

Centre   
Pompidou-Metz

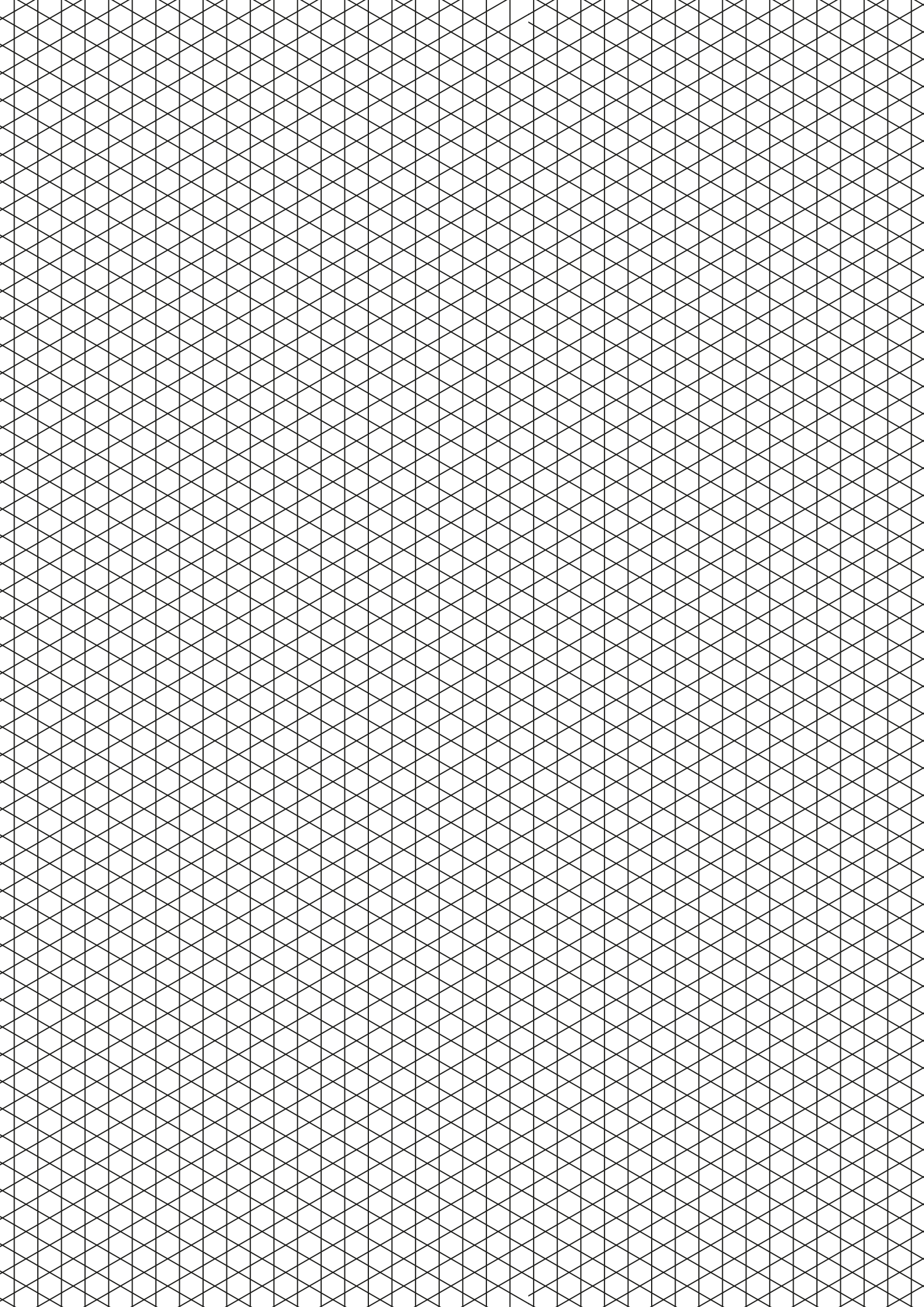
# Katharina Grosse

## Shifting the Stars

PRESS KIT

01.06.24 → 24.02.25





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# 1.

