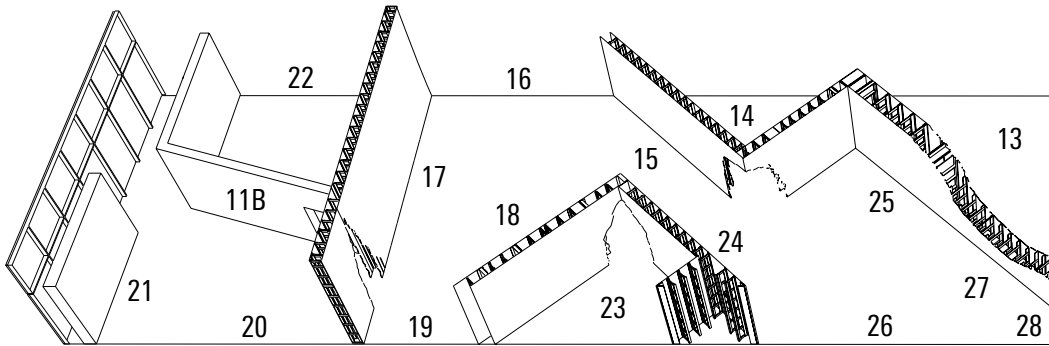




WORLDBUILDING

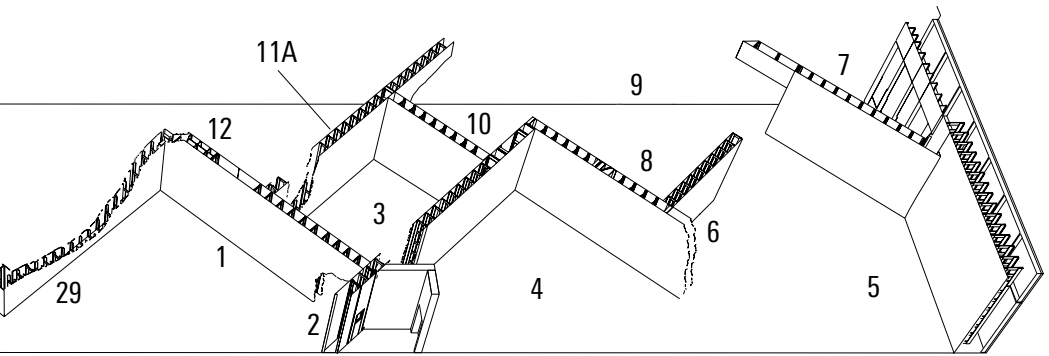
GAMING AND ART
IN THE DIGITAL AGE

GALERIE 3



Video games are the greatest mass phenomenon of the 21st Century, taking over from cinema in the 20th and the novel in the 19th. Although exhibitions dedicated to video games have proliferated in recent years, most have focused on their legitimacy as an art form or on specific aspects of game art.

Curated by Hans Ulrich Obrist, director of the Serpentine Galleries in London, "WORLDBUILDING" is the first transgenerational exhibition of this scope to highlight the manner in which artists today are appropriating the aesthetics and the technology of gaming as a form of expression. The exhibition presents a plurality of voices and a multitude of points of view through video games, 3D animations, virtual reality experiences, interactive installations and videos made by 43 artists from all over the world.



These artists push the medium beyond the game, introducing social, political, aesthetic and even poetic issues. While a purely fun experience on the surface, a walk through this museum gallery transformed into a huge arcade addresses the most pressing issues of our time. Contrary to the discriminatory plotlines and stereotypical depictions in mainstream games, these works offer counter-narratives and an alternative gameplay. By building new worlds, they invite visitors to explore life not as we know it, but rather as it could be.



A question to ask or a desire to chat?
Our facilitators are at your disposal.

1. JODI

Untitled Game (CTRL-SPACE) Modification of Video Game (Quake 1), 1998-2001

At the forefront of Web art in the 1990s, the collective JODI (Joan Heemskerk and Dirk Paesmans), were among the first to appropriate and subvert software and video games. This work is a good example of a “mod”, a modification of an existing video game. JODI altered the software and the graphics of Quake, a first-person shooter game that was popular at the time. Through their digital interventions, the visuals of the game have been reduced to black and white stripes that create a contrast with the soundtrack of the game which was left in tact and in accordance with the action. The disoriented player uses the controller to navigate this abstract landscape, trying to get their bearings by means of the sounds.

