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WOMEN ARTISTS IN THE COLLECTIONS OF THE CENTRE POMPIDOU

FROM 27 MAY 2009

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Centre
Pompidou

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WOMEN ARTISTS IN THE COLLECTIONS OF THE CENTRE POMPIDOU

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MUSÉE, LEVELS 4 AND 5



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Exhibition sponsored by



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Pipilotti Rist: «À la belle étoile», 2007, (détail),
installation audiovisuelle, commande du Service Nouveaux
Médias, Paris, Centre Pompidou, Achat, 2007

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WOMEN ARTISTS IN THE COLLECTIONS
OF THE CENTRE POMPIDOU

FROM 27 MAY 2009

MUSÉE, LEVELS 4 AND 5

The new hang of the permanent collection of the Musée National d'Art Moderne is to be entirely devoted to modern and contemporary women artists – the first time such a thing will have been done by a national museum of art.

The exhibition, drawing on one of the world's greatest collections of modern and contemporary art, the largest in Europe, represents a vigorous affirmation of the Museum's commitment to women artists of every nationality, across all the disciplines, returning them to their rightful place at the centre of the modern and contemporary art of the twentieth and twenty-first centuries.

Following "Big Bang" in 2005 and "Le Mouvement des Images" in 2006-2007, "elles@centrepompidou" will be the third thematic hang of the permanent collections of the Musée National d'Art Moderne.



Organised chronologically and thematically, the exhibition brings together more than 500 works by more than 200 artists, from the early twentieth century to our own day.

Drawn from the historical collection, the work of such emblematic figures as Sonia Delaunay, Frida Khalo, Dorothea Tanning, Joan Mitchell and Maria-Elena Vieira da Silva, among many others, will hang alongside the productions of major contemporary women artists, notably Sophie Calle, Annette Messenger and Louise Bourgeois, all recently the subjects of monographic exhibitions at the Centre Pompidou.

Within the exhibition, women artists will speak for themselves, with their observations on their own work cited in the extended labels, while the wall texts are given over to the reflections of women writers, philosophers, novelists and historians. Many of the artists will also address the public directly, in talks and discussions.

The Centre Pompidou's multidisciplinary programme of accompanying events will consider in greater breadth and depth the various fields of culture that women have made their own over the last century, looking at literature and theory, dance and cinema.

A dedicated audio-guide has been produced, offering the public an informed introduction to the exhibition. A 380-page catalogue is to be published by Éditions du Centre Pompidou, in French and English versions. This will include several essays and a chronology of women's art over the past century.

A radically innovative website, centred on an interactive plan of the exhibition, will feature all the accompanying events, as well as offering newly commissioned film-portraits of artists and an interactive timeline.

The exhibition is sponsored by



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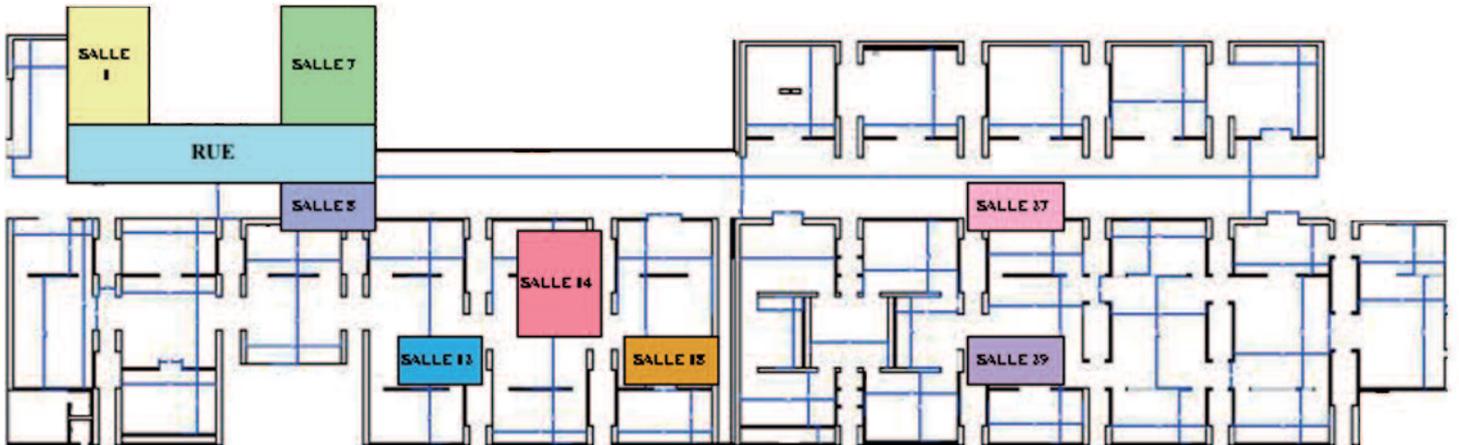


2. PLAN OF THE EXHIBITION

MUSÉE, LEVEL 4



MUSÉE, NIVEAU 5



- ROOM 1 / 41 : **ABSTRACT**
- MAIN STREET : **PIONEERS**
- ROOM 7 / SN : **REFLEXIVE**
- ROOM 8 / 35 : **INDUSTRIAL**
- ROOM 12 / 32 : **URBAN**
- ROOM 14 / 28 : **RATIONAL**
- ROOM 18 / 27 : **SURREAL**
- ROOM 27 / 17 : **AMAZON**
- ROOM 29 / 16 : **OBJECTIVE**

3. ORGANISATION OF THE EXHIBITION

The exhibition occupies the two floors of the Museum (extending over 6,000 m²) and is organised in seven thematic sections that reflect historical developments. The first of these in chronological order comprises eight rooms on Level 5.

LEVEL 5

MODERN

"Pioneers"

Though rare, marginalized and often struggling, women artists were involved in all the various artistic movements of the first half of the twentieth century. Their engagement with, and their effort to free themselves from, the traditional conceptions of "women's art" led them to develop artistic stances and modes of expression that would become central to the contemporary art of our own day, in performance, in biographical work, in textile installations. At the same time, women architects developed new conceptions of domestic space, based on a more sociologically informed understanding of its users and their lives.

Works exhibited (selection):

Sailing, 1985, Shirley Jaffe; *Chasse interdite*, 1973, Joan Mitchell; *Philomène*, 1907, Sonia Delaunay; *Les Lutteurs*, 1909-1910, Natalia S. Gontcharova; *Mutter*, 1930, Hannah Höch; *"The Frame" (Self-Portrait)*, 1938, Frida Kahlo; *Ils ont soif insatiable de l'infini*, 1950, Judit Reigl; *La Chambre bleue*, 1923, Suzanne Valadon; *A Young Man in Curlers at Home on West 20th Street*, 1966, Diane Arbus; *Armoire de toilette*, 1927-1929, Eileen Gray; *Bureau en forme*, 1939, Charlotte Perriand; *Nusch Eluard*, 1935, Dora Maar.

LEVEL 4

HISTORICAL

"Free Fire" brings together artists, not all explicitly feminist, who cast a critical eye on art and life, from art history to gendered social relations, from representations of the body to the representation of war, from the personal to the political, challenging established boundaries and categorizations.

Works exhibited (selection):

La Mariée, 1963, Niki de Saint Phalle; *Personal Cuts*, 1982, Sanja Iveković; *The Analysis of Beauty*, 1986, Karen Knorr; *Cogito, ergo sum*, 1988, Rosemarie Trockel.

PHYSICAL

"The Activist Body" returns to the representation of the body and notably to gender stereotypes, and goes on to look at the body in early performance art, in which women artists played an essential role. Early and inventive users of photography and later of video, women artists have more recently reinvented the practice of drawing, using these different media to explore and to transform the very notion of the body.

Works exhibited (selection):

Robe des MesuRages, 1977, ORLAN; *Vanitas: robe de chair pour albinos anorexique*, 1987, Jana Sterbak; *Denkifuku*, 1956-1999, Atsuko Tanaka; *Art must be beautiful... Artiste must be beautiful*, 1975, Marina Abramović; *Selected Film Works*, 1972-1981, Ana Mendieta.

ECCENTRIC

"Eccentric Abstraction" demonstrates the essential contribution made by women to the redefinition of the visual and theoretical categories during the twentieth century. Between figuration and abstraction, the organic and the systematic, the sensual and the conceptual, simultaneously "visual, tactile and visceral," they have explored new materials and new strategies in painting, sculpture, photography and architecture.

