

PREMIERE 2026 PROGRAM



Centre 
Pompidou-Metz

The Essential

The 2026 season at the Centre Pompidou-Metz connects four major figures of modern and contemporary art:

- In January, the retrospective of Ukrainian-born American sculptor Louise Nevelson's (1899–1988) work will be the first exhibition of the year, showing the great artist's powerful monumental assemblages;

- In April, the retrospective of François Morellet's (1926–2016) work opens a series of events orchestrated across France with the Centre Pompidou to celebrate the centenary of the birth of the French artist of abstraction and light, who knew how to combine humour and rigour.

- In October, the museum is holding the first ever monographic exhibition dedicated to Séraphine de Senlis (1864–1942), a self-taught visionary whose green imaginary world populated by forests of leaves and corollas resonate with ecofeminism, affirm a spirituality of nature, and anticipate today's ecological emergencies;

- and finally, in December, Shigeru Ban's (1957) exhibition paints a portrait of a humanist architecture conceived as an anthropological experience, an architecture of emergency and recycled materials, and a human-centered practice.

The year will be punctuated by these four ways of "inhabiting" the world, namely assembling, illuminating, enchanting, and sheltering, alongside the continuous presence of Endless Sunday. Maurizio Cattelan and the Centre Pompidou Collection. This exhibition is also reinventing itself, notably hosting the exceptional presentation of André Breton's office, and a new body of work from the Surrealist thinker's collection, following the layout on the wall of his studio. As the months go by, the *Wrong Gallery* will be coming alive with new guests, Cattelan's monumental foosball table will be in full use, while conferences, performances, and shows will activate the museum in a vibrant, ever-evolving temporality.

Cover :

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

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ONGOING
EXHIBITION

Endless Sunday Maurizio Cattelan & the Centre Pompidou Collection

Until February 1, 2027

Grand Nef, Gallery 1
Forum, roof of Gallery 1, and South Garden

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



Maurizio Cattelan, *Mini-me*, 1999
Courtesy Maurizio Cattelan's Archive
Photo: © Zeno Zotti, Monnaie de Paris, 2016

Since its opening on May 8, 2025, for the 15th anniversary of the Centre Pompidou-Metz, the Endless Sunday exhibition, conceived by Maurizio Cattelan and a collective of curators, has met with exceptional public success, with more than 175,000 visitors.

The exhibition explores the multifaceted notion of Sunday — between rest and revolt, faith and futility, work and freedom. In 27 sections, laid out as a poetic abecedarium, the exhibition explores our own relationship to time, space, and the sacred. A selection of 400 works from the Centre Pompidou's collections (paintings, sculptures, installations, and films) converses with 40 creations by Cattelan. These works are displayed throughout the museum's various spaces, including the roof of Gallery 1, which features a garden of sculptures with organic shapes. Henri Laurens celebrates the vitality of the female body, traversed by natural and sensual forces.

In 2026, the exhibition will regularly welcome new pieces, at a pace dictated as much by the fragility and rarity of the works as by the desire to maintain the exhibition's dynamism. It will feature works by Jean Arp, Monsù Desiderio, René Magritte, Otto Dix, and many others. At the heart of the exhibition, the mythical *Wrong Gallery* (a tiny, inaccessible gallery run by Maurizio Cattelan in New York between 2002 and 2005) is reactivated as a space for "exhibitions within the exhibition", where invited artists are chosen for their dual identities (artist and monk, doctor, Prime Minister) and for their connection to a city and a place that is dear to them. These changes within the exhibition will make each visit a new experience.

CATALOGUE

Designed by Irma Boom, the exhibition catalogue offers a fresh perspective on the Centre Pompidou collection through the eyes of Maurizio Cattelan. Subversion and melancholy intertwine, blending an abecedarium, essays, and visual dialogues on art, freedom, and contemporary mythologies. The book is complemented by an introductory essay by Chiara Parisi, a reflection on the film *Les hommes le dimanche* by Philippe-Alain Michaud, and a fresh perspective on the wall of André Breton's studio by Aurélie Verdier.



