

'Anarchéologie' at Centre Pompidou, Paris

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Oliver Laric, *Sleeping Boy*, 2016
(Courtesy of the artist and Tanya Leighton, Berlin)

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Centre Pompidou, Paris presents a group exhibition titled “Anarchéologie.”

“Anarchéologie” includes works by Ali Cherri, Christoph Keller, Oliver Laric, [Jumana Manna](#), Amina Menia, Christodoulos Panayiotou, Maria Taniguchi, and the collective Umashankar and the Earchaeologists – consisting of Lawrence Abu Hamdan, Nida Ghouse and Umashankar Manthravadi. “Anarchaeology” was a

word coined by French philosopher Michel Foucault when, in his lectures at the Collège de France in the late 1970s, he imagined an anarchy of knowledge where the various regimes of truth could be investigated inch by inch. With this word, he sought above all to argue “the non-necessity of power as the principle of intelligibility of knowledge itself.”

The different artistic projects assembled in this exhibition are all concerned in one way or another with archaeology itself. All artists cast a lucid and critical eye on the archaeological imaginary and its effects today. The work of Oliver Laric (b. 1981 in Innsbruck, Austria, lives and works in Berlin) is concerned to re-read the artistic heritage through technologies of 3D reproduction.

The work of Maria Taniguchi (b. 1981 in Dumaguete City, Philippines, lives and works in Manila) makes use of a number of techniques. Her videos, her objects and the rigorous large-scale canvases she calls "brick paintings", set on the floor, not the wall, all offer subtle images of time, discreetly evoking spatio-temporal scales that go beyond the visible and raising the question of technology's effects on the fragmentation of perception and knowledge. Christodoulos Panayiotou (b. 1979 in Limassol, Cyprus, where he lives and works) makes use of ancient craft skills such as mosaic or stained glass to create objects both poetic and critical, articulating a tension between material and cultural history.

The work of Jumana Manna (b. 1987 in New Jersey, USA, lives and works in Berlin) looks at the ideological uses of the idea of origin. The work of Ali Cherri (b. 1976 in Beirut, Lebanon, where he lives and works) casts a critical eye on a museum culture inherited from the 19th century. In his videos and installations, he challenges in particular practices of excavation, removal and conservation of funerary remains that do violence to age-old religious practices and the very sense of the archaeological sites in question. Amina Menia (b. 1976 in Algiers, Algeria, where she lives and works) tackles the taboo on colonial history as it relates to the artistic heritage.

The collective Umashankar and the Earchaeologists – consisting of artist Lawrence Abu Hamdan (b. 1985 in Amman, Jordan, lives and works in Beirut), critic Nida Ghose (b. 1982 in Bombay, India) and Umashankar Manthravadi (b. 1945 in Kakinada, India, lives and works in Bangalore) – explores the acoustic culture of the ancient world. Created specifically for this exhibition, a video and a performance explore the unconscious and disdainful assumptions of colonial endeavours through the acoustic study of the temples of ancient India. The work of Christoph Keller (b. 1967 in Fribourg, Switzerland, lives and works in Berlin) draws inspiration from Foucauldian archaeology. He suspends the historical narrative in a floating space-time modelled on the oral history of the Yanomami people of Amazonia.

This exhibition runs through September 11, 2017 at Place Georges Pompidou, 75004 Paris.