Works exhibited (selection):

Untitled N° 13, 1965, Agnes Martin; *Extrême tension*, 2007, Louise Bourgeois; *Untitled 19*, 2007, Silvia Bächli; *2 carrés en 3 morceaux*, 2005, Vera Molnar; *Untitled*, 1994, Valérie Jouve; *K1-Zeichnung*, 1966-1967, Hanne Darboven.

DOMESTIC

"A Room of Ones Own" – its title taken from Virginia Woolf's book, in which she considers the conditions necessary to creative activity – looks at women's contradictory relation to private space, place of both confinement and liberation. Responding to this complexity in art and design, they have challenged the boundaries between private and public, cultural and functional.

Works exhibited (selection):

Chambre 202, Hôtel du Pavot, 1970, Dorothea Tanning; *Rock*, 2007, Tatiana Trouvé; *Bloc sanitaire "Savoie"*, 1972-1974, Charlotte Perriand; *L'Hôtel*, 1981-1983, Sophie Calle.

NARRATIVE

"Wordworks" shows how language, central to the Conceptual Art that emerged in the 1960s, has been seen by women artists as a terrain of contestation and reinvention. Old narratives are deconstructed, new narratives constructed. In narrated video, in the captioned photograph and in the artist's book, the autobiographical "I" is brought into art and also put into question.

Works exhibited (selection):

Signal électronique, 1985, Jenny Holzer; *Untitled*, 1986, Barbara Kruger; *Untitled*, 2000, Natacha Lesueur; *Untitled (Passage II)*, 2002, Cristina Iglesias; *Shortstories*, 2008, Dominique Gonzalez-Foerster; *Tuuli / The wind*, 2001-2002, Eija-Liisa Ahtila.

IMMATERIAL

Contradicting the traditional association of the female with the body and so with materiality and figuration, and of the male with the mind and thus with immateriality and abstraction, the work of many women artists has been centrally concerned with economy of means, a quest for a radical ascesis of gesture.

In photography, architecture and painting, the ephemeral, the minimal, the absent and the indiscernibly different have posed a challenge to solidity and fixity.

Works exhibited (selection):

Splight, 2005, Matali Crasset; *FlowerPower custom written plug-in: Kyle Steinfeld with Alisa Andrasek*, 2005, Alisa Andraseck; *Kodak*, 2006, Tacita Dean; *Very Round Chair*, 2006, Louise Campbell; *Untitled*, 2006, Isa Genzken; *Chapeau Lacroix*, 1998, Nancy Wilson-Pajic; *Triptyque lumière*, 1970-1971, Geneviève Asse.

4. ARTISTS EXHIBITED (SUBJECT TO REVISION)

Abakanowicz Magdalena	Campbell Louise	Gray Eileen
Aballéa Martine	Casadesus Béatrice	Guilleminot Marie-Ange
Abbott Berenice	Castelli-Ferrieri Anna	Hadid Zaha
Abramovic Marina	Celmins Vija	Halicka Alice
Accardi Carla	Chevalier Yvonne	Hatoum Mona
Aeppli Eva	Clark Lygia	Henri Florence
Ahtila Eija-Liisa	Coutas Evelyne	Hesse Eva
Albin-Guillot Laure	Crasset Matali	Hessie
Amer Ghada	Darboven Hanne	Hicks Sheila
Anderson Laurie	De Bevilacqua Carlotta	Höch Hannah
Andrade Sonia	Dean Tacita	Holzer Jenny
Antin Éleanor	Delaunay Sonia	Horn Rebecca
Arbus Diane	Denes Agnes	Horn Roni
Asse Geneviève	Ditzel Nanna	Hugo Valentine
Aulenti Gae	Donovan Tara	Hutchins Alice
Axell Evelyne	Dulac Germaine	Huws Bethan
Bächli Silvia	Dumas Marlene	Iglesias Cristina
Bajevic Maja	Duras Marguerite	Iturbide Graciela
Baker Kristin	Elemento Nathalie	Ivekovic Sanja
Ballet Elisabeth	Ellena Véronique	Jacob Wendy
Barabash Ruth	Export Valie	Jaffe Shirley
Barrada Yto	Falkenstein Claire	Janicot Françoise
Bedin Martine	Fanchon Sylvie	Jeanneret Pierre
Belin Valérie	Fortuné Maïder	Jeong-A Koo
Benglis Lynda	Franck Martine	Jonas Joan
Benning Sadie	Francken Ruth	Jouve Valérie
Benzaken Carole	Frankenthaler Helen	Kahlo Frida
Blanchard Maria	Fraser Andrea	Kollowitz (Guerrilla Girls) Kate
Blees Luxemburg Rut	Freund Gisèle	Khedoori Toba
Bloch Pierrette	Friedmann Gloria	Khurana Sonia
Boeri Cini	Front	Knoll Basset Florence Margaret
Bontecou Lee	Frydman Monique	Knorr Karen
Boom Irma	Gallagher Ellen	Kolárová Bela
Bour Bernadette	Gautrand Manuelle	Kruger Barbara
Bourgeois Louise	Geiger Anna Bella	Krull Germaine
Bourget Marie	Genzken Isa	Krystufek Elke
Braun	Ghazel	Kubelka Bondy Friedl
Brooks Romaine	Goldin Nan	Kusama Yayoi
Bruguera Tania	Gontcharova Nathalie S.	Lafont Suzanne
Cahun Claude	Gonzales-Foerster	Lamiel Laura
Calle Sophie	Dominique	Landau Sigalit

Lassnig Maria	Reigl Judit	Sandra
Laurencin Marie	Renouf Edda	Vergier Françoise
Laverrière Janette	Richier Germaine	Vieira da Silva Maria-Elena
Lawler Louise	Rickett Sophy	Vignelli Lella
Lempicka Tamara de	Rist Pipilotti	Waternaux Isabelle
Leonard Zoe	Ristelhueber Sophie	Weiss Sabine
Lesueur Natacha	Rosler Martha	Wéry Marthe
Levrant De Bretteville Sheila	Rothschild Judith	Whiteread Rachel
Lutter Vera	Saint Phalle Niki de	Wilke Hannah
Maar Dora	Schneemann Carolee	Wilson-Pajic Nancy
Maglione Milvia	Schneider Anne-Marie	Xenakis Mâkhi
Martin Agnes	Sedira Zineb	Yalter Nil
Méhadji Najia	Sherman Cindy	
Meiselas Susan	Shiomi Mieko (Chieko)	
Melikian Nathalie	Simon Taryn	
Mendieta Ana	Simotova Adriana	
Menken Marie	Skoglund Sandy	
Messenger Annette	Smith Patti	
Mitchell Joan	Smith Kiki	
Model Lissette	Smith Seton	
Molnar Vera	Smithson Alison et Peter	
Moorman Charlotte	Smithson Alison et Peter	
Mori Mariko	Somers Wieki	
Mréjen Valérie	Soria Claude de	
Nemours Aurelie	Sosnowska Monika	
Neshat Shirin	Spero Nancy	
Nevelson Louise	Sterbak Jana	
Nicola L.	Strba Annelies	
Nisic Natacha	Strunz Katja	
Ono Yoko	Szapocznikow Alina	
Onodera Yuki	Tanaka Atsuko	
Oppenheim Kristin	Tanning Dorothea	
Orlan	Thurnauer Agnès	
Orloff Chana	Tompkins Betty	
Paik Nam June	Tribel Annie	
Pane Gina	Trockel Rosemarie	
Paradeis Florence	Trouvé Tatiana	
Penalba Alicia	Valadon Suzanne	
Perriand Charlotte	Varela Cybele	
Piense Chloe	Varo Remedios	
Quarante Danielle	Vasquez de la Horra	

5. WEBSITE

elles.centrepompidou.fr

elles.centrepompidou.fr will be a virtual space entirely devoted to the new hang of the permanent collection and its accompanying events. It will go on-line at the opening of the exhibition.

Including original video productions and much hitherto unpublished documentation and expanded and updated throughout the year, the site will offer resources to enrich visitors' experience of the exhibition.

A platform for discussion and artist-public interaction, the site will be a space open to all, to explore the place of women in art, opening up new lines of thought and offering users the possibility of dialogue and critical feedback.

The site is entered via a movie-introduction to the exhibition, to music by DJ Chloé (realization by TAC Creative).

At the heart of elles.centrepompidou.fr is an interactive plan of the exhibition that offers a virtual tour of a selection of the works exhibited, accompanied by commentary, critical essays, and citations from the artists themselves, offering accounts of their own practice.

