



PRESS KIT

2026 PROGRAM

Cover:

Portrait of Louise Nevelson in front of *Night-Focus-Dawn*, c. 1969

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LIVING: THE ART OF BEING IN THE WORLD

To inhabit is not simply about finding shelter. It is about staying, taking root, inscribing one's presence in a space that we shape as much as it shapes us. To inhabit is to live — not in the sense of occupying a volume, but of participating in the breathing of the world. A habitat, in its most tangible form, becomes an extension of body and mind — a mental, spiritual, and social space where our connections, our dreams, and our contradictions are woven together.

Over the centuries, the art of dwelling has shifted from the home shaped by hand and custom to standardized housing, and from shared communal spaces to individual lockers. As Ivan Illich reminds us, we have traded the freedom of inhabiting for the right to be housed. In this shift, some of our power to act upon the world and to mark it with our actions and our memory, has been lost. Humans — the only animals capable of inhabiting a place — are now merely residents.

The artists gathered together in this program reactivate this primal power: that of reinventing our way of being in the world.

Louise Nevelson, through recomposing fragments and materials, builds interior architectures, cathedrals of the soul. In her monumental constructions, space becomes a living organism that is both a refuge and a labyrinth, bearing witness to an entire existence turned towards the quest for a place of one's own.

François Morellet, by combining geometric rigor and irony, occupies space with the precision of a builder and the freedom of a poet. He proposes a new relationship between visitor and artwork by modifying codes of movement through his architectural integrations.

Séraphine de Senlis, a recluse and visionary, inhabits the canvas like a refuge; a world unto itself where nature expresses itself in mystical exuberance. In isolation, she transforms matter into song and pigment into faith: for Séraphine, painting is to inhabit the divine on the very surface of the world.

Shigeru Ban, finally, reinvents shelter: his humanist architecture embodies the possibility of flexible, supportive, and sustainable housing. For him, building becomes an act of empathy: offering a roof is giving back a world. In the transparency of paper and the clarity of his volumes, he sketches an alternative way of inhabiting the earth that is humble, nomadic and fraternal.

To inhabit is to create a place in one's own image — whether physical, symbolic, or collective. These four artistic proposals explore habitat in all its dimensions: home, body, memory and city. They pose the essential question of our time: how do we relearn how to inhabit?

To inhabit the world, rather than consume it. To inhabit time, rather than flee from it. To inhabit matter, gesture and thought, rather than take refuge in them.

This program invites us to rediscover the art of inhabiting as an art of living: a worldly practice that combines presence and responsibility, imagination and sharing. Accompanied by the ongoing presence of Endless Sunday. Maurizio Cattelan and the Centre Pompidou Collection, This program invites us to rediscover the art of inhabiting as an art of living: a worldly practice that combines presence and responsibility, imagination and sharing.

Endless Sunday Maurizio Cattelan & the Centre Pompidou Collection Until January 25, 2027

CURRENT
EXHIBITION

Grande Nef, Gallery 1 Forum, Gallery 1 rooftop and South Garden

Curated by: Maurizio Cattelan and Chiara Parisi, Director of Centre Pompidou-Metz, with Sophie Bernal, Elia Biezunski, Anne Horvath, Laureen Picaut and Zoe Stillpass, accompanied by Marta Papini



Miriam Cahn, *Vorkriegsträumen* [(Premonitions of War), February 23–March 12, 2003

Maurizio Cattelan, *Felix*, 2001

Helen Frankenthaler, *Spring Bank*, February 1974 © 2025 Helen Frankenthaler Foundation, Inc. /

Adagp, Paris, 2026 Photo: © Centre Pompidou-Metz / Marc Damage / 2025 / [Endless Sunday](#) Exhibition

Neverending Sunday. A suspended moment between leisure and rebellion. To celebrate its 15th anniversary, Centre Pompidou-Metz invites the public to a vertiginous dive into history of art and contemporary thought in Endless Sunday, an extraordinary exhibition that takes over the entire museum. Nearly 400 pieces from the Centre Pompidou's collections come under Maurizio Cattelan's unflinching gaze, alongside 40 of his own works that interrogate our modern mythologies with lucidity and melancholy.

From the moment they enter, visitors are confronted with a staging of authority and its contestation. Here, exhibition texts give voice to the embodied experience of Maurizio Cattelan and the inmates of the Giudecca-Venice Women's Prison, who together explore the notion of freedom in the form of an alphabet book. In the gallery, inmates trained in mediation from the Metz Penitentiary Center occasionally accompany the groups. Following a path structured like an alphabet book, the exhibition alternates between iconic works, unexpected pieces, and transhistorical dialogues. Berger&Berger's immersive scenography transforms the museum into a circular promenade, echoing the cycles of time and the architecture of Shigeru Ban and Jean de Gastines.

What does a neverending Sunday mean? A day that stretches between freedom and constraint, memory and projection, wandering and commitment. With this exhibition, Centre Pompidou-Metz offers a labyrinth of narratives where art, in dialogue with reality, continues to open up new perspectives on our understanding of the world.

Fifteen years after its inaugural exhibition, Chefs-d'œuvre? 2010, in which Centre Pompidou-Metz questioned, among other things, the established norms of art history, the institution continues its exploration of how artworks are perceived and the very notion of a collection. This reflection culminates in Endless Sunday. Maurizio Cattelan and the Centre Pompidou Collection, a major exhibition celebrating both the 15th anniversary of Centre Pompidou-Metz and its fruitful dialogue with Centre Pompidou, which is undergoing a major transformation.

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Aerovue

Throughout its run, the Endless Sunday exhibition — conceived as a constellation of artworks and narratives — regularly welcomes new pieces, at a pace dictated as much by the fragility and rarity of the works as by the desire to maintain a dynamic presence within the exhibition. The exhibition will gradually unveil Arp's *Shepherd of the Clouds*; Magritte's *Quarrel of the Universals*; Otto Dix's *Souvenirs of the Hall of Mirrors in Brussels*; new pieces by Cattelan such as *Mini-me*; and a panoramic canvas depicting Naples and Pozzuoli, which fascinated André Breton, painted by Monsù Desiderio in the 17th century. A highlight of these changes is the installation in September 2026, of a substantial collection of works and objects from the Surrealist thinker's own collection, that will replace the wall of Breton's studio .

The exhibition also follows the rhythm of the mythical *Wrong Gallery* — a tiny, inaccessible gallery run by Maurizio Cattelan in New York between 2002 and 2005 — which has been revived in the heart of the Grande Nef as a space for "exhibitions within the exhibition," and showcases a succession of guest artists. All of them (Sival Fila, Ruth Beraha, Works Without Artists and Edem Allado) share the characteristic of having a dual identity — artist and monk, doctor or Prime Minister. Each of their proposals for the *Wrong Gallery* also represents a specific city or place, taking visitors on a journey from Metz to Rome, from Nancy.

Le Centre Pompidou-Metz aux Galeries Lafayette Paris Haussmann

Hors-les-murs de l'exposition *Dimanche sans fin*
Maurizio Cattelan et la collection du Centre Pompidou

Du 10 mars au 27 avril 2026
40 boulevard Haussmann
75009, Paris

Commissariat: Maurizio Cattelan & Chiara Paris

POUR TOUJOURS

GLORIA FRIEDMANN BIRGIT JÜRGENSSEN CHRISTODOULOS PANAYIOTOU LAWRENCE WEINER

Galeries Lafayette Les Galeries Lafayette engagent pour la création Centre Pompidou-Metz



Copyists

CURRENT
EXHIBITION

In an exceptional collaboration with the Louvre
Jusqu'au 2 février 2026

Galerie 3

Curators: Donatien Grau, advisor for contemporary programs at the Louvre,
and Chiara Parisi, director of Centre Pompidou-Metz



Jeff Koons, *(Sleeping Hermaphrodite) Gazing Balls*, 2025
© Jeff Koons
Photo: © Centre Pompidou-Metz / Romain Gamba / 2025 / Copyists Exhibition

In an exceptional collaboration with the Louvre, running from June 14, 2025 to February 2, 2026, Centre Pompidou-Metz presents an unprecedented exhibition showcasing the work of copyists. Copying lies at the heart of the classical tradition: copying from the masters and learning their techniques, canons, and narratives; absorbing their expertise — to make their mastery our own — a path to knowledge and creation from the most academic to the most contemporary. The artists received the following invitation from the two curators: "Based on a work of your choice from the Louvre's collections, imagine a copy of it."

Presented as a self-guided tour with scenography inspired by Carlo Scarpa that revives traditional museum presentations, all periods are brought together — from Antiquity to the 19th century — demonstrating the Louvre's multi-historical coexistence. In the centuries-long history of copying, which is also a history of art in the modern period (from the 15th century onwards), the Louvre and its collections play a crucial role. "A great book in which we learn to read," in the words of Paul Cézanne, it is also the last museum to maintain a copyists' office in existence since the museum opened in 1793. The Louvre has been, and remains, at the heart of copying practices in France and the West. For its bicentenary, the museum organized a famous exhibition bearing the title "Copy-Create," which aimed to highlight the role of copying at a time when it was ideologically challenged.

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Banque Populaire Alsace Lorraine Champagne

Copyists was born in a different era and constitutes a completely different project: it involves inviting around one hundred creative figures — painters, sculptors, video artists, designers, and writers — to come and make copies at the Louvre, like so many of their famous and little-known predecessors. This exhibition offers a unique perspective on the state of creation and heritage that are now intertwined: the most recent creation does not necessarily seek a rupture with history but rather to draw from it, find renewal, understand, and understand itself. This project, both rooted in the continuity of history — with the very form of copying — and radically new (through the works created), is also a meditation on the current state of existence, as well as of creation. In this "inseparable" world, the power of artworks must contend with the power of images.



Koo Jeong A, *OCCULTATION* (detail), 2025

© Koo Jeong A

Photo: © Centre Pompidou-Metz / Romain Gamba / 2025 / Copyists Exhibition

EXHIBITION
2026

Louise Nevelson

Mrs. N's Palace

January 24 to August 31, 2026

Galerie 2

Curator: Anne Horvath, Head of Programming at Centre Pompidou-Metz



Louise Nevelson, *An American Tribute to the British People*, 1960-1964

Gold-painted wood, 311 × 442.4 × 92 cm

Londres, Tate

London, Tate Excerpts from *Sounddance* (1975), *Solo* (1975), *CRWDSPCR* (1993), *BIPED* (1999).

Dancer: Thomas Calay. Video, black and white. Choreography by Merce Cunningham © Merce Cunningham Trust.

All rights reserved. © Estate of Louise Nevelson. Licensed by Artist Rights Society (ARS), NY/ADAGP, Paris. Photo: © Centre Pompidou-Metz / Marc Damage / 2026 / [Louise Nevelson Exhibition](#)

Fifty years after her last exhibition in France (1974) and thirty years after her death, Centre Pompidou-Metz is dedicating the first retrospective of this scale in Europe to Louise Nevelson (Kyiv, 1899 – New York, 1988). Louise Nevelson. Mrs N's Palace celebrates an artist whose legacy continues to influence both the young contemporary art scene as much as the fashion world. Recognized as one of the leading sculptors of the 20th century, Nevelson brought a new, all-encompassing, and immersive dimension to sculpture.

