

ENDLESS SUNDAY

MAURIZIO CATTELAN AND THE CENTRE POMPIDOU COLLECTION

EXHIBITION FROM 08.05.25 TO 02.02.27
GRANDE NEF, GALLERY 1, FORUM
& GALLERY ROOFS



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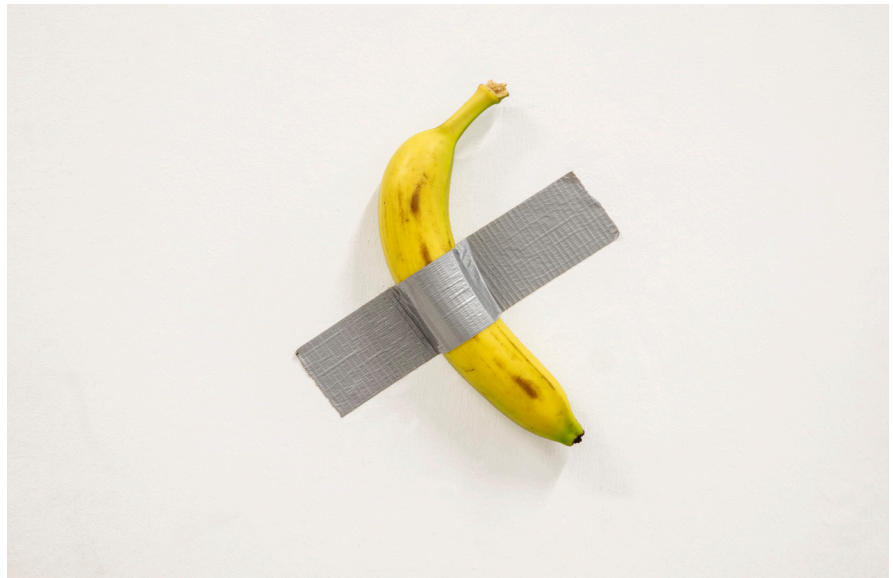
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OPENING HOURS
Every day except Tuesday and May 1st

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. MAURIZIO CATTELAN AND THE CENTRE POMPIDOU COLLECTION

From 8 May 2025 to 2 February 2027 - Grande Nef, Galerie 1, Forum and Galleries roofs

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

An endless Sunday, when time is suspended between leisure and rebellion. To celebrate its 15th anniversary, the Centre Pompidou-Metz is inviting the general public to take a vertiginous dive into the history of art and contemporary thought through the Endless Sunday, an exceptional exhibition that will be taking over the entire museum. More than 400 works from the collections of the Centre Pompidou will be subjected to the implacable gaze of Maurizio Cattelan, while in addition, some thirty works by the Italian artist will offer a lucid, melancholic examination of modern mythologies.

Right from the entrance, visitors will be confronted with a mise en scène of authority and opposition to it. Here, the gallery texts carry the personal words of Maurizio Cattelan and inmates from the women's prison at Giudecca, Venice, who together explore the concept of freedom in the form of an ABC. In the gallery, other inmates trained as gallery educators from the prison in Metz will accompany groups.

Structured like an ABC, the exhibition alternates iconic works and unexpected pieces, creating transhistorical dialogues. Berger&Berger's immersive exhibition design transforms the museum into a circular trail, echoing cycles of time as well as the architecture of Shigeru Ban and Jean de Gastines.

Designed by Irma Boom, the book published in conjunction with the exhibition, far from being a classic catalogue, explores the ideas in more depth. In it Maurizio Cattelan gives unique insight into his own work and his personal story. More than a collection of texts, it is an autobiography.

What is meant by an endless Sunday? It is a day that stretches between freedom and constraint, memory and projection, wandering and engagement. With this exhibition, the Centre Pompidou-Metz offers a labyrinth of stories in which art, in dialogue with reality, continues to open new perspectives in our vision of the world.