A series of film-portraits co-produced with the INA gives artists another opportunity to speak for themselves. Painters, sculptors, photographers, designers, video-makers, performance artists and architects talk about their work and their experience as women creators. In addition, films from the INA archive will feature Niki de Saint-Phalle, Sonia Delaunay, Frida Kahlo, Gina Pane, Diane Arbus, Gisèle Freund and others

A timeline, also developed in conjunction with the INA, deploys audio-visual records to explore the relations between the approaches of the artists exhibited and the major landmarks in the women's history of the 20th century.

The series "Rencontres avec des Femmes Remarquables" [Meetings with Remarkable Women] will invite major contributors to the world of the arts and ideas to visit and comment upon the exhibition: women writers, philosophers, filmmakers, actors, stylists, politicians.

Continuously expanded, elles.centrepompidou.fr will incorporate the events accompanying the exhibition, offering (live or recorded) author's readings (Christine Angot, Annie Ernaux, Camille Laurens, Catherine Millet), lectures and talks (Judith Butler, Avital Ronell), dance films (Régine Chopinot, Robyn Orlin, Anne Teresa De Keersmaeker, La Ribot), interviews in which leading scholars with an interest in gender and women in art discuss the works in front of them (among the invitees are Denise Riley, Linda Nochlin, Laura Mulvey, Marina Warner, Amelia Jones, Lucy Lippard, Elisabeth Lebovici, Barbara Cassin, Giovanna Zapperi, Eric Fassin and Geneviève Sellier).

6. ASSOCIATED EVENTS

Programme: May - June 2009

TALKS SERIES: UN DIMANCHE, UNE ŒUVRE

SUNDAY 7 JUNE, 11.30 AM, PETITE SALLE

€4.50, CONCESSIONS €3.50, FREE WITH ANNUAL PASS

ELISABETH BALLEZ

LEICA, 2004

A conversation between Elisabeth Ballet and art critic Elisabeth Lebovici

"The instantaneous association of a place and a form with an image: the corridor as space of transit combined with the rapidity of action. A place, a form, a visual representation: the image in movement captured in an instant, the historic design of the Leica, a camera rounded at both ends, the green emergency exit pictogram, the transparent Plexiglas to record the real and to see everything, a long hood suggesting acceleration. The sculpture contains nothing, it shields part of the room from movement, it thinks and acts at the same time. In an instant, you are catapulted elsewhere, kept at a distance, in a mental ambulation." This is how Elisabeth Ballet describes *Leica*, but this description is perhaps, by extension, a prototype for the sculpture. For her sculpture, in fact, which will be the subject of the conversation between the artist and the art-critic Elisabeth Lebovici. Making and doing, time for *Ideas*, time for *Lazy Days* (the titles of other works by the artist), or indeed, what ground you cover when you're going round and round in circles.

SUNDAY 14 JUNE, 11.30 AM, PETITE SALLE

€4.50, CONCESSIONS €3.50, FREE WITH ANNUAL PASS

GERMAINE RICHIER

L'ORAGE, 1947-1948 & *L'OURAGANE*, 1948-49

With Valérie Da Costa, art historian and critic, Maître de Conférences in the history of contemporary art at the Université Marc Bloch, Strasbourg

Germaine Richier (1902-1959) was one of the most important figures in the French sculpture of the late Forties and Fifties. A pupil of Bourdelle's, she developed her own distinctive artistic language during the years of the Second World War, creating hybrid sculptures combining human, animal and vegetal in both forms and titles, in a sustained dialogue between realism and imagination. Following in the footsteps of Rodin in the use of modelling technique, she tended in her work towards an irregularity and an emphatic accentuation that exploited the possibilities of the accidental.

Conceived as independent works, *L'Orage* [Storm] and *L'Ouragane* [Hurricane] are marked by an essential continuity, forming a couple that embodies the telluric forces of a cataclysmic nature. Executed from life, like most of Richier's works, they are exceptional in being more than life-size. Works of the sculptor's maturity, *L'Orage* and *L'Ouragane* distil her explorations of hybridity and of the destruction of form. They made a great impression on the critics, inspiring much writing. Amongst others, Francis Ponge and André Pieyre de Mandiargues, sympathetic observers of Richier's work who discovered it in the late 1940s, wrote a number of essays offering valuable insights into these two sculptures.

PAROLE AU CENTRE

“LECTURES AU MUSÉE” SERIES

MONDAY 8 JUNE, 7.30 PM, REVUES PARLÉES, MUSÉE

FRANÇOISE HÉRITIER

Honorary professor at the Collège de France and a specialist in African and Amerindian societies, Françoise Héritier succeeded her mentor Claude Lévi-Strauss as director of the Laboratoire d'Anthropologie Sociale. An ethnographer and anthropologist of world renown, in the course of her study of kinship structures she has worked on questions of the body, violence, incest and male domination. Among the best known of her many works are *Les Deux Sœurs et leur mère, anthropologie de l'inceste* (1994) and *Masculin/Féminin, la pensée de la différence* (2002).

MONDAY 15 JUNE, 7.30 PM, REVUES PARLÉES, MUSÉE

CAMILLE LAURENS

“I am the man. Isn't that marvellous? A man who comes over to you and says: I am the man. You'd then need the strength to stare back at him and say: I am the woman. Nothing else – just that – just as I'm saying it to you now, just as you're hearing it: I am the woman. Well, perhaps this novel, with all the stories it has in it, its precision, its truth, so many joys and disappointments, so much violence, and all the tenderness, the love that sustains it, perhaps the only point of this novel is that it might enable a woman, any woman, to finally say, once and for all: I am the woman.” From Camille Laurens, *Dans ces bras-là*, (POL, 2000 Prix Fémina). Born in 1957, in 1995 Camille Laurens published *Philippe*, a book about the death of her son. This was the beginning of a self-examination through fiction, an introspective reflection on the human and on the relation to the self. She has also published the novel *L'Amour* (2003) with POL, and earlier this year, *Tissé par mille*, with Gallimard.

MONDAY 29 JUNE, 7.30 PM, REVUES PARLÉES, MUSÉE

€4.50, CONCESSIONS ?3.50 (MEET IN THE FORUM, AT THE FOOT OF THE ESCALATOR)

FLORENCE DELAY

Writer, actress, translator and scriptwriter, Florence Delay was born in Paris in 1941. Elected to the Académie Française in 2000, she is the author of, amongst other books, *Riche et légère* (Gallimard, 1983, Prix Femina), *Etxemendi* (Gallimard, 1990, Prix François Mauriac) and *Mon Espagne. Or et Ciel* (Hermann, 2008).

WEDNESDAY 27 MAY, 7.30 PM, REVUES PARLÉES, PETITE SALLE

ADMISSION FREE, SUBJECT TO AVAILABILITY

“SELON AVITAL RONELL” SERIES

TROUBLES DANS LE GENRE

With Judith Butler and Avital Ronell

Avital Ronell is one of those who helped win French Theory its transatlantic reputation. The originality and sheer diversity of her objects of inquiry are astonishing: the telephone, AIDS, ghosts, drugs and stupidity are all tracked through a plethora of texts, examined not only for their substance but for their conditions of production, even the bodily. “I survey the meeting grounds where psyche runs into soma, the surfaces on which the borrowed body impresses its pain, leaving an inappropriable text in its tracks.” The philosopher is not pure spirit. Avital Ronell tells of her somaticizations, her fits of hysterics, her menstrual problems. This is a woman writing, rejecting the rejection of the body constitutive of the essentially masculine Western philosophical tradition. Among her works available in French translation are *Telephone Book* (Bayard), *Stupidity* (Stock), *Addict* (Bayard) and *The Test Drive* (Stock). One of the founding figures of Gender Studies and Queer Theory, Judith Butler teaches rhetoric and comparative literature at the University of California, Berkeley. In her work she seeks to develop a critical politics that does not presuppose a stable, unchanging identity. Among her books translated into French are *Trouble dans le genre – le féminisme et la subversion de l'identité* (La Découverte), *Le Pouvoir des mots* (Éd. Amsterdam), *La Vie psychique du pouvoir* (Léo Scheer), *Antigone, la parenté entre vie et mort* (Epel) and the interview collection *Humain, inhumain: le travail critique des normes* (Amsterdam).