2. Ben Vickers

World Study #4: Sea of Ice, 2006

In one of the first examples of an open game engine, this work is the fourth in a series of 13 studies. This is a digital simulation based on the painting *The Sea of Ice* (1824), which is considered to be a masterpiece by the German Romantic painter Caspar David Friedrich. The painting, which depicts a shipwreck on a frozen sea, is often described as a representation of the supremacy of nature over humankind.

3. Neil Beloufa & EBB

Screen-Talk, 2020

In 2014, Neil Beloufa directed an oddly prescient mini-series: during a global pandemic, scientists race to find a vaccine while the world population is forced into a lockdown, communicating only through screens. In 2020, when this fiction became reality with the onset of the COVID pandemic, Neil Beloufa founded EBB, “a decentralised organisation that specialises in Web3 cultural production technologies”, through which he adapted his mini-series into an interactive online game. Here, he presents *Screen-Talk* in an immersive installation. Using a remote control, visitors can choose episodes of the mini-series to watch and can also play on arcade machines and win points by answering quiz questions using clues in the mini-series.

4. Danielle Brathwaite-Shirley

She Keeps Me Damn Alive, 2021

Health and Safety, 2021

Decision Maker, 2021

Can a firearm be used to protect Black trans people without it eventually being used to harm us? This question is guiding principle in Danielle Brathwaite-Shirley's piece, *She Keeps Me Damn Alive*. Participants are invited to use a giant pink, kitschy gun to shoot down characters they see as a threat, based solely on their assumptions. The choice of people they shoot will determine whether their actions contribute to white supremacy or whether they help to protect the safety of Black transgender people. You will feel uncomfortable. You will make the wrong decisions. You will feel the weight of your choices. It's up to you what you do with those mistakes.

5. Rebecca Allen

The Bush Soul #3, 1999

Rebecca Allen began working in digital art in the 1970s. For *The Bush Soul #3*, she developed some of the earliest AI software which became the basis for a new style of digital art. This work was inspired by a West African belief that a person has multiple souls, including one that dwells within a wild animal of the bush. Here, the player explores a virtual world as their "bush soul" and the different creatures that it inhabits. This world is alive and responsive, populated by artificial life forms endowed with their own "feelings" that can change based on their interactions.

6. Transmoderna

Terraforming CIR, 2022

This collective works at the intersection of electronic music and digital art. *Terraforming CIR* takes participants on a vertiginous virtual reality voyage to a future extraterrestrial planet. Technological artifacts suggest that humans once tried to "terraform" this planet, i.e. make it similar to Earth. On the ruins of these failed human colonies, post-homo sapiens societies thrive. With this work, Transmoderna shows that the notion of worldbuilding extends beyond the human race.

7. Lawrence Lek

Nepenthe Zone, 2022

Nepenthe Zone takes its name from a fictional potion that helps people forget their pain. The game presents an open world where players are able to wander freely. Influenced by the travel essays written by the Japanese poet Matsuo Bashō and by the deserted extraterrestrial city in the novel *The Orchid Cage* by Herbert W. Franke, a science fiction author and pioneer of digital art, the game takes place on a mysterious, imaginary tropical island. Lek is also interested in the cognitive effects of artificial memory in the digital age, as well as the “doorway effect”, a psychological phenomenon that occurs when someone forgets what they meant to do when they walk into a room. Similarly, the artist hopes that, by entering this virtual zone, players will forget the woes of their daily lives.

