

PRESS KIT
PROGRAMMATION 2025

Centre
Pompidou-Metz

CONTENTS

EXHIBITIONS 04

PARTICIPATIVE EXHIBITIONS 20

LIVE PEFORMANCE 24

PUBLICATIONS 29

PUBLIC 32

ABOUT US 42

PARTNERS 43

AGENDA 45

Cover:

Maurizio Cattelan au Centre Pompidou-Metz, juillet 2024 Photo : © Revue Profane / Jonathan LLense / TheLink Mgmt
© Shigeru Ban Architects Europe et Jean de Gastines Architectes, avec Philip Gumuchdjian pour la conception du projet lauréat du concours / Metz Métropole / Centre Pompidou-Metz

The essential

By Chiara Parisi

'We should never look back, unless that is where we want to go' Maurizio Cattelan

In May 2025, the Centre Pompidou-Metz is celebrating its 15th anniversary. This marvellous milestone inspires a desire to move forward with strength, joy and curiosity. The event will be marked by an ambitious and festive programme for visitors that mixes modern and contemporary art.

The year will begin with an unusual vision of our contemporary world in the form of the exhibition After the end Cartographies for Another Time which offers a fresh reinterpretation of the history of transatlantic art by exploring fundamental questions of identity, frontiers and collective memory. It will continue with the celebration of its 15th anniversary, on 8 May, a day of festivities that will feel like a Sunday. To mark this anniversary, the Centre Pompidou's collection will be showcased in the exhibition Neverending Sunday, devised by the international artist Maurizio Cattelan. Its incisive analysis of art will explore universal themes such as power and the absurdity of existence. During this big Week-End Sunday, the Centre Pompidou-Metz will be transformed into a dance floor by Vinii Revlon, ambassador of the voguing culture, who will orchestrate proceedings. There will be a *marching band*, a large Ball and workshops for offering a complete immersion in the world of *voguing*, followed by festivities led by Kiddy Smile, an iconic figure of the queer scene and of French voguing, who will perform an exceptional DJ set on the museum's forecourt.

'In 1988, when it was discovered that the Turin shroud was a representation dating from the 13th century and not the imprint of the body of Christ on his winding sheet, people continued to worship this object . . .
I understood that the difference between the copy and the original is simply question of faith.' Maurizio Cattelan

This celebration will be followed by Copyists, an exhibition organised by the Centre Pompidou-Metz in an exceptional collaboration with the **Musée du Louvre**. It will bring together a number of contemporary artists who have been invited to make a copy of a work of their choice from among the masterpieces in the collections of the Louvre, ranging from Mesopotamian art to the 19th century.

Following on from the great solo shows dedicated to Eva Aeppli and Suzanne Valadon, the Centre Pompidou-Metz will be celebrating the American artist Louise Nevelson in the exhibition Mrs. N's Palace. Coming fifty years after her last exhibition in France, this retrospective will feature numerous works highlighting her major contribution to 20th century art.

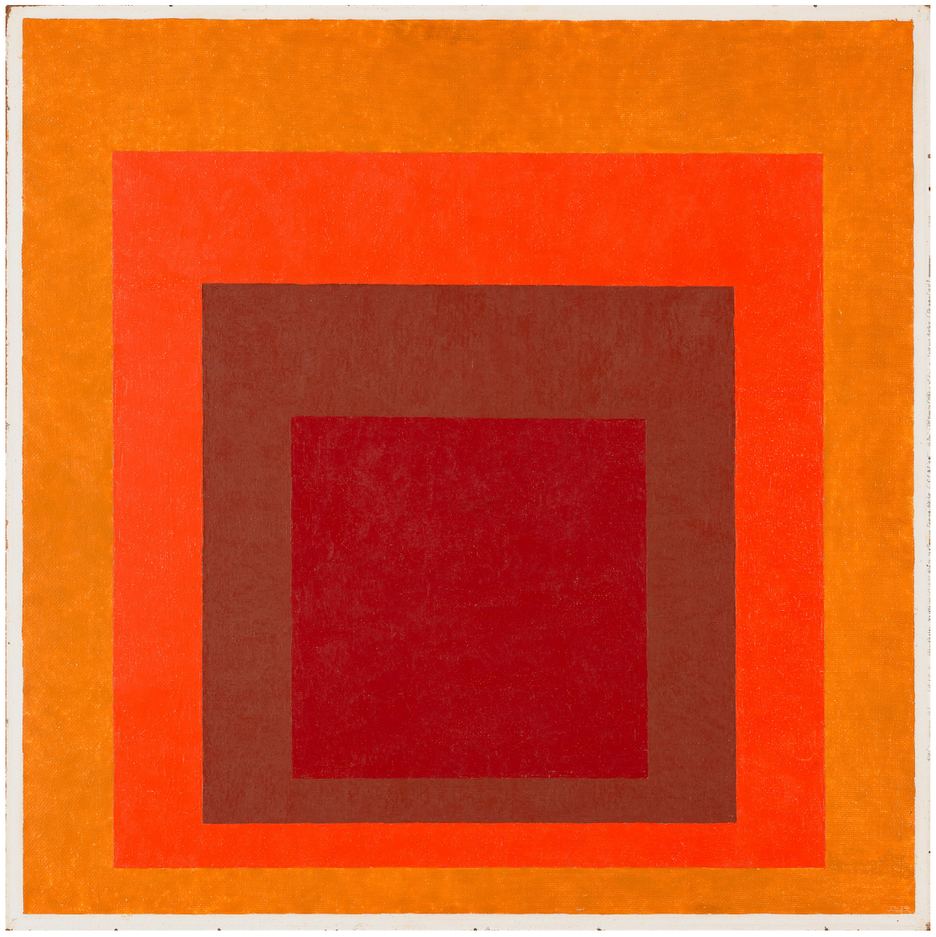
The culmination of three years of collaboration and friendship, the exhibition choreographed by Boris Charmatz will transform the Studio into a transformative space in which visitors will be able to interact with art and dance, blurring the boundaries between these disciplines.

The collaborative Paper Tube Studio (PTS), open free of charge, continues to offer participatory exhibitions devised by artists. This year, the shows by Xavier Veilhan and Vinii Revlon revolve around performance, transforming the PTS by turns into a film studio and a catwalk where participants will be able to practice parading in a ball.

Intense, engaged, international, multidisciplinary and rich, 2025 will be a memorable year, bringing together the public, artists and regional cultural protagonists. Let the party begin.

Repetition
Leading works from Centre Pompidou
Until January 27th, 2025

Gallery 1
Curator: Éric de Chassey, Director of the Institut National d'Histoire de l'Art



Josef Albers, *Affectueux (Hommage au carré)*, 1954 © The Josef and Anni Albers Foundation / © Adagp, Paris, 2024
Photo: © Bertrand Prévost - Centre Pompidou, MNAM-CCI / Dist. RMN-GP

Curated by Éric de Chassey, La Répétition is a fresh exploration of the collection of the Centre Pompidou, Musée National d'Art Moderne, following on from Phares, Musicircus, L'Aventure de la couleur, Des Mondes construits. Un choix de sculptures du Centre Pompidou and Mimèsis. Un design vivant.

In 1936, Marie Laurencin painted *La Répétition*. At first sight, there is nothing to distinguish this painting from a conventional genre scene showing preparations for a recital, the prelude to a future creation. Without appearing so, it is in fact nothing less than a reformulation of the *Demoiselles d'Avignon* by Pablo Picasso, one of the seminal works of modern art: same curtain being opened by one of the models, same number of figures, same pyramidal composition. The rehearsal is not only its subject; it is also its method, embodied by the similarity of the faces depicted – a doubling within a doubling.

This exhibition sets out to show how, for numerous artists of the 20th and 21st centuries, creation is born out of repetition, through multiplication, accumulation, redoing and beginning again. It calls into question the simplistic idea that modernity can be characterised solely by invention and the exceptional. It shows the permanence at the heart of our time of a very old way of creating images and objects, often utilitarian or decorative, as testified by a Gallo-Roman stela that presents three almost identical female figures, lent by the Musée de la Cour d'Or in Metz.

CURRENT EXHIBITIONS

Katharina Grosse
Shifting the stars
Until February 24th 2025

Grande Nef, Parvis

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



Katharina Grosse, *Déplacer les étoiles*, 2024 View of the exhibition Katharina Grosse. Shifting the stars, Centre Pompidou - Metz, 1 June 2024 - 24 February 2025
Photo: Jens Ziehe Courtesy / Centre Pompidou – Metz; Gagosian; Galerie Max Hetzler; Galerie nächst St. Stephan Rosemarie Schwarzwälder © Adagp, Paris, 2024

For more than 30 years, Katharina Grosse (born in January 1961, lives and works in Berlin and New Zealand) uses the spray-gun technique to create monumental immersive paintings. During a stay in Florence, she was fascinated to discover the extent to which Renaissance frescoes incorporated the surrounding architecture as a pictorial element. From this point on, her work took a three-dimensional turn. Katharina Grosse began creating her works *in situ*, taking into consideration the exhibition space.

