

Press kit

TRANSLATION features 22 artists from The Dakis Joannou Collection expressing in their contemporary language their distinctive cultural identity, their social singularity, and their difference, through multiple "translations" in both sense of the word : "to displace" and "to translate".

EXHIBITION «TRANSLATION»

Palais de Tokyo

site de création contemporaine

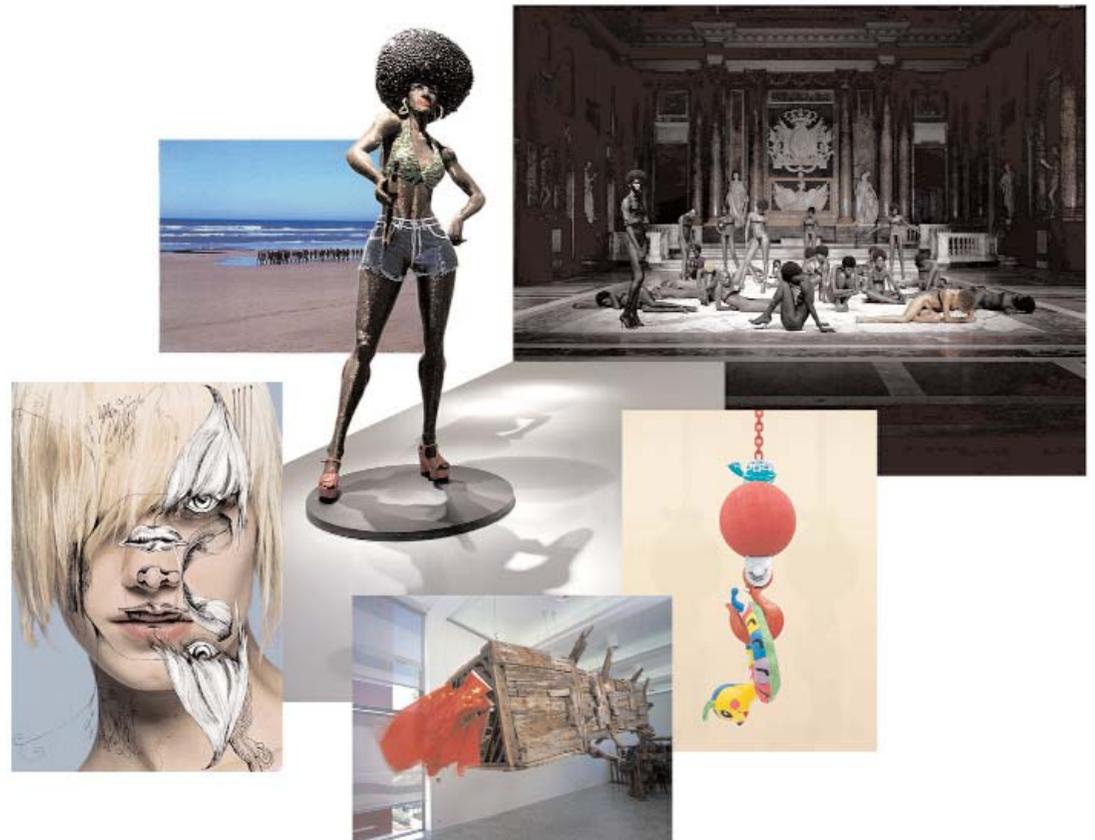
23 June - 18 September 2005

Wednesday 22 June

10:00-12:00: press and VIP opening

20:00-midnight: public opening

Vanessa Beecroft, Michael Bevilacqua, Ashley Bickerton, Cai Guo-Qiang, Maurizio Cattelan, Verne Dawson, Matt Greene, Mike Kelley, Jeff Koons, Liza Lou, Ningura Napurrula, Shirin Neshat, Takashi Murakami, Cady Noland, Chris Ofili, Gabriel Orozco, Yinka Shonibare, Shahzia Sikander, Joseph Kosuth, Kara Walker, Nari Ward, Christopher Wool
Avec la collaboration de M/M (Paris)



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“Collecting is, for me, an adventure, a set of different “lived” experiences, a constant flow of meeting, talking, listening, looking. It is an act of understanding and participating. And within this never ending involvement with “what is happening,” the moments when I see exciting works for the first time constitute some of the highlights of my life, for they have caused me to look at issues that I had never considered before.”

Dakis Joannou

“A collector of contemporary art such as Dakis Joannou does not content himself of accumulating the imaginary, to the contrary he delicately diffuses the hidden stories of each work he acquires, writing at a human scale the fiction of his life. Translation is a visual transportation operating and articulating around these collected stories, to be played back and reinterpreted with “our signs, our indices, and our symbols” a visual partition created by Dakis Joannou.”