8. Mimosa Echard

Sporal (dôme), 2023

Sporal (streams), 2023

Mimosa Echard asked three streamers to record themselves on Twitch (a live video streaming service) while playing *Sporal*, a video game designed by the artist. The theme of streaming is also present in the game itself, in which the player passes through the cavities of a fictional single-cell organism, exchanging (streaming) fluids with various characters. This “wet” game was inspired by myxomycetes, single-cell organisms that are capable of learning, remembering and transmitting information. By creating a link between video games, streaming and myxomycetes, this assemblage of works also connects nature and technology, the museum space and the gaming community. In this way, the work questions the nature of desire and memory in decentralised networks, whether they are organic or inorganic, living or non-living.

9. Ian Cheng

BOB - Bag of Beliefs, 2018-2019

For the past decade, Ian Cheng has been creating digital simulations that evolve on their own, in real time: the game learns to play itself. In this way, *BOB* (“*Bag of Beliefs*”) learns from its sensory experiences and even develops a personality over time to the extent that the artist has described it as “art that has a nervous system”. Players can affect *BOB*’s cognitive development via *BOB Shrine*, an iOS app they can use to make offerings like food and other stimuli. *BOB* then interacts and decides whether or not it trusts the person who made the offering. With this piece, Cheng speculates on the possibility of new forms of life.

10. Jakob Kudsk Steensen

RE-ANIMATED, 2018-2019

This virtual reality (VR) experience sets up an encounter with the Kauaʻi ʻōʻō, an extinct bird species. The work is a response to the mating call of this bird that was recorded in 1975 (now available on YouTube), in which the male sings to a female who never responds. For this project, the artist made 3D scans of flora and fauna that he then programmed to colonise his recreation of the Kauaʻi ʻōʻō's habitat. The landscape develops in reaction to the participant's breath and voice, captured by a microphone in the VR headset, and to the self-generating algorithmic music composed by Michael Riesman, the director of the Philip Glass Ensemble.

11. Koo Jeong A

A. *CHAMNAWANA (True me & i)*, 2017

Koo Jeong A's 3D animation *CHAMNAWANA (True me & i)* plunges us into an inventive digital reality inhabited by ethereal creatures. These enormous, strange (half human, half animal) characters covered with black spots, evoke Malevich's Suprematism and Mantegna's *Lamentation of Christ* as they morph, embrace and sometimes meld together like the fusion and fission of mitochondria. In a state of perpetual becoming, they embody the creative potential of the digital realm to generate new forms.

B. *CINE HORIZONE*, 2023

Koo Jeong A also designed the *CINE HORIZONE* sign for the movie theater in the exhibition. This sign was inspired by an event horizon, a point of no return, the limit beyond which it is impossible to see or know what is happening.

12. Gabriel Massan

Third World: The Bottom Dimension – Concept For Title Screens, 2022

Through video games, NFTs, virtual reality and 3D animation, Gabriel Massan reimagines our notion of the third world. His video, *Third World: The Bottom Dimension – Concept For Title Screens*, features a captivating digital landscape. It is the title sequence for a video game that the artist is in the process of developing. The game will attempt to subvert power imbalances and the exploitation of the environment within colonialist structures to make players aware of the Black-Indigenous Latin American experience.

13. LUYANG

Material World Knight, 2018

The Great Adventure of Material World, 2019-2020

LuYang explores digital reincarnation and uses avatars to transcend the limits of the physical body, gender, age, sexuality and nationality. Their pieces in this exhibition adopt a Buddhist approach to encourage viewers to leave their egos behind and reveal the fleetingness of all people and things. In *The Great Adventure of Material World*, the participant plays the role of the Material World Knight, a gender-fluid protagonist who fights the oppression of binary systems. Moving up to levels of higher consciousness, the hero gradually begins to understand that the material world and the idea of a fixed self are nothing more than illusions.

14. Dominique Gonzalez-Foerster, Pierre Huyghe, Philippe Parreno, M/M (Paris)

No Ghost Just A Shell

In a new form of collaboration, Pierre Huyghe and Philippe Parreno bought the rights to a manga character in 1999 that they named Annlee.

In 2000, M/M (Paris) came up with the slogan *No Ghost Just A Shell* for a poster which included a photocopy of the very first depiction of Annlee. This poster would become the symbol of the project. The poster announced the first two episodes, respectively directed by Huyghe and Parreno, which were 3D animations of Annlee recounting the circumstances of her "adoption" by the artists and talking about her status as an image. Huyghe and Parreno then shared Annlee with many artist friends giving each one the chance to produce a work using her, that would then serve as a catalyst for the next artist's piece.