THURSDAY 28 MAY, 7.30 PM, FORUMS DE SOCIÉTÉ, PETITE SALLE
ADMISSION FREE, SUBJECT TO AVAILABILITY

**TALKS SERIES: "TUMULTE DANS LES COLLECTIONS OU LE MUSÉE D'ART MODERNE RÉINVENTÉ"
UNE CHAMBRE À SOI**

With Camille Morineau, curator of the exhibition

"But all the older forms of literature were hardened and set by the time she became a writer. The novel alone was young enough to be soft in her hands, another reason, perhaps, why she wrote novels." So wrote Virginia Woolf in *A Room of One's Own* (1929), her response to a request to speak about "women and fiction." Eighty years later, her reflections have lost none of their relevance, notably the parallel she draws between the modernity of a genre or technique – here the novel – and its availability and usefulness to women. In allocating its contemporary galleries and part of the space of the historical collection to women artists, the Musée National d'Art Moderne continues Woolf's inaugural discussion, giving it the form, as she did, of a multiplicity of questions. Following earlier thematic hangs of the permanent collection ("Big Bang" in 2005 and "Le Mouvement des Images" in 2006-2007), *elles@centrepompidou* shows not the proliferation of a "women's art" but rather the emergence of an equal power of invention, born with the last century and full of all the promise imagined by Woolf: "No doubt we shall find her knocking [the novel] into shape for herself when she has the free use of her limbs; and providing some new vehicle, not necessarily in verse, for the poetry in her." C.M.

THURSDAY 25 JUNE, 7.30 PM, FORUMS DE SOCIÉTÉ, PETITE SALLE
ADMISSION FREE, SUBJECT TO AVAILABILITY

LE SECOND MUSÉE DE NOS VŒUX

with Lars Nittve, Director of the Moderna Museet, Stockholm

"Over a decade and a half, I have been responsible as director for rehanging the collections of three different museums of modern art, as individual as they are remarkable: the Louisiana Museum for Modern Art in Denmark, in 1996, the Tate Modern in England and the Moderna Museet in Sweden in 2004. Drawing for background on the three different approaches adopted, each based on the identity and specific character of the collection and museum concerned, I will discuss possible strategies to improve women's representation within collections and displays. I will focus more particularly on the campaign of acquisitions known as "The Second Museum of Our Wishes," which aims to fill the gaps in the modern collection, but I shall also question the idea of "gaps" and the notion of the canon that underlies it.

So far, this campaign has made possible the acquisition of twenty-one important works by Dorothea Tanning, Tora Vega Holmström, Carolee Schneemann, Ljubov Popova, Louise Bourgeois, Anna-Chaja Kagan, Judy Chicago, Susan Hiller, Monica Sjöö, Alice Neel, Mary Kelly and Lee Lozano. These works are now in the collection of the Moderna Museet, telling new stories about the art of the twentieth century." L.V.

CINEMAS AND VIDEO

"PROSPECTIF CINÉMA" SERIES

Three screenings in the "Prospectif cinéma" series have been organised to accompany the exhibition *elles@centrepompidou*. Held on the last Thursday of the month, this series offers an opportunity to see the very latest work in cinema and explore the questions it raises in the company of the directors/artists.

THURSDAY 30 APRIL, 8 PM, CINÉMA 1

ROSA BARBA

OUTWARDLY FROM EARTH'S CENTER, 2007, 22', 16 mm transferred to video, colour, sound

THEY SHINE, 2007, 5', 35 mm, colour, sound

WAITING GROUNDS, 2007, 4', 16 mm, colour, sound

IT'S GONNA HAPPEN, 2005, 3', 16 mm, sound

PANZANO, by Rosa Barba and Ulrike Molsen / 2000, 22', 16 mm, colour, sound

"Sometimes cinema holds too much information; in my latest films, I take abstraction so far that I don't have any images, I'm just working with sound and text." R.B.

Born in 1972, an Italian artist based in Berlin, Rosa Barba trained at the Academy of Media Arts, Cologne. In her video installations she creates bridges between the image and the physical space, often using the projector as a sculptural element. Taking historical, social and cultural realities as a starting point, she explores the overlap between reality and fiction. Between scientific documentary and fantasy, *Outwardly from Earth's Center*, set on the Swedish island of Gotska Sandön, explores a society whose land is doomed to disappear. *They Shine* centres on arrays of solar panels in the Mojave Desert of California, much transformed by its use as a military testing ground. Also in the Mojave Desert, *Waiting Grounds* combines highly abstract images of this "archaeology" with reflections upon its significance. *It's Gonna Happen* has one narrative in text on the screen, another in the conversation of the soundtrack, leaving

the viewer free to imagine the connection. Finally, *Panzano*, a subtle exploration of madness, looks at a family living in an isolated house in the mountains.

THURSDAY 28 MAY, 8 PM, CINÉMA 1

VÉRONIQUE BOUDIER

NUIT D'UN JOUR, 2008, 59', video, colour, sound

"...*Nuit d'un jour* is an experiment, the production of an event for the sake of experiment. One that allows the non-human to make itself manifest. An attempt to see, to see fire develop, to undergo its ordeals, to understand its transformations, seeing the next image appear in the disappearance of another." V.B. Véronique Boudier has over the last twenty years developed a protean artistic practice combining sculpture, installation, performance, photography and video. Often appearing in her own works, she restages moments of everyday life with a twist. Perishable foods regularly feature in her works, their decay evoking the ephemerality and wretchedness of existence. The passage of time and its effects are a constant preoccupation. For *Nuit d'un jour* the artist filmed a fire in real time. This one-hour static shot is almost an action-movie in itself, with the crackling and the sparks, the rushes of adrenaline, its changing rhythms and colours. The image of self-consuming fire combines formal beauty with the idea of violence and total destruction. Alternating calm and chaos, the artist in fact offers a poetic take on the cycle of life. Véronique Boudier took part in the first "La Force de l'art" triennial in 2006, and has recently been given one-person shows at the Villa Arson (2005) and the Ecole Régionale des Beaux-Arts, Rouen (2008).

THURSDAY 25 JUNE, 8 PM, CINÉMA 2

€6, CONCESSIONS ?4; FREE WITH PASS, SUBJECT TO AVAILABILITY (OTHERWISE €4)

NATHALIE DJURBERG

IT'S ALL ABOUT PAINTING, 2007, 4'52", colour video with music by Hans Berg

TIMBUKTU, 2007, 4'40", colour video with music by Hans Berg

HUNGRY HUNGRY HIPPOES, 2007, 4'20", colour video with music by Hans Berg

FEED ALL THE HUNGRY LITTLE CHILDREN, 2007, 6'34", colour video with sound

TURN INTO ME, 2008, 7'10", colour video with music by Hans Berg

ALLES IST GUT, 2008, 4'42", colour video with music by Hans Berg

IT'S THE MOTHER, 2008, 6', colour video with music by Hans Berg

ONCE REMOVED ON MY MOTHER'S SIDE, 2008, 5'20", colour video with music by Hans Berg

JAG SYSSLAR GIVETVIS MED TROLLERI, 2008, 5'36", colour video with music by Hans Berg

JOHNNY, 2008, 4'16", colour video with music by Hans Berg

WE ARE NO TWO, WE ARE ONE, 2008, 5'33", colour video with music by Hans Berg

PUTTING DOWN THE PREY, 2008, 5'40", colour video with music by Hans Berg

"When I'm in my studio, it's a question of me and my limits; your limits are not what you think they are." N.D.

Nathalie Djurberg (born in Sweden in 1978 and based in Berlin) first gained widespread attention at the 4th Berlin Biennale in 2006. She worked in sculpture before turning to animation using figures of modelling clay. She uses imaginary characters and whimsical storylines to tackle serious matters, such as violence, sexuality, and sadism, treated with irony and black humour. Evoking the universality of fairy-tale, her narratives confront viewers with their own drives, taboos and anxieties. Bodies are subject to disturbing distortions and hybridizations, like the wolf-child of *We Are Not Two, We Are One*, or the woman in *It's the Mother* who sees her children burrow back into the womb. In *Turn into Me*, the gradual decomposition of a woman's body is shown with surgical precision, the skeleton left behind being brought back to life in a final *danse macabre*.

Soundtracks by the Swedish musician Hans Berg provide an indispensable accompaniment to the narrative.

FILM SERIES

To accompany the exhibition, the Cinema offers a series of screenings devoted to the work of women filmmakers. The series, which will continue after the summer break, will include both the historical figure of Scots poet and filmmaker Margaret Tait and the contemporary Guatemalan activist and performance artist Regina José Galindo in a programme presented by the "Peuple qui manque" collective. The series begins with a screening devoted to the work of Rosalind Nashashibi.