M/M (Paris)

Cover:

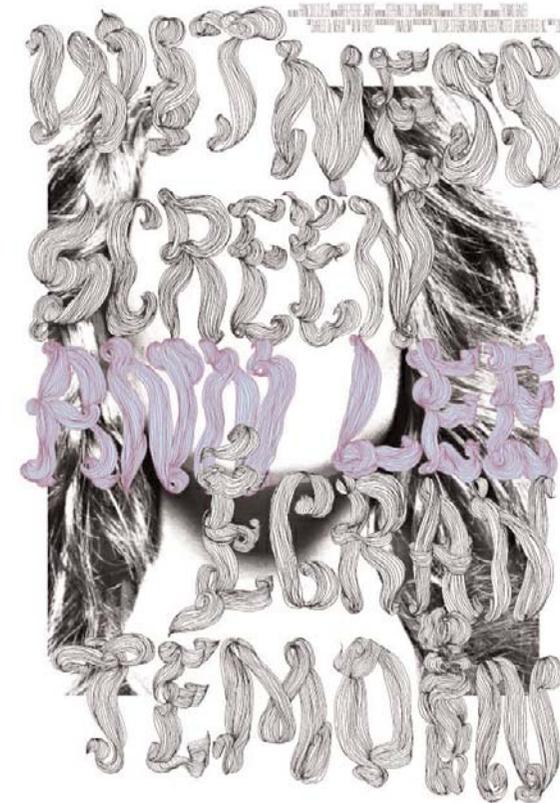
Shirin Neshat, *Passage*, 2001
Liza Lou, *Super Sister*, 1999
Vanessa Beecroft, *VB 48, Palazzo Ducale*, 2001
The Dakis Joannou Collection, Athens

M/M (Paris), *Balenciaga (Delfine) Invitation card f/w*, 2001

Cai Guo-Qiang, *The Dragon Has Arrived*, 1997
Jeff Koons, *Wrecking Ball*, 2002
The Dakis Joannou Collection, Athens



Yinka Shonibare, *Dressing Down*, 1997
Kara Walker, *Being the True Account of the Life of N.*, 1996
The Dakis Joannou Collection, Athens



M/M (Paris), *Annlee: Witness Screen*, 2002
Poster for a film by François Curlet
3-color silkscreened poster, Courtesy Galerie Air de Paris, Paris

Translation
The Dakis Joannou Collection
M/M (Paris)
The artists of the exhibition TRANSLATION
Presentation of the Palais de Tokyo

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EXHIBITION

“TRANSLATION”
Palais de Tokyo,
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TRANSLATION

The Palais de Tokyo has invited M/M (Paris) to put on display some of the major artworks from one of the most prestigious collections of contemporary art in Europe, the Dakis Joannou Collection. For three months a veritable visual opera will occupy the whole Palais de Tokyo, bringing together under one roof major artworks by some of the leading artists of the last two decades, including Jeff Koons, Maurizio Cattelan, Vanessa Beecroft, Takashi Murakami, Mike Kelley, Shirin Neshat, Nari Ward, Liza Lou and many more. Plunged by M/M (Paris) into an unexpected multiform graphic context, essential works of art will go through multiple translations...



Liza Lou, *Super Sister*, 1999 ; Jeff Koons, *Moon*, 1994-2000
The Dakis Joannou Collection, Athens

Metro

Alma Marceau or Iena
Bus : ligne 32, 42,
63, 72, 80, 82, 92
RER C : Alma-Marceau



Admission

6/4,5/1 euros
Free admission
for children
under 18 and for all
the first Sunday of
each month.

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“TRANSLATION”

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A unique exhibition experience

"A new form of modernity has always appeared," wrote Michel Foucault, "each time our relationship to the present found itself drastically changed by history." What would be the current form of "modern" in art today in the age of globalization, that gigantic movement that is calling into question all that we know?

TRANSLATION will try to sketch out an answer to that question in the form of a veritable visual opera in which works from The Dakis Joannou Collection, one of the largest collections of contemporary art in Europe, set out in the Palais de Tokyo space by the French graphic designers M/M (Paris) - Michael Amzalag and Mathias Augustyniak - who are well known for both their work with Björk or at Vogue and their close connections with numerous artists of their generation.

TRANSLATION sets out to take stock of today's art via these two graphic designers' own view of major artworks from the recent past: Are we about to see a new modernism appear, one founded on a resistance to the standardization of culture? After 20th-century modernism, which aspired to the international language of abstraction, the aim for the artists of today is to translate into a contemporary language the particularities of their specific cultural identity, their social singularity, their difference. It is a translation in both senses of the word, i.e., the usual meaning of the term

and its original Latin sense of something "carried over" or "transferred."

This mutant form of a hybrid culture, this art of resisting the standardization of cultures and of the world economy, might best be called alt.modernism. TRANSLATION is both an attempt to approach that new spirit and, as a result of the displays worked out by M/M (Paris), a unique exhibition experience.

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Exhibition curators : Nicolas Bourriaud, Jérôme Sans, Marc Sanchez.



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“TRANSLATION”

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The Dakis Joannou Collection

The Dakis Joannou Collection was put together by Dakis Joannou, who began acquiring contemporary works of art in the mid-1980s. Today he heads one of the most important collections of contemporary art, which he wanted to place at the disposal of the Deste Foundation.

The collection, which offers a selective panorama of contemporary art from 1985 to the present, features the most representative and decisive artists of the late 20th century, and concentrates in particular on the ones who emerged between the middle and the end of the 1980s, defining a new conceptual aesthetic. The collection also focuses on works by a more recent generation, which emerged in the 1990s, and for whom identity and multiculturalism are key themes. Many of the artists represented in the collection also manifest a particular interest in everyday life and society, their approach to art leaning heavily towards integration of the real.