The artist abandoned the easel in favour of the wall, to which she applied her shimmering colours directly, including the corners and projecting elements. In order better to embrace and counter the architecture, but also to create astonishing tensions, she turned to canvas once again in her installations. Her installations are infused by a verve that combines the uninhibited power of American Abstract Expressionism with the subtle sensuality of the 'coloured spatial bodies' (*Farbraumkörper*) of the painter Gotthard Graubner, who was her professor at the fine arts academy in Düsseldorf.

Katharina Grosse has been invited to occupy the Grande Nef, a majestic space rising to a height of 20 metres, unconstrained and free from extraneous elements. For this event, the painter has developed an ambitious installation based on one initially conceived for the Carriageworks art centre in Sydney. Some 8,250 m^2 of fabric suspended from the ceiling by huge knots, forms a new space in the gallery, taking the form of an immense drapery whose exuberant colours and energy flood the interior of the Grande Nef, spilling outdoors onto the parvis of the Centre Pompidou-Metz.

The installation offers visitors the experience of literally passing through a screen of painting. Slits make it possible to enter this shelter with undulating walls, to penetrate its heart in order to be immersed in colour and movement. Traces of bright colours, executed in a vigorous gestural style, clash with misty halos, allowing glimpses of immaculate white in the folds of the fabric. Visitors will be transported by this powerful and astonishingly optimistic work. It is by turns an intimate refuge and a theatrical set (the same Grande Nef hosted *Parade*, Picasso's stage curtain, in 2012), enabling visitors to try their hand at performance.

With her painting, Katharina Grosse is seeking to condense emotions and stir things up.

« With this positive or negative experience, it is my intention that we develop the desire to instigate change.»

CURRENT EXHIBITIONS

Cerith Wyn Evans
borrowed light through METZ
Until April 14th 2025

Gallery 3, Forum

Curator: Zoe Stillpass, researcher / curator at the Centre Pompidou-Metz



Cerith Wyn Evans, *Neon Forms (after Noh)*, 2015, white neon, variable dimensions.
View of the exhibition Cerith Wyn Evans. borrowed light through METZ Centre Pompidou - Metz, 1 November 2024 - 14 April 2025
© Cerith Wyn Evans Photo: Lewis Ronald

Borrowed light through METZ is Cerith Wyn Evans's first solo exhibition in a French institution since his show at the Musée d'Art Moderne de Paris in 2006. Taking over the Forum and Galerie 3, the artist explores the resonances between his old works and his most recent creations, which interact with each other like theatre characters in order to produce new scenarios. Each remains unique, and all are orchestrated in such a way that the exhibition is continually shifting, as if animated by an inner life.

Evans's creations retain the cinematic qualities of the films that he made at the beginning of his career, but viewers are more than just simple observers. Their presence and their changes of perspective play a central role in the installations and sculptures that he has been creating since the 1970s, in which he explores the limits of perception, and thereby calls into question the conventional approach to the very concept of exhibitions.

In the Forum at the Centre Pompidou-Metz, a 'winter garden' hosts works that blur the boundaries between nature and culture and play with the architecture of Shigeru Ban and Jean de Gastines by giving the illusion of a fusion between inside and outside. Amongst the vegetation and in a group of amethyst geodes, two columns reaching 35 metres high and made out of neon tubes, remain deliberately turned off, as a silent sign evoking the inexorable progress of technology.

**Exhibition travelling to Sydney,
Museum of Contemporary Art Australia
from June 6th to October 19th 2025**

In a very different atmosphere, Wyn Evans transforms Galerie 3 into a 'stroll garden' around which he has scattered his works. He also brings to fruition there a long-held wish: that of entirely covering the exhibition space with mirrors. In this exceptional setting, the light emanating from the sculptures creates electrifying effects, oscillating in perpetual motion. The large windows situated at the ends of the gallery open up to the light from outdoors and to a view of Metz, which thereby becomes an integral part of the exhibition. This 'haptic' experience, like a panorama, a 'landscape borrowed from Metz', forms a dialogue with our 'inner garden'.

The luminous works seem to express a life force. The abstract motifs formed by the suspended neon lights, inspired by the Japanese tradition of Noh theatre, seem to perform a frenetic dance. Adopting the tempo of a calm respiration, five columns made up of LEDs slowly light up to become blinding before decreasing in intensity to become absolutely transparent. A few steps further on, the crystal flutes of a transparent glass sculpture inhale and breathe out ambient air to the rhythm of an algorithm. While playing the flute or blowing glass require the intervention of human breath, here, the human element has disappeared and the work of art has found its own voice.

Highly photogenic, the exhibition reflects the narcissism and voyeurism of an economy of the image. It questions the way in which everyone of us uses the images produced, consumed and distributed by smartphones, or what Wyn Evans calls 'these omnipresent tyrannical devices ruled by algorithms created to serve our pictorial desires'. However, these instants never fully capture the sensations and intensities that directly affect the body, with the dissemination of these waves of sound and light as much as the movements of viewers making each instant of contemplation a new event.

After the end
Cartographies for Another Time
From January 25th to September 1st 2025

Gallery 2

Curator: Manuel Borja-Villel, art historian



Belkis Ayón, *Untitled*, 1993, collography, gelatin, 78.5 × 66 cm
Royal Lally Collection, Béziers / Photo Patrick Brunet © Adagp, Paris, 2024

Bringing together the works of 40 international artists, the exhibition After the end. Cartographies for Another Time, curated by Manuel Borja-Villel, will question the Western narrative that is rooted in a colonial system through stories both new and ancestral, popular and modern. Highlighting the importance of communities, the exhibition will explore the issue of the diaspora and the limits of the intelligibility of modernity in order to imagine other worlds beyond the end of time and beyond our own time.

Neoliberal principles and capitalism have no doubt been marked by despair. This despair emerged from a dominant narrative that offers no alternative to the system – Margaret Thatcher's famous T.I.N.A. (There Is No Alternative) – but it is also the consequence of critical thinking that ends up reinforcing the epistemological and aesthetic straitjacket of Eurocentric modernity. However, when we are capable of envisaging the limitations of the intelligibility of modernity, when we can understand the colonial mindset, when we can recognise that there exist other forms of wisdom, and other, more complex but fairer forms of governance, hope becomes tangible again. What emerges is the possibility, indeed the necessity, of escaping linear time in order to imagine other worlds beyond the end of time, of our time. This is what the Zapatistas proposed during their March of Silence in late 2012, creating a choreography in the form of a spiral in reference to their rotating form of government, the 'caracoles', as well as to a vision of the non-Western world. They were laying claim to a form of time that is circular and non-linear, in which past and future clash. The past does not necessarily serve to explain the present, but rather to disrupt it. The past is an ancient voice that makes us imagine erased futures.

In After the end. Cartographies for Another Time, the Caribbean and North African diasporas, which have been intertwined since the beginning of colonialism, will intermingle. Spanning a vast period stretching from the 17th century to the present day, the exhibition will explore the question of the diasporic condition of these peoples and communities, this 'borderland' existence, this 'belonging without belonging', to borrow the terms of the poet Gloria Anzaldúa.

This project is labelled
Saison croisée Brésil - France 2025.

Artists navigate between multiple levels of meaning because they speak to and interact with different communities. This is illustrated by the works of Wifredo Lam, Rubem Valentim and Belkis Ayón. Their references to forms of spirituality and religions of African origin and to vernacular references, far from being a form of appropriation, are combined with modernity, but without any of these worlds merging into each other. The borderland mindset, which is an invitation to decentre and to distance oneself from the world of modernity, is fundamental here.

The single Western narrative has occluded and erased the history of subjugated and dispossessed peoples. In spite of everything, this act of erasure has not managed to suppress the living memories that exist in oral traditions, in bodies, in vernacular language and in the history of the earth itself. The sea and water bear a form of memory, as reflected in the works of Ellen Gallagher and Aline Motta. This state of mind is also embodied in the ideas of the artist Alejandra Riera. In March 2022, when dust from the Sahara fell onto one of the gardens that she was studying in Paris, she noted: 'Sometimes even imperceptible events permeate our environment and remind us that what we describe as local is only partially so, for that which exists and happens in a particular place is also often the fruit of anonymous or little-known contributions from other places. If the world is everything that happens, if this world is the entirety of the events that take place there and not "things" seen as separated, isolated, it is often through an event that is remarkable, unexpected and little studied that the complex mixture of its consistency becomes present to us.'

With

Laeïla Adjovi, Amina Agueznay, Basma al-Sharif, Mounira Al Solh, Victor Anicet, Belkis Ayón, Ariella Azoulay, Yto Barrada, Baya, M'barek Bouhchichi, Ahmed Cherkaoui, Myrlande Constant, Maya Deren, Katherine Dunham Abdessamad El, Montassir Ellen Gallagher, GIAP, Juan et Miguel González, Kapwani Kiwanga, Wifredo Lam, Georges Liautaud, Donald Locke, Sarah Maldoror, Marie-Claire Messouma, Manlanbien, Olivier Marboeuf, Aline Motta, Bouchra Ouizguen, Rosana Paulino, Alejandra Riera, Philip Rizk, Ahlam Shibli, Tizintizwa (Nadir Bouhmouch and Soumeya Ait Ahmed), Rubem Valentim, Frank Walter, Frantz Zéphirin

Performance reading with video projection based on the book and installation 'Water is a Time Machine' by Brazilian author and visual artist Aline Motta. On Saturday 25th 2025 - 4PM - Studio

'Water is a Time Machine' is a multi-layered project based around members of the artist's family and their lives in Rio de Janeiro at the turn of the twentieth century, a period of political turmoil immediately following the abolition of slavery. There are also personal documents belonging to the artist's mother, her calendars and diaries from the 1970s, and an account of her death in 2011, which forms the centrepiece and backbone of this work. Comprising a book of fiction, a video and a performance, it explores the intersections between literature and the visual arts. Between word and image, archive and fabulation, it reconfigures memories using a non-linear perception of time.

