



## Press release

**November 3, 2011 –  
February 6, 2012**



Jean-Marie Gustave Le Clézio  
Portrait at the Louvre © Christian Courrèges

## LOUIS VUITTON

is the main sponsor of the series of events entitled “The Louvre invites J.-M. G. Le Clézio”.

Additional support is provided by the Société Française des Intérêts des Auteurs de l’écrit (SOFIA) and funded from its “Action Culturelle” budget.

The exhibition “Museum-World” is made possible in part by SAM Art Projects.



### Visitor information – Musée du Louvre

#### Hours

Open daily except Tuesdays from 9 a.m. to 6 p.m., and until 10 p.m. on Wednesdays and Fridays.

#### Admission fees

Access to the exhibition is included in the purchase of an admission to the museum’s permanent collections: €10. Free admission for youths under 18, EU residents under 26, teachers holding the “Pass Education,” the unemployed, and holders of the “Louvre Familles”, “Louvre Jeunes”, “Louvre Professionnels” or “Amis du Louvre” cards at all times, and for all visitors the first Sunday of each month.

#### Further information

+33 (0)1 40 20 53 17 – [www.louvre.fr](http://www.louvre.fr)

### Visitor information – Auditorium du Louvre

#### Further information on Auditorium events

+33 (0)1 40 20 55 55 – [www.louvre.fr](http://www.louvre.fr)

#### Auditorium box office

+33 (0)1 40 20 55 00 (Monday to Friday,  
11 a.m. to 5 p.m., except Tuesdays)

### Communications

#### Musée du Louvre

Anne-Laure Béatrix

# The Louvre invites J. M. G. Le Clézio Museums are Worlds

Following in the footsteps of Patrice Chéreau, Umberto Eco and Pierre Boulez, among others, the museum’s guest of honor this season is Jean-Marie Gustave Le Clézio, who will be offering his own fresh perspective on the Louvre’s collections, through a multi-disciplinary program of events in the museum’s galleries and its auditorium. In an attempt to open up dialogue across a broad variety of issues, Le Clézio takes as the starting point of his intervention the assertion that “museums are worlds.”

## Museum-World

An exhibition presented in the Salle de la Chapelle  
(Sully Wing, rooms 20 to 23)

November 5, 2011–February 6, 2012

In keeping with the theme “museums are worlds,” the selection of works displayed in this exhibition ranges widely, embodying the intentions and wishes of J.-M. G. Le Clézio, for whom there is no hierarchy when it comes to art, and includes hand-woven mats from Vanuatu, paintings from Haiti, Ife heads from Nigeria, eighteenth-century paintings on the French Revolution, and Mexican ex-votos, thus breaking down boundaries between periods and civilizations as well as the divide between art and artifact. Connections drawn between the expansive array of works on view and the centuries-old history of the Louvre, which was home until 1879 to numerous ethnographic treasures previously held at the Musée Dauphin and then at the Musée de la Marine, enable visitors to better grasp the cohesive nature of the selection presented. This event also revisits the Renaissance notion of a “cabinet of curiosities” and, closely entwined with the literary universe crafted by J.-M. G. Le Clézio, focuses in particular on four geographic areas: Africa, Mexico, Vanuatu and Haiti. Each of the exhibition’s sections takes its bearings from a historical or comparative perspective on the Louvre’s collections, those of the Musée du Quai Branly, or pertinent twentieth-century works, and is also punctuated by contemporary counterpoints (Camille Henrot, Bertrand Lavier, Pascale Marthine Tayou, Telemaque and Basquiat).

### Exhibition curator:

Marie-Laure Bernadac, curator in charge, special advisor on contemporary art, Musée du Louvre, assisted by Pauline Guelaud and Ludovic Delalande.

### Related publications

*Les musées sont des mondes* by J.-M. G. Le Clézio.

Edited by Marie-Laure Bernadac. Co-published by Musée du Louvre Éditions and Éditions Gallimard. About 152 p., 120 illus., €35.

*Histoire du pied et autres fantaisies* by J.-M. G. Le Clézio.  
Éditions Gallimard, “Collection Blanche”.

### Press relations – Musée du Louvre

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## In the Auditorium

“Museums are venues inhabited by voices. Sometimes with a whisper, sometimes with the force of a full-piece orchestra. Always in step with the beat, the words to this music are spoken in all tongues. They coalesce and are given a new lease on life by each generation. Battlefields are the stillest places in all of History. But works of art are loquacious; they are alive. They are not that different from the objects encountered in our daily lives. They resemble the Paris metro’s corridors and posters, public places, alcoves. They speak to the succession of ordinary days, life’s many mundane tasks, minor discomforts and little pleasures, the efflorescence of birth, fate, paltry betrayals.”

J.-M. G. Le Clézio

Support provided by the Soci t  Fran aise des Int r ts des Auteurs de l’ crit (SOFIA) and funded from its “Action Culturelle” budget. Additional supported provided by the Instituto Cultural de M xico and the Quebec General Delegation in Paris.



