

KATHARINA GROSSE SHIFTING THE STARS

EXHIBITION FROM 01.06.24 TO 24.02.25
GRANDE NEF, PARVIS, & FORUM

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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



KATHARINA GROSSE. SHIFTING THE STARS

In the Grande Nef, the Parvis and the Forum
June 1, 2024 to February 24, 2025

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 m² and spreading as far as the Parvis in a cloud of colours. The installation *The Bedroom* 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, Acrylic on fabric, 1.000 x 4.600 x 1.500 cm
Photo: Zan Wimberley, Courtesy: Carriageworks, Sydney, and Gagosian © Katharina Grosse and VG Bild-Kunst, Bonn, 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.'¹

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, *The Bedroom*, 2023
acrylic on different surfaces overall dimensions variable
© Katharina Grosse and VG Bild-Kunst, Bonn 2024

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.

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

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 m² 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.’

Associated programme

In June, the Parvis, which will be fully incorporated into Katharina Grosse’s creation, will be transformed into an open-air arena for a concert. The artist has invited Stefan Schneider, an iconic and innovative figure in electronic music, to give a performance that resonates with the spirit of their collaborative album *Tiergarten* (2017).

In the autumn, the installation Shifting the Stars will become a venue for the dancers of the CCN-Ballet de Lorraine, who will perform a choreography by Petter Jacobsson and Thomas Caley that explores the work’s spatial and conceptual dimensions.

Publication

The exhibition will be accompanied by an authoritative catalogue devoted to Katharina Grosse’s *in situ* work, bringing together all of the ephemeral works that she has created since the late 1990s. The introduction by Chiara Parisi, curator of the exhibition, and the critical essay by philologist Donatien Grau, which examines the sources of Katharina Grosse’s pictorial practice, are followed by the artist’s conversation with art critic Jarrett Earnest.

The exchange explores Katharina Grosse’s creative process, with particular emphasis on notions of temporality and the cycle of location-dislocation-relocation inherent in her installations. How can we perpetuate a work that is by its very nature ephemeral and intrinsically linked to the place that is its site?



Photo: Larissa Hofmann

Biography

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.