Le chaos et le brouillon

Boris Charmatz

EXHIBITIONS

From February 26th to May 5th 2025

Studio



© Danse gâchée dans l'herbe / © César Vayssié

'Dancers dance the way they make love, the way they pray, the way they eat, the way they sleep, the way they think, the way they write,' the choreographer Boris Charmatz tells us, convinced that 'dance is a space where movement (intimate, collective, societal, ephemeral, archaic, impromptu) can occur.'

A regular guest of the Centre Pompidou-Metz since 2022, Boris Charmatz infuses every space in the museum with his energy through a programme of performances and workshops that are open to all. Somewhere between meandering and wandering, the exhibition presented in the Studio takes the form of a double projection, combined with fragments from his writings and from his sources of inspiration.

The exhibition offers an opportunity to discover two films made with César Vayssié, who has been a long-time collaborator of the choreographer. *Danse gâchée dans l'herbe*, a solo to be performed by Marion Barbeau and immortalised in the undergrowth of the Triangle Nord of the Centre Pompidou-Metz in June 2023, will be contrasted with *Levée*, a labyrinthine piece performed by 25 dancers on a spiral-shaped mound, an unusual setting filmed from above by the director.

EXHIBITIONS

Never-ending Sunday
Maurizio Cattelan & the collection of the Centre Pompidou
From May 8th 2025 to February 2nd 2027

Grande Nef, Gallery 1
Forum (until 23 February 2026)

Curators: Maurizio Cattelan, Philippe-Alain Michaud, curator at the Musée National d'Art Moderne - Centre Pompidou and Chiara Parisi, director of the Centre Pompidou-Metz
With the Programming Department: Sophie Bernal, Elia Biezunski, Anne Horvath, Laureen Picaut and Zoe Stillpass, accompanied by Marta Papini



Wall of André Breton's studio © Centre Pompidou, MNAM-CCI/Philippe Migeat/Dist. RMN-GP © Adagp, Paris, 2024

In May 2025, to mark its 15th anniversary, the Centre Pompidou-Metz will fill all of its spaces – the Grande Nef, Galerie 1, the roofs of the galleries and the smallest nooks and crannies of the architecture – with hundreds of works from the collection of the Centre Pompidou, Musée National d'Art Moderne, whose building will be undergoing construction work for a period of several years.

Since it opened, the Centre Pompidou-Metz has been privileged to present numerous works from the collection of the Centre Pompidou. To celebrate this rich partnership, this exhibition will present works that are rarely exhibited and pieces that one would never suspect were in the collection, showcasing movements from the history of art in all its complexity. It will feature the wall from the studio of André Breton as well as Marcel Duchamp's chess table which recently joined the collection of the Musée National d'Art Moderne.

The exhibition will explore the concept of Sunday, a multifaceted subject that has inspired multiple associations amongst the curators – brought together around the artist Maurizio Cattelan – raising social, political and aesthetic questions that are important in present-day society. It will look at, among other things, the division between leisure time and work time, private and public spaces, spirituality, light and the potential of art to imagine alternative worlds or offer melancholic meditations.

It will be divided into 27 sections organised in alphabetical order, similar to the system of Gilles Deleuze, each section bearing the title of a slogan, lines from a poem, novel or song, such as B for 'Bats-toi' or Q titled 'Quand nous cesserons de comprendre le monde'. The 27th section will be named after a new letter or a new symbol, invented for the exhibition. Drawing on this repertoire of ideas, Maurizio Cattelan and the inmates of the women's prison on Giudecca will write texts inspired by these 27 titles, which will be scattered around the exhibition, and highlight the fact that artistic transmission has no boundaries.

A selection of paintings, sculptures, installations and films from the collection of the Centre Pompidou will dialogue with works by Maurizio Cattelan, from his earliest pieces, notably *Stadium*, a giant table football, to his more recent creations like *Comedian* and *Felix*. In addition, the exhibition will embrace a larger chronological field than that of the 20th and 21st centuries, through the presence of *Gradiva* from the Vatican museum, showing the power of ancient mythical sources for modern and contemporary art.

The exhibition will be designed by the Florentine studio Archivio Personale and will be punctuated by large installations, usually on permanent display in Paris, such as *Plight* by Joseph Beuys. These will transform the galleries into a wealth of poetic experiences, which will take the form of worlds that are an invitation to wander.

Copyists

In exceptional collaboration with the Musée du Louvre

From June 14th 2025 to January 12th 2026

Gallery 3

Curators : Donatien Grau, contemporary programmes advisor
of the Musée du Louvre and Chiara Parisi, Director of the Centre Pompidou-Metz



Easel once belonging to Delacroix, Paris, Musée national Eugène Delacroix © GrandPalaisRmn (Musée du Louvre) / Jean-Gilles Berizz

From 14 June 2025 to 12 January 2026, in an exceptional collaboration with the Musée du Louvre, the Centre Pompidou-Metz will be presenting an unusual exhibition dedicated to the creativity of copyists. Copying was central to the classical tradition. Copying the works of great artists is a tool for learning about the canons, techniques and stories. Absorbing their expertise and adopting their mastery is a pathway to knowledge and artistic creation, from the most academic to the most contemporary.

A number of artists have received the following invitation from the two curators: 'Imagine a copy of a work of your choosing from the collections of the Musée du Louvre.'

All eras, from antiquity to the 19th century, mingle in a fluid layout, whose exhibition design refers to classic forms of museum display, revealing how many different periods coexist at the Louvre.

Even though many great artists, from Matisse to Picasso, copied the works of past artists, modern art seems to have preferred an approach in which the copy was devalued and continuity was replaced by rupture, figuration by abstraction, freehand painting and sketching by an increase in the number of forms possible.

Today, however, it would seem that the issue of the copy is topical once again. Firstly, there has been a return to figuration in contemporary painting and many painters, some of them young, are borrowing motifs from works of the past and giving them new life. Secondly, the nature of the copy is being transformed by digital technology: the image's multiplication and availability, its abstraction and the absence of a physical medium it a vehicle for copying. Finally, the increase in the creative methods now available have extended the meaning of the copy, ranging from 3D scanning in sculpture, which allows for more precise copies, to video games and the copying of life in the digital world.

The **Musée du Louvre** and its collections have played a key role in this history of copying, which spans centuries and is also a history of art in the modern period (from the 15th century onwards). The Louvre, 'a huge book in which we learn to read,' as Paul Cézanne put it, is the last museum to have a copyists' bureau, which has been in existence since the institution was created in 1793. It has been and remains central to the practice of copying in France and the West. To mark its two hundredth anniversary, the museum organised a famous exhibition, *Copier-Créer*, which highlighted the important role of copying at a time when it was being ideologically called into question.

Copistes was born of a different era, and is an entirely different project : a number of contemporary artists have been invited to make copies at the Musée du Louvre, following in the footsteps of many of their predecessors, both famous and little known. The guests invited to perform this act of decoding, investigation and understanding, juggling old forms and new, include painters, draughtsmen sculptors, video artists, designers and writers. They offer different ways of copying and different conceptions of the copy and of the status of the works exhibited, in a tension between originality and duplication.

This exhibition brings together this form of atistic creation and this heritage, revealing them in a fresh light. Contemporary art does not necessarily seek to break with history but, on the contrary, to draw on it and be enriched by it, to understand it and understand itself. This project, which is both a continuation of history (in the copy's very form) and radically new (through the works created), is also a meditation on the current state of life. At the same time, it is a mediation on creation, in this 'unseparated' world, in which the power of works must contend with with the power of images.

Louise Nevelson

Mrs. N's Palace

From November 1st 2025 to April 6th 2026

Gallery 2

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



Louise Nevelson, *An American Tribute to the British People*, 1960-1965, Londres, Tate Modern © Adagp, Paris, 2024 Photo: Tate

An icon with a unique style, Louise Nevelson is today recognised as one of the leading female sculptors of the 20th century. Her art is generally discussed in connection with the birth of Cubism, Constructivism, Schwitters, her imaginary grandfather featured by Arp in the poem he devoted to the artist in the periodical *XXe siècle* (1960), the ready-made and the use of collage by the Dadaists and Surrealists. But her sources of inspiration are much broader and her oeuvre is a journey through the history of the arts in which dance and performance – around which the exhibition revolves – play a key role. Thirty years after her death, her legacy continues to resonate on the contemporary scene, and even in the fashion world.

Nevelson's life and work were revolutionised by twenty years of studying dance with Ellen Kearns, who taught a form of bodily expression aimed at discovering one's life force and creative energy, and also by her fascination with the art of Martha Graham in the 1930s. In 1950, her discovery of Mexico and Guatemala gave her work, now characterised by a mixture of geometry and magic, a monumental dimension. Under this dual influence, her *environments* became gradually monumental, enveloping, totemic and sacred.

