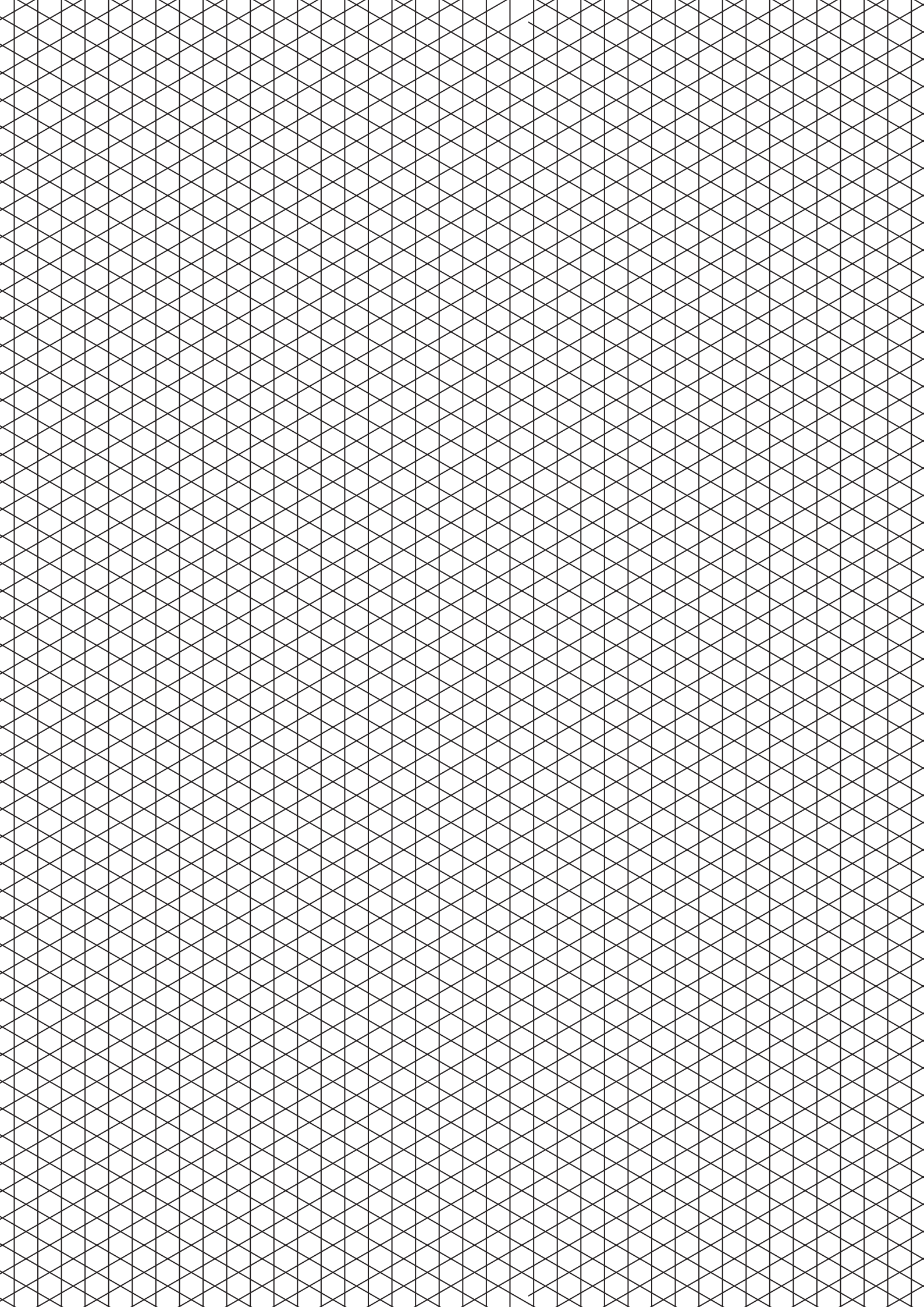


Centre
Pompidou-Metz



CERITH WYN EVANS
BORROWED LIGHT THROUGH METZ
PRESS KIT
01.11.24 → 14.04.25





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1.

PRESENTATION

CERITH WYN EVANS

BORROWED LIGHT THROUGH METZ

From the 1st november 2024 au 14 april 2025
Galerie 3 & Forum

Curated by: Zoe Stillpass, researcher and curator at the Centre Pompidou-Metz

For Borrowed Light Through METZ, Cerith Wyn Evans presents his first solo exhibition in a French institution since his 2006 show at the Musée d'Art Moderne de Paris (ARC). Transforming the Forum and Gallery 3, he brings together light and sound works to occasion mises-en-scene of radiant visual and aural effects. Like characters in a repertory theater, older works return and interact with recent works to generate new scenarios. Each work remains singular yet the artist places them in concert in such a way that the exhibition constantly mutates as if animated by an inner life.



Cerith Wyn Evans, *S=U=P=F=R=S=T=R=U=C=T=U=R=E* ('Trace me back to some loud, shallow, chill, underlying motive's overspill...'), 2010
© Cerith Wyn Evans. Photo © White Cube (Todd-White Art Photography)

Beginning his career in the 1970's as an experimental filmmaker, Cerith Wyn Evans has maintained his correspondence with conceptual art in his sculptures and installations. His works retain the cinematic qualities of his earlier career; however, the viewers are no longer merely passive observers- their bodily presence and changing perspectives play a central role. For over forty years, the artist has developed a unique practice through which he explores the limits of perception, and, in the process, calls into question the conventions of exhibition-making.