Though her work is often associated with Cubism, Constructivism and the readymade, or Dadaist and Surrealist collage practices, it reaches far beyond these movements. While Arp referred to Schwitters as his "imaginary grandfather," Nevelson's artistic vision encompasses a history of the arts in which dance and performance — at the heart of the exhibition — play a pivotal role. This dimension is embodied in exhibitions she conceived as veritable "atmospheres" or "environments," that radically expanded the field of sculpture in an approach that resonates with Allan Kaprow's theories on happenings and Rosalind Krauss's notion of the "expanded field."

In 1958, Louise Nevelson created her first large-scale installation at Grand Central Modern in New York, titled *Moon Garden + One*, which included her first installation, *Sky Cathedral* — a tribute to her adopted city of New York. Every detail was deliberate; anything that disrupted the installation was excluded. Nevelson paid particular attention to lighting, and for the first time bathes some of her works in blue light, intensifying the shadows and disorienting the viewer in the darkness. The whole body is invited to use the stage created by the artist and experience a reimagined theatricality.

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Pace Gallery
Galerie Gmurzynska
American Friends of the Centre Pompidou

For the first time, Nevelson's installations are being reactivated for this exhibition, highlighting how profoundly her environmental thinking embodied the culmination of her interdisciplinary explorations. In this sense, many of the "walls" that brought her renown will be featured. Nevelson elevated the discarded debris of New York into these vertical sculptures, unified under monochrome veils — most often black, but sometimes white or gold. A world of forms emerged, shaped by an artist who described herself as an "architect of shadow and light." These recycled fragments, transformed into abstract columns, can also be seen as reconstructed dwellings — alternative refuges or palaces that later evolved into the Dream Houses series of the early 1970s, echoing the rise of feminist thought.

The exhibition travels to the Soulages Museum in Rodez from October 17, 2026, to March 7, 2027.



Portrait of Louise Nevelson in front of *Night-Focus-Dawn*, circa 1969
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EXHIBITION
2026

François Morellet

100 Per cent

April 3 to September 28, 2026

Gallery 3 and SNCF Technical Center

Curator: Michel Gauthier, Curator, Contemporary Collection, Centre Pompidou,
National Museum of Modern Art, in collaboration with Marion Guibert



To mark the centenary of François Morellet's birth (1926-2016), Centre Pompidou-Metz presents a retrospective of 100 works spanning from 1941 to 2016 in the most comprehensive exhibition of his work to date. What makes Morellet unique is that he is both the leading French representative of geometric abstraction and the artist who has contributed most significantly to its destabilization.

In the oblong space of Gallery 3, the exhibition invites visitors to experience and explore this ambivalence along two chronological pathways, beginning in the center of the space with the figurative paintings of the 1940s. On one side, the Morellet of the triumph of rules and the glories of pictorial materialism; on the other, the Morellet of optical irrationality and Neo-Dadaist distance: the one who seems to be introducing some kind of Trojan horse into the realm of his mentor, Max Bill.

After discovering Bill's work during trips to Brazil in 1950 and 1951, Morellet decided to embark on the path opened up by concrete art. In 1952, a visit to the Alhambra convinced him to abandon all notions of composition. From this point onwards, he adopted an elementary geometric vocabulary and developed creative methods that left no room for subjectivity: pre-established procedures applied in a neutral and precise manner. Reacting against the lyrical abstraction dominant at the time, he strove to keep all expressiveness at bay, thus committing himself to a programmed and systematic art.

However, from the early 1960s forward, Morellet realized that his generative processes sometimes led to optical aberrations, and he joined the experiments of GRAV (Groupe de Recherche d'art Visuel). He became one of the major representatives of Op art (Vasarely was, in fact, the first to acquire one of his paintings), an aesthetic that values the destabilization of the gaze and the instability of perception. Op art may be considered a baroque moment in the history of geometric abstraction. The Op art movement found an unexpected ally in Morellet's work, in a Neo-Dadaist sensibility that had been nurtured by a longstanding engagement with chance and its virtues.

The exhibition initiates events organized by Centre Pompidou to celebrate the centenary of the artist's birth. Throughout the year, some twenty partner institutions across France and in Paris will participate.

From his first "architectural integration" (*2 doubles trames + 3° - 3° rouge sur bleu* (Double grids + 3° - 3° red on blue), created on the wall of the La Reynie plateau facing the future Centre Pompidou in Paris in 1971, to suspending a neon work from the "Lamentable" series from the hand of the statue of the Dea Roma at the Villa Medici as part of the "Ouvert la nuit" (Open at Night) Festival of Lights in 2017, Morellet created numerous works in public spaces and remarkable heritage sites.

Some of these works follow protocols that can be implemented in new contexts. It is in this context that the work *4 trames 30° - 60° - 120° - 150° partant d'un angle du mur. Intervalles: hauteur du mur* (1977-2026) will be reactivated on the façade of the SNCF VOYAGEURS Grand Est Technicentre in Metz, visible from Gallery 3 where the François Morellet 100 Per cent exhibition, is currently on display. For the first time, this monumental space adjacent to the museum will be transformed by an artistic gesture, expanding the exhibition experience.



François Morellet, *4 trames 30° - 60° - 120° - 150° partant d'un angle du mur. Intervalles : hauteur du mur*, 1977-2026
Aluminum plates covered with black adhesive tape, 575 x 7280 cm.
Reactivated by Centre Pompidou-Metz at the SNCF Technicentre, Cholet, Estate François Morellet, 77072 © Adapp, Paris, 2026
Photo: © Centre Pompidou-Metz / Marc Domage / 2026 / François Morellet Exhibition

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100 x MORELLET

Le Monde L'Œil Télérama' 

EXHIBITION
2026

Séraphine de Senlis

October 31, 2026 to April 12, 2027

Galerie 2

Curator: Elia Biezunski, Research Fellow / Curator at Centre Pompidou-Metz



Séraphine de Senlis, *L'Arbre du paradis*, [vers 1929 - 1930]
Oil paint (ripolin), canvas. Dimensions (unpainted): 195 x 130 cm
Centre Pompidou, National Museum of Modern Art, AM.2817.P
Photo: Centre Pompidou, MNAM-CCI/Bertrand Prévost/Dist. Grand Palais Rmn

At a time when a concept of the living is to revive memories of connections between nature, spirituality, and feminism, Séraphine Louis (1864-1942), known as Séraphine de Senlis, emerges as a figure who foreshadowed contemporary trends linking creation, care, and ecology. Her flowers, trees, and fruits, painted with household pigments, bear witness to an organic and pragmatic relationship with her environment. Far from than mere admiration for nature, her work transforms nature into a subject of power, sublimation, and fervor. Séraphine de Senlis reveals the work of an extraordinary artist whose painting captures a realm beyond the tangible world.

Centre Pompidou-Metz is dedicating a first truly international retrospective to her, bringing together an exceptional collection of her paintings. Their compositions, initially fragile and ethereal, gradually adopt a swirling movement that draws the eye into a profusion of forms and colors. Spiky leaves resembling feathers encrusted with strange eyes, twisting branches, and sparkling corollas dotted with a multitude of hypnotic points seem to metamorphose under the influence of an inner energy, poised between obsession and wonder.

Recent studies analyzing the pigments reveal the complexity of mixtures she created herself — Ripolin, various organic pigments, plus oils, and varnishes combined to achieve unprecedented effects of brilliance, texture, and color. This empirical knowledge, coupled with a spiritual quest, lends a luminous materiality and an almost incantatory power to her work. Perhaps inspired by the stained glass and Gothic architecture of Senlis, but also by botany and textile art, the artist infuses her paintings with a sense of transcendence and resonance affiliated with the sacred.

Born in 1864 in Arcy and orphaned by the age of seven, Séraphine Louis became a domestic servant in her teens. She spent nearly twenty years in a convent where a fervent faith took root that would shape her artistic practice. She was discovered in Senlis in 1912 by Wilhelm Uhde, one of Picasso's earliest collectors and a champion of Le Douanier Rousseau, and enjoyed a brief period of recognition before World War I. Her fame grew at a time when Paris and the major capitals of Western art were taking a keen interest in artists described as "primitive," "authentic," or "instinctive" — artists who stood on the fringes of social and artistic conventions. Although she is the only woman associated with the "Modern Primitives," Séraphine de Senlis defies categorization.

Though she was interned from 1932 until her death at the Clermont-sur-Oise Psychiatric Hospital in 1942, her paintings continue to be exhibited. As early as 1937, they were on display in major museums from Paris to New York, including Zurich. She left behind a body of work of rare intensity, which was the subject of a monograph in 1945. Her paintings, inspired by a supernatural, earthy, and luminous botanical world, continue to captivate viewers through their transformative power and fantastical quality.

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Sanef

EXHIBITION
2026

Shigeru Ban by Shigeru Ban

December 5, 2026 to August 30, 2027

Gallery 3, Forum and Paper Tube Studio (PTS)

Curator: Shigeru Ban, architect (Pritzker Prize and Praemium Imperiale Award)



Shigeru Ban, Japan Pavilion, Expo 2000 Hannover
© Shigeru Ban Architects Europe / Photo: © Hiroyuki Hiraiw

Centre Pompidou-Metz is dedicating a major exhibition to its architect, Shigeru Ban, who designed the building alongside Jean de Gastines. In an exceptional move, he is curating the exhibition himself, inviting the public to delve into his world and get beyond the forms to discover his thinking, his influences, and his commitment.

Alongside his own creations, the exhibition features works by architects and artists who have influenced his reasoning: Frei Otto, Louis Kahn, Frank Lloyd Wright, Alvar Aalto, John Hejduk and Alexander Calder among others. This network of influences illuminates the unique nature of his approach — a blend of Western and non-Western traditions, conceptual rigor, and a vision of impermanence — resulting in a hybrid body of work that combines reinterpreted modernism with vernacular craftsmanship.

Beyond the models and completed projects, the exhibition offers a true account of the architectural process. Sketches, diagrams, material experiments, and construction techniques reveal how an idea is transformed into a living space and how cardboard, bamboo, or recycled wood can become architecture. This approach highlights his visual thinking, his intimate relationship with materials, and his constant desire to design architecture that is rational, flexible, and profoundly human. Nicknamed "the architect of emergency," Shigeru Ban has distinguished himself through his interventions in disaster zones around the world. His cardboard tube shelters for refugees and disaster victims embody an approach rooted in structural innovation, environmental awareness, and social responsibility. His projects utilize renewable and locally produced materials that work in harmony with the environment and context. According to Professor Riichi Miyake, a collaborator on this exhibition, his work represents "an architectural equivalent of Doctors Without Borders."

But beyond emergency projects, Shigeru Ban also designs permanent buildings (of which Centre Pompidou-Metz is a striking example) where he revamps the use of ordinary materials (paper, glued laminated timber, polycarbonate and textiles) to reveal their structural and poetic qualities and reexamine the uses and symbols of institutional architecture. He develops "invisible structures," that are integrated into the space rather than exhibited. For him, a wall can become an undulating curtain, a translucent membrane, or a bay window: it is never a rigid boundary and always an articulation.