In 1958, although the term *installation* did not emerge until the 1960s, Nevelson presented her first large environment, at Grand Central Moderns, in New York, which she titled 'Moon Garden + One', and in which she presented her first 'wall', *Sky Cathedral*, a vertical tribute to New York, her adopted city. The work is made up of salvaged wooden objects, which she assembled in boxes that she piled up and painted black, unifying the composition in a monochrome veil. Above and beyond the synthesis that she created of Pre-Colombian art, Cubism and colour field painting, Nevelson imagined a place for exploration, rather than a sculpture to be viewed frontally.

For each of her *environments*, which John Cage described as *music theatre*, Nevelson displays a particular interest in space and light. She adorned some of her works with blue, intensifying the shadows and disorientating the viewer in darkness. Nevelson created scenes with which the viewer's entire body is engaged. Theatricality probably constituted the cornerstone of all these large exhibitions, from *Dawn's Wedding Feast* created in 1959 at the Museum of Modern Art for the exhibition 'Sixteen Americans' to Mrs. N's Palace, a major work drawn from Edward Albee's play *Tiny Alice*, from which the exhibition borrowed its title.

Fifty years after her last exhibition in France, in 1974, at the Centre National d'Art et de Culture, the exhibition at the Centre Pompidou-Metz will offer an immersion in her multiple 'atmospheres', in the hope of fulfilling the Nevelson's wish to display her sculptures as part of a total space, in a narration that opens the doors to her imaginary world, an experience to be enjoyed with all of the senses, and not as individual entities. The reconstruction of her environments will highlight the various media that she used, from her first terracotta figures and paintings to her engravings and Plexiglas sculptures and her installations, not forgetting her collages – the template for her art – which she created from the 1950s to the end of her life.

PARTICIPATIVE EXHIBITIONS

Fabrice Hyber
Under the Landscape
Until January 13th 2025

Paper Tube Studio

In the 1990s, Fabrice Hyber planted a forest in the heart of the Vendée countryside, sowing 300,000 seeds of different varieties of tree. Under the Landscape is an extension of this exploration of living things. Visitors are invited to imagine, collectively and empirically, an underground landscape, a cartography of the invisible with multiple branches.



Fabrice Hyber © Adagp, Paris, 2024

PARTICIPATIVE EXHIBITIONS

Xavier Veilhan
Carton plein
From January 25th to April 22nd 2025

Paper Tube Studio

Born in 1963, Xavier Veilhan has produced a body of work that spans multiple disciplines, from sculpture to the performing arts, and explores perception of reality and various issues surrounding representation. His best-known projects include the exhibition at the Château de Versailles in 2009 for which he created *Le Carrosse*, a symbol of the place transfigured by its speed and violet colour, since displayed on the Place de la République, in front of the Arsenal in Metz.

In 2017, during the 57th Venice Biennale, Veilhan created *Studio Venezia*, which revealed his desire to offer new forms by transforming the French pavilion into an immersive sculpture that served as a setting for a recording studio to be used by musicians from all over the world. Like his work in his own studio in Paris, the project developed organically, imbued by the atmosphere of this place of encounters and exchange that took shape around the guest artists and visitors. `

The setting of the studio, made up of around ten collaborators, formed the blueprint for Veilhan's work. The Paper Tube Studio, the architectural studio in which Shigeru Ban and Jean de Gastines created the building for the Centre Pompidou-Metz, has also been a key source of inspiration in the creation of this project.

For the occasion, the artist is inviting visitors to experience the creation of his most recent film, *Film Catastrophe*. Like an ode to the ephemeral, everyday objects mixed with found objects from his studio are piled up so that they become unstable, their collapse being immortalised in short filmed sequences. Visitors will be able to create their own sculptures, in a spontaneous and provisional way, and will film their collapse in the PTS, which will take the form of a film studio.



Xavier Veilhan, *Film Catastrophe* (image de plateau, détail), 2024. Photo : Xavier Veilhan © Veilhan / © Adagp, Paris, 2024

PARTICIPATORY EXHIBITIONS

Vinii Revlon
The Vinii Ballroom Experience
From May 8th to October 20th 2025

Paper Tube Studio

For three years, the legendary Vinii Revlon, a dancer at the Gaîté Lyrique, and his house have enabled visitors to the Centre Pompidou-Metz to discover voguing through festive and spectacular dances. To prolong the party marking the Centre Pompidou-Metz's 15th anniversary organised by Vinii Revlon on the weekend of the 10 and 11 May 2025, he was entrusted with the keys to the Paper Tube Studio for a workshop taking us behind the scenes of voguing, a movement that took root in New York in the 1980s amongst LGBT+ communities.

Combining movements inspired by ballet, jazz and modern dance, the balls are organised in categories – *Figure Face* (highlighting the face) and *Realness* (the ability to blend in with cisgender and heterosexual people). Members of the public will be invited to understand the conventions and to experiment with them in order to be able to participate in a battle themselves.

The dancers' outfits, which have to meet the dress code imposed by the master of ceremonies, are another key element in the performance. A customisation workshop will be available to visitors so that they can customise their original outfits and parade in the PTS, and then on the *catwalk*. The costumes made for the *balls* organised as part of the Paris 2024 Olympic Games will be presented in the in the PTS for the duration of the workshop.



© Clara de Latour



© Jean Ranobrac

LIVE
PEFORMANCE

Vinii Revlon
& Frédéric Nauczyciel
Marching Band Project
Saturday May 10th 2025

Parvis, Forum of the Centre Pompidou-Metz

Hymn to a mixed, ephemeral community of marchers, who know no boundaries and have no label, the Marching Band is led by the visual artist Frédéric Nauczyciel and dancer Vinii Revlon.

Bringing together the United States and France, they have created a vibrant, participatory form, essentially trans, which means that it transcends differences (in artistic disciplines, ages, cultures, genders) uniting them in a walking band, which will lead the troupe to the doors of the museum's gallery.

Vinii Revlon
Ball Voguing & Workshops
Sunday May 11th 2025

Studio of the Centre Pompidou-Metz

After a series of workshops where Vinii will teach the basics of voguing and wacking, he will invite all the participants onto the catwalk during a fourth ball that will welcome new houses. Everyone is invited to learn about voguing and the ballroom scene, a culture that revolves around voguing competitions that celebrate all identities. The balls are led by a MC, master of ceremonies, who presents the various categories. The winner in each category wins a trophy and a cash prize awarded by a jury.

In collaboration with the Gaîté Lyrique



© Julian Benini

Kiddy Smile
DJ SET evening
Saturday May 10th 2025

South Garden of the Centre Pompidou-Metz

For the first time in Metz, Kiddy Smile, leader of the French queer vogue scene will present live new pieces that revisit with refinement and fabulousness the early spirit of house music at an exceptional DJ set on the Parvis of the Centre Pompidou-Metz.

Kiddy Smile grew up with dance and fashion and influenced Black American music and the voguing movement. He organised 'Strange' evenings, at one of which he met the creative director of Balmain, who offered him the chance to work on the label's sound identity. He has collaborated with other fashion houses, including Alexander Wang, Balenciaga, Lancôme and Versace. Kiddy Smile also crossed paths with George Michael, Beth Ditto and Lasseindra Ninja, who all led him to various musical and voguing scenes.



© Benoît Rousseau

DANCE

After the end

Associated programming
From May 15th to 31st 2025

This year again, the Centre Pompidou-Metz will partner the Passages Transfestival. The programme will focus on the Brazilian art scene, linked to the exhibition After the end Cartographies for Another Time.

In collaboration with Passages Transfestival



© Aline Motta, *Water is a time machine,* Performance, 2023 Cortesy of Fundacao Bienal de Sao Paulo © Levi Fanan

DANCE

Boris Charmatz

Terrain

Solo improvisation

Ferbuary 6th and 7th 2025
Grande Nef of the Centre Pompidou-Metz

The dancer and choreographer Boris Charmatz has always loved to improvise, often in duos with artists like choreographer Meg Stuart and musician Médéric Collignon with their own unique approaches. ‘When I improvise, I like to draw on the ruins of memory, or explore sensations experienced in contact with materials. I need to go on stage enriched. I take the time to stray off course. The more prepared I am, the freer I am on stage.’

In his solo *SOMNOLE*, performed at the Centre Pompidou-Metz in 2024, Boris Charmatz danced and whistled continuously, producing his own music by means of his own breath. A first preparatory work for a future creation, his Solo improvisation, performed in the middle of Katharina Grosse’s Déplacer les étoiles exhibition in the Grande Nef of the Centre Pompidou-Metz, was an exploration of silence. ‘Dancing in silence’, he wrote, ‘is not only about dancing without music, but also about opening the door to a strange world where language does not emerge, where the tongue is silent, where the mouth wide open or closed indicates abysses of emotions that come to the surface without effusion. I am going to dance in the hushed interior.’

Ateliers CERCLES

June 28th and 29th 2025

After three seasons, Boris Charmatz is giving visitors to the Centre Pompidou-Metz a final opportunity to participate in an outdoor workshop. The choreographer is fascinated by the circle, a form that has always haunted dance’s past, be it traditional or modern, classical or contemporary. How can we give round dances a new dimension?