The collection is international in scope, with artists from different countries of Europe, America, Asia and Africa, and covers the spectrum of artistic and media forms, from painting to photography via video and complex installations.

Several of the most active artists from the 1980s and 1990s are extensively represented by some of their most significant works. Here we might mention Katharina Fritsch, Robert Gober, Paul McCarthy, Mike Kelley, Matthew Barney and Kiki Smith, among others. An ensemble of thirty essential works affords an overview of twenty-one years of activity by the American artist Jeff Koons.

The Dakis Joannou Collection is regularly enriched by new acquisitions of work by emerging artists working both with new technologies and traditional media such as painting and photography.

The Collection has been shown on frequent occasions over the years, with the two most notable exhibitions being “Everything That’s Interesting Is New” and “Monument to Now”. The first of these, featuring a sizeable part of the collection, with over two hundred works by internationally renowned artists, was put on in 1996 at The Factory, the Athens School of Art. Also in Athens, the second, held in summer 2004 as part of the visual arts section of Athens Culture 2004, was curated by Dan Cameron, Alison Gingeras, Massimiliano Gioni, Nancy Spector and Jeffrey Deitch, and featured work by some of the most significant artists of the last decade.

The exhibition “Translation” at the Palais de Tokyo, curated by Nicolas Bourriaud, Jérôme Sans and Marc Sanchez, offers an opportunity to take a fresh look at this collection, using parameters that are radically different from those applied before. The works brought together here are not meant to be representative of the spirit of the Dakis Joannou Collection but to afford, on the contrary, a completely new, transversal vision of the ensemble.

The contribution by M/M (Paris) is decisive in this respect, offering as it does new ways of approaching the works, other confrontations between the sensorial and the visual. Translation also sets out to translate - to transpose - the very notion of the exhibition to another territory.





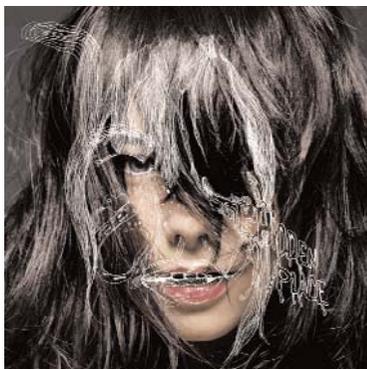
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"TRANSLATION"**

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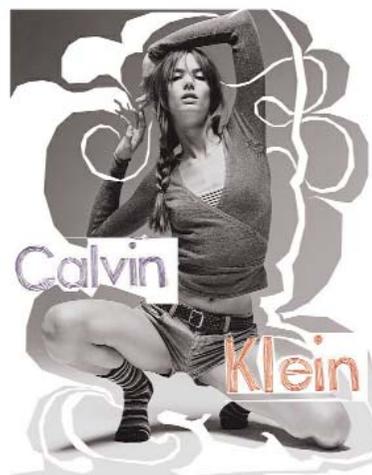
M/M (Paris)

Michael Amzalag and Mathias Augustyniak sign their work "M/M (Paris)". The duo has been involved with the unfolding story of the Palais de Tokyo ever since its inception, when they created the "Tokyo Palace" typeface. The exhibition "Translation" represent the latest phase of their ongoing "conversation" with the Palais de Tokyo. They operate in a very diverse set of worlds, from their ongoing collaboration with Björk to art direction for Jil Sander, Calvin Klein, Yohji Yamamoto, Martine Sitbon, Balenciaga and Vogue Paris, to recurring projects with Pierre Huyghe, Philippe Parreno, Liam Gillick and many other artists as well as book and exhibition catalogues, from Traffic at the capc in Bordeaux to the catalogue of the permanent collection of the Pompidou Centre, but also costume and set design for Baroque opera and video clips.

Michael Amzalag and Mathias Augustyniak move fluently between the worlds of fashion, art, music, cinema, theatre and creative photography, and their exhibitions are always characterized by strong staging, expressing their gift for bringing together unpredictable



M/M (Paris), Björk : Hidden place, Single Cover, 2001

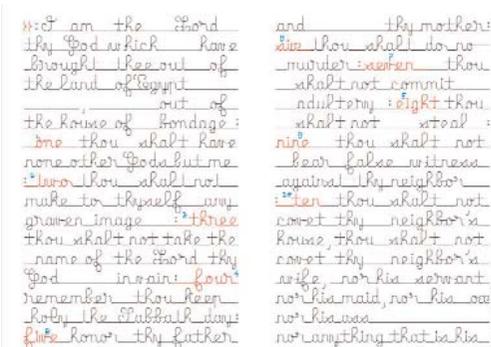


M/M (Paris), Calvin Klein Jeans Advertising s/s, 2002

elements, their acute vision of art and their thoroughly uncompromising approach, which qualities they cultivate as if they were second nature. Creators of ambiguous objects - often hybrids straddling several different territories - they are both graphic designers and artists and have no time for labels and creative hierarchies; they give subjectivity free reign where others would apply only rigor and method. Their works are connected by the logic of a dialogue for multiple voices.