In the Forum of the Centre Pompidou-Metz, a "winter garden" presents works that, among other themes, blurs the boundaries between nature and culture. At the same time, the garden plays off Shigeru Ban and Jean de Gastines's architecture that folds the outside inside and the inside out. For this installation, the artist fills the space with plants that bathe in natural sunlight coming through the floor-to-ceiling windows. This light changes throughout the day and with the seasons. Amidst the plants, two columns made from tubes of filament light bulbs, recall the paper tubes for which Shigeru Ban, has become famous. Like enormously tall glass trees, they stretch up to the 35-meter-high ceiling. The columns on this occasion will not consciously transmit light. They are a silent sign, evoking the inevitable progress of technology. A hanging glass human skeleton made specifically for the space casts shadows on the wall behind it. Also in the Forum, large amethyst geodes set in glass crates act as guides to the dialogue between the natural and the social.

In an atmosphere significantly different from that of the winter garden, the third-floor gallery becomes what Wyn Evans calls a "stroll garden". Here, contrary to traditional hangings, the artist "sows" his works like plants. Moreover, in this space, he has realized a long-held desire to line gallery walls with mirrors. As he states, "It was a dream I doubted would ever come true!". Producing a striking spectacle, he covers the 80-meter-long walls with mirrors. The light emanating from the sculptures create electrifying effects as they bounce off the mirrors in perpetual movement, 'oscillating back

and forth, recto/verso/recto ad infinitum'. Wyn Evans uncovers the large windows at either end of the gallery so that the outside light and views of Metz become active elements in the exhibit. Staging the works in this unparalleled setting, he intensifies the haptic experience of the space through the optical effects of infinitely multiplying the view. In this way, he extends the horizon of the exhibit to include a panorama of Metz as a borrowed landscape which becomes a backdrop to our 'interior garden'.

The luminous and sonorous works appear to express a vital force. For example, five columns made of LED bulbs slowly light up to a blinding full intensity and fade off to total transparency at a pace that gives the impression they are calmly breathing. This work echoes the nearby transparent glass sculpture with crystal flutes that inhale and exhale the surrounding air according to a programmed algorithmic design. The flutes perform on their own, emitting eerie drone-like sounds. While playing the flute or making hand-blown glass usually requires human breath, here the human body has disappeared, and the artwork has found its own voice. Suspended abstract neon drawings in light based on traditional Japanese Noh theater seem to perform a frenetic dance.

As the artist has described it, this 'highly photogenic' show reflects the narcissism and voyeurism of the image economy. It counters how we use pictures produced, consumed, and distributed with smartphones or what the artist calls, 'these ubiquitous tyrannical devices regulated by algorithms designed to service our pictorial desires'. Wyn Evans has created an installation wherein snapshots can never capture the sensations and intensities that directly affect the bodies of those visiting the show. The exhibit as a whole reverberates in reflections, and flickering lights that bleed into each other. Thereupon, the visitors become actors in a choreography of natural and artificial light, shadows, sound, and silence. With the diffusion of the light and sonic waves along with the ever-changing positions of the spectators, each moment of viewing becomes a new event.

2.

INTERVIEW WITH THE ARTIST

Could you explain your choice of title for the show?

Titles are a problem for me and to my mind we'd do well to examine why institutions are so insistent on spoon feeding their audiences with 'soundbites' which only go to limit the visitors' free association and imagination. I rest my case...

In light of the request to provide a title, this compromise, I've elected to evoke a transient 'étant donnés', namely light...both the natural environmental light cycle of daylight through nighttime. This light amply provided and framed by the windows overlooking panoramic views of Metz 'bookending' the space of gallery 3 is amplified by mirrors set on the adjacent walls...and the electrical light cast by the myriad of works on display.

I envisage a visually hard to comprehend situation or event occasioned here by the constantly volatile barely perceptible shifts in light intensity throughout the space...a dynamic of frictions and contradictions, echoed, multiplied and occluded. A challenge to representation and counter to interpretation. Hence, problematic to define in words. Yet leaning on a luminous foggy notion anchored in a place redolent of mindless reverie, the title appeared - lueurs empruntées à METZ, a borrowed light.

Your last exhibition in a French institution was quite a long time ago in 2006 at the Musée d'Art Moderne de Paris. How has your work changed since then, and how does this show in Metz reflect your artistic preoccupations today?

I welcome the opportunity to exhibit my work, but I am not very attached to the significance of institutions and temporality. I look back fondly on the events of 18 years ago at Musée d'Art Moderne de Paris and in this hindsight can estimate some shifts in sensibility that this episode brought about.

The works were assembled in concert for this particular showcase. I see each opportunity for exhibition as an improvisation with circumstances, an engagement with the materials of the space...it's singularity, it's potential for articulating an assemblage of energies—fields, folds and flows. Or, as Lawrence Weiner would have it, 'Just another elapse of time (designated).'

