

ENDLESS SUNDAY
MAURIZIO CATTELAN
AND THE CENTRE POMPIDOU COLLECTION
EXHIBITION UNTIL FEBRUARY 1, 2027

PRESS RELEASE

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OPENING HOURS

Every day except Tuesday 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



**ENDLESS SUNDAY: A LIVING EXHIBITION
IN PERPETUAL MOTION**

Since its opening, Endless Sunday has met with exceptional public success, attracting more than 175,000 visitors. Conceived by Maurizio Cattelan, the exhibition challenges the conventions of a traditional show to become a living, ever-changing project - a laboratory where masterpieces, unexpected creations, and subversive gestures play off each other and offer visitors a continually renewed experience.

An Exhibition in Constant Evolution

Orchestrated by Maurizio Cattelan with works from the Centre Pompidou collection, Endless Sunday invites visitors to experience art in a state of perpetual reinvention. Conceived as an conceived as a shifting mise-en-scene, the show resists permanence, unfolding through a series of appearances, disappearances, and inversions until its close in February 2027.

In the Forum, Maurizio Cattelan's work *L.O.V.E.* moves, amuses, and surprises visitors who often linger, reflect, and return. In one of the most talked-about events, a visitor took a bite out of *Comedian*, Cattelan's famous banana duct-taped to the wall. This episode made headlines worldwide and confirmed the joyful, subversive ambivalence of the exhibition as it oscillates between iconoclasm and sacredness.



Jean Arp, *Berger des nuages*, [1953]
Plaster, 320 × 123 × 220 cm
Paris, Centre Pompidou,
National Museum of Modern Art
© Adagp, Paris 2025
Photo: © Centre Pompidou, MNAM-CCI/Adam
Rzepka/Dist. GrandPalaisRmn

An Exhibition Design in Constant Transformation

Berger&Berger conceived the exhibition design of Endless Sunday as a constellation of works and narratives. The show will regularly present new pieces, not only due to the fragility and rarity of the artworks but also to maintain a sense of movement. These changes ensure a constantly renewed experience. New works include:

• November 2025

Jean Arp, *Berger des nuages*

This monumental sculpture, an enlarged version of *Forme de Lutin* (1949), with its amorphous, cottony silhouette offers a humorous and sensual addition to the exhibition. *Berger des nuages* magnificently embodies Arp's dream of making a work where "inside, outside, above, below, today, tomorrow all mingle."

Monsù Desiderio, René Magritte, and Maurizio Cattelan

Following the bas-relief *Gratidia* from the Vatican Museums, a 17th century painting by Monsù Desiderio presents a panoramic view of the bays of Naples and Pozzuoli. Alongside this work will sit *Mini-Me* (1999) by Maurizio Cattelan, a self-portrait in figurine form that playfully subverts the tradition of the artist's portrait. These two works will enter into dialogue with one of René Magritte's first "alphabet paintings," *La Querelle des Universaux* (1928), where words replace images and disturb the relationship between language and representation, thus opening the way to a new visual poetry.

• September 2026

Around the Universe of André Breton

The legendary *Breton Wall*, presented for the first time outside Paris, will leave the Centre Pompidou-Metz in September 2026 to make way for a new display of Breton's collection. This display, featuring works from the Centre Pompidou and the Bibliothèque littéraire Jacques Doucet, will be organized around Breton's desk, immersing visitors in the world of the founder of Surrealism.

At the same time, periodic rotations will include photographs and drawings by Diane Arbus, Akram Zaatari, Man Ray, Sandra Vásquez de la Horra, and Rosemarie Trockel, as well as major paintings such as Otto Dix's *Souvenirs de la galerie des glaces à Bruxelles* and Philip Guston's *Ravine*. In March 2026, the Forum will welcome a new piece to replace Franz West's sofas.

The Wrong Gallery: a space for successive experiments

At the heart of the exhibition, the legendary *Wrong Gallery*— a tiny, inaccessible gallery run by Maurizio Cattelan in New York between 2002 and 2005— is reactivated at the Centre Pompidou-Metz as a space for "exhibitions within the exhibition."