With its recurring, resurgent images, autonomous forms, process of permanent regeneration and cascading interplays, the loop of works grows ever wider and more complex, tracing out a territory in which each encounter opens up a new space. Their relation to text, which is constantly present, involves both drawing and images, so that each word is deployed in the graphic space with the autonomy of a constantly reinvented calligraphy.

Proponents of the visual cross-fade, creative collage, retinal persistence, with a penchant for recycling their own production in order to push back its limits and explore new possibilities, M/M (Paris) are militant champions of a graphic practice that is always ready to question itself and a creative practice in which the mixing of values and signs is the surest guarantee of new adventures.



M/M (Paris), The Ten Commandments, Typeface design, 2000



M/M (Paris), Yohji Yamamoto Catalogue s/s 1998, 1997

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The artists of the exhibition “TRANSLATION”

Vanessa Beecroft

Since the early 1990s, Vanessa Beecroft's exhibitions have consisted in live presentations of groups of men or, more usually, women, of which she makes photos and videos. Beecroft's groups are all identically made-up and dressed, and look alike. They are instructed to be inexpressive, silent and still. Their performance is physically and mentally testing, its visual effect for the spectator striking in its elegance, anachronism and frozen eroticism. The bodies lose their individuality and the process of accumulation, repetition and multiplication intensifies the image, the colors and the signs conveyed by the group. Playing with media images, overturning the canons and codes of beauty and playing provocatively on the viewer's voyeurism, Beecroft creates moments of tension, full of frozen emotion.

Vanessa Beecroft was born in 1969 in Genoa, Italy. She lives in New York.



Vanessa Beecroft,
VB 48, Palazzo Ducale, 2001
Gènes Italie, Digital C-print,
4 panels 361 x 462 cm
The Dakis Joannou Collection,
Athens

Michael Bevilacqua

An insatiable collector of pop culture objects and images, Michael Bevilacqua builds his pictorial world around the complex, disparate iconography of consumer society. Since the 1990s, he has incorporated icons and logos into his paintings, thereby enriching their meaning and visual potential. A tireless observer of social developments, Bevilacqua lays bare their contradictions in bright, colorful paintings where, for example, figures from Tim Burton's film *The Nightmare before Christmas* or *Astro Boy* sit beside images from the worlds of advertising and music in a juxtaposition of colors and merging lines. The resulting psychedelic world constitutes a highly effective visual critique. The influence of punk is always latent in these works in the iconoclastic, subversive treatment of the canvas. The heritage of Pop Art and of Andy Warhol in particular is also manifest throughout this work. The artist is also a sculptor and DJ.

Michael Bevilacqua was born in 1966 in Carmel, California. He lives in New York.



Michael Bevilacqua,
Tomorrow comes today, 2002
acrylic paint on linen
122 x 335 cm
The Dakis Joannou Collection,
Athens

Ashley Bickerton

Along with Peter Halley, Jeff Koons and Meyer Vaisman, Ashley Bickerton was a member of the "Neo-Geo" group, thus named because of its reference to a new geometry of the artwork and of space, and for the "mechanical" look of the artworks, which contrasted with that of the neo-expressionist and other figurative painting of the early 1980s. They set out to promote their own work both critically and commercially and used simulacra to reconsider the cultural products of contemporary civilization.

Ashley Bickerton's body of work constitutes a forceful critique of Western imperialism. His images decry a number of social evils, and most notably overconsumption by modern man and the damage wreaked on the environment by capitalism. Bickerton's work expresses his concerns about the development of the human condition, often using a satirical tone and metamorphosing men into vulgar, primitive creatures whose behavior is almost animal-like.

Ashley Bickerton was born in 1959 in Barbados. He lives in Bali.



Ashley Bickerton, *F.O.B.*, 1993
Fiberglass, enamel paint,
Steel 208.2 x 78.7 x 73.6 cm
The Dakis Joannou Collection,
Athens

Cai Guo-Qiang

Cai Guo-Qiang made a series of paintings with gunpowder and then, as of the 1980s, elaborated a number of major projects using explosives and fireworks (Extraterrestrial Project), notably on the Great Wall of China, at the Asia-Pacific Triennial in Brisbane, the ministerial conference at APEC, Shanghai, and Tate Modern, London. He also made installations and sculptural works based on Feng Shui or traditional Chinese medicine. Participation is a key element of many of his works: at the 2000 Lyon Biennale, for example, for his installation *Cultural Melting Bath: Projects for the 20th Century*, visitors were invited to take a herb bath in the setting of traditional garden. Cai Guo-Qiang's art is well known for its scope and boldness, its singular humor and Oriental wisdom, not to mention the curative, energizing dimension experienced by those who participate in it. Cai Guo-Qiang was born in 1957 in the Chinese province of Fujian. He lives in New York.