Fifteen years after his inaugural exhibition Chefs-d'œuvre ? (2010), during which the Centre Pompidou-Metz examined in particular our knowledge of art history, the institution offers a fresh take on the works and the concept of a collection. The Endless Sunday represents a culmination of this reflection. This wide-ranging exhibition showcasing Maurizio Cattelan and the Centre Pompidou's collection marks the 15th anniversary of the Centre Pompidou-Metz, creating a rich dialogue with the Centre Pompidou in Paris, currently undergoing complete renovation.

A new perspective on an exceptional collection

Occupying the entire museum, from the Forum to the Grande Nef, from Galerie 1 to the rooftops, which are being transformed for the first time into a sculpture garden, the exhibition features more than 400 works from the various departments of the Musée National d'Art Moderne, which are being brought together with 30 works by Maurizio Cattelan. This artist of international renown, the exhibition's co-curator, offers his insightful view of the collection, revealing in the process an unexpected web of correspondences.

Since it opened in 2010, the Centre Pompidou-Metz has been privileged to host numerous major works loaned by the Musée National d'Art Moderne, works that have marked the museum's history and exhibitions. The Endless Sunday is part of this dynamic, offering an immersion in the collection through a multitude of different media, including painting, sculpture, drawing, photography, installation, video and film, in an unprecedented dialogue with the world of Maurizio Cattelan.

A major contemporary artist, **Maurizio Cattelan** infuses the exhibition with his perceptive and unorthodox approach, his presence adding a new dimension to this prestigious collection. His outlook is both melancholic and ironic. He examines the contradictions in society, explores ways of thwarting forms of authority and questions belief systems. The universe he has been creating since the 1990s embraces subversion and engagement, revealing a world in mutation.

Sunday: day of ritual, leisure and revolt

In many ancient cultures, Sunday – *dies solis* (day of the sun) for the Romans – was associated with the sun and its worship. In AD 321, Emperor Constantine made it a day of rest and prayer throughout the Roman empire. Over the centuries, its significance evolved. From sacred time to free time, Sunday became, in the 20th century, a day for leisure pursuits, sport and, more recently, consumerism. It is also the day when we go for a stroll in a park, visit a museum, relax at home or enjoy a family meal, while not forgetting the undercurrent of revolt, of uprising, which can emerge suddenly at any moment. Veering between tenderness and guilt, the exhibition reflects this complexity, highlighting the obstacles of our times in order to speculate on alternative days in the future.

Traditionally associated with rest and contemplation, Sunday is a paradoxical day. From sacred day to a day of leisure and consumption, it reflects the changes that have taken place in society. Taking the form of an ABC, a nod to Gilles Deleuze, this thematic exhibition explores the day's multiple facets. The sections, each named after a poem, film or novel (A for 'Air de famille', B for 'Bats-toi', C for 'Conduis-moi sur la lune', etc.), revisit the ideas associated with Sunday, while immersing visitors in the complex, tortured world of Maurizio Cattelan, who takes them on a historical and sensorial journey.

An immersion in architecture and design

Visitors can wander freely between the 26 letters of the alphabet, to which a 27th has been added, for the section devoted to 'Sunday'. Designed by **Berger&Berger**, the exhibition roams across the history of art, leading to astonishing associations on every floor of the museum.

The layout plays on forms and cycles. Echoing the hexagonal architecture of **Shigeru Ban and Jean de Gastines**, the exhibition is organised around a circular flow in the Grande Nef and concentric circles in the Galerie 1, punctuated with straight lines that structure the visitor experience. It spreads across several levels, offering a journey through the history of art and its upheavals.

In the **Forum**, the monumentality of Cattelan's iconic sculpture **L.O.V.E.**, representing a hand with severed fingers except for the middle one, confronts visitors directly as soon as they enter the museum. This anti-monument raises issues connected with relationships of power and beliefs that play out in the public space.

