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Pompidou-Metz

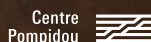


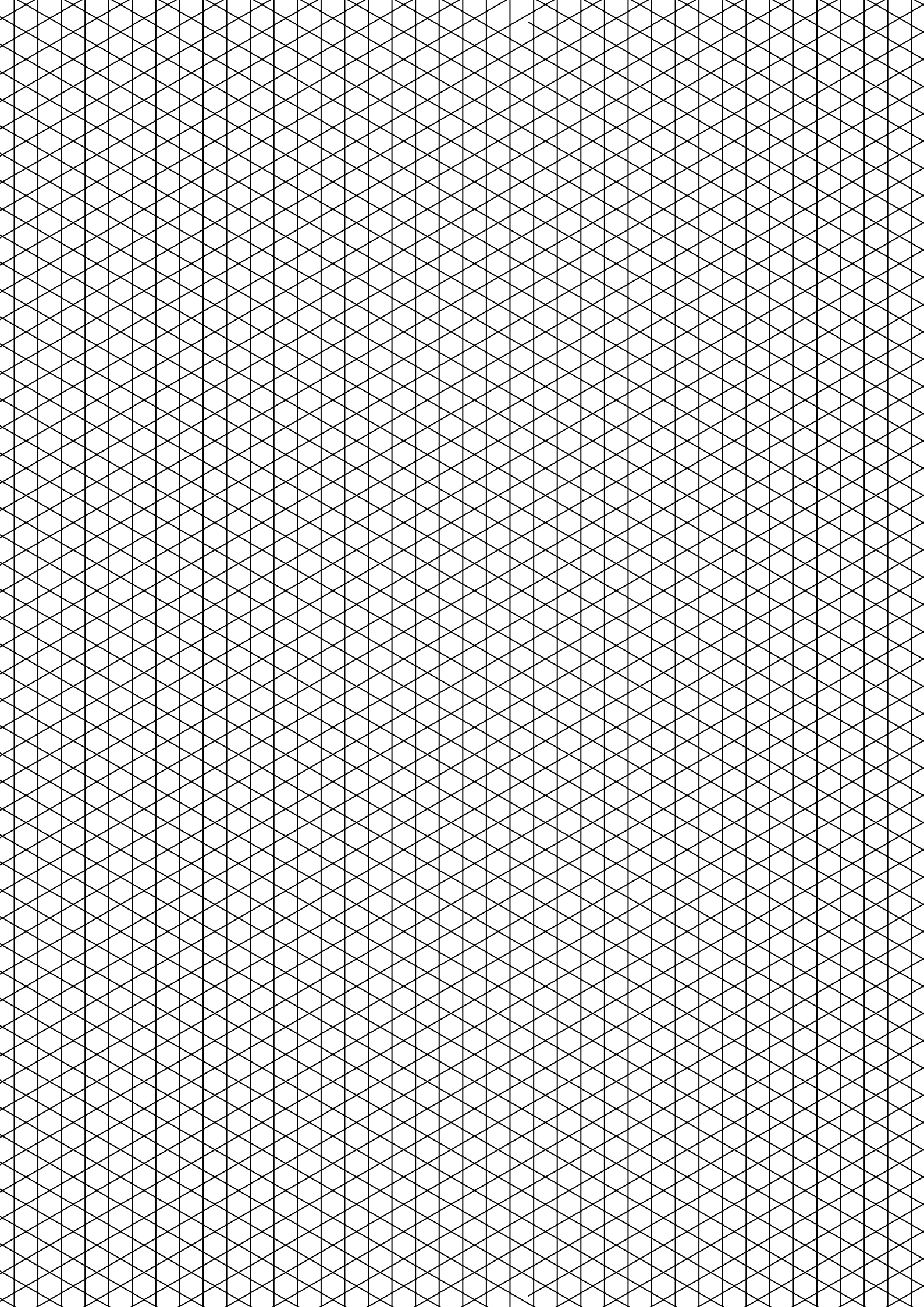
# LACAN, THE EXHIBITION

## WHEN ART MEETS PSYCHOANALYSIS

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# SUMMARY

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René Magritte, *The False Mirror* [Le Faux Miroir], 1928  
Huile sur toile, 54 x 80,9 cm  
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# 1.

## PRESENTATION

### LACAN, THE EXHIBITION

### WHEN ART MEETS PSYCHOANALYSIS

From December 31st, 2023 to May 27th, 2024  
Gallery 2

#### Curators:

**Marie-Laure Bernadac and Bernard Marcadé, art historians,  
assisted by Gérard Wajcman and Paz Corona, psychoanalysts**

**The ideas of Jacques Lacan are, alongside the work of Roland Barthes, Michel Foucault, Jacques Derrida and Gilles Deleuze, essential for understanding our contemporary world. While homages and exhibitions have already examined most of these intellectual figures, the thought of Lacan has not been dealt with in museums to date, even though he was strongly attached to works of art.**

In a text devoted to the work of Marguerite Duras, Lacan declared that "in his materials, the artist always [...] precedes him [the analyst] and so he does not have to play the psychologist where the artist has paved the way for him" ("Hommage fait à Marguerite Duras du Ravissement de Lol V Stein" (1965), *Autres écrits*, Paris, Seuil, 2001).

Curated by Marie-Laure Bernadac and Bernard Marcadé, the exhibition at the Centre Pompidou-Metz will be the first dedicated to Jacques Lacan. Over 40 years after the psychoanalyst's death, it seemed urgent to plan an exhibition highlighting the unique links between Jacques Lacan and art, by putting into perspective the works he himself referenced, the artists who paid tribute to him, as well as the modern and contemporary works that can provide an echo to the great conceptual orientations of his thought.

Lacan opened up an innovative space that is at the heart of our modernity and of our contemporary experience. Today we are debating issues of sex, love, identity, gender, power, belief or disbelief, all questions for which the psychoanalyst provided precious reference points.

The visit should be seen and experienced as a journey through specific Lacanian notions. A detailed biography recalls the main stages in the life and work of Jacques Lacan.

Visitors come into contact with his person and voice from the entrance, via his only television appearance, filmed by the young Benoît Jacquot in 1974. This part of the exhibition will mention his training with the man he considered as "his only teacher in psychiatry" (*Écrits*, Paris, Seuil, 1966), Gaëtan Gatian de Clérambault; his relations with the avant-garde (Salvador Dalí, André Masson, Georges Bataille, Pablo Picasso, Dora Maar) and with the intellectual figures he was in contact with (Alexandre Kojève, Maurice Merleau-Ponty, Roman Jakobson, Henri Lévi-Strauss, Martin Heidegger, Roland Barthes, Michel Foucault). His love of calligraphy and Chinese thought is also mentioned.

Lacan had a close relationship with the art and artists of the 20<sup>th</sup> century and constantly delved into the art of all ages in his teaching. He discussed art in new and unusual ways, attracting, intriguing and provoking many contemporary artists. He saw art works not only as having the power to show us the world, but also as dazzling *viewpoint-objects* taking aim at viewers. By devoting an exhibition to Jacques Lacan, we want to gather a wide range of viewpoints about this fascinating figure.

All this is far removed from a psychoanalytical interpretation of artists. The psychoanalyst is quite the opposite of a master: he or she is a student of art, docile to art's original truths, and aiming to decipher the previously unsuspected knowledge it contains. That is why this exhibition is not only a homage to psychoanalysis: it also celebrates what remains behind, after all elucidation, the mystery of art. Lacan, at the end of his life, saw things no differently.