## PRESENTATION

### SHIFTING THE STARS

From 1<sup>st</sup> june 2024 to 24 february 2025  
Forum, Grande Nef, Parvis

Curator: Chiara Parisi, director of the Centre Pompidou-Metz

This summer, the Centre Pompidou-Metz is giving pride of place to Katharina Grosse in the solo exhibition Shifting the Stars. This major project will present a spectacular work in the Grande Nef: a huge painted drapery, covering 8,250 m<sup>2</sup> and spreading as far as the Parvis in a cloud of colours. The installation *The Bed* will also be showcased in the Forum, where Katharina Grosse explores the archetypal nature of the bed through a visual narration of universal themes.



Katharina Grosse, *The Horse Trotted Another Couple of Metres, Then It Stopped*, 2018, Carriageworks, Sydney, Australien, acrylic on fabric, 1.000 x 4.600 x 1.500 cm  
Photo: Zan Wimberley, Courtesy: Carriageworks, Sydney, Australien, and Gagosian © Adagg, Paris 2024

'My bed is the first thing that I painted with a spray gun; then other elements accumulated, introducing a narrative structure while examining major themes. The bed is indeed a totally archetypal piece – everyone knows what it is and what happens when we go to bed, when we dream. For this work, I identified a very specific elementary situation that we all know and share.'<sup>1</sup>



Katharina Grosse, *The Bedroom*, 2023,  
Galerie Max Hetzler, Paris, acrylic on various surfaces dimensions variable  
Courtesy Galerie Max Hetzler, Berlin | Paris | London  
© Adagp, Paris 2024

In 2004, Katharina Grosse radically transformed her bedroom in Düsseldorf with spray paint, covering the bed, the floor, the walls and objects, in an installation that marked a fresh direction in her career that introduced new dimensions. This work, reactivated for the Forum at the Centre Pompidou-Metz, will create a dialogue between the intimacy of the bed and the monumentality of the architecture.

For more than thirty years, Katharina Grosse has been using a spray gun to create her vast immersive paintings. Inspired by Renaissance frescoes during a stay in Florence, she incorporated architecture into her art, adopting a three-dimensional approach. Her in situ works play

with walls, corners, floor and ceiling, both embracing and challenging the architecture, generating surprising tensions in the process.

Katharina Grosse's installations are always integrated into the surrounding site, and her creation for the Grande Nef will be no exception. In the lower part of the gallery, greenery will be introduced in the form of ash trees and hornbeams, their trunks and stumps wrapped in immaculate linen. This decor serves as an introduction to the exhibition, forming a bridge between the human and plant worlds and paving the way for a complete immersion.

In the Grande Nef, which is a majestic space soaring to a height of 20 metres, the artist will be reinventing a vast installation that she originally created for the Carriageworks in Sydney. Here, 8,250 m<sup>2</sup> of fabric will be suspended from the ceiling, forming enormous knots that transform the space into a vast drapery. This work will offer visitors a unique experience: that of being able to physically pass through a painting. Openings in the canvas will make it possible to enter a sanctuary with undulating walls, becoming immersed in a world of colour and movement. Dashes of bright colour will abut diffuse haloes, the folds of the fabric revealing views of dazzling whiteness. The work will be disconcerting and surprising, creating a deep and powerful effect. By turns an intimate refuge and a theatre set – recalling that the Grande Nef hosted Picasso's stage curtain design *Parade* in 2012 – it will invite viewers to actively participate in the work.

The exhibition aims to condense emotions and stimulate a desire for change. Katharina Grosse's painting combines artistic and urban space, spreading out from the heart of the museum to the Parvis. 'From this positive and negative experience, my intention is that we develop the desire to initiate a change.'

1. Extract from « On Painting: Katharina Grosse in Conversation with Isabelle Graw », in *Katharina Grosse*, New York, Gagosian 2018, p. 267.

# 2.

## INTERVIEW WITH THE ARTIST

**Could you tell us about your approach to working on site?**

"Painting has not been independent of architecture for that long, in terms of history. It's a radical thought but a relatively new one that the painting is not part of a space. I lived in Florence for a year and became totally into the relationship between urban, architectural and painted space. It's such an everyday experience to see painting there, whether it is an orange house, a sign, or frescos in a church. I find the idea that the painting is an isolated system in itself misleading and uninteresting.

