

ENDLESS SUNDAY

MAURIZIO CATTELAN
AND THE CENTRE POMPIDOU COLLECTION



Endless Sunday. Maurizio Cattelan and the Centre Pompidou collection

08.05.2025 → 02.02.2027

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

Inaugurated on the occasion of the 15th anniversary of Centre Pompidou-Metz, the exhibition Endless Sunday. Maurizio Cattelan and the Centre Pompidou Collection draws on the paradoxes of questioning existence. It brings to light the contradictions that each of us face in defining ourselves. Endless Sunday evokes the idea of stretched-out time, a lengthening sometimes joyful like a stroll or sometimes darker like a wandering. An endless Sunday is also about relentless work, the imprisonment of thought, or, on the contrary, idleness; the time reserved for spirituality, leisure and long discussions; unproductive drifting that leads to the discovery of new paths of thought. An endless Sunday is a day at the museum that never stops, where every gesture made and every idea formulated is the result of a state given to the world.

Spread throughout the museum – from the Forum to the Grande Nef, from Gallery 1 to the roof terraces that are transformed for the first time into a sculpture walk, and all the way to the South Garden – the exhibition brings together nearly 400 works from the Musée national d'art moderne, offering an immersion into the collection through masterpieces, rare works and unexpected discoveries. They are presented in dialogue with 40 works by guest artist and co-curator Maurizio Cattelan, whose vision and presence bring a fresh perspective to the collection and reveal the contradictions of our changing world.

Based on the framework of an alphabet book made in homage to the philosopher Gilles Deleuze, the exhibition offers a unique journey through the history of art, rich in free associations and surprising counterpoints. Each section – titled after a poem, film or novel – serves as an invitation to revisit ideas associated with Sundays, and a dive into Cattelan's complex universe with him as the visitor guide. You'll find the sections assembled here in the order of the tour that is not always alphabetical. Texts written by Cattelan, inscribed on the walls like visions of the world or self-portraits, find their counterpoint in texts written by women in prison based on the same alphabet book. These can be consulted in the exhibition room, placed on benches available to visitors.

But this exhibition belongs to you and the second counterpoint, which can be multiplied ad infinitum, is yours. Your life also has an impact on the way you see the world and the way you make each work, each section and each exhibition your own. Come into the spaces and let your thoughts wander in an artistic and mental space-time, free of any imposed hierarchy. We surprise ourselves sometimes by thinking outside the box, because certainty is an illusion....



A question to ask
or the desire to chat?
Our mediators are here for you.

FORUM

The first place you enter in Centre Pompidou-Metz is the open, crossing space of the Forum. The architecture was designed to create a place halfway between a public square and an institutional space. Filled with art works, it challenges museum settings and traditions, blurring boundaries between inside and outside.

X | Xenia

Xenia comes from the ancient Greek word 'xenos' that refers to the notion of hospitality and welcome. You can sit back and chat on Franz West's sofas, turn your back on *L.O.V.E.* or confront the anti-monument imagined by Cattelan for the Piazza della Borsa in Milan.