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

ONGOING
EXHIBITION

COPYISTS

In exceptional collaboration with the Louvre Museum
Until February 2, 2026

Gallery 3

Curators: Donatien Grau, Advisor for Contemporary Programs at the Louvre Museum,
and Chiara Parisi, Director of the Centre Pompidou-Metz



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

In exceptional collaboration with the Louvre Museum, the Centre Pompidou-Metz has been showing Copyists since June 14, 2025, a unique exhibition bringing together the creations of 100 copyists.

Copying from the masters is a way of learning, understanding, and creating: a gesture that is both classical and contemporary. Invited to choose a work from the Louvre and imagine a copy of it, one hundred artists (painters, sculptors, video artists, designers, and writers) revisit the tradition of craftsmanship and transmission. In a scenography inspired by Carlo Scarpa, different eras converse, from Antiquity to the 19th century, celebrating the Louvre, "a great book in which we learn to read" according to Cézanne. The Copyists exhibition questions today's creation, which no longer breaks with History but draws its strength from it, meditating on the power of artworks in a world where image and memory are one.

CATALOGUE

Designed by graphic designers M/M (Paris), the exhibition catalogue of Copyists presents itself as a reinvention of a Louvre 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 implications of the act of copying. Spanning over four hundred pages, the work blends reflections, artists' narratives, and inventive graphic design to offer a vibrant, contemporary reading experience of art history.



Koo Jeong A, *OCCULTATION* (détail), 2025
© Koo Jeong A
Photo: © Centre Pompidou-Metz / Romain Gamba / 2025 / Exhibition Copyists