## List of the Artists

SAÂDANE AFIF, JEAN-MICHEL ALBEROLA, FRANCIS ALÿS, GHADA AMER, CARL ANDRE, ART & LANGUAGE, HANS BELLMER, MARIANNE BERENHAUT, JULIEN BISMUTH, PIERRE BISMUTH, OLIVIER BLANCKART, LOUISE BOURGEOIS, CONSTANTIN BRANCUSI, BRASSAÏ, MARCEL BROODTHAERS, CLAUDE CAHUN, SOPHIE CALLE, MIRCEA CANTOR, CARAVAGE, JEAN-BAPTISTE CARHAIX, MAURIZIO CATTALAN, JEAN-FRANÇOIS CHABAUD, NINA CHILDRESS, GUSTAVE COURBET, SALVADOR DALÍ, GAËTAN GATIAN DE CLÉRAMBULT, DEBORAH DE ROBERTIS, BRICE DELLSPERGER, HÉLÈNE DELPRAT, WIM DELVOYE, EDI DUBIEN, MARCEL DUCHAMP, JEAN DUPUY, ÉRIC DUYSKAERTS, LATIFA ECHAKHCH, TRACEY EMIN, SAMMY ENGRAMER, LEANDRO ERLICH, CERITH WYN EVANS, LUCIO FONTANA, DORA GARCÍA, ALBERTO GIACOMETTI, ROBERT GOBER, PASCAL GOBLOT, JEAN-LUC GODARD, NAN GOLDIN, FELIX GONZÁLES-TORRES, DOUGLAS GORDON, RAYMOND HAINS, CAMILLE HENROT, GARY HILL, PIERRE HUYGHE, BENOÎT JACQUOT, MICHEL JOURNIAC, ANISH KAPOOR, MIKE KELLEY, ANSELM KIEFER, SHARON KIVLAND, JOSEPH KOSUTH, ARNAUD LABELLE-ROJOUX, SUZANNE LAFONT, SUZY LAKE, LAURA LAMIEL, BERTRAND LAVIER, CLAUDE-NICOLAS LEDOUX, OLIVIER LEROI, JEAN-JACQUES LEQUEU, PASCAL LIÈVRE, JACQUES LIZÈNE, LEA LUBLIN, GHÉRASIM LUCA, SARAH LUCAS, URS LÜTHI, RENÉ MAGRITTE, BENOÎT MAIRE, VICTOR MAN, MAN RAY, PIERO MANZONI, MARIA MARTINS, ANDRÉ MASSON, NELLY MAUREL, PAUL MCCARTHY, CLÉMENTINE MELOIS, ANA MENDIETA, MATHIEU MERCIER, ANNETTE MESSENGER, MISS.TIC, PIERRE MOLINIER, FRANÇOIS MORELLET, JEAN-LUC MOULÈNE, BRUCE NAUMAN, ORLAN, JEAN-MICHEL OTHONIEL, JUAN PEREZ AGIRREGOIKOA, FRANCIS PICABIA, PABLO PICASSO, DOMENICO PIOLA, MICHELANGELO PISTOLETTO, MICHEL POWELL, JEAN-CHARLES DE QUILLACQ, CAROL RAMA, PABLO REINOSO, MADELEINE ROGER-LACAN, FRANÇOIS ROUAN, ÉLÉONORE SAINTAGNAN, NIKI DE SAINT-PHALLE, CAROLEE SCHNEEMANN, MARTIN SCORSESE, ALAIN SÉCHAS, CINDY SHERMAN, MIRA SHOR, WALTER SWENNEN, ALINA SZAPOCZNIKOW, AGNÈS THURNAUER, BETTY TOMPKINS, ROSEMARIE TROCKEL, CLOVIS TROUILLE, TATIANA TROUVÉ, GAVIN TURK, IDA TURSIC & WILFRIED MILLE, VALIE EXPORT, DIEGO VÉLASQUEZ, JEAN-LUC VERNA, DOMINIQUE-VIVAN DENON, ANDY WARHOL, MARTHA WILSON, PETER WHITEHEAD, GIL JOSEPH WOLMAN, WOU-KI ZAO, FRANCISCO DE ZURBARÁN.

# 2.

## INTERVIEW WITH CURATORS

### Marie-Laure Bernadac et Bernard Marcadé

#### **Why is it essential to mount an exhibition devoted to Jacques Lacan today?**

**BM :** Jacques Lacan died in 1981. That's nearly 40 years ago. He is someone who anticipated a certain number of current issues and organising an exhibition around him was a way of paying tribute to someone who intuited a certain number of problems that are of central concern to us today. I'm thinking of the issue of women, for example. On this point, Lacan diverged from Freud, attaching great importance to the question of the woman, of whom he said, provocatively, that she does not exist, that is to say, she cannot be reduced to an essence and a norm. It is exciting to be able to show how this innovative approach to psychoanalysis is echoed in numerous contemporary works of art that explore the question of gender.

**MLB :** There is much debate today about problems to do with gender, identity, faith and religion. Lacan offers a form of psychoanalysis that is very open to all of the changes taking place in society today. He doesn't necessarily provide answers, but he paved the way on all of these questions: those to do with gender and identity. I think it is important to restate this today, because psychoanalysis is often attacked.

**BM :** Lacan is one of the greatest French thinkers and, more widely, one of the greatest thinkers of psychoanalysis. He was a thinker on a par with Derrida, Deleuze, Barthes and Foucault. He is part of the intellectual heritage of the 20th century.

**MLB :** He is a thinker who had a very strong relationship to art, hence this exhibition in a museum. Our exhibition is not about psychoanalysis, but an exhibition about Lacan's relationship with works of art.

#### **What was the starting point for the exhibition?**

**MLB :** The exhibition was instigated by two psychoanalysts, Paz Corona and Gérard Wajcman. They wanted to devote an exhibition to Jacques Lacan in a big institution but they didn't know how to organise it or put it together, neither of them being curators or art historians. So they consulted us. I immediately thought of the Centre Pompidou-Metz. Following on the exhibition about Michel Leiris that I worked on, I thought that it could be interesting to repeat the interdisciplinary experience combining modern, contemporary and past art. Chiara Parisi was very enthusiastic about the idea of hosting such an experimental exhibition. We also spoke to several artists and curators of contemporary art exhibitions and we quickly realised that there was considerable enthusiasm for the idea. It was a genuine subject.

**BM :** A genuine subject, but also a difficult one, because it really shakes things up, shedding light on contradictory issues. Lacan's thought is multifarious and goes in many different directions.

In this mass of interlocking directions, we are inevitably confronted with some unsettling questions.

**MLB** : It is true that Lacan is a divisive figure, both venerated but also widely criticised. He remains a charismatic figure whose aura continues to impact contemporary artists. He was interested in the question of language, identity, pleasure, desire, etc. All of that opened the way for the creation of the exhibition.

**BM** : Lacan came up with caustic statements about the relationship between art and psychoanalysis: 'We need to take a leaf out of art'; and 'In his subject, the artist always precedes the psychoanalyst.' These are the statements that permitted us to do this exhibition, which we wanted to be as 'free' as possible.

### **In what way did the artworks enrich Lacan's thinking?**

**MLB** : For Lacan, psychoanalysis was informed by works of art. He was a collector through his affinities and encounters. His very varied collection, ranging from anthropology to modern art and Surrealism, was the result of friendships with André Masson, Claude Lévi-Strauss and François Cheng.

**BM** : Lacan continually and insistently refers to specific major works from art history, like Holbein's *The Ambassadors* and *Las Meninas* by Velázquez. But he was also interested in contemporary works, like those of Duchamp, Dalí and Masson. Lacan accompanied a certain number of artistic adventures, above all during the Surrealist period (he wrote for the same periodicals as Leiris and Dalí). His thought is steeped in the visual and artistic culture of his time.

### **Is Courbet's *Origin of the World* the exhibition's emblematic work?**

**MLB** : *The Origin of the World* is certainly emblematic, because Jacques Lacan bought it, probably on the advice of Sylvia Lacan, his wife. But the significant works in the exhibition also include very important paintings by Magritte, which concern us because works of art raise the question of the gaze.

**BM** : For me, Magritte's eye, lent by Museum of Modern Art of New York and titled *The False Mirror*, might be one of the emblematic works of the exhibition. It is both an eye that we look at and that looks at us. This exhibition functions on three levels. It displays works that Lacan looked at, as well as works by artists that are direct tributes to the psychoanalyst's thought. And finally, this exhibition includes works that, in our view, look at Lacan, that is to say, resonate in a profound way with his thought.

**MLB** : We are also displaying works by Annette Messager, Louise Bourgeois, Marcel Broodthaers, Carol Rama, Leandro Erlich, Pierre Huyghe, Cerith Wyn Evans and Douglas Gordon. They are all artists whose works echo psychoanalysis.

**BM** : I would also mention Raymond Hains, who had a strong interest in Lacan. He scrupulously annotated a number of the psychoanalyst's books, which he religiously conserved in metal suitcases. He is perhaps the exhibition's most Lacanian artist.



## Curators' biographies

### Marie-Laure Bernadac

Honorary general heritage curator, she worked at the Musée Picasso, the Centre Pompidou as Graphic Arts Department Director, at the Capc Musée de Bordeaux as assistant director, and then was head of contemporary art at the Musée du Louvre from 2003 to 2013.

She has curated numerous exhibitions, including:

Le dernier Picasso, 1987, Centre Pompidou  
Picasso et les choses, 1992, Grand Palais  
Picasso y los toros, 1993, Musée Picasso  
Féminin-Masculin, Le sexe de l'art, with Bernard Marcadé 1995, Centre Pompidou  
Anish Kapoor, 1998, capc Bordeaux  
Louise Bourgeois, 1998, Bordeaux, 2008, Centre Pompidou  
Présomés innocents, les artistes contemporains et l'enfance, with Stéphanie Moisdon, 2000, capc Musée Bordeaux  
Gender of art, 2000, Biennale de Kwanju  
Jenny Holzer, 2001, capc Bordeaux  
Picasso dans les collections nationales, 2002, New Delhi, Bombay  
Contrepoint : l'art contemporain, 2004, Musée du Louvre  
Yan Pei Ming, 2005, Musée du Louvre  
Mike Kelley, 2006, Musée du Louvre  
Jan Fabre, 2007, Musée du Louvre  
Wim Delvoye, 2009, Musée du Louvre  
Contrepoint : l'art contemporain russe, 2010, Musée du Louvre  
Pistoletto, 2011, Musée du Louvre  
Leiris & Co, with Agnès de la Beaumelle and Denis Hollier, 2015, Centre Pompidou-Metz

She is the author of several books:

*Annette Messager, Mot pour mot*, Les presses du réel, 2006  
*Picasso Poète*, Rmn Gallimard, 1989. Réédition Quarto, 2021  
*Louise Bourgeois*, Grandes Biographies, Flammarion 2019.

