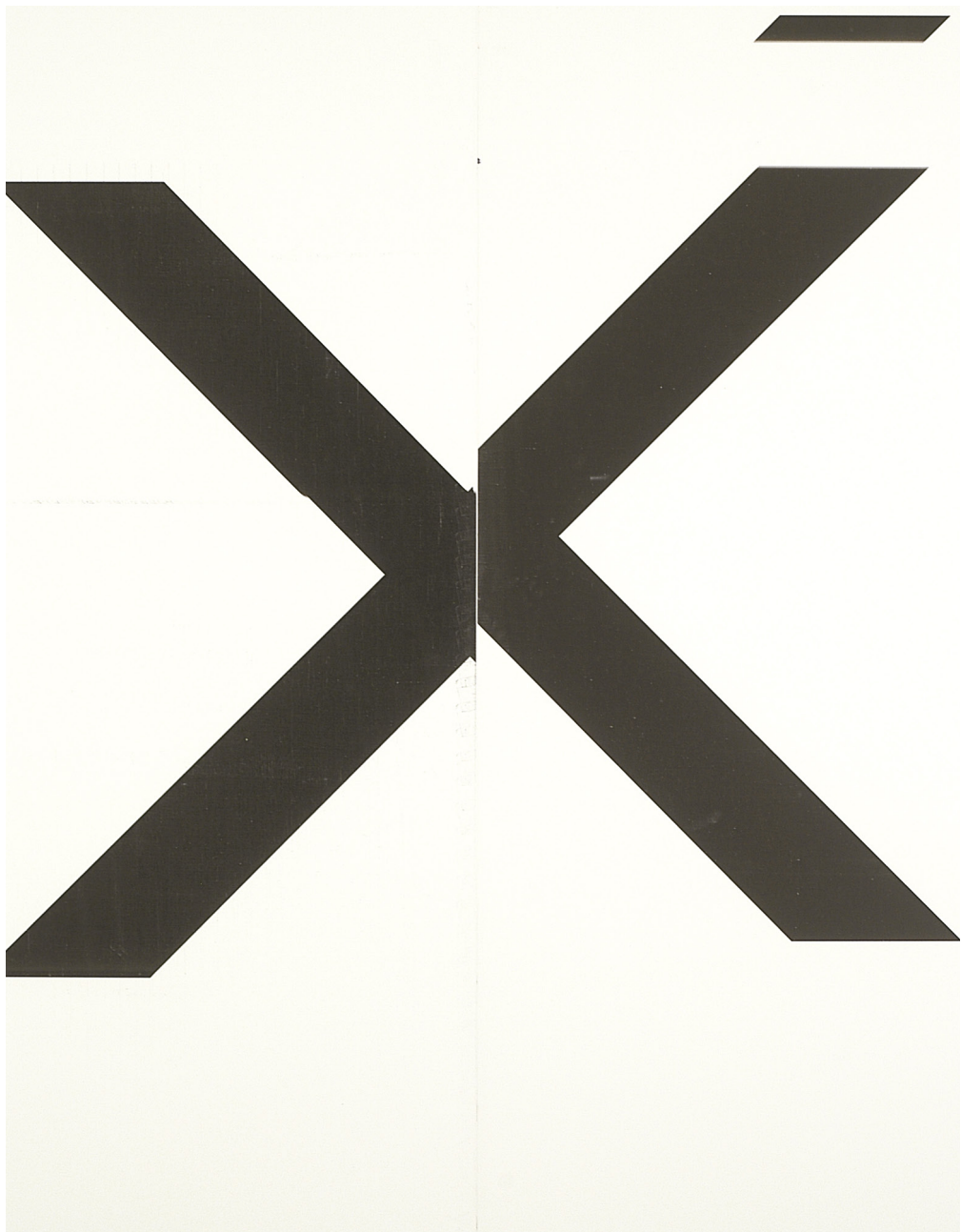
↑ *Untitled #419, 2004*
Courtesy of the artist; Metro Pictures, New York;
and Sprüth Magers, Berlin / London / Los Angeles