Taking a lateral view of the circle, Charmatz creates a cyclical choreography that incorporates endlessly renewed movements and gestures, performed to the rhythm of the music of *MEUTE*, a brass band originally from Hamburg. Who is inside, who is outside? The circle as cocoon, as raging crowd, as a wall of bodies – mobile and determined. From one workshop to the next, participants and spectators will be caught up in this explosion of choreography.



© Alexander Wulz

Introduction to the history of art

Auditorium Wendel,18:30

Highly popular in 2023 and 2024, the series of talks providing an introduction to the history of art are returning in 2025. One Thursday per month, at 6:30pm in the Auditorium Wendel, a member of the programming team of the Centre Pompidou-Metz will be giving a thematic talk, covering art movements from the 20th and 21st centuries.

The 2025 series will be marked by the celebration of the collection of the Centre Pompidou, Musée National d'Art Moderne, through the exhibition Sunday, organised with the artist Maurizio Cattelan. Every month, a single work from the exhibition will be analysed and examined, in order to discover in depth the artist's thought and the various facets of his art.

So take a look!
Iconography and iconology
by Elsa De Smet
February 6th, 2025

Subversion and melancholy
The world of Maurizio Cattelan
by Chiara Parisi
March 20th, 2025

Art in relation
Philippe Parreno's immersive installations
by Zoe Stillpass
April 17th, 2025

An avant-garde manifesto
Sophie Taeuber-Arp's Dada heads
by Elia Biezunski
May 22nd, 2025

A memory of the female body
Performativity in the work of Senga Nengudi
by Laureen Picaut
June 19th, 2025

The Fool, the King and the Queen
Marcel Duchamp and chess games
by Sophie Bernal
September 11th, 2025

Beyond the naked eye
Georges Braque's cubism
by Zoe Stillpass
October 16th, 2025

Rhythms and colors
The modernity of Sonia Delaunay
by Anne Horvath
November 20th, 2025

The emotional side
New sensory approaches in art history theories
by Elsa De Smet
December 11th, 2025

Find out more about the 2025 program on our website www.centrepompidou-metz.fr

PUBLICATIONS

Echoing the exhibitions and the institution's various activities, the publications of the Centre Pompidou-Metz share the work and thoughts of artists, curators, historians and graphic designers. They reflect a concern for accessible content linked to particular attention paid to the quality of the finished product.

The aim is to create a significant series of publications dedicated to the dissemination of modern and contemporary art to as many people as possible. The publications of the Centre Pompidou-Metz include a diverse range of exhibition catalogues and artists' books. The publications are available in the Centre Pompidou-Metz bookshop and other bookshops (distribution: Flammarion / UD).

After the end. Cartographies for Another Time

The exhibition After the end. Cartographies for Another Time invites us to reshuffle the cards of time, to collectively imagine a future different from the one dictated by our understanding of history, determined over centuries by a static vision of time. The accompanying book deepens this exploration thanks to new and original contributions, both in their form and in the narrative and reflexive biases that they cover. In this interweaving of voices and ideas – led by the curator of the exhibition Manuel Borja-Villel, Amal Eqeiq, Dénètem Touam Bona and Rolando Vázquez – a special place is allocated to artists whose work is illuminated by multiple forms of expression, from critical text to drawing and manuscript, all of them composed for this volume.



Après la fin
Éditions du Centre Pompidou
Couverture provisoire
Direction d'ouvrage : Manuel Borja-Villel
Format : 19 x 25,5 cm
Broché, 224 pages
Prix : 39 €
Parution : 22 janvier 2025

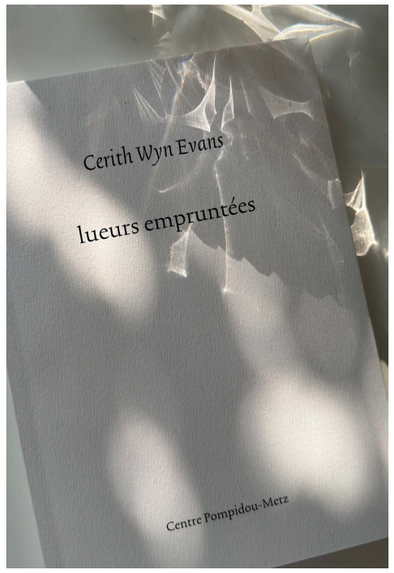
Copyists

The exhibition inviting artists to follow in the footsteps of the copyists of the Musée du Louvre will also be extended by a reference book on the rich theme of evocations. Edited by Donatien Grau, consultant for contemporary programmes at the Musée du Louvre, and Chiara Parisi, director of the Centre Pompidou-Metz, the catalogue will explore copies and their avatars, bringing to the surface a multitude of questions. Is a copy always inferior to the original? What should be done with these works that simultaneously encompass pastiche, fakes, interpretation and reprise? What role should they be assigned in art history? How can we 'unlearn how to see'? How can we free ourselves from our own reflex to compare them with the works of the old masters?

Two reference monographs

Designed by Cerith Wyn Evans, the two books accompanying the exhibition Cerith Wyn Evans. borrowed light through METZ reveal her theoretical, artistic and literary influences, and present her world through archives, photographs taken by Cerith Wyn Evans and the exhibition itself. The first volume gives the floor to Pascale Cassagnau, who was invited to respond to the images sent to her by Cerith Wyn Evans, and to Andrew Maerkle, whose innovative text interweaves a conversation with the artist, Japanese Noh theatre and Marcel Duchamp's Le Grand Verre, and Zoe Stillpass, curator of the exhibition. Philosopher Éric Alliez introduces the second volume with a fresh look at the artist's work, before taking a stroll through the installations designed for the Centre Pompidou-Metz.

The first reference monograph in French on the American artist Louise Nevelson, the book conceived in conjunction with the exhibition dedicated to her, Mrs N.'s Palace, tells the story of her artistic career, which paved the way for installation art in the 1960s. Emphasis is placed both on the influence of dance on her life and work, and on the performative dimension of her relationship with space in the composition of her 'environments', recreated in the exhibition. Novelist and essayist Marie Darrieussecq has also contributed a text who offers a previously unpublished portrait of the artist.



Cerith Wyn Evans
lueurs empruntées
Éditions du Centre Pompidou
Project management : Cerith Wyn Evans
Bilingual works FR / EN
Format : 17 x 24 cm
Paperback, 140 pages
Prix : 34€ TTC
Publication: October 30, 2024

The Centre Pompidou in the spotlight

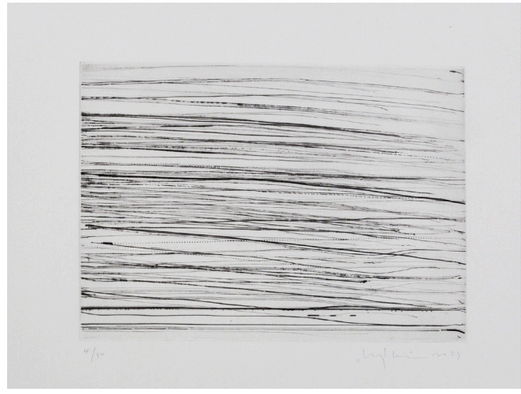
Curated by artist Maurizio Cattelan, Neverending Sunday takes visitors on a tour of the collections at the Centre Pompidou - Musée national d'art moderne, featuring a selection of key works alongside more unexpected pieces and installations that are usually on permanent display in Paris. unexpected pieces and installations usually on permanent display in the Paris collections.

Thanks to the talent of Irma Boom, who designed the graphic layout, the catalogue echoes this richness, adopting as its common thread the entries in the alphabet that punctuate the exhibition's itinerary. Each entry is written by the inmates of the Giudecca women's prison in Venice, in their own words and with contributions from Maurizio Cattelan,

PUBLICATIONS

Limited editions

In 2020, the Centre Pompidou-Metz launched a collection of limited editions, the first of which was a drypoint engraving by the artist Giuseppe Penone, Fleuve. This was followed by *Petite danse matinale* by Annette Messager, then by two etchings created by Ronan Bouroullec, and finally *Sewing into Drawing* by Kimsooja.



