

L'UNIVERSITÉ D'ÉTÉ DE LA BIBLIOTHÈQUE KANDINSKY
Magiciens de la terre. Retour sur une exposition légendaire

1-10 Juillet 2014

Galerie du Musée/ Bibliothèque Kandinsky

PROGRAMME

J01. MARDI, 1 juillet (Galerie du Musée)

9h30 – 10h00, Accueil des participants
Petit déjeuner dans le Salon du Musée

10h00 – 10h30, Ouverture
Annie Cohen-Solal et **Didier Schulmann**

10h30 – 11h30, Présentation des participants

11h30 – 12h30, Intervention-cadre : « *De Sydney à Paris, imaginer l'exposition Magiciens de la terre* » avec **Jean-Hubert Martin** et **Sarkis**, artiste.

En présence de **Mark Francis** et **Bernhard Lüthi** (sous réserve)

14h30 – 16h30, visite de la Cité Nationale de l'Histoire de l'Immigration avec Aude Pessey-Lux et Marianne Amar

17h30 – 19h00, Atelier d'écriture avec François Havegeer et Sascha Leopold, Bibliothèque Kandinsky.
En présence de Frédéric Keck.

PREMIÈRE SECTION

Généalogie d'une exposition – phare. Génétique des pratiques et des documents

Activateur :
Benoît de l'Estoile

J02. MERCREDI, 2 juillet (Galerie du Musée)

« *A travers le monde, découvrir des magiciens* ».

Le laboratoire d'une aventure : les procédures d'enquête et de documentation pour la préparation de "*Magiciens de la terre*" et la sélection des artistes

9h30 – 10h00,
Benoît de l'Estoile, mise en cadre

10h00 – 10h30
Invitée : Angelica Gonzalez
Pratiques d'écriture autour de « Magiciens de la terre »

10h30-11h00
Mariella Franzoni
Magiciens de la terre and the anthropological turn of curatorial practice.

11h00 – 11h30
Sarah Wall
From Margin to Centre, Yuendumu to Paris: Aboriginal art and 'Magiciens de la Terre'.

11h30 – 13h00, discussion avec les participants et les invités

14h30 – 18h00, Atelier d'écriture avec François Havegeer et Sascha Leopold, Bibliothèque Kandinsky.
En présence de **Stéphanie Rivoire** et **Chloé Goulch** avec une présentation des typologies documentaires dans les archives de « Magiciens de la terre »

J03. JEUDI, 3 juillet (Galerie du Musée)

« *Qui sont les magiciens de la terre ?* » (Barbara Kruger, 1989).
Pratiques rituelles, pratiques culturelles, « objets ethno-synchrétiques ».

Invités:

Carlo Severi

9h30 – 10h00

Rita Magalhaes Furtado

Du sens de l'insignifiant: esthétique et images de l'art dans l'expérience humaine du savoir.

10h00 – 10h30

Louise Atkinson

Research on the production of artist books and book objects which reference ritual and performative objects

10h30 – 11h00

Caterina Corni

Jivya Soma Mashe – Michal Rovner, a comparative study of tribal art in artistic practice

11h00–13h00, discussion avec les participants et les invités

14h30 – 16h30, visite du Musée du Quai Branly avec Jessica de Largy.

J04. VENDREDI, 4 juillet (Galerie du Musée)

« *Rassembler en un même lieu ce qui ne l'est jamais* » (Jean-Hubert Martin). La mise en exposition – scénographie, expographie et montage de « *Magiciens de la terre* »

Invités:

Jérôme Glicenstein, Rémi Parcollet et Elio Montanari

9h30 – 10h00

Katheleen de Muer

Le monde contre la terre: a comparative ideological study of the scenography of the colonial section at the Brussels International Exhibition of 1897 and the 'Magiciens de la Terre' exhibition of 1989

10h00 – 10h30

Ruth Sacks

Artworks and their agencies: Revisiting Magiciens de la Terre via the colonial exhibition

10h30 – 11h00

Adam Jasper

Qui sont les magiciens de la terre ? The emergence of new taboos in the display of art and artifacts. An archaeological study of the relations between Magiciens de la terre, "Primitivism", and the contemporary biennale.

11h00 – 11h30

Angels Miralda Tena

The place of installation in Magiciens de la terre.

11h30 – 12h00

Eva Comuzzi

ÉTANT DONNÉES: (1. définition de rôles; 2. passages; 3. cabinet des curiosités; 4. 'exposition cover'; 5. société transparente, arte transparente?)

12h00 – 13h30, discussion avec les participants et les invités

14h30 – 18h00, Atelier d'écriture avec François Havegeer et Sascha Leopold, Bibliothèque Kandinsky.

DEUXIÈME SECTION

Réception critique. Le tournant de « Magiciens de la terre »

Activatrice :

Elvan Zabunyan

J05. SAMEDI, 5 juillet (Galerie du Musée)

« 29 bandes de 8,7 cm chacune vue à la télévision » (Daniel Buren, 1989). La réception de « *Magiciens de la terre* »

Invités :

Laurent Jeanpierre

9h30 – 10h00

Elvan Zabunyan, mise en cadre

10h00 – 10h30

Elisa de Souza Martinez

A collection at hand: proximity or distance?

10h30–11h00

Marion Vignal

La fortune critique de Magiciens de la terre

11h00 – 11h30

Eleni Michaelidi, *Investigating oral archives and creating an oral history program in relation to Magiciens de la terre Archives.*

11h30 – 13h00, discussion avec les participants et les invités

14h30 – 18h00, Atelier d'écriture avec François Havegeer et Sascha Leopold, Bibliothèque Kandinsky.

J06. DIMANCHE, 6 juillet (Galerie du Musée)

Arts primitifs/ arts contemporains – quelles qualifications pour quels artistes ? Dépasser le présumé primitiviste.

Invités:

Teresa Castro et Lotte Arndt (sous réserve)

9h30 – 10h00

Pietro Rigolo

POUR MOI IL FAUT MONTRER TOUT À TOUT LE MONDE: Pierre Gaudibert and African art.

10h00 – 10h30

Vesna Madzowski

Les Magiciens sans Terre: From Identity Politics to Identity Aesthetics

10h30–11h00

Giulia Bini

Les Immatériaux et Magiciens de la Terre. Vers l'Esthétique du 'Chaos Monde'

11h00 – 13h00, discussion avec les participants et les invités

14h30 – 16h30, visite de l'accrochage des collections modernes du Musée National d'Art Moderne, Centre Pompidou, Paris avec Mica Gherghescu et Didier Schulmann

17h00 – 18h30, Atelier d'écriture avec François Havegeer et Sascha Leopold, Bibliothèque Kandinsky (facultatif)

J07, LUNDI, 7 juillet (Galerie du Musée)

"*Magiciens de la terre*" et les mondes de l'art contemporain.

9h30 – 10h00

Camila Maroja

Import/Export: The third world as a cultural identity

10h00 – 10h30

Nevenca Sivavec

The Ljubljana Biennial of Graphic Arts Ljubljana and the "non-aligned" artists

10h30 – 11h00

Xinran Guo

Navigating between the Individual and the Collective: Chinese Art in 1989

11h00 – 11h30

Emi Koide

Regards croisés entre l'art et l'archive: la recherche historique et d'archive autour de la République Démocratique du Congo dans la production contemporaine

11h30 – 13h00, discussion avec les participants et les invités

14h30 – 17h00, « Enjeux théoriques et bibliographiques aujourd'hui », accueil et discussion au sein du programme « Arts et Mondialisation » (Institut National d'Histoire de l'Art) avec Zahia Rahmani.

TROISIÈME SECTION

Déplacer le canon, ouvrir les disciplines. Le partage des connections et des savoirs dans l'espace muséal.

Activatrice :

Andrea Buddensieg

J08, MARDI 8 juillet (Galerie du Musée)

« Ravissantes périphéries » et territoires élargis. Cartographies culturelles et les nouvelles mobilités à l'échelle globale.

Invités:

Magali Reghezza

Cynthia Ghorra-Gobin

Clarisse Loiseau Didelon

9h30 – 10h00

Mana Nowak

« Pûtahi i Tahiti », rencontre culturelle et artistique océanienne à Tahiti : quels enjeux locaux et globaux pour les artistes autochtones d'Océanie ?