CINDY SHERMAN



↑ *the angel of the plague*, 2005
© Karen Kilimnik
Courtesy 303 Gallery, New York

KAREN KILIMNIK



↑ *Untitled*, 2006
© Wade Guyton

WADE GUYTON



↑ *Untitled*, 2007
© The Estate of Sigmar Polke, Cologne / Adagp, Paris, 2020

SIGMAR POLKE



↑ *Orang-Utan*, 2008
Courtesy Galerie Buchholz, Berlin/Cologne/New York
© Adagp, Paris 2020



↑ *Untitled*, 2009
© Christopher Wool
Courtesy of the artist and Luhring Augustine, New York



↑ *Figure #42, 2010*

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

GLENN LIGON

**COVER OF THE EXHIBITION
CATALOGUE**

→ Publishers: Silvana Editoriale
Graphic Design: Sara De Bondt

Collection Cranford: les années 2000

Cranford Collection: the 2000s



00s

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EXHIBITION - POSSESSED. DEVIANCE, PERFORMANCE, RESISTANCE

The occult sets itself up as resistance against dogma, patriarchy, dominant powers, religions, accepted knowledge systems: in other words, the majority. By its nature, it is that which is hidden and other. It is that which reveals. The body of the occult is one that is gendered, racialised and politicised, guardian of visions of an alternative world, cast aside but radiant in the night of the occult. *Possessed* explores how contemporary artists reclaim the occult and create artworks linked to the societal debates of our time.

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More informations on www.moco.art

13.09.20
→ **09.01.21**

EXHIBITION - SAMUEL SPONE, CORRIDOR

After completing a residency this summer at Château Capion, the artist presents *Corridor*, an exhibition that places in dialogue newly produced works, including a monumental painting created in situ. In his paintings, drawings, and photograms, Spone operates through addition and subtraction to test materials and their interactions, making use of accidents as well as variations in time and scale. Exploiting a plethora of artistic, literary, and cinematographic references, or even the world of videogames, the artist creates fictional environments where the abstract and the figurative intertwine.

In the framework of MO.CO. Esba residencies in partnership with Château Capion.

Free admission
Château Capion - Chemin de Capion - 34150, Aniane
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10.10.20
→ **01.03.21**

EXHIBITION - GAËLLE CHOISNE, DÉFIXION

Following her residency at the Lattara Archaeological Site - Henri Prades Museum, Gaëlle Choisne presents the exhibition *Défixion*, a term which designates an ancient practice of bewitchment.

The exhibition, which will bring together recent or not-yet-exhibited works in dialogue with the museum's collection, pays tribute to the gestures of excavating or restoring objects. Through gaps and anachronisms, Gaëlle Choisne invents the archeology of an future.

In the framework of MO.CO. Montpellier Contemporain residencies in partnership with Lattara Archaeological Site - Henri Prades Museum.

Site archéologique Lattara
390 Route de Pérols - 34970 Lattes

PRACTICAL INFORMATION

MO.CO.HÔTEL DES COLLECTIONS

13, rue de la République - Montpellier
Accessible to visitors with reduced mobility

ACCESS

By tram
Lines 1, 2, 3 or 4 Gare Saint Roch tram stop

By car
Parking Eiffa Montpellier Saint Roch
Parking de la Comédie

OPENING TIMES

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ADMISSION

Single-entry ticket, full price: €8
Single-entry ticket, concessions: €5
Please check the exhibition ticket guidelines concerning eligibility for free entry
MO.CO. PASS SOLO Annual Membership: €30
MO.CO. PASS DUO Annual Membership: €45
For more information or to register:
mediation@moco.art
reservation@moco.art

CATALOGUE

The exhibition catalogue, designed by Sara De Bondt, includes texts by Aurélien Bellanger, Nicolas Bourriaud, Vincent Honoré and Vincent Pécoil.
Co-edited by Silvana Editoriale

The catalogue is available at the Sauramps bookstore - MO.CO.

PHOTOS CREDITS

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