Pascale Marthine Tayou, *Poup es Pascale*, 2010, crystal and various materials. Courtesy of Galleria Continua, San Gimignano/Beijing/Le Moulin. Photo by Alicia Luxem.

## OPENING CONFERENCE by J.-M. G. Le Cl zio

Thursday, November 3 at 7 p.m.

As an introduction to the full series of events programmed, J.-M. G. Le Cl zio delivers a keynote address presenting his theme “Museums are Worlds.”

A concert by Chris Watson follows this presentation.

*With the assistance of INA-GRM.*

## WRITERS CONFERENCE SERIES

Moderated by Nathalie Crom of the magazine *T l rama*

Four writers are invited to explore the ways in which their work resonates with the “other worlds” brought to the fore by J.-M. G. Le Cl zio as the Louvre’s guest of honor this season, or with the ideas expressed by the author at his acceptance speech upon receiving the Nobel Prize for Literature in 2008: “And now, in this era following decolonization, literature has become a way for the men and women in our time to express their identity, to claim their right to speak, and to be heard in all their diversity. ... Culture on a global scale concerns us all.”

**Ananda Devi (born in Mauritius, lives in Switzerland)**

Monday, November 7 at 6:30 p.m.

“Dualities”

**Homero Aridjis (born in Mexico, lives in London)**

Monday, November 14 at 6:30 p.m.

“Persistence of a magical world”

**Alain Mabanckou (born in Congo-Brazzaville, lives in the United States)**

Monday, November 21 at 6:30 p.m.

“Le Cl zio, a world literature writer?”

**Dany Laferri re (born in Haiti, lives in Montreal)**

Monday, November 28 at 6:30 p.m.

“Haiti’s primitive painters: My first writing teachers”

## FACE TO FACE

**Pascale Marthine Tayou**, in conversation with Thierry Raspail, director, Mus e d’Art Contemporain de Lyon.

Friday, November 18 at 8 p.m.

A native of Cameroon, Pascale Marthine Tayou describes himself quite naturally as “a maker of images having fed off the African soil, but also sustained by other emotions, other scents, other universes.” For this event, he addresses the question of his own status as an “international African artist” while examining the identity contradictions created by globalization. He also discusses his interest in cross-pollination between art forms, their dissemination across borders, as well as his practice of reusing everyday objects and discarded materials in ways that sculpt memory.

**Camille Henrot**, in conversation with Monique Jeudy-Ballini, CNRS, and Federico Nicolao, Ecole Cantonale d’Art de Lausanne (ECAL) and Ecole Sup rieure d’Art (ESA) des Pyr n es.

Friday, December 2 at 8 p.m.

Camille Henrot presents her experimental film *Coup /D cal *, created from footage shot during a long odyssey through the Vanuatu archipelago showing young men jumping from tall wooden platforms with vines tied to their ankles. At this screening, she exchanges ideas with the anthropologist Monique Jeudy-Ballini on the fascination with other places, also addressing the issues raised by the reception and appropriation of cultural images as well as the ambiguities of cultural self-presentation.

## In the Auditorium



Halil Altindere, *My Mother Likes Pop Art, because Pop Art is Colorful*, 1998 © Halil Altindere, Courtesy of the artist and Pilot Gallery (Istanbul)

“The history of art was invented in the West, tracing a direct line from primitive symbolism to the naturalist ideal in fifteenth- and sixteenth-century European painting. Thus was born the idea of the Renaissance, as if a number of dormant civilizations, their creativity stifled during the barbarous Middle Ages, had emerged from darkness to rediscover the truths of Antiquity. This lent credence to the notion of cultural hierarchy, the pernicious idea that made colonization possible, asserting the supremacy of one civilization or culture over all others. Today, we know the price for having succumbed to this illusion. The seeming logic of its expressions (in art, but also through ritual beliefs and religion) is revealed as groundless at every turn and this must be the very role fulfilled by museums.”

J.-M. G. Le Clézio



Exterior view of LaM (Lille Métropole Musée d'Art Moderne, d'Art Contemporain et d'Art Brut) and its annex, Villeneuve-d'Ascq. Photo by M. Lerouge/LMCU © Manuelle Gautrand Architecture

## SYMPOSIUM: “Museum(s)”

### Are compartmentalized museums a thing of the past?

Saturday, November 19 from 10:30 a.m. to 6 p.m.

Since the last quarter of the twentieth century, ethnographic museums have been the subject of lively debate over their reason for being in the postcolonial era and the purpose they could conceivably serve in Western society in an age of cultural diversity and globalization. How are art museums affected by these same issues? Do they stand today as the bastions of cultural hierarchy helping to perpetuate the Mediterranean region's claims to cultural supremacy?

As the Louvre's guest of honor this season, Le Clézio offers a fresh approach to the art museum, as a museum-world enacting the “materialization of memory.” According to his concept, “within the museum's walls, objects should be appreciated as outside time and not ranked according to subjective criteria. Knowledge is no longer in the ascendant. They are just works on display, that the will of single individual, the energy of a city or a people has carried, shaped and laden with the dust of glory. Works that have survived through the force of their convictions.”