The important thing for me with these large, sprawling paintings is that they change scale. If something big is visible at a certain location, compared to which I feel small, there must be something at another location compared to which I can define myself as big. This means I can determine how I want to see. Am I someone big, who is looking at a spot, or am I no longer even visible, but rather a particle in the field in which I am currently standing? Painting has the power to split habitual connections or trespass territories and fixed hierarchies."

**What is it about the Centre Pompidou Metz, designed by Shigeru Ban and Jean de Gastines, that inspires you?**

"I like its ambiguity, it can be a museum an industrial factory or an airplane hangar."

**"Site, viewers, work of art and incidents  
of daily life are entangled in a relationship of  
mutual dependency and give rise to an ecology"**

**Why did you want to extend your installation into the urban space?**

"I am searching for a painted picture that has bodily contact, that addresses the entire bodily intelligence and can appear in every fibre of our being. Painting in public space creates unexpected encounters and forms of contact. I embrace the possibility that skaters or people eating their lunch might take over my work. Everything and everyone becomes part of the work: the passersby, the traffic, but also the weather, the growing nature or the birds. Site, viewers, work of art and incidents of daily life are entangled in a relationship of mutual dependency and give rise to an ecology. My aim is it to dissolve the threshold indicating where the one starts and the other stops.

A painting can land and remain anywhere: in the crook of the arm, along a train platform, in the snow and ice, or on the beach. If painting isn't connected to a place, then the imagination is not connected to a place either. I want to show that it is always possible – not only for me, but for everyone – to also view and experience reality differently. Not only there where I show it. Everywhere. Always. Here. Now."

**For the last fifteen years or so, you've regularly included trees in your installations. What role does nature play in your work.**

"My body intelligence responds better to a tactile surface. We have so much imagery in our lives that comes from homogeneous surfaces— from the screen, from photography, from our phones. I think that the tactile image or multilayered images like painting provide a different kind of knowledge. Maybe more authentic as well. I enjoy working with uneven surfaces, the folds or sometimes sculptural surfaces of soil or trees."

# 3.

## BIOGRAPHY



© Larissa Hofmann

Katharina Grosse (born in Freiburg-im-Breisgau in 1961) lives and works in Berlin and New Zealand.

Recent solo exhibitions and site-specific paintings include *Why Three Tones Do Not Form a Triangle* at the Albertina, Vienna (2023-2024), *Katharina Grosse. Studio Paintings, 1988-2022* at the Kunstmuseum Bonn (2024), Kunstmuseum Bern (2023) and at the Mildred Lane Kemper Art Museum, St. Louis (2022). *Louis* (2022); *Canyon* (since 2022) and *Splinter* (2022) at the Fondation Louis Vuitton, Paris; *Apollo, Apollo*, at the Espace Louis Vuitton, Venice (collateral event of the 59th Venice Biennale, 2022); *Chill Seeping from the Walls Gets between Us* at the HAM Helsinki Art Museum (2021); *Shutter Splinter* at the Helsinki Biennale (2021); *Is It You?* at Baltimore Museum of Art (2020); *It Wasn't Us* at Hamburger Bahnhof-Museum für Gegenwart-Berlin (2020); *Mumbling Mud* at chi K11 art space, Guangzhou (2019) and chi K11 art museum, Shanghai (2018); *Les nombreuses irrégularités. Tatiana Trouvé & Katharina Grosse* at Villa Medici, Rome (2018); *The Horse Trotted Another Couple of Meters, Then It Stopped* at Carriageworks, Sydney (2018); *Wunderbild* at National Gallery, Prague (2018); *Asphalt Air and Hair* at ARoS Triennial, Aarhus (2017); *Rockaway* for the *Rockaway!* program at MoMA PS1, Fort Tilden, New York (2016) and *psychylustro*, for the Mural Arts Philadelphia program (2014).

