Magiciens de la Terre

People

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Magazine

Cesare Poppi, 2003: https://www.msu.edu/course/ha/491/mcevilleyartandotherness.pdf


See Cohen-Solal, 2014; this is a comparatively poor attendance for the Centre

Main. She studied African languages, literature and art (Bayreuth) and curation

Spain) Nepal), Wesner Philidor (Haiti), Sigmar Polke (Germany), Temba Rabden (Tibet)

Claes Oldenburg (Sweden), Nam June Paik (South Korea), Lobsang Palden

Morrisseau (Canada), Juan Muñoz (Spain), Henry Munyaradzi (Zimbabwe),

Brazil), Mario Merz (Italy), Miralda (Spain), Tatsuo Miyajima (Japan), Norval

South Africa), Karel Malich (Czech Republic), Jivya Soma Mashe (India) [in the

John Knight (USA), Agbagli Kossi (Togo), Barbara Kruger (USA), Paulosee

Ilya Kabakov (Ukraine), Tatsuo Kawaguchi (Japan), On Kawara (Japan), Anselm

Ping Huang (China), Alfredo Jaar (Chile), Nera Jambruk (Papua New Guinea),

Haacke (Germany), Rebecca Horn (Germany), Shirazeh Houshiary (Iran), Yong

Herzegovina), Nick Dumbrang (Papua New Guinea), Eaimbelo (Madagascar),

Enzo Cucchi (Italy), Cleitus Dambi (Papua New Guinea), Neil Dawson (New

Nigeria), Francesco Clemente (Italy), Marc Couturier (France), Tony Cragg (UK),

Baldessari (USA), José Bédia (Cuba), Joe Ben Jr. (USA), Jean-Pierre Bertrand

Jean-Michel Alberola (Algeria), Dossou Amidou (Benin), Giovanni Anselmo

ć.

The momentousness of the exhibition

demand for an equal and undivided (art) world to this day has not been

momentous piece of art history. Probably the decisive factor for the ongoing

closer together, the exhibition still inspires debates on our global society, its

art world is the height of fashion; it is the season of biennales, nomadic artists,

Today, more than 25 years after

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was only over the years, it seems, that the exhibition took full effect: today,

progressively democtratised and decentralised the art discourse. Not least it

standards. At the time, the curator himself believed the show to be the rst

even though the concept certainly seems inadequate and outdated by today's

The voices of professional artists went unheard. By imposing the role of the

"originality" of a self-taught artist – but only in respect of "non-Western" art.

authentic and spiritual dimensions of art was also held against him. Quite

judging them through the lens of "Western" aesthetic standards. The curator

The other criticised the way Martin dealt with religious or ceremonial artefacts,

criticised Martin's encouragement of the viewers to see African art in the same

context as "Western" art. The art came with the usual problems of African

art. The exhibition polarised the art world, which still reacted rather strongly

towards the presentation of works which were not "proper" art. The Angolan

artist Leonel Coordi, who was invited to the exhibition, was much admired at

the time, but his paintings, however, were not selected for the final show. The

reason: it caused the solid framework of Eurocentric art

criticism the show elicited at the time. And to this day,

exhibition anked by panel discussions. Allegedly only barely 300,000 visitors

And in 2014 it was back. Twenty-ve years after the exhibition's opening,

lost nothing of its relevance.

artists from fty countries at the Centre Pompidou and the Grande Halle at Parc

"…this will be the rst truly international exhibition of worldwide contemporary

Century Art. Afnities of the Tribal and the Modern

Entrance to the exhibition Magiciens de la terre. Retour sur une exposition légendaire at the Centre Pompidou, Paris 2014 © Jean-Pierre Dalbéra