In the **Grande Nef**, the snake 'Uroborus', an image of the infinite cycle, serves as an introduction and sets the tone for the exhibition, in which **ritual objects, anonymous artefacts** and contemporary works dialogue with each other. Chinese bi discs, funerary ornaments that evoke the infinite, are juxtaposed with **Meret Oppenheim's Old Snake** [Vieux Serpent], a symbol of both origin and ending. **Maurizio Cattelan's Felix**, with its gigantic cat's skeleton as big as a dinosaur, calls into question institutional classifications and concepts of fiction and reality. It invades the 'Sunday' section, in which such major works as **Sonia Delaunay's Le Bal Bullier** reveal Sunday's multiple meanings. The work's bright, warm colours, as if bathed in light, respond to that of **Felix González-Torres's Last Light**, featuring a string lights with 24 bulbs corresponding to the hours of the day and representing the passage of time, a fragile cycle in memory of AIDs victims.

In Galerie 1, Sunday becomes an arena for political and artistic tensions: 'Ils ne passeront pas' presents works revealing post-war traumas, like **Otto Dix's Memories of the Halls of Mirrors in Brussels** [Souvenirs de la galerie des glaces à Bruxelles], or capturing the violence of physical combat, as in **Natalia Goncharova's Wrestlers** [Les Lutteurs].

Other works highlight the transgressive spirit and radical changes of avant-garde movements: **Georges Braque's Large Nude** [Le Grand Nu] explores the limits of Cubist perception, **Kasimir Malevich's Black Square** [Carré noir] pushes abstraction to its most pure essence and **Sophie Taeuber-Arp's Dada Head** [Tête Dada] paints a portrait of the Dadaist revolution in a resolutely anti-authoritarian act.

'Quand nous cesserons de comprendre le monde' spotlights the concept of misappropriation: in his now historic *Comedian*, Maurizio Cattelan tapes a banana to the wall, held in place not so much by adhesive tape as by the statement that gives it the status of a work of art. By marking it with a symbolic signifier, Cattelan explores the legitimization of the object. The gesture is not a simple act of provocation but the enacting of a collective fantasy: art as the pure circulation of the monetary signifier. The work fascinates and exasperates on equal measure because it reveals the blind spot of the market, this space where the object of desire comes up against the recognition it arouses. Here the object has the consistency of a fetish that equates the art scene not with a truth or a vision, but with an economics of the gaze and exchange. Another high point of the exhibition is the presence in the Grande Nef of the Wrong Gallery – New York's smallest gallery, which operated in the Chelsea neighbourhood from 2002 to 2005.

The Wrong Gallery was an emblematic project created by Cattelan together with Massimiliano Gioni and Ali Subotnick. For the *Endless Sunday*, the gallery, which measures one square metre, hosts an exhibition programme within the exhibition.

Duchamp, Breton and the spirit of the game

The section 'Haine, amitié, séduction, amour, mariage' (Hatred, friendship, seduction, love, marriage) was inspired by the passion of **Marcel Duchamp** and his entourage for chess. Duchamp's *games table*, loaned especially for the exhibition, is being exhibited for the first time in public. It is displayed in conjunction with the creations of **Max Ernst, Hans Richter and Maria Helena Vieira Da Silva**, who offer a metaphor for the game of class, gender and power. A notorious chess player, Maurizio Cattelan provides his own vision of the game in the form of his evocatively titled *Good versus Evil* [Les bons contre les méchants], which offers a new corpus of protagonists.

The presence of the wall from **André Breton's** studio is another high point of the exhibition. Located at the heart of the intuitive exploration of the *Endless Sunday*, this free accumulation of objects and works collected by Breton throughout his life constitutes a vibrant meditation on chance, Surrealism and the freedom of the gaze. The legendary bas-relief *Gradiva* from the collections of the Vatican Museums, which has served as an inexhaustible source of inspiration for modern and contemporary artists, notably the Surrealists, is also on display in the 'Odyssey' section. *Gradiva* – 'the woman who walks' – evokes ideas of travel, of myths and stories, of unconscious urges and desires. It introduces the teeming universe of the *Breton Wall* [Mur Breton], displayed in all its glory nearby, and is being exhibited for the first time outside its Parisian setting.