### Bernard Marcadé

Bernard Marcadé is an art critic and independent exhibition organiser. He was professor of aesthetics and art history at the École Nationale Supérieure d'Arts de Paris-Cergy until 2014.

His exhibitions include:

Histoires de Sculpture, 1984-1985, Musée d'art moderne de Villeneuve d'Ascq, Musée de Nantes  
Luxe, Calme et Volupté, Aspects of French Art, 1966-1986, Vancouver Art Gallery  
Affinités sélectives, 1986, Palais des Beaux-Arts, Bruxelles  
L'excès & le retrait, 1991, XX<sup>e</sup> Biennale Internationale de São Paulo  
Féminin-Masculin, Le sexe de l'art, with Marie-Laure Bernadac 1995, Centre Pompidou  
Becoming, 1997, Kwangju Biennale, Kwangju  
Je ne crois pas aux fantômes, mais j'en ai peur  
La Force de l'Art, May-June 2006, Grand Palais, Paris  
Antoine d'Agata, 1991 - 2011, LE BAL, Paris  
Anticorps, with Fannie Escoulen, 2013, LE BAL, Paris  
Les infamies photographiques de Sigmar Polke, with Diane Dufour, 2018-2019, LE BAL, Paris  
Niele Toroni, 864 empreintes de pinceau n° 50, 2023, Fondation CAB, Saint-Paul-de-Vence

He is the author of several books:

*Isidore Ducasse*, Seghers, 2002  
*Marcel Duchamp, une vie à crédit*, Flammarion, 2007. Réédition 2023  
*Les 53 œuvres qui M'ébranlèrent le monde*, Éditions Beaux-Arts, 2010  
*Wim Delvoye*, Mercator, 2012  
*Marcel Broodthaers, Livre d'images*, Flammarion, 2013  
*Magritte*, Citadelles & Mazenod, 2017  
*Francis Picabia, rastaquouère*, Flammarion, 2021

## 3.

## BIOGRAPHY OF JACQUES LACAN



Gisèle Freund, Jacques Lacan, Paris  
 © RMN gestion droit d'auteur / Fonds MCC / IMEC / Dist. RMN-Grand Palais / Gisèle Freund  
 Photo: Medienzentrum Wuppertal

**1901** Jacques Lacan was born into a middle-class family in Paris, on 13 April, older brother to Madeleine and Marc. Their mother's Catholic faith led Marc to become a Benedictine monk, despite the objections of his brother Jacques.

**1908-1919** Educated at Collège Stanislas in Paris.

**1920-1932** As a medical student, Lacan specialized in psychiatry, frequenting the "Infirmierie spéciale" near the Paris Police Prefecture, run by Gaëtan Gatian de Clérambault, his "only psychiatry master."

**1921** Like Louis Aragon, André Breton, Paul Claudel, André Gide, etc., he frequented Adrienne Monnier and Sylvia Beach's bookshops, where he attended the first presentation of James Joyce's *Ulysses*. From 1925, he also studied literature.

**1932-1933** He began undergoing analysis with Rudolph Loewenstein, trained in Berlin by an analysis of Sigmund Freud, and defended his doctoral thesis "On paranoid psychosis as it relates to the personality." He sent a dedicated copy of his thesis to Freud. He published an article on style in *Minotaure*, a Surrealist journal in which

Salvador Dalí paid tribute to his doctoral thesis.

**1929** Lacan wrote his only known poem, "Hiatus irrationalis," published in a Surrealist journal, *Le Phare de Neuilly*.

**1933** Lacan, together with Raymond Aron, Georges Bataille, Maurice Merleau-Ponty and Raymond Queneau, was present at Alexandre Kojève's seminar on Friedrich Hegel's *Phenomenology of Spirit*. He published "Motifs du crime paranoïaque. Le crime des sœurs Papin" (Motives of Paranoid Crimes: the Crime of the Papin Sisters) in *Minotaure*.

**1934** He joined the Société Psychanalytique de Paris (SPP). He married Marie-Louise Blondin, with whom he was to have three children: Caroline, Thibaut and Sibylle.

**1936** At the Congress of the International Psychoanalytic Association (IPA), in Marienbad, he attempted to expound his theory of the mirror stage.

**1938** He wrote his first major clinical text, "Les Complexes familiaux dans la formation de l'individu," for the *Encyclopédie française*.

Lacan and André Masson's sister-in-law, the actress Sylvia Bataille, fell madly in love with each other. She had been discovered by Jean Renoir, and by that time was separated from her husband Georges Bataille.

**1940-1945** Lacan chose "not to publish anything during the Occupation and to abstain from speaking in public." He threw himself into studying Chinese at the school of oriental languages in Paris.

**1941** Judith, the daughter of Lacan and Sylvia Bataille, was born in the unoccupied zone. Lacan divorced his first wife. He moved to 5 Rue de Lille where he was to practice as a psychoanalyst for his entire life.

**1944** Liberation of Paris. Lacan attended a reading of *Désir attrapé par la queue* (Pablo Picasso) at the Leiris home; Brassai photographed the participants in Picasso's studio.

**1945-1946** Picasso asked Lacan, whom he saw in Juan-les-Pins, to treat his partner, the photographer Dora Maar.

**1949** The publication of *The Elementary Structures of Kinship* by Claude Lévi-Strauss. He befriended Lacan and introduced him to the famous linguist Roman Jakobson.

**1951** Lacan began his seminar in the family apartment at 3

Rue de Lille; his office remained at Number 5.

**1953** Following differences of opinion in the SPP about the training of analysts, Lacan resigned and created the Société Française de Psychanalyse (SFP) with Françoise Dolto. He wrote the founding statement of his theory, "The Function and Field of Speech and Language in Psychoanalysis" and began a "return to Freud," through which he re-invented psychoanalysis. His seminar was held in the Hôpital Sainte-Anne, to an audience one-hundred strong, mainly psychiatrists and psychoanalysts. Lacan married Sylvia.

**1955** Lacan and Sylvia acquired Gustave Courbet's painting *The Origin of the World* for which André Masson painted a sliding door (*Panneau-masque*) that hid it when necessary.

**1959-1960** Seminar on *The Ethics of Psychoanalysis*, defined as "not giving way on one's desire."

**1962-1963** Seminar on *Anxiety*. Lacan publishes "Kant avec Sade" (Kant with Sade) in the journal *Critique*.

**1963** The IPA decided to forbid Lacan's teaching, disapproving of his heterodoxical approach. Lacan viewed this as a form of excommunication and together with Dolto, he quit the SFP.

**1964** At the invitation of Louis Althusser, Lacan moved his seminar to a room lent by the École Normale Supérieure (ENS), in the Rue d'Ulm, which increased his audience to 300 or so, including many writers, intellectuals and artists, in addition to a group of students from the school itself (known as "normaliens"), among whom was Jacques-Alain Miller. Lacan founded the École Freudienne de Paris (EFP) on 21 June.

**1966** Lacan invited Michel Foucault to his seminar in which he provided a psychoanalytic commentary of Velázquez' *Meninas* that was radically different to that in Foucault's *The Order of Things*.

**1966** Publication of the *Écrits* by Éditions du Seuil to great acclaim. Judith Lacan and Jacques-Alain Miller were married.

**1968** Lacan addressed students at Vincennes and invited Daniel Cohn-Bendit to speak at the EFP.

**1969** The director of the ENS refused to let Lacan use the room there for his seminar, considering him as one of the instigators of the student uprisings. The seminar moved to the law department in the Panthéon.

**1969-1973** Lacan studied Chinese with the sinologist and writer François Cheng.

**1972-1973** Seminar entitled *Encore* on female sexuality and *jouissance*. Lacan pronounced his infamous statement: *There is no such thing as a sexual relationship*. Conference at the University of Leuven, filmed by Belgian television.

**1973-1974** The seminar *Les non-dupes errent* (the non-dupes err) made it clear that psychoanalysis idealized neither father nor patriarch.

**1973** First publication of a seminar, *The Four fundamental Concepts of Psychoanalysis* by Éditions du Seuil. The text was drawn up by Jacques-Alain Miller, to whom Lacan confided the editing of all the seminars, and then the task of handling the moral rights for his work.

**1974** Benoît Jacquot filmed an important interview between Lacan and Miller for television. The text was published by Seuil under the title *Télévision*; "Psychoanalysis would allow you, of course, the hope of refining and clarifying the unconscious of which you are the subject."

**1975-1976** The seminar *The Sinthome* showed, starting with Joyce, the rationale of reducing the symptom that causes suffering and the knotting of the real, the symbolic and the imaginary.

**1979-1980** About a third of the members of his school, including Dolto, criticized Lacan. Consequently, on 5 January 1980, he decided to disband it. His last seminar was called *Dissolution* and was widely broadcast. Immediately after, he created the movement La Cause Freudienne, which later became a school. And then the Fondation du Champ Freudien (FCF): at the first international meeting of the Champ Freudien in Caracas, 400 people, Latin-Americans, came to listen to Lacan; it was his last conference.