10h00 – 10h30

Rena Kano

Question de la mondialisation de l'art et de la création marginale. Critère de « beau » : être in ou out de l'histoire de l'art non-occidental.

10h30 – 13h00, discussion avec les participants et les invités

14h30 – 18h00, Atelier d'écriture avec François Havegeer et Sascha Leopold, Bibliothèque Kandinsky.

J09, MERCREDI 9 juillet (Galerie du Musée)

Narrations en collision. Comment faire l'histoire de l'art dans des contextes transculturels complexes. Retour sur le « contrat postmoderne » de « Magiciens de la terre » (Thomas McEvilly)

Invités :

Monica Juneja

9h30 – 10h00

Luigi Galimberti

"La géographie, ça sert d'abord à faire la guerre". Artistic and Cultural Dialogues in a Geopolitical Perspective

10h00 – 10h30

Annette Bhagwati

From 'multiculturalism' to 'global art' – changing curatorial practices at the Haus der Kulturen der Welt, Berlin, 1989–2006

10h30 – 13h00, discussion avec les participants et les invités

14h30 – 18h00, Atelier d'écriture avec François Havegeer et Sascha Leopold, Bibliothèque Kandinsky.

J10, JEUDI 10 juillet (Galerie du Musée)

9h30 – 11h30

Table ronde « L'art global et le musée ». Discours sur le partage des connections et des savoirs critiques dans l'espace muséal. Conclusions

Remise du *Journal* de l'Université d'été aux participants.

Clôture de l'Université d'été. Cocktail (Salon du Musée)

INVITÉS :

Marianne Amar, responsable du département histoire et recherche de la Cité Nationale de l'Histoire de l'Immigration

Lotte Arndt, docteure en histoire de l'art, chercheuse indépendante.

Andrea Buddensieg, commissaire et directrice du projet GAM – Global Art and the Museum, ZKM, Karlsruhe. Commissaire en 2011 avec Peter Weibel de l'exposition "The Global Contemporary: Art Worlds after 1989", ZKM.

Teresa Castro, maître de conférences, Université Sorbonne Nouvelle – Paris 3, auteure de *La pensée cartographique des images. Cinéma et culture visuelle*, Lyon, Aléas, 2011

Annie Cohen-Solal, commissaire générale, *Magiciens de la terre. Retour sur une exposition légendaire 2014*.

Clarisse Didelon Loiseau, maître de conférence à l'Université de Rouen/ Le Havre, Laboratoire CIRTAI

Benoît de l'Estoile, anthropologue, directeur de recherches CNRS, Laboratoire IRIS

Mark Francis, commissaire adjoint de « Magiciens de la terre », 1989, directeur, Gagosian Gallery.

Mica Gherghescu, chargée du développement de la recherche, Bibliothèque Kandinsky

Cynthia Ghorra-Gobin, directrice de recherche au CNRS, intervenante associée, Département de Géographie, ENS, éditrice du « Dictionnaire critique de la mondialisation », 2012

Jérôme Glicenstein, professeur des Universités, Porteur du projet Labex Arts-H2H : « Histoire des expositions » (Université Paris 8 / MNAM-Centre Pompidou)

Angelica Gonzalez, doctorante en esthétique et sciences de l'art, Université Paris 8 et chargée de recherches sur les archives de « Magiciens de la terre ».

Chloé Goulach, documentaliste, Bibliothèque Kandinsky, chargée de recherches sur les archives de « Magiciens de la terre ».

Laurent Jeanpierre, professeur des universités, Université Paris 8, Paris

Monica Juneja, professeure des universités, Karl Jaspers Zentrum für Transkulturelle Forschung, Université de Heidelberg, responsable du cluster

«Global Art History », membre du projet « Arts and the Transcultural: Concepts, Histories and Practices »

Frédéric Keck, directeur du Département de la Recherche et de l'Enseignement, Musée du Quai Branly, Paris

Jessica de Largy, chargée de recherche, Département de la Recherche et de l'Enseignement, Musée du Quai Branly, Paris

Bernhard Lüthi, artiste et commissaire d'exposition

Jean-Hubert Martin, commissaire général de l'exposition « Magiciens de la terre » en 1989

Elio Montanari, photographe

Rémi Parcollet, historien de l'art contemporain

Aude Pessey-Lux, conservateur en chef du Musée national de l'histoire de l'immigration

Zahia Rahmani, responsable au sein du Département des études et de la recherche du programme « Arts et Mondialisation », Institut national d'histoire de l'art, Paris

Magali Reghezza, maître de conférences, directrice des études Département de géographie, ENS

Stéphanie Rivoire, responsable du secteur « Archives et Documentation », Bibliothèque Kandinsky – MNAM-CCI

Sarkis, artiste

Didier Schulmann, conservateur, Musée national d'art moderne, Bibliothèque Kandinsky

Carlo Severi, directeur d'études à l'École des hautes études en sciences sociales et directeur de recherche au CNRS, Membre du laboratoire d'anthropologie sociale du Collège de France

Elvan Zabunyan, critique d'art et professeure des universités, Université Rennes 2

PROJETS

Louise Atkinson, artiste, commissaire d'exposition et doctorante/ artist, curator and PhD Candidate, University of Leeds.

Digital transformations: How the (online) image mediates the art object

The advent of photography has exponentially increased our access to works of art through image reproduction. However, even before this time, collectors have sought to capture and distribute images of their treasures in more portable means. As early as the 17th Century, artists were producing printed reproductions of artworks for study, comparison and distribution.

In 1660, David Teniers created the first illustrated printed collection of artworks, which he called the 'Theatre Pictorum'. These images, reproduced from the collection of the Hapsburg Archduke Leopold Wilhelm were produced as small oil paintings which were then used as models by a team of engravers to ensure the accuracy of the printed copies. This project made it possible for the images to be used for reference up until the 18th Century, despite the inaccessibility of the original works.

After photographic methods became more commonplace, such methods have also been employed in Cultural Studies and Visual Anthropology, in particular in the work of André Malraux's 'Le Musée Imaginaire' and Aby Warburg's 'Mnemosyne Atlas'. The use of photographic reproduction, as evidenced in both Malraux and Warburg's methods, allowed for similarities between disparate cultural artefacts to become more apparent. From Warburg's temporal analysis of the renewal of Antiquity in the Renaissance through to Malraux's exploration of global trends in sculpture, the work of cultural historians has contributed to an understanding of a global art history, the ways in which ideas in material culture are reiterated both spatially and temporally, and how this impacts on new forms of artistic production.

Walter Benjamin's 'The Work of Art in the Age of Mechanical Reproduction, also seems particularly prescient in the age of the Internet where images can be shared, copied and collated from across the world. Initiatives such as the Google Art Project have used mapping technologies to create online galleries where users can experience artworks in the context of the virtual gallery. These digital representations allow users to navigate the space and create networks and connections between works, through additional contextual information and the ability to build their own collections online.

The history of these methods of collection, comparison and distribution of images can therefore contribute to the construction of an image vocabulary of multiple modernities, through allowing wider access and greater possibilities for audience interaction and interpretation of art objects.

Annette Bhagwati, docteure en histoire de l'art/ PhD in art history, Project Leader, *The Anthropocene Project*, Haus der Kulturen der Welt, Berlin / Professor at Concordia University, Montréal

From 'multiculturalism' to 'global art' – changing curatorial practices at the Haus der Kulturen der Welt, Berlin, 1989–2006

The Haus der Kulturen der Welt (HKW) was established in 1989, the same year that saw the opening of "Magiciens de la Terre". Both initiatives were motivated by the same insight – that "one hundred percent of exhibitions [ignore] 80 percent of the earth".

Very quickly, the HKW emerged as a globally leading and structurally unique institution, a multi-disciplinary centre for non-European contemporary arts and intercultural dialogue with a strong regional focus on Asia, Africa and Latin America. Since its inception in 1989, the HKW has initiated and produced a considerable number of ground-breaking exhibitions, conferences, theatre and music festivals that have introduced a large number of non-western artists and curators into the international art circuit. In making visible and establishing the importance of these artists and their contexts, the HKW has significantly driven and influenced the emergence of a canon and an infrastructure (biennials, art fairs, galleries) for what today is called 'global art'.