The *Breton Wall* [Mur Breton], an iconic ensemble that joined the Centre Pompidou in early 2000, consists of 255 heterogeneous objects and works assembled by Breton in the office of his studio at 42, rue Fontaine in Paris: African, Amerindian and Oceanic masks, found objects, minerals, shells, fossils are combined with no hierarchy with the Surrealist works of Alberto Giacometti and Joan Miró. A veritable collection within the collection, the wall from Breton's studio, thanks to its free and inventive juxtapositions, sets the tone for the carefree layout of the *Endless Sunday*, which attempts to sketch out new meanings and hitherto unexplored trajectories.

The meaning of liberty: the wall texts and educational resources

The exhibition wall texts, written by Maurizio Cattelan together with inmates from the women's prison at Giudecca, in Venice, explore multiple facets of the ABC. Through their words, a common reflection emerges, veering between the intimate and the political, between personal statement and collective engagement. These intersecting voices enrich the exhibition and deepen the exploration of the human condition and the experience of imprisonment, while resonating with the idea of the *Endless Sunday*, a day when freedom can sometimes seem suspended, but where hope and rebellion take shape. This collaboration embodies the power of language as a means of liberation.

Meanwhile, a group of inmates from Metz prison have trained as museum educators so that they can accompany groups of visitors. This rehabilitation programme which offers training in public speaking is a key element in the message and the paradoxes embodied by the exhibition. It also reaffirms the role of art as a cognitive vehicle and vector of reconciliation between the individual, society and freedom of expression.

The catalogue: a user's manual for an Endless Sunday

With its texts by artist-philosopher Maurizio Cattelan and its iconic graphic design by designer **Irma Boom**, the **catalogue** has been transformed into a veritable object of reflection. In it Cattelan looks at his work through a philosophical prism, offering an intimate and intellectual interpretation of his creative process, in which every artistic act is a questioning of the human condition, art and freedom. The design by Irma Boom, known for her innovative vision in graphic design, gives the work a unique visual dimension. This book thus becomes an extension of the exhibition, serving both as a reflection of Cattelan's mind and a homage to contemporary thought, while forging a deep dialogue with works from the Centre Pompidou's collection.

WEEK-END TO CELEBRATE THE 15TH ANNIVERSARY OF THE CENTRE POMPIDOU-METZ

From 8 to 11 May 2025

The opening of Endless Sunday marks the start of celebrations for the 15th anniversary of the Centre Pompidou-Metz. This festive weekend is being orchestrated by the legendary **Vinii Revlon**, who will be inviting the public onto the catwalk for the fourth ball to be organised at the museum, on Friday 9 May at 8pm. *Voguing* and *waacking* workshops will offer members of the public the opportunity to discover the ballroom scene, a culture that centred on voguing competitions and the celebration of all identities.

On Saturday 10 May at 8pm, an exceptional DJ set in the garden of the Centre Pompidou-Metz will give centre stage to Kiddy Smile, leader of the French queer vogue scene, who will be presenting new pieces live.

EXHIBITION PARTNERS

Caisse d'Epargne Grand Est Europe
Groupe UEM
Galeries Lafayette
Groupe Sanef
Cityz Media
Inspire Metz
Salvino



LIST OF ARTISTS

Chantal Akerman
Jean-Michel Alberola
Kenneth Anger
Anonyme
Giovanni Anselmo
Karel Appel
Diane Arbus
Avigdor Arikha
Martin Arnold
Arnould Reynold
Jean Arp
Francis Bacon
Bruce Baillie
Oswald Birley
Ulla von Brandenburg
Georges Braque
Victor Brauner
André Breton
Frédéric Bruly Bouabré
Miriam Cahn
Sophie Calle
Pia Camil
Maurizio Cattelan
Zhen Chen
Giorgio de Chirico
Shirley Clarke
Francesco Clemente
Henry Clews
Condoy
John Coplans
Tony Cragg
Julie Curtiss
Jean Daligault
André Deed
Sonia Delaunay
André Derain
Jim Dine
Otto Dix
Jean Dubuffet
Hubert Duprat
Daniel Eisenberg
Max Ernst
Fischli & Weiss
Lucio Fontana
Samuel Fosso