This is the first time you have lined the walls of an exhibition space with mirrors. How did this decision come about, and what role do the mirrors play in the show?

This is—in part—simple to answer. I saw a photograph of a Daniel Buren installation at the Centre Pompidou-Metz where he had mirrored the walls of a gallery space, and this led to the illusion that the view from the window extended into the the room. The horizon seemed to extrapolate like some reflexive leporello, an accordion at full extension when the breath is expelled. Yet it is still hard to tell without preconception what role the presence of the mirrors will play. As always, we must wait and see.

While in the Forum you have staged a winter garden with real trees, in the third-floor gallery space you have created what you call a 'stroll garden'. Could you discuss your ideas around these gardens and how they differ from traditional hangings and conventional exhibition experiences?

Plants and organic material have played a significant role in my work since the very first film and sculpture installations of the late 1970's. There was always an arrangement of plants and flowers, a 'proto-Ikebana'¹. I wander...Forever a recourse to nature as culture or Culture.

I've often had the drive to 'liquify' the distinctions between inside and out and interrogate the 'terms and conditions that apply' to perceptions.

I evoke the garden, both method and talisman.

To Murin-an²

To Little Sparta!

Then, to Marcel*...Un jardin d'hiver...region of sense and zone of dislocation.

Oasis linger...prescription of space.

On occasion, 'surrender work' , as the garden says

*Marcel Broodthaers, Marcel Proust, Marcel Duchamp, Marcel Mauss... Merce Cunningham.

¹Traditional Japanese art of flower arranging which concentrates on a harmony of linear construction, rhythm and color.

² Japanese garden typical of the Meiji period (1868-1912) and located in the modern district of Okazaki, east of Kyoto.

3.

BIOGRAPHY

Cerith Wyn Evans (born in 1958 in Llaneli, Wales) lives and works in London and Norfolk, England.

Numerous international museums have devoted monographic exhibitions to Evans' work including *Cerith Wyn Evans* at Sogetsu Kaikan, Tokyo (2023); *Aspen Drift* at the Aspen Art Museum, Colorado (2021); *...the Illuminating Gas* at Pirelli HangarBicocca, Milan (2019); *Cerith Wyn Evans* at Museo Tamayo, Mexico City (2018); *Cerith Wyn Evans* at Haus Konstruktiv, Zurich (2017); *Forms in Space... by Light (in Time)* at the Duveen Galleries Tate Britain, London (2017); *Cerith Wyn Evans* at Museion, Bolzano (2015); *Cerith Wyn Evans* at the Serpentine Gallery, London (2014); *The What IF ?... Scenario (after LG)* at TBA-21 Augarten, Vienna (2013); *Cerith Wyn Evans* at the Bergen Kunsthall (2011); *A=P=P=A=R=I=T=I=O=N* at Tramway, Glasgow (2009); *Cerith Wyn Evans* at Inverleith House, Edinburgh (2009); *...visibleinvisible* at the Museo de Arte Contemporáneo de Castilla y León (2008); *Take my eyes and through them see you* at the Institute of Contemporary Arts, London (2006); *...in which something happens all over again for the very first time* at the Musée d'Art moderne de la ville de Paris (2006) and at the Kunstbau Lenbachhaus, München (2006); *The Sky is Thin as Paper Here* at the Kunsthaus Graz, (2005); and *Thoughts unsaid, now forgotten...* at the MIT Visual Arts Center, Boston.

He has participated in group shows such as the 14th Lyon Biennial (2017); the Skulptur Projekte, Münster (2017); the 57th Venice Biennial (2017); the 4th Moscow Biennial (2011); the 1st Aichi Triennial, Nagoya (2010); the 9th Istanbul Biennial (2005); and Documenta 11, Kassel (2002). He was the first artist to represent Wales at the Venice Biennial in 2003.

In 2018, Cerith Wyn Evans won the Hepworth Prize for Sculpture with his work, *Composition for 37 Flutes* which is presented in his exhibition at the Centre Pompidou-Metz. His works are part of the permanent collections of such international institutions as the Museum of Modern Art (MoMA), New York; Tate Modern, London; Centre Pompidou; the Fondation Louis Vuitton and the Musée d'Art Moderne de la Ville de Paris.