In my lecture I would like to chart the evolution of curatorial practice at the HKW between 1989 and 2006. I will analyze the interactions and interdependencies between curatorial practice, art discourse, infrastructure and artistic production during the crucial paradigm shift in art discourse from "other modernities" to "global art". What kind of considerations determined the shift from the multicultural free-for-all of the first years to a programming structure that clearly privileged specific art forms and curatorial formats – especially the HKW's signature format: multi- and inter-disciplinary explorations of specific thematic and regional foci? Did the HKW actually realize its initial goal to provide an international forum for and direct international attention to "the other 80 percent" of the world's artistic production? Which of the artists and artistic positions and languages featured in the HKW's programmes and exhibitions made it internationally – and which ones reverted to their previous obscurity? Did the way the HKW presented and selected these artists in any way pave the way for their international acceptance – and did it thereby help establish a new, equally limited global canon that now again virtually excludes certain kinds of artistic production (e.g. popular art)?

Giulia Bini, doctorante en Culture Visuelle/ PhD candidate in Visual Culture, IUAV, Université de Venise.

Les Immatériaux et Magiciens de la Terre. Vers l'Esthétique du 'Chaos Monde'

« La culture est la précaution de ceux qui prétendent à penser la pensée mais se tiennent à l'écart de son chaotique parcours. Les cultures en évolution infèrent la Relation, le dépassement qui fonde leur unité diversité. » Après avoir présenté la pensée philosophique d'Edouard Glissant dans une introduction théorique préliminaire, l'intention de mon intervention sera de questionner des aspects de

Magiciens de la terre à partir de données chronologiques, qui peuvent ouvrir des perspectives pour considérer la question de la mondialisation dans l'époque contemporaine. *Magiciens de la terre* a eu lieu quatre ans après *Les Immatériaux*, et soulignait (d'un point de vue de l'histoire des expositions, donc au-delà des intentions

spécifiques du commissaire) un aspect absent dans le projet de Jean – François Lyotard. Aujourd'hui, la question de la mondialisation ne semble pas pouvoir faire abstraction de l'univers de la communication web, médiatique, plate-forme dans laquelle la formation de l'identité s'est aussi déplacée. *Magiciens de la terre* et *Les Immatériaux* ont présenté les territoires d'une 'crasi' esthétique, qui s'est développée dans la production des artistes contemporaines. Les polarisations entre l'Occident et les autres pays non occidentaux du globe (soulignée de manière polémique dans les travaux de Barbara Kruger, ou les œuvres politiques d'Alfredo Jarr et Hans Haacke) sont graduellement devenues bien plus nuancées et doivent être théoriquement abordées avec un regard qui considère une culture qui se constitue dans le cadre de la Relation. Relation comme lieu créatif d'une pensée en mouvement constant.

Eva Comuzzi, commissaire indépendante/independent curator, Rivignano

ÉTANT DONNÉES: (1. définition de rôles; 2. passages; 3. cabinet des curiosités; 4. 'exposition cover'; 5. société transparente, arte transparente?)

Aujourd'hui, le colonialisme est dans le réseau et les nouvelles tribus se contaminent visuellement plutôt que par contact. Dans une société où les images sont visibles dans les mêmes lieux et de façon non définies, le web a également changé les méthodes de recherche des commissaires et des artistes: le premier renonce souvent au voyage, observe et sélectionne à travers le filtre de l'écran, pour le second en revanche, l'aplatissement de l'information conduit à l'absence d'une identité d'une œuvre d'art, il manque alors la différence territoriale et les travaux demeurent interchangeables.

Dans cette époque de transition, de redéfinitions des canons, la lecture de l'art laisse entrepercevoir une direction qui est plus complexe à définir pour le commissaire que pour le spectateur. C'est peut-être pour cette raison, que souvent, c'est au conservateur de tracer la voie, passant ainsi du rôle d'un régisseur à celui d'un artiste lui-même.

Analysant le domaine de l'art et prenant comme repère, entre autre, les dernières éditions de la *Biennale de Venise* et de la *dOCUMENTA*, je remarque combien la grande exposition a de plus en plus la forme du cabinet des curiosités qui présente les fragments d'une œuvre qui n'a pas seulement perdu sa monumentalité, mais qui est, aujourd'hui plus que jamais, flanquée d'objets de tous les jours et de souvenirs divers. De cette façon, le commissaire suggère une observation attentive des significations, ou dénonce, de façon subtile et cruelle, un art de plus en plus anonyme et fragile, qui ne peut exister sans un régisseur fort? Ou bien sommes-nous tout simplement face à un nouveau mode d'exposition, un cadre qui exalte le rôle du commissaire sur celui de l'artiste? Et d'autre part, la diffusion des expositions 'cover', peuvent suggérer une absence de nouvelles visions pour s'intégrer à un nouveau point de la situation?

Caterina Corni, commissaire indépendante/free-lance curator, London.

Electronic Tribal

The narrating hand of Jivya Soma Mashe and the intimacy of the gaze of Michal Rovner

Biography of Jivya Soma Mashe – a brief reference to the Warli tribe

Through the projection of original photographs and a video, and through a direct encounter with Jivya Soma Mashe, I will present the key periods of the life of the artist,

also in relation to the Warli tribe (which Mashe belongs to). The presentation will be accompanied by an interview with JSM conducted by the Indian gallerist Sandeep Prabhakar.

Biography of Michal Rovner and brief reference to the influence of the condition of the Israeli people on her artistic production.

A brief summary of the key moments of Michal Rovner's artistic career and the fundamental role that Israel, her homeland, has played in her works. Photo images will be projected as well as video stills.

The alphabet of storytelling. Traditional media and video installation

There's a common thread that links the work of the Indian Jivya Soma Mashe and that of the Israeli Michal Rovner. They make use of an expressive language which is in some ways similar, and both use the same module, yet they do so using completely different media. The aim here is to highlight the characteristic elements of their respective 'alphabets'.

Rituality as a symbolic form

The ritual dimension will be analysed in both artists: from Mashe's approach, closely linked to tradition, to Rovner's mediatic approach.

Art as denouement and art as storytelling

I will examine the context in which the poetics of Michal Rovner originated and developed, profoundly influenced as it is by past dramas. Likewise, I will highlight the dimension of the popular tale, so typical of the pictorial language of Jivya Soma Mashe.

The choral state of human life

The main aim of this section, dedicated to the choral state of human life, will be to highlight the points of contact between the two artists, such as the use of the 'human-module' and how they differ with regard to the space in which the respective human-modules move/act.

The anthropological tribal/urban aspects

Lastly, through Mashe's hand and Rovner's eye, the analogies between the tribal and the urban dimension will be underlined.

Kathleen de Muer, Professeure associée, doctorante/ Assistant Professor, PhD Candidate, Free University of Brussels.

Le monde contre la terre: a comparative ideological study of the scenography of the colonial section at the Brussels International Exhibition of 1897 and the 'Magiciens de la Terre' exhibition of 1989

I would like to contribute to the discussions at the 'Magiciens de la Terre' Summer University through a presentation about the scenography of the exhibition 'Magiciens de la Terre' and the Palace of the Colonies at the Brussels International Exhibition of 1897. Both exhibitions were conceived in a historical context with contrasting political, economic and ideological conditions. At the end of the nineteenth century the nations in Europe governed an increasing number of colonies and intensified the exploitation of its natural sources. Lots of European missionaries tried to impose Christian values on the native people in the colonies. From the 1960s on, after the decolonisation, the European countries struggled with their weakened political and economic position on the world stage. In fact, there was no longer one single world stage – with a classical Aristotelian unity of action, place and time –, but a First, Second and Third World, meaning a Western Bloc, an Eastern Bloc, and the remaining neutral and non-aligned countries. In

the late 1980s, as Mikhail Gorbachev reduced his military forces for the benefit of the economic situation in the Soviet Union, the tensions between the First and Second World declined. Opening the Iron Curtain however did not result in the restoration of the former single world stage.