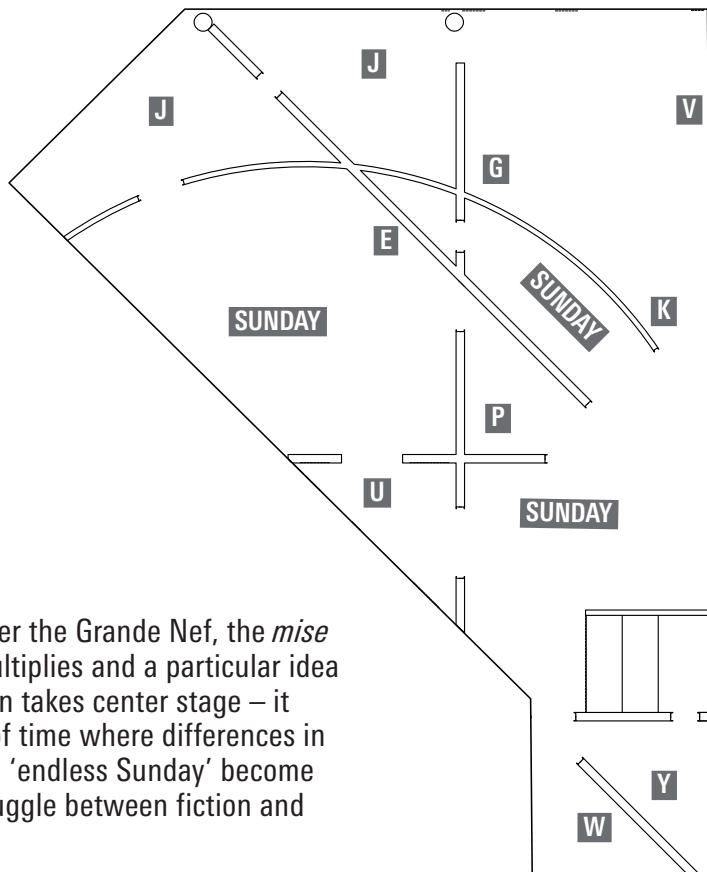
T | Secondhand Time

Perrine and *Rémy* have taken refuge in the Forum, and their presence resonates with the paradoxes raised by the notion of hospitality. Signed by Cattelan, they evoke the inequalities he holds dear and the paradoxes and aporias denounced by the artist for over 30 years.

JARDIN SUD

The first version of this work, titled *Piumino*, was installed in the gardens of the Villa Medici in Rome in 1999. It comprises a marble slab laid on the ground inscribed with the name 'Lupetto' (wolf cub in Italian) and the dates of his birth and death. Here, Cattelan moves the tomb outside the cemetery and, by reducing it together the inscription of a non-human name, instils doubt in the viewer about a best friend who might not be human, but a dog.

GRANDE NEF



As soon as you enter the Grande Nef, the *mise en abîme* effect multiplies and a particular idea of the eternal return takes center stage – it evokes the cycles of time where differences in the repetition of an ‘endless Sunday’ become a metaphysical struggle between fiction and reality.

U | Ouroboros

The serpent, a symbol of the eternal cycle, sets the rhythm of the exhibition. Here, anonymous Chinese Pî discs intersect with dreamlike woods and stones. Further on, Cattelan’s *Felix*, a monumental sculpture of a frightened cat skeleton, jumps out like a dinosaur in a natural history museum, while Théo Mercier presents a taxonomy of fake objects. Nothing is ever what it seems if we adhere to norms.

D | Sunday

In this section that spreads throughout the galleries and interweaves with other sections, major works evoke leisure, free time, rest and contemplation. They recall the pleasures of games or cinema, the porosity between reality and fiction, the authorized laziness of junk food, or time for strolling or dancing. Sunday could be a day of rest and respite. However, some of the works in this section reveal a form of disenchantment and speak to the vanity of consumerism or revolt.

J | I is another

Since we never truly know ourselves, and discover ourselves throughout our lives, we invite you to introspection. You can also measure the weight that we put between ourselves and others, with nostalgia, humour, humility or genius. Consider identity and its fragmentation; otherness, alienation and subjectivity. In short – be yourself, even though that is impossible – and look hard at others, even though they cannot reveal themselves.

E | Between Dog and Wolf

Composed exclusively of a work by Miriam Cahn, this idea resonates with the theme of the passage of time and the potential for transformation or metamorphosis from one state to another, whether positive or negative. Perhaps a certain intrinsic hybridity is your natural state.

V | Journey to the End of the Night

In reference to Louis-Ferdinand Céline, this paradoxical section evokes the fragility of existence in *Father*, a monumental fresco by Cattelan, tightly framed, and as cinematic as it is sepulchral.

G | The Grand Illusion

Ancient and theatrical themes par excellence: illusion, deception, philosophical entertainment and willful blindness are put into perspective with the contemporary world to invite you to question what constitutes spectacle and what leads to the trap of vanity.

K | Ketamine

Horses, hot-air balloons and chandeliers are signs of luxury associated with leisurely Sundays that feel unreal. They are as much delirium as an autonomous space-time, foreign to any ordinary measure.

P | Forever

While the exhibition presents a collection, Cattelan invites you to question the limits of our need to leave traces, preserve our memories and exist through the past, the recording of which we devote so much of our present.