In this spirit, the exhibition design conceived by Shigeru Ban himself, constitutes a lived experience that favors lightness, transparency, silence, and openness. Cardboard structures, stretched textiles, and modular devices will give form to his architectural language, where light becomes matter.

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PARTICIPATORY
EXHIBITION

Marina Abramović

Mutual Gaze

May 8 to November 23, 2026

Paper Tube Studio (PTS)

Marina Abramović (born in 1946 in Belgrade) is one of the leading figures in performance art. Since the 1970s, she has revolutionized the conventions of art by placing her own body at the center of extreme experiences and exploring the limits of pain, passivity, and the relationship with the audience. With iconic works such as *Rhythm 0* (1974), *The Artist is Present* (Museum of Modern Art, New York, 2010), and her significant collaborations with Ulay, she has transformed the act of performance into an intense encounter that is often unsettling, but always vital. Based in New York, where she founded the Marina Abramović Institute (MAI), the artist continues her exploration of consciousness, ritual, and endurance. Through rigorous protocols, she conveys a vision of art as a living, spiritual, and deeply human act.

In light of the enthusiasm generated this year by the presentation of *Counting the Rice* and *Looking at Colors* at the Paper Tube Studio (PTS), Centre Pompidou-Metz is inviting Abramović back to participate in a series dedicated to her work, consisting of three special workshops. In this context, the artist presents *Mutual Gaze*, which invites visitors to take the time to look at one another, experience a shared space and a genuine human connection.

During her retrospective, titled "The Artist is Present," at the Museum of Modern Art, New York in 2010, Abramović pushed the boundaries of the definition of art even further by creating her longest performance to date. From the museum's opening to its closing, the artist silently greeted visitors who stood before her. Although she responded only through her gaze, the work transforms into a personal experience in which time takes on a new dimension.



The Abramović Method, NEON + MAI, AS ONE, Benaki Museum, Athens, 2016
Photography by Panos Kokkinias. Photo courtesy of NEON and Marina Abramović Institute
© Adagp, Paris, 2026

PARTICIPATORY
EXHIBITION

Shigeru Ban

December 5, 2026 to August 30, 2027

Alongside the exhibition that Shigeru Ban designed specifically for Gallery 3 at Centre Pompidou-Metz, the architect has conceived a participatory exhibition in the Paper Tube Studio — the studio he used when designing Centre Pompidou-Metz — a continued exploration of his vision of architecture.

In 2022, PTS hosted a participatory exhibition curated by Shigeru Ban and Jean de Gastines, titled Rêver la ville idéale (Dreaming of the Ideal City,) during which visitors competed to come up with creative ideas to collectively build an ideal city made of recyclable cardboard. This new workshop will offer the opportunity to explore another facet of the architect's thinking.



Shigeru Ban & Jean de Gastines. *Rêver la ville idéale*, 2022
© Centre Pompidou-Metz / Photo: Marc Damage

William Forsythe

Additive Inverse

September 30 to November 2, 2026

Nowhere and Everywhere at the Same Time

January 23 to April 12, 2027

CHOREOGRAPHED
EXHIBITION

Studio



William Forsythe, *Additive Inverse*, 2007
Photo: © Dominik Mentzos Photography

Following Boris Charmatz's exhibition *Le chaos et le brouillon* conceived in 2025 for the Studio, it is now William Forsythe's (born in 1949 on Long Island) turn to create a new choreographed exhibition, presented in two parts in the Studio. An avant-garde choreographer trained in classical dance, Forsythe has been challenging the conventions of ballet for decades, tirelessly reinventing the very language of movement. For him, the body's deployment in space becomes the raw material of an exploration where the notion of imbalance constantly defies gravity.

Alongside his choreographic work for the stage, Forsythe creates interactive installations where dancers' bodies give way to those of visitors who are invited to improvise in environments he calls *Choreographic Objects*. These multiple experiences invite a form of introspection: it is no longer so much about "seeing" as it is about interacting; about experiencing a renewed awareness of our capacity to inhabit space through the body.

The two choreographic works successively presented by Forsythe for the Studio explore two complementary dynamics: first, a slowing down — a veritable ode to slowness — then an acceleration pushed to the point of frenzy. *Additive Inverse*, a piece created in 2007, envelops the Studio in a thick fog from which luminous circles emerge. Their presence is due solely to the visitors' careful movements; the density of their presence in the space subtly influences the pattern of the intertwined circles. *Nowhere and Everywhere at the Same Time*, developed in four versions between 2005 and 2015, explores how moving obstacles can constrain or redefine our progression through space. A profusion of swinging pendulums invites everyone to follow their instincts and to maintain an uninhibited relationship with movement, unlocking the choreographic potential lying dormant within each of us.

Associated program

The program that accompanies the exhibitions offers a series of events throughout the year to invite visitors to delve deeper into themes explored in exhibitions on view at Centre Pompidou-Metz. Designed as a counterpoint or extension to the exhibitions, this program highlights the approaches, collaborations, and creative worlds of featured artists, while offering opportunities for unique encounters and special events.

This year, the associated program will feature dance, theater, and music. From pioneers of modern dance around the Louise Nevelson exhibition, to more conceptual projects inspired by François Morellet's work, the season explores all forms of movement.

It also marks the return of Trajal Harrell, a major figure on the international scene, who presents a breathtaking choreographic version of Keith Jarrett's legendary Köln Concert, featuring exceptional musicians such as Meryem Aboulouafa, Abdullah Miniawy, Melaine Dalibert, and Hervé Birolini.



VISIT

Dance Tour Aurélie Gandit

**SUN. 15.02, 12.04, 14.06, 20.09, 15.10.26 |
at 11:00 & 16:00 Grande Nef and Gallery 1**

In the spirit of Endless Sunday: Maurizio Cattelan and the Centre Pompidou Collection, Aurélie Gandit invites visitors to rediscover the masterpieces presented in the exhibition through a dance tour created especially for the event; she opens up new ways to engage with the artworks through the medium of her body. The quintessential art of the moment — whose language transforms and unfolds anew before every canvas and every sculpture — dance reminds us all that our encounter with art history always takes place in the present.



Dance tour by Aurélie Gandit.
Photo: © Centre Pompidou-Metz / Romain Gamba / 2025

ABOUT LOUISE NEVELSON. MRS. N'S PALACE

DANCE
PERFORMANCE

Loïe Fuller : Research **Ola Maciejewska**

SAT. 24.01.26 | 16:00

Studio

In Research: Loïe Fuller, choreographer Ola Maciejewska offers a fresh perspective on the serpentine dances invented by Fuller at the beginning of the 20th century. Maciejewska deconstructs the historical reference through hybrid works presented as sculptural constructions, intensifying the centrifugal force of the body caught in circular motion. The visible and the invisible; the material and the ephemeral; the real and the imaginary are skillfully interwoven and play with what is presented to the viewer. In her own words, the choreographer "negotiates with a ghost" and plays with the history of dance to create a visual poem and a fantastical tale: a fascinating cabinet of curiosities that is both timeless and contemporary.



Loïe Fuller : Research by Ola Maciejewska
Photo : © Martin Argyroglo

DANCE
PERFORMANCE

Ecran Somnambule Latifa Laâbissi

SUN. 29.03.26 | 11:30 & 15:00
Galerie 2

Latifa Laâbissi decides to slow down, distort, and stretch out the shortest dance she has ever performed: Mary Wigman's 1914 solo *Hexentanz* (Witch's Dance), an "expressive" dance that demands total commitment from the individual. This dance combines ecstasy and sacrifice, as in *Schicksalslied* (Song of Fate) from 1925, where Mary Wigman oscillates between the extreme figures of the witch and the priestess. Taken from the 1926 film excerpt lasting 1 minute and 40 seconds, this solo is expanded to 32 minutes and becomes the matrix for the *Écran somnambule* (Sleepwalker Screen) project.



© Nadia Lauro

CONCERT

Des éclairs Hervé Birolini

DIM. 25.04.26 | 16:00

Studio

Much like the inventors and physicists of the late 19th century, who showcased the progress of their knowledge at scientific conferences, *Des éclairs* (Lightning) plays with electrical energy. The piece attempts a "raw" approach to the musicality of electricity by delving into the very essence of energy itself, revealed directly through the scenography, the pulse, the wave, the potential difference, and the flow of electrons. It gives birth to sound through electroacoustics, thereby allowing us to see and hear the electrical matter at work. A true return to the origin of sound.



Learning (For Claude Shannon)

Liz Santoro et Pierre Godard

SAT. 25.04.26 | FROM 2:00 PM
SUN. 26.04.26 | FROM 2:00 PM
Galerie 3

Liz Santoro and Pierre Godard present a tailor-made performance of their choreographic “machine,” *For Claude Shannon*, a piece originally created for the stage. The score that determines the choreography, space, and music of this “machine” is based on a constraint randomly drawn for each performance, generated by an algorithm and established from the connections between words in a sentence taken from the famous essay by Claude Shannon, founder of information theory, *A Mathematical Theory of Communication* (1948). Just before each performance, the dancers learn a new choreographic sequence from among the countless possibilities contained in the sentence. The result is a work of fascinating rigor, with minimal and precise gestures that invite us on a journey to sharpen our attention and senses.



DANCE
PERFORMANCE

The Köln Concert Trajal Harrell

WED. 24.06.26 | 20:00

Studio

Drawing inspiration from the best-selling jazz album of all time — Keith Jarrett's celebrated *Köln Concert* — Trajal Harrell and his six collaborators perform individual dances that transcend genres, blending voguing movements, Noh theatre, and vase painting from ancient Greece. Like scales on an out-of-tune piano composing a score in space, the performers rise and unfurl. By alternately portraying birds of paradise or poisonous black flowers, or incandescent sparks where black is a color, dancers bring the piano notes to life and embody a form of grace.



CONCERT

Melaine Dalibert

THURS. 11.06.26 | 20:00

Studio

Melaine Dalibert is most often described as a passionate advocate of rare and minimalist repertoires. Alongside his performing career, he develops his own compositional work, which uniquely combines the use of generative processes based on mathematical sequences with a sensitive approach to instrumental performance. A close friend of the artist François Morellet, Dalibert has organized a special program in Metz in his honor.

PROGRAM

Erik Satie, *pièces froides*

John Cage, *In a Landscape / Dream*

Tom Johnson, *Music for 88* (excerpts)

Sébastien Roux, *Canon de Vuza No. 21*

Melaine Dalibert, *In A + new work* (title to be announced)



CONCERT

CONCERT

On the occasion of Nuit des Musées

SAT. 23.05.26 | FROM 7:00 PM
South Garden and Studio

Following a DJ set in the museum garden, Centre Pompidou-Metz welcomes two magnificent voices for an exceptional evening of concerts for the Nuit des Musées.