It is my opinion that the way of presenting non-European artefacts – not to use the term 'art' – in a European context is directly influenced by the political, economic and ideological circumstances of the time. I will compare the scenography of respectively the colonial section at the Brussels International Exhibition of 1897 and 'Magiciens de la Terre' in 1989 by looking at the disposition of the space, the furnishing and decoration, the hanging and placing of the artefacts, the circulation of the visitors within the space, and the use of text, i.e. the title of the exhibition, the titles of the distinctive rooms, and the labels of the artefacts. As far as I can tell now, the colonial section at the Brussels International Exhibition of 1897 was designed as a double enfilade of identical rooms along a central axis. Each room was labeled with a theme, all of which corresponded with an encyclopedic classification system that focussed on communal economic activities (unity of action) rather than on cultural differences (disunity of place). As a result, in the Palace of the Colonies national and colonial artefacts hung side by side, as would they belong to one single world or spacetime with a fully developed center and an unfolding periphery. I wish to investigate to what extent the Aristotelian skenographia changed under the influence of the decolonisation and the Cold War, and how this change reflected in the scenography of the 'Magiciens de la Terre' exhibition. Is it possible that the post-war division of the world in three parts prevented a Hegelian development towards a new unique world? In that case the word "terre" in the title of 'Magiciens de la Terre' is a wonderful choice, because the word "terre" connects us with a preclassical period in which the concept of unity was not identified with the ideal human being but with an uncontrollable and unknowable transcendental existence – uncontrollable and unknow-able, unless you are a magician...

Mariella Franzoni, doctorante/ PhD Candidate, Universidad Pompeu Fabra, Barcelona
Les Magiciens de la Terre and the anthropological turn of curatorial practice.

Since my Ph.D research focuses on the interplays between anthropological knowledge, global contemporary art and curatorial imaginaries, for the Bibliothèque Kandinsky Summer University I

propose to analyze *Les Magiciens de la terre* as a result of a pioneering curatorial approach as well as an emblematic case of the anthropological turn of the "exhibitionary complex" in contemporary art institutions. This powerful epistemological device for cultural representations and mediation has played, and still plays, a fundamental role in the process of the globalization of Western aesthetic categories.

Since the end of the eighties, the crisis of the historical narrative of art, as well as the rise of new global imaginaries, brought institutional and independent curators to resort to conceptual frameworks from cultural theory and anthropology in order to carry out thematic and a-historical group exhibitions. In that context, Jan Huber Martin is the first curator that conceived himself as a cultural mediator and theorist. This curatorial approach was characterized by the adoption of anthropological categories and conceptual tools, as well as methods of investigation, in order to globalize the concept of (contemporary) art and to contemporize the "other" –non-western, postcolonial artist.

On the one hand, the case of Les Magiciens de la Terre shows how the hybridization of curatorial and anthropological perspectives set out a number of issues concerning the authority of the curator, his power to select, host and display non-western artists/art, as well as the risk to adopt obsolete anthropological paradigms or to avoid an ideological and critical stance in such a problematic postcolonial context. On the other hand, the interplay between curatorship and social science in this first global art exhibition represented the first step toward a wider understanding of contemporary art as part of a complex system of social, cultural and geopolitical relations. From the analysis of this fundamental case of study, my intention is to raise new issues on the role of curatorial practice in the process of globalization and the decolonization of contemporary art. Today, due to both its transdisciplinarity and its increasing global diffusion, curatorial practice and curated temporary exhibition devices set out unprecedented questions on the democratization of knowledge, enhancing the "multiplicity" of global cultures.

Luigi Galimberti, coordinateur/ Coordinator, Transnational Dialogues, Rome
"La géographie, ça sert d'abord à faire la guerre". Artistic and Cultural Dialogues in a Geopolitical Perspective

"Une autre génération vint, qui déplaça la question. Ses écrivains, ses poètes, avec une incroyable patience, essayèrent de nous expliquer que nos valeurs collaient mal avec la vérité de leur vie, qu'ils ne pouvaient ni tout à fait les rejeter ni les assimiler. En gros, cela voulait dire : vous faites de nous des monstres, votre humanisme nous prétend universels et vos pratiques racistes nous particularisent." Jean-Paul Sartre (1962) "Préface" in Frantz Fanon, *Les damnés de la terre*. I would like to take part in the Bibliothèque Kandinsky Summer University 2014 in order further develop theoretical reflections about my experience as manager and curator of Transnational Dialogues. In particular, my contribution would like to bring new question marks on the legacy of Jean-Hubert Martin's exhibition and on the current status of the issues that the exhibition helped to raise at the time. As Martin said in an interview released shortly before the opening of the exhibition, his intention was "to leave the ghetto of contemporary Western art within which we have found ourselves during the last few decades". However, as I might argue, instead of liberating us from the ghetto we created, we eventually ended up enlarging this ghetto to a point that it has ingurgitated what used to be outside of it.

From a Western point of view, which was undoubtedly that behind the making of Magiciens de la Terre, the last 25 years have been something of a missed opportunity. Despite the greater economic, social and technological possibilities (from the Web to low-cost flights), the image of "the Rest" that has been reaching Europe is generally blurred and of narrow scope. Two major examples of that are China and Brazil. Their complexities – which are indeed the fertile ground which artists and researchers should work upon – are often overshadowed if not altogether hidden by certain characteristics, usually of economic nature, such as their growing GDPs, which are the only ones that seem to matter to the Western eye. However, the picture is fortunately not uniform and still allows for significant exceptions. Truly transnational dialogues still take place at all levels. Art institutions, museums, informal groups, individual artists or projects, such as Transnational Dialogues, are there to radically critique the present and imagine alternative futures within the realms of art and culture. As Magiciens de la Terre did it

25 years ago, I see the Bibliothèque Kandinsky Summer University 2014 as "a catalyst for future projects and investigations", borrowing once more Martin's words.

My research proposal would build on my experience of curating and managing artistic and cultural collaborations across Europe, China and Brazil by elaborating on the works of three artists that took part in the exhibition: Cildo Meireles, Huang Yong Ping and Alighiero Boetti. Those artists gave the public in 1989 what we need now: new maps to understand the world and its relations of power; new philosophies that could finally overcome the colonial legacy which still deeply interferes with our practical and intellectual lives; new awareness of the economic and social relations that lies behind every aspect of society – and contemporary art is no exception to it. The world that started in 1989 following the fall of the Berlin Wall or the events of Tiananmen Square is still transforming into new and unexpected forms. A renewed artistic reflection across the continents is much needed in order to grasp this even more globalized world in all its subtleties and complexities.

Xinran Guo, doctorant/ PhD candidate, Art History, Northwestern University, Chicago
Between the Individual and the Collective: Chinese Art in 1989

In 1989, Chinese artist Gu Dexin (b. 1962, Beijing) joined two groundbreaking exhibitions— *Magiciens de la terre* at Centre Pompidou and *China Avant-Garde* at the National Art Museum of China. While Gu joined China Avant-garde both as a member of the New Tactility Group and an individual artist, his status as an individual artist is highlighted at *Magiciens de la terre*. Curiously enough, the works that Gu produces as an individual and collective member cannot look more different from each other: despite the rationality and restraint shown in his collective works, his individual works display a heightened sense of visual intensity, tactility and are of a much larger scale. To make the issue more intriguing, after Gu exhibited his burnt Chanel bottles at *Magiciens de la terre*, he dissolved the New Tactility Group and founded the New Measurement Group with a stronger emphasis on mathematical analysis and group collaboration. How to understand Gu's seemingly contradictory impulses toward individuality and collectivity in 1989? And why did Gu become more interested in control and restraint after 1989? These are the questions I am going to focus on in my presentation. By attending to the two environments that Gu encountered in 1989—a socialist country that gradually took on the Neoliberalist economy and a Neoliberalized art world that started to reexamine non-Western art—I will contextualize Gu's choices within the larger political shifts in the contemporary art world and those in contemporary China. I will suggest that Magiciens de la Terre provides Gu a platform to respond to capitalist consumption, re-directing the artist's contemplation on socialist industrialization to more pertinent socio-economic problems in the outside China. Furthermore, I will argue that Gu's choice in 1989 signals a new stage of contemporary art in China, when artist's interests in modern visual language connected, in multiple ways, with the Neoliberalist economy that was soon to take off in China.