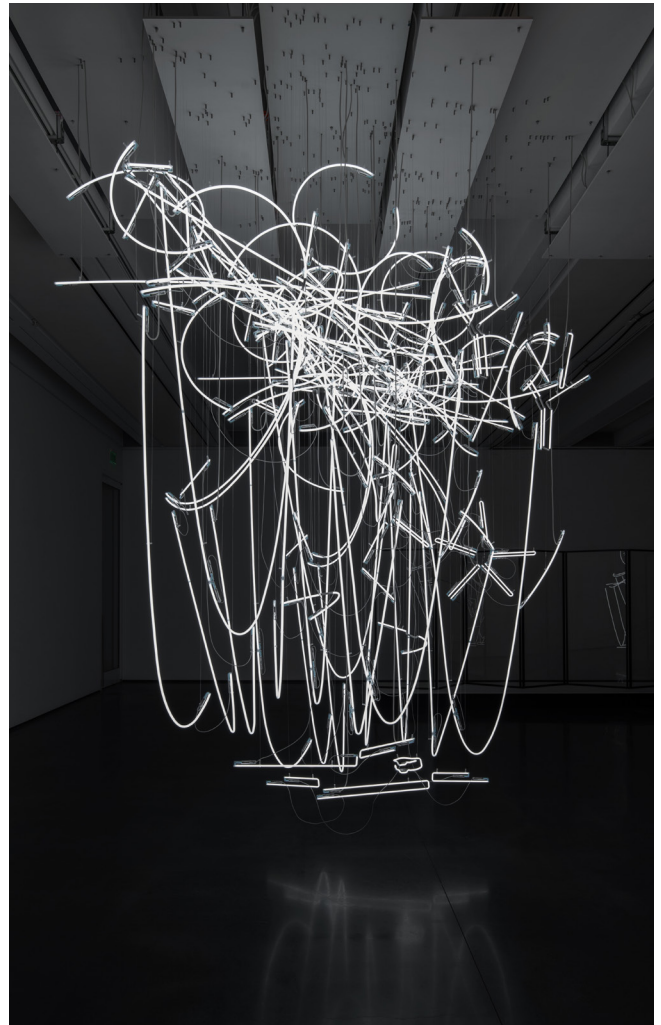
4.

FOCUS WORKS

Neon Forms (after Noh) (2015–2019)

Cerith Wyn Evans' many neon sculptures are animated from within by an invisible force the artist calls, 'the illuminating gas.' Neon bulbs can only produce light thanks to noble gases extracted from the atmosphere. Sealed inside the glass tubes, these inert gases, once an electric current passes through them, emit photons of light and glow.

Speaking about the alchemical properties of the medium of neon, Wyn Evans states, 'There's a very mysterious, intractable, strange force, at work, energies that are very palpable.' Playing on the fine line between the material and the immaterial, Wyn Evans' series of suspended luminous sculptures, *Neon Forms (after Noh)* (2015–2019), acts as one such incarnation of this "magical" and "slightly otherworldly" gas. They have a colour temperature of 6500 kelvin, a cool blue light that equates to Northern daylight and leaves a lingering after image. Wyn Evans based these 'neon forms' on Noh theatre, a traditional form of Japanese theatre from the 14th century characterised by rigidly codified movements. Their design is based on 'kata' diagrams, the visual notations of Noh gestures used by actors to learn the complex and stylised choreography of Noh performances. These diagrams indicate gestures as subtle as the stamping of a foot, the cocking of a head, the opening and closing of a fan, and the slight folding of kimono fabric.



Cerith Wyn Evans, *Neon Forms (after Noh II)*, 2015
© Cerith Wyn Evans / Photo © Carter Seddon. Aspen Art Museum

'There's a very mysterious, intractable, strange force,
at work, energies that are very palpable'

***Mantra* (2016)**

In a process of translation and transition, the chandeliers in *Mantra* (2016) convert sound into light. This work consists of two ornate, more than two-metre-long chandeliers designed by the Venetian glass workshop of Galliano Ferro. Made from hand-blown Murano glass, the chandeliers have multiple arms that drape down like vines and blossom with intricately rendered flowers, a style that recalls a bygone elegance. In one of Wyn Evans' typical sleights of hand, the chandeliers look identical when one of them is bigger than the other. What appear as mirror images do not reflect each other. Blinking on and off, the pair of light fixtures equipped with electronic processing devices reinterpret a recorded piano piece composed and performed by Wyn Evans himself. Since the early 2000s, Wyn Evans has made a number of chandeliers that communicate through blinking lights. In a techno-animistic duet, the chandeliers appear to channel outside voices as they glitter in a silent symphony of light.



Cerith Wyn Evans, *Mantra*, 2016
© Cerith Wyn Evans. Photo © White Cube (George Darrell)

In a techno-animistic duet, the chandeliers appear to channel outside voices as they glitter in a silent symphony of light.



Cerith Wyn Evans, *Pli S=E=L=O=N Pli*, 2020
© Cerith Wyn Evans. Photo © Carter Seddon. Aspen Art Museum

***Pli S=E=L=O=N Pli* (2020)**

Wyn Evans transformed seventeen transparent glass panels into speakers and suspended them from the ceiling. These panels create 'chambers' into which the visitors can enter and be enveloped in sound. Each panel diffuses a mixture of sounds and songs that include a piano score composed and played by the artist himself and sounds from outer space. For the latter, the artist used clips from *radio qu a l i a*, an experimental music station that in the early 2000s used specialised equipment to capture and broadcast sounds transmitted by satellites orbiting the Earth.

The title *Pli S=E=L=O=N Pli* (2020) was derived from Pierre Boulez's musical composition *Pli selon pli. Portrait de Mallarmé* (1957-1990). According to Boulez, the composition paints a portrait of the poet 'fold by fold'. This phrase Boulez took from a Mallarmé poem which describes how a morning fog covering the city of Bruges slowly unfolds until the stone buildings of the city emerge. Wyn Evans creates images of such unstable, formless states.