**1981** Lacan died in Paris on 9 September.

**1991** Judith Miller, president of the FCF, organized the "Rencontre Jacques Lacan" and an exhibition at the Galerie des Saints-Pères. Seuil published her book *Album Jacques Lacan. Visages de mon père*. A commemorative plaque was put up at 5 Rue de Lille.

**1992** Jacques-Alain Miller founded the World Association of Psychoanalysis (WAP), which groups together seven schools of Lacanian orientation, with members practising in twenty or so countries.

**Up to the present** Lacan's teaching, studied and translated throughout the world, continues to interpret our era.

# 4.

## EXHIBITION LAYOUT

### THE MIRROR STAGE

Jacques Lacan's inaugural, fundamental theory of the mirror stage, formulated in 1936, brought to light the remarkable role of image for Man and the secret of his strange love for his own image. This experience, which is primordial for a child's psychic development, gives rise to an awareness of him/herself as a whole, through his/her reflection. The mirror stage reveals the personal drama that everyone must go through in order to identify with themselves, to access the oneness of their body and be able to say "I." This theory therefore exposes the question of identity, which is formed by alienation, like Caravaggio's *Narcissus* or the famous scene in Martin Scorsese's film *Taxi Driver*. Whether opaque and indistinct as for Marcel Broodthaers and Bertrand Lavier, split in two as for Felix Gonzalez-Torres, or a metaphor of the picture as for Michelangelo Pistoletto, the mirror is at the heart of analytic experience, as embodied by Leandro Erlich's installation.



Leandro ERLICH, *El Consultorio del Psicoanalista* [Le cabinet du psychanalyste], 2005  
Deux pièces identiques, sofa, bibliothèque, bureau, chaises, tapis, miroir, boîtes noires et lumière, dimensions variables, Collection de l'artiste Avec la généreuse contribution de la Galleria Continua

### LALANGUE

In 1955-1956, Jacques Lacan gave his *Psychoses* seminar in which he explained that "the unconscious is structured like a language," an explanation he pursued in *La Troisième*. In 1971, he clarified his viewpoint by inventing the neologism "lalangue," formulated as a result of a slip of the tongue, to designate a function of language in touch with what he qualifies as Real. Based around a large installation by Marcel Broodthaers linking Stéphane Mallarmé's poetic "throw of the dice" to Lacan's analytic thought, artists celebrate wordplay and witticisms, dear to Michel Leiris (François Morellet, Bruce Nauman, Jean Dupuy), literalism (René Magritte, Olivier Leroi), slips of the tongue, sound jaculations (Ghérasim Luca), and warbling, if not bird talk with Raymond Hains' "Nightingalesque" ski fence (*Palissade Rossignolesque*, "Rossignol" being the French for "nightingale" as well as a brand of ski-wear). Hains was the most Lacanian of artists, as seen in his annotations of many of the psychoanalyst's books.



Raymond Hains, *Palissade rossignolesque*, 1997  
Technique mixte, 137 x 212 cm  
Collection Gilles et Marie-Françoise Fuchs  
© Adagp, Paris, 2023 / Courtesy de TEMPLON Paris – Bruxelles – New York / Photo : Bertrand Huet-Tutti

## THE NAME-OF-THE-FATHER

This notion was elaborated in the 1950s by Jacques Lacan as a signifier of the symbolic paternal function, viewed as a sham or fiction. Initially, the Name-of-the-Father referred to the Christian tradition, designating an all-powerful Father, the instance of Law and that which is forbidden. Lacan broke with this patriarchal order, thus reflecting the social changes of the time, differentiating between the Real father and the Imaginary father. In French, the Name-of-the-Father (Nom du Père) can also be interpreted as the No-of-the-Father (Non du Père), against whom artists such as Louise Bourgeois, Niki de Saint Phalle and Camille Henrot were to rebel, having inherited their father's name, and were to base their work on the murder or destruction of the Father. As for Nina Childress, she evoked the relationship of the daughter of the Father with *Film Freud*. Before them, Hans Bellmer and Claude Cahun had already undermined the paternal figure. Lastly, at the end of his life, Lacan effected a semantic shift in meaning of the term "Nom-du-Père" to the phrase "Les non-dupes errent" (the non-dupes err), which Sophie Calle used in ironic fashion by veiling *La mère veille* (*The Mother Keeping Vigil*, a play on the word "merveille" meaning "wonder" or "marvel").



Maurizio Cattelan, *Sans titre*, 2007  
Résine, vêtements, cheveux humains, tissu d'emballage, bois, vis et ancre en bois, 235 × 137 × 47 cm  
Milan, collection particulière © Courtesy de Maurizio Cattelan's Archives

## OBJET *a*

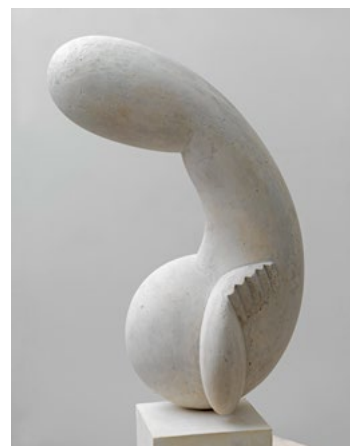
Objet *a*, one of Jacques Lacan's cardinal inventions, which, from the late 1950s qualified "the object-cause of desire" as absence, remains and fall, was embraced by modern and contemporary art in spectacular fashion. Marcel Duchamp's list for his "transformer designed to use small, wasted energy" in 1912 would appear to foreshadow this notion. In addition to the four emblematic objects—the Breast, Shit, the Voice and the Gaze—the Fall, the Void, and the Broken-up body were added by capillarity, as well as the Phallus in so far as it was the signifier of Absence for Lacan. Whether erect, anamorphosed, veiled or detumescent, phallic avatars of objet *a* are legion in the arts of Antiquity and the Renaissance era (from the Villa dei Misteri in Pompeii to Hans Holbein's *Ambassadors*), but also, most particularly, in today's art. Within this galaxy, the Gaze as object occupies a central place, to the point of making us slip towards the Hole through which the onlooker can observe the body of the woman in *Given* (*Étant donnés*), Marcel Duchamp's ultimate work revisited by Mathieu Mercier.



Latifa Echkhach, *La dépossession*, 2014  
Toile de théâtre apprêtée, peinture, tube acier et sangles, dimensions variables, toile : 1000 x 1000 cm  
© Latifa Echkhach. Photo. Archives Mennour Courtesy the artist and Mennour, Paris



Louise Bourgeois, *Cumul I*, [1968]  
Marbre blanc, bois, 51 x 127 x 122 cm  
Paris, Centre Pompidou, Musée national d'art moderne  
© The Easton Foundation / Adagp, Paris, 2023 / Photo  
© Centre Pompidou, MNAM-CCI/Philippe Migeat/  
Dist. RMN-GP



Constantin Brancusi, *Princesse X*, 1915 - 1916  
Plâtre, 61,5 x 28 x 25 cm  
Paris, Centre Pompidou, Musée national d'art moderne  
© Succession Brancusi - All rights reserved (Adagp)  
2023 / Photo © Centre Pompidou, MNAM-CCI/  
Georges Meguerditchian/Dist. RMN-GP



## GAZE

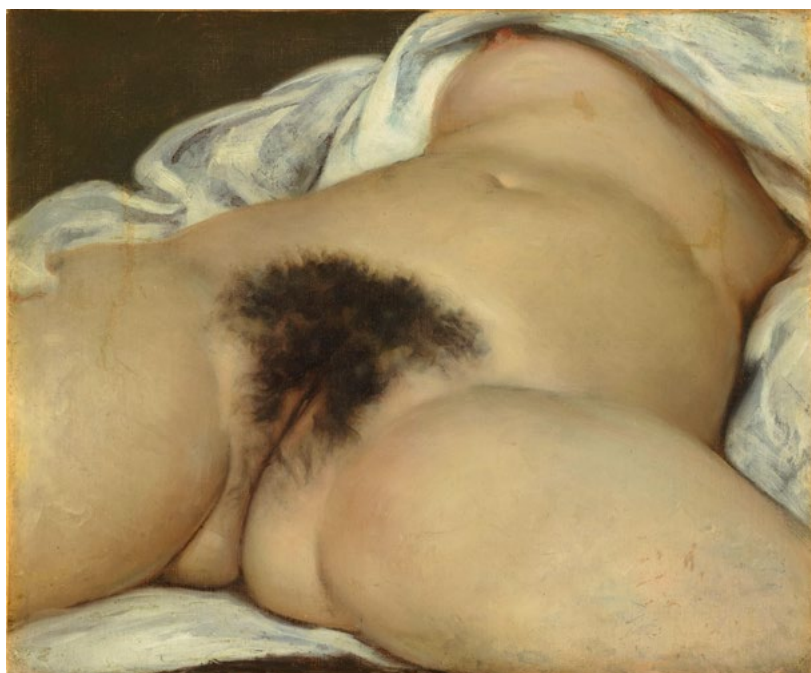
Since Antiquity, science and philosophy have endlessly questioned what “seeing” is. Lacan studied all the theories of vision, from the conditions of vision put forward by Aristotle to the wave-like and corpuscular theories of light of the 20th century, via the geometrical perspective of the Renaissance, the optics of Johannes Kepler and Isaac Newton and René Descartes’ *Dioptrics*. In the end it was Christ’s word in St Matthew’s Gospel that clarified everything: “They have eyes that they might not see.” Lacan then asked: “might not see what?” if indeed things are looking at them. In a radical and decisive inversion of this, Lacan stated that what fundamentally determines seeing subjects within the visible is the gaze, which is without. From Marcel Duchamp and René Magritte to Anish Kapoor, from Alberto Giacometti and Hans Bellmer to Lea Lublin and Mathieu Mercier, painters, draughtsmen and sculptors brandish the gaze as an object not only in art but also of art itself. We see the works of art, but we are also looked at by them.