EXHIBITION
2026

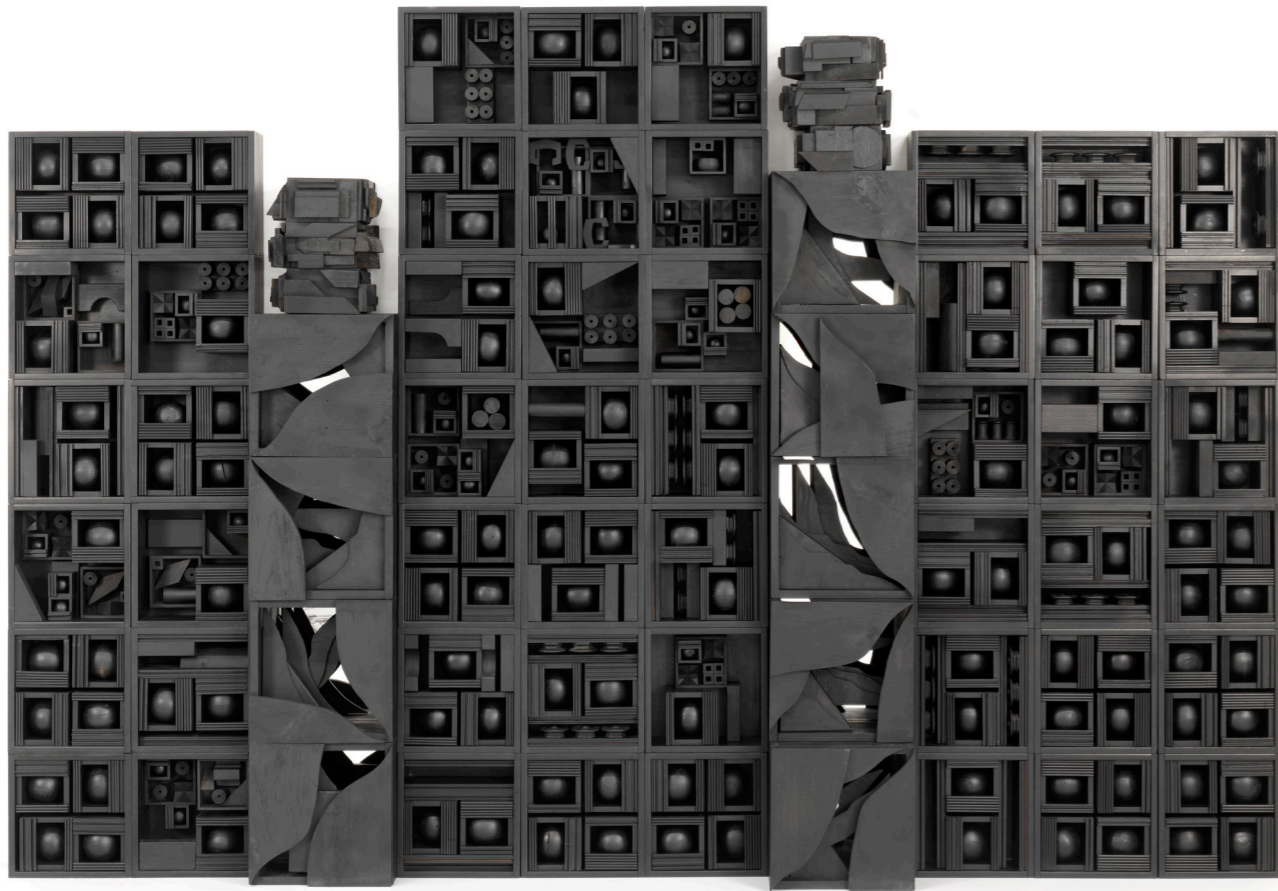
Louise Nevelson

Mrs. N's Palace

From January 24 to August 31, 2026

Gallery 2

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



Louise Nevelson, *Rain Forest Wall*, 1967
Rotterdam, Museum Boijmans Van Beuningen, BEK 1448 1 a-10 f (MK)
Photography: Tom Haartsen
© Estate of Louise Nevelson. Licensed by Artist Rights Society (ARS), NY/ADAGP, Paris

Fifty years after her last exhibition in France, the Centre Pompidou-Metz pays tribute to Louise Nevelson, an artist who revolutionised the language of sculpture and paved the way for installation art.

The Louise Nevelson. Mrs. N's Palace exhibition immerses visitors in a dreamlike sculptural universe, where urban detritus becomes architecture of shadow and light. Her monochrome assemblages, in black, white, and gold, form interior cathedrals, refuges, and dream palaces, revealing an artist who made urban matter a stage for poetic metamorphosis. Between sculpture, performance, and environmental art, the exhibition exalts the immersive power of her work, which remains vibrant with a radical modernity.

After Metz, the exhibition will be travelling to the Soulages Museum in Rodez.

CATALOGUE

The catalogue published by the Centre Pompidou-Metz to accompany the exhibition is the first ever French monograph dedicated to Louise Nevelson. Richly illustrated, tracing her entire artistic career, it brings together several authors, including Marie Darrieussecq, Anne Horvath, Hélène Marquié, Maria Nevelson, Laureen Picaut, Capucine Poncet, Elyse Speaks, and Laurie Wilson, to tell the story of this multifaceted artist's work.

WITH THE SUPPORT OF

Pace Gallery
Galerie Gmurzynska
American Friends of the Centre Pompidou



Portrait of Louise Nevelson in front of *Night-Focus-Dawn*, around 1969
© all rights reserved, Courtesy Jeanne Bucher Jaeger, Paris-Lisbon
© Estate of Louise Nevelson. Licensed by Artists Rights Society (ARS), NY/ADAGP, Paris

EXHIBITION
2026

François Morellet

100 Per Cent

From April 3 to September 28, 2026

Forum, Gallery 3

Curator: Michel Gauthier, Curator, Contemporary Collection,
Centre Pompidou – National Museum of Modern Art

The Centre Pompidou-Metz pays tribute to François Morellet (1926–2016) through an unprecedented retrospective, the largest ever devoted to the artist, bringing together one hundred works spanning more than seventy years of creation.

A painter of both rule and disorder, Morellet embodies the tension between geometric rigour and the exhilaration of chance. From his early figurative paintings to his luminous experiments, the exhibition reveals a free, ironic spirit, oscillating between mathematical order and optical absurdity. Influenced by Max Bill and inspired by the Alhambra, he invented a concrete art freed from all expressiveness, soon open to the vibration of the gaze and the play of perceptions.