Her works can be found in numerous museum and private collections, such as the Albertina in Vienna, the Baltimore Museum of Art, the Centre Pompidou, the Musée National d'Art Moderne and the Fondation Louis Vuitton in Paris, the Kunsthaus Zürich, the MAXXI–Museo nazionale delle arti del XXI secolo de Rome and the Museum of Modern Art in New York.



# 4.

## RETROSPECTIVE

Katharina Grosse in conversation with Jarrett Earnest  
(Extract from the Exhibition Catalogue)

"I have a rule that I do not write about art that I haven't seen in person because I believe that paintings position themselves in relation to the body in space and that their most important content is more or less invisible in photographs. Contemplating these ephemeral works by Grosse, scattered around the world over the last forty years—none of which currently exist and that I have not seen—I have to admit that they have nevertheless impacted on my thinking.

And so where does that put me, or anyone else for that matter, in relationship to them? To help sort this out, Grosse and I had a conversation about her trajectory, focusing on seven key moments in its evolution and attempting to bridge her memory with my imagination. It's a kind of oral history of appearances and disappearances, lapping onto the shorelines of contemporary art."

Jarrett Earnest, january 2024



### Möhnesee, Germany, 1982

Jarrett Earnest : Can you trace back an early awareness of transience or ephemerality that might link to your site-related installations?

Katharina Grosse : Yes. In my first year in art school I worked in the forest. I used materials I found there like twigs, branches, soil and foliage and a roll of paper and white paint that I'd brought with me.

Katharina Grosse, Möhnesee, 1982,  
© Adagp, Paris 2024

## Munich, Germany, 1996

Jarrett Earnest : What was the first time you consciously approached your work as an installation?

Katharina Grosse : I was commissioned to paint the canteen at Siemens, Munich.

Jarrett Earnest : Was that planned as a permanent installation?

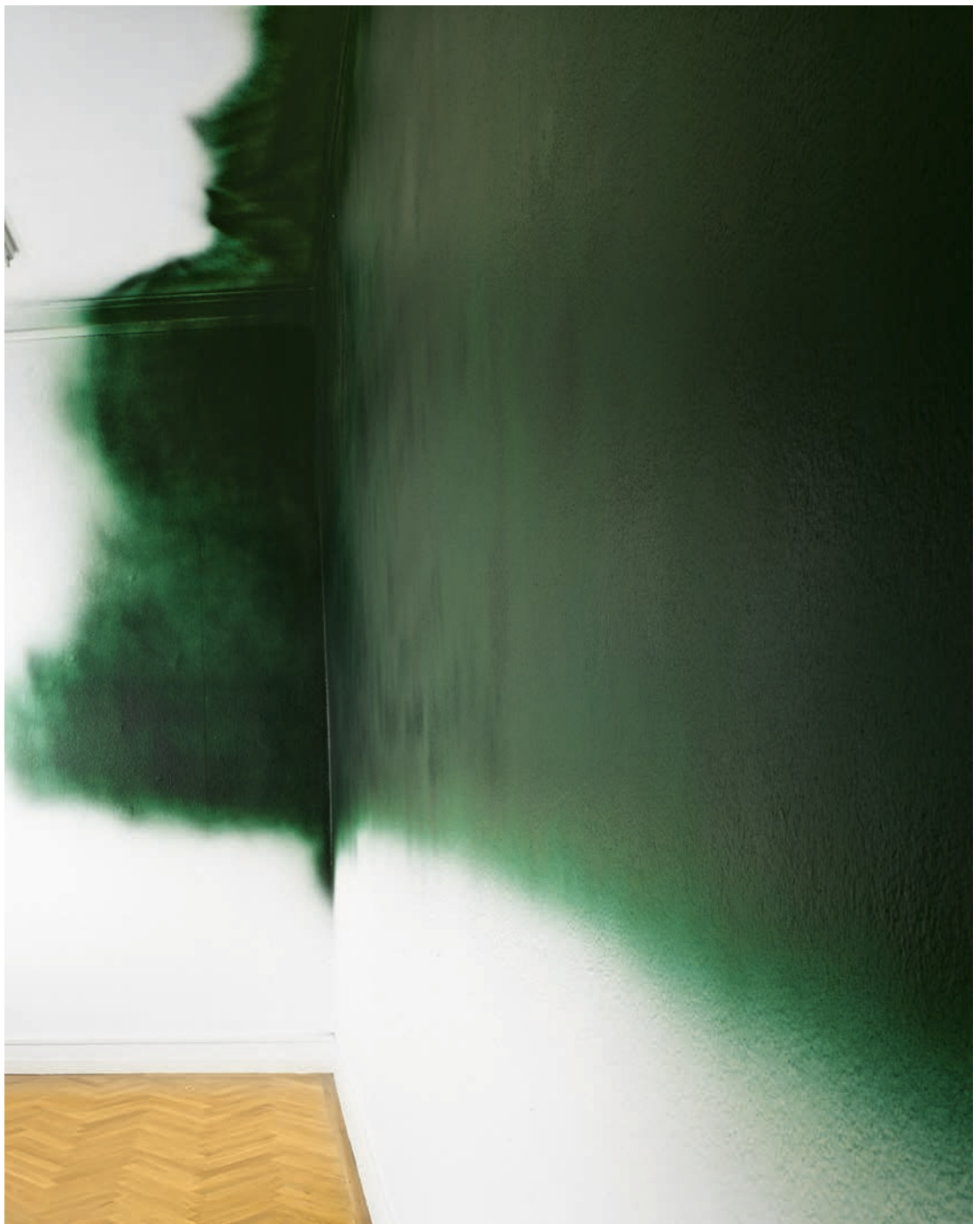
Katharina Grosse : Whether it was permanent or not was not important for me at the time. It was there for quite a while but the plant was closed down and the work did disappear.