René Magritte, *La condition humaine*, 1933  
Huile sur toile, 100 x 81 x 1,6 cm  
Washington, National Gallery of Art  
© Adagp, Paris, 2023

## THE ORIGIN OF THE WORLD

*The Origin of the World* by Gustave Courbet was acquired by Jacques Lacan and his wife Sylvia in 1955. That same year, the psychoanalyst commissioned André Masson, Sylvia’s brother-in-law, who was a friend of theirs and of Georges Bataille, to make a cover in the form of a thin panel of painted wood that slid open. *The Origin of the World*, long since legendary, has been the object of numerous interpretations by female artists who have either chosen to display the female genitals more openly, or to add famous feminized surnames or even a face to them in a more conceptual approach.



Gustave Courbet, *L'Origine du monde*, 1866  
Huile sur toile, 46 x 55 cm  
Paris, musée d'Orsay  
© RMN-Grand Palais (musée d'Orsay) / Hervé Lewandowski



## LAS MENINAS

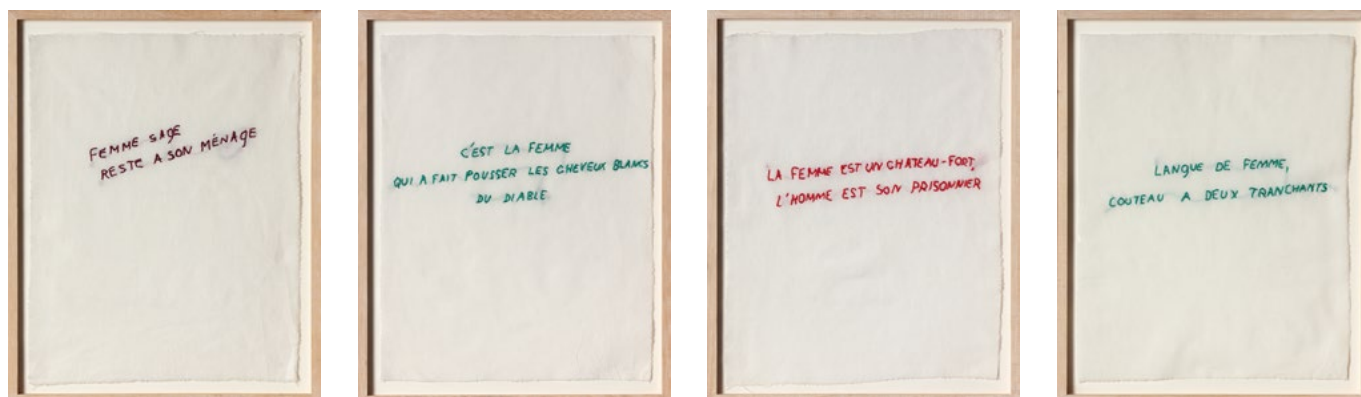
In his thirteenth seminar, *The Object of Psychoanalysis*, in May 1966, Jacques Lacan meticulously analyzed the foremost allegory of painting, *Las Meninas* by Diego Velazquez. This picture thwarts all the codes of perspective, but, as a mise en abyme of the representational process, it can be seen as a screen that hides as much as it reveals. Lacan detects a “secret object” in the “brilliant cladding” of the infante Doña Margarita Teresa, “the central character and Velazquez’ favorite model who he painted seven or eight times.” The slit in the Infante’s dress is both obvious and hidden, visible and invisible. There is no better definition of *objet a*, for *Las Meninas* appeals to the registers of fantasy and Freudian scopopic drive. The slit, this “central object” referring to the Freudian theory of the splitting of the subject (*Spaltung*), is echoed visually, according to Lacan, in the lacerations of Lucio Fontana’s painting *Concetti spaziali*.



Diego Vélasquez, *Portrait de l'infante Marguerite Thérèse* (1651-1673), 1654 Huile sur toile, 70 x 58 cm  
Paris, musée du Louvre, département des Peintures, INV 941  
© RMN-Grand Palais (musée du Louvre) / Photo : Gérard Blot

## THE WOMAN

Lacan’s statement “Woman does not exist” means that it is not possible to give a universal definition of the woman. Women exist, unquestionably, but there is no category or article capable of qualifying them. According to Lacan, they are inherently plural and their existence cannot be linked to any signifier: “She is called woman and defamed” (*Encore*, The Seminar, Book XX). Lacan put forward this premise to deconstruct, through the use of language, the normal vision that takes root in patriarchal structures, countering it with the multiplicity of the female construct. In *My Collection of Proverbs* (1974), produced at the same time as Lacan’s *Encore* seminar dedicated to female *jouissance*, Annette Messenger embroiders derogatory, jokey aphorisms and colloquialisms about women. The female bodies that Tracey Emin tirelessly draws and paints are never set in a particular form because “not all” of a female can be described, shown or painted.



Annette Messenger, *Ma collection de proverbes*, 1974  
Metz, 49 Nord 6 Est – Frac Lorraine  
Photo : Rémi Villaggi © Adapp, Paris, 2023

## MASQUERADES

In his eleventh seminar, *The Four Fundamental Concepts of Psychoanalysis*, Lacan attributes authorship of the masquerade concept to the British psychoanalyst Joan Riviere, describing it as follows: “woman creates an appearance that replaces ‘having’ in order to hide the absence.” One can view this mask that can be worn or removed, as an act of resistance towards patriarchal domination—an exaggerated game of ultra-feminine codes and signs that form a challenge to the male gaze. Dressing up and cross-dressing have featured in works of art since the Countess of Castiglione, via historic figures like Marcel Duchamp *alias* Rose Sélavy, and Claude Cahun, who adorned both male and female masks. In the 1970s, numerous female artists used this means to denounce archetypes of femininity (Suzy Lake), going as far as parody when Héléne Delprat revived stagings by Claude Cahun and Pierre Molinier. As for Cindy Sherman, she repeated this art of “I is another” with avatars, to do away with the masculine-feminine duality in favor of the free space of the multiple appropriated by women.



Cindy Sherman, *Untitled #501*, 1977-2011  
Epreuve gélatino-argentiques, 22,2 × 17,5 cm  
Édition 4/20  
Paris, Fondation Louis Vuitton  
© Cindy Sherman  
Courtesy the artist and Hauser & Wirth

## ANATOMY IS NOT DESTINY

Numerous modern and contemporary artistic practices, from those of Pierre Molinier to today’s queer stances, via the self-portraits of Urs Lüthi, question the discrepancy between biological sex and claimed identity. Through the work of Michel Journiac, Nan Goldin and Edi Dubien, who defended practices linked to cross-dressing and transidentity, an arrangement emerged that undermined the watchword by which, in keeping with Sigmund Freud’s phrase, anatomy is destiny. Jacques Lacan distanced himself from this prescriptive position. For him, gender did not necessarily correspond to sex and desire had to free itself from the binary registration system. For Lacan, the gender-related being derives authorization from him/herself only; he/she can therefore choose his/her sexual identity, in addition to that assigned to him/her by his/her civil status and anatomy.

## THERE IS NO SUCH THING AS A SEXUAL RELATIONSHIP

“There is no such thing as a sexual relationship” is one of Jacques Lacan’s most famous and most commented on formulas. He developed this notion considerably, opposing the “act” to the “relationship.” While sexual acts do exist, relationships between the sexes are not mathematically equal. Sexual relationships for speaking beings are always more or less a failure, hence love that compensates for the absence of a sexual relationship, according to Lacan. With this in mind, the copy of Marcel Duchamp’s *Large Glass* (*Grand Verre*) undertaken by Pascal Goblot uses a narrative where the *jouissance* of the bride in the upper register of the artwork occurs without there being any physical contact with the bachelors in the lower register. This complex dual relationship is also found in an explicit manner in Maria Martins’ sculpture *The Impossible III*.