This revolutionary concept of the museum as “either no man's land or every man's land, where cultures meet” raises not only the issue of the rules according to which collections are formed (which works today merit inclusion in an art museum's collections?), but also the ways in which these works are presented to the public and enter into dialogue with each other. The aim here is not to discuss, from an anthropological perspective, the artistic qualities of non-Western artifacts, nor to return to the idea cherished by André Malraux, who argued that works of art underwent a process of constant metamorphosis by virtue of their inclusion in the museum context. This symposium focuses instead on the challenges faced by museums in a globalized world, and the new divisions between categories of collections that this entails.

### Program

10:30 a.m. **Opening remarks**

#### I. What guidelines should be followed by art museums in a globalized world?

11 a.m. **From “neuromuseology” to the future role of a world art museum: Moving from the museum providing answers to the museum asking questions**, John Onians, University of East Anglia, Norwich.

11:30 a.m. **Presentation of the “Global Art and the Museum” research project (GAM)**, Peter Weibel, Zentrum für Kunst und Medientechnologie, Karlsruhe.

12 p.m. **Extra-European objects in museums: Background and current issues**, Nélia Dias, ISCTE/IUL, Lisbon.

#### II. Decompartmentalizing museums by breaking down boundaries between collection categories

2:30 p.m. **When marginal art enters the museum**, Savine Faupin, Lille Métropole Musée d'Art Moderne, d'Art Contemporain et d'Art Brut (LaM), Villeneuve-d'Ascq.

3 p.m. **Creating bridges between different collection categories: The architectural and museographic project for the LaM annex at Villeneuve-d'Ascq**, Renaud Piérard, architect and museum design consultant, Paris

4 p.m. **Adaptable museums that charm visitors. Opening the closed circle of Western art**, Jean-Hubert Martin, honorary director, Musée National d'Art Moderne, Paris.

4:30 p.m. **At the Museum Kunstpalast's Artists' Museum: A contemporary perspective on the past**, Bogomir Ecker, Thomas Huber, various artists, and Jean-Hubert Martin.

## In the Auditorium



Pendant: Crucifixion and Descent from the Cross, 16<sup>th</sup> century, Department of Decorative Arts, Musée du Louvre

© RMN / Jean-Gilles Berizzi.

“And what of the utterance that gives birth to art? If we are more sensitive to the voice behind each work of art, how much more can we feel when confronted with these colors, bas-reliefs, glyphs and bodies made of stone? Then it needs to be reinvented, brought to the fore, studied closely, reimagining this utterance, working out its intentions. Ancient chants, myths, fables, poems, but also everyday noise, jokes that burst out everywhere, ribald language, plus fears and beliefs, narratives and romances, miracles, stories (as opposed to history), this fabric woven by human beings that has swaddled the world since the dawn of time. Not a single locus of action is free of this. It is deeply embedded in the memory of every individual. And if we get it wrong in moving in so close, if we imagine too much, if we overplot the narrative, is that not where we find the truth of these works?”

J.-M. G. Le Clézio

## ART ON STAGE

**Franciscans among the Aztecs: Mexican microsculpture pendants, scenes from the Passion of Christ, 16<sup>th</sup> century.**

Wednesday, November 16 at 12:30 p.m.

Philippe Malgouyres, Department of Decorative Arts

Pendants: *Crucifixion, Descent from the Cross, Scenes from the Passion of Christ*. (Second third of the 16<sup>th</sup> century, Mexico. Boxwood, rock crystal, gilt silver, Colibri feathers, pearls).

Following the Spanish conquest, one of the most astonishing aspects of the history of Mexican art was the establishment, within educational institutions, of workshops to nurture and train artists. In these schools or seminars, the aboriginal peoples were taught music and the visual arts, in addition to the Spanish language. Members of religious communities had Christian devotion objects made of cornstalk pulp using pre-Columbian microsculpture techniques that had previously served to create works of art paying tribute to Aztec deities. Several such works will be analyzed and discussed in this hour-long session on the Louvre’s auditorium stage.

## ROUND TABLE

**Endangered manuscripts**

Thursday, December 1 from 6:30 to 9 p.m.

Support provided by the *Société Française des Intérêts des Auteurs de l’écrit (SOFIA)* and funded from its “Action Culturelle” budget.

The topic of discussion at this round table is the preservation of manuscripts by French-speaking authors, which would otherwise have been lost to future generations after their deaths. Major efforts along these lines are being pursued by the researchers of the Institut des Textes et Manuscrits Modernes (ITEM). At this event, they present four authors whose works face this predicament: the Malagasy poet Jean-Joseph Rabearivelo (1901–1937), the Martinican poet and politician Aimé Césaire (1913–2008), the Congolese poet, dramatist and novelist Tchicaya U Tam’si (1931–1988), and the Congolese novelist and poet Sony Labou Tansi (1947–1995). “French literary heritage in manuscript form is extremely fragile from a physical standpoint. It is prone to damage caused by water, fire, air, etc. But it is also exposed to other risks: how can a manuscript heritage survive military aggression, the brutal violence of forced displacement, or the more insidious attacks of economic predators?” This round table presents the challenges faced, the approach developed by ITEM, and the initial results of a vast program for the preservation, promotion and publication of manuscripts by French-speaking authors at risk of being lost.