Guo-Qiang Cai
The Dragon Has Arrived, 1997
Wood, electric fans, flags
(P.R. of China), lights
The Dakis Joannou Collection,
Athens

Maurizio Cattelan

In his work Maurizio Cattelan manages to wriggle free of the rules of the art market in a subversive, humorous way, producing ironic, critical commentaries on hot-button social issues. An adroit manipulator of art market givens, his approach has often been described as parasitic. In Amsterdam, in 1996, he overstepped the line of legality by organizing a night-time break-in to the Bloom Gallery, exhibiting the booty thus plundered in the gallery facing it, the De Appel art center, where he was slated to present his own work, under the title *Another Fucking Ready-made*. The same grating humor can be found in the absurd installations he makes with stuffed animals, such as *Bidibidobidiboo*, a *mise-en-scène* with a squirrel about to blow its brains out in a miniaturized kitchen. His wax figures of iconic figures mix fiction and reality, as when Pope John-Paul II is crushed by a meteorite in *La Nona Ora*. Cattelan pushes back the limits of the acceptable, as if in a form of self-criticism, but he also uses this process to question the role and critical position of the artist in society.

Maurizio Cattelan was born in 1960 in Padua, Italy. He lives in New York.



Maurizio Cattelan
Spermini, 1997
painted cast rubber
17,5 x 9 x 10 cm
The Dakis Joannou Collection,
Athens

Verne Dawson

For several years now, Verne Dawson has been painting landscapes, portraits, tales and still lifes as well as abstract compositions. Each of his works has an enchanted, fantastical atmosphere, in which crowds of figures and highly precise situations contrast with the immensity of landscapes evoking the semi-religious, semi-pagan world of the great Flemish master Hieronymus Bosch. Dawson's incisively contemporary vision is often trained on the past, and even prehistory, as if to establish the continuity that links it to the present. His paintings raise questions about man's place in the universe and the mythological roots of our civilization, bringing in such themes as folklore, numerology and astrology. Mixing popular culture and the occult sciences, images of festivity, war, paradise and hell seem to mark out the extreme limits of a world that is joyful yet haunted by perversity.

Verne Dawson was born in 1961 in Meridianville, Alabama (USA). He lives in New York.

Matt Greene

Matt Greene is a guitarist, video artist, sculptor and painter. The universe he describes is organic, fantastical and macabre. His washes conjure up landscapes with an almost kaleidoscopic vision of space, with several simultaneous horizons and a non-linear perspective. These worlds peopled with nymphs and zombies, overgrown with huge trees and poisonous mushrooms, belong to the Goth culture that is highly developed in California. These organisms proliferate and come together in spheres that, as they intermix, deconstruct space and form a chaos. Greene's numerous sources include drugs, botany, mythology, horror movies, art history, literature and, above all, music. The artist's use of artifice is linked with a fearful respect for nature, a curious and enchanting mixture immersed in darkness and decadence. Like the Romantics, Green deals with the themes of sex, drugs and death; his attitude a mixture of horror and fascination as he plunges us into his apocalyptic inner world. Matt Greene was born in 1972. He lives in Los Angeles.

Mike Kelley

Ever since the late 1970s, Mike Kelley has questioned the different forms taken by popular culture in the United States. Comprising performances, installations, "dens," drawings and texts, his work presents a sarcastic portrait of Middle America and ranges across an extremely broad field of territories and references, from Christian iconography to Surrealism and psychoanalysis, conceptual art, the hippie and punk movements, trash culture, folklore and caricature. To take a simple example, he sees soft toys as idealized sexless models designed to ensure that young child integrate familial and social norms. Thus Kelley's work sets out to analyze the tools used by American society to impose a certain conception of life and condition the population. He takes a very original approach in dealing with numerous themes related to popular culture, such as sexual problems, religion and class struggle. On a deeper level, beyond the apparent facility and derision of his works, Kelley is a committed intellectual whose aim is to reevaluate the importance of popular culture with regard to higher culture, and to merge the two into a single entity. Mike Kelley was born in 1954 in Detroit (Michigan, USA). He lives in Los Angeles.



Mike Kelley, *Brown Star* 1991
Stuffed animals,
steel, strings,
257 x 185 cm
The Dakis Joannou Collection,
Athens

Jeff Koons

Jeff Koons' artistic production is steeped in irony, and proclaims the personal pleasures of the insatiable consumption of childish objects, popular culture and sex. Developing a new aesthetic, Koons raises the problem of the debacle of art and language, driven as they are by the collective desires of contemporary American society. Koons explores the meaning of art in an age dominated by the media and saturated by the crisis of representation. Ranging across photographs, paintings and monumental sculptures, his work combines popular images and everyday objects: basketballs and vacuum cleaners presented in Plexiglas vitrines, advertising campaigns, a homage to Michael Jackson in the form of a porcelain sculpture and erotic photos celebrating his marriage with La Cicciolina. Between kitsch and tradition, humor and eroticism, Koons deploys a very diverse visual vocabulary, the better to "communicate with the masses." Jeff Koons was born in 1955 in York (Pennsylvania), in the USA. He lives in New York.