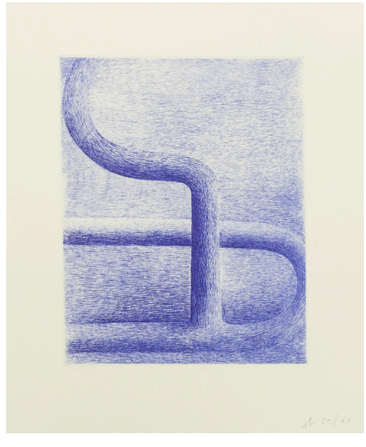
Kimsooja, *Sewing into Drawing*, 2023
Drypoint on Salland Salland 300 g Ivoire, 25,5 x 35 cm
Ed. 50 + 10 EA, numbered, titled and signed by the artist
Price for nude etching : 495 € TTC
Price of the framed print (according to the artist's wishes) : 765 € TTC



Annette Messager, *Petite Danse matinale*, 2021
Digigravure on paper, 40 x 30 cm
Ed. 40 + 20 EA, numbered, titled and signed by the artist
Price of bare engraving : 495 € TTC
Price of the framed print (according to the artist's wishes) : 735 € TTC



Ronan Bouroullec, 2020
Lithography, 70 x 87 cm
Ed. 60 + 10 EA, numbered, titled and signed by the artist
Price of bare engraving : 495 € TTC
Price of the framed print (according to the artist's wishes) : 935 € TTC



Ronan Bouroullec, 2022
Ed. 60 + 10 EA, numbered, titled and signed by the artist
Engraving, 29,5 x 34,5 cm
Price of bare engraving : 395 € TTC
Price of the framed print (according to the artist's wishes) : 650 € TTC

The Centre Pompidou-Metz school



Maurizio Cattelan au Centre Pompidou-Metz, July 2024
Photo: © Revue Profane / Jonathan LLense / TheLink Mgmt
© Shigeru Ban Architects Europe et Jean de Gastines Architectes, avec Philip Gumuchdjian pour la conception du projet lauréat du concours / Metz Métropole / Centre Pompidou-Metz

In collaboration with an exceptional communicator, the artist Maurizio Cattelan, the Centre Pompidou-Metz is hosting its first group of students. This school 'without a roof or wall' is being attended by 37 14-year-old pupils from the Metz region, for the duration of the 2024–25 academic year, which started on 25 September 2024.

The Centre Pompidou-Metz school was inspired by the values of transmission, sharing and curiosity. Children have been the soul of the museum ever since it opened. From the project for young educators to Écoletopie, a class based in the exhibition L'art d'apprendre, une école des créateurs, artistic and cultural education has been part of the Centre Pompidou-Metz's DNA. The centre's school is intended to be a space where ideas, imaginative creations and paradigms are freely debated and reinvented. Its main aim is to encourage adolescents to feel fully alive as they explore creative thinking.

A school without a roof or wall

The idea of a learning space 'without a roof or wall' was inspired by the vision of dancer and choreographer Boris Charmatz, 'creator of experimental choreographic projects without a wall or roof, inserted into the city and the public space'. Simultaneously, the Centre Pompidou-Metz's architects, Shigeru Ban and Jean de Gastines, are working on the project for a school to be built on the Triangle Nord (next to the museum). The school is intended to be a tool for the emancipation and freedom of children. Candidates are opting for a fundamentally extracurricular programme; the class is made up of a heterogeneous group of pupils drawn from various schools in the Metz region; classes are held in the Triangle Nord, as well as the museum's various spaces and at sites around the city; the disciplines taught take into account various physical, emotional and intellectual considerations. Finally, the concept of 'encounter-learning' is central to each work session.

Inspirational artists and personalities

Each year, the school is supervised by an artist who serves as an intermediary, providing a system of thought he or she deems essential. The first is Maurizio Cattelan, a leading contemporary artist. Driven by a critical view of authority, the artist teaches the legacy of Plato who, in the 4th century BC, through the allegory of the cave, revealed the importance of going beyond appearances to reach a deeper truth and discover hidden realities. Once a month over the course of the year, personalities are invited to teach multiple disciplines, in accordance with a theoretical and practical syllabus.

Class portrait

This first year consists of 37 pupils from 'classes de 3ème' in twelve schools in the Metz region. The young candidates are eager to participate in this new project. Applicants were invited to present themselves in a one-minute video. Because it was crucial that the project should be an expression of pupils' desires, candidates were not selected on the basis of knowledge or specific requirements.

This project was supported by the president of the Metz region and all of the mayors of the region's *communes*. The Centre Pompidou-Metz also drew on the expertise of the Inspection Académique of Nancy-Metz, which promoted the project in schools. It was unanimously agreed that 3ème was the right level for creating this class because it is a pivotal year that precedes the lycée, a time when children first start to ponder the career choice they will eventually make. This extracurricular syllabus is part of the brevet exam and leads to the award of a diploma created by Maurizio Cattelan and delivered at an end-of-year ceremony.

A building for the school

Excited by the Centre Pompidou-Metz's school project, architects Shigeru Ban and Jean de Gastines are working on an architectural design that would accommodate future students on the syllabus in 2026. Inspired by Urbino's Ideal City, a city focused on the arts and happiness, this structure will be built in the Triangle Nord.

With the support of
Crédit Agricole de Lorraine,
Demathieu Bard Initiatives,
MGEN
Groupe BIC.

Programme for the first year 2024–25

Eesthetics | *Il n'y a rien de neuf à apprendre de ce que l'on sait déjà,* by Elsa De Smet, head of the Outreach Department and the Centre Pompidou-Metz team with the Laboratory of Donald Abad and Maureen Beguin, artists.

Biology | *Encourager la collaboration et le respect des cycles naturels,* by Gilles Clément, landscape architect and gardener, with the Laboratory of the Coloco collective (Pablo Georgieff).

Poetry | *Les harmonies Werckmeister,* by Jeanne Added, singer, and her Laboratory.

Contemplation | *Se taire pour parler* by Master Shi Heng Jun, 35th generation of Shaolin warrior monk with the internal and external shaolin kung fu Laboratories and Neeve Moule Drige, artist.

Logic | *Nous sommes la révolution,* by Shigeru Ban and Jean de Gastines, architects.

Rhetoric | *Chats perchés*, by Ulla von Brandenburg, artist, and the Laboratory of the Ballet de Lorraine.

Politics | *1 + 1 + rien*, by Neil Beloufa, artist, and the Laboratory of the Centre d'Apprentissage par le Travail, Uckange.

Physics and philosophy | *Pratiquer le paradoxe revient à dresser des perspectives*, by Maurizio Cattelan.

Philosophy | *L'amour est éternel*, by Jean-Frédéric Chevalier, professor of Latin languages and literature at the Université de Lorraine, with the Laboratory of Nicolas Mathieu, writer.

Ethics and narration | *Invitations for students, their friends and families* with a picnic by the Cour des Contes.

Capsule workshops

I'M FRIEND WITH THE MONSTERS UNDER MY BED
Amine Habki
Until 05.01.2025

Amine Habki's (born in 2000 and lives in Paris) installations are hybrid in their forms and materials, but also in their sources of inspiration, style and forms of representation. The artist's works make use of domestic objects like curtains and carpets and contain a narrative, a micro story that the artist invites us to discover by taking part in an exploration combining embroidery, texts and drawings.

In partnership with Salon de Montrouge

SELF-SERVICE WRITING
Matisse Mesnil
18.01 - 21.04.2025

Using industrial techniques, Matisse Mesnil (born in Italy in 1989 and lives in Paris) plays with figurative genres, such as landscape and the still life. The ethics and aesthetics of the silent contemplation that imbues the history of landscape are contrasted with the noisy world of industry. The Capsule's space, transformed by the artist into an alcove adorned with metal, welcomes visitors so that they in turn can leave a trace of their passage by directly engraving the walls.

In partnership with Arcelor Mittal and Poush Manifesto

THE BEING
Marco Perego
08.05 - 31.08.2025

The Being is the first stage in a series of situations developed by the artist Marco Perego (born in 1979 and lives in New York). The installation takes as its starting point a permanent state of awareness, testing the idea that we are fundamentally made up of a range of shared experiences. Consisting of connecting elements, *The Being* transforms the Capsule into a body, and the people who pass through it become agents who cause it to constantly evolve.

A WORLD WITHOUT SHADOWS TROUBLES ME
Linda Sanchez
22.09.2025 - 04.01.2026

It was in 2024, during her residency at the Saint-Louis crystal glassworks, that Linda Sanchez (born in 1983 and lives in Marseille) was able to develop her series of Les bousillés. Inspired by the rotating movement that is omnipresent in the manufacture, this exhibition is an opportunity to share Linda Sanchez's reflections on this circularity. Produced in close collaboration with the crystal-makers, a series of multi-shaped crystal spinning tops will be set in motion in the Capsule.

n partnership with Fondation d'entreprise Hermès



© Matisse Mesnil

Youth workshops

TOTOTL*
Pedro Omar Castillo Alfaro
Until 12.01.2025

Before the 'colonisation' of America there were feather-working schools, called *amantecas*. For the 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 feathers. Exotic birds were bred for their colours. In a mysterious and bewitching setting, Pedro Omar Castillo Alfaro (born in Mexico in 1991 and lives in Paris and Madrid) invites children to discover a sacred Mesoamerican art, the respectful practice of which also raises awareness about the protection of endangered species.

ALIEN ROCKS
Jonathan Brechignac
25.01 - 27.04.2025

Humankind's impact on the animal and plant kingdoms is evident, but its impact on minerals is much less known. However, more than 200 new species of mineral have been inventoried since the mid 18th century. Jonathan Brechignac (born in 1985 and lives in Paris), who recreates living things out of synthetic materials, is fascinated by these geological phenomena. In a workshop akin to a cabinet of curiosities and a treasure hunt, children can think about the deep and lasting traces left by humankind on nature, and imagine a geology of the future.

TIME CAPSULE
Damien Poulain
08.05 - 31.08.2025

Damien Poulain's (born in 1975, lives in Paris) work is nomadic and conceptual by nature. It ranges from monumental interventions to small-scale paintings, which he produces in a continuous series linked to a place and time. His projects are an invitation to intercultural engagement and the construction of communities, communicating a universal message of love, beauty and possibility.