Katharina Grosse, *Untitled*, 1996,  
Former Siemens office, Munich, oil on wall  
© Adagg, Paris 2024

## **Berne, Switzerland, 1998**

**Katharina Grosse** : I made my first spray painting when I was invited to do a piece for Kunsthalle Bern. It enabled me to re-understand how a painting could claim its own presence in a space. I wanted to find out whether painting has its own necessity of appearance.



Katharina Grosse, *Untitled*, 1998,  
Project Space, Kunsthalle Bern,  
acrylic on wall  
© Adago, Paris 2024



## Marfa, TX, United States, 1999

Katharina Grosse, *Cheese Gone Bad*, 1999,  
Chinati Foundation, Marfa, acrylic on wall  
© Adagg, Paris 2024

**Jarrett Earnest** : I wonder about your piece at the Chinati Foundation, in Marfa, *Cheese Gone Bad* (1999), because the nature of that building and its windows suggest it's supposed to be seen from outside the building as much as from the inside.

**Katharina Grosse** : That's a good point. It wasn't that I was aware of it when I made it, funnily enough. I did not think of it being visible from the outside because when you paint during the daytime, the light is so extreme that it's very difficult to look into windows.

Some friends were passing by to pick me up for a beer at night and they said, "Have you seen it from the outside?" I had been absolutely oblivious to the fact there could be another vision for it other than the one that I had as a painter inside the building. That changed my perception of the works I did inside buildings even when they weren't visible from the outside. I didn't think I was painting a wall anymore. I was actually painting the inner volume of the whole building so that the building is actually the container and not the wall.



Katharina Grosse, *Untitled*, 2008, Prospect.1, New Orleans, New Orleans Biennial, acrylic on various objects © Adagp, Paris 2024

## New Orleans, LA, United States, 2008

**Jarrett Earnest** : It seems to me like a big difference between making the paintings: 1) inside a building; 2) outside the space, but still on a building; and then 3) when the paint first transgresses onto the ground or trees or part of an environment that is no longer a building. When was the first time that happened? When did the paint cross from the building onto the land?

**Katharina Grosse** : The piece in New Orleans for Prospect.1 was the first outdoor work, but I had already started to paint indoor works that incorporated outdoor elements such as soil.