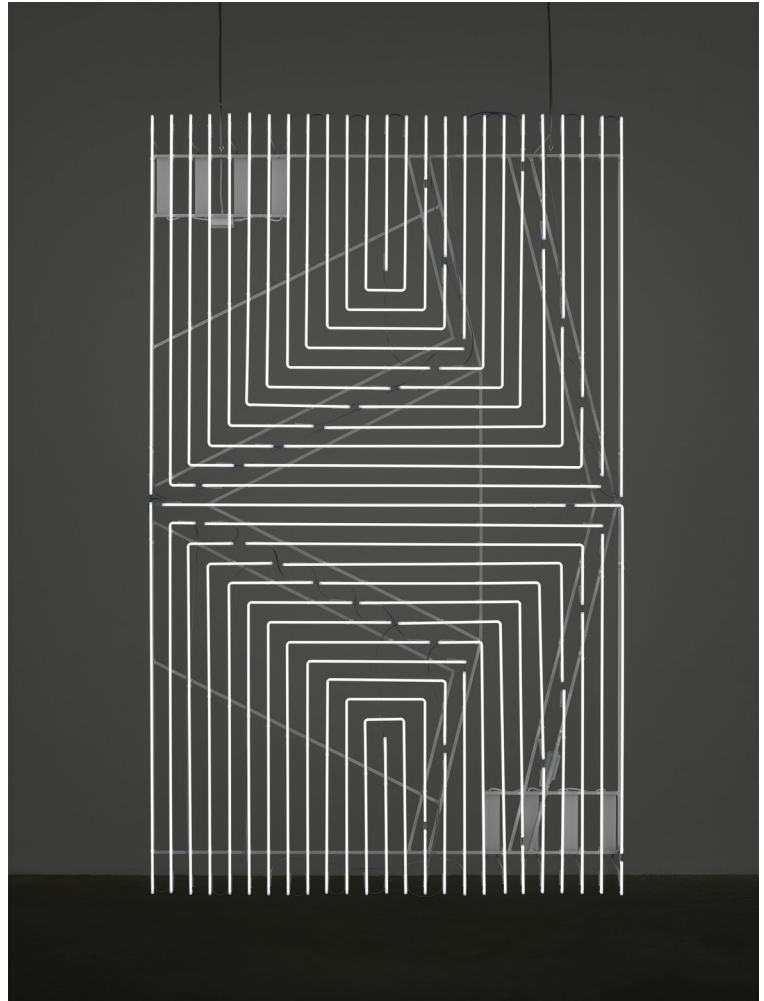
In addition, the title of the piece enfolds into itself the philosophy of Deleuze, who has been a constant inspiration for Wyn Evans. In his book *The Fold*, Deleuze brings up Boulez's composition based on Mallarmé and writes that the fold was the poet's most important notion. Consisting of a multiplicity of particles of heightened kinetic energy, the images in *Pli S=E=L=O=N Pli* hover at the threshold of immateriality.

**Consisting of a multiplicity of particles
of heightened kinetic energy,
these images hover at the threshold of immateriality.**

Neon after Stella (2022)

Wyn Evans' source material for his *Neon after Stella* (2022) works is the group of black paintings Frank Stella began in 1958. On why he chose this series as his subject, Wyn Evans states, 'to a certain extent, I think of the Stella originals as some kind of score that I'm playing by transcribing it into another visual and spatial register.' For this series, Wyn Evans remade the black paintings in white neon. More precisely, he left void the predominant black bands of the paintings and he transmuted the intervening stripes of blank canvas into neon tubes. He, thereby, reversed the positive and negative fields of Stella's geometric, symmetrical order while also breaching their wholeness.

Like most of Wyn Evans' works in the exhibit, these large luminous screens hang from the ceiling, and visitors can walk around them as well as see through them. Varying with the point of view, the screens overlap and combine to create moiré interference patterns. Wyn Evans instills his work with an ongoing performativity. Subject and object evolve in time as their relation to each other constantly changes in an aesthetic flux.



Cerith Wyn Evans, *Neon after Stella (Arundel Castle)*, 2022
© Cerith Wyn Evans. Photo © White Cube (Theo Christelis)

'To a certain extent, I think of the Stella originals as some kind of score that I'm playing by transcribing it into another visual and spatial register'.

The cracks mark the meeting of an intensive force and an extensive matter, i.e. time and space



Cerith Wyn Evans, *phase-shifts (after David Tudor) II*, 2023, Vue d'installation Marian Goodman Gallery Paris
© Cerith Wyn Evans / Courtesy of the artist and Marian Goodman Gallery / Photo credits: Rebecca Fanuele

phase shifts (after David Tudor) (2023)

As a number of Wyn Evans' sculptures, *phase shifts (after David Tudor)* (2023), allude to Duchamp's *The Bride Stripped Bare by Her Bachelors, Even*. The series consists of car and truck windshields hung together as mobiles in groups of two or three. The artist broke the glass himself with a hammer. The cracks mark the meeting of an intensive force and an extensive matter, i.e. time and space. Like many of the works in the exhibit, these windshields can be walked around and looked through. The cracked glass continuously reflects, refracts, fragments, and distorts the surrounding works and visitors in a dizzying change of point of view.