Meryem Aboulouafa (born in 1988) is a singer, songwriter, and storyteller from Casablanca, Morocco. She developed a unique artistic style at a very early age, drawing inspiration from traditional Moroccan melodies, the great Arab divas, Anglo-Saxon rock, and French chanson. In the privacy of her room, guitar in hand, she wrote her first poems and composed songs in English, French, and Arabic, laying foundations for a deeply personal and sensitive body of work. She began making a name for herself in 2017, performing in major festivals such as Jazzablanca and MadJazz. Her debut album, *Meryem* (2020), showcased an artist with a soulful voice who blends introspective lyrics with cinematic soundscapes. Several tracks gained widespread acclaim, notably *Breath of Roma*, which has become one of her most iconic songs thanks to its elegant melancholy and Mediterranean flair.

Abdullah Miniawy (born in 1994) is an Egyptian writer, singer, songwriter, and actor. He has shared the stage with renowned artists such as Erik Truffaz, Kamilya Jubran, Yom, Médéric Collignon, Aly Talibab, A Filetta, Hvad, Ziur, Zuli, Simo Cell, Maurice Louca, and many others over the years. After performing in numerous prestigious international venues and festivals, including the Venice Music Biennale 2025 and the 72nd Avignon Festival, Abdallah Miniawy will give a concert at Centre Pompidou-Metz accompanied by two trombonists.

IN PARTNERSHIP WITH



CONCERT

Marco Perego & Invisible Mountain

THURS. 02.07.26 | 20:00

Studio

To launch his upcoming LP — a limited-edition vinyl record created for Centre Pompidou-Metz — Marco Perego will give a concert showcasing his collaboration with the Invisible Mountain collective, founded by Nicolas Becker, Levy, and Stephen Christian. It will be centered around *The Being*, a work exhibited in The Capsule, Centre Pompidou-Metz, in 2025. They offer a unique auditory and sensory experience, rooted in the concepts of continuous transformation and shared consciousness, transcending the temporal limits of an individual human life.

The concert will be followed by a vinyl signing by the artists.



© Michaël Huard

LE PARADOXE DE JOHN

Philippe Quesne

FRID. 20.11.26

Studio

Accompanied by the dreamy poetry of Laura Vazquez, director and visual artist Philippe Quesne brings together a small, subtly offbeat community for this new creation, to explore the place of art in our daily lives with humor and melancholy.

John's Paradox recalls one of the earliest works by Philippe Quesne and Vivarium Studio. In 2007, in *L'Effet de Serge*, a solitary man put on shows for his loved ones in his apartment every Sunday. This play painted a poetic and humorous picture, but also depicted a strange world where the loneliness of the melancholic inventor coexisted with care from his circle of friends. It is from this tension between obsessive exploration and the need for connection that the adventures of a small group, busy setting up an art gallery, now emerge. From effect to paradox, the spirit of a theatre close to the audience remains: it bears witness to a polyphonic composition for humans and non-humans; plastic and poetic inventions.

Concept, direction & set design: Philippe Quesne
Original texts: Laura Vazquez With: Isabelle Angotti, Céleste Brunnuquell, Marc Susini, Veronika Vasilyeva, Marc Chevillon
Costumes: Anna Carraud, assisted by Mirabelle Perot
Stage management and artistic collaboration: François Boulet, Marc Chevillon
Technical collaboration: Thomas Laigle / Scenic painter: Marie Maresca
Music: Fred Buscaglione, John Cage, Morton Feldman, Friedrich Hollaender, Lucy Railton, Franz Schubert, Demetrio Stratos, Riz Ortolani, etc. Production: Vivarium Studio / Co-production: La Commune — Centre dramatique national d'Aubervilliers, Festival d'Automne à Paris, Théâtre de la Bastille, Théâtre Garonne scène européenne — Toulouse, Maillon Théâtre de Strasbourg — Scène européenne, Maison Saint-Gervais — Geneva, Kampnagel Hamburg / With the support of the Île-de-France Region / The company is subsidized by the Ministry of Culture - DRAC Île-de-France

This performance was created in November 2025 as part of the Festival d'Automne à Paris.



Lecture Series "One Sunday, One Artwork"

Centre Pompidou-Metz invites the public to discover the works in its exhibitions in a new way through a lecture series titled "One Sunday, One Artwork." Designed as a special space for dialogue, this program invites art historians, curators, artists, writers, and researchers to share their perspectives on a work on display, thereby offering a chance to explore and rediscover the exhibitions from a different angle.

COPYISTS

HAUSALTAR 2025 after François Boucher's
Le Déjeuner, by Thomas Hirshhorn, artist
SUNDAY, FEBRUARY 1, 2026 | 2:30 PM AND 3:45 PM

LOUISE NEVELSON. MRS. N's PALACE

Louise Nevelson and Environments,
by Anne Horvath, exhibition curator
SUNDAY, JANUARY 25, 2026 | 10:30 AM & 11:45 AM

Louise Nevelson and Scrap
by Deborah Laks, art historian
SUNDAY, FEBRUARY 8, 2026 | 10:30 AM & 11:45 AM

Louise Nevelson and *Moving-Static-Moving Figures*
by H el ene Marqui e, Head of Gender Studies
Department at Universit e Paris 8
SUNDAY, MARCH 29, 2026 | 10:30 AM & 11:45 AM

ENDLESS SUNDAY

Lupetto by Maurizio Cattelan,
by Martin Bethenod, Director,
Centre national des arts plastiques
DIMANCHE 26 AVRIL 2026 | 10H30 & 11H45



Martha Graham, *Lamentation*, 1943
Film, color, directed by Simon Moselsio, 7 min. 36 sec.
New York, Martha Graham Resources
Louise Nevelson, *Moving-Static-Moving Figure*, vers 1945
Painted terracotta, brass tube, and steel tube, 64.6 × 38.6 × 29.2 cm.
New York, Whitney Museum of American Art and *Moving-Static-Moving Figure*,
c. 1945, painted terracotta, brass tube, and steel tube, 62.2 × 32.1 × 24.1 cm.
New York, Whitney Museum of American Art © Estate of Louise Nevelson.
Licensed by Artist Rights Society (ARS), NY/ADAGP, Paris
Photo: © Centre Pompidou-Metz / Marc Domage / 2026 / [Louise Nevelson](#)

Exhibition Lecture Series

Centre Pompidou-Metz presents a series of lectures dedicated to exploring behind-the-scenes aspects of exhibitions: from conception to realization, including scenography, technical aspects, and the secrets of research. These events offer an opportunity to go beyond a simple visit and gain insight into a work of art, a project, or a stage design, as well as the challenges involved.

COPYISTS

Reflections on Copying

By Fulvia Carnevale, member
of the Claire Fontaine artist collective
THURSDAY, JANUARY 29, 2026

Claire Fontaine subverts the copy to transform it into a tool for critique. Using a faithful reproduction of the *Mona Lisa* commissioned from a professional copyist, the artist covers Lisa Gherardini's face in a deep black, absorbing all light and legibility. This radical gesture questions the status of the image in an age of visual saturation, caught between media worship and symbolic erasure. Fulvia Carnevale, a member of the Claire Fontaine artist collective with James Thornhill, will share her thoughts on copying during this lecture.

This will be followed by a presentation and reading of Théo Casciani's novel *INSULA*.

In his latest novel, *INSULA* is also the name of a new kind of augmented reality game in which players must ingest a mind-altering, illegal pill to access the simulation. Théo, the narrator, learns of its existence during a clandestine party on the rooftop of a building in central London, just as his partner collapses minutes after taking the substance. As his partner weeps tears of semen at his feet, Théo must slip away to be with his dying father in a Parisian hospital.

ENDLESS SUNDAY

André Breton's Studio Wall,
by Aurélie Verdier, Curator
THURSDAY, FEBRUARY 12, 2026

"Love first. There will always be time later to ask ourselves what it is we love, until we no longer wish to ignore anything about it," wrote André Breton. The studio wall at 42 rue Fontaine — the living and writing space of the founder of the Surrealist movement — entered the National Museum of Modern Art in 2003. The time had come to lift a little of the veil over this "wall" of heterogeneous objects: objects from Oceania, the Americas,

modern art, folk art, natural objects, major pieces, and trinkets.

The museum — a Western institution that emerged in the 18th century as an evolution of late 16th-century Chambers of Curiosities — fundamentally shifts the meaning of the status of the objects it is dedicated to preserving, studying, and displaying to the public. Echoing several modernist projects of the 1920s and later, Breton's studio opened a "hidden door" that leads us "to the heart of human nature" (Siegfried Kracauer), with its flashes of brilliance and ambiguities.

AN EXCEPTIONAL BOOK SIGNING

MAURIZIO CATTELAN,
Lecture by Roberta Tenconi, chief curator
at HangarBicocca, Milan, and Chiara Parisi,
director of Centre Pompidou-Metz
WEDNESDAY, MARCH 11, 2026

A joint discussion marking the publication of two books on Maurizio Cattelan: "Maurizio Cattelan. Beware of Yourself," published by Marsilio Arte; edited by Roberta Tenconi and Vicente Todolí, and "Endless Sunday" Maurizio Cattelan and the Centre Pompidou Collection," published by Centre Pompidou-Metz; edited by Maurizio Cattelan and Chiara Parisi. There will be a book signing with the artist following the lecture.



Maurizio Cattelan in Metz, 2025.
Photograph by Louis Canadas for Art Basel.

**Michel Nedjar's Films
from the Centre Pompidou Collection
by Michel Nedjar
THURSDAY, APRIL 9, 2026**

Several works by Michel Nedjar from the "Chairedâme" series — dolls and masks created using ritual processes — are presented in the exhibition Endless Sunday. Michel Nedjar also explores the field of cinema alongside sculpture. This evening celebrates his work as an experimental filmmaker with screenings of three of his films — *Gestuel* (Gestural, 1978); *À quoi rêve l'araignée?* (What Does the Spider Dream Of? 1982); and *Bouche d'œil* (Peephole, 2001) — as well as the film Teo Hernández dedicated to him. The screenings will be introduced by the artist in conversation with art historian Jean-Michel Bouhours.

LOUISE NEVELSON. MRS. N's PALACE

**Behind the Scenes of Mrs. N's Palace,
by Anne Horvath, exhibition curator
THURSDAY, MARCH 19, 2026**

Centre Pompidou-Metz is presenting a series of lectures that take a behind-the-scenes look at exhibitions from conception to execution: covering exhibition design, technical aspects, and the secrets of research. For the exhibition, Louise Nevelson. Mrs. N's Palace, this conference will delve into two specific aspects of preparatory research. The first will draw on Louise Bourgeois and Louise Nevelson's intersecting archives, to highlight the parallel trajectories of the two sculptors, as well as their unique perspectives. The second will focus on the challenges of recreating Nevelson's environments for the exhibition.

FRANCOIS MORELLET. 100 PER CENT

**Behind the Scenes of
François Morellet. 100 Per cent,
by Michel Gauthier, exhibition curator,
THURSDAY, MARCH 26, 2025**

In this lecture, which precedes the opening of the exhibition François Morellet. 100 Per cent on April 3, 2026, curator Michel Gauthier retraces the artist's unique career while developing the idea underlying this major retrospective: that Morellet is unique as both the leading French representative of geometric abstraction and the most decisive contributor to destabilizing it. This lecture explores the ambivalence between reason and unreason, between the legacies of Francis Picabia and Piet Mondrian, which the artist readily invokes and that form the backbone of the exhibition, through selected works.