Jeff Koons, *Wreckling Ball*, 2002
Polychromed aluminium, carbon
steel (coating), steel, and vinyl
219,7 x 43,1 x 52 cm/86 1/2 x
17 x 20 1/2 in.
The Dakis Joannou Collection,
Athens

Joseph Kosuth

Joseph Kosuth explores the relation between art and language. In his early works he revisits Marcel Duchamp's principle of appropriation and presents a functional object (a table, chair, clock, etc.) accompanied by a photograph of the same object and print-out of the dictionary definition of the object/concept. His goal was to "invent a new meaning for art" and he rejected every kind of aestheticism or formalism. Working in series and defining concepts, he has produced silkscreen prints, texts and images, and has erased or covered words using ink or neon (the Blow-Up, Translations, Art as Idea, Cathexis, Hypercathexis and Crossed-Out Texts series). His most recent series refer to the writings of Sigmund Freud, with commentaries in neon letters (It Was, 1986). Joseph Kosuth was born in 1945 in Toledo (Ohio), USA. He lives in New York and Rome.



Joseph Kosuth, *Translation*, 1966, Photo on acrylic board, 5 éléments 88,9 x 139,7 cm
The Dakis Joannou Collection, Athens

Liza Lou

Liza Lou seeks to create a new experience of sculpture by combining pop and conceptual elements in her work. A blend of Pop Art, American tradition and everyday objects, her pieces are powerfully attractive by virtue of their meticulous technique: the artist uses glass beads to cover the surfaces of everyday objects, or her own constructions. What seems at first sight to be a simple craft activity is translated onto another level by the scale of the works, as well as by their humor and subject matter. Liza Lou gave up her studies because she was told not to use beads, which were considered unworthy of high art. Her art offers an ironic commentary on the perfection of the American dream, its relation to childhood and the introduction of illusion into the everyday. Liza Lou was born in 1969 in New York. She lives in New York.



Liza Lou, *Super Sister*, 1999
Cast polyester resin,
glass beads, 210 cm
The Dakis Joannou Collection,
Athens

Takashi Murakami

Trained in the techniques of traditional Japanese painting (nihon-ga), Takashi Murakami pursues a highly diverse range of activities, making paintings, sculptures, videos, T-shirts, mouse mats and, even, designing a pattern for a new range of Vuitton bags. He also curates exhibitions and has published an essay, A Theory of Super Flat Japanese Art. In his exuberant sculptures and meticulously finished paintings, Murakami puts his finger on the workings of popular culture and consumer society, questions the hierarchy of "high" and "low" in art and comments on the contradictions of Japanese culture, particularly in its relation to the Western model. Takashi Murakami was born in 1962 in Tokyo, Japan. He lives in New York and Saitama (Japan).



Takashi Murakami, *Inochi*, 2004
berglass, resin and iron
140 x 62,5 x 36,5 cm
The Dakis Joannou Collection,
Athens

Ningura Napurrula

In the 1970s, Ningura Napurrula settled with her family in the Papunya community, an Aborigine reserve in the central Australian desert. This was the period when the Aborigines began reproducing on canvas the motifs that they drew on the ground during the religious ceremonies that they held to celebrate their ancestral journeys.

The artist Yala Yala Gibbs Tjungurrayi, Ningura's husband, has contributed greatly to the recognition of Aboriginal art. He has remained faithful to traditional compositions while adding his own touch of originality. Ningura Napurrula started making her own paintings in the 1990s. Her works are inspired by organic and mythological themes, and notable for the dynamism and richness of their linear and undulating forms. These evoke the landscape (sand dunes, canyons, rivers), real paths or paths of initiation connecting the different sacred sites. By drawing on the travel tales of her ancestors, her painting offers an insight into the contemporary and religious habits of the Aborigines. Ningura Napurrula was born in circa 1938 at Watulka, Australia. She lives in Australia.

Shirin Neshat

Shirin Neshat left Iran as a teenager and returned only sixteen years later, to find a country that had undergone profound changes. Her resulting feeling of displacement and exile led her to explore the collision of tradition and modernity in her art, of East and West. She uses photography and video to set up a universal dialogue while retaining the specificities of Islamic culture (the veil is a recurrent object of study). The nature of womanhood is a unifying theme in her work, with women being seen as representing difference and raising the key questions of desire and temptation. Neshat's photos and video installations explore the ways in which women participate in contemporary Muslim culture and seek to get beyond the stereotyping that is inherent in this subject. By its spatial deployment of the body, architecture and the medium of art, Neshat's work embodies an aesthetic of unveiling, in a form of visual poetry.

Shirin Neshat was born in 1957 in Qazvin, Iran. She lives in New York.



Shirin Neshat, *Passage*, 2001
VHS, 11,5 minutes
The Dakis Joannou Collection,
Athens

Cady Noland

Cady Noland's work can be seen as a kind of social anthropology of the United States, of its ideals and the most violent aspects of its reality. Adopting an objective, pseudo-scientific appearance, his art does not express moral judgments but goes about deciphering the signs of that violence through the rhetoric of media images and its potential power effects. His silkscreened photos and press covers on wooden or metal panels are, by their form, redolent of the placards in front of newsstands displaying magazine covers. Here images of celebrities or criminals are given up to public condemnation, which removes public figures from the status of informational item and makes them the objects of a lynching. In the exhibition space, the viewer's itinerary is often conditioned by safety and confinement systems (stakes and gates, gibbets and the bodies of cars, as if they were elements in a film set). Noland's sculpture is abstract, minimalist but also freighted with cultural significance.