Adam Jasper, docteur en histoire et théorie de l'art. Professeur/ PhD in art history and theory. Professor, Faculty of Design Architecture and Building at the University of Technology, Sydney

Qui sont les magiciens de la terre ?

Magiciens de la Terre invited controversy in the press, but many of the reviews repeated criticisms that had been levelled five years earlier at the *Primitivism* show at MoMA in New York. Indignation hinged on predictable questions: who had been included, who had been left out, what were the criteria, what had been shown out of context, what had been appropriated, and what had been debased for the purposes of spectacle. Unflattering comparisons were made to the 1889 colonialist Exposition Universelle. Everywhere one turned, there was evidence of racism and imperialist arrogance, jodhpurs and jackboots.

One example: In her 1989 review for *Artforum* (September pp. 158–62) Jean Fisher characterized Richard Long's Avon Mud Circle as looming over the Yuendumu earth paintings as a 'solar anus'. The allusion is to Bataille, but Fisher's insinuation was conventional rather than surrealist. The vertical placement of Long's work, Fisher argued, dominated the Yuendumu work, repeating in spatial allegory the historical dispossession of Aboriginal cultures by British imperialism. In her review, she made an error of fact, claiming that the mud of Long's circle was from the terrain of the Yuendumu. It was, in truth, British mud. Her error of interpretation was more profound. Accusing the curatorial team of projecting their colonialist fantasies onto the work installed, she projected her own. Placing the Walpiri work on the ground was no denigration of the piece, but rather part of its function, and far from being dominated by the works around it, it could as easily be argued that it dominated them, with its encrypted cosmology rendering Long's Avon Mud Circle inarticulate, a blind curve.

In all the critical abasement, it is noteworthy that very few writers considered this alternative hypothesis: the possibility that contemporary western art might need to be protected from the explicitly magical objects being brought into their proximity. That western art might reveal itself as the product of an etiolated and weak cult, that it might be worsted in the contest. The secular tone of even the most nominally radical criticism betrays a blind spot; that the art exhibition—as Alfred Gell has argued—is and remains a locus of prestigious irrational ritual.

Might not a historical engagement with the exhibition trace its origins to 1789? This is, after all, the bicentenary that *Magiciens de la Terre* celebrated—that of the storming of the Bastille. The attempts by the French revolutionary state to establish syncretic humanist religions (the cult of reason, and of the supreme being), and the need for a new mode of ceremony to replace the court of the lost monarchy, can be read as a response to a traumatic lack. The anniversary exhibition draws upon and re-enacts that lack with the same compulsive necessity as a national election. Both the location of the exhibition at the centre of Paris, and the necessity of the support of Danielle Mitterrand, the president's wife, for the securing of private funding for the exhibition, supports this interpretation. Rather than a bland extension of the neo-liberal agenda (as has been argued by Lucy Steed, amongst others), *Magiciens de la Terre* is a re-iteration of a much older, and more interesting, cultural tradition, as heterogenous to contemporary capitalism as the works it contained, and as opaque to itself as some Aboriginal traditions are to the inhabitants of contemporary Australian towns.

My paper will examine the exhibition as a syncretist ritual. I want to reverse the stakes again by study *Magiciens de la terre* as a participant anthropologist might study a culture. I want to understand the emergence of new taboos in criticism, and apotropaic

techniques in the display of art and artifacts. I want to know how and in what manner works were selected and collected, and how this compares to earlier practices by ethnographers and collectors. I want to conduct a kind of archaeological study of the relations between *Magiciens*, *Primitivism*, and the contemporary biennale. My involvement in the Summer University is part of a larger study of contemporary curating, ethnographic collections, and the anthropology of art conducted over late 2014 in New York, Paris and Zürich.

Rena Kano, doctorante en anthropologie/ PhD candidate in anthropology, Ecole des Hautes Etudes en Sciences Sociales, Paris.

Question de la mondialisation de l'art et de la création marginale. Critère de «beau» : être in ou out de l'histoire de l'art non-occidental.

« Magiciens de la terre » comme référence d'un nouveau regard sur la création

Le vecteur de mon sujet est en sens inverse du travail de l'exposition «Magiciens de la terre». C'est-à-dire, la question de la mondialisation culturelle vécue de manière non-occidentale.

En ce sens, je m'intéresse aux coulisses des «Magiciens de la terre» : choix des œuvres, méthodes, discours, thèmes scénographiques etc., pour s'ouvrir vers le nouveau paradigme du regard sur la création humaine. Ce fut un événement innovant dans l'histoire de l'art. Parce que cette exposition interrogeait sur des questions plus larges que celles de l'histoire de l'art : tous ces signes de créations nous montrent que finalement, l'artiste invente toujours des formes selon leurs propres rituels en dépassant les cadres ontologiques traditionnels. D'autres questions peuvent se poser autour de cette exposition : existe-t-il encore un goût « local », une perception originale des créateurs locaux? Ou alors la singularité triomphe-t-elle du goût local, tout en laissant suggérer une perception issue de temps lointains ?

Cette exposition nous fait tout de même sentir que, lorsque les artistes arrivent à inventer un nouveau paradigme du monde, de l'espace et du temps, il n'y a plus de différence entre l'«art» occidental et les autres existences artistiques avec des autres intelligences ; art dit primitif, non occidental, naïf, brut, singulier etc.

De Mingéi à l'art brut : Débat sur in/out de l'«art»

Dans mon travail, j'examine ces débats historiques sur un nouveau jugement de valeur «art», à travers quelques mouvements artistiques et socioculturels. Par exemple, le mouvement de l'art populaire *Mingéi*, fondé par Muneyoshi Yanagi (1889–1961) redécouvre la beauté des arts populaires, de l'artisanat, de la création anonyme et de l'usage, tel que l'habillement, la céramique etc. En faisant l'éloge de la beauté vernaculaire des objets du quotidien, Muneyoshi Yanagi avait-il l'œil «moderne», à l'instar des Occidentaux découvreurs des arts dits «primitifs» ou «naïfs» à l'époque? Le mouvement artistique de la modernité en Occident a recherché une nouvelle frontière pour aller au-delà de son ontologie depuis l'esthétique de la Renaissance. Fidèle à la sensibilité esthétique japonaise, Yanagi a-t-il gardé plutôt les yeux tournés vers ce qui doit être exclu de l'«art»? Une sorte de décroissance, ou un avertissement par rapport à la modernisation? On y voit le paradoxe d'un homme savant «moderne».

A partir de l'exposition « Magiciens de la terre », nous pouvons aborder une réflexion sur ce qu'est, peut, ou pourrait être le «Primitivisme». Actuellement, au Japon, le monde de l'art et de la protection sociale partage le champ de l'«art brut», pour s'interroger sur le mot «art» qui reste encore aujourd'hui indigeste dans la culture japonaise. L'art brut à

l'abri du flux des mimétismes et du sens commun, peut nous donner les clefs pour retrouver la perception que nous avons oubliée avec l'introduction de l'«art» universel. Aujourd'hui au Japon, de nombreuses expositions se consacrent aux œuvres d'auteurs non-professionnels de l'art; autodidactes, solitaires isolés, handicapés, malades, personnes âgées, femmes au foyer ou lecteur d'un magazine pornographique, condamné à mort ... A partir de l'expérience des «Magiciens de la terre», j'aimerais aborder un questionnement autour de ces artistes complètement coupés de la tradition, de certaines perceptions, d'une transmission des images codée. Sont-ils les décalés ou les vagabonds de la société industrielle ou bien des artistes avec un potentiel d'invention propre à modifier notre regard?

Emi Koide, Postdoctorante/ Post-doctoral Fellow, Universidade Federal de São Paulo, Brésil. FAPESP Fellow.