Miriam Cahn, *Vorkriegsträumen* [Rêve prémonitoire d'une guerre], February 23–March 12, 2003
Maurizio Cattelan, *Felix*, 2001
Photo: © Centre Pompidou-Metz / Marc Damage / 2025 / Endless Sunday exhibition.

Introduction to Art History

Wendel Auditorium, 6:30 PM

CONFERENCES

Conceived as a response to Endless Sunday, this new series explores trajectories that are reshaping the history of art. It brings together voices that shift our perspective: from the sensory to the conceptual, from the political to the poetic, from the body to ritual. A year dedicated to exploring how works of art invent new ways of thinking beyond mere movements; feeling, and inhabiting the world.

**The Emotional Element;
New Sensory Approaches to Art History**
by Elsa De Smet, Head of Audience Development,
Communication and Fundraising
February 19, 2026

For several years now, art historians have been developing new approaches to analyzing artworks including olfactory studies, cognitive studies, and perceptual studies. Using several examples from the history of modern and contemporary art, this lecture will outline some of the principles associated with this new research, which opens up a new receptive field for understanding artworks and exhibitions.

Felix Gonzalez-Torres — It's Not Night Yet
by Zoe Stillpass, Research Fellow/Curator
at Centre Pompidou-Metz
March 12, 2026

The Cuban-American artist Felix Gonzalez-Torres (1957–1996), who died at the age of 38, remains one of the most influential figures in late 20th-century art. According to Bell Hooks: "By confronting a subversive beauty, an aesthetic of loss, Gonzalez-Torres insists that our lives are the space where beauty manifests itself; there, the power of human relationships and interactions creates that grace which 'will never pass into nothingness.'" Starting with *Untitled (Last Light)* (1993), an installation presented in Endless Sunday, where light becomes an act of memory and resistance, this lecture explores a practice that transforms everyday objects into meditations on love and loss, the public and the private, homosexuality and the AIDS crisis. His work reveals the fragile beauty of human connections, the kind that persist despite erasure.

Gloria Friedmann
Splendors and Extinction of Nature
by Catherine Frèrejean, Research and Exhibition Curator
April 16, 2026

Gloria Friedmann, born in 1950, explores the complex relationship between humankind and its environment. Her work explores collective vulnerability through a variety of media, including photography, sculpture, and performance. Friedmann works within the genres of memento mori and vanitas to denounce human exploitation and domination of the natural world. The installation *Bonjour Tristesse (Hello Sadness)*, 1996, in Endless Sunday, illustrates these issues by staging the life and death of vestiges of nature impacted by human actions. Her approach fosters a dialogue between art and ecology. Associated with ecofeminism, Friedmann's artistic practice forms the starting point for this conference, which addresses this multidisciplinary, transhistorical, and international movement.

Francis Bacon: Potential Carcasses
by Catherine Frèrejean and Zoe Stillpass, Research
Fellows at Centre Pompidou-Metz
May 7, 2026

A major 20th-century artist, Francis Bacon (1909–1992) developed a radical body of work centered on the representation of the body in crisis. Born in Dublin and an autodidact, Bacon built an artistic practice marked by personal traumas and the historical upheavals of the post-World War II era. Rejecting all narrative and idealization of the body, he portrays the body as an arena of perpetual distortion. Confined within enclosed spaces, figures become the stage for a painful existence reduced to its most visceral dimension. This conference offers a reading of his work through notions of corporeality, monstrosity, hybridity and the non-human, based on the three paintings presented in the exhibition Endless Sunday: Three Characters in a Room (1964); *Self-Portrait* (1972) and *Study for Michel Leiris* (1978), showing bodies under tension, unraveling and recomposing into a magma of undefined flesh, at the intersection of human and animal.

Claude Lalanne

By Anne Horvath, Head of Programming

June 4, 2026

Taking its title from the 1977 musée des Arts décoratifs exhibition, "Artist/Craftsman?", which asserted art as a comprehensive force free from any hierarchy, this lecture traces the career of Claude Lalanne (1925–2019). Her work transcends boundaries between sculpture, furniture, jewelry, and fashion. Among her most striking assemblages, *Caroline* (1969), exhibited in Endless Sunday, belongs to a surrealist and poetic tradition. Animated with a vital energy made palpable through electroplating — a process that involves casting live impressions of the body — the work represents her pregnant daughter, whose face is replaced with a cabbage, a motif emblematic of her artistic world. This sculpture echoes its male counterpart, *L'Homme à la tête de chou* (The Man with the Cabbage Head), immortalized by Serge Gainsbourg on the cover of his eponymous album. As in all of her works, *Caroline* reflects Lalanne's humor and wit, her passion for assemblage and incongruous images, and an inexhaustible fascination with life.

Figures of Arte Povera: Giovanni Anselmo, Giuseppe Penone, and Michelangelo Pistoletto

by Chiara Parisi, Director of Centre Pompidou-Metz
September 17, 2026

This lecture will trace the historical genealogy of Arte Povera and, imperatively, examine its enduring relevance beyond the movement itself, as reflected in the intellectual and ethical strength of these artists' work. Three figures — Giuseppe Penone (1947-), Michelangelo Pistoletto (1933-), and Giovanni Anselmo (1934-2023) — are invoked as artists who have moved art beyond representation and the frame to bring it back into life. Between the unstoppable growth of a tree (Penone); the use of the other as an infinite mirror (Pistoletto); and the invisible tension that keeps a stone balanced against gravity (Anselmo), a shared radicalism emerges: art as an act of connection. In resonance with Endless Sunday, these three artists, and others, will be discussed.

Otto Dix The Specter of Decadence

by Elsa De Smet, Head of Audience Development,
Communication and Fundraising

October 15, 2026

In his painting, *Souvenirs of the Hall of Mirrors in Brussels* (1920), exhibited in Endless Sunday, Expressionist and Dadaist painter Otto Dix (1891-1969) depicts the scandalous nature of war with an apoplectic general — half-man, half-automaton — shown drinking champagne and flirting with a voluptuous woman. Viewpoints are fragmented in a nauseating frenzy. A painting that is both modern, thanks to the visual elements it incorporates, and contemporary through its subject matter.

Birgit Jürgenssen « Je veux sortir d'ici ! » (I want to get out of here!)

by Elia Biezunski, Research Fellow / Curator

November 19, 2026

A leading figure in the Viennese and international feminist avant-garde, Birgit Jürgenssen (1949–2003) began participating in major exhibitions as early as 1975. Through drawings, photographs, objects, and performances, she ironically deconstructed prejudices and the models assigned to women, frequently using her own body. Influenced by psychoanalysis and surrealism, her work questions gender norms. Emblematic pieces, such as "tablier-cuisinière" (Stove Apron) or her "chaussures fetishes" (Fetish Shoes,) combine poetry, humor, and social critique.

Victor Brauner « Voulez-vous faire un voyage magique dans un nouveau monde ? » (Would you like to take a magical journey to a new world?)

By Félicien Grand d'Esnon, Research Fellow

December 17, 2026

Artist-oracle, painter-magician: the work of Dadaist and then Surrealist artist, Victor Brauner (1903-1966) has always been shrouded in mystery and magic. A complex alchemical process is revealed in his painting *Conspiracy* (1934), or his sculpture *Tot în tot* (All in All, 1945), which is exhibited in Endless Sunday. While the inspiration of his contemporaries is apparent in his work, it is also interwoven with the Neolithic cultures of Romania and Moldova, his father's occultism, the esoteric traditions of Kabbalah, the Marseille Tarot, and numerous secret rites. Deciphering the symbols found in his works feels like opening the door to his secret world. It is a magical world, but also a counterpoint to the traumatic events he experienced. From the Moldavian peasant revolts of 1907 to the rise of Nazism, he faced exile, despair, precariousness, and antisemitism. His works reflect the barbarity of his time as much as they serve as protective talismans.



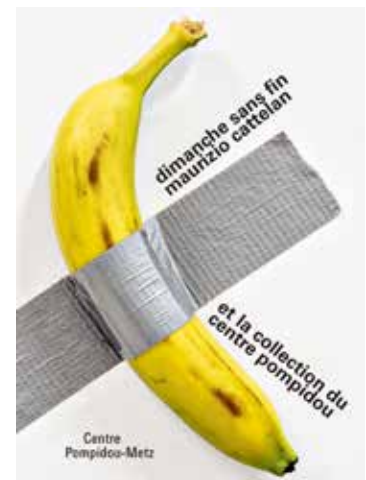
Claude Lalanne, *Caroline*, 1969
Electroplated copper/wax, elastomer cast, brass soldering, polyurethane foam, 165 × 62 × 44 cm. Centre Pompidou, National Museum of Modern Art, AM 1979-102
© Adagg, Paris, 2026

To complement the four solo exhibitions on display in the galleries, a series of publications will further explore ideas presented by the artists and curators. Centre Pompidou-Metz publishing has expanded its catalog with four new reference works that share a unique perspective on modern and contemporary creation aimed at a wide readership. The books are on sale at the Centre Pompidou-

Metz bookstore and are available in all bookstores (distribution: Flammarion/UD), and, since 2025, on the online Boutique du Lieu, which provides international access to our publications.

Endless Sunday Maurizio Cattelan and the Centre Pompidou Collection

Designed by Irma Boom, the exhibition catalog offers a fresh perspective on the Centre Pompidou collection seen through the eyes of Maurizio Cattelan. Between subversion and melancholy, it weaves together an alphabet, essays, and visual dialogues on art, freedom, and contemporary mythologies. The book includes an introductory essay by Chiara Parisi, a review of the film *Les hommes le dimanche* (The Sunday Men) by Philippe-Alain Michaud, and a previously unpublished insight into André Breton's studio wall by Aurélie Verdier.



Endless Sunday, Maurizio Cattelan and the Centre Pompidou Collection

Published by Centre Pompidou-Metz Editions

Edited by: Maurizio Cattelan and Chiara Parisi

Format: 15 x 20 cm

Hardcover, 448 pages

Price: €39

Publication date: May 2025

Copyists

Designed by the graphic design firm M/M (Paris), the catalog for the Copyists exhibition reimagines a Louvre museum guide through the eyes of contemporary artists. Introduced by essays by Donatien Grau, Chiara Parisi, and Jean-Pierre Cuzin, it explores the historical, aesthetic, and political stakes of the act of copying. Spanning over five hundred pages, the book blends reflections, artists' narratives, and inventive graphic design to offer a vibrant and contemporary reading of art history.