For the 15th anniversary of the Centre Pompidou-Metz, the artist offers an evolving participatory Time Capsule, enabling each person to reveal, or on the contrary bury, their hopes and fears for the next 15 years.

PORTABLE SCULPTURES
Marine Chevanse & Clara Denidet
22.09.2025 - 08.02.2026

'When it is used for something it was not intended for, to be what it isn't, when it becomes a symbol, a tool, a language or a witness, when it is transmitted, worn, transformed, the object becomes a form of appropriation.'

Echoing the exhibition devoted to the sculptor Louise Nevelson, the duo of Marine Chevanse (born in 1993, lives between Strasbourg and Hendaye) and Clara Denidet (born in 1991 and lives in Burgundy) offer an exercise in repurposing the small objects that fill our everyday lives. Turned into sculptures – to be carried or displayed – they thereby offer a reinterpretation of their status and lead us to rethink our relationship to everything around us.

The workshops are supported by Aésio Mutuelle

Visits

Universal visits

Visitor tours of the exhibitions and architecture are included in the price of the ticket. Tours are organised four times a day at 11:00, 14:00, 15:00 and 16:00.

Architectural tours

Guided by a tour guide, visitors can immerse themselves in the spectacular architecture designed by Shigeru Ban and Jean de Gastines. From the Forum to the gardens and the storerooms, the Centre Pompidou-Metz reveals all its secrets.

Dou-dou visits

The youngest visitors to the Centre Pompidou-Metz also have their own special time: thanks to the doudou visits, they can discover fun works of art without leaving their favourite doudou.

Family visits

Visits to the Centre Pompidou-Metz are a great way to learn by doing, drawing and playing with your family. A time for sharing and complicity, punctuated by adapted and fun mediation.



Katharina Grosse, *Untitled,* 2024, Exhibition view Katharina Grosse. Déplacer les étoiles, Centre Pompidou – Metz
© Photo: Jens Ziehe. Courtesy Centre Pompidou – Metz; Gagosian; Galerie Max Hetzler; Galerie nächst St. Stephan Rosemarie Schwarzwälder © Adagp, Paris, 2024
(C) Adagp, Paris 2024

Accessibility

French Sign Language visits

Once a quarter, individual or group guided tours are offered in French sign language for the deaf and hard of hearing. A mediator and an interpreter are on hand to show visitors around the exhibitions for 1 hour 30 minutes.

Virtual tours off-site

These visits are aimed at people who are unable to visit the Centre Pompidou-Metz. The teams go out to meet residents of old people's homes, social centres, associations and prisons. Using projection equipment, they give a virtual guided tour of the exhibition, modelled in 3D.

Olfactory visits

Visitors can take an olfactory tour. This immersive experience revolves around the senses, particularly the sense of smell. It's an opportunity to arouse curiosity and create a dialogue with visitors based on their personal experiences, feelings, anecdotes and memories linked to the works and the sense of smell.



Podcasts from Centre Pompidou-Metz

Available on YouTube, Spotify, Apple Podcast

Et si je te raconte… The Centre Pompidou-Metz podcasts take listeners behind the scenes of exhibitions. This is an opportunity to discover what goes on behind the scenes of exhibitions, through the voices of all those who work on their conception and staging: curators, researchers, scenographers, editors, managers, restorers, etc. Produced by Jeanne Dreyfus Daboussy, each podcast gives the floor to the most renowned curators in the French and international art world

Nature visits

Redesigned by landscape architect Gilles Clément, the Jardin Sud is an invitation to discover the Centre Pompidou-Metz from the outside. From the tulip posts to the top of the building, visitors can appreciate the curves of the roof, the miles of woven beams, the pleated gardens, the birch garden and the history of the Paper Tube Studio. The nature tours offered in partnership with teams from the Office National des Forêts (French National Forestry Office) will be repeated in fine weather to the delight of visitors. This is a great opportunity to learn more about the flora and fauna that inhabit the garden.

© Shigeru Ban Architects Europe et Jean de Gastines Architectes / Photo : Didier Boy de la Tour / Ville de Metz / Metz Métropole / Centre Pompidou-Metz / Photo : Laurent Lamy, 2021

ABOUT US

Friends of the Centre Pompidou-Metz

The Association des Amis du Centre Pompidou-Metz aims to support the Centre's programming and encourage everyone to become an ambassador for the Centre Pompidou-Metz. It supports the institution in its projects by bringing people together. Membership entitles you to unlimited access to exhibitions at the Centre Pompidou-Metz, invitations to previews of openings and guided tours, discounts on boutique products, VIP passes for European fairs and biennials and access to the Friends travel programme. Individual memberships start at €150. Membership fees are eligible for a 66% tax reduction in the year of payment.

The Association Board

François de Wendel, Honorary President
Jean-Jacques Aillagon, Honorary Chairman
Etienne Guépratte, Chairman
Claudine Jacob, Vice-President
Jean-Paul Saucourt, General Secretary
Philippe Cousin, Treasurer
Brigitte Borja de Mozota
Bertrand Krill
Alexis Jessel-Bourguignon

+33 (0)3 87 15 52 59
amis@centrepompidou-metz.fr
amis-centrepompidou-metz.fr

The bookshop-boutique

Located at the entrance to the Centre Pompidou-Metz, the the bookshop-boutique was designed and staged by Cédric Guerlus of Going Design. The architecture is reminiscent of the building designed by Shigeru Ban and Jean de Gastines. The interior layout encourages fluid circulation. It offers a selection of books on current exhibitions at the Centre Pompidou-Metz. Particular attention is paid to the abundant children's section.

Attractive, it also offers an exclusive selection of original objects (jewellery, textiles, etc.). It's an exceptional place to browse through images and books, and find that rare souvenir or object that will make an unexpected gift. Given the success of the first Grande braderie in the Forum in June, the bookshop-boutique will be running the event again in spring 2025.

+33 (0)3 87 18 91 14
bonjour@laboutiquedulieu.fr



© Centre Pompidou-Metz 2024

The Restaurant & the Café



© Patrick Secco

The Restaurant

Taken over by Michelin-starred chef Charles Coulombeau in June 2024, the restaurant at the Centre Pompidou-Metz offers a unique experience combining the flavours of French gastronomy and Japanese culinary art. In its search for a culinary maestro in tune with the spirit and exceptional architecture of the Centre Pompidou-Metz, designed by Pritzker Prize winner Shigeru Ban with Jean de Gastines, Metz has found in Charles Coulombeau a tailor-made chef with a singular vision. In this exceptional setting, the chef has designed two restaurants: a Franco-Japanese brasserie for lunch, in a large dining room seating around a hundred, and a gourmet restaurant for dinner, in a glass bubble for around twenty guests.

Nestling in the heart of the museum, the restaurant features two spacious dining rooms and a pleasant terrace offering an enchanting panorama of the garden recently transformed by landscape architect Gilles Clément. The arrival of the chef coincides with the renovation of the restaurant, where design and architecture meet in a space bathed in light, enhanced by touches of wood and the characteristic cardboard tube partitions, elements dear to Shigeru Ban, to create a setting that is both modern and warm.

The success of this new gastronomic offering with Japanese flavours was evident from the very first months it was open. It is undoubtedly continuing, with a loyal local following and greedy curiosity on the part of museum visitors, attracted by the chef's reputation and the originality of his cuisine.

With the sponsorship of Dedar Milano

The Café

With its terrace adjoining the garden, the Café du Centre Pompidou-Metz is the ideal place to relax, have a drink or a light meal between exhibition visits. On the walls, visitors can discover posters of exhibitions presented at the Centre Pompidou-Metz since its opening.

As with the restaurant, the spirit of Shigeru Ban and Jean de Gastines took over the Café. The project imagined by the two architects of the Centre Pompidou-Metz gives pride of place to cardboard and wood, their favourite materials.



© Roza Sayfullaeva

Energy efficiency

The Centre Pompidou-Metz is very concerned about energy efficiency. Efforts have been made to reduce energy consumption. Following the implementation of numerous measures such as the reprogramming of the air handling units, the insulation of the galleries from the outside, the installation of an electrical voltage smoother and the installation of presence detectors for the lighting of the corridors, the eco-responsible approach will continue with the change of the lighting system. The lights that illuminate the Centre Pompidou-Metz's spectacular 8,000 m^2 roof will be replaced by LEDs. This project, which will continue until 2025, is expected to generate energy savings estimated at 50%.

Finally, in terms of scenography, the eco-design approach is continuing with the re-use of existing scenography elements, the re-use of furniture and presentation supports (plinths, display cases, frames, etc.), and the setting up of recycling networks and equipment loans with the region's associative partners.



© Shigeru Ban Architects Europe et Jean de Gastines Architectes, avec Philip Gumuchdjian pour la conception du projet lauréat du concours / Metz Métropole / Centre Pompidou-Metz / Photo Jacqueline Trichard / 2023

Centre Pompidou-Metz

Supported by the Centre Pompidou through its expertise and collections, the Centre Pompidou-Metz is the first decentralisation of a national public cultural institution to benefit from an unprecedented partnership with local authorities, which provide financial support while guaranteeing the autonomy of scientific and cultural choices.