These windshields recall computer screens, particularly those of frequently cracked cell phones, which have become ubiquitous interfaces in a global network. The 'phase shifts' of the title refers to a process often used in electronic music by experimental composer David Tudor and others. Synthesising multiple waveforms, they generate feedback loops or sonic echoes.

5.

ASSOCIATED EVENTS

CONFERENCE

UN DIMANCHE, UNE ŒUVRE CERITH WYN EVANS

By Zoe Stillpass, curator

SUNDAY 03.11.24 | 10h30 & 11:45

Neon Forms (after Noh) (2015-2019) is a series of white neon sculptures emblematic of the artist's practice. To create these luminous sculptures, Cerith Wyn Evans drew on Noh theatre - traditional Japanese theatre from the 14th century. These floating three-dimensional 'drawings' of knots, waves, loops and abstract neon lines resemble an extraterrestrial calligraphy that this conference invites us to decipher.

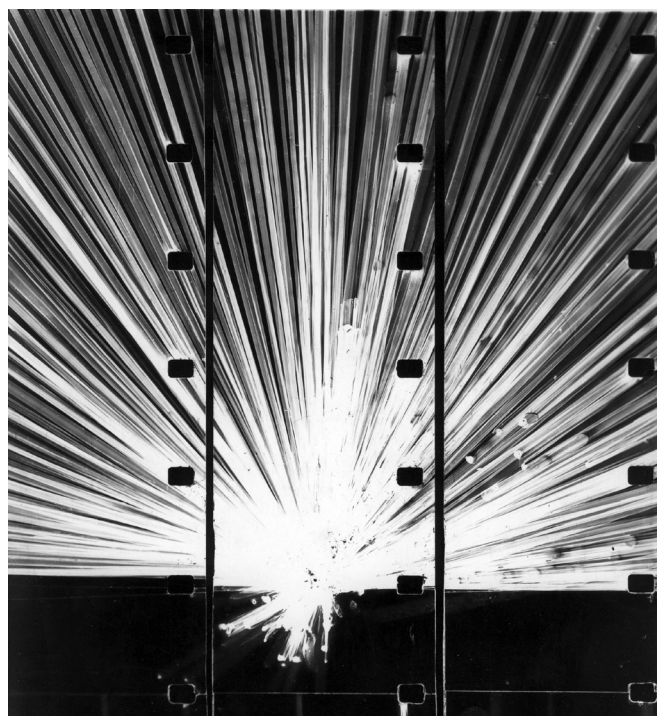
FILM

LIGHT RAYS, WAVES, TIME BEAMS AND MORE... PERFORMANCE PROJECTION

Presented by Cerith Wyn Evans,
followed by a conversation between the artist
and Zoe Stillpass, curator

THURSDAY 05.12.24

Screening of experimental films by Steve Farrer... including *10 drawings* (16 mm, 1976), as well as short films by Peter Gidal, Gil Joseph Wolman, Werner Schroeter, Andy Warhol, Marcel Broodthaers, Tony Conrad and Hanne Darboven.



Ten drawings, Stephen Farrer

CONCERTS

PORTRAIT OF STOCKHAUSEN: *MIKROPHONIE I / TELEMUSIK*

On the occasion of the opening of the exhibition of Cerith Wyn Evans. Borrowed Light Through METZ
THURSDAY 31.10.24 | 21:30

Mikrophonie I (1965) is a work for 6 musicians on a tamtam, working with instruments, microphones and filters to transform the sounds. *Telemusik* (1966) is an electronic piece that combines extracts from 25 works of traditional music with pure electronic sounds.



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OCCAM XIX

By Louis Michel Marion

SUNDAY 08.12.24 | 10:30 & 11:45

Louis-Michel Marion plays the double bass 5-string double bass and 7-string viola da gamba. He approaches these assemblages of wood, strings and horsehair as virgin earth from which to extract sound material to be modelled. Fascinated by the music of Éliane Radigue, he created several pieces in her monumental cycle "OCCAM OCEAN".

6.

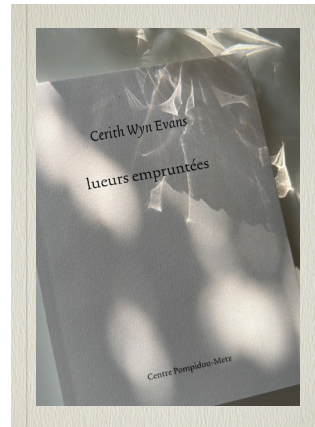
CATALOGUE

CERITH WYN EVANS BORROWED LIGHT THROUGH METZ

lueurs empruntées and lueurs empruntées à METZ, two books that accompany the exhibition and explore the world of Cerith Wyn Evans and her theoretical, artistic and literary influences.

the world of Cerith Wyn Evans, and her theoretical, artistic and literary influences. lueurs empruntées, entirely conceived by the artist, gives the floor to the exhibition curator, Zoe Stillpass, Pascale Cassagnau in a game with the artist, and Andrew Maerke, whose innovative text interweaves a conversation with the artist, Noh theatre and Marcel Duchamp's *Le Grand Verre*

lueurs empruntées à METZ offers a walk through the exhibition and a text by the famous philosopher Éric Alliez. It also features a photographic campaign designed in collaboration with the artist.



lueurs empruntées
Format 17 x 24 cm
140 pages
Price (incl. VAT) €35
Published 30 October 2024

lueurs empruntées à METZ
Format 23 x 32 cm
80 pages
Price (incl. VAT) €18
Published December 2024



THE CENTRE POMPIDOU-METZ PODCAST

And if I tell you... The Centre Pompidou-Metz podcasts invites the listener behind the scenes of exhibitions through the voices of all those who work on their conception and staging: curators, researchers, scenographers, editors, stage managers, restorers, etc.