Cady Noland was born in 1956 in Washington (DC), in the USA. He lives in New York.



Cady Noland, *Drag*, 1990
Metal poles,
helmet and found objects
The Dakis Joannou Collection,
Athens

Chris Ofili

A British citizen of Nigerian descent, Chris Ofili makes works that combine European popular culture and hip-hop with traditional African techniques. In juxtaposition with his painting, based on small dots of color, a technique used in the cave paintings of Zimbabwe, he uses diverse materials such as collaged images from popular or pornographic magazines, sequins, thumbtacks and even elephant dung, provided by London Zoo. Ofili's painting was greatly influenced by his experience of Zimbabwe, where he first traveled after finishing art school. This stay made him reconsider his own identity and develop an aesthetic that analyzes Black culture and its stereotypes. Through his original, innovative use of paint, Ofili humorously and subversively undermines received ideas while giving us his impressions and sensations of Africa.

Chris Ofili was born in 1968 in Manchester (UK). He lives in London



Chris Ofili, *The adoration of Captain
Shit and the Legend
of the Black Stars*, 1997
Mixed media on canvas
244 x 183 x 13 cm/96
x 72 x 5 1/8 in
The Dakis Joannou Collection, Athens

Gabriel Orozco

A great traveler, Gabriel Orozco creates compositions using elements from the urban environment and everyday objects, then photographs and films them to produce works that question the construction of space and time. Close to Duchamp's readymade, his interventions in the museum space question the place itself and subvert conventions by seeking to narrow the frontier between the art space and reality. Elevator, an elevator literally installed in the exhibition space, invites viewers to consider the object's everyday function by putting the emphasis on its symbolic function rather than its use. Orozco's ambition is to sensitize viewers to new, more poetic ways of looking at reality.

Gabriel Orozco was born in 1962 in Jalapas, Mexico. He lives in Paris, New York and Mexico City.



Gabriel Orozco, *Elevator*, 1994
altered elevator cabin /
certificate of inspection in file,
243,8 x 243,8 x 152,4 cm
The Dakis Joannou Collection,
Athens

Yinka Shonibare

In his photographs, installations and performances, Yinka Shonibare questions the customs and practices of postcolonial British society. Born in London, he spent his childhood in Nigeria and returned to England at the age of 17. This cultural mix is an important factor in understanding his work, which is very much grounded in social and cultural issues.

Using faux-African printed textiles (the material was in fact designed and made by Europeans, then exported to the West African market), Shonibare makes the kind of garments worn by Victorian colonists and has them worn in scenes that are sometimes erotic and often provocative. By infiltrating, representing and deconstructing the codes of the English aristocracy, Shonibare is talking about the importance of Africa to British history and the reciprocal influence between the two cultures during the process of colonization. Yinka Shonibare was born in 1962 in London (UK). He lives in London.



Yinka Shonibare, *Dressing Down*, 1997
Wax printed cotton textile, crinolene
Display stand: aluminium, plastic, felt,
150 x 150 x 175 cm
The Dakis Joannou Collection, Athens

Shahzia Sikander

Shahzia Sikander explores the tradition of the Persian miniature in order to make refined drawings and paintings. Using different mediums, she creates new interpretations of them which almost look like pastiches. She combines the classical motifs and techniques of this artistic form with her own political and sexual visions. The result is a kind of Surrealist-style collage, dealing with subjects such as the role of women in Islamic society. From a formal viewpoint, her work uses motifs of Hindu and Muslim inspiration. She uses materials that are representative of this society, such as tea. The particular alchemy of her work is related to the way she revisits these common themes from Oriental and western iconography in contemporary media, in which eastern and western iconography and evocations of different religions are all tightly linked. She exploits her own personality and cultural heritage through the filter of western culture and art. Scenes of great delicacy are thus perturbed by added biographical elements. Shahzia Sikander was born in 1969 in Lahore, Pakistan. She lives in New York.

Kara Walker

Kara Walker first came to attention for the silhouettes that she cut out from black paper and stuck on the wall. While these processions of figures seem at first sight to be joyous, a closer reading reveals a terrible visual tale that the artist derives from the history of the United States, and in particular the story of slavery. Her *The Emancipation Approximation* presents different segregationist episodes while referring to Greek mythology and Afro-American moral tales. The title is indeed an ironic pun on the "Emancipation Proclamation" pronounced in 1863 by Abraham Lincoln, which led to the abolition of slavery two years later. In these fantastical meditations, which are at once seductively elegant and simple and shockingly violent, the themes are race and sexuality, the representation of History and the legacy of slavery. Kara Walker was born in 1969 in Stockton (California), USA. She lives in Providence (Rhode Island).