10 JUNE, 7 PM, CINÉMA 2

SEMI-PRIVATE SCREENING, IN THE PRESENCE OF THE ARTIST
€6, CONCESSIONS & ANNUAL PASS €4

ROSALIND NASHASHIBI

HREASH HOUSE, 2004, 20', 16 mm, colour, sound

EYEBALLING, 2005, 10', 16 mm, colour, sound

BACHELOR MACHINES: PART 1, 2007, 30', 16 mm, colour, sound

The first woman to win the Beck's Futures prize for emerging artists in 2003, with her film *The States of Things*, Rosalind Nashashibi lives and works in London. Since 1994 she has mainly used 16 mm film to record the life of human communities in their everyday environment. Nothing dramatic or spectacular, but a sensitive account of the spirit of place, tinged with nostalgia. Open to what develops in front of the camera, she captures the passage of time in social rituals: the preparations for Eid, marking the end of Ramadan (*Hreash House*), the police patrols out of the Tribeca precinct house in New York (*Eyeballing*), life on board an Italian cargo-boat making its way to Sweden (*Bachelor Machines: Part 1*).

WEDNESDAY 17 JUNE, 7 PM, CINÉMA 2

€6, CONCESSIONS €4; FREE WITH PASS, SUBJECT TO AVAILABILITY (OTHERWISE €4)

ART-ACTION FÉMINISTE

Contemporary feminist video performance in Latin America.

¿QUIEN PUEDE BORRAR LAS HUELLAS?, Regina José Galindo, 2003, 2', colour, sound

MIENTRAS, ELLOS SIGUEN LIBRES, Regina José Galindo, 2007, 2', colour, sound

PERRA, Regina José Galindo, 2005, 5', colour, sound

DEFORMACIÓN # 33, Sandra Monterroso, 2007, 5', colour, sound

BORDERLINE, María Adela Díaz, 2005, 2', colour, sound

ACCIONES – CREANDO MUJERES, Mujeres creando (selection), 2001, 24', colour, sound, subtitles

MAMA NO ME LO DIJO de Mujeres creando & María Galindo (selection), 2003, 30', colour, sound, subtitles

Programming by Kantuta Quirós and Aliocha Imhoff, founders of the film distribution and programming collective "Peuple qui manque." www.lepeuplequimanque.org

As an expression of resistance and subversion, "Action Art" has played an important role in Latin America since the 1960s. Over the last twenty-five years or so, very many women have turned to performance art to consider questions of gender, sexuality, and cultural identity in the urban space. This screening features feminist performance-video from the particularly thriving scenes of Guatemala and Bolivia.

WEDNESDAY 24 JUNE, 7 PM, CINÉMA 2

€6, CONCESSIONS €4; FREE WITH PASS, SUBJECT TO AVAILABILITY (OTHERWISE €4)

MARGARET TAIT

PORTRAIT OF GA, 1952, 4', 16 mm, colour, sound

COLOUR POEMS, 1974, 12', 16 mm, colour, sound

PLACE OF WORK, 1976, 30', 16 mm, colour, sound

TAILPIECE, 1976, 10', 16 mm, b. & w., sound

The poet and filmmaker Margaret Tait (1918-1999) was born on Orkney, north of the Scottish mainland. After qualifying as a doctor in Edinburgh during the war, in the early Fifties, with Italian Neo-Realism at its height, she studied film at the Centro Sperimentale di Cinematografia in Rome. Back in Scotland, she set up the production company Ancona Films and devoted herself to "stalking the image" – a favourite phrase she borrowed from Lorca – believing that if one looks closely enough at a thing, it will speak its nature. The combination of hyperacute vision and an exceptional sense of rhythm makes Margaret Tait's films unique, the fruit of "pure wonder and astonishment at what one can see and be, when one looks properly."

DANCE FILMS

The programme of dance films over the coming year will look at the way that women transformed the choreographic landscape from the nineteenth century to the present. The first screening will be devoted to three pioneers of modern dance, Loïe Fuller, Isadora Duncan and Ruth Saint Denis.

LES PIONNIÈRES

THURSDAY 4 JUNE, 8 PM, CINÉMA 2

€6, CONCESSIONS €4; FREE WITH PASS, SUBJECT TO AVAILABILITY (OTHERWISE €4)

AUTOUR DE LOÏE FULLER, 2008, 10', a montage by Cinémathèque de la Danse

"Goddess of light," muse of the Symbolist poets, pioneer of a choreographic modernity that disregards boundaries of genre, and a rare example, in her time, of a woman artist utterly committed to her personal project, the American dancer Loïe Fuller (1862-1928) became the artistic embodiment of the Belle Époque. She developed her *Serpentine Dance* between 1891 and 1892.

ISADORA DUNCAN, JE N'AI FAIT QUE DANSER MA VIE, Elisabeth Kapnist, written with Christian Dumais-Lvowski, 2007, 58'

A pioneer of improvisational dance, Isadora Duncan (1877 -1927) is an emblematic figure of the modern age. For Duncan, dance and life were one: revolutionary in her art, she was equally revolutionary in life, committed as she was to women's emancipation and to the Russian Revolution. This documentary traces her life and work, through to her tragic death, using archive materials and interviews with dancers and choreographers Bill T. Jones, Carolyn Carlson, Boris Charmatz, Kathleen Quinlan and Elisabeth Schwartz, who also figure in dance pieces.

RUTH SAINT DENIS (1879- 1968)

DENISHAWN, George Hamilton-Hayes, 1915-1930, 6', b. & w.

Film on the school of dance founded by Ruth Saint Denis and her husband Ted Shawn. The first, silent part was shot in Los Angeles in 1915. The second part, dating from 1930, offers dances from Siam, Java and India performed by Ruth Saint Denis.

RUTH ST DENIS BY BARIBAULT, Phillip Baribault, 1950, 4' (extract)

Among Ruth Saint Denis's pupils were Martha Graham and Doris Humphrey.

This is the choreographer's last film appearance, in an orientalisating piece, *Incense*.

CHILDREN'S EVENT

FORUM, LEVEL 0

From 30 May to 1 June (dates subject to change), the Centre Pompidou is to organise activities for young children focussed on Shen Yuan's *Tremplin 12345*, as part of the Festival International d'Art en Famille.

URBAN WALKS

SATURDAY 23 MAY, 11 AM

MEET AT THE GOLDEN FLOWERPOT ON THE PIAZZA, IN FRONT OF THE CENTRE POMPIDOU, PARTICIPATION ON FIRST-COME BASIS, COST €9 PAYABLE AT START

TYPOGRAPHICAL WALK WITH GRAPHIC DESIGNER SUSANNA SHANNON

SUNDAY 28 JUNE

TYPOGRAPHICAL WALK WITH GRAPHIC DESIGNER MATALI CRASSET

The Centre's Education Department is to offer a series of urban walks entitled "Regards croisés de femmes artistes." Women artists, architects, designers and writers will take us on walks through the city, taking in places that raise questions about women's use of the city and their place in public space.

This programme of walks for "elles" was developed with Catherine Gonnard, who says: "Street-walkers... an extraordinarily charged, gendered term that reflects what has been the presumed masculinity of public space. From a room of one's own to the public bench, the walks explore the space of a growing freedom. Photographers and performers, architects and graphic designers show us their city." Catherine Gonnard is the author, with Elisabeth Lebovici, of *Femmes artistes/Artistes femmes: Paris, de 1880 à nos jours*, Hazan, 2007.