Y | Yin & Yang

Here, the exhibition experience increasingly disrupts conventional codes. Hybridities abound, highlighting the value of links considered unnatural as well as questioning hierarchies and categorizations that impoverish.

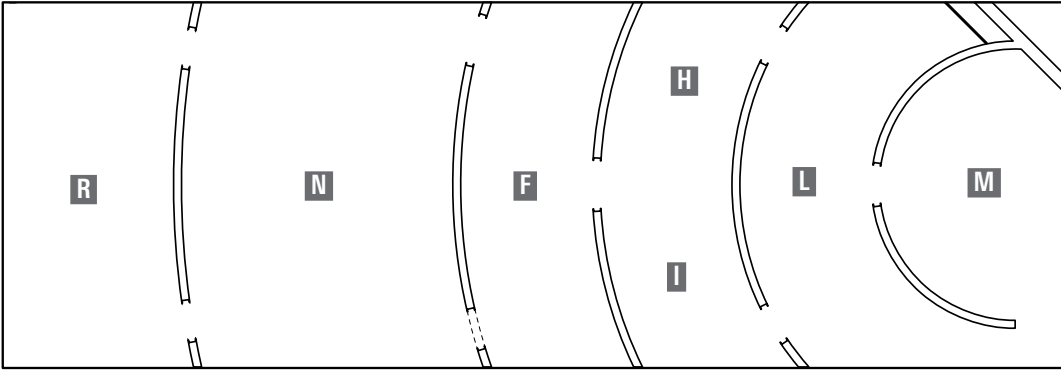
W | W, or the Memory of Childhood

Childhood memories are in part imbued with naivety, innocence and security, but they can also be the birthplace of shame, trauma and neuroses. By emerging from childhood, you will fight for your individuality and your existence.

GALLERY 1 ROOFTOP

For the first time in the history of Centre Pompidou-Metz, the gallery rooftops have been transformed into a sculpture garden, welcoming biomorphic works by Henri Laurens and Henry Moore from Centre Pompidou in Paris, which is beginning its metamorphosis. This installation is a reminder of the importance of the duality between interior and exterior intended by Centre Pompidou-Metz's architects, Shigeru Ban and Jean de Gastines.

GALLERY 1



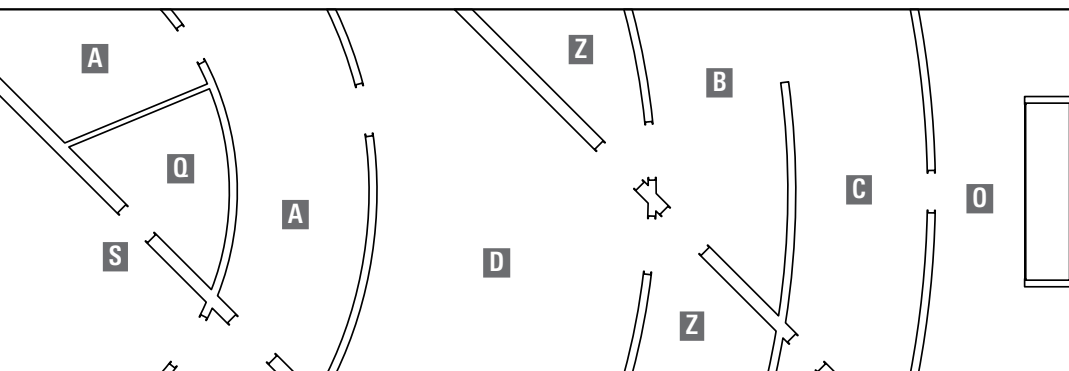
In Gallery 1, concentric circles of scenography echo the cyclical nature of the exhibition, perhaps suggesting that a collection could be reconfigured endlessly. Already, the possibilities offered in its journey are infinite.

M | Bad, Good and Misunderstood

Cattelan conjures the figures of the impostor, the prankster and the misunderstood, which he refutes in order to highlight the misunderstandings that sometimes arise between what we want to say and the message received. The elephant in the room is the one we don't see, even though he takes up all of the space and even when he's hiding behind the curtains.

S | Hurricane Season

Composed of a single work, this section resonates with the idea of fiction in cinema – the spectacle you go to see and for which you enter a dedicated room, just as you do for an exhibition – with the tremor of a catastrophe to come, that of the hurricane, which makes time and light tremble.