This exhibition is part of **100 x Morellet**, a vast national programme initiated by the Centre Pompidou to mark the centenary of the artist's birth. This ambitious project unfolds throughout France through new installations, rediscoveries of works from the collections and public spaces, as well as a series of talks, conferences, and an international symposium. The aim is to re-examine Morellet's legacy, his place in art history, his relationship to heritage and architecture, and the influence he continues to exert on contemporary artists.

100 x MORELLET



Mask King Tape, 1985 © Archives François Morellet / Adagp, Paris, 2025

CATALOGUE

A catalogue published by the Centre Pompidou-Metz accompanies the exhibition. Introduced by an essay from the curator Michel Gauthier, "Reason, Unreason", the volume includes texts by Domitille d'Orgeval, Michel Gauthier, Marion Guibert, Roxane Ilias, Sonja Klee, Victor Vanoosten, and Erik Verhagen. These contributions particularly explore the international dimension of Morellet's career, highlighting the diversity of his connections with foreign art scenes.

EXHIBITION
2026

Séraphine de Senlis

From October 31, 2026, to April 12, 2027

Gallery 2

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

At a time when ecofeminism is illuminating the links between the living, the spiritual and the feminine, Séraphine Louis, known as Séraphine de Senlis (1864–1942), appears as a visionary in this monographic exhibition.

Born into poverty, guided by a fervent faith, Séraphine Louis found in nature a mystical language where matter and the invisible merge. Her flowers and fruit, painted with fervour, vibrate with a cosmic energy and an intuitive connection to earth. Supported by collector Wilhelm Uhde, she created monumental canvases of hypnotic density in the 1920s, where colour becomes a prayer. Nourished by the stained glass windows and the verticality of Senlis Cathedral, her work, poised between ecstasy and mystery, transforms nature into a sanctuary. Unclassifiable, unrivalled, Séraphine de Senlis opens at the Centre Pompidou-Metz a space for contemplation where art and power of the living unite.

CATALOGUE

Offering a fresh perspective on her monumental paintings depicting floral motifs in an almost psychedelic style, a book is dedicated to Séraphine de Senlis to coincide with the exhibition. Furthermore, the study of the materiality of her canvases allows us to examine her creative process, which relies on gathering various materials from nature, mixed with her pigments.



Séraphine de Senlis, *L'Arbre du paradis*, [around 1929 - 1930]
Photo: © Centre Pompidou, MNAM-CCI/Bertrand Prévost/Dist. GrandPalaisRmn

EXHIBITION
2026

Shigeru Ban

by Shigeru Ban
From December 5, 2026, to August 30, 2027

Gallery 3, Forecourt, Paper Tube Studio (PTS)
Curator: Shigeru Ban, Architect (Pritzker Prize and Praemium Imperiale Laureate)

The Centre Pompidou-Metz pays tribute to Shigeru Ban, the visionary architect of its building, through an exhibition that he himself designed.

More than a retrospective, this is an immersion into his thinking, a blend of rigour and lightness, innovation and humanity. His models, sketches, and experiments reveal how cardboard, bamboo, and recycled wood become living, poetic, and responsible architecture. Shigeru Ban invents shelters for disaster victims and sustainable buildings that celebrate the beauty of simplicity. In the exhibition he envisions, he invokes those who have inspired him, from Calder to Jean Prouvé. He allows light, silence, and transparency to compose a total work, where space breathes, opens up, and comes alive like a breath.

CATALOGUE

Shigeru Ban orchestrated the publication accompanying his exhibition, entrusting the main essay to Riichi Miyake. While revisiting the genesis of the architecture of the Centre Pompidou-Metz, the catalogue echoes a framework where influences and materials, ideas and actions intertwine, in order to grasp the thought of Shigeru Ban in all its breadth.



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



PARTICIPATORY
EXHIBITION

Marina Abramović

Looking at Colors

From December 13, 2025, to April 27, 2026

Paper Tube Studio (PTS)

Given the enthusiasm generated this year by the presentation of Counting the Rice within the Paper Tube Studio (PTS), the Centre Pompidou-Metz is renewing its invitation to **Marina Abramović** in a cycle dedicated to her work, in three exceptional workshops.