Faithful to the values of generosity and openness to all audiences and all forms of creation, the Centre Pompidou-Metz celebrates, through both its societal and cultural dimensions, the renewal of the Centre Pompidou's strategy: to be a platform for exchange between French society and creation. A sister institution, autonomous in its scientific and cultural choices, the Centre Pompidou-Metz is developing its own innovative programming based on the original vision of the Centre Pompidou, drawing on its immense collection, its network and its prestige. The Centre Pompidou-Metz is designed to be a unique experience, a place for discovering artistic creation in all its forms, a place where life comes alive all year round with a diversity of events. Its cultural project is based on four priorities: to enable visitors to discover artistic creation in all its forms, to provide keys to the history of art since 1905, to move visitors and encourage them to understand the world through art, and to broaden the audience to include new visitors.

Located at the heart of a Euroregion (Luxembourg - Germany - Belgium - close to Switzerland and the Netherlands), the Centre Pompidou-Metz's exhibition programme is designed to resonate with and complement neighbouring major projects, with a view to achieving international recognition. Cultural programming covering all areas of creativity extends the exhibition experience (live shows, cinema, conferences) in a multidisciplinary approach, in the spirit of the Centre Pompidou model. Autonomous cycles and special events punctuate the year, highlighting a particular theme and offering new and surprising experiences to the public by crossing disciplines and creating moments of conviviality. The architecture of the Centre Pompidou-Metz has some unusual features. The remarkable volumes of the Grande Nef and the diversity of the exhibition spaces, which alternate between large open areas and more intimate spaces, are conducive to inventiveness and surprises for visitors.

Never static, the exhibition spaces can be modulated to allow original interpretations of modern and contemporary art. The building is a vast hexagonal structure with three galleries running through it. It is built around a central spire that rises to a height of 77 metres, a reference to the date of the Centre Pompidou's creation: 1977. Inside, the general atmosphere is light, with a blonde wood roof, white-painted walls and structures and pearl-grey surfaced concrete floors. The roof, the relationship between the interior and exterior and the three exhibition galleries are the result of highly innovative architectural choices. Covering an area of 8,000 m2 and made entirely of wood, the framework is composed of hexagonal modules resembling the canework of a Chinese hat. It is covered with a waterproof membrane made of fibreglass and Teflon (PTFE or Poly-Tetra-Fluoro-Ethylene). Under this large cover, three galleries, in the shape of parallelepiped tubes, overlap and intersect. Their ends, similar to large bay windows, project from the roof and face different sites in the city, such as the Cathedral, the station and the Parc Jean-Marie Pelt, giving visitors a real 'postcard' view of the city of Metz. The whole structure resembles a vast marquee surrounded by a forecourt and two gardens. In total, the building covers an area of 10,700 m^2. The exhibition spaces occupy more than 5,000 m^2, in addition to other areas where works can be exhibited: the gardens, the Forum and the gallery terraces.

At the rear of the Centre Pompidou-Metz is the support building, which houses the administrative and technical areas.

As you stroll through the forecourt and gardens that will link Metz city centre and the station to the Centre Pompidou-Metz, you will discover a building in light, airy tones that is both powerful and light, inviting you to take shelter under its protective roof. We imagined an architecture that expresses openness, cultural diversity and well-being, in an immediate and sensory relationship with the environment', say Shigeru Ban and Jean de Gastines.

WENDEL

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.

In recognition 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. It is a long-term investor, which requires a shareholder commitment that fosters 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. With Wendel Growth Wendel also invests via funds or directly in innovative, high-growth companies. In 2023, Wendel initiated a strategic shift into third-party management of private assets, alongside its historical proprietary investment activities. In May 2024, Wendel finalized the acquisition of a 51% stake in IK Partners, a major step in the deployment of its strategic plan in third-party private asset management.

Founded in 1704 in Lorraine, the Wendel Group developed over 270 years in a variety of activities, before focusing on long-term investment in the late 1970s.

The Group is supported by its core family shareholder, made up of around 1,300 Wendel family shareholders who are members of the Wendel-Participations family company, which holds a 39.6% stake in the Wendel Group.

CONTACTS

Christine Anglade
+ 33 (0) 1 42 85 63 24
c.anglade@wendelgroup.com

Caroline Decaux
+ 33 (0) 1 42 85 91 27
c.decaux@wendelgroup.com

WWW.WENDELGROUP.COM

in Wendel

@WendelGroup

Sponsors

WENDEL
MÉCÈNE FONDATEUR

CAISSE D'EPARGNE
Grand Est Europe
Vous être utile.

groupe uem

BANQUE POPULAIRE
ALSACE LORRAINE Cchampagne

efluid

Les Amis
Centre
Pompidou-Metz

mgen
GROUPE VYV

DEMATHIEU BARD
INITIATIVES

CA LORRAINE

sanef
une société d'Abertis

VRANKEN POMMERY
MONOPOLE

AÉSIO MUTUELLE

TECTONA
PARIS

KINEPOLIS

DEDAR
MILANO

Carola

Exhibition partners

LOUVRE

Cityz

INDIGO

FLUXUS

SALVINO
GROUPE SALVINO

PACE

ArcelorMittal

Valentín
ZUSSLIN

Associated programming partners

cité
musicale
metz

BALLET
DE
LORRAINE
CENTRE CHORÉGRAPHIQUE NATIONAL
Direction Petter Jacobsson

Fédération des Commerçants de Metz.

LE SALON DE MONTROUGE

FONDATION
D'ENTREPRISE
HERMÈS

Institutional partners

EUROMÉTROPOLE
METZ

La Région
Grand Est

VILLE DE
METZ

Centre
Pompidou

Moselle
L'Eurodépartement

ACADÉMIE
DE NANCY-METZ
Liberté
Égalité
Fraternité

UNIVERSITÉ
DE LORRAINE

Exhibition calendar and installations

CURRENT EXHIBITIONS

Repetition. Leading works from Centre Pompidou
Until 27 January 2025
Galerie 1
Curator: Éric de Chassey

Katharina Grosse. Shifting the stars
Until 24 February 2025
Parvis and Grande Nef
Curator: Chiara Parisi

Cerith Wyn Evans. borrowed light through METZ
Until 14 April 2025
Forum and Gallery 3
Curator: Zoe Stillpass

EXPOSITIONS 2025

After the End. Cartographies for Another Time
From 25 January to 1 September 2025
Gallery 2
Curator: Manuel Borja-Villel

Le chaos et le brouillon
Boris Charmatz
From 26 February to 5 May 2025
Studio

Neverending Sunday
Maurizio Cattelan & the collection of the Centre Pompidou
From 8 May 2025 to 2 February 2027
Grande Nef, Gallery 1 and Gallery roofs
Forum
Curators: Maurizio Cattelan, Philippe-Alain Michaud and Chiara Parisi, with Sophie Bernal, Elia Biezunski, Anne Horvath, Marta Papini, Laureen Picaut and Zoe Stillpass

Copyists
An exceptional collaboration with the Musée du Louvre
From 14 June 2025 to 12 January 2026
Gallery 3
Curators: Donatien Grau and Chiara Parisi

Louise Nevelson. Mrs. N's Palace
From 1 November 2025 to 6 April 2026
Gallery 2
Curator: Anne Horvath

PARTICIPATORY EXHIBITIONS

Fabrice Hyber. Under the landscape
Until 13 January 2025
Paper Tube Studio

Xavier Veilhan. Carton plein
From 25 January to 22 April 2025
Paper Tube Studio

Vinii Revlon. The Vinii Ballroom Experience
From 8 May to 20 October 2025
Paper Tube Studio

CENTRE POMPIDOU-METZ

1, parvis des Droits-de-l'Homme - 57000 Metz

+33 (0)3 87 15 39 39
contact@centrepompidou-metz.fr
centrepompidou-metz.fr

Centre Pompidou-Metz
@PompidouMetz
Pompidoumetz

OPENING HOURS

Every day except Tuesday and 1 May

01.11 > 31.03

MON. | WED. |THU. | FRI. | SAT. | SUN. : 10:00 – 18:00

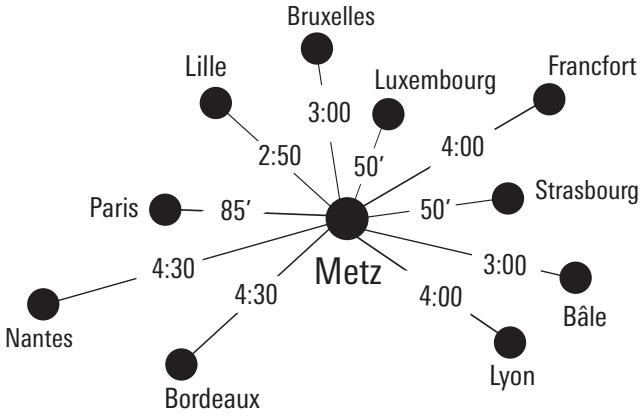
01.04 > 31.10

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

CENTRE POMPIDOU-METZ

Regional press
Marie-José Georges
Head of Communications,
sponsorship and public relations
Phone: +33 (0)6 04 59 70 85
marie-jose.georges@centrepompidou-metz.fr

CLAUDINE COLIN COMMUNICATION, A FINN PARTNERS COMPANY

National and international press
Laurence Belon
Phone: +33 (0)1 42 72 60 01
+33 (0)7 61 95 78 69
laurence.belon@finnpartners.com