In the third episode, directed by Dominique Gonzalez-Foerster, a gender-neutral Annlee speaks Japanese until they meet their lookalike who continues the monologue in English. And so, between 2000 and 2002, 18 artists created 28 pieces (films, sculptures, installations, signs, etc.) that brought Annlee to life.

For screenings of the films in galleries and museums, M/M (Paris) conceived a series of wallpaper posters packed with signs, that would serve as the background for the presentation of the original poster and subsequent posters introducing the next episodes. In 2002, Huyghe and Parreno gave their rights back to Annlee. This was the first time that an image became legally responsible for its own reproduction rights. Questioning a fictional image's capacity to become a legal person and connect a network of people around her, *No Ghost Just A Shell* has left a mark on the history of art.

15. LaTurbo Avedon

Permanent Sunset, 2020-ongoing

LaTurbo Avedon is a non-binary avatar who works exclusively in virtual space and never appears in the physical world. Since 2008, they have been creating artworks that explore immaterial identity and authorship. *Permanent Sunset* is machinima, a film made using a video game engine. The artist recorded themselves admiring sunsets in various video games. Prolonging these rare peaceful moments that typically occur between action scenes, Avedon underscores the intensity of the virtual experience while challenging our definitions of nature and reality.

16. The Institute of Queer Ecology

H.O.R.I.Z.O.N. (HABITAT ONE: REGENERATIVE INTERACTIVE ZONE OF NURTURE), 2021

The Institute of Queer Ecology is a collaborative organism that looks for alternative solutions to the environmental crisis. *H.O.R.I.Z.O.N.* invites players to take part in a society on a fictional remote island inspired by utopian communes like Lavender Hill (a queer commune founded in Ithaca, New York, in 1973). Thanks to a data bank and open access to the internet, players create and consume content, actively participating in building this world. For example, participants can chat about the plantlife and wildlife in the forest or share recipes in the kitchen. This multi-player game (which you can also download at home) imagines a digital utopia that is non-hierarchical, collaborative and non-anthropocentric.

17. Theo Triantafyllidis

Pastoral, 2019

Theo Triantafyllidis explores the fine line between the virtual world and the real world, as well as the roles of the bodies that occupy them. Unlike most popular video games, *Pastoral* is devoid of action. The protagonist, the artist's avatar which he created by virtually pushing its physical attributes to the extreme, is a non-binary, queer Ork. Embodying this bizarre character, the players meander around the idyllic natural setting of a sunny meadow, with no other goal than giving free rein to their imagination. Players are able to enjoy the peace and tranquillity that is unusual in gaming, watching the Ork and encountering a goat playing a lute which only intensifies the incongruity of the atmosphere.

18. KAWS

NEW FICTION, 2022

For his first major solo exhibition in London, “NEW FICTION”, KAWS presented new and recent works in physical and augmented reality at the Serpentine Galleries from 18 January – 27 February 2022. The exhibition was presented in collaboration with Acute Art and curated by Acute’s Artistic Director, Daniel Birnbaum. A virtual recreation of the show launched simultaneously in Fortnite, allowing millions of players from all over the world to experience the exhibition from anywhere. All built by the Fortnite Creative community, players were able to explore the Serpentine’s grounds and experience KAWS’ artworks and his iconic sculptures in a completely new way.

19. Rindon Johnson

May the moon meet us apart, may the sun meet us together, 2021

May the moon meet us apart, may the sun meet us together was inspired by the intelligence of the octopus, which has a network of neurons spread throughout its tentacles allowing it to feel with its whole body. For this virtual reality experience, Johnson introduces us to imaginary deep sea creatures called Bists. These gelatinous, limbless animals absorb plastic in the ocean so that other beings may thrive. The floating viewer engages intimately with the bists and can even enter their bodies. This work encourages a tentacular practice of speculating on new sensory ways to interact with the non human world.