Regards croisés entre l'art et l'archive: la recherche historique et d'archive autour de la République Démocratique du Congo dans la production contemporaine

Après 25 ans de l'exposition « Magiciens de la Terre », où les œuvres des artistes occidentaux et non occidentaux étaient présentées comme œuvres d'art à titre d'égalité, on voit depuis les années 90 plusieurs débats autour de la critique du canon esthétique et d'une histoire de l'art « global ». Plusieurs questions autour du modernisme, du contemporain et de l'héritage colonial demeurent. Parallèlement, on voit également un nombre considérable d'artistes européens et de la diaspora dont les œuvres propose un retour sur les fantômes de l'histoire coloniale. Dans ce contexte, la présente communication propose d'analyser la pratique de recherche historique et d'archive sur la République Démocratique du Congo dans le cadre de production de l'art contemporain et du cinéma depuis les années 1990. Ces œuvres mènent des réflexions sur différents aspects de l'histoire coloniale et postcoloniale du Congo, en se penchant sur ses spectres, d'un passé qui ne passe pas pour révéler les traumas et les plaies ouverts de l'histoire. Autour du sujet de l'exploration minière au Katanga, il y a l'installation *Un Italian Film* (2012) de l'artiste guyannais Mathieu Abonnenc et la série *Mémoire* (2008) du photographe congolais Sammy Baloji. Le film *Spectres* (2011) de l'artiste belge Sven Augustijnen nous présente un inquiétant parcours sur la mort de Patrice Lumumba dans nos jours. Le film de Raoul Peck, *Lumumba, la mort d'un prophète* (1990) se penche sur les images d'archives familiales de l'enfance du cinéaste, ainsi que sur les documents officiels pour réfléchir sur le passé où les mémoires d'enfance se mêlent avec l'histoire. L'histoire du Congo semble encore hanter l'Occident.

Vesna Madzosi, docteur en philosophie. Théoricienne et chercheuse indépendante/ PhD in Philosophy, independent theoretician and researcher, Amsterdam.

Les Magiciens sans Terre: From Identity Politics to Identity Aesthetics

According to several authors, the 1990s in Europe were significant not only on a political level, but had also marked a new moment in the development of artistic and curatorial practices. A new kind of curator suddenly had to become an expert not only on the history of art, but on local cultures as well. In the moment of re-canonization of Western artistic practices, new tools for understanding art from all over the world were needed. Curiously enough, they were found in anthropology. Nevertheless, these two disciplines

responded to the post-1989 shifts in highly different ways. As Thomas Boutoux notices, "Whereas anthropology plunged into years of epistemological crisis and anxious introspection, contemporary art can be said to have inaugurated an unprecedented era of vitality and expansion. [...] During the same period, the contemporary art world enthusiastically embraced "the global," taking this new phenomenon as an opportunity to reinvent itself." In this context, the exhibition "Magiciens de la Terre" (1989) is considered by the official art history to mark a crucial turning point. Hence, the main focus of my research will be to define the manners in which the makers of this exhibition had taken over some of the main anthropological categories and methodologies, or more precisely, the definition of identity and identity politics.

My initial research focused on the scarce material I was able to find online, mainly short video items and official curatorial statements and interviews; based on these, my conclusions were not particularly positive when assessing this exhibition from the anthropological perspective. One of the main inventions of this exhibition, as stated by the chief-curator Jean-Hubert Martin, was that beside objects, their makers were also exhibited. Through an elaborate analysis, I have reached the conclusion that this way, the identities of the makers, of the Others, were also commodified, a process that is still unfolding globally. Therefore, I would like to challenge myself and test my original conclusions: perhaps there is a possibility to find in the archive the material that could overturn my conclusions? Perhaps the conclusions are not as simple as they might seem at first glance? From their side, various tribal groups had justified their participation from their need to be visible in a global political arena. Therefore, one of my main focuses will be to see how this exhibition responded to the tension between clear political agendas and the aesthetic parameters embedded in exhibition making.

Rita Márcia Magalhães Furtado, Professeure/ Chercheure – Professor/ Researcher, Federal University of Goiás, Brasil, Université de Paris 3 – Sorbonne Nouvelle – CERLIS

Du sens de l'insignifiant: esthétique et images de l'art dans l'expérience humaine du savoir.

L'œuvre d'art se trouve localisée entre l'être matériel et l'être conscient, car elle possède une "qualité affective" qui la rend proche de l'être humain vu qu'elle peut « ouvrir le monde ». Les qualités affectives sont semblables aux idées, elles existent dans le monde comme possibilités. Elles dépassent, par la forme, l'extériorité de la chose, de l'objet usuel et sont unifiées au subjectif, dans l'objet esthétique. Les images de l'art se présentent, alors, comme une reconnaissance de l'institution d'une mémoire collective et des possibilités de la mémoire individuelle, "résiduelle", qui se constitue à chaque nouvel élément ajouté par les singularités qui imprègnent l'œuvre d'art, l'artiste et le spectateur. Cette recherche théorique cherche à s'approfondir en quelques réflexions ponctuelles à propos d'une réflexion qui parcourt les domaines philosophique, esthétique, pédagogique et sociologique. Je propose comme objectifs de cette recherche: réfléchir sur la production picturale moderne et contemporaine – considérant les grandes transformations survenues durant la conception, l'emploi et l'appropriation d'image –, comme voie d'accès à la réflexion esthétique et, par conséquent, à la formation culturelle; et analyser et problématiser les représentations élaborées par les sujets à partir de leur sensibilité et de leur rationalité et leurs étroites relations avec les relations sociales permet un nouveau regard sur les formes du regard collectif. Ces éléments dépassent la

perception du temps cristallisé de la mémoire pour une perspective dynamique de production et d'appropriation des éléments qui la constituent et entraînent aux modes de souvenirs collectifs, on établit des connexions avec les événements des diverses temporalités pour chercher sa genèse et ses multiples sens, devenant, au long du temps, une "mémoire partagée".

Camila Maroja, doctorante et chercheure/ PhD candidate and researcher, Department of Art, Art History & Visual Studies, Duke University, Durham
Import/Export: The third world as a cultural identity

In my doctoral work, I am committed to unveiling the mechanisms by which cultural narratives are created in order to expose how, by framing Latin American art, institutions have helped to design a cohesive identity for the art of the region and collaborated on the so-called "global turn" in art history from the 1990s on. Therefore, I was pleased to read your proposal for the 2014 session of the Bibliothèque Kandinsky Summer University dedicated to the 25th anniversary of the show *Magiciens de la terre*. I am particularly interested in the investigation of "the conditions for a globalized contemporary art to emerge, its various production methods and its dissemination movements in all parts of the world." Indeed, the 1989 shows, as well as paradigmatic events to the emergence of new artistic poles as the Havana Biennial, figure as an important antecedent to the exhibitions I analyze in my doctoral thesis.

Titled "Framing Latin American Art," my PhD thesis examines how curatorial and institutional approaches construct cohesive discourses for Latin American art that can be inserted into the larger canon of international art. My work, which focuses on Brazil as its main case study, contends that since the 1990s, art professionals have suggested methodological strategies for the formulation of a new canon they called "Latin American art." These methods are based on historically meaningful concepts in the region—including anthropophagy, the baroque, and the idea of "spontaneity"—, and they depart radically from previous thematic labels such as "fantastic art" and "real maravilloso," the latter coined in 1949 by Cuban writer Alejo Carpentier. By theorizing the contemporary construction of a Latin American canon, my work evaluates the effect of including Latin American artworks into the global discourse on art as a potential way to introduce new aesthetic traditions in art history.

In my doctoral work, I argue that these regional constructions emerged from a methodological rather than a thematic approach to staging Latin American identity in multiple exhibitions. For example, the idea of Latin American artistic currents as "vectors" or "constellations" appeared both in the 1st Mercosur Biennial (1997) and in the *Inverted Utopias* show (2004). As a result Latin American art became identified with the artistic movements highlighted by this constellation model: namely political conceptual art and geometric abstraction. I claim that such open, fluid strategies enable artistic conceptualizations that escape linear master narratives in which Latin America traditionally is categorized as a derivative product of US-European "originals." Simultaneously, this nebulous framework permits the inclusion of the region's art as a constituent part of art history. This addition is especially welcomed after the revision and expansion of art history's canon beyond North Atlantic frontiers with the rise of multiculturalism and post-colonial studies.