Copyists

Published by Centre Pompidou-Metz Editions

Edited by: Donatien Grau and Chiara Parisi

Format: 13 x 20 cm

Paperback, 512 pages

Price: €25

Publication date: June 2025

Louise Nevelson Mrs. N's Palace

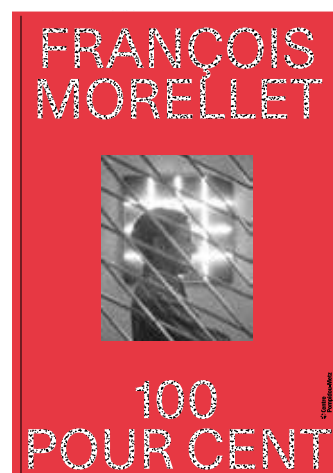
The exhibition catalog is the first monograph in French dedicated to Louise Nevelson. Richly illustrated and tracing her entire artistic career, the book features several authors, including a text by novelist Marie Darrieussecq, which is complemented by essays from art and dance historians: Anne Horvath, H el ene Marqui e, Laurie Wilson, Elyse Speaks, Laureen Picaut, Maria Nevelson, and Capucine Poncet. Each author explores a specific angle to reveal the multifaceted nature of this artist and her protean body of work.



Louise Nevelson. Mrs. N's Palace
Published by Centre Pompidou-Metz Editions
Edited by: Anne Horvath
Format: 22.5 x 32 cm
Hardcover, 208 pages
Price: €39
Publication date: January 2026

Fran ois Morellet 100 pour cent

Introduced by an essay from curator Michel Gauthier, which highlights Morellet's dual identity—both Picabia and Mondrian, unreasonable and rational—the publication takes readers on a journey through the artist's trajectory, from Copenhagen, Brussels and Amsterdam to Zagreb and Germany, and onwards to the United States and Brazil. The contributions by Domitille d'Orgeval, Marion Guibert, Roxane Ilias, Sonja Klee, Victor Vanoosten and Erik Verhagen explore the international dimension of the artist's career, shedding light on the wide range of connections he developed with artistic scenes abroad.



Fran ois Morellet. 100 Per cent
Published by Centre Pompidou-Metz Editions
Edited by: Michel Gauthier
Format: 24 x 32 cm
224 pages
Price: €35
Publication date: April 2026

S raphine de Senlis

Offering a fresh perspective on her monumental paintings, which depict floral motifs in an almost psychedelic style, a book dedicated to S raphine de Senlis accompanies her exhibition. Study of the materiality of her canvases also allows us to examine her creative process, which is based on gathering various materials from nature and mixing them with her pigments.

S raphine de Senlis
Published by Centre Pompidou-Metz Editions
Edited by: Elia Biezunski
Publication date: October 2026

Shigeru Ban by Shigeru Ban

Shigeru Ban orchestrated the publication accompanying his exhibition, commissioning Professor Riichi Miyake to write the main essay. While revisiting the genesis of Centre Pompidou-Metz's architecture, inspired by a woven Chinese hat, the catalogue echoes a narrative where influences and material and ideas and actions intertwine: weaving multiple bridges between interior and exterior; public and private; nature and culture; individual and environment, as a means to grasp the full scope of Shigeru Ban's thinking.

Shigeru Ban par Shigeru Ban
Published by Centre Pompidou-Metz Editions
Edited by: Shigeru Ban
Publication date: December 2026

 ditions limit es

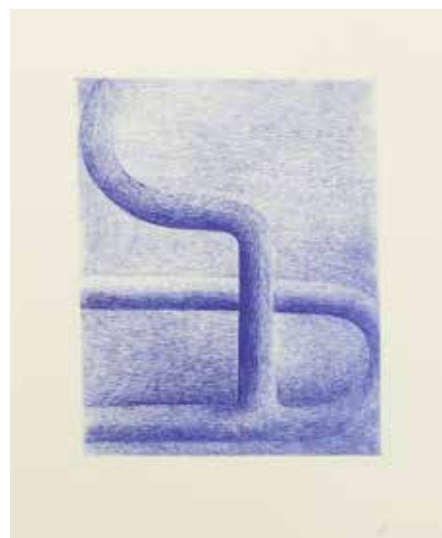
In 2020, Centre Pompidou-Metz launched a collection of limited editions, the first work of which was a drypoint etching by the artist Giuseppe Penone titled, *Fleuve* (River). This was followed by Annette Messager's, *Petite danse matinale* (Little Morning Dance) and by two etchings created by Ronan Bouroullec, and finally *Sewing into Drawing* by Kimsooja.



Annette Messager, *Petite Danse matinale*, 2021
Digigraph print on paper, 40 x 30 cm
Edition of 40 + 20 artist's proofs, numbered, titled, and signed by the artist
Price of the unframed print:  495 incl. VAT
Price of the framed print (according to the artist's specifications):  735 incl. VAT

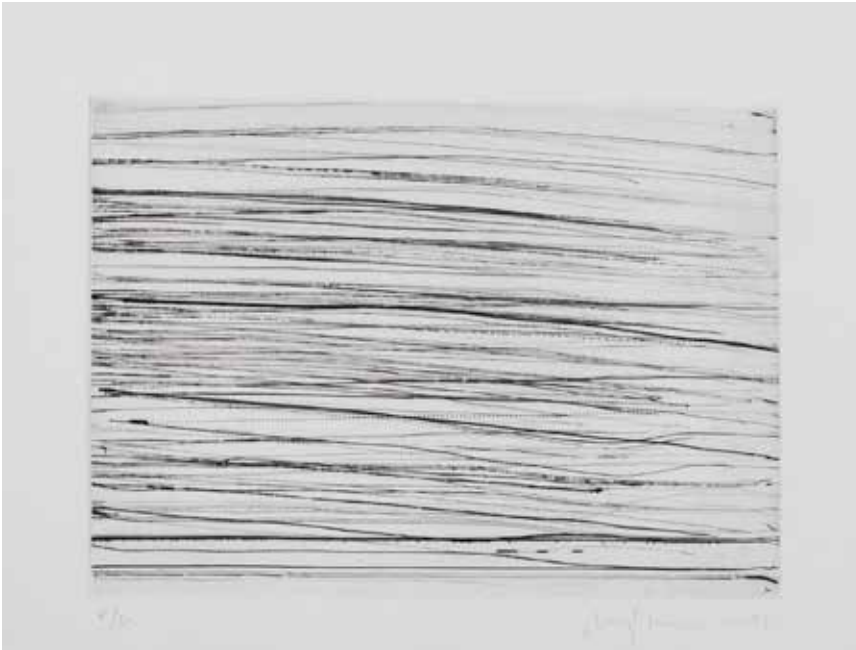


Ronan Bouroullec, 2020
Lithogravure, 70 x 87 cm
Edition of 60 + 10 artist's proofs, numbered, titled, and signed by the artist
Price of the unframed print:  495 incl. VAT
Price of the framed print (according to the artist's specifications):  935 incl. VAT



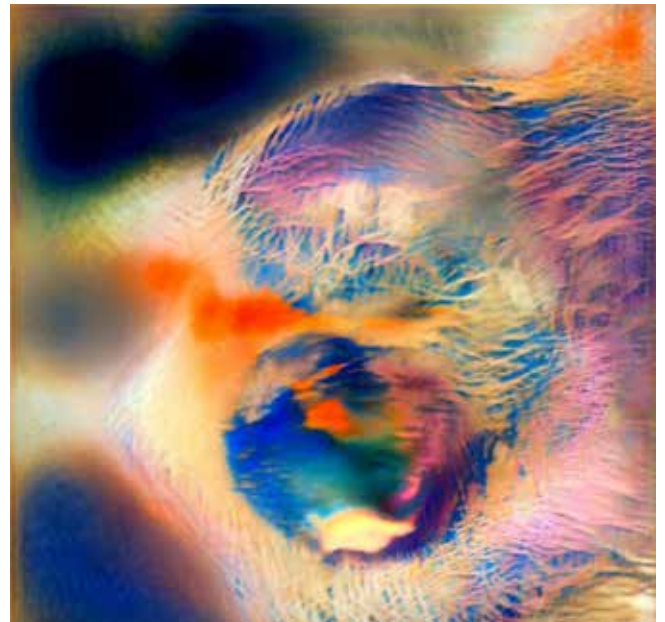
Ronan Bouroullec, 2022
Edition of 60 + 10 artist's proofs, numbered, titled, and signed by the artist
Print, 29.5 x 34.5 cm
Price of the unframed print:  395 incl. VAT
Price of the framed print (according to the artist's specifications):  650

PUBLICATIONS



Kimsooja, *Sewing into Drawing*, 2023
Drypoint on Salland 300 g ivory paper, 25.5 × 35 cm
Edition of 50 + 10 artist's proofs, numbered, titled, and signed by the artist
Price of the unframed print: €495 incl. VAT
Price of the framed print (according to the artist's specifications): €765 incl. VAT

In 2026, a new format will join this collection with the production of a limited-edition vinyl record by the artist Marco Perego, composed from the work he conceived in 2025 for the museum's Capsule, titled *The Being*. This record is the result of a collaboration with Invisible Mountain, a collective founded by Nicholas Becker, Lexx, and Stephen Christian, which merges art, philosophy, science, and technology to push the boundaries of sound and image. At the heart of their common research lies the quest for a unique sonic and sensory experience, exploring constant transformation and the notion of a shared consciousness that transcends the scale of human life. Building on the music, Marco Perego created several images to illustrate the album cover.



Marco Perego, *The Being*, 2025



Portrait of Annette Messenger, 2018 Photo: © Vincent Lemaire / Courtesy of the artist and Marian Goodman Gallery

For its second year, the Centre Pompidou-Metz School welcomes an exceptional rector: Annette Messenger, whose work has always woven intimate, critical, and profoundly free forms of knowledge and love. Under her guidance, this year the School is focusing on *Fragments d'un discours amoureux* (Fragments of a Lover's Discourse,) published by the philosopher Roland Barthes in 1977. This "school without a roof or walls" welcomes 48 students in their final year of middle school (3^{ème}) from the Metz Eurometropolis, starting September 24, 2025, for the 2025-2026 academic year.

The Centre Pompidou-Metz School embodies values of knowledge-sharing, collaboration, and curiosity aimed at young audiences — values established at the heart of the museum since its opening. From the Little Mediators project to Écoletopie — a classroom installed within the exhibition *L'Art d'apprendre. Une école des créateurs* (The Art of Learning: A School for Creators) — artistic and cultural education is deeply rooted in the DNA of Centre Pompidou-Metz. Its school aims to be a space where ideas, imaginaries, and paradigms are freely debated and reinvented. Its main objective is to encourage teenagers to feel fully alive through the exploration of creative thinking.

A School Without Roof or Walls

One of a kind, the Centre Pompidou-Metz School is designed to be a learning space without walls or roof: a school open to the world. The idea of a learning space "without a roof or walls" is inspired by the vision of dancer and choreographer, Boris Charmatz — "creator of experimental choreographic projects without walls or roof, inserted into the city and public space." Meanwhile, the architects of Centre Pompidou-Metz, Shigeru Ban and Jean de Gastines, are considering a school project for the Triangle Nord site (located on the outskirts of the museum). The school was intended to be a true catalyst for the emancipation and freedom of young people. Participants choose a program that is primarily extracurricular; the class consists of a diverse group of students from various middle schools in the Metz Eurometropolis; classes are held in the Triangle Nord, as well as throughout the museum and around the city; the subjects taught address physical, emotional, and intellectual dimensions. Finally, the concept of "learning through encounter" is at the heart of every working session.