20. Jonathan Horowitz

Free Tech Store, 2023

Jonathan Horowitz created his *Free Tech Store* especially for “WORLDBUILDING” in Metz. This piece invites visitors to leave tech items such as hardware, software, and games within the designated space of the store and take whatever item they would like for free. A material correlate to online sharing and alternative modes of exchange in the digital realm, this installation offers a physical place to give-and-take with no monetary transactions. It also provides an opportunity to give a new life to devices that quickly become obsolete and end up in landfills.

21. Ed Fornieles

Fini advert, 2023

You are invited to scan a QR code to “make frens’. This is a conceptual project by Fornieles called Fini, that connect various forms of data to cute entities specifically designed to elicit a sense of empathy and parental care in the viewer. In this most recent iteration of Fini we see a cast of 10,000 cute characters tied to a range of financial assets. As these assets accrue value the Fini become happy and buoyant, and as they decrease they become sick, sad and even die. On close inspection these cuties take on a darker tone; their custodians rendered powerless, passive observers while the well-being of their Fini is dictated by the whims of the market. The Fini possessed of a body seem to perform a reversal, by depriving us of our own. Seen through their eyes we become variables, bereft of materiality, reduced to data to be collected and then consumed. They seemingly operate with no moral compass, engaged in a battle royal with the more successful Fini feeding off their weaker counterparts. How is the viewer to judge this ecosystem?

22. Cinema

Sturtevant

Pacman, 2012

In the 1960s, Sturtevant began reproducing artwork by her contemporaries to question authenticity and originality. For *Pacman*, she took her source material from the iconic game more than 30 years after it was first released. This video is a digital copy, a non-interactive replay of the game Pac-Man, where we see the famous main character hunting down and eating “power pellets” and trying to avoid the ghosts in the maze. Spectators who are familiar with the game will want to intervene but will always walk away frustrated because this version of Pac-Man always ends with “Game Over”. In the credits, Pac-Man turns against his pseudo-creator and gobbles up Sturtevant’s name.

Kim Heecheon

Sleigh Ride Chill, 2016

The video *Sleigh Ride Chill* mixes filmed and found footage with computer generated imagery to represent the present-day human condition. Here we discover a world where digital technologies blur the boundaries between virtual space and physical space. Heecheon introduces three narrative threads linked by recurring imagery of the racing game Gran Turismo 4 and people over whose faces the artist has placed his own using the Face Swap app. This piece demonstrates how social media, software, apps and digital interfaces construct our urban landscapes, our perception and our subjectivity.





Angela Washko

Nature (The Council on Gender Sensitivity and Behavioral Awareness in World of Warcraft), 2013

In response to the misogyny to which she was subjected during online gaming, Angela Washko decided to intervene in *World of Warcraft*, the most popular multi-player online game of all time. Instead of slaying foes, venturing into dungeons and upgrading her gear, the artist decided to chat with other players about the sexism, the racism and any other forms of discrimination that they may have endured. Creating a safe space within the game space, Washko developed lengthy dialogues which she documented in this series of works. *Nature* is a recording of one of her interventions.

Sarah Friend

Eve and the Interface, 2021

Eve and the Interface is the first episode in a series of videos that look at game interfaces and the real world. Sarah Friend, a coder who is interested in blockchains, cryptocurrencies and alternative economies that aim for an equal distribution of wealth, set this story in a pluralistic monetary utopia. The protagonist, Eve, navigates the world with the help of The Interface, her smart PDA. We only see Eve from behind, as if she were an avatar in a video game. One day, Eve asks the Interface a question, but it doesn't answer, giving her the impression that she has stumbled upon a state secret. Suddenly aware that her world isn't as transparent as she thought, she begins to wonder about who holds the power in the metaverse and who is behind the game.

Ed Atkins

Even Pricks, 2013

Ed Atkins meticulously employs digital technologies (motion capture, animation, immersive sound design, etc.) in his videos. He is interested in the paradoxical capacity of a digital moving image to make subjects appear animated and hyper-realistic while stripping them of all life and substance. In *Even Pricks*, as in many of his other pieces, the human body plays a central role, especially the thumb, no doubt a reference to digital technology and today's "like" culture. The bodies of his avatars are so perfectly rendered that they can cause a sensation of uneasiness or even revulsion in viewers. Atkins questions the possibility of expressing deep feelings in the troubling world of inhuman code.