**Jarrett Earnest** : What did it mean to bring the soil into the gallery?

**Katharina Grosse** : I wanted something that was more organic and more uneven that allowed for modulating surfaces and especially for manipulating the relationship of the wall to the floor.

## Birmingham, United Kingdom, 2002

**Jarrett Earnest** : Can you talk about the effect of color moving across a surface?

**Katharina Grosse** : The most important thing in relationship to the surface is that color maintains its independence, that it does not turn the surface into anything specific. I don't paint the surface—that is totally important to me. The painting and the surface are not congruent. I only achieve this by actually painting an image that has an intentional pictorial structure. There is something going on within the painted surface that exists on its own terms and that has nothing to do with the surface underneath. The structure underneath also maintains its full purpose, but it's getting pierced by my work and vice versa. These two structures are in competition—they're not in unison.



Katharina Grosse, *Cool Puppen*, 2002, Ikon Gallery, Birmingham, acrylic on wall © Adagp, Paris 2024

# 5.

## ASSOCIATED EVENTS

### CONFERENCE

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**KATHARINA GROSSE,  
BACKSTAGE AT THE EXHIBITION**  
THU 13.06.2024 | 6:30

Chiara Parisi, director of the Centre Pompidou-Metz and curator of the exhibition, Alexandre Chevalier, space manager, Lucile Pierrot, exhibition project manager, and Stéphane Leroy, head of scenography, will reveal the many technical challenges and behind-the-scenes aspects of the masterful Katharina Grosse exhibition they so skilfully orchestrated.

Discussion with Elsa De Smet,  
Head of Public Relations and Cultural Action.

### CONCERT

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**JOSY BASAR**  
FRI 31.05.2024 | 9:30

On the occasion of the opening of the exhibition  
[Katharina Grosse. Shifting the Stars](#)

Josy Basar from Metz creates minimalist electronic music with catchy rhythms and heady melodies. Inspired by rural Eastern landscapes, shopping malls and village hall ambiances, his melancholy tracks are as much French chanson as lo-fi club synthpop, recalling his love of Grauzone, Ruth, Molly Nilsson and Arno.

The concert will be followed by a DJ SET from Vernis Tuning.



## CONCERT

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### KATHARINA GROSSE STEFAN SCHNEIDER

FRI 28.06.2024 | 8:00

Katharina Grosse invites Stefan Schneider, an iconic and innovative figure in electronic music, for a performance that resonates with the spirit of their collaborative album *Tiergarten* (2017).

On the occasion of the concert, the Grande Nef is exceptionally open until 20:00.

## DANSE

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### KATHARINA GROSSE & LE CCN-BALLET DE LORRAINE ASSOCIATE ARTIST CREATION 2024

SAT 19.10.2024 | 3:00

In autumn, the installation *Shifting the stars* will be the site of expression for dancers from the CCN-Ballet de Lorraine, who will perform a choreography conceived by Petter Jacobsson and Thomas Caley, exploring the spatial and conceptual dimensions of the work.

In partnership with CCN-Ballet de Lorraine.



## YOUNG AUDIENCE

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**TOTOTL\***  
**(AMANTECAS CHAPITRE 1 : PEDRO)**  
**PAR OMAR CASTILLO ALFARO**  
**FROM 14.09.2024 TO 31.01.2025**

*"Pedro, a parrot from the state of Tampico (northeast Mexico), grew up with my family. Pedro is my home and my family. Pedro was extirpated from his region so that we could humanize him. Pedro is the starting point for my research" Omar Castillo Alfaro*

Before America was "colonized", there were schools of featherwork called amantecas. For Mesoamerican cultures, the use of birds was a reference to Quetzalcoatl, the feathered serpent (god of Aztec mythology). This god was the protector of the art of the feather. Exotic birds were bred for the use of their colors. Feathers were used for ritual, funerary, festive and warlike purposes; it was an art of extreme skill. The first religious miniatures to circulate in Latin America were produced using this technique, which is thus intimately linked to the birth of imagery on this continent. Omar Castillo Alfaro's work aims to create contemporary imagery based on skills that captivated Europe between the 16<sup>th</sup> and 18<sup>th</sup> centuries, and which have now all but disappeared.