My proposal to the Summer University derives from my interests in tracing canon formation and the emergence of global art in addition to my knowledge on Brazilian and

Latin American art. Departing from the fact that the *Magiciens de la terre* discarded national representations in order to propose, instead, the division between "Western" and "Third World" artists, I would like to critically examine the inclusion of Latin American artists in the show. Specifically, I would like to reflect on the interstice position that Latin America historically occupies as it is geographically located in the West but economically in the Third World. I will use the notion of "dialogue" that the curator proposed in the catalogue to understand how the mediation between the two realities was made. I also aim to anchor this analysis in previous conceptions of the notion of "third worldism," as Brazilian critic Mario Pedrosa claim for a "Third world" artistic identity during the seminars promoted by the 1978 Latin American Biennial in São Paulo in addition to the Second Havana Biennial expansion of Latin Americanism to include the Third World at large. Performing this historical investigation and considering the *Magiciens de la terre* show as a paradigmatic point, I aim to trace how the term was mobilized and deployed in reference to Latin American art from the late 1970s until the full emergence of "global art"—ultimately considering how the "third world" was included in the canonical history of art.

Elisa de Souza Martínez, Professeure associée/ Associate Professor at the Arts Institute, University of Brasília, Commissaire et coordinatrice/ Curator and Coordinator of Exhibition Spaces at the Casa da Cultura da América Latina
A collection at hand: proximity or distance?

When looking at the landscape of international exhibitions that were held after *Magiciens de la Terre*, we found several events that illustrate, albeit indirectly, its unfolding. Working with a collection that can be viewed as dismembered and categorized according to rigid modes of thinking is a contemporary challenge. The House of Culture of Latin America (Casa da Cultura da América Latina – Cal) at the University of Brasília has a collection that was formed twenty-five years ago and is divided into three independent sections: ethnographic collection, art collection and collection of Latin American craftsmanship. Initially, the combination of three segments of cultural production in the same collection reflected a vainglorious and affirmative outlook. Over the years, what could have become an object of study and research remained confined to a system of conservation procedures that was kept immune to critical thinking that could update its relevance.

When reviewing the collection in 2013 with the purpose of organizing an exhibition, I confronted the assets of Cal with my approach to art history and exhibition systems. In my work on the relationship between primitivism, exoticism and modern art, I have examined the way in which art exhibitions and museum collections express shared values. Therefore, in the combination of the three segments (ethnographic, artistic and folk crafts) I sought to highlight associations that were shocking to the parameters prevailing at the institution. The ethnographic was considered the most comprehensive and inclusive category. With this perspective, feather art and other objects by indigenous groups in Brazil formed a disturbing element in the exhibition. In this context, feather art becomes a figure of discomfort and inadequacy as its assessment is supported by the same parameters of visual quality that are assigned to art objects.

Eleni Michaelidi, Archivist/ Senior Archivist at the archives of the DESTÉ Foundation and the Dakis Joannou Collection, Athens

Investigating oral archives and creating an oral history program in relation to Magiciens de la terre Archives.

Oral histories have become an essential primary resource on contemporary art, as they offer insights and stories unavailable by other means. Seeking to uncover hidden, marginalized aspects of the past, oral histories often privilege firsthand narratives and experience, capturing gaps in the written and visual documentation. At the same time, oral histories as created documentation have often been criticized with regards to their appropriateness, validity and reliability. Their functions and the knowledge they produce are complex and varied, but, under certain conditions, there are strategies that allow for its self-conscious production with an awareness of current practice. For example, if oral histories are made available in conjunction with a variety of archival materials, it should allow for a form of triangulation in which different types of material can validate and/or problematise one another, leaving them open to historical and critical interpretations. Apart from enriching the archive itself, oral histories can serve an array of (future) purposes, such as constituting a valuable resource to researchers who set out to identify and examine the new kinds of social relations and exhibition-making practices that have influenced significantly the global organization of contemporary art. More than simply implicated in the exhibition of art, such emergent relations and practices have come to play important roles in art production, as well as mediating its reception in a number of ways. An oral history program related to the exhibition *Magiciens de la terre* would pose many issues and challenges. Offering a platform for different voices and points of view, it would arguably enable us to contextualize more solidly the archival material and shed light to the social subtext that plays such an important role in exhibition making.

Angels Miralda Tena, doctorant en études critiques et historiques/ PhD Candidate in the department of Critical and Historical Studies Royal College of Art, London
Global Installational Tendencies

A term is a word that defines, that keeps a concept solid, within its own boundaries, it keeps thought organized and concise. Or is it? In my research I work with the concept of installation, which proves to be of a fluid and formless character. As George Bataille would formulate it, the formless universe of installation is akin to a spider or spit. It is constantly finding itself outside of its own boundaries, unable to define what those boundaries are. The problem with installation is that it was not inserted into art dialogue by a specific artist with a manifesto, rather it infiltrated slowly into a gap that was left open, a gaping wound created by the turmoil of post-modernism; and in this shift or derive of language there took place the effect of the global. Global speeds of communication, international art circuit, net accessibility, nomadism, biennial hopping. In such a condition, words spread like spit or spiders – reaching across not only barriers of art, but also of language, culture, and practice.

Installation has a long history – it comes from the Medieval Latin *installationem*, meaning to appoint to ecclesiastic office, and which originally stems from the old Germanic *stal* (standing place). The Italian *in stallo* means placing a thing in a fixed and frozen position in which nothing can be changed. From the 19th century the term was used to describe the setting up of machinery. None of these definitions come close to the

complexity with which the term is used in the art context. The term installation came into use in the contemporary art world shortly before the exhibition *Magiciens de la terre*. Its slow infiltration was a global trans-national process that merged the term into what it means today. Using examples of artists who exhibited in the exhibition, I will show how installation crossed borders from the full Installational of Kabakov and Munoz, to installational tendencies of Anselmo and Buren.

Mana Nowak, doctorante en anthropologie sociale et culturelle/ PhD candidate in Social and Cultural Anthropology, Université de la Polynésie française, Punaauia
« Pûtahi i Tahiti », rencontre culturelle et artistique océanienne à Tahiti : quels enjeux locaux et globaux pour les artistes autochtones d'Océanie ?

« Pûtahi », créé en 2010 à l'initiative de Viri Taimana, (Directeur du centre des Métiers d'art de la Polynésie française) est une rencontre culturelle et artistique annuelle qui réunit les artistes contemporains autochtones d'Océanie. Elle se veut un lieu de réflexion où les participants venus d'Hawaii, de Papouasie Nouvelle-Guinée, de Nouvelle-Zélande, des îles Fidji, peuvent échanger librement sur la complexité du lien entre « condition d'artiste autochtone » et « scène artistique mondialisée ».

Les discussions sont principalement axées sur « la reconnaissance et l'affirmation de la présence des cultures océaniques sur la scène artistique régionale et mondiale, l'intégrité des œuvres autochtones créées à destination d'échanges commerciaux, le statut accordé au patrimoine culturel et aux créations autochtones contemporaines dans un contexte de mondialisation. » (Devatine in *Pûtahi i Tahiti*, 2012 : 17).

Ainsi, des problématiques majeures empreintes de post-modernité sont formulées à l'issue de ces débats et permettent de saisir les enjeux de la création océanienne contemporaine.

Avec cette communication, nous allons démontrer en quoi ces rencontres sont représentatives d'une situation ambiguë pour les artistes contemporains océaniques, qui, tout en étant stimulés par l'autonomisation du champ culturel de leur pays et la représentation contemporaine de leur identité (Graille, 2003 : 7), se heurtent aux attentes du regard occidental et à la culture du label « art contemporain ». « Pûtahi » fournit des pistes de réflexions clés, illustrant clairement les préoccupations de ces artistes et leur approche de la création dans des contextes coloniaux et post-coloniaux. Cette communication permettra donc d'explorer le point de vue des artistes autochtones océaniques (plus précisément ceux du triangle polynésien) ainsi que leurs attentes en matière de représentation de l'altérité dans les musées, les expositions et les foires d'art contemporain.

Pietro Rigolo, Archivist/ Special Collections Cataloger, The Getty Research Institute. Subject expert in the team processing the Harald Szeemann papers. Docteur en études visuelles/ PhD in Studies on visual representation. Istituto Italiano di Scienze Umane – Università degli Studi di Siena.

POUR MOI IL FAUT MONTRER TOUT À TOUT LE MONDE: Pierre Gaudibert and African art.

My paper will focus on the activities of French curator Pierre Gaudibert (1928–2006), one of the collaborators and catalog contributor for *Magiciens de la terre*.