David Blandy & Larry Achiampong

A Lament for Power, 2020

In 1951, cancer cells were extracted from Henrietta Lacks, a Black woman named, without her knowledge or consent. Although she died that same year, her cells continue to reproduce and have yielded some crucial discoveries. *A Lament for Power* centers around these “HeLa” cells, as they are called. Constructed from scenes that the artists created in the Unity video game engine alongside sections appropriated from the problematic game Resident Evil 5, this piece uses virtual gaming space to give visibility to the complicated entanglement of science, politics and race in the discourse and narratives of our society.

Jacolby Satterwhite

We Are in Hell When We Hurt Each Other, 2020

This fantastical universe draws from references as diverse as video games from the 1990s to the early 2000s, Afrofuturism, non-Western rituals, queer theory, Renaissance painting and, above all, the artwork of Patricia Satterwhite, the artist’s late mother. Jacolby Satterwhite used his own dance steps to animate Black female androids, sexy androgynous humanoids and other virtual hybrids that dance to the electronic rhythm of songs sung by Patricia Satterwhite and remixed by the artist. In this utopian virtual space, bodies that are usually marginalised are finally free to move.

Meriem Bennani

Party on the CAPS, 2018

In 2016, when Donald Trump was targeting immigrants in the United States, Meriem Bennani, a Moroccan artist living in New York, began researching subatomic teleportation. This research inspired a series of videos about a fictional future island in the Atlantic Ocean called the CAPS, where migrants are detained after being intercepted mid-teleportation by the police. Interrupted teleportations lead to physiological bugs like pixelation: the inhabitants’ bodies are constantly changing, which the artist considers to be a form of queerness. This video, which mixes live action sequences, digital special effects and found footage, tells the story of the bustling life of this refugee camp.

Sondra Perry

IT'S IN THE GAME '17, 2017

Sandy Perry, the artist's twin brother, played basketball at the highest level of university sports (Division I). The National Collegiate Athletic Association (NCAA) sold the likenesses, personal information and statistics of all the players on his team, without their knowledge, to a sports video game developer which then created a game with the avatars of the entire team. The players sued and lost their lawsuit without any compensation. Setting this video game against African artifacts in western museums, the artist reveals new forms of digital colonisation.

Harun Farocki

Serious Games I: Watson is Down, 2009-2010

Filmmaker Harun Farocki directed, wrote and produced more than 100 films over the course of his career which began in the 1960s. *Watson is Down* is the first in his *Serious Games* series, which shows how video games are used in US military recruitment, training and post-traumatic stress therapy. Through this work, he examines visual technology and the impact that images have in the military-entertainment complex, a term referring to the mutually beneficial cooperation between the military and the entertainment industry.

Caroline Poggi & Jonathan Vinel

Bébé Colère, 2020

Filmmakers Caroline Poggi and Jonathan Vinel draw their inspiration from the aesthetics and the universe of "open world" video games that players can explore without a mission or a quest. In *Bébé Colère* (Baby Anger), a 3D animated baby wanders through a filmed world. Confronted with modern subjectivity and outraged by the world around him, the baby gives an existentialist monologue. His depressing thoughts are saturated with the despair generated by COVID in 2020.

Sara Sadik

Crystal Zastruga, 2023

Crystal Zastruga is part of a series of videos about Xenon Palace, an imaginary hookah lounge where creatures known as Xenons emerge from the smoke. This film follows the life-altering journey of Zetrei, a solitary man on his quest for memories through the snowy, suspended landscapes of a parallel world. Through his thoughts and feelings, Sadik explores the mechanisms of human affirmation, identity and memory.