The event closes with readings from endangered manuscripts by Aimé Césaire, Jean-Joseph Rabearivelo, Sony Labou Tansi and Tchicaya U Tam’si.

## READING

**Personne**

Saturday, November 26 at 8 p.m.

An evening event in the Auditorium devoted to a dramatic reading of *Personne*, excerpted from J.-M. G. Le Clézio’s new short-story collection entitled *Histoire du pied et autres fantaisies*, to be published in November by Éditions Gallimard.

Artistic direction: Georges Lavaudant. Cast to be determined.

Co-produced by the Louvre and LG Théâtre – Georges Lavaudant.

## In the Auditorium



Georges Lavaudant



Peter Wispelwey © Benjamin Ealovega

### STAGE PLAY: *PAWANA*

Friday, November 11 and Saturday, November 12 at 8 p.m.

Sunday, November 13 at 4 p.m.

**Text by J.-M. G. Le Clézio. Directed by Georges Lavaudant.  
With Jérôme Derre and Philippe Morier-Genoud.**

An event co-produced by the Louvre and LG Théâtre – Georges Lavaudant. The starting point of *Pawana* (which means “whale” in the Nattick Indian language) is the story of a bloody hunt by the whaler Charles Melville Scammon. In the second half of the nineteenth century, this real-life individual, whose character approaches the legendary proportions of Herman Melville’s Captain Ahab, discovers a lagoon in Mexico, one of the last breeding refuges for gray whales. He decides to exterminate them. The narrative weaves together, in the form of two monologues, the memories of the past and remorse of the captain and his young cabin boy.

More than twenty years after it was first staged in Mexico, in a Spanish-language production, the director Georges Lavaudant relishes the opportunity the return to this text he had commissioned from J.-M. G. Le Clézio, a dramatization of the author’s own short story. For this restaging at the Auditorium du Louvre, he has called upon the two actors who created their roles in the French-language version of *Pawana*, presented to great acclaim at the Avignon Festival in 1992.

### CONCERTS

Friday, November 4 at 8 p.m.

**Mehdi Haddab, oud and Jean-François Zygel, piano / Improvisation**

The improvisational pianist Jean-François Zygel joins the oudist Mehdi Haddab for an exploration of traditional themes and the classical repertoire.

At the request of J.-M. G. Le Clézio, who dreamed up the idea of pairing the oud, an instrument he adores, with another instrument, Mehdi Haddab and Jean-François Zygel welcome the opportunity to pursue the improvisational approach that will be the guiding principle of this special evening performance. Acoustic and electric instruments share the stage at this concert bringing together two leading lights of the genre.

“It’s funny. When you improvise, you need to be very attentive to what you’re doing, but also outside yourself, almost as if you had a split personality. You need to guide, lead and build while playing, and at the same time let go, allow something to emerge between the superficial and the deeply rooted self.

For me, music was certainly born of improvisation. That’s where the musical discourse first saw the light of day, later to be codified on paper. Jazz musicians have made this the secret of their art. As classical musicians, it is our duty to join them, to recall that the secrets of all music may be traced back to improvisation.”

Jean-François Zygel

Friday, November 25 at 8 p.m.

**Peter Wispelwey, cello J. S. Bach**

Six Suites for Unaccompanied Cello, BWV 1007–1012  
Concert with two intermissions.

### MUSIC ON FILM

***Boléro(s)***

Sunday, November 20 at 3 p.m.

The celebrated work by Maurice Ravel is at the heart of J.-M. G. Le Clézio’s latest novel, *Ritournelle de la faim*. This event features a dramatic reading of an unpublished text on *Boléro*, accompanied by the screenings of an excerpt from Michel Follin’s 2008 documentary *La Passion Boléro* as well as a complete performance of *Boléro* under the baton of Sergiu Celibadache, who has a particularly trance-inducing approach to this work.

## In the Auditorium



*The Passion of Joan of Arc* (1928) by Carl Theodor Dreyer © Gaumont

“The essential human nature of cinematographic art does not lie in a rallying call to revolution nor the promise of an eternal, undying love. Instead, it is in the chaos of ideas and images, perpetually in uproar and in flux, coming from all directions and enveloping us, jumbling up the past and the present, the true and the unattainable, fun, lightness and cruelty.”

J.-M. G. Le Clézio, *Ballaciner*



*Yeelen* (1987) by Souleymane Cissé © Les Films Cissé

### FREE ELECTRON(S)

Wednesday, November 23 at 8:30 p.m.

An event programmed as part of the “Free Electron(s)” series, confronting visual and sound materials to channel new energies.