Maria Martins, *The Impossible III*, 1946  
Bronze, 80 × 82,5 × 53,3 cm New York, The Museum of Modern Art,  
© Digital image, The Museum of Modern Art, New York/Scala, Florence / © Maria Martins

## JOUISSANCE

For Jacques Lacan, it's impossible to say everything there is to say about *jouissance* because it belongs to a different order than the signifier. Words are insufficient for expressing that which affects the body; they miss their target and are therefore repetitive. Lacanian psychoanalysis defines *jouissance* as being beyond pleasure and desire. According to Lacan, there are two types of *jouissance*: one that is phallic (linked to the sexual act, to the forbidden, oedipal); the other feminine (beyond the phallus, experienced in the body, in the real and the imaginary). Both sexes have access to it. *Blow Job* by Andy Warhol, as well as *Arched Figure* by Louise Bourgeois highlight the fact that for man, *jouissance* can quite happily do away with words and that *jouissance* and love are not necessarily linked. In his seminar *Encore*, Lacan comments on Bernini's *Ecstasy of Saint Theresa* and discusses mystical ecstasies that both intrigue and are found throughout the contemporary art scene.



Ghada Amer, *And the Beast*, 2004  
 Courtesy of the artist and Marianne Boesky Gallery, New York and Aspen  
 © Ghada Amer / Adapp, Paris, 2023

## TOPOLOGIES

From the 1950s, Jacques Lacan became interested in topological objects that enabled him to physically appreciate the subject divided by the object that causes it. These included the Möbius band with its dual structure, the right way round and the wrong way round, that symbolizes the division of the unconscious and conscious, and therefore that of the subject from this divide. From the early 1970s, influenced by the work of the mathematician Pierre Soury, Lacan was fascinated by the Borromean knot, which he said he had been given "as a ring for the finger" (*RSI* [Real, Symbolic and Imaginary], *Le Séminaire*, Book XXII, unpublished). He used it to knot and unknot the three registers, which he identified as the Real, the Symbolic and the Imaginary (*RSI*). Numerous contemporary artists, including Raymond Hains, Jean-Michel Othoniel, Éric Duyckaerts, Pierre Huyghe, Jean-Luc Moulène and Gary Hill, have been influenced by Lacan's topological concerns, not forgetting the psychologist's interest in the knots and plaits created by François Rouan, an artist he met at the Villa Medici, for whom he wrote a text.



Jean-Michel Othoniel, *Le Nœud de Lacan*, 2022  
 © Othoniel Studio / Adapp, Paris, 2023



# OPENING ON 31 DECEMBER 2023

A performative concert show with Les Taupes by Philippe Quesne



The *Maulwürfe* - group of giant moles, formed by stage director and visual artist Philippe Quesne for his creation "La Nuit des Taupes / Welcome to Caveland" in 2016, has been touring ever since. They regularly emerge from basements around the globe, for concerts, performances, urban parades and forestry events. Their dreamy, troglodyte universe takes us on an alternative journey, with electric melodies, a bewitching theremin and punk vocals, all punctuated by the animality of a drummer or smoky electro DJ sets.

Concept - Philippe Quesne

With - Léo Gobin, Erwan Ha Kyoon Larcher, Sébastien Jacobs, Thomas Suire, Gaëtan Vourc'h & Jean-Charles Dumay

Costumes: Corine Petitpierre, assisted by Anne Tesson

Production: Vivarium Studio - Charlotte Kaminski

Created in 2016 for Kunstenfestivaldesarts, Brussels and co-produced by Nanterre-Amandiers - CDN, for La nuit des taupes, Philippe Quesne's show.

# 6.

## ASSOCIATED EVENTS

### A Sunday, a work

One Sunday a month, at 10:30 and 11:45 in Gallery 2

### CARAVAGE BY YANNICK HAENEL

SUN 07.01.2024

The painting *Narcissus* (1597-1599) was discovered and seen by Jacques Lacan in Rome in 1970. He did not comment on it in his seminars, but its subject has fascinated many artists and psychoanalysts down the ages. Lacan's journey through the exhibition begins with Lacan's theory of the mirror stage, perfectly illustrated by *Narcissus*, a masterpiece of art history painted at the end of the 16th century by Caravaggio, whose works fascinate Yannick Haenel. Faced with *Narcissus*, he extends the reflections opened up in his book *La Solitude Caravage*, which takes the reader on a journey through the tumultuous life and work of Caravaggio.

### RAYMOND HAINS BY BERNARD BLISTÈNE

SUN 21.01. 2024

A fan of wordplay and the language of birds, Raymond Hains is a major figure in Lacan, the exhibition, whose works resonate with Lacan's theory of "lalangue". La *Palissade rossignolesque*, his neon lights "according to Lacan", his *Hommage au marquis de Bièvre, Bievriana* and the psychoanalyst's seminars, meticulously annotated by the artist and presented in the exhibition, bear witness to his interest in the disciplines of linguistics and psychoanalysis, deciphered by art historian Bernard Blistène at the heart of the exhibition.

### CAROL RAMA BY CAROLINA SPROVIERI

SUN 18.02.2024

Carol Rama's work is intrinsically linked to the impure and the devalued; what is usually hidden is made visible. Phalluses, breasts, vaginas and faeces are depicted in the artist's watercolours, which perfectly illustrate Lacan's theory of the *objet a* - "the object that causes desire". Carolina Sprovieri, a doctoral student in philosophy and specialist in the history of twentieth-century art, explores the artist's work and its close relationship with the field of psychoanalysis.

### LEA LUBLIN BY HÉLÈNE GHEYSSENS

SUN 24.03.2024

Lea Lublin is an artist whose work is nourished by connections between art and the human sciences. A body of her work is presented in the section of the exhibition dedicated to the object *a*, and more particularly in relation to Jacques Lacan's theory of the gaze, whose writings and psychoanalytical thought the artist is familiar with. Héléne Gheysens, an art historian, is currently writing her thesis on "Lea Lublin, architecte de l'information". She approaches her work from the perspective of the works presented in Lacan, l'exposition.

### GUSTAVE COURBET BY CÉCILE CERF

DATE TO BE CONFIRMED

*The Origin of the World*, painted in 1866, was acquired by Jacques and Sylvia Lacan in 1955. The psychoanalyst commissioned the surrealist painter André Masson to create a thin panel of painted wood to mask or reveal the canvas. Cécile Cerf, author of the novel *À l'origine: La femme derrière le tableau*, takes another look at this major work of art history, in the form of an investigation to unmask the woman behind the nude body. She discusses this masterpiece by Gustave Courbet - whose subversive charge has been the subject of fantasies and interpretations since its creation - in the room of the exhibition dedicated to it, alongside contemporary interpretations.

## Conference

### **LOUISE BOURGEOIS BY JULIET MITCHELL**

Juliet Mitchell is a psychoanalyst, professor and academic at the University of Cambridge, where she teaches in the Department of Gender and Society. Her research offers a new reading of the Freudian Oedipus complex and focuses on the contributions of Freudian and Lacanian psychoanalytical theories to an informed re-reading of social developments and women's struggles since the 1960s. In this talk, she will focus in particular on the works and writings of Louise Bourgeois, whose practice is undeniably linked to psychoanalysis, a discipline that permeated the work and then the life of the artist, who underwent an analytical treatment with a Freudian psychoanalyst from 1952 to 1966. Juliet Mitchell has published the books *Psychoanalysis and Feminism*, *Brothers and Sisters on the Trail of Male Hysteria*, and most recently *Fratriarchy: The Sibling Trauma and the Law of the Mother* (2023)

## Performance and conference

### **DESTRUCTION OF THE LARGE GLASS BY PASCAL GOBLOT AND BERNARD MARCADÉ**

**SUN 24.03.2024**

*The Large Glass*, whose original name was *La Mariée mise à nu par ses célibataires, même*, is a radical work that Marcel Duchamp created between 1915 and 1923 in New York. It consists of two glass panels divided in two, representing a bride at the top and "the bachelors" at the bottom, who cannot reach the bride. The glass panels were damaged during transport in 1926, and Duchamp kept them to make the version exhibited at the Philadelphia Museum of Art. Pascal Goblot made an ephemeral copy of *La Mariée mise à nu par ses célibataires*, "To be broken", one of the copies of *Le Grand Verre*, in 2014. It will be destroyed during this exceptional event following a discussion between the artist and Bernard Marcadé, co-curator of the exhibition. A visual archive of the performance, the video *Tentative des célibataires pour rhabiller la Mariée, in vain*, will be shown in the exhibition after the destruction of *the Large Glass*.

## Young audience

### **LE RÊVE MÊME - JEANNE SUSPLUGAS**

#### **La Capsule**

**FROM 21.02.2023 TO 19.05.2024**

Jeanne Susplugas is a French visual artist who uses a range of media. Her work examines strategies of confinement, both in the individual's relationship with himself and with others. She has exhibited at the KW in Berlin, the Villa Medici in Rome, the Palazzo delle Papesse in Siena and the Palais de Tokyo in Paris, among others. For the Capsule at the Centre Pompidou-Metz, she has created an immersive experience, inviting visitors wearing virtual reality headsets to immerse themselves in a mental map devised by the artist.

La Capsule is a free space, open to all on Wednesdays, weekends, holidays and public holidays from 2pm to 6pm or 7pm.

## **CLOSE UP - GEOFFREY BADEL**

### **Workshops (5/10 years)**

**FROM 15.01.2024 TO 20.05.2024**

Viewing creation as a magical and healing process, Geoffrey Badel develops an intimate, cryptic universe interweaving multiple collective and personal narratives. Fascinated by the parapsychological and psychophysiological sciences, his drawings become the medium for mental and unconscious images in which ghostly presences appear, standing between two worlds.

### **Accessibility workshop**

Artist Geoffrey Badel works in schools and with people suffering from mental health problems, offering art workshops and sharing his practice.

## **LACAN, THE EXHIBITION WHEN ART MEETS PSYCHOANALYSIS**

### **Storytelling tours**

During the winter holidays, the Centre Pompidou-Metz is collaborating with *La cour des Contes* to offer a special tour of the rooms in Gallery 2, a dialogue between traditional oral stories, Lacan's legacy and the works on display.



# 7.

## CATALOGUE

### LACAN, THE EXHIBITION WHEN ART MEETS PSYCHOANALYSIS

Lacan was very close to the art and artists of the twentieth century and never ceased to draw on the art of all times in his teaching. The psychoanalyst did not, however, hold a discourse on art; he looked at works of art as powers capable of making us see and think the world. Like psychoanalysis. Co-published with Gallimard, the catalogue accompanying the exhibition at the Centre Pompidou-Metz extends the thinking behind it. Introduced by an essay by art historian Bernard Marcadé and psychoanalyst Gérard Wajcman, the book unfolds in the form of a primer, to which 50 authors have contributed, enabling readers to discover Lacanian concepts and themes, as well as the artists whom Lacan rubbed shoulders with, looked up to, or whose work, in turn, echoes his thinking. The table of contents is completed by a biography of Jacques Lacan, written by Deborah Gutermann-Jacquet.



Co-published by Gallimard  
and Éditions du Centre Pompidou-Metz  
Editors: Marie-Laure Bernadac and Bernard Marcadé,  
in association with Gérard Wajcman and Paz Corona  
250 illustrations  
Format: 194 x 256 mm  
Pages: 320 pages  
Paperback  
Price: 39 euros incl. VAT  
Publication date: 4 January 2024

### PODCAST OF CENTRE POMPIDOU-METZ



*Et si je te raconte...* The Centre Pompidou-Metz podcasts invite the listener behind the scenes of exhibitions through the voices of all those who work on their design and implementation: curators, researchers, scenographers, editors, stage managers, restorers, ...

Next episode:

[Lacan, the exhibition. When art meets psychoanalysis](#)

Available on YouTube, Spotify, Apple Podcast :

[Suzanne Valadon. A world of your own](#)

[Elmgreen and Dragset. Bonne Chance](#)

[Worldbuilding. Video games and art in the digital age](#)

[Repetition](#)

# 7. PARTNERS

The Centre Pompidou-Metz was the first example of the decentralisation of a great national cultural institution, the Centre Pompidou, in partnership with local authorities. An autonomous institution, the Centre Pompidou-Metz benefits from the experience, expertise and international renown of the Centre Pompidou. It shares with its elder counterpart the values of innovation, generosity, interdisciplinarity and openness to people from all backgrounds.

The Centre Pompidou-Metz organises temporary exhibitions based on loans from the collection of the Centre Pompidou, Musée National d'Art Moderne, which, with more than 120,000 works, is the biggest collection of modern and contemporary art in Europe and the second largest in the world.

It also develops partnerships with museums all over the world. To supplement its exhibitions, the Centre Pompidou-Metz organises dance performances, concerts, film screenings and talks.

It is supported by Wendel, its founding partner.



With the support and the participation of



In media partnership with





W E N D E L

MÉCÈNE FONDATEUR

## **WENDEL, FOUNDING PARTNER OF THE CENTRE POMPIDOU-METZ**

Wendel has been a partner of the Centre Pompidou-Metz since it opened in 2010. Wendel was keen to support an iconic institution, whose cultural riches are shared with the largest number of people.

Thanks to its commitment to culture over many years, Wendel was awarded the “Grand Mécène de la Culture” in 2012.

Wendel was one of the very first investment companies in Europe to be listed on the stock exchange. It is dedicated to long-term investment, which requires a commitment on the part of shareholders that inspires trust, and constant attention to innovation, sustainable development and promising forms of diversification.

Wendel has the expertise to choose pioneering companies, such as those for which it is currently shareholder: ACAMS, Bureau Veritas, Crisis Prevention Institute, IHS Towers, Scalian, Stahl and Tarkett.

Founded in 1704 in Lorraine, the Wendel group was active in various fields for 270 years, notably steel manufacture, before devoting itself to long-term investment in the late 1970s.

The Group is supported by its reference family shareholder, made up of more than one thousand two hundred and fifty shareholders from the Wendel family, gathered together in Wendel-Participations, which holds a 39.6 % stake in the Wendel group.


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**CAISSE  
D'ÉPARGNE**  
Grand Est Europe

*Vous être utile.*

**THE CAISSE D'EPARGNE GRAND EST EUROPE SPONSOR  
OF THE EXHIBITION "LACAN, THE EXHIBITION  
WHEN ART MEETS PSYCHOANALYSIS".**

For 200 years, the Caisses d'Épargne have been pioneers in social changes and have positioned themselves in areas that go far beyond the banking sector.

The Caisse d'Épargne Grand Est Europe, in choosing to support "Lacan, l'exposition. Quand l'art rencontre la psychanalyse" (Lacan, the exhibition. When art meets psychoanalysis) confirms its attachment to the fruitful collaboration with the Centre Pompidou-Metz since its opening.

With this exhibition, the Centre Pompidou-Metz is revealing a hitherto unexplored facet of Lacan's work: his museum thinking. More than 40 years after the psychoanalyst's death, the exhibition at the Centre Pompidou-Metz will explore Lacan's special relationship with art, bringing together works that he himself indexed, artists who have paid tribute to him, and modern and contemporary works that echo the major conceptual articulations of his thought.

In 2024, the year of the Olympic and Paralympic Games in France, the Caisse d'Épargne Grand Est Europe, a regional cooperative bank, is particularly keen to confirm its loyalty to the Centre Pompidou-Metz and to promote its activities, which enable as many people as possible to discover culture.

Alongside the Centre Pompidou-Metz for this initiative, the Caisse d'Épargne Grand Est Europe is a patron and partner of numerous cultural events and institutions throughout the Grand Est region, in order to be ever more 'useful' to its region and its inhabitants.

**ABOUT THE CAISSE D'EPARGNE GRAND EST EUROPE**

A leading banking player, faithful to its cooperative and societal values, committed to its territory and close to its customers, the Caisse d'Épargne Grand Est Europe contributes on a daily basis to the economic, social, solidarity-based and environmental development of its territories. A major financier of the regional economy (businesses, professionals, local authorities, associations, social housing, etc.), the Caisse d'Épargne Grand Est Europe relies on 2,700 employees, 1.385 million customers and 1.9 billion euros in equity capital. Headquartered in Strasbourg, the Caisse d'Épargne Grand Est Europe covers the entire Grand Est administrative region. The Caisse d'Épargne Grand Est Europe is a Groupe BPCE bank.  
[www.caisse-epargne.fr/grand-est-europe/](http://www.caisse-epargne.fr/grand-est-europe/)

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**THE UEM GROUP, SPONSOR OF THE EXHIBITION "LACAN, THE EXHIBITION WHEN ART MEETS PSYCHOANALYSIS".**

Energy supplier since 1901 in Metz and 141 surrounding municipalities, the UEM Group is proud to be associated once again with the Centre Pompidou-Metz as part of the exhibition "Lacan, the exhibition. When art meets psychoanalysis", which will be on show at the Centre Pompidou-Metz from 31 December 2023 to 27 May 2024.

As part of its ongoing commitment to promoting and revitalising local areas, the UEM Group is pleased to support this exceptional exhibition, which will be the first to be devoted to Jacques Lacan and his special relationship with art, through a range of works that resonate with developments in our society and are at the heart of current events.

With this exhibition, the UEM Group is continuing its support for the Centre Pompidou-Metz, a cultural and artistic centre of national and international renown.

This new collaboration will enable the UEM Group to continue its efforts to promote culture to all audiences and to contribute, in its own way, to the growing involvement of the City of Metz in the world of art.

**ABOUT UEM**

UEM is France's leading independent local distribution company. It supplies energy to more than 165,000 customers, including 23,000 business customers, and is a key player in the local and regional economy. The UEM Group comprises 5 entities (UEM, réséda, énergem, énergreen production, efluid) and employs more than 750 people.

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# 8.

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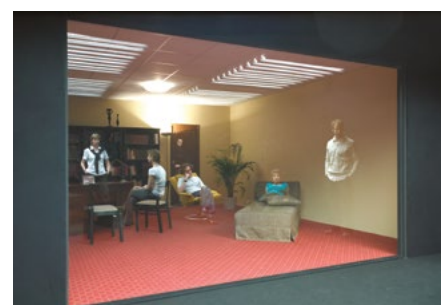
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Salvador Dalí, *Dormeuse, cheval, lion invisibles*, [1930]  
 Huile sur toile, 50,2 x 65,2 cm  
 Paris, Centre Pompidou, Musée national d'art moderne  
 © Salvador Dalí, Fundació Gala-Salvador Dalí / Adagp, Paris,  
 2023 / Photo © Centre Pompidou, MNAM-CCI/Philippe Migeat/  
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Latifa Echakhch, *La dépossession*, 2014  
 Toile de théâtre apprêtée, peinture, tube acier et sangles,  
 dimensions variables,  
 toile : 1000 x 1000 cm  
 © Latifa Echakhch. Photo. Archives Mennour Courtesy the artist  
 and Mennour, Paris



Leandro ERLICH, *El Consultorio del Psicoanalista* [Le cabinet du psychanalyste], 2005  
 Deux pièces identiques, sofa, bibliothèque, bureau, chaises,  
 tapis, miroir, boîtes noires et lumière, dimensions variables  
 Collection de l'artiste  
 Avec la généreuse contribution de la Galleria Continua

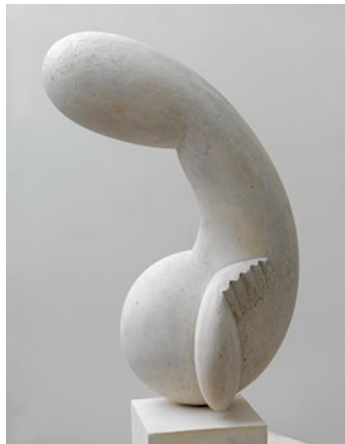




René Magritte, *La condition humaine*, 1933  
Huile sur toile, 100 x 81 x 1.6 cm  
1987.55.1 / Don du Comité des collectionneurs  
Washington, National Gallery of Art  
© Adagp, Paris, 2023



Cindy Sherman, *Untitled #501*, 1977-2011  
Epreuve gélatino-argentiques, 22,2 x 17,5 cm  
Édition 4/20  
Fondation Louis Vuitton, Paris  
© Cindy Sherman  
Courtesy the artist and Hauser & Wirth



Constantin Brancusi, *Princesse X*, 1915 - 1916  
Plâtre, 61,5 x 28 x 25 cm  
Paris, Centre Pompidou, Musée national d'art  
moderne  
© Succession Brancusi - All rights reserved (Adagp)  
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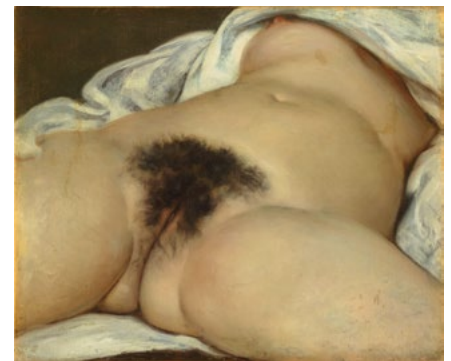
Louise Bourgeois, *Fillette (Sweeter Version)*,  
1968-1999  
Caoutchouc uréthane pigmenté, pièce suspendue,  
59,7 x 26,7 x 19,7 cm  
© The Easton Foundation / Adagp, Paris, 2023 /  
Photo: Christopher Burke



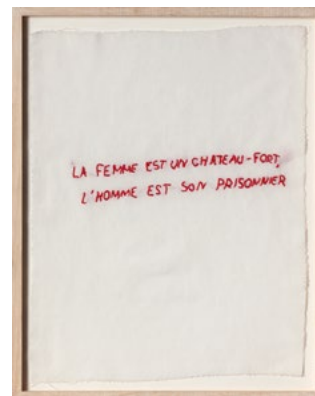
Louise Bourgeois, *Cumul I*, [1968]  
Marbre blanc, bois, 51 x 127 x 122 cm  
Paris, Centre Pompidou, Musée national d'art moderne  
© The Easton Foundation / Adagp, Paris, 2023 / Photo  
© Centre Pompidou, MNAM-CCI/Philippe Migeat/  
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Le Caravage, *Narcisse*, 1597-1599  
© Photo SCALA, Florence, Dist. RMN-Grand Palais / image  
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Gustave Courbet, *L'Origine du monde*, 1866  
Paris, musée d'Orsay  
Photo © RMN-Grand Palais (musée d'Orsay)  
Hervé Lewandowski



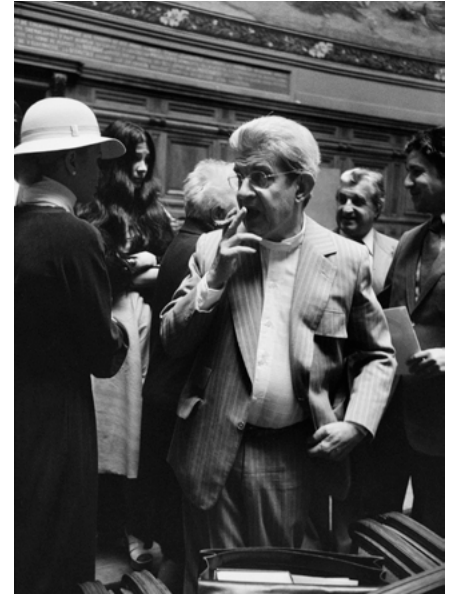
Annette Messager, *Ma collection de proverbes*, 1974  
Collection 49 Nord 6 Est – Frac Lorraine, Metz (FR)  
Photo : Rémi Villaggi © Adagp, Paris, 2023



Maurizio Cattelan, *Sans titre*, 2007  
Résine, vêtements, cheveux humains, tissu d'emballage, bois, vis et ancre en bois, 235 × 137 × 47 cm  
Milan, collection particulière  
Courtesy de Maurizio Cattelan's Archives



Jean-Michel Othoniel, *Le Nœud de Lacan*, 2022  
© Othoniel Studio / Adagp, Paris, 2023



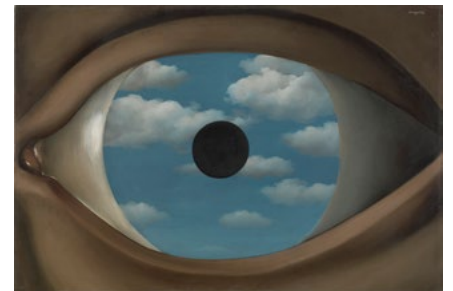
Gisèle Freund, Jacques Lacan, Paris  
© RMN gestion droit d'auteur / Fonds MCC / IMEC / Dist. RMN-Grand Palais / Gisèle Freund  
Photo: Medienzentrum Wuppertal



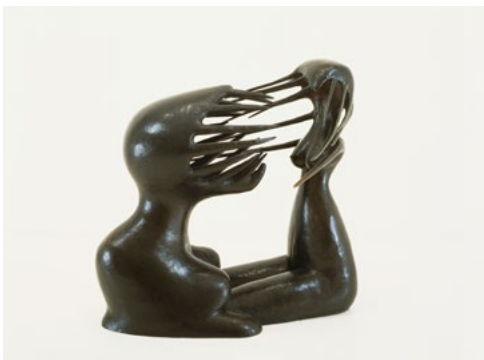
Ghada Amer, *And the Beast*, 2004  
Courtesy of the artist and Marianne Boesky Gallery, New York and Aspen  
© Ghada Amer / Adagp, Paris, 2023



Raymond Hains, *Palissade rossignolesque*, 1997  
Technique mixte, 137 × 212 cm, Collection Gilles et Marie-Françoise Fuchs © Adagp, Paris, 2023 / Courtesy de TEMPLON Paris – Bruxelles – New York / Photo : Bertrand Huet-Tutti



René Magritte, *The False Mirror* [Le Faux Miroir], 1928  
Huile sur toile, 54 x 80.9 cm  
© Adagp, Paris, 2023 / Photo © Digital image, The Museum of Modern Art, New York/Scala, Florence



Maria Martins, *The Impossible III*, 1946  
Bronze, 80 × 82,5 × 53,3 cm New York, The Museum of Modern Art, 138.1946 © Digital image, The Museum of Modern Art, New York/Scala, Florence



Diego Velázquez, *Portrait of l'infante Marguerite Thérèse (1651-1673)*, 1654 Huile sur toile, 70 × 58 cm  
Paris, musée du Louvre, département des Peintures, INV 941  
© RMN-Grand Palais (musée du Louvre) / Photo : Gérard Blot

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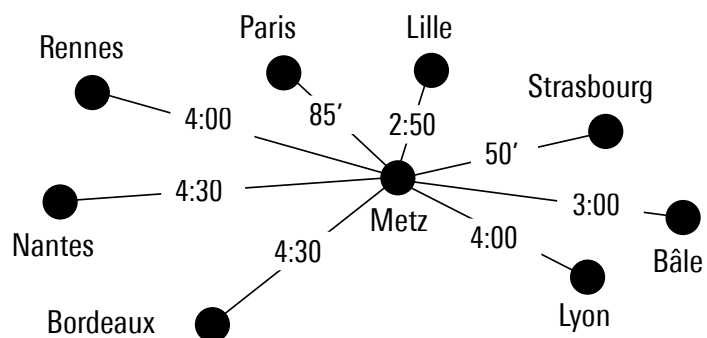
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