In this context, the artist is presenting Looking at Colors from December 13, 2025 to April 27, 2026. Through this participatory action, the artwork is created through the visitor's endurance. Seated motionless before a panel of primary colour (red, blue, or yellow) the visitor is invited to immerse their gaze and let their mind wander, guided by the subjective associations evoked by the colour — a meditative invitation that calls for attention, rigour, and self-awareness. Invited to embark on a unique emotional journey, each person can experience art as a tool for concentration, introspection, and transformation.

The artist will offer a third participatory exhibition from may 9 to November 23, 2026.



The Abramović Method at John Kaldor Project 30, 2015. Ph: Felipe Neves/FLAGCX. Courtesy of the Marina Abramović Institute

ONGOING
PARTICIPATORY
EXHIBITION

Saint Anne 1503-2025

by Elizabeth Peyton

Until January 11, 2026

La Capsule

Since October 10, 2025, the Capsule has hosted a project conceived by artist **Elizabeth Peyton**, who has been in residence at the Louvre since May 2024 and has a studio within the museum. Created with a group of students from the École nationale supérieure des Beaux-Arts in Paris, the project explores the notion of copying through interpretations of **Leonardo da Vinci's** masterpiece, *The Virgin and Child with Saint Anne*.

Starting with an original drawing by the artist on postcards depicting the painting, visitors are invited to participate in the creative process: copying, interpreting, and reinventing the work, all while surrounded by reproductions made by students. A collective and poetic experience that explores transmission, perception, and artistic gesture. This project echoes the Copyists exhibition, in exceptional collaboration with the Louvre Museum.



Saint Anne, 1503-2025
(after Leonardo da Vinci's *The Virgin and Child with Saint Anne*) (detail),
Léonard de Vinci, *La Vierge, l'Enfant Jésus et sainte Anne*,
dit La Sainte Anne (detail) 1503 / 1519
© GrandPalaisRmn (Musée du Louvre) / René-Gabriel Ojéda.

Associated Programming

The Centre Pompidou-Metz opens the year with the closing of the Copyists exhibition around a discussion between Donatien Grau, Advisor for contemporary programmes at the Louvre Museum, and Claire Fontaine, an artists' collective, about copying as a concept, practice and sensory experience.

The season continues, offering a rich programme of choreography in dialogue with the exhibitions. Around Louise Nevelson, the sculptural works resonate with the dances of Mary Wigman and Loïe Fuller, revisited by Ola Maciejewska and Latifa Laâbissi. Around François Morellet, the creations of Liz Santoro, Pierre Godard and Hervé Birolini explore the relationship between art, mathematics, music and energy, while Trajal Harrell pays homage to Keith Jarrett's Köln Concert.

Endless Sunday is enriched by a lecture from Aurélie Verdier, from the monthly Introduction to Art History series, as well as lectures about the guest artists of the *Wrong Gallery*, as part of the "One Sunday, One Artwork" programme.

Finally, the Centre Pompidou-Metz is developing its partnerships: open-air cinema with Constellations de Metz, Aurélie Gandit's residency with the CCN-Ballet de Lorraine, and collaborations with Passages Transfestival, celebrating La Niña, and Fabio Pagano around Mediterranean cultures.



Claire Fontaine, *Gioconda*, 2025. Courtesy of the artist and gallery Kamel Mennour
Photo: © Centre Pompidou-Metz / Romain Gamba / 2025 / Exhibition Copyists

Centre Pompidou-Metz School

One of a kind, the Centre Pompidou-Metz School aims to be a learning space without walls or a roof, a school open to the world.

In June 2025, 37 students from 12 colleges in the Eurometropolis of Metz graduated from the first class. Its exceptional rector was Maurizio Cattelan, who had proposed a curriculum in dialogue with the school of Plato. The second graduating class is placed under the patronage of Annette Messenger, with the theme of love, echoing Roland Barthes.