#### *The Passion of Joan of Arc*

Directed by Carl Theodor Dreyer.

France, 1928, about 80 min., black and white, silent.

First performance of an original electronic music composition by **Bot'Ox** (Cosmo Vitelli and Julien Briffaz).

Commissioned by the Musée du Louvre (2011).

At the suggestion of J.-M. G. Le Clézio, **Bot'Ox** offers a fresh perspective on the masterpiece by the great Danish filmmaker.

### FILMS

Nice, early 1940s. Far from the chaos of the world outside, in the comforting darkness of the hallway in his grandmother’s apartment, a little child contemplates in utter fascination the colored images projected by the pale and trembling light of the magic lantern, the one “giving rise to dreams, visions, apparitions and ghosts.” A few years later, the war comes to an end. Other luminous and more “realistic” images jostle against each other in the hallway, in films that the child, now grown, projects himself on a plain white bedsheet using a Pathé Baby projector: slapstick comedies, documentaries and cartoons, provided by Gaby, one of his grandmother’s cousins, who had worked at Pathé.

“It was then, while projecting and viewing those films, that I experienced aesthetic emotion for the very first time,” reveals J.-M. G. Le Clézio. What he discovered at that time was “cinema as an opening to the world”, “this flux coming from all directions and enveloping us, jumbling up the past and the present, the true and the unattainable, fun, lightness and cruelty.” Soon, these projections become genuine programmed events, to which he invites his friends using posters he designs himself. Then come the adolescent years and his first experiences as a moviegoer, two or three times a day in the cinemas and film-clubs of his native Nice.

When this avid film buff later becomes a writer, preferring in the end the great freedom offered by words to the flood of images, he never stops nurturing his passion and eventually devotes a book to this subject, a promenade in tribute to the “dream machine” entitled *Ballaciner*, published in 2007. In it, he speaks of his fascination for “shadow theater” and of his first hero, Harold Lloyd, as well as his encounters with Dreyer, Ozu, Vigo, Pasolini, Bergman, Antonioni, with Japanese, Indian, African, Iranian, Korean and other cinemas, all of this overwhelming humanity.

Cinema, as adored by J.-M. G. Le Clézio is a “chaos of ideas and images,” the world’s enchantment and voice, as evidenced by the selected films in this program.

## In the Auditorium and the Audiovisual room under the Pyramid



*Dersu Uzala* (1975) by Akira Kurosawa © Arkeion Films



*The Music Room* (1958) by Satyajit Ray © Films Sans Frontières

## Carte Blanche to J.-M. G. Le Clézio

Saturday, November 5 at 2:30 p.m.

Presentation by J.-M. G. Le Clézio.

***Dersu Uzala*** by Akira Kurosawa

Japan/USSR, 1975, 141 min. color, French subtitles.

Based on the memoirs of the Russian explorer Vladimir Arseniev, who meets an old hunter named Dersu Uzala on a surveying expedition in Siberia, and forms a bond of friendship with him.

at 6 p.m.

***The Music Room*** by Satyajit Ray

India, 1958, 100 min., black and white, French subtitles.

An aging Indian aristocrat looks back on his past grandeur at a time when he shared an unbridled passion for music and dance with his only son.

Sunday, November 6 at 3 p.m.

***Yeelen (Brightness)*** by Souleymane Cissé

Mali/Burkina Faso/France, 1987, 105 min., color, French subtitles.

The story of a Bambara warrior named Nianankoro who, upon coming of age and gaining knowledge of the rites of the Komo, sets off on a journey at his mother's urging in order to escape his father, a formidable sorcerer who uses his magical powers for malevolent purposes and seeks to kill his son so that he will not emerge as a rival or equal. Nianankoro's spiritual enlightenment during this journey ultimately prepares him for the confrontation with his father.

**Screening followed by a conversation between Souleymane Cissé and J.-M. G. Le Clézio, moderated by Antoine de Gaudemar.**

at 7 p.m.

***Feuerherz (Heart of Fire)*** by Luigi Falorni

Germany/Austria, 2008, 92 min., color, French subtitles, based on the autobiography by Senait G. Mehari.

In the early 1980s, after spending the first ten years of her life in an Eritrean orphanage, Awet is reunited with her father, who promptly turns her over to the Eritrean Liberation Front to be trained as a soldier.

Sunday, November 20 at 6:30 p.m.

***Zoot Suit*** by Luis Valdez

United States, 1981, 103 min, color, French subtitles.

In 1943, the "Zoot Suit" riots erupted in Los Angeles, pitting Chicano youths against white military servicemen stationed in the city. A study of racism and injustice, this musical film chronicles the life of a Chicano gangster and his gang, who are sent to prison for a murder they did not commit.

**Screening followed by a discussion with J.-M. G. Le Clézio.**

## Audiovisual room under the Pyramid

***Memoria* – A documentary series**

Wednesday and Friday, from 10 a.m. to 1 p.m.

Monday, Thursday, Saturday and Sunday, from 1 p.m to 5 p.m.