In a mysterious and bewitching setting, the artist invites children to discover a sacred Mesoamerican art, whose respectful whose respectful practice is in itself an awareness-raising protection of endangered species.

*\*Bird in Náhuatl*

## ACCESSIBILITY

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**KATHARINA GROSSE IN ALL SENSES**  
**DATES TO BE CONFIRMED | Grande Nef**

An immersive experience that unfolds around the senses of hearing, smell and touch. Visitors are invited to walk barefoot on the canvas, to touch the material, its shapes and folds, to smell, through "scent boxes", the materials that make up the installation: wood, metal, paper, sheets, paint... Or those that characterize the artist's universe, such as the "flowers and fruits" "flowers and fruit" associated with the work of Henri Matisse.

A soundtrack will represent the colors according to their sound pattern.



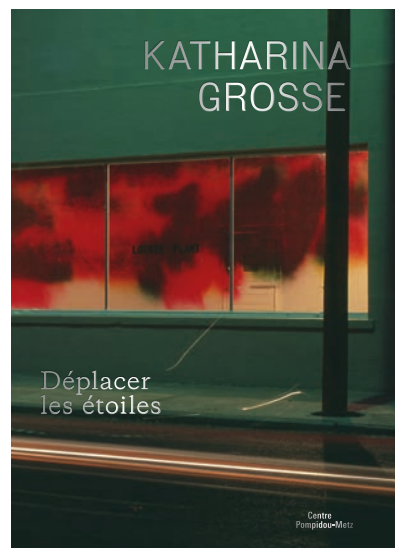
# 6.

## CATALOGUE

### KATHARINA GROSSE SHIFTING THE STARS

The accompanying book is dedicated to Katharina Grosse's site-specific work. Introduced by an essay by Chiara Parisi, it is intended as a reference work covering all the ephemeral works the artist has created since the late 1990s, and will address the temporal aspects of her creation.

In an exchange with the artist, American art critic Jarrett Earnest proposes a reflection on the creative process, temporality and the idea of localization-dislocation-relocation in Katharina Grosse's installations. How can a work that is essentially ephemeral and site-specific be sustained over time? Donatien Grau's contribution focuses on the circulation of concepts and approaches in painting.



Published 29 May 2024  
Format 23 x 32 cm  
264 pages  
Price (incl. VAT) €40

### 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 :  
[Katharine Grosse. Shifting the Stars](#)

Available on YouTube, Spotify, Apple Podcast :  
[Suzanne Valadon. A world of your own](#)  
[Elmgreen et Dragset. Bonne Chance](#)  
[Worldbuilding. Video games and art in the digital age](#)  
[Repetition](#)  
[Lacan, the exhibition. When art meets psychoanalysis](#)  
[André Masson. There is no finished world](#)

# 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



In media partnership with





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.

Because 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. Its business is that of a long-term investor, which requires a shareholder commitment that nurtures 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.

Founded in 1704 in the Lorraine region of France, the Wendel Group developed over 270 years in a variety of activities, notably steelmaking, before devoting itself to long-term investment in the late 1970s.

The Group is supported by its core family shareholder, made up of around one thousand three hundred shareholders from the Wendel family, grouped together in the family company Wendel-Participations, which owns 39.6% of the Wendel Group.

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## **GROUPE SANEF, A PARTNER IN REGIONAL CULTURE**

The Sanef group, which manages almost 2,000 km of motorways in France, is committed to promoting the cultural and tourist appeal of the areas it crosses.

For many years, the Group has pursued an active sponsorship policy in the regions, helping to raise the profile of regional cultural events and attract new audiences.

The Sanef group has also chosen to commit to professional integration in the regions to help people in great difficulty to return to work. It has created bridges between its cultural sponsorship and its solidarity commitments, convinced that culture creates links and helps people to reintegrate into society.

It is against this backdrop that the Sanef Group has decided to renew its support for the Centre Pompidou-Metz and to contribute to the promotion of the major immersive exhibition by the artist and his team. Centre Pompidou-Metz and to contribute to the promotion of the major immersive exhibition by the artist Katharina Grosse, Shifting the stars, presented from 1 June 2024 to 24 February 2025.