Helen Frankenthaler
Roger de la Fresnaye
Gloria Friedmann
Katharina Fritsch
Cyprien Gaillard
Jochen Gerz
Alberto Giacometti
Natalia Gontcharova
Julio González
Felix Gonzalez-Torres
Nancy Graves
Philip Guston
Huang Yong Ping
Fabrice Hyber
Dorothy Iannone
Alex Israel
Jacqueline de Jong
Asger Jorn
Birgit Jürgenssen
Paul Klee
Claude Lalanne
François-Xavier Lalanne
La Ribot
Henri Laurens
Fernand Léger
Maurice Lemaître
Natacha Lesueur
Roy Lichtenstein
Jacques Lipchitz
Antonio Lopez Garcia
Urs Lüthi
Alberto Magnelli
Kasimir Malévitch
Man Ray
Théo Mercier
Jean Messagier
Ivan Meštrovic
Joan Miró
Joan Mitchell
Henry Moore
Zoran Music
Michel Nedjar
Senga Nengudi
Hélène d'Oettingen
Meret Oppenheim

Gina Pane
Nesa Paripovic
Philippe Parreno
Giuseppe Penone
Pablo Picasso
Michelangelo Pistoletto
Yvonne Rainer
Hans Richter
Robert Ryman
Fernand Sabatté
Niki de Saint Phalle
Alberto Savinio
Claude Schurr
George Segal
Tino Sehgal
Gino Severini
Philippe Starck
Claire Tabouret
Sophie Taeuber-Arp
Dorothea Tanning
Toyen
Tunga
Rosemarie Trockel
Jacques Vaché
Sandra Vásquez de la Horra
Maria Helena Vieira da Silva
Maurice de Vlaminck
Danh Võ
Franz West
Gil Wolman
Erwin Wurm
Li Yongbin
Akram Zaatari
Billie Zangewa



Maurizio Cattelan, *Not Afraid of Love*, 2000
Polyester styrene, resin, paint, fabric, 205 x 312 x 137 cm
Courtesy Maurizio Cattelan's Archive
Photo: © Attilio Maranzano



Maurizio Cattelan, *Spermini*, 1997
Painted latex masks, 17,5 x 9 x 10 cm (each)
Courtesy Maurizio Cattelan's Archive
Photo: © Attilio Maranzano



Maurizio Cattelan, *Felix*, 2001
Oil on polyvinyl resin, fibreglass and steel, 792 x 182 x 610 cm
Courtesy Maurizio Cattelan's Archive
Photo: © Nathan Keay



Mur de l'atelier Breton

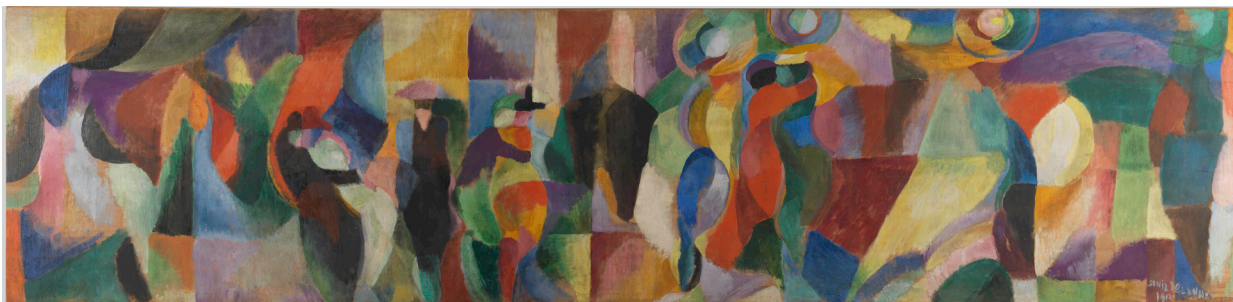
Group of 255 objects and works of art collected by André Breton in the office of his studio
Centre Pompidou, Musée national d'art moderne, AM 2003-3
© Adagp, Paris, 2025
Photo: © Centre Pompidou, MNAM-CCI/Philippe Migeat/Dist. RMN-GP