J.-M. G. Le Clézio discovered the wonders of cinema first-hand as a child, projecting Pathé Baby films given to him by one of his grandmother's cousins on a white bedsheet. These movies—slapstick comedies, documentaries or cartoons—which he has miraculously preserved, are projected in the museum's audiovisual room.

***Jean-Marie Gustave Le Clézio entre les mondes*** by François Cailleux and Antoine de Gaudemar, "Empreinte" series, 2008, 52 min., color.

***Jean Grosjean*** by Jacques Renard, "Les Hommes-Livres" series, 1988, 53 min., color.

***L'Intemporel. Le dernier voyage: Saint-Soleil en Haïti*** by Jean-Marie Drot, "Journal de voyage avec André Malraux" series, 1996, 55 min., color.

## In the Auditorium

### FOR YOUNGER VISITORS

#### Let's read at the Louvre: "Reading the World"

Monday, November 7 at 2:30 p.m.

As part of the "Let's read at the Louvre" project organized in partnership with the Rectorat de Paris and schools in underprivileged areas for the last six years, actors of the association "Les Livreurs" give dramatic readings of literary texts on stage. By giving voice to the characters of authors we may have thought we knew all too well, by making use of space in ways we might not have imagined, this project exposes young readers to the works of these writers, and of others we would not necessarily dare to suggest they might read. The common theme tying together this season's four readings, "Reading the World," is a tip of the hat to the assertion by J.-M. G. Le Clézio, the Louvre's guest of honor this season, that "museums are worlds."

#### Elementary school students between the ages of 9 and 12

***Balaabilou* by J.-M. G. Le Clézio. Short story excerpted from *Désert*, Éditions Gallimard**

This first reading will allow students to hear the full text of this story, in which the magic of tales, of stories told around the campfire, mingles with the poetry of the precious moments when, as children, we rediscover the simple beauty of a reflection on the sea, a crackling fire, a shooting star,.... The world seen in ways we often neglect!

Performed by Adélaïde Bon, Hélène Francisci and Ariane Dyonissopoulos of Les Livreurs in the presence of J.-M. G. Le Clézio, this reading will be followed by a conversation with the author.

#### Meeting Rita Mestokosho...

November 14–18, 2011

As a special event certain to appeal to students working on the theme "Reading the World," J.-M. G. Le Clézio has invited the Innu poet Rita Mestokosho to join him at the Louvre. The first aboriginal writer in Quebec to be published in both Innu and French, she will be on hand in Paris for a week in November to meet and exchange with students and teachers, an unprecedented opportunity for them to discover a singular aesthetic and a unique perspective on the world, both different from and close to their day-to-day concerns.



Rita Mestokosho © Beijboom Books

Made possible with the support of the Quebec General Delegation in Paris.



# In the Louvre's galleries and in the Auditorium

## VOICES AT THE LOUVRE / VOICES IN THE WORLD

Saturday, December 10, beginning at 8 p.m.

“Museums are venues inhabited by voices. Sometimes with a whisper, sometimes with the force of a full-piece orchestra. Always in step with the beat, the words to this music are spoken in all tongues. They coalesce and are given a new lease on life by each generation.”

J.-M. G. Le Clézio, *Les musées sont des mondes* (2011)

### Closing gala: A night at the Louvre with performance artists, readings, film screenings, concerts, soundscapes, etc.

For an exceptional evening at the Louvre, the museum breaks into the realm of dreams, making its galleries and its collections vibrate with a fresh outpouring of energy. The catalyst for this spectacular metamorphosis is the work of J.-M. G. Le Clézio, and its mysterious architecture of signs, noises, movements and music. A dozen artistic teams representing a wide range of genres lend their talents to this exceptional encounter between the Louvre and the universe of the author of *Désert*, *L'Africain*, *Terra Amata*, among other works.

Ainu storytellers, an artist from Pentecost Island, an actor from the Comédie-Française, young thespians from Strasbourg, musicians from Brussels, Reunion Island, England, Aachen, and the Belleville district of Paris, a visual artist and choreographer from Chicago, a stage director born in the Alps, a cartoonist duo, one of whom was born in Baghdad, the other in a small town on the Normandy coast by the name of Sainte-Adresse, and a nomadic writer—all of these life paths intersect in the galleries of the Louvre for a magnificent artistic shock of cultures.

At 8 p.m., 9 p.m. and 10 p.m.

### GALLERY WALKTHROUGHS

The elements featured in this program are presented in the form of promenades through the museum. Attendees may choose between four different walkthroughs, each proposing a different artistic lens (list of participants subject to change). Walkthrough 3 offers accessibility to disabled and limited-mobility visitors.

#### Walkthrough 1

**Georges Lavaudant** Performance by students at the Ecole du Théâtre National de Strasbourg

[Medieval Louvre]

Mexico was the site of the first artistic collaboration between J.-M. G. Le Clézio and Georges Lavaudant. Together with students from this national drama school, the stage director explores the seminal texts penned by the author of *Diego et Frida* on Mexican civilization and the works of mythology produced by this region's indigenous peoples.