### **The Sanef Group**

A subsidiary of the Abertis group, world leader in motorway management, the Sanef group operates 1,807 km of motorway, mainly in Normandy, northern and eastern France. The group's 2,300 work around the clock to ensure the safety and comfort of all their customers. As a partner of the State and the regions through which its networks pass, the group is committed to encouraging new forms of mobility, promoting road safety and combating global warming. Main subsidiaries: Sapn and Bip&Go.

<http://www.sanefgroupe.com/>

### **PRESS CONTACT**

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# 8.

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Katharina Grosse, *The Horse Trotted Another Couple of Metres, Then It Stopped*, 2018, Carriageworks, Sydney, Australien, acrylic on fabric, 1.000 x 4.600 x 1.500 cm  
Photo: Zan Wimberley, Courtesy: Carriageworks, Sydney, Australien, and Gagosian  
© Adagp, Paris 2024



Katharina Grosse, *Wunderbild*, 2018, National Gallery, Prague, Czech Republic, acrylic on fabric, 1.450 x 5.620 x 670 cm and 1.450 x 5.490 x 690 cm  
Photo: Jens Ziehe; Commissioned by the National Gallery Prague; Courtesy Galerie nächst St. Stephan Rosemarie Schwarzwälder, Gagosian, and König Galerie  
© Adagp, Paris 2024



Katharina Grosse, *Canyon*, 2022,  
Fondation Louis Vuitton, Paris,  
acrylic on aluminium, 1,450 x 570 x 900 cm  
Photo: Charles Duprat; Courtesy: Gagolian  
© Adagp, Paris 2024



Katharina Grosse, *Rockaway*, 2016,  
MoMA PS1's Rockaway! series, New York, USA,  
acrylic on wall, floor and various objects, 600 x 1.500 x 3.500 cm  
Photo: Pablo Enriquez; Courtesy of MoMA PS1  
© Adagp, Paris 2024



Katharina Grosse, *It Wasn't Us*, 2020,  
Hamburger Bahnhof - Museum für Gegenwart - Berlin, acrylic on floor, polystyrene  
and bronze; colour on asphalt, concrete, brick and metal, 700 x 6.500 x 18.300 cm  
Courtesy König Galerie / Gagolian / Galerie nächst St. Stephan Rosemarie  
Schwarzwälder / Staatliche Museen zu Berlin, Nationalgalerie  
Photo: Jens Ziehe  
© Adagp, Paris 2024






Katharina Grosse, *Ingres Wood*, 2018,  
Villa Medici, Rome, Italy, 260 x 560 x 2.360 cm;  
Photo: Alessandro Vasari; Courtesy: Gagolian  
© Adagp, Paris 2024

## THE 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

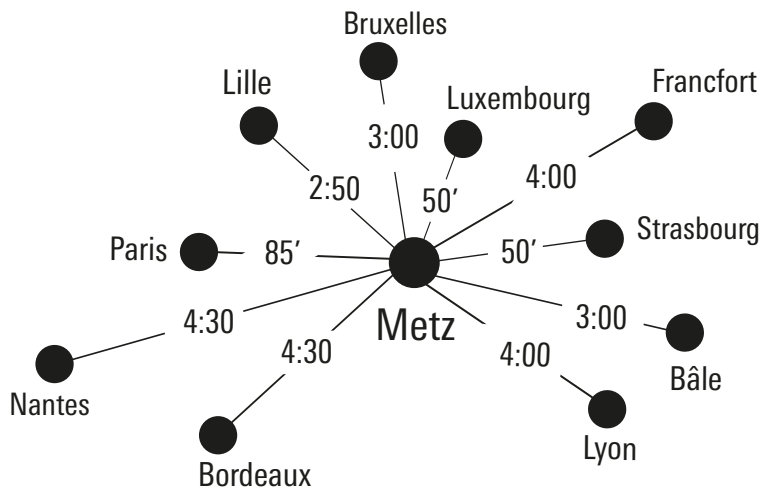
01.04 > 31.10

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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