Gaudibert was the funding director of ARC, the very first public space in Paris devoted to the presentation of contemporary art and living artists.

Gaudibert years at ARC (1967–1972) were characterized by a frenetic exhibition schedule mixing international protagonists long deserving a museum show in France, such as Robert Rauschenberg or Lucio Fontana, and young artists such as Christian Boltanski and the group Support/Surface. During these years, ARC was part of a vital network of institutions led by young practitioners opening up their doors to contemporary research, such as Kunsthalle Bern, Stedelijk Museum in Amsterdam, Moderna Museet in Stockholm. His radical political ideas and confrontational attitude towards institutions led to his resignation and to a long period dedicated mostly to writing and to rethinking the role of art and culture within the public sphere. Starting from the 70s, Gaudibert began travelling extensively in Africa, and this led to his involvement with *Magiciens de la terre* as an expert of this field, and to his later seminal work *L'art africain contemporain* (1991).

Gaudibert concerns regarding Africa and the development of contemporary art in the continent spanned from the issue of education, with the double problem of didactic colonialism from one side, and traditional schools on the other, where creativity is flattened to commercial purposes, to the analysis of popular visual devices such as truck art and shop signs. Against uniformity of market, Gaudibert always promoted dialogue and cultural exchange, towards original hybrid forms, and the constant creation of different points of views resisting globalization of taste.

I had been carried on extensive research on Gaudibert at ARC and on his writing previously for my Master thesis, and I am planning to broaden my research and study his involvement with *Magiciens de la terre* thanks to the summer school.

Ruth Sacks, Doctorante/ Doctoral fellow at the Wits Institute for Social and Economic Research (WiSER), University of the Witwatersrand, Johannesburg, South Africa.

Artworks and their agencies: Revisiting Magiciens de la Terre via the colonial exhibition

Given the magnitude of *Magiciens'* influence on the terms under which non-western cultures came to be represented in the international art world, it is imperative to examine its historical precedents, alongside the models Jean-Hubert Martin attempted to confront. I seek to unpack the terms under which non-western culture was first staged and framed in modernist exhibition forums in order to ascertain to what extent *Magiciens* was able to differentiate itself from them. I will begin with a lesser-known colonial exhibition from 1897, the Congo Pavilion at the Brussels World's Fair in Belgium. Here, African objects were shown alongside European artworks within fantastically elaborate Art Nouveau structures. While the show proliferated despicable racist attitudes, it also reveals some curiosity for Congolese craftsmanship. Similar tendencies may be traced with 20th century exhibition constructions and their more pared down and functional aesthetics, e.g. Exposition coloniale internationale de Paris (1931) and MOMA's *Primitivism* (1984).

While not ignoring the horrific terms under which the objects of colonised people were acquired in order to be incorporated into such exhibitions, there is a potentially hidden subtext parallel to discussions of power relations. If we dismiss the art of non-western cultures which have been exoticized and made Other in the modernist exhibition space, are we denying the artworks agency? When addressing the flood of critique surrounding

Magiciens, it seems important not to let the artworks disappear. My proposition is to invite the possibility that artworks in themselves have the ability to resist overarching ideologies within the modernist exhibition space, providing critiques, alternatives and resistances to the embedded dominant language of the modernist exhibition. I propose we return to individual pieces in *Magiciens* and attempt to read them in their own terms, as much as in relation to each other.

Nevenka Sivavec, directrice/ director of International Centre of graphic arts Ljubljana (MGLC) and the Biennial of Graphic Arts.

The Ljubljana Biennial of Graphic Arts Ljubljana and the "non-aligned" artists

The Ljubljana Biennial of Graphic Arts, founded in 1955, was born within the specific geo-political conditions of the former Yugoslavia, which, after the political break from the Soviet Union and the Eastern Bloc in 1948, was gradually sending definite signals about its open and democratic outlook, including on the cultural front. The Biennial thus became a unique meeting point for the art of what was then the sharply polarized West and East. Meanwhile, given Yugoslavia's leading role in the development of the Movement of Non-Aligned States, the participation of artists from the so-called Third World countries was also quite high and much encouraged. Although aesthetically the Biennial advanced the hegemony of the Western-oriented artistic canon, at the same time, and with considerable self-assurance, it advocated and promoted artistic pluralism. This made it one of the few places where artistic production from the large part of the world then excluded from the dominant discourse was given an opportunity to present itself on an equal footing with Western art. Currently I started to coordinate a major study of the history of the Biennial of Graphic Arts in Ljubljana on the ideological background and role of art and culture in the non-aligned movement. My talk focuses on the relationship between Yugoslav cultural politics and the representation of the artists from the Third world countries in the period 1963 – 1990.

Contemporary presentations of art from the Third World, planned and curated from the outside, are almost always guided by good intentions: the deconstruction of the clichés, superficiality, and preconceived ideas about the "otherness" of that are dominant in western media and culture. Numerous traps stalk the good intentions and naivety of the view from the outside – the complexities of political correctness, terminological slips, Orientalism, tensions in such dichotomies as nationality vs. transnationality, the fine arts vs. contemporary visual discursive practices, and so on. Facing all this, one can almost feel nostalgic for the good old days of modernism, when artists from the Third World were presented by country of origin at the Biennial of Graphic Arts in Ljubljana, where the system of selection – including the good intentions – depended, among other things, on the current political situation in what was then Yugoslavia.

The Ljubljana Biennial of Graphic Arts was committed to the modernist paradigm. Even a cursory inspection of the artworks sent by Third World countries to the Ljubljana biennial reveals the predominance of modernist forms and artistic subjectivism. Even the works of artists from politically unstable parts of the world, whether Egypt or Israel, were, in other words, an expression of the modernist universalism of the time. Predominantly, their works were perceived (by the eminent western jury members) as poor reflections of canonical modernist works. Preconceived and stereotypical ideas about Third World art do exist, although in a much more sophisticated way, even in the system of contemporary art. The situation today is, in many ways, similar: modernist universalism has been

replaced by globalism and transnationalism, while painting, sculpture, and printmaking have been overshadowed by contemporary discursive art practices. The curator and theorist Bassam El Baroni, has developed the thesis that the great majority of today's art production continues to be subject to the problem of universalism. Even what we call discursive contemporary art (as opposed to traditional visual art) is guided by the idea of multiculturalism (which is not necessarily inherently positive) – a fact that, in his view, produces a “paradoxical universalism”, which is quite different from that of modernism, although, in its essence, no less imperialistic. Today's imperialism is no longer an external enemy, but the environment to which we must adapt if we want to attain any sort of relevance.

Marion Vignal, commissaire et journaliste indépendante/ independent curator and journalist, Paris
La fortune critique de Magiciens de la terre

(sous réserve)

Sarah Wall, doctorante en histoire de l'art/ PhD in art history, University of Melbourne.
From Margin to Centre, Yuendumu to Paris: Aboriginal art and 'Magiciens de la Terre'.

When it opened in Paris in 1989, *Magiciens de la Terre* was famously proclaimed the first truly 'worldwide' exhibition of contemporary art, bringing together fifty artists from 'marginal contexts' and fifty from the artistic centres of Western Europe and North America. Despite curator Jean-Hubert Martin's carefully formulated plans to treat all work equally in their display, it was his pairing of British artist Richard Long's Mud Circle with the Yuendumu ground painting Yarla which stood out to become one of the most controversial and enduring images of the exhibition. The dominance of Long's work at La Villette, where it could be seen from the exhibition's entrance, and its positioning above the Yuendumu ground painting, was criticised for replicating unequal power relations between the West and its Other.

Against the background of this critical reception, in this talk I reflect on the planning and negotiations which led to the inclusion of the Aboriginal ground painting in *Magiciens de la Terre*. The exhibition is chronicled against a number of others (such as the Surrealist displays of André Breton; the 1982 Sydney Biennale; 'D'un Autre Continent', 1983; and 'Aratjara: Art of the First Australians', 1993-4), to consider the impact of these on *Magiciens de la Terre's* premises and presentation. Details of the pivotal role played by the exhibition's Aboriginal Advisory Committee bring to light a more collaborative and engaged approach than previously recognised.