Q | When we stop understanding the world

This is one of the most famous works to emerge from the art market's media channels. While some may have cried scandal, Cattelan's Duchampian ready-made twisted into a still life vanitas, reminds us that when it comes to art and museums, despite everything, it is often authoritarian and elitist gestures that are expected.

L | Dodging

In this section, trickery – which is often maligned – becomes a means of dreaming and inventing new paradigms. The idea emerges that ideas are born out of constraints and obstacles to overcome; anguish, rebellion and farce.

H | Hate, Friendship, Courting, Love, Marriage

A loop of existence centered around Cattelan and Marcel Duchamp's chess tables. Strategic, complex and at times Manichean, the game reshuffles pawns and other figures constantly, in the hope of making the game last longer than the previous one and perhaps to start again from scratch.

I | They shall not pass!

This section confronts dogmatism with a famous revolutionary slogan and presents works that reveal post-war trauma or capture the violence of combat. Others mark the transgressive spirit and radical breaks made by historical avant-gardes. Do not let anything pass.

F | Fugitive

Cattelan invites you to reflect on the difference between fleeing and escaping, or on their ontological similarity when their interpretation differs. The power of women, their courage and the deconstruction of a simplified vision of their role, continue to require revision.

N | Us the Animals

Playing a multitude of roles, animals are endowed with an acculturated intelligence that humans can sometimes envy. Yet we cannot forget that in our era, the future of animals is under particular threat.

R | Bring Up the bodies

Here, the body stretches, contorts, evades and resists – tirelessly reminding you of its irreducible presence. You can recompose the space here by taking part, alone or with others, in La Ribot's participatory installation *Walk the Chair*.

A | A family affair

This section includes a gallery of portraits made by artists of members of their family, often their mothers. Cattelan portrays his mother in a fridge, a domestic object that the family opens on Sundays for better or for worse.

D | The beginning of the war will remain secret

In the center of the room stands Chen Zhen's work for the 50th anniversary of the UN in Geneva, composed of 29 chairs that no one will be able to sit on. Together with *Sunday* by Cattelan, politics is denounced as a dead end, a vanity that grows rich on the back of inequality.

B | Beat

... for your convictions, to accept yourself, to be accepted, to resist, to be yourself.... Although drawn from very different contexts and aesthetics, all the photographs presented here address us with a frontal and rebellious gaze – that of the marginalized or war-scarred citizens who want to be seen.

O | Odyssey

From adventurous journeys to tales of initiation, through the paths of the unconscious and collective or personal mythologies, André Breton's *Studio Wall* is surrounded by the antique bas-relief *Gradiva* and a work by Cattelan, to spark cognitive, intellectual or unconscious associations in which you are the hero.

Z | Zombification

Rather moribund, zombification conjures up a certain trans-humanity, ghosts that haunt and wandering souls.

C | Drive me to the moon

Taking its title from a small pencil drawing by Sandra Vásquez de la Horra depicting a baby in a toy car, this section renews promises for the future in an optimistic manner. There is still time to tell stories and invent worlds, shapes and figures.

VISITORS INFORMATION

OPENING HOURS

Every day, except Tuesdays and 1st May

SCHEDULE

1st november to 31 march

Monday → sunday: 10-18:00

1st april to 31 october

Monday → thursday: 10-18:00

Friday → sunday: 10-19:00

TICKETS

On sale at desks and on-site
at Centre Pompidou-Metz
as well as from resellers

Information

Tel. : +33 (0)3 87 15 17 17

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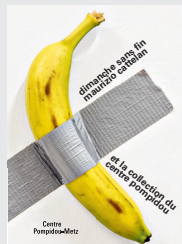
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EXHIBITION CATALOGUE



Endless Sunday Maurizio Cattelan and the Centre Pompidou collection

Collective catalog edited
by Maurizio Cattelan and Chiara Parisi
Published by Éditions
du Centre Pompidou-Metz

448 pages, €39

Available in bookstores

PRIZE DRAW

Scan the QR code and try
to win a copy of the special
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to the exhibition.



*Draws on January 6, 2026, July 7, 2026,
and February 3, 2027*

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