7. PUBLICATION

CATALOGUE

An Éditions du Centre Pompidou / Flammarion co-publication
Edited by Camille Morineau and Annalisa Rimmaudo
Format 22 x 28 cm / in French and English versions
380 pages, approx. 300 illustrations
Sewn paperback
Price: €39.90

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Sponsor's Preface
Foreword by the Director of the Mnam/Cci
Camille Morineau, "elles@centrepompidou: a call to difference"

SECTION INTRODUCTIONS

Pioneers, Cécile Debray
Free Fire, Quentin Bajac
The Activist Body, Emma Lavigne
Eccentric Abstraction, Camille Morineau
A Room of One's Own, Emma Lavigne
Immateriality, Quentin Bajac
Design@centrepompidou.fr, Valérie Guillaume
Feminism and Architecture, Aurélien Lemonnier

Artists' quotations relating to the works

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Patrick Favardin, "Women and Design, 1945-1965"

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Catherine Gonnard, "Women Artists and the Institutions before 1950"
Elisabeth Lebovici, "The Feminine Fear Factor"
Fabienne Dumont, "Danger! Creation under feminist influence"
Eric Fassin, "Gender in Representations"
Avital Ronell, "A Diary of Injuries"
Elvan Zabunyan, "Write, They Say"
Nelly Oudshoorn, Ann Rudinow Saetnan and Merete Lie, "On Gender and Objects: Reflections on an Exhibition of Sexed Objects"
Catherine de Smet, "Pussy Galore and the Buddha of the Future: Women, Graphics etc."
Griselda Pollock, "Virtuality, Aesthetics, Sexual Difference and the Exhibition: Towards the Virtual Feminist Museum"
Juan Vicente Aliaga, "Paradoxes of Gender: The Case of Spain"
Rosi Braidotti, "Post-Human Feminist Theory"
Amelia Jones, "Genital Panic: The Threat of Feminist Bodies and Parafeminism"

Twin CHRONOLOGIES of social and artistic developments, with references to key texts
Complete list of women artists in the collection of the MNAM
Bibliography
Credits

8. CATALOGUE EXTRACTS

“elles@centrepompidou”: A Call to Difference

Camille Morineau, curator

In 1970 the American art historian Linda Nochlin wrote one of the founding texts of feminist art theory, published under the provocative title “Why Have There Been No Great Women Artists?” (1). She argued that part of the answer lay in the way the question itself was phrased. For a long time, women artists had not benefited from the conditions of production nor the modes of representation and promotion necessary to their recognition as artists, and when they did, they faced similar obstacles to their acceptance as great artists (2). How are things today? What can we learn from the sediments of history and thought represented by the collections of the Centre Pompidou, a museum of the 20th century? Almost forty years later, this French institution has recast the question. Are women artists today sufficiently numerous, diverse and representative to enable the Museum to accomplish its mission, to represent the art of its century, through the work of women alone? If so, then how and why?

The Collections in Question

Why do it – that is, why today? How to do it – that is, from what perspective? The two questions are intertwined. It has been done because it is now possible (there are enough women artists today to rewrite the history), and the “doing” itself is minimal, the perspective being determined by the works in the collection. The point of view isn’t really ours – though we are responsible for the choice of a thematic organisation – nor even that of the artists – creators though they are of the works acquired. For to hang a collection is not the same thing as to organise an exhibition: the works are there, choices have already been made. The continual updating of history and explanation – that is what is at issue in the hanging of permanent collections, and the central and difficult task of the Museum. In this, the application of a gender criterion, a criterion art-historically out of place, is simply unheard of. While many museums have ventured to mount exhibitions of women artists (3), the Musée National d’Art Moderne is the first to present its permanent collection from this perspective. The writing of history is sometimes enough to change its course.

This cross-section through the collections is as much a matter of anthropology, sociology and politics as it is of art history. It has only been made possible, meaningful and convincing by the wealth and diversity of the materials available – as it happens, the collection of one of the greatest museums of the twentieth century. As in dendrology, the result of this cross-cut through an old institution reveals as much about the site of the cut (the question of gender), about environmental changes (the history of taste) and about the development of the species (the history of the museum) as it does about the particular individual under examination (the Musée National d’Art Moderne). And is it a surprise to discover that two great neighbouring and complementary institutions, the Louvre and the Musée d’Orsay, have only, or very nearly, only the work of men to show?

We shall see that the question of “representation,” understood here in the literal sense (we are representing the representation of women in the collection) has consequences at two levels – for the museum, and for theory (4). Yet it has never become, in France, the driver of a general critique of modes of representation. Why does that interrogative observation of Nochlin’s still seem, today, both ridiculous and relevant? Why is it so frowned upon to do something that could be interpreted as “feminist” in a country where the equality of men and women, though proclaimed as unquestionable, is far from having been achieved?

¹ Published in a special women’s issue of *Art News* (Vol.69, January 1971).

² Two of the catalogue authors, Cécile Debray and Catherine Gonnard, consider this crucial period, the first half of the twentieth century.

³ Fabienne Dumont recalls the most recent of these in her essay, and such exhibitions are documented in the bibliography at the end of this volume.

⁴ Griselda Pollock here redeploys the very notion of the museum in the service of a new feminist thinking, while Avital Ronell and Rosi Braidotti each in their different ways develop historical and political theory through gendered philosophical reflection.

The Feminine Fear Factor

Elisabeth Lebovici

There is something specific to women's exhibitions that make a point of being exactly that. It is the unease that they provoke, notably among the artists concerned. "Imagine! A women-only exhibition!" Wouldn't it be better to follow Joan Mitchell in her negatives: "Neither man nor woman, neither old nor young"? Neither Madonna nor whore... This unease is reflected in the difficulty in finding a concise, attractive title that hits the nail on the head. *Femmes, au féminin, féminin, femelle...* What a nightmare! Conjoined to the vocabulary of artistic creation, the feminine looks out of place. Expressions become clumsy when one tries to speak of women who identify as artists or artists who identify as women. One way or another, the question of gender sticks out from the title on.

Even worse, lexicographical research reveals a disturbing situation: "*alter ego, amante, bobonne, bonne femme, bourgeoise, commère, compagne, concubine, conjointe, cotillon, créature, dame, demoiselle, donzelle, femelle, femmelette, fille d'Ève, frangine, légitime, matrone, maîtresse, moitié, mousmé, muse, ménesse, nana, nénette, personne, rombière, régulière, égérie, épouse.*" This, from A to É, is the list of nouns provided by the Centre National de la Recherche Scientifique (Université de Caen) as synonyms for the word *femme*. The explicit or implicit value judgments here revealed betray the "phallogocentric" discourse denounced by such philosophers as Jacques Derrida, Luce Irigaray and Donna Haraway. In the dictionary, woman – supposing that she exists as an entity – is not the one who speaks nor the one alongside whom one finds oneself. She is the one on the other side. "It's not me!" She is referred to, held at a distance, spoken of. She is treated as other, and she becomes other, not only for the writer but also for the reader. Simone de Beauvoir had already decried this phenomenon in *The Second Sex*. Confined by an asymmetrical conception of gender relations, defined through all the presumed identities conferred upon her by this dictionary, for example, "woman" is constituted as the figure of the other, a guest, at best, at the table of artistic creation.

Such problems as those encountered in the formulation of exhibition titles only arise for the feminine gender. For in linguistic usage more broadly – and in language in general – only that gender is marked. This was convincingly demonstrated by Monique Wittig, a writer who did not wish to identify as a woman and to bear, like a stigma, the "silent e" of the feminine: "Gender is used here in the singular because indeed there are not two genders. There is only one: the feminine, the "masculine" not being a gender. For the masculine is not the masculine, but the general." On the one hand the universal, on the other, the mark of gender.

Gender in Representations

Éric Fassin

The growing visibility of women in politics, in France and elsewhere, has robbed the political class of a certain unexamined 'naturalness': now men inevitably appear as men, in their particularity as men, no longer in their human universality. By the same token, their way of inhabiting their role is no longer unquestionable. Male politicians have discovered for themselves what has always been experience of women: their sex is not something to be taken for granted. Women have always had to think constantly about their style – including their bodies and the way they dress – being always too feminine, or not feminine enough, in short, never quite right. This now threatens to be the fate of men.

The question they face, like women long before them, is how to stage gender. Should one perform it, at the risk of over-acting, as we saw in the presidential campaigns in France and, not long afterwards, the United States? If in France the Socialist candidate made an unabashed appeal to femininity, the future president enthusiastically projected his masculinity in confrontation with disaffected youth, at the risk of coming across as "macho." In the US, on the other hand, the female candidate for the Democratic nomination attempted to beat her male rival by confronting him on the terrain of political virility, seeking to win over the white working class by posing as a "real man," in contrast to him. This somewhat paradoxical stance helps us to see that gender is not the (social) expression of (biological) sex; in other words, masculinity and femininity aren't simply a matter of there being men and women; they involve representation.

And this, one might say, is the whole paradox of gender. The American historian Joan W. Scott has shown how feminism enacts a tension: if it encourages women to speak out as women, it is in order to ensure that they are not treated as women. In other words, women speak as women so as not to be assigned to a woman's role. Similarly, to take artists' sex seriously is to discover in fact that it follows from gender, and not vice-versa. Or, to put it another way: artistic representation does not reflect sex, it produces gender.