Kara walker, *Being the True Account of the Life of N.*, 1996
Cut paper and wax adhesive, 1200 x 450,5 cm
The Dakis Joannou Collection, Athens

Nari Ward

An artist of the everyday with a great penchant for recuperation, Nari Ward uses found objects to tell tales inspired by the objects and people around him, conjuring stories out of nothing. Hunting for refuse, he brings together objects one would expect to be irreconcilable, between natural materials and recycled ones. He plays on both their physical appearance and their evocative power in order to set up a dialogue between the work and the beholder. His installations, which are sometimes monumental, are often exhibited outdoors, where they are like mysterious architectural environments. Ward's work evokes the themes of memory, history and collective experience, and refers to various community rituals. Nari Ward was born in 1963 in Saint Andrews (Jamaica). He lives in New York.



Nari Ward, *Amazing Grace*, 1993
280 baby carriages,
fire hose and cassette tape
The Dakis Joannou Collection,
Athens

Christopher Wool

Christopher Wool studied cinema before committing himself to painting, and in his early works image and gesture seem to merge. He gradually eliminated the usual components of painting, from color to theme, from gesture to composition, then reintroduced them into his works in accordance with precisely defined choices. In 1987 he started work on a series that would become emblematic of his work: paintings in black and white of words, formulae derived from graffiti, rap rhythms and concrete poetry. These words are taken from a great variety of sources, from the film *Apocalypse Now* to the funk musician George Clinton. Printed on canvas with stamps dipped in varnish, these expressions are also arbitrarily truncated, so that they lose meaning and legibility. Gradually throwing off the conventions and constraints that he imposed on himself, Wool has managed to assert a pictorial identity and, like other artists of his generation such as Richard Prince and Cady Noland, to invent new forms in a discipline that has been said to be exhausted. Christopher Wool was born in 1955 in Chicago (Illinois, USA). He lives in New York.



Christopher Wool,
Comedian, 1989
alkyd and acrylic on aluminium,
244 x 163 cm
The Dakis Joannou Collection,
Athens



Palais de Tokyo

site de création contemporaine

Founded in January 2002 at the initiative of the Ministry of Culture and Communication, the Palais de Tokyo is a venue for emerging art, experimentation, and innovation. Conceived as a forum open to one and all, the Palais offers a new way to experience art as closely as possible to the present age and the expectations of the public and artists. The Palais de Tokyo is a venue that truly lives. The first institution to remain open from noon to midnight, it offers a variety of exhibitions, events, and conferences, video, music, a restaurant, bookstore, and museum boutique. The Palais de Tokyo has also created a reception that is made to measure, one that is ready to assist every kind of visitor thanks to our staff of mediators who are well versed in today's new forms of artmaking.

The program of events and shows at the Palais reflects the art of our day and age, bearing witness to the creative explosion of the contemporary world, the disciplines involved in artmaking today, and the many emerging forms of expression that are sketching out the future of art. Cross-disciplinary, sensitive to current trends, international, experimental, and richly varied, the program makes plain the Palais de Tokyo's unending commitment to artists throughout the process of creating art in order to produce along with them the most pertinent and meaningful of new work. Nicolas Bourriaud and Jérôme Sans are the founders and current directors of the Palais de Tokyo. A writer and art critic, Mr. Bourriaud is the author of "L'Esthétique relationnelle," a landmark work for an approach to contemporary art. Mr. Sans was foreign curator at the Institute of Visual Arts in Milwaukee (USA) where he mounted solo shows dedicated to such major artists as Pierre Huyghe, Erwin Wurm, Philippe Parreno, Kendell Geers, and Martin Parr.

The association's board of directors is presided by Maurice Lévy, who also heads the executive board of Publicis Groupe S.A., the leading world media group. Pierre Cornette de Saint-Cyr, the vice-president, is a renowned auctioneer. The board also includes such well-known French artists as Orlan, Catherine Breillat and Daniel Buren. Located in the heart of Paris - between the Eiffel Tower and the Champs Élysées - the Palais de Tokyo, site for the contemporary arts, has become a window on the vitality of artmaking today.

The Palais de Tokyo occupies an historic building that was constructed in 1937 for the Universal Exposition and recently renovated by the architects Anne Lacaton and Jean-Philippe Vassal. The Palais enjoys an exceptional exhibition space (4000 m2) that ranks it among the great international institutions dedicated to the art of today.



- > The Palais de Tokyo at night
- > Bruno Peinado "Perpetuum Mobile"
- > Daniel Buren, installation "Quatre fois moins ou quatre fois plus ?"
- > The group show "Hardcore, vers un nouvel activisme"
- > Surasi Kusolwong "La La La Minimal Market"



A few numbers...

From the time it opened its doors on 22 January 2002 until 31 December 2004, the Palais de Tokyo has had:

- > over 700 000 people visit its shows, an average attendance of 15 000 visitors per month, or 577 visitors per day
- > over 3 million people visit the Palais's website at www.palaisdetokyo.com
- > 30 000 subscribers receive the Palais's newsletter
- Between January 2002 and February 2005, the Palais de Tokyo has shown the work of 227 artists
- > 93 (41%) of these artists were French, 134 (59%) were foreign
- > 59 (26%) of these artists were women, 168 (74%) were men
- During the same period the Palais de Tokyo mounted 63 solo exhibitions (2)
- > 26 (41%) of these shows featured French artists, 37 (59%) foreign artists.
- > 15 (24%) of these shows featured women, 48 (76%) featured men.