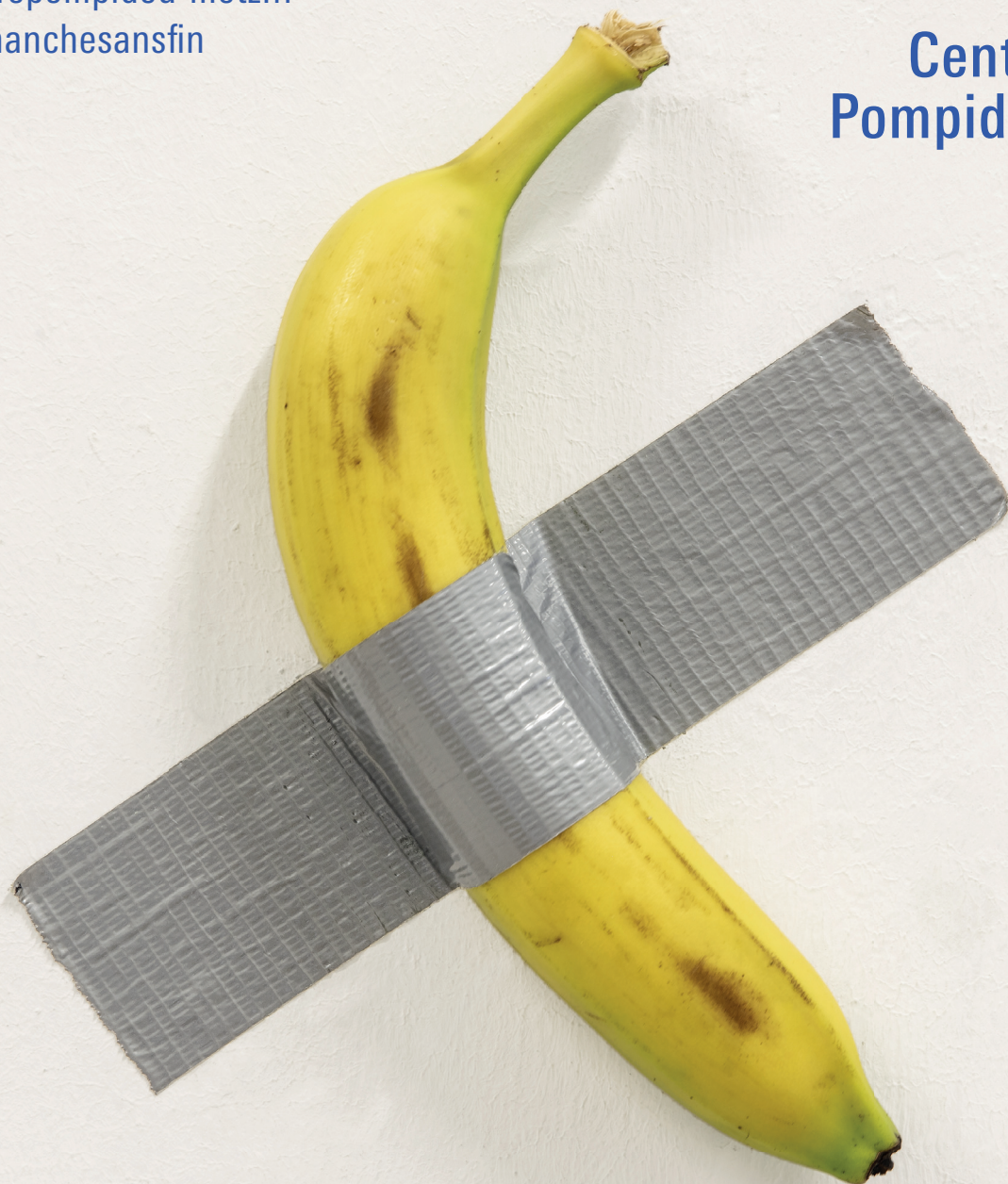


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Endless Sunday

Maurizio Cattelan
and the Centre Pompidou Collection

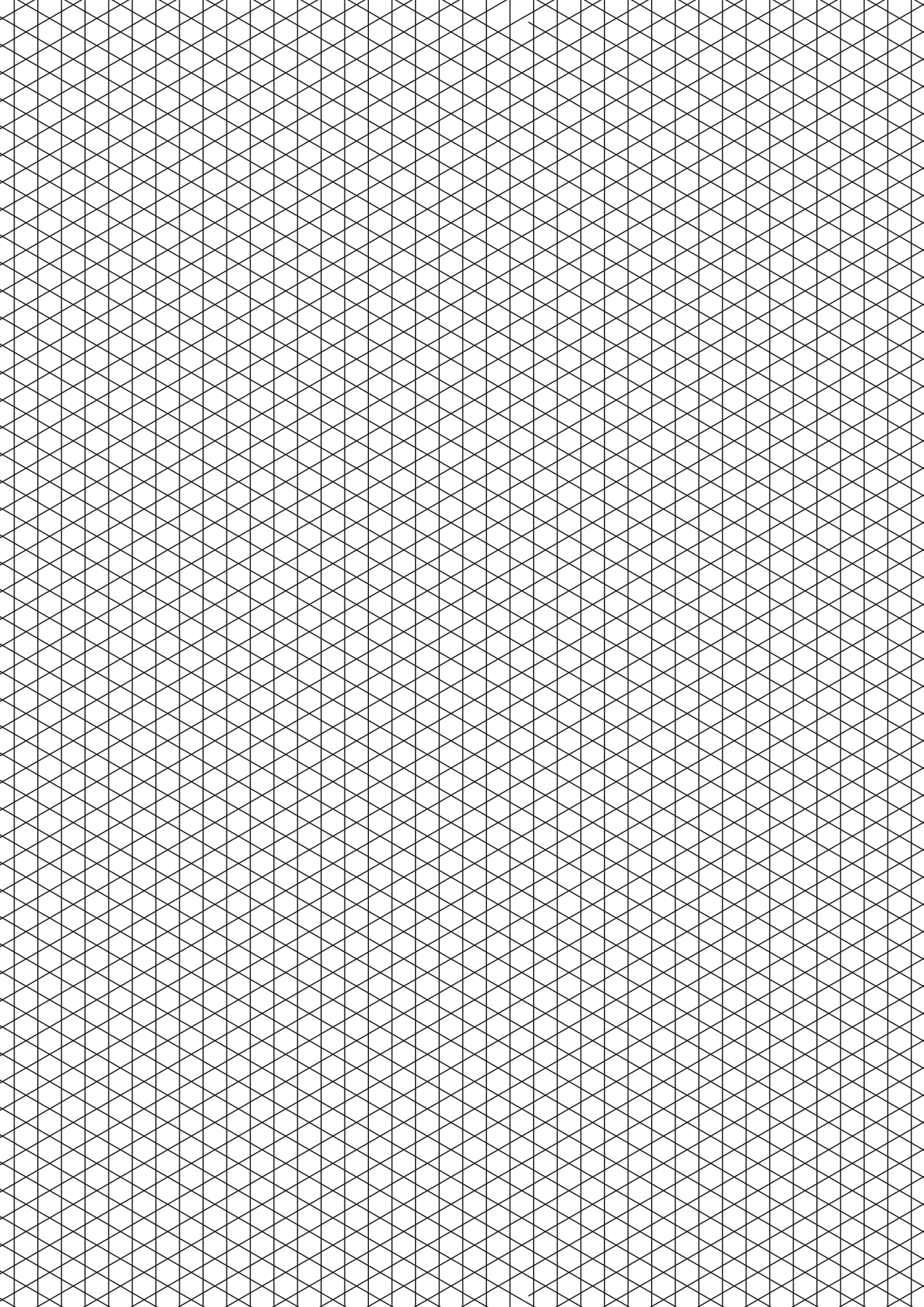
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Centre Pompidou





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1.

PRESENTATION

ENDLESS SUNDAY. MAURIZIO CATTELAN AND THE CENTRE POMPIDOU COLLECTION

May 8, 2025 - February 2, 2027

Forum, Grande Nef, Galerie 1, Galleries roofs and Jardin Sud

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

An endless Sunday, when time is suspended between leisure and rebellion. To celebrate its 15th anniversary, the Centre Pompidou-Metz is inviting the general public to take a vertiginous dive into the history of art and contemporary thought through the Endless Sunday, an exceptional exhibition that will be taking over the entire museum. More than 400 works from the collections of the Centre Pompidou will be subjected to the implacable gaze of Maurizio Cattelan, while in addition, some thirty works by the Italian artist will offer a lucid, melancholic examination of modern mythologies.

Structured like an ABC, the exhibition alternates iconic works and unexpected pieces, creating transhistorical dialogues. Berger&Berger's immersive exhibition design transforms the museum into a circular trail, echoing cycles of time as well as the architecture of Shigeru Ban and Jean de Gastines.

Designed by Irma Boom, the book published in conjunction with the exhibition, far from being a classic catalogue, explores the ideas in more depth. In it Maurizio Cattelan gives unique insight into his own work and his personal story. More than a collection of texts, it is an autobiography.

The wall texts convey an embodied voice: that of Maurizio Cattelan and the female inmates of the Giudecca Women's Prison in Venice, expressed through an abecedary. In the gallery, inmates trained in mediation from the Metz Penitentiary Center occasionally accompany group visits.

What is meant by an endless Sunday? It is a day that stretches between freedom and constraint, memory and projection, wandering and engagement. With this exhibition, the Centre Pompidou-Metz offers a labyrinth of stories in which art, in dialogue with reality, continues to open new perspectives in our vision of the world.

Fifteen years after his inaugural exhibition Chefs-d'œuvre ? (2010), during which the Centre Pompidou-Metz examined in particular our knowledge of art history, the institution offers a fresh take on the works and the concept of a collection. The Endless Sunday represents a culmination of this reflection. This wide-ranging exhibition showcasing Maurizio Cattelan and the Centre Pompidou's collection marks the 15th anniversary of the Centre Pompidou-Metz, creating a rich dialogue with the Centre Pompidou in Paris, currently undergoing complete renovation.

A new perspective on an exceptional collection

The exhibition occupies the whole of the museum, from the Forum to the Grand Nef, from Gallery 1 to the rooftops, transformed for the first time into a sculpture garden, and the Jardin Sud, the exhibition brings together nearly 400 works from various departments of the Musée National d'Art Moderne, which are juxtaposed with 40 works by Maurizio Cattelan, the co-curator. An internationally renowned artist, Cattelan casts his perceptive eye over the collection, creating an unexpected interplay of correspondences.

Since it opened in 2010, the Centre Pompidou-Metz has been privileged to host numerous major works loaned by the Musée National d'Art Moderne, works that have marked the museum's history and exhibitions. The Endless Sunday is part of this dynamic, offering an immersion in the collection through a multitude of different media, including painting, sculpture, drawing, photography,

installation, video and film, in an unprecedented dialogue with the world of Maurizio Cattelan. A major contemporary artist, **Maurizio Cattelan** infuses the exhibition with his perceptive and unorthodox approach, his presence adding a new dimension to this prestigious collection. His outlook is both melancholic and ironic. He examines the contradictions in society, explores ways of thwarting forms of authority and questions belief systems. The universe he has been creating since the 1990s embraces subversion and engagement, revealing a world in mutation.

Sunday: day of ritual, leisure and revolt

In many ancient cultures, Sunday – *dies solis* (day of the sun) for the Romans – was associated with the sun and its worship. In AD 321, Emperor Constantine made it a day of rest and prayer throughout the Roman empire. Over the centuries, its significance evolved. From sacred time to free time, Sunday became, in the 20th century, a day for leisure pursuits, sport and, more recently, consumerism. It is also the day when we go for a stroll in a park, visit a museum, relax at home or enjoy a family meal, while not forgetting the undercurrent of revolt, of uprising, which can emerge

suddenly at any moment. Veering between tenderness and guilt, the exhibition reflects this complexity, highlighting the obstacles of our times in order to speculate on alternative days in the future.

Traditionally associated with rest and contemplation, Sunday is a paradoxical day. From sacred day to a day of leisure and consumption, it reflects the changes that have taken place in society. Taking the form of an ABC, a nod to Gilles Deleuze, this thematic exhibition explores the day's multiple facets. The sections, each named after a poem, film or novel (A for 'Air de famille', B for 'Bats-toi', C for 'Conduis-moi sur la lune', etc.), revisit the ideas associated with Sunday, while immersing visitors in the complex, tortured world of Maurizio Cattelan, who takes them on a historical and sensorial journey.



Mur de l'atelier d'André Breton
Set of 255 objects and works of art assembled by André Breton in his studio office
Centre Pompidou, Musée national d'art moderne, AM 2003-3
© Adagp, Paris, 2025
Photo: © Centre Pompidou, MNAM-CCI/Philippe Migeat/Dist. RMN-GP

An immersion in architecture and design

Visitors can wander freely between the 26 letters of the alphabet, to which a 27th has been added, for the section devoted to 'Sunday'. Designed by **Berger&Berger**, the exhibition roams across the history of art, leading to astonishing associations on every floor of the museum.

The use of space plays on forms and cycles. Echoing the hexagonal architecture of **Shigeru Ban** and **Jean de Gastines**, the exhibition is organised around a circular flow in the Grande Nef and concentric circles in Gallery 1, punctuated with straight lines that structure the visitor experience.

The exhibition unfolds across multiple levels, offering a journey through the history of art and its disruptions. In the Forum, the monumental presence of *L.O.V.E.*, Cattelan's iconic sculpture depicting a hand with its fingers severed, leaving only the middle finger extended, establishes an immediate confrontation with the visitor upon entering the museum. This anti-monument raises questions about power dynamics and belief systems at play in public space.

In the **Grande Nef**, the snake 'Uroborus', an image of the infinite cycle, serves as an introduction and sets the tone for the exhibition, in which ritual objects, anonymous artefacts and contemporary works dialogue with each other. Chinese bi discs, funerary ornaments that evoke the infinite, are juxtaposed with **Meret Oppenheim's** *Old Snake* [Vieux Serpent], a symbol of both origin and ending. **Maurizio Cattelan's** *Felix*, with its gigantic cat's skeleton as big as a dinosaur, calls into question institutional classifications and concepts of fiction and reality. It invades the 'Sunday' section, in which such major works as Sonia Delaunay's *Le Bal Bullier* reveal Sunday's multiple meanings. The work's bright, warm colours, as if bathed in light, respond to that of **Felix González-Torres's** *Last Light*, featuring a string of lights with 24 bulbs corresponding to the hours of the day and representing the passage of time, a fragile cycle in memory of AIDs victims.

In Galerie 1, Sunday becomes an arena for political and artistic tensions: 'Ils ne passeront pas' presents works revealing post-war traumas, like **Otto Dix's** *Memories of the Halls of Mirrors in Brussels* [Souvenirs de la galerie des glaces à Bruxelles], or capturing the violence of physical combat, as in **Natalia Goncharova's** *Wrestlers* [Les Lutteurs].

Other works highlight the transgressive spirit and radical changes of avant-garde movements: **Georges Braque's** *Large Nude* [Le Grand Nu] explores the limits of Cubist perception, **Kasimir Malevich's** *Black Square* [Carré noir] pushes abstraction to its most pure essence and **Sophie Taeuber-Arp's** *Dada Head* [Tête Dada] paints a portrait of the Dadaist revolution in a resolutely anti-authoritarian act.

'Quand nous cesserons de comprendre le monde' spotlights the concept of misappropriation: in his now historic *Comedian*, **Maurizio Cattelan** tapes a banana to the wall, held in place not so much by adhesive tape as by the statement that gives it the status of a work of art. By marking it with a symbolic signifier, Cattelan explores the legitimization of the object. The gesture is not a simple act of provocation but the enacting of a collective fantasy: art as the pure circulation of the monetary signifier. The work fascinates and exasperates on equal measure because it reveals the blind spot of the market, this space where the object of desire comes up against the recognition it arouses. Here the object has the consistency of a fetish that equates the art scene not with a truth or a vision, but with an economics of the gaze and exchange.



Maurizio Cattelan, *L.O.V.E.*, 2010
Polystyrene, plaster and medium, dimensions variable
Piazza degli Affari, Courtesy Maurizio Cattelan's Archive
Photo: © Zeno Zotti

Another high point of the exhibition is the presence in the Grande Nef of the Wrong Gallery – New York's smallest gallery, which operated in the Chelsea neighbourhood from 2002 to 2005. *The Wrong Gallery* was an emblematic project created by Cattelan together with Massimiliano Gioni and Ali Subotnick. For the *Endless Sunday*, the gallery, which measures 2,5 m², hosts an exhibition programme within the exhibition. The first guest artist is Sidival Fila.

Duchamp, Breton et l'esprit du jeu

The section "Haine, amitié, séduction, amour, mariage" ("Hatred, friendship, seduction, love, marriage") was inspired by the passion of **Marcel Duchamp** and his entourage for chess. Duchamp's games table, loaned especially for the exhibition, is being exhibited for the first time in public. It is displayed in conjunction with the creations of **Max Ernst**, **Hans Richter** and **Maria Helena Vieira Da Silva**, who offer a metaphor for the game of class, gender and power. A notable chess player, Maurizio Cattelan provides his own vision of the game in the form of his evocatively titled *Good versus Evil*, which offers a new corpus of pawns.

The presence of the wall from **André Breton**'s studio is another high point of the exhibition. Located at the heart of the intuitive exploration of *Endless Sunday*, this free accumulation of objects and works collected by Breton throughout his life constitutes a vibrant meditation on chance, Surrealism and the freedom of the gaze. The legendary bas-relief *Gradiva* from the collections of the Vatican Museums, which has served as an inexhaustible source of inspiration for modern and contemporary artists, notably the Surrealists, is also on display in the "Odyssey" section. *Gradiva* – "the woman who walks" – evokes ideas of travel, of myths and stories, of unconscious urges and desires. It introduces the teeming universe of the *Wall from the Studio* [Mur de l'atelier] of André Breton, displayed in all its glory nearby, and on show for the first time outside its Parisian setting.

The *Breton Wall* [Mur Breton], an iconic ensemble that joined the Centre Pompidou in early 2000, consists of 255 heterogeneous objects and works assembled by Breton in the office of his studio at 42, rue Fontaine in Paris: African, Amerindian and Oceanic masks, found objects, minerals, shells, fossils are combined with no hierarchy with the Surrealist works of Alberto Giacometti and Joan Miró. A veritable collection within the collection, the wall from Breton's studio, thanks to its free and inventive juxtapositions, sets the tone for the carefree layout of the *Endless Sunday*, which attempts to sketch out new meanings and hitherto unexplored trajectories.

The meaning of liberty: the wall texts and educational resources

The exhibition wall texts, written by **Maurizio Cattelan** together with inmates from the women's prison at Giudecca, in Venice, explore multiple facets of the ABC. Through their words, a common reflection emerges, spanning the intimate and the political, personal statement and collective engagement. These intersecting voices enrich the exhibition and deepen the exploration of the human condition and the experience of imprisonment, while resonating with the idea of the *Endless Sunday*, a day when freedom can sometimes seem suspended, but where hope and rebellion take shape. This collaboration embodies the power of language as a means of liberation.

In direct connection with the exhibition labels, the gallery mediators are accompanied by inmates trained to occasionally guide groups of visitors through the exhibition. This initiative, in collaboration with the Metz Penitentiary Center, invites the inmates to reclaim their role in society through art. In doing so, they become active participants in artistic dialogue, conveying the notion of freedom within a museum space, while offering visitors a unique insight and an unexpected perspective on the works on display. Their role as mediators restores meaning to the concept of reintegration, returning to art its power as a vehicle for reconciliation between the individual, society, and freedom.

The catalogue: a user's manual for an Endless Sunday

With its texts by artist-philosopher Maurizio Cattelan and its iconic graphic design by designer **Irma Boom**, the **catalogue** has been transformed into a veritable object of reflection. In it Cattelan looks at his work through a philosophical prism, offering an intimate and intellectual interpretation of his creative process, in which every artistic act is a questioning of the human condition, art and freedom. The design by Irma Boom, known for her innovative vision in graphic design, gives the work a unique visual dimension. This book thus becomes an extension of the exhibition, serving both as a reflection of Cattelan's mind and a homage to contemporary thought, while forging a deep dialogue with works from the Centre Pompidou's collection.

2.

THE ARTISTS

Chantal Akerman
Jean-Michel Alberola
Kenneth Anger
Giovanni Anselmo
Karel Appel
Diane Arbus
Avigdor Arikha
Martin Arnold
Reynold Arnould
Jean Arp
Francis Bacon
Bruce Baillie
Oswald Birley
Ulla von Brandenburg
Georges Braque
Victor Brauner
André Breton
Frédéric Bruly Bouabré
Miriam Cahn
Sophie Calle
Pia Camil
Maurizio Cattelan
Chen Zhen
Giorgio de Chirico
Shirley Clarke
Francesco Clemente
Henry Clews
Condo
John Coplans
Tony Cragg
Julie Curtiss
Jean Daligault
André Deed
Sonia Delaunay
André Derain
Jim Dine
Otto Dix
Jean Dubuffet
Marcel Duchamp
Hubert Duprat
Daniel Eisenberg

Max Ernst
Peter Fischli et David Weiss
Lucio Fontana
Samuel Fosso
Helen Frankenthaler
Roger de La Fresnay
Gloria Friedmann
Katharina Fritsch
Cyprien Gaillard
Jochen Gerz
Alberto Giacometti
Natalia Gontcharova
Julio González
Felix Gonzalez-Torres
Philip Guston
Huang Yong Ping
Fabrice Hyber
Dorothy Iannone
Alex Israel
Jacqueline de Jong
Asger Jorn
Birgit Jürgenssen
Paul Klee
La Ribot
Claude Lalanne
François-Xavier Lalanne
Henri Laurens
Fernand Léger
Maurice Lemaître
Natacha Lesueur
Li Yongbin
Roy Lichtenstein
Jacques Lipchitz
Antonio López García
Urs Lüthi
Alberto Magnelli
Kasimir Malévitch
Man Ray
Théo Mercier
Jean Messagier
Ivan Meštrović

Joan Miró
Joan Mitchell
Henry Moore
Zoran Mušič
Michel Nedjar
Hélène d'Oettingen
Meret Oppenheim
Gina Pane
Neša Paripović
Philippe Parreno
Giuseppe Penone
Pablo Picasso
Michelangelo Pistoletto
Yvonne Rainer
Hans Richter
Robert Ryman
Fernand Sabatté
Niki de Saint Phalle
Alberto Savinio
Claude Schürr
George Segal
Tino Sehgal
Gino Severini
Philippe Starck
Claire Tabouret
Sophie Taeuber-Arp
Dorothea Tanning
Toyon
Rosemarie Trockel
Tunga
Jacques Vaché
Sandra Vásquez de la Horra
Maria Helena Vieira da Silva
Maurice de Vlaminck
Danh Võ
Franz West
Gil Joseph Wolman
Erwin Wurm
Akram Zaatari
Billie Zangewa

3.

SCENOGRAPHY

The exhibition design by Berger&Berger was inspired by the architecture of the Centre Pompidou-Metz, adopting the lines of the centre's building. It provides a kaleidoscopic experience in the form of visual and conceptual associations, which sometimes generate dissonances between eclectic works.

Playing on the conventional methods of displaying a collection, the design uses familiar museum tropes. Inside the entrance to the Grand Nef, vitrines showcase a collection of artefacts, whose presence in the collections of the Centre Pompidou is unexpected. They frame the view of the skeleton of *Felix*, which is prominently displayed as if it were in a natural history museum. However, nothing is quite what it seems: amidst artefacts from ancient China, a calendar by Maurizio Cattelan constantly indicates "today", the dinosaur turns out to be a giant cat, and the geological specimens perfectly arranged on shelves – an installation by Théo Mercier – are also fake.

Maurizio Cattelan has conceived a way of organising the exhibition that continually disrupts the classic exhibition experience. Various temporal and spatial scales intersect and diverge through the juxtaposition of monumental works, like the gigantic feet of the fresco *Father*. Other key viewpoints are gradually revealed, like the observation window revealing the *Comedian* by Maurizio Cattelan, who has his own section and humorously questions the display apparatus dedicated to the masterpiece.

In the sections of the ABC that cohabit with each other, disrupting the alphabetical order, exhibition galleries seem to multiply as public and private spheres are opened up, as well as leisure spaces. Installations even present exhibitions within the exhibition: the cinema entrances of George Segal and Philippe Parreno, the installation by Ulla Von Brandenburg in which visitors have to pass through three curtains to discover her video and the *Wrong Gallery* by Maurizio Cattelan, a miniature art gallery inserted into the museum. Through such *mises-en-abyme*, with the original performances and encounters organised in conjunction with the exhibition, Endless Sunday repeatedly questions the very nature of the exhibition.

4.

EXHIBITION ITINERARY

ABC

D - THE BEGINNING OF THE WAR WILL STAY SECRET

For me, there is nothing more premonitory than this phrase, which appears in a work by Jenny Holzer (*Untitled*, 1987). We are in such a state of denial that we refuse to admit that the entire world is at war, or soon will be. We delude ourselves with the illusion that the bombs will not fall directly on our heads but on those of our neighbours, that we are less involved, that the consequences do not affect us. The start of war is a secret everyone knows but is only whispered, for fear that we will be noticed and a missile will be dropped on our head and we will be blown up.

MAURIZIO CATTELAN



Georges Braque, *Vanitas*, 1939
Oil on canvas, 38 x 55 cm
Paris, Centre Pompidou, Musée national d'art moderne
© Adagp, Paris, 2025
Photo: © Centre Pompidou, MNAM-CCI/Bertrand Prévost/Dist. GrandPalaisRmn

The monumental *Round Table* by Chen Zhen (1995) is given pride of place in the centre of the room, like an invitation to sit on one of the twenty-nine chairs sourced from all five continents and from diverse social contexts. Suspended above the ground and set into the central structure, these seats are in reality inaccessible. They hinder the potential for dialogue, for union, demands for equality and harmony in this utopian reunion of leaders. Created for the "Dialogues of Peace" exhibition celebrating the fiftieth anniversary of the creation of the United Nations in Geneva, the work evokes the spaces of international political negotiations while referring to the communion of Chinese banquets. It is also the symbol of a power whose ideal of universal entente and operational capabilities are structurally called into practice.

The wall behind the *Round Table* is luxuriously adorned with large panels clad in 24 carat gold. This is *Sunday* (2024), an installation by Maurizio Cattelan which is also imbued with a fundamental contradiction: its splendid surface is dotted with multiple bullet holes. A metaphor for a prosperous United States where firearms are part of ordinary everyday lives, it immerses us in a dazzling and inevitable violence. This worrying duality resonates with two oils on canvas by André Derain (*Still Life With Rabbit*, 1938–39) and Georges Braque (*Vanitas*, 1939), disturbing vanities marked by the morbidity that hung over Europe in the late 1930s.



Chen Zhen, *Round Table*, 1995
Wood, metal, 180 cm × 550 cm (diameter)
Paris, Centre Pompidou, Musée national d'art moderne
© Adapp, Paris, 2025
Photo: © Philippe Migeat - Centre Pompidou, MNAM-CCI

H - HATE, FRIENDSHIP, COURTING, LOVE, MARRIAGE

This is the chronology of every relationship, repeated over and over: when we meet somebody, the first reflex is to keep this person at a distance. This is not hatred, but a protective reflex, above all when we have already been hurt. Over time, we manage to relax, to trust, and we realise that we would like this person to become a friend. Then there's a desire to go further, to seduce them, and inevitably, we fall in love. Everything restarts from the beginning too early, before you can even talk about marriage.

MAURIZIO CATTELAN



Maurizio Cattelan, *Les Bons contre les méchants*, 2003
32 hand-painted porcelain figures, wood, chess board, 60 x 60 cm
Italy, private collection
Photo: © Zeno Zotti

"I saw everything around me turning into a knight or a queen." In 1930, Marcel Duchamp's obsession with chess was such that he admitted that he could no longer separate it from the real world. Arranged all around an exceptional loaned piece, his games table, which recently entered the collections of the Musée National d'Art Moderne and is being shown to the public for the first time, are arranged a multitude of boards, sculptures, photographs and paintings with the chessboard as motif or subject. In the previous century, chess served as a catalyst for numerous political and cultural issues – it embodied the idea of conflict, of hierarchy, of strategy and war between the sexes at a time when the Second World War had forced numerous European artists into exile – and infused many works by artists keen to see lazy action as an alternative to rampant productivism.

Visitors will discover new associations around Duchamp's chessboard: *The King and the Queen* by Max Ernst (1944), a famous sculpture representing the horned figure of a man-bull seated before a chessboard, protecting the queen while also preventing her from advancing, *The Game of Chess* by Maria Helena Vieira da Silva (1943), an abstract canvas that replaces the chessboard with the infinite universe of the metaphysical world, and the film *8 x 8* by Hans Richter (1955–58), featuring a giant game of chess. In the centre of this section, the contemporary version of Maurizio Cattelan's chessboard, *Good Versus Evil* (2003), a board that brings together illustrious figures in porcelain polarised into two camps, highlights the considerable interest in chess at the beginning of the 21st century, like a space veering between confrontation and union, between adversity and complicity.



Max Ernst, *Le Roi jouant avec la reine*, été 1944 / 2001
Bronze, 103 x 53.8 x 88 cm
Paris, Centre Pompidou, Musée national d'art moderne
© Adagp, Paris, 2025
Photo: © Centre Pompidou, MNAM-CCI/Philippe Migeat/Dist. GrandPalaisRmn



Maria Helena Vieira da Silva, *La Partie d'échecs*, 1943
Oil on canvas, 81 x 100 cm
Paris, Centre Pompidou, Musée national d'art moderne
© Adagp, Paris, 2025
Photo: © Centre Pompidou, MNAM-CCI/Service de la documentation photographique du MNAM/Dist. GrandPalaisRmn

N - US THE ANIMALS

There is perhaps nothing less innovative but also more topical than the self-portrait: it is a classic art form and form of self-exploration. From the painters who inserted themselves discreetly alongside their patrons to the selfies of today, it is a unique tradition that is continually being reinvented. At the beginning of my career, I photographed myself to exorcise my image. When I took *Lessico familiare*, I was obsessed with my hands: they seemed disproportionately large, out of proportion. I tried to get rid of them one way or another, to give meaning to them, by playing with them. When I depicted myself as a dog, happy to see his master – lying on my back, vulnerable but happy, ready to do anything in exchange for being stroked – some said that it was a portrait of the young artist who is ready to do anything to get a little recognition for his work. But perhaps that's true for every artist, at every moment in his career.

MAURIZIO CATTELAN

Maurizio Cattelan, *Untitled*, 1995
Silver gelatine print mounted on dibond, 140 x 200 x 4 cm
Private collection
Photo: © Armin Linke



The Herd of Sheep by François-Xavier Lalanne (1965/1979) rushes into the room as if they were visitors. For the artist, the animal offers “an infinite repertoire of forms linked to a universal symbolism. Children as well as adults can appreciate them.” This role play continues with the photo titled *Untitled (Me as the Dog)* by Maurizio Cattelan (1995), in which the artist, with subversive humour, represents himself as a submissive, simple-minded dog rolling on the ground, his tongue hanging out. In a radically different vein, Julie Curtiss’s painting *Coldroom 1* (2020) associates the animal with questions of subjectivity and objectivization. If you look closely in this freezer room, you notice that the meat is made up of attractive locks of hair, probably female, in a disturbing association of the beautiful and the bestial. In an equally repugnant scene, Gloria Friedmann suspends the carcass of a horse by the muzzle, in *Bonjour Tristesse* (1996). Electric wires pass through its eyes, the cruel consequences of human technology on nature. For Francis Bacon finally, “We are meat, we are potential carcasses.” This is what he expresses in his triptych *Three Figures in a Room* (1964), where the same body is painted in three contorted positions, as the model seems to be suffering the violent torments of becoming an animal. Unlike symbolic or comparative representations of animality, this triptych embodies the primordial forces of a world of non-verbal sensations that we share with all of the other animals.



Gloria Friedmann, *Bonjour Tristesse*, 1996
Horsehide, leather, electronic components, 235 x 100 x 100 cm
Paris, Centre Pompidou, Musée national d'art moderne
© Adago, Paris, 2025
Photo: © Centre Pompidou, MNAM-CCI/Philippe Migeat/Dist. Grand Palais Rmn



Julie Curtiss, *Coldroom 1*, 2020
Vinyl, acrylic and oil on canvas, 214 x 153 cm
Paris, Centre Pompidou, Musée national d'art moderne
© Julie Curtiss
Photo: © Centre Pompidou, MNAM-CCI/Audrey Laurans/Dist. Grand Palais Rmn

R - BRING UP THE BODIES

I often read novels inspired by historical events and figures. The book referred to in this title is particularly fascinating because the protagonist, Thomas Cromwell, remains a historically opaque figure: we don't really know him, even though he was the main architect of Henry VIII's misdeeds. He was the person who did the dirty work, even going as far as to assist in executions while Henry was away hunting. We read historic novels for the same reason that we continue to watch Shakespeare's plays: the what may age, but the how remains always relevant.

MAURIZIO CATTELAN

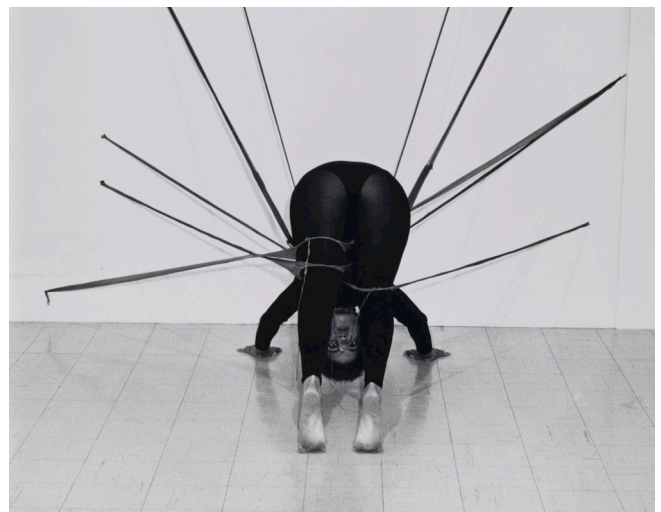