Next episode :

Cerith Wyn Evans. Borrowed light through METZ

Available on YouTube, Spotify, Apple Podcast

7. PARTNERS

The Centre Pompidou-Metz is the first example of the decentralisation of a major national cultural institution, the Centre Pompidou, in partnership with local authorities. As an independent institution, the Centre Pompidou-Metz benefits from the experience, expertise and international reputation of the Centre Pompidou. It shares its predecessor's values of innovation, generosity, multidisciplinary and openness to all audiences.

It is also developing partnerships with museums around the world. In addition to its exhibitions, the Centre Pompidou-Metz offers dance performances, concerts, films and conferences.

It is supported by Wendel, one of its founding patrons.



Founding sponsor



Partners



Media partnerships





W E N D E L

MÉCÈNE FONDATEUR

WENDEL, FOUNDING PATRON OF THE CENTRE POMPIDOU-METZ

Wendel has been committed to the 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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INDIGO, PATRON OF ART AND CULTURE, SUPPORTS THE CERITH WYN EVANS EXHIBITION

INDIGO is at the heart of the city, facilitating urban mobility and enabling city dwellers to reach their destinations by offering a fluid and pleasant mobility path.

As a player in the city on the move, INDIGO supports creativity and its central role at the heart of the city. INDIGO works locally by opening up its parking spaces so that they become places for promoting culture and contributing to the dynamism of urban artistic life. This commitment involves commissioning works of art, donating visibility and organizing cultural events in the parking lots themselves.

INDIGO is delighted to join forces with the Centre Pompidou-Metz to showcase Cerith Wyn Evans' exhibition in its structures, places of passage and transition open to the city, and to contribute to its influence in the Grand Est region.

ABOUT INDIGO

World leader in parking and individual mobility, INDIGO is a French group employing 9,700 people in 10 countries and over 500 cities. INDIGO supports cities in their transformation by offering both on-street and off-street parking solutions and services for easier, more sustainable mobility. The group operates 2,700 parking lots worldwide (1.4 million spaces) and manages over 2,200 km of on-street parking. In France, more than 195 cities rely on the expertise and know-how of INDIGO's engineers and operators. In December 2022, INDIGO created the INDIGO Foundation, which works for a more inclusive, pleasant and sustainable city. It supports projects that facilitate access to culture for all and strengthen local solidarity through sport.

CONTACT

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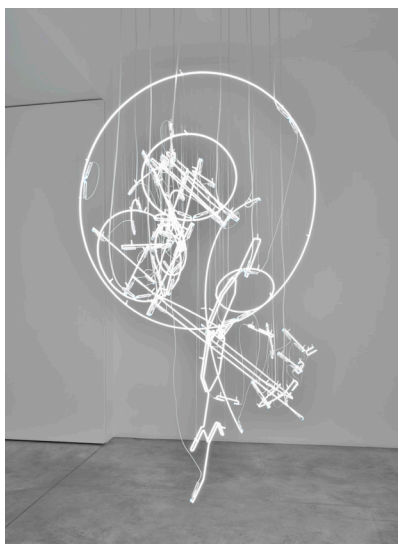
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PRESS VISUALS

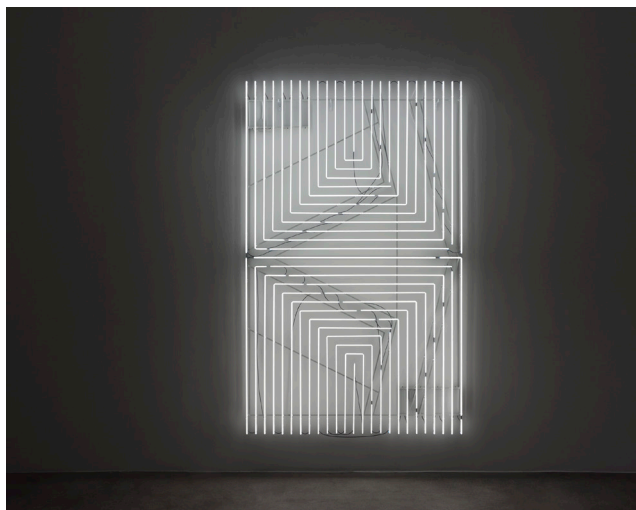
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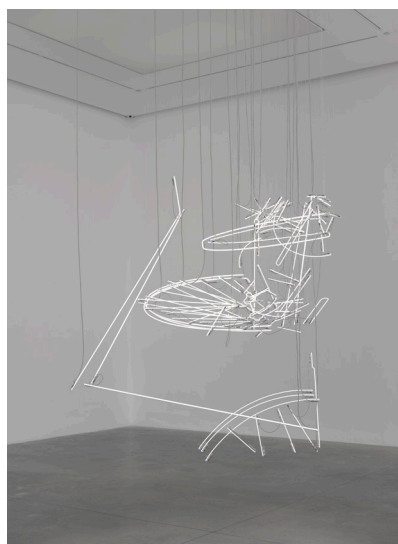
If you have any queries, you can contact us at any time at presse@centrepompidou-metz.fr