The formal start of the academic year on September 24, 2025, brought together 48 students from 16 colleges, who were welcomed for a masterclass by artist Neil Beloufa on algorithms and artificial intelligence.

Throughout the year 2025-2026, students will be meeting artists, thinkers, and inspiring personalities: Didier Fiùza Faustino, Neil Beloufa, Laurent Bardainne, Jean-Pierre Vigneau, Jakuta Alikavazovic, Franck Krawczyk, Marie-Laure Bernadac, Nina Childress, Christophe Boltanski, Caroline Eliacheff.

Supported by the Metz Eurometropolis and the Nancy-Metz Academy, the project firmly establishes the Centre Pompidou-Metz with younger audiences, participating in its generational renewal.

WITH THE SUPPORT OF

Crédit Agricole de Lorraine,
MGEN,
BIC Group



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

Centre Pompidou-Metz

Inaugurated in 2010, the Centre Pompidou-Metz, an architectural masterpiece by Shigeru Ban and Jean de Gastines, unfolds under its spectacular Chinese hat-shaped roof three exhibition galleries open onto the city and its cathedral, the Grande Nef, and the Forum.

Located in the heart of the Grand Est region, it is a place of audacity and wonder, where modern and contemporary art engages in dialogue with all artistic and creative expressions. The first ever decentralisation project of a major national cultural institution, it continues in 2026 its mission to make art accessible to all, and to transform the museum into a space for experiences, knowledge sharing, and encounters. Through its large-scale exhibitions, its multidisciplinary programming, and its international reach, it embodies an open, vibrant, and poetic institution, true to the avant-garde spirit of the Centre Pompidou.

On the ground floor of the Centre Pompidou-Metz, the Café opens onto a shaded terrace, offering a moment of tranquility. The first floor is home to Michelin-starred chef Charles Coulombeau, at the helm of the contemporary brasserie **Umé** and the starred restaurant **Yozora**, established in June 2024, which celebrates the fusion between art and gastronomy, offering a unique sensory experience.

Around the building by Shigeru Ban and Jean de Gastines, the South Garden, redesigned in 2023 by landscape architect Gilles Clément, offers a green haven inspired by his concepts of "garden in motion" and "planetary garden". Abundantly planted with birch trees, grasses and cotoneasters, it favours spontaneous biodiversity and celebrates a living, constantly evolving landscape.



EXHIBITION CALENDAR

CURRENT EXHIBITIONS

Endless Sunday
Maurizio Cattelan
& the Centre Pompidou Collection
From May 8, 2025, to February 1, 2027
Grande Nef, Gallery 1 and Roof of Gallery 1,
South Garden and Forum
Curator: Maurizio Cattelan and Chiara Parisi,
with Sophie Bernal, Elia Biezunski, Anne Horvath,
Laureen Picaut, and Zoe Stillpass, accompanied by
Marta Papini

Copyists
In an exceptional collaboration
with the Musée du Louvre
From June 14, 2025, to February 2, 2026
Gallery 3
Curator: Donatien Grau and Chiara Parisi

EXHIBITIONS 2026

Louise Nevelson
Mrs. N's Palace
From January 24 to August 31, 2026
Gallery 2
Curator: Anne Horvath

François Morellet
100 Per Cent
From April 3 to September 28, 2026
Forum, Gallery 3
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Séraphine de Senlis
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Curator: Elia Biezunski

Shigeru Ban
by Shigeru Ban
From December 5, 2026, to August 30, 2027
Gallery 3, Forecourt, and Paper Tube Studio
Curator: Shigeru Ban

ONGOING PARTICIPATORY EXHIBITIONS

Saint Anne 1503-2025
by Elisabeth Peyton
From October 11, 2025, to January 11, 2026
La Capsule

PARTICIPATORY EXHIBITIONS

Marina Abramović
Looking at Colors
From December 13, 2025, to April 27, 2026
Paper Tube Studio (PTS)

Marina Abramović
Workshop surprise
From November 9 to November 23, 2026
Paper Tube Studio (PTS)

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 Centre Pompidou-Metz

OPENING HOURS

Every day, except Tuesdays and May 1

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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