Koo Jeong A, *CHAMNAWANA (True me & i)*, 2017 – video, 3', color, mute – courtesy of the artist

23. Suzanne Treister

No Other Symptoms – Time Travelling with Rosalind Brodsky, 1995-1999

As one of the first female programmers, Suzanne Treister has been working with video games since the 1980s. With *No Other Symptoms – Time Travelling with Rosalind Brodsky*, her interactive, multimedia CD-ROM project, users explore the life of Rosalind Brodsky, the artist's delusional alter ego. In her adventures, Rosalind Brodsky visits Paris in the '60s, witnesses the Russian Revolution of 1917 and undergoes psychoanalysis with Jacques Lacan and Sigmund Freud. She tries to save her grandparents from the Shoah and instead finds herself on the film set of *Schindler's List*. During these hallucinatory trips, the border between fiction and reality becomes more and more unclear.

24. Peggy Ahwesh

She Puppet, 2001

A pioneer in experimental film and video art, Peggy Ahwesh has worked with an impressive variety of moving image media since the 1980s. For *She Puppet*, she recorded herself while playing playing Tomb Raider and then edited the sequences to show the heroine, Lara Croft, dying and being reborn over and over, against a soundtrack of women's voices reading quotes from the musician Sun Ra, the poet Fernando Pessoa and the writer Joanna Russ. By rewriting this preprogrammed narrative, Peggy Ahwesh questions female subjectivity, the materiality of the body and the political potential of gaming.

25. Keiken

Morphogenic Angels, 2023

Experience (*keiken* in Japanese) and embodiment in our increasingly immaterial world is central to this collective's practice. They therefore invent new ways for viewers to immerse themselves in their games and films through a number of technological innovations. For this work, the artists developed a film from their game, *Morphogenic Angels*. The film, which was created using the cutting-edge game engine Unreal 5, takes place in the future 1,000 years from now. A post-human species called "morphic angels" update their bodies by merging their cells with the cells of plants and extraterrestrials, bringing them closer to non-human consciousnesses.

26. Cao Fei

i.Mirror by China Tracy (AKA: Cao Fei), 2007

This is the first video in a series of works that Cao Fei created in the virtual world, Second Life, which she sees as a virtual documentary. It follows the (real) adventures, the artist's avatar, who embodies the young generation in China, a country that was becoming increasingly connected and globalised. China Tracy explores the city and develops a romantic relationship with an avatar that, she later learns, is that of a 65-year-old American man. This work reveals the potential of the digital realm, where the line between the virtual and reality is fuzzy and where identity is fluid, allowing players to become whoever they want.

27. Cory Arcangel

Totally Fucked, 2003

Cory Arcangel was one of the first hackers to enter the art world, creating *Totally Fucked* in his early days as an artist. For this piece, he modded (modified) a *Super Mario Bros.* cartridge to generate an infinite loop of Mario stuck on a cube. As in much of Arcangel's work, this doomed character expresses our frustration with technology's inability to meet our expectations.

28. Sara Dibiza

TVSF (The Very Scary Forest), 2021

TVSF (The Very Scary Forest) is the film version of the first video game that Sara Dibiza created without training. Both the game and the film invite players/spectators to roam around a forest populated by hybrid creatures, zombies and witches. In this enchanted virtual world, a messianic fable full of symbolism tells the story of a father fox who frees zombies from their alienation. The game, which is available in single-player or multi-player mode, features seven levels with characters voiced by the artist's friends who also contributed 3D sculptures, songs and designs.

29. Afrah Shafiq

An invitation to play *Nobody Knows for Certain, 2023*

A postcard designed by Afrah Shafiq gives visitors a souvenir that they can take with them and that will take them on a journey to a virtual world from their own homes. On the back of each card is a link to *Nobody Knows For Certain*, an interactive narrative created by the artist and inspired by children's books that were popular in India during the Soviet era. Mixing documentary with fantasy, this tale takes us back-and-forth between the USSR and India during the second half of the 20th century, exploring how stories carry forward and morph and change the world in ways that nobody knows for certain.

VISITOR INFORMATION

OPENING HOURS

Every day, except Tuesdays and May 1st

April 1st to October 31st

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Friday → Sunday: 10-19:00

November 1st to March 31st

Monday → Sunday: 10-18:00

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