**Charlotte Wè Matansué** Tales from Pentecost Island

[Mars Rotunda]

In *Raga. Approche du continent invisible*, J.-M. G. Le Clézio describes the importance of hand-woven mats for the women of Pentecost Island. This ancestral art using subtle motifs “shapes their identity, bolsters their pride, and serves as their currency.” Charlotte Wè Matansué, the real-life heroine of this story, recounts her everyday existence and extols the richness of Vanuatu culture.

“Museums are venues inhabited by voices. Sometimes with a whisper, sometimes with the force of a full-piece orchestra. Always in step with the beat, the words to this music are spoken in all tongues. They coalesce and are given a new lease on life by each generation. Battlefields are the stillest places in all of History. But works of art are loquacious; they are alive. They are not that different from the objects encountered in our daily lives. They resemble the Paris metro's corridors and posters, public places, alcoves. They speak to the succession of ordinary days, life's many mundane tasks, minor discomforts and little pleasures, the efflorescence of birth, fate, paltry betrayals.”

J.-M. G. Le Clézio

## In the Louvre's galleries

### Jacques Coursil Musical tribute to Edouard Glissant

[Venus de Milo]

Musician and inveterate traveler, the trumpeter Jacques Coursil landed in New York during the eventful sixties when a new music called free jazz was taking root in nightclubs and coffeehouses. Accompanied at the Louvre by Alan Silva on double bass, he paints from an expansive and luminous musical palette to interpret the verses of Edouard Glissant, the influential Martinican poet and theorist of “creolization.”

### Chris Watson Soundscape I

[Salle des Caryatides]

With his tape recorder slung over his shoulder and armed with a highly sensitive microphone, Chris Watson strides the globe to document the voices of nature. In the Salle des Caryatides, the sound installation by this British artist reassembles the myriad quasi-musical stirrings forming the backdrop of an oasis in the middle of the desert.

### Walkthrough 2

#### Dupuy & Berberian Cinegraphic performance

[Cour Khorsabad]

A camera, a drafting table, a video projector, the Louvre's collections and the writings of J.-M. G. Le Clézio—these are the raw materials to be transformed by the cartoonist duo of Philippe Dupuy and Charles Berberian under your very eyes. Celebrated for their series of comic strip albums featuring the character Monsieur Jean, offering a playful and bittersweet take on the age in which we live, the duo presents a performance where their pencils become tools to redesign the world.



Dupuy-Berberian

#### Clément Hervieu-Léger (of the Comédie-Française) Reading

[Scipion Gallery]

“The sea was there, everywhere before him, immense, swollen like the slope of a mountain, brilliantly blue, bottomless, and very near, with its high waves coming towards him.” The warmth and intimacy of Clément Hervieu-Léger's alluring voice immerses visitors in the quest for perfection of *Celui qui n'avait jamais vu la mer* by J.-M. G. Le Clézio.

#### Chris Watson Soundscape II

[Napoleon III Apartments]

Although his name may be linked to Cabaret Voltaire, the experimental band and precursor of the electronic music movement that he founded with two other Sheffield musicians in the 1970s, today Chris Watson is recognized as one of the finest field recordists in the world. Thanks to the magic of auditory perception, his “soundscapes” whisk us off to the four corners of the globe. As visitors enter the Napoleon III apartments, they embark on an adventure through a jungle in Madagascar bathed by a tropical rain.



Chris Watson

#### Nick Cave Performance by the African-American artist with his Soundsuits

[Daru Gallery]

The American visual artist and choreographer Nick Cave makes sculpted, full-body costumes from everyday and found objects using techniques worthy of the fashion world's leading designers. Worn by dancers, his extravagant costumes rattle and resonate with the movement of the wearers, producing a sensory experience at the intersection of carnival, ritual ceremony and technicolor trance. This exceptional performance at the Louvre will be the artist's first appearance in France.

## In the Louvre's galleries

### Walkthrough 3

#### Danyèl Waro Strolling concert

[Grand Gallery]

An emblematic defender of Reunionese culture, Danyèl Waro's political commitments are expressed most of all in his music, giving maloya, known as the blues of Reunion and rooted in African slave chants, a new lease on life. Danyèl Waro, "the indomitable," is one of the artists to whom J.-M. G. Le Clézio dedicated his Nobel Prize in Literature.

#### J.-M. G. Le Clézio Reading of poems by Jean Grosjean

[Salle Rosa]

"No man makes a deeper connection between what he is and what he writes, no man views today's world with such detachment while gripping it with such an ardent passion," writes J.-M. G. Le Clézio in his homage to the poet Jean Grosjean published in the *Nouvelle Revue Française* in 1992. At the Louvre, J.-M. G. Le Clézio will share his pleasure in rereading the poems of his late friend, with whom he founded Gallimard's "L'Aube des Peuples" collection in 1990.