To the political labour that reveals, in the exclusion of women, the order that governs the world of art, there corresponds an aesthetic labour that constructs a representation (and not a reflection or expression) of femininity – and in doing so contributes not to its naturalisation but to its deconstruction.

Genital Panic, La menace des corps féministes et le paraféminisme

Amelia Jones

Since the 1990s this awareness of the complexity of gender formation and its relationship to other aspects of identification has expanded, in some ways inevitably diffusing the specificity of earlier feminist visual theory and practice, but also crucially offering a more subtle awareness of how we enact and experience ourselves as gendered/sexed subjects in an increasingly networked and globalized late capitalist world. Elsewhere, in my recent book *Self/Image*, I have theorized this new awareness, via the work of Swiss artist Pipilotti Rist, as “parafeminism,” noting there that “through the term parafeminism – with the prefix para- meaning both “side by side” and “beyond” – I want to indicate a conceptual model of critique and exploration that is simultaneously parallel to and building on (in the sense of rethinking and pushing the boundaries of, but not superseding, earlier feminisms.”

Parafeminism rejects the isolation of gender as a separate category of identity, offering instead a theory and practice pivoting around gender/sexual *identifications* as ongoing, in process, and interrelated to racial, class, and other identifications. Parafeminism is non-prescriptive, open to a multiplicity of cultural expressions and behaviors, and focused on excavating power differentials. It makes use of (or even invents) new forms of power *tied* to the historical and present forms of subjectivities that are feminine but not by any means necessarily “female,” while not assuming that power only exists in certain obvious forms. It is inclusive of all cultural work investigating sexuality and/or gender as aspects of identity formation inextricably related to other aspects such as ethnicity, and yet specific in its insistence on messing up (rather than, per earlier feminisms, attempting to critique or reverse) binary structures of sexual difference.

If, in the late 1960s, activating the female genitalia in the visual field of the photographic/cinematic was the most dramatic way to unhinge the then seemingly intransigent structures of fetishism (after all, a visible and explicit reversal made perfect sense in a world in which the structures had been themselves disavowed and repressed), in the 2000s reversal and critique are not enough to accommodate new understandings of the complexity of subjectivity in global late capitalism. A myriad of other possibilities are open to feminist artists – or artists keen on articulating alternative modes of gender/sex identification as a way of negotiating the lingering effects of patriarchy in Euro-American culture. From displaying explicitly queer and racialized gendered bodies (the work of Cathy Opie, Lyle Ashton Harris, Todd Gray) to insistently provoking complex ranges of identification that encourage an awareness of how gender is conditioned by other cultural pressures (the work of Zenib Sedira, Mona Hatoum, Wangechi Mutu, Tanja Ostojic, and many others), the field through which “gender” is being enacted and interrogated has – rightly – widened to accommodate, address, and interrogate a vast network of identifications.

9. VISUALS FOR THE PRESS

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Agnès Thurnauer
Portraits Grandeur Nature, 2007-2009
 Resin and epoxy paint, diam. 120 cm
 JNF Productions
 © ADAGP, Paris, 2009



Niki de Saint Phalle
La Mariée ou Eva Maria, 1963
 Wire netting, plaster, pasted lace, painted toys
 222 x 200 x 100 cm
 Centre Pompidou,
 Musée national d'art moderne / Centre de création industrielle
 Documentation des Collections du Mnam (diffusion RMN)
 Photo: Philippe Migeat, Centre Pompidou
 © ADAGP, Paris, 2009



Gloria Friedmann
Suspension, 1980
 Photograph, particle board, plywood, cast iron, elastic strap
 100 x 359,5 x 6,5 cm
 Centre Pompidou,
 Musée national d'art moderne / Centre de création industrielle
 Photo: Documentation des Collections du Mnam (diffusion RMN)
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Sanja Iveković
Personal Cuts, 1982
 Video, PAL, b. & w., sound, 3'40"
 Centre Pompidou,
 Musée national d'art moderne / Centre de création industrielle
 Documentation des Collections du Mnam (diffusion RMN)



Marlene Dumas
Primitive Art, 1987
 Gouache, soft pencil and Indian ink on paper, 23 x 31.7 cm
 Centre Pompidou, Musée national d'art moderne /
 Centre de création industrielle
 Documentation des Collections du Mnam (diffusion RMN)
 Photo: Philippe Migeat, Centre Pompidou
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Annette Messager
Les Piques [The Pikes], 1992-1993
 Installation: 125 steel rods, 65 drawings under glass,
 objects, fabric, pieces of stuffed doll, crayons, nylon stocking,
 string
 Centre Pompidou, Musée national d'art moderne /
 Centre de création industrielle
 Documentation des Collections du Mnam (diffusion RMN)
 Photo: Philippe Migeat, Centre Pompidou
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Jana Sterbak
Vanitas?: robe de chair pour albinos anorexique, 1987
 Raw beef on fashion mannequin and colour photograph, 113 cm
 (mannequin) - 23,5 x 18,4 cm (photograph: Louis Lussier)
 Centre Pompidou, Musée national d'art moderne /
 Centre de création industrielle
 Documentation des Collections du Mnam (diffusion RMN)
 Photo: Philippe Migeat, Centre Pompidou
 © Jana Sterbak



Valérie Belin
Sans titre, n° 7, 2003 - from the series *Mannequins*, 2003
 Gelatine-silver print, 158.5 x 128.8 cm
 Centre Pompidou, Musée national d'art moderne /
 Centre de création industrielle
 Collection Centre Pompidou, Musée national d'art moderne
 (diffusion RMN)
 Photo: Georges Meguerditchian, Centre Pompidou
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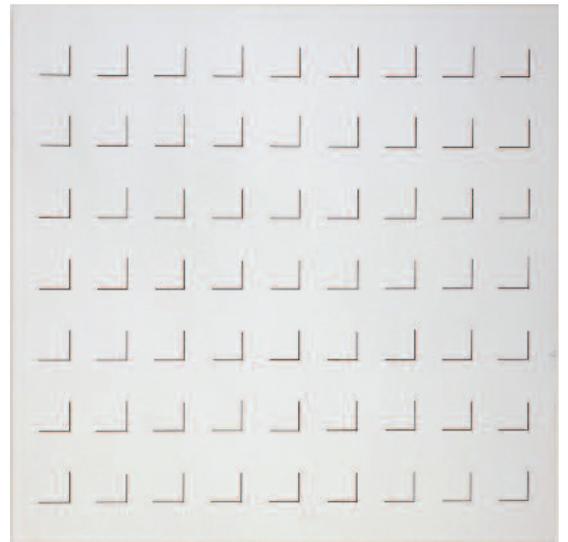


Eva Hesse
Untitled (Seven Poles), 1970
 Group of 7 elements: glass-fibre, resin, polythene, aluminium
 wire, 272 x 240 cm
 Centre Pompidou, Musée national d'art moderne /
 Centre de création industrielle
 Documentation des Collections du Mnam (diffusion RMN)
 Photo: Philippe Migeat, Centre Pompidou
 © Estate of Eva Hesse

3



Yayoi Kusama
My Flower Bed, 1962
 Bedsprings and painted cotton gloves
 250 x 250 x 250 cm
 Centre Pompidou, Musée national d'art moderne /
 Centre de création industrielle
 Documentation des Collections du Mnam (diffusion RMN)
 Photo: Philippe Migeat, Centre Pompidou
 © Yayoi Kusama



Aurelie Nemours
Angle pluriel nombre 63 (V 78), 1976
 from the series *Rythme du millimètre*
 Ink on paper, 30 x 30 cm
 Centre Pompidou, Musée national d'art moderne /
 Centre de création industrielle
 Documentation des Collections du Mnam (diffusion RMN)
 Photo: Philippe Migeat, Centre Pompidou
 © ADAGP, Paris, 2009

4



Sophie Calle

L'Hôtel, 1981

Detail of an installation of 7 diptychs
chromogenic prints
gelatine-silver prints (all lower panels)
102 x 142 cm (framed panels); 14 x 24.5 cm

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Centre de création industrielle
Documentation des Collections du Mnam (diffusion RMN)
Photo: Georges Meguerditchian, Centre Pompidou
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Koo Jeong-A

Untitled, 2001

Installation: MDF bookshelf, neon tubes, various objects
424 x 140 x 35 cm (bookshelf)