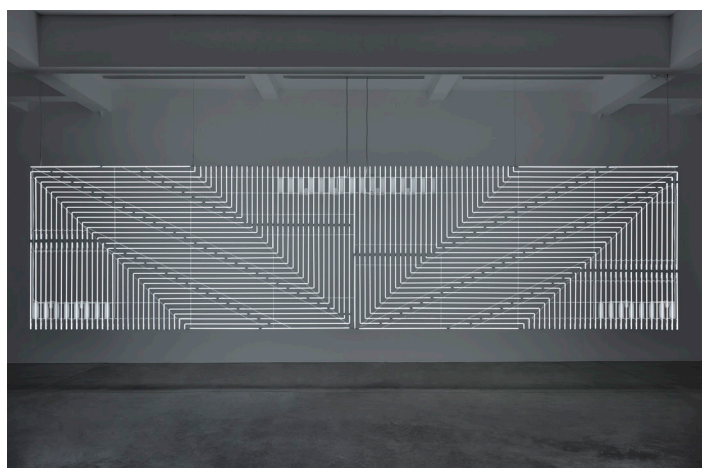
Cerith Wyn Evans, *Neon Forms (after Noh XVI)*, 2018, vue d'installation Marian Goodman Gallery Paris © Cerith Wyn Evans Courtesy of the artist and Marian Goodman Gallery/ Photo credits: Rebecca Fanuele



Cerith Wyn Evans, *Neon after Stella (Arundel Castle)*, 2022, vue d'installation Marian Goodman Gallery Paris © Cerith Wyn Evans Courtesy of the artist and Marian Goodman Gallery / hoto credits: Rebecca Fanuele



Cerith Wyn Evans, *...take Apprentice in the Sun*, 2020 © Cerith Wyn Evans. Photo © White Cube (Theo Christelis)



Cerith Wyn Evans, *Neon after Stella (Study for Valle de los Caidos)*, 2022, vue d'installation Marian Goodman Gallery Paris © Cerith Wyn Evans Courtesy of the artist and Marian Goodman Gallery / Photo credits: Rebecca Fanuele

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 Centre Pompidou-Metz

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OPENING HOURS

Every day except Tuesday and 1 May

01.11 > 31.03

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

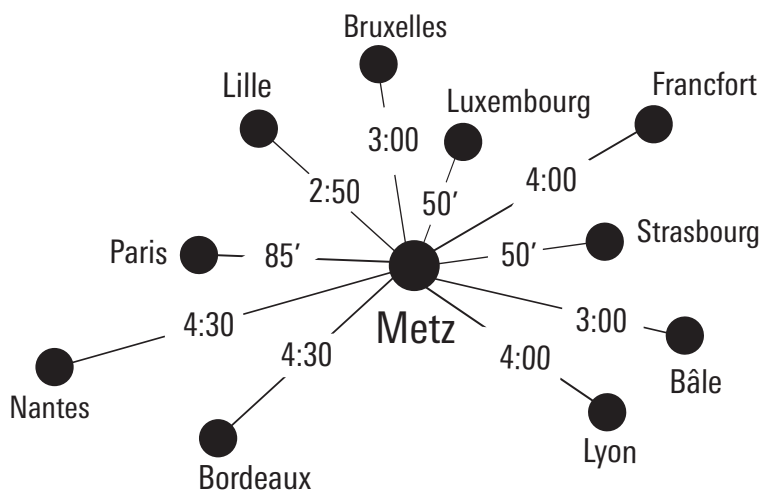
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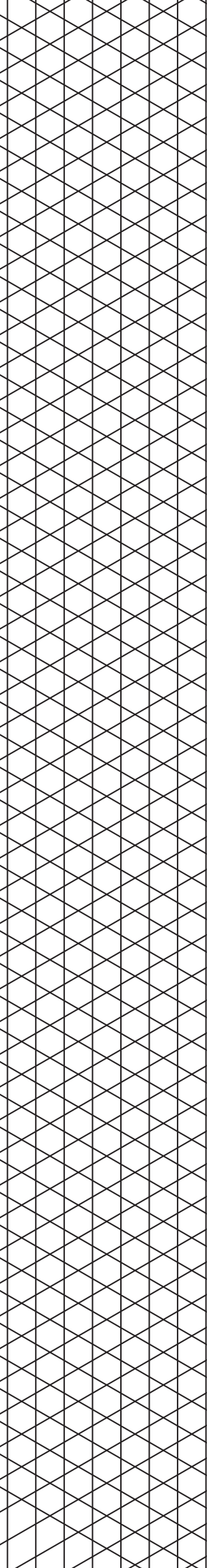
MON. | WED. | THU. : 10:00 – 18:00

FRI. | SAT. | SUN. : 10:00 – 19:00

HOW TO GET THERE ?

The shortest journeys via the rail network





PRESS CONTACTS

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