#### Georges Lavaudant Performance by students at the Ecole du Théâtre National de Strasbourg

[Salle des Etats]

Long absent from the novels of J.-M. G. Le Clézio, the figure of the father impregnates the writing of *L'Africain*. The stage director Georges Lavaudant carves out several excerpts from this autobiographical account, which reveals itself as the initiatory journey beginning in his childhood that made J.-M. G. Le Clézio a writer.



Georges Lavaudant

#### Inouïe Concert with headphones

[Salon Denon]

Accompanied by three instrumentalists, the electroacoustic composer Thierry Balasse offers an immersive universe of sound and poetry using a text by J.-M. G. Le Clézio, his prose poem *Vers les Icebergs*, inspired by his admiration for Henri Michaux. This "concert with headphones" allows for novel experiences of perception: mental sound spatialization, unexpected textures in voices, and vertiginous musical roller-coasters.

### Walkthrough 4

#### Chris Watson Soundscape III

[Salle des Bronzes]

The sound artist Chris Watson fills the azure skies painted by Cy Twombly on the ceiling of the Salle des Bronzes with the trumpeting calls of a flock of common cranes in flight. His sound broadcasting equipment effectively recreates the symphony of these birds accustomed to long-haul migration routes.

#### Georges Lavaudant Performance by students at the Ecole du Théâtre National de Strasbourg

[Apollo Gallery]

"I will tell you, while there is still time... Live every second, be careful not to lose any bit of it. (...) You will never see this exact same moment again... Do all that you can... Don't lose a single minute, not a second, get moving, wake up!" (*Terra Amata*) Together with the students from this national drama school, Georges Lavaudant gives physical form to the respect for humanistic and ecological values that motivates J.-M. G. Le Clézio's work.



Chris Watson

Chris Watson's Soundscape II (in the Napoleon III Apartments) may be heard every Wednesday and Friday between November 4 and December 9 from 6 p.m. to 9:45 p.m.

*With the assistance of INA-GRM.*

## In the Louvre's galleries and in the Auditorium



Nick Cave

### **Soloists of the Ictus Ensemble** Works by John Cage and Morton Feldman

[Salon Carré]

Off the beaten path and at the crossroads of cultures, the musicians of Ictus devote their talents to contemporary musical creation as well as the “classic” works of twentieth-century composers. This concert brings into dialogue two exotically percussive works: *The King of Denmark* by Morton Feldman (for pebbles, stones and pieces of wood, all on the verge of silence) and *Music for Marcel Duchamp* by John Cage (a Balinese inspiration for prepared piano).

### **Yuuki Koji & Shoji Fukumoto** Ainu epic songs

[Cour Marly]

An aboriginal minority of northern Japan (Hokkaido), the Ainu were compelled to adopt the Japanese way of life in the eleventh century and have fought ever since to preserve their culture from oblivion. Thanks to J.-M. G. Le Clézio and his collection “L’Aube des Peuples,” French readers are able to read the epic songs of the Ainu in translation. Two eminent exponents of this centuries-old oral tradition visit the Louvre to introduce us to their art.

**FROM 7:30 P.M. TO 10 P.M. – UNDER THE LOUVRE PYRAMID**

### **Clédat & Petitpierre** Interactive sculpture performance

[Cour Marly]

Moving constantly back and forth across the space between sculpture and live performance, the duo of Yvan Clédat and Coco Petitpierre blur the distinctions between man, animal, cosmos, ... interacting with a piece of pearly-white iceberg. Although their work *Les aubes sont navrantes* takes its title from a line by Rimbaud, it also creates a phantasmagorical counterpoint with the writings of J.-M. G. Le Clézio.

**From 10 p.m. – IN THE AUDITORIUM**

### **Trans World Express**

With Joseph Ghosn at the turntables / Concert with Robert Hampson

Meditation, dance, electricity—trance has multiple dimensions and, depending on the time and place, goes in different directions and takes on different meanings, sometimes in conflict, sometimes complementary. In the space of three and a half hours, Trans World Express offers a bird’s eye view in images and music of all the worlds of trance, all the sound facets of this genre. Film excerpts and mix sets follow one another, speaking to the multiplicity of trance-related projects, which may arise as much from desert music as from urban noise, images captured in Africa or Asia or post-modern experimental films.

Filmed by Maya Deren or choreographed by Anna Teresa de Keersmaecker, collected in a Haitian village or on a concert stage, emanating from Jimi Hendrix’s guitar, Pharoah Sanders’ saxophone, Steve Reich’s organ, Joujouka flutes, or Kraftwerk electro loops, trance is always revealed as an opportunity to let oneself go, a disordering of the senses so as to better transcend time, space and conventions. Trans World Express closes with a concert by the legendary English musician Robert Hampson, who was the guiding light behind the late-eighties guitar band Loop that favored repetitive elements, before shifting in the 1990s and 2000s to a more ambient but deeply penetrating music, with his group Main. For the Louvre, he is composing a cyclical piece, combining guitar textures with electronic material, serving as the hypnotic apex of an evening certain to be full of mad gyrations and altered states.