The invited artists are chosen for their double identities - artist and monk, doctor, prime minister etc. - and for their connection to a city or place that is dear to them.

Following Sidival Fila :

- **Ruth Beraha** (Milan), sculptor and mother, presenting a flock of ceramic birds whose heads disappear behind a wall (Nov. 2025 – Jan. 2026).
- **Anonymous Entity with multiple undisclosed (or unknown) professions** (Metz) – a display of anonymous works questioning authorship and authority (Jan. – Mar. 2026) .
- **Edi Rama** (Tirana), artist and Prime Minister of Albania, presenting a sculpture and embroidered room screen extending his practice of automatic drawing (Apr. – Jun. 2026).
- **Edem Allado** (Nancy), artist and physician, showing works at the intersection of science, art, and collective experimentation (Jun. – Aug. 2026).
- **Diem Phung Thi** (Hué), sculptor and dentist, with her emblematic sculpture, *Tree of Life* (Sept. – Nov. 2026).



Maurizio Cattelan, *Stadium*, 1991,
and *The Wrong Gallery*, 2005.
Courtesy of Maurizio Cattelan's Archive
Sidival Fila, Mother Flower, 2025, and Daughter
Flower, 2025 – Artist's collection
Photo: © Centre Pompidou-Metz / Marc Damage /
2025 / Endless Sunday exhibition

A world-exhibition in perpetual motion

Down to the foosball table (*Stadium*, 1991) imagined by Maurizio Cattelan and regularly activated with impromptu matches, everything in Endless Sunday is a matter of play and subversion. The exhibition unfolds as a zone of freedom in constant transformation, where the Centre Pompidou collection is experienced as a living, endless source of material.

Following this format of continuous renewal, the Centre Pompidou-Metz offers visitors an ever-changing experience, where each return visit becomes a new discovery.

The exhibition catalogue, designed by **Irma Boom**, offers an original reading of the Centre Pompidou collection through Maurizio Cattelan's eyes. Between subversion and melancholy, it combines an alphabetic walk through of the sections of the show, essays, and visual dialogues on art, freedom, and contemporary mythologies.

CURATORS

Maurizio Cattelan, Chiara Parisi (Director of the Centre Pompidou-Metz), with the programming team: Sophie Bernal, Elia Biezunski, Anne Horvath, and Zoe Stillpass, as well as Laureen Picaut, assisted by Marta Papini.

IMAGES AVAILABLE FOR THE PRESS



Monsù Desiderio, *Vue panoramique du golfe de Naples et de Pouzzoles depuis la mer*, 1623.
Oil on canvas, 71 × 273 cm
Courtesy of Giacometti Old Master Paintings, Napoli



Otto Dix, *Erinnerungen an die Spiegelsäle von Brüssel* (Memories of the Hall of Mirrors in Brussels), 1920
Oil and glaze on silver ground on canvas, 124 × 80.4 cm
© Adagp, Paris, 2025
Photo: © Centre Pompidou, MNAM-CCI/Hélène Mauri/Dist. GrandPalaisRmn



Joan Miró, *Portrait d'une danseuse*, printemps 1928
Cork, feather, and hatpin on painted cardboard, 100 × 80 cm
© Successió Miró / Adagp, Paris, 2025
Photo: © Centre Pompidou, MNAM-CCI/Philippe Migeat/Dist. GrandPalaisRmn



René Magritte, *Querelle des Universaux*, [1928]
 Oil on canvas, 53.5 × 72.5 cm
 © Adagp, Paris, 2025
 Photo: © Centre Pompidou, MNAM-CCI/Bertrand Prévost/Dist. GrandPalaisRmn



Yves Tanguy, *Petit personnage familial*, 1938
 Graphite and colored pencil on cut paper, 23.4 × 15 cm
 © Adagp, Paris, 2025
 Photo: © Centre Pompidou, MNAM-CCI/Photographic
 Documentation Service of the MNAM/Dist. GrandPalaisRmn



André DERAINE, *Portrait d'Itrrino*, [1914]
 Oil on canvas, 92 × 65 cm
 Photo: Centre Pompidou, MNAM-CCI/Philippe Migeat/Dist. GrandPalaisRmn