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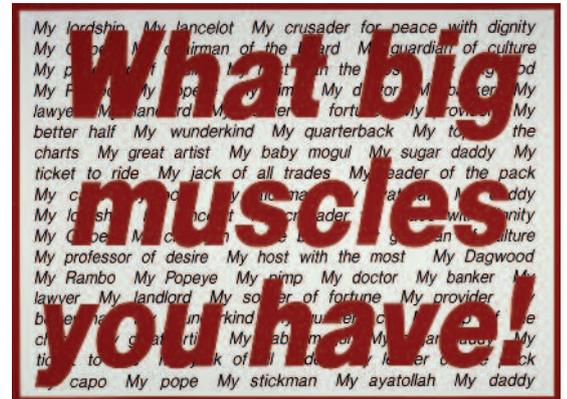
Dorothea Tanning

Chambre 202, Hôtel du Pavot, 1970

Installation: fetish in black velvet, figures in various fabrics
stuffed with wool, fireplace and table of wood and wool, wool rug,
wallpaper and imitation wood-grain panels, electric bulb
340 x 310 x 470 cm

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5



Barbara Kruger

Untitled (What big muscles you have !), 1986

Self-adhesive strips and Letraset on acrylic panel
152.5 x 208 cm

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Gina Pane

Action Autoportrait(s): mise en condition / contraction / rejet,
 11 January 1973
 Photographic record of performance at Galerie Stadler, Paris
 3 panels of 12 colour prints pasted on wood
 100 x 300 cm (overall)
 Photograph: Françoise Masson
 Centre Pompidou, Musée national d'art moderne /
 Centre de création industrielle
 Documentation des Collections du Mnam (diffusion RMN,
 Photo: Jacques Faujour)
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Zaha Hadid

Concours international d'architecture pour la Philharmonie de Paris
 Architectural model, 2007
 Plastics, 160 x 80 x 26 cm
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6



Matali Crasset

MIXtree Salon d'interface musicale, 2005
 (Made for the exhibition "D.Day," Centre Pompidou,
 29 June -17 October 2005)
 Speaker-tree and structure in epoxy-painted metal
 Tree: Abaca
 Interactive sound interface: Interface design
 Sound design: F Communications
 Co-produced by "D.Day," Centre Pompidou, and Lieu Commun,
 Paris, with the assistance of Felice Rossi
 Centre Pompidou, Musée National d'Art Moderne /
 Centre de Création Industrielle
 Photo: Patrick Gries



Geneviève Asse

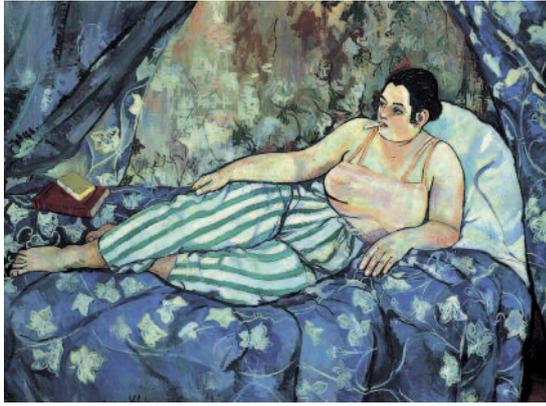
Triptyque lumière, 1970-1971
 Oil on canvas, 130 x 292 cm (overall)
 Centre Pompidou, Musée national d'art moderne /
 Centre de création industrielle
 Documentation des Collections du Mnam (diffusion RMN)
 Photo: Jacques Faujour
 © ADAGP, Paris, 2009



Pierrette Bloch

Ligne de crin, 1994
 Horsehair, 50 x 344 x 7 cm
 Centre Pompidou, Musée national d'art moderne /
 Centre de création contemporaine
 Documentation des Collections du Mnam (diffusion RMN)
 Photo: Philippe Migeat, Centre Pompidou
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7



Suzanne Valadon

La Chambre bleue, 1923

Oil on canvas, 90 x 116 cm

Collection Centre Pompidou, Musée national d'art moderne
(diffusion RMN, photo: Jacqueline Hyde)



Maria Blanchard

Sois sage ou Jeanne d'Arc, 1917

Oil on canvas, 140 x 85 cm

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Centre de création industrielle

Documentation des Collections du Mnam
(diffusion RMN, photo: Jacqueline Hyde)



Marie Laurencin

Apollinaire et ses amis, 1909

[Une Réunion à la campagne]

Oil on canvas, 130 x 194 cm

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Photo: Jean-Claude Planchet, Centre Pompidou

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Germaine Richier

L'Eau, 1953-1954

Bronze, 147 x 62 x 98 cm

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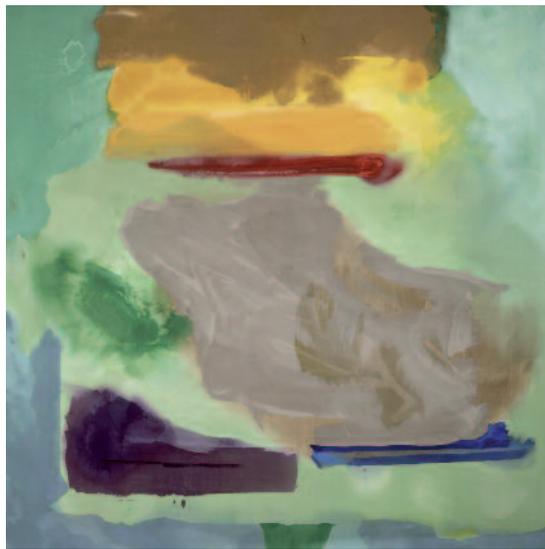
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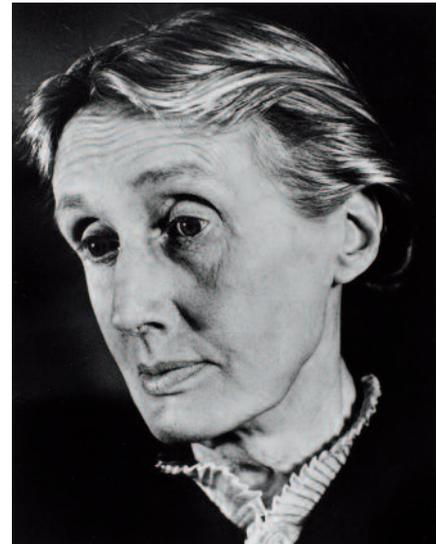
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Joan Mitchell
Chasse interdite, 1973
 Polyptych of four panels
 Oil on canvas, 280 x 720 cm
 Centre Pompidou, Musée national d'art moderne /
 Centre de création industrielle
 Documentation des Collections du Mnam (diffusion RMN)
 Photo: Philippe Migeat, Centre Pompidou
 © The Estate of Joan Mitchell



Helen Frankenthaler
Spring Bank, 1974
 Acrylic on canvas, 273.5 x 269.5 cm
 Centre Pompidou, Musée national d'art moderne /
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 Documentation des Collections du Mnam
 (diffusion RMN, photo: Jacqueline Hyde)
 © 2009, Helen Frankenthaler



Gisèle Freund
Virginia Woolf, Londres, 1939
 Print of 1991
 Chromogenic colour print, 30 x 20,5 cm
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 Documentation des Collections du Mnam (diffusion RMN)
 Photo: Philippe Migeat, Centre Pompidou
 © Estate Gisèle Freund



Janette Laverrière
Secrétaire suspendu Salon des Artistes Décorateurs, 1952
 Manufacturer: Ets Dugarreau (France)
 Traffolyte laminate and aluminium, 59 x 152 x 46 cm
 Centre Pompidou, Musée national d'art moderne /
 Centre de création industrielle
 Documentation des Collections du Mnam (diffusion RMN)
 Photo: Georges Meguerditchian
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9. PRACTICAL INFORMATION

PRACTICAL INFORMATION

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métro

Hôtel de Ville, Rambuteau

Opening

11 am – 9 pm every day

ex. Tuesdays and 1 May

Admission

€10 - €12, depending on time
concessions €8 - €9

ticket valid the same day for
the Musée National d'Art Moderne
and all exhibitions

Free for under-18s
and members of
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Curator at the Musée national
d'art moderne

Associate curators:

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Curator at the Musée national
d'art moderne,

Photographic Collection

Cécile Debray,

Curator at the Musée national
d'art moderne,

Historical Collection

Valérie Guillaume,

Conservateur au Musée
national d'art moderne,

Architecture and design
Collection

Emma Lavigne,

Curator at the Musée national
d'art moderne

Contemporary creation
and perspective

Scénographie

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