Kasimir Malévitch, *Croix noire*, [to 1923 - 1926]
Plaster and painted glass, 12,6 x 12,4 x 9,4 cm
Centre Pompidou, Musée national d'art moderne, AM 1978-883
Photo: © Centre Pompidou, MNAM-CCI/Philippe Migeat/Dist. GrandPalaisRmn



Rosemarie Trockel, *Automatic Beauty* [Beauté automatique], 1997
Acrylic on paper, 27,5 x 21,7 cm
Centre Pompidou, Musée national d'art moderne, AM 2009-195
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Photo: © Centre Pompidou, MNAM-CCI/Georges Meguerditchian/Dist. GrandPalaisRmn



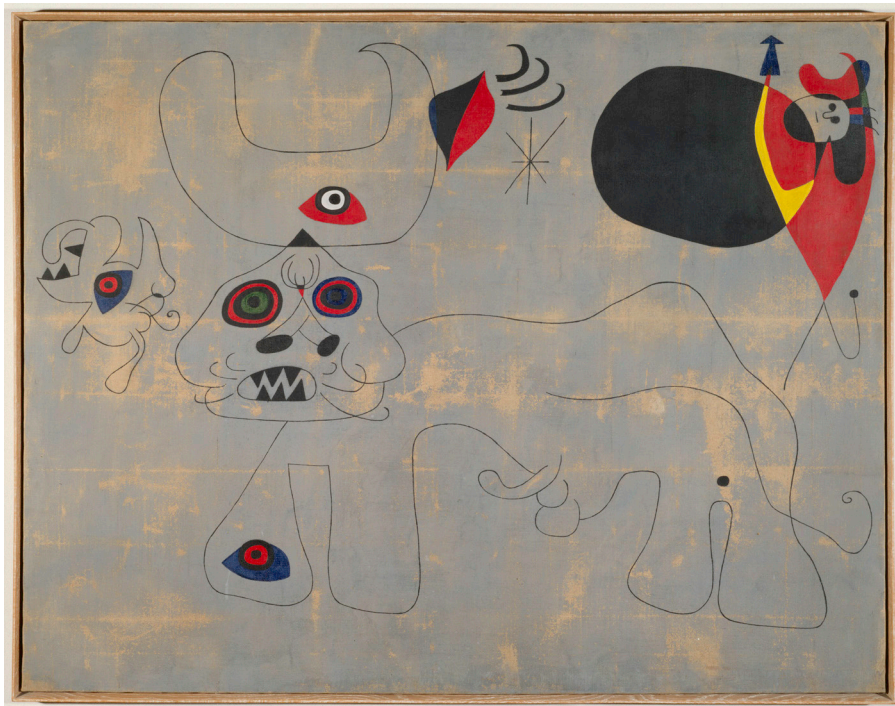
Sonia Delaunay, *Le Bal Bullier*, 1913
Oil on canvas, 97 x 390 cm
Centre Pompidou, Musée national d'art moderne, AM 3307 P
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Georges Braque, *Grand Nu*, 1907-1908
Oil on canvas, 140 x 100 cm
Centre Pompidou, Musée national d'art moderne, AM 2002-127
© Adagp, Paris, 2025
Photo: © Centre Pompidou, MNAM-CCI/Georges Meguerditchian/Dist. GrandPalaisRmn



Dorothea Tanning, *De quel amour*, 1970
Fabric, metal, fur, 174 x 44,5 x 59 cm
Centre Pompidou, Musée national d'art moderne, AM 1977-574
© The Estate of Dorothea Tanning / Adagp, Paris, 2025
Photo: © Centre Pompidou, MNAM-CCI/Philippe Migeat/Dist. GrandPalaisRmn



Joan Miró, *La course de taureaux*, 8 October 1945
Oil on canvas, 114 x 144 cm
Centre Pompidou, Musée national d'art moderne, AM 2763 P
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Photo: © Centre Pompidou, MNAM-CCI/Philippe Migeat/Dist. GrandPalaisRmn