A major figure in 20th-century thought, Roland Barthes envisioned philosophy as a way to break free from dogmatic thinking and to understand what constitutes the ordinary and what creates assumptions that render the individual multifaceted and complex, resisting overly abstract theories.

In *Fragments d'un discours amoureux* (A Lover's Discourse: Fragments,) he employs a form of short prose that serves as a kind of subjective atlas of the experience of love — regarded as the quintessential intimate and universal experience, yet all too often dismissed as naivety. Through this writing, he captures an outpouring of complete and contradictory emotions, giving voice to emotional states while invoking major literary and philosophical references. Along the way, he demonstrates that the experience of existence oscillates between the rational and the irrational, the analytical and the poetic, and that the opposition between analysis and affect distances us from a philosophical understanding of the world.

Fragments is a manual without method, a school without dogma. Dialogue is a quest for truth and it proposes a form of knowledge through affect: a thought process rooted in turmoil, suspense, and desire as an act of thought. By using this text as our foundation, we invite students to explore love not as a fixed emotion, but as a language to be invented together — an uncertain, fragmented, shared language where vulnerability becomes strength, and storytelling a way of inhabiting the world differently.

Between artistic practices and diverse reflections, teaching at the Centre Pompidou-Metz school (now in its second year) is transdisciplinary, hands-on, and experiential. It takes the form of seminars, workshops, performances, readings, training sessions, and group experiments exploring love as a force for connection, transmission, and creation.

The 2025-2026 school year is based on the following three principles:

- 1. Love is a political act**
- 2. You have to stretch yourself**
- 3. Disruption is a learning experience**

Class Portrait

This first graduating class consists of 37 students from 3^{ème} level, coming from 12 middle schools in the Metz Eurometropolis. All the young candidates volunteered to participate in this unique project. Selected based on their applications, they were asked to submit a one-minute video self-portrait. Selection was not made from prior knowledge or prerequisites because it is essential that this project reflect the students' interests.

Class of 2025–2026 Annette Messenger

Aesthetics | *Contacts*, by Neil Beloufa, artist, and Elsa De Smet, Head of Public Engagement, and the Centre Pompidou-Metz team.

Logistics | « *Je-t-aime* » (I love You), by Didier Fiuza Faustino, architect.

Narration | *Atopos*, by Laurent Bardainne, musician and composer, with the Laboratory of Julien Blanc-Gras, writer.

Anatomy | *Se taire pour parler* (Silence to Speak), by Jean-Pierre Vigneau, world karate champion and martial arts master.

Narration | *Nuit*, (Night), by Jakua Alikavazovic, author.

Adorable | *Adorable*, by Franck Krawczyk, composer.

Tenderness | *Tendresse*, (Tenderness), by Nina Childress, artist.

History | *Signes*, (Signs), by Christophe Boltanski, writer.

Ethics | *Affirmation*, by Marie-Laure Bernadac, art historian, in collaboration with writer Marie Darrieussecq's laboratory.

Dialectic | *Identification*, by Caroline Eliacheff, psychoanalyst.

The project received the support of the President of the Metz Eurometropolis and all the mayors of the municipalities within its territory. Centre Pompidou-Metz also relied on the expertise of the Nancy-Metz Academic Inspectorate, which markedly promoted the project in schools. The choice of 3^{ème} grade level for this class was unanimous, as it is a pivotal year before lycée when students begin to consider their future academic and career paths. This extracurricular program is recognized during the oral component of the national brevet exam and culminates in the presentation of a diploma designed by Maurizio Cattelan at an end-of-year ceremony.

WITH THE SUPPORT OF

Crédit Agricole de Lorraine,
Fondation BTP-PREVOYANCE PLUS
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LES BOUSILLÉS**Linda Sanchez****21.01 - 17.05.26**

Linda Sanchez is a visual artist and graduate of the École Supérieure d'Art d'Annecy-Alpes. Her practice blends drawing, video, sculpture, installation, and performance through meticulous observation of reality, often pushing it to the point of absurdity or fantasy. Her works explore the transformations of matter, accompanied by texts and archival material that extend the artistic gesture, making everyday life a field of experimentation. In 2024, her residency at the Cristallerie Saint-Louis, supported by Hermès Corporate Foundation, gave rise to the collection of crystal spinning tops, *Les Bousillés*, (The Screw-Ups) where each piece comes to life as it spins, combining technical precision with the poetry of gesture.

**2/4 FLEAMARKET****Javier Carro Temboursy****30.05 - 06.09.26**

Born in Madrid in 1997, Javier Carro Temboursy is a sculptor based in Paris since 2015. A 2021 graduate of Beaux-Arts de Paris with the highest honors, his practice blends craftsmanship, sculpture, and artistic research. Using found objects — primarily ceramics — he explores transformation, memory, and cultural identity, questioning their function, symbolic weight, and the narratives they convey. For The Capsule, he presents *2/4 Fleamarket*, an immersive installation recreating a partially reconstructed flea market: objects, tables, and structures that are bisected by an invisible line, invite the public to interact and negotiate, offering a poetic and critical reflection on exchange, value, and the memory of objects.

Pascale**Montandon-Jodorowsky****19.09 - 22.11.26**

A Capsule dedicated to the work of Pascale Montandon-Jodorowsky that immerses visitors in a synesthetic world blending visual and auditory elements to create a total experience. Seeking to reproduce felt emotions, akin to a state of meditative trance, the installation invites contemplation and inner connection. A Capsule that accompanies a publication by Taschen of the exceptional book "Art sin Fin" (Art without End) by artist Alejandro Jodorowsky, published in 2025, with whom she has been in dialogue for many years.

Juliette Minchin**05.12.26 - 05.27**

Born in 1992, Juliette Minchin creates her works by exploring materials, light, scent, and sound. The repertoire of hieratic and sacred forms that she borrows from archetypes common to different cultures, awakens animistic, mystical, or spiritual reflexes in the viewer and introduces a form of transcendence into the very heart of the material. For The Capsule, she has created an immersive, site-specific work that invites viewers to explore the art of candle-making through movement and craftsmanship.



Javier Carro Temboursy, *Intercontainers*, 2022
Second hand ceramics industrial cut. 1020 x 40 x 25 cm
© Adagg, Paris, 2026

INTRA- Marine Chevanse 21.01 - 17.05.26

Marine Chevanse is a multidisciplinary artist working across sculpture, painting, video, performance, and writing. Her work explores invisible narratives, social margins, and areas of tension through a particular focus on gestures, silences, and atmospheres. A graduate of the Haute École des Arts du Rhin, she trained in ceramics and object design, developing an immersive and sensitive approach to matter and the body, incorporating specific locations to capture sounds, gestures, and stories to transform into poetic works. In conjunction with the Louise Nevelson exhibition, she presents the *INTRA* workshop, an environment on the scale of the body that invites participants to manipulate, accumulate, and transform found materials to create an object of adornment as a reflection of their inner state and theatricality.

L'INTENTION DU GESTE Attandi Trawalley 30.05 - 06.09.26

Attandi Trawalley is a multidisciplinary artist trained at université de Paris VIII and the école supérieure nationale d'art, Villa Arson in Nice. Her work blends installation, performance, sculpture, image, and publishing. Through care practices, transmission, and everyday gestures, she explores black female subjectivities and fragmented family narratives, questioning the construction of individual identity within the collective. The workshop is designed around image, symbol, and gesture. Inspired by works in the exhibition or their family memories, participants create a motif on a tapestry that reflects their personal world and the meaning they ascribe to their gesture.



Attandi-Trawalley, *Care as a color* 2023
© Florent-Michel 11h45

Universal Visits

Guided tours of the exhibitions or the architecture are offered to visitors and included in the ticket price. They are organized four times a day at 11:00 AM, 2:00 PM, 3:00 PM, and 4:00 PM.

Dou-dou Visits

At Centre Pompidou-Metz, even the youngest visitors have their own special time: thanks to the Dou-dou visits, they can discover fun works of art, and all this without letting go of their favorite cuddly toy.

Architectural Tours

Led by a guide, visitors are immersed in the spectacular architecture designed by Shigeru Ban and Jean de Gastines. From the Forum to the gardens and the storage areas, Centre Pompidou-Metz reveals all its secrets.

Family Visits

Visits to learn by doing, drawing, and playing with your family. A moment of sharing and connection, punctuated by engaging and fun activities.



Maurizio Cattelan, *Felix*, 2001. Courtesy Maurizio Cattelan's Archive
Miriam Cahn, *Vorkriegsträumen* [Rêve prémonitoire d'une guerre], February 23–March 12, 2003
Helen Frankenthaler, *Spring Bank*, February 1974. © 2026 Helen Frankenthaler Foundation, Inc./ © Adagp, Paris 2026
Photo: © Centre Pompidou-Metz / Romain Gamba / 2025 / [Ednless Sunday](#) Exhibition

French Sign Language Visits

Once a trimester, individual or group guided tours are offered in French Sign Language for deaf and hard-of-hearing visitors. A mediator and an interpreter are present to guide visitors through the exhibitions for 1.5 hours.

Virtual Off-Site Tours

These tours are designed for visitors unable to travel to Centre Pompidou-Metz. Teams visit residents in nursing homes, community centers, associations, and even prisons. Equipped with projection equipment, they conduct a virtual guided tour of the exhibition, which has been rendered in 3D.

Olfactory Visits

Scent tours are offered to visitors. This immersive experience engages the senses and in particular, the sense of smell. An opportunity to spark curiosity and create dialogue with visitors about their personal experiences, feelings, anecdotes, or memories related to artworks and the sense of smell.



Podcasts from Centre Pompidou-Metz

Available on YouTube, Spotify, and Apple Podcasts

Et si je te raconte... Centre Pompidou-Metz podcasts take listeners behind the scenes of the exhibitions. This is a chance to discover the inner workings of exhibitions through the voices of all those who work on their conception and installation: curators, researchers, exhibition designers, publishers, registrars, conservators, and more.... Produced by Jeanne Dreyfus Daboussy, each podcast gives a voice to some of the most renowned curators in the French and international art world.



THE SOUTH GARDEN

Redesigned by landscape architect Gilles Clément, the Jardin Sud is an invitation to discover Centre Pompidou-Metz from the outside. From the tulip posts to the top of the building, visitors can appreciate the curves of the roof, the miles of woven beams, the pleated gardens, the birch garden and the history of the Paper Tube Studio.

The Friends of Centre Pompidou-Metz association aims to support the Centre's programming and encourage everyone to become an ambassador for Centre Pompidou-Metz. It assists the institution in its projects by building a broad network. Membership entitles you to unlimited access to exhibitions at Centre Pompidou-Metz, invitations to previews of openings and guided tours, discounts on boutique products, VIP passes for European fairs and biennials and access to the Friends travel program. Membership starts at €150 for individuals. Membership fees are eligible for a 66% tax reduction in the year of payment.

The Association Board

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The Bookshop-boutique

Located at the entrance of Centre Pompidou-Metz, the bookshop was designed and set up by Cédric Guerlus of the Going Design agency. It presents itself as a unique, open, and welcoming space where architecture echoes the aesthetics of the building designed by Shigeru Ban and Jean de Gastines. The interior layout promotes an easy flow. It offers a selection of books on current exhibitions at Centre Pompidou-Metz and particular attention is paid to the extensive children's book section.

An attractive and inviting space, the bookshop also offers an exclusive selection of original items (jewelry, textiles, etc.). It is an exceptional place to browse through images and books, and find that rare souvenir or object that could make an unexpected gift.

+33 (0)3 87 18 91 14
 bonjour@laboutiquedulieu.fr





© Patrick Secco

The Restaurant

In March 2025, Yozora, located in Centre Pompidou-Metz alongside the Umé brasserie, earned its first Michelin star, becoming the first museum restaurant in France to be included in the prestigious Michelin Guide. At the helm is Chef Charles Coulombeau, a rising star of French gastronomy, who brilliantly blends the flavors of French cuisine with Japanese culinary art.

In an exceptional setting designed by Shigeru Ban, Pritzker Prize winner and 2026 Gold Medal recipient from the American Institute of Architects, in collaboration with Jean de Gastines, and in perfect harmony with the magnificent architecture of Centre Pompidou-Metz, the two restaurants conceived by the chef offer inventive and delicious cuisine: a Franco-Japanese brasserie for lunch with seating for around one hundred, and the Michelin-starred restaurant for dinner welcoming approximately twenty guests.

In these two spacious rooms with their welcoming terrace opening on to the garden redesigned by landscape architect Gilles Clément, Shigeru Ban's design captivates guests with its wooden accents and cardboard tube partitions — elements so characteristic of his work.

Since its opening in June 2024, this Japanese-inspired culinary experience has enjoyed unwavering success, with both museum visitors and locals alike captivated by the chef's mastery and the originality of the cuisine.

With the patronage of Dedar Milano

The Café

Completely renovated in the spirit of Shigeru Ban and Jean de Gastines, the Centre Pompidou-Metz Café is the perfect place to share a drink or enjoy a light meal. The walls are adorned with posters from past exhibitions that visitors can discover or rediscover.

On its terrace, which adjoins Gilles Clément's garden, sheltered beneath the iconic white roof of Centre Pompidou-Metz, visitors can enjoy a delightful moment of relaxation in a majestic setting between exhibition visits.



© Roza Sayfullaeva

Centre Pompidou-Metz has always placed energy efficiency at the heart of its concerns. For several years it has dedicated numerous initiatives to reducing its energy consumption: reprogramming air handling units, insulating galleries from the outside, using an electrical voltage smoother, and installing motion detectors for corridor lighting.

This eco-responsible approach continues with the replacement of the lighting system. The lamps that illuminate the spectacular roof of Centre Pompidou-Metz that covers an area of 8,000 m² are being replaced with LEDs. This project, which continues in 2026, is expected to result in an estimated energy saving of 50%.

Finally, in relation to exhibit design, the eco-design approach continues with the reuse of existing scenographic elements, repurposing of furniture and display supports (plinths, showcases, frames, etc.), and the establishment of recycling and equipment loan networks with local community partners.



Supported by Centre Pompidou through its expertise and collections, Centre Pompidou-Metz is the first decentralization of a national public cultural institution that benefits from an unprecedented partnership with local authorities who provide financial support, while guaranteeing the autonomy of its scientific and cultural choices.

Faithful to the values of generosity, openness to all audiences and all forms of creation through its societal and cultural dimension, Centre Pompidou-Metz celebrates the renewal of Centre Pompidou's strategy: to be a platform for exchange between French society and artistic creation. A sister institution, autonomous in its scientific and cultural choices, Centre Pompidou-Metz develops its own innovative programming, drawing inspiration from the original vision of Centre Pompidou and drawing on its vast collection, network, and prestige. Centre Pompidou-Metz is designed as a unique experience — a space for discovering artistic creation in all its forms — and a vibrant hub of activity throughout the year, hosting a diverse range of events. Its cultural mission rests on four priorities: showcasing artistic creation in all its forms, providing insights into art history since 1905, inspiring and encouraging viewers to understand the world through art, and broadening its reach to new audiences.

Located at the heart of a Euroregion (Luxembourg - Germany - Belgium - close to Switzerland and the Netherlands), Centre Pompidou-Metz's exhibition program is designed to resonate with and complement neighboring major projects, with a view to achieving international recognition. A cultural program encompassing all fields of artistic creation extends the exhibition experience (live performances, film screenings, lectures) through a multidisciplinary approach, in keeping with the Centre Pompidou model. Independent cycles and key events punctuate the year, highlighting a theme to introduce, surprise, and offer the public unique experiences by combining disciplines and creating opportunities for interaction. The architecture of Centre Pompidou-Metz comprises some unusual features: the remarkable volumes of the Grande Nef, and the diversity of its exhibition spaces, which alternate between large open areas and more intimate spaces, encourage inventiveness and surprises for visitors.

The exhibition spaces are never static; they can be reconfigured to offer fresh perspectives on modern and contemporary art. The building itself is a vast hexagonal structure, traversed by three galleries. It is built around a central spire that rises to a height of 77 meters, a reference to the date of the Centre Pompidou's creation: 1977. Inside, the overall atmosphere is bright, with its light wooden roof, white-painted walls and structures, and pearl-gray concrete floors. The roof, the relationship between the interior and exterior and the three exhibition galleries are the result of highly innovative architectural choices. Covering an area of 8,000 m², the entire timber frame is composed of hexagonal modules resembling the canework of a Chinese hat. It is covered with a waterproof membrane made of fiberglass and Teflon (PTFE or Poly-Tetra-FluoroEthylene). Beneath this large roof, three galleries, shaped like parallelepiped tubes, overlap and intersect. Their ends, resembling large bay windows, project from the roof and face various landmarks in the city, such as the Cathedral, the train station, and the Jean-Marie Pelt Park, thus offering visitors veritable "postcard" views of Metz. The whole structure resembles a vast marquee surrounded by a forecourt and two gardens. In total, the building covers an area of 10,700 m². The exhibition spaces occupy more than 5,000 m², in addition to other areas where works can be exhibited: the gardens, the Forum and the gallery terraces.

At the rear of Centre Pompidou-Metz is the support building, which houses administrative and technical facilities.

"As you stroll through the forecourt and gardens that will link Metz city center and the station to Centre Pompidou-Metz, you will discover a building in light, airy tones that is both powerful and light, inviting you to take shelter under its protective roof. We imagined an architecture that expresses openness, cultural diversity and well-being, in an immediate and sensory relationship with the environment," in the words of Shigeru Ban and Jean de Gastines.



W E N D E L

MÉCÈNE FONDATEUR

WENDEL, FOUNDING PATRON OF CENTRE POMPIDOU-METZ

Wendel has been committed to Centre Pompidou-Metz since it opened in 2010. Wendel wanted to support an emblematic institution whose cultural influence reaches as many people as possible.

In recognition of its long-standing commitment to culture, Wendel was awarded the title of "Grand Mécène de la Culture" in 2012.

Wendel is one of Europe's leading listed investment companies. It is a long-term investor, which requires a shareholder commitment that fosters trust, and a constant focus on innovation, sustainable development and promising diversification.

Wendel's expertise lies in selecting leading companies, such as those in which it is currently a shareholder: ACAMS, Bureau Veritas, Crisis Prevention Institute, IHS Towers, Scalian, Stahl and Tarkett. With Wendel Growth Wendel also invests via funds or directly in innovative, high-growth companies. In 2023, Wendel initiated a strategic shift into third party management of private assets, alongside its historical proprietary investment activities. In May 2024, Wendel finalized the acquisition of a 51% stake in IK Partners, a major step in the deployment of its strategic plan in third-party private asset management.

Founded in 1704 in Lorraine, the Wendel Group developed over 270 years in a variety of activities, before focusing on long-term investment in the late 1970s.

The Group is supported by its core family shareholder, made up of around 1,300 Wendel family shareholders who are members of the Wendel-Participations family company, which holds a 39.6% stake in the Wendel Group.

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Patrons



Exhibition Partners



galerie gmurzynska



Associated programming partners



Institutional partners



EXHIBITION CALENDAR

CURRENT EXHIBITIONS

Endless Sunday

Maurizio Cattelan and the Centre Pompidou Collection

May 8, 2025 to January 25, 2027

Grande Nef, Gallery 1 and Gallery 1 rooftop, South
Garden and Forum

Curated by Maurizio Cattelan and Chiara Parisi, with
Sophie Bernal, Elia Biezunski, Anne Horvath, Laureen
Picaut and Zoe Stillpass, accompanied by Marta
Papini.

2026 EXHIBITIONS

Louise Nevelson

Mrs. N's Palace

January 24 to August 31, 2026

Gallery 2

Curator: Anne Horvath

François Morellet

100 Per cent

April 3 to September 28, 2026

Forum, Gallery 3

Curator: Michel Gauthier with the collaboration of
Marion Guibert

Séraphine de Senlis

October 31, 2026 to April 12, 2027

Gallery 2

Curator: Elia Biezunski

Shigeru Ban

by Shigeru Ban

December 5, 2026 to August 30, 2027

Gallery 3, Forum and Paper Tube Studio

Curator: Shigeru Ban

CURRENT INTERACTIVE EXHIBITIONS

Linda Sanchez

Les bousillés

January 21 to May 17, 2026

The Capsule

INTERACTIVE EXHIBITIONS

Marina Abramović

Looking at Colors

December 13, 2025 to April 27, 2026

Paper Tube Studio (PTS)

Marina Abramović

Mutual Gaze

May 8 to November 23, 2026

Paper Tube Studio (PTS)

Shigeru Ban

December 5, 2026 to August 30, 2027

Paper Tube Studio (PTS)

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 Centre Pompidou-Metz

 Pompidoumetz

Opening Hours

Every day except Tuesdays and May 1st

01.11 > 31.03

MON. | WED. | THU. | FRI. | SAT. | SUN. : 10:00 – 18:00

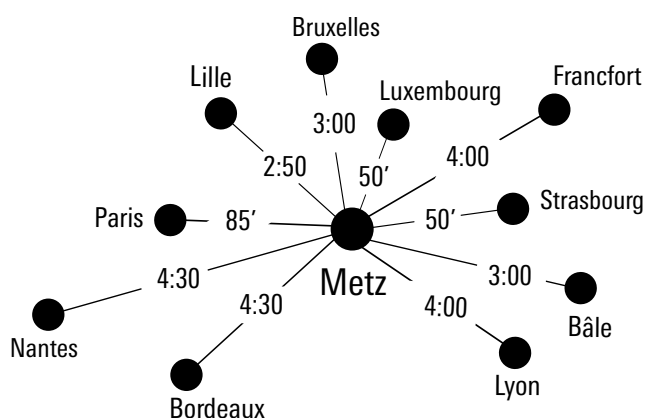
01.04 > 31.10

MON. | WED. | THU. : 10:00 – 18:00

FRI. | SAT. | SUN. : 10:00 – 19:00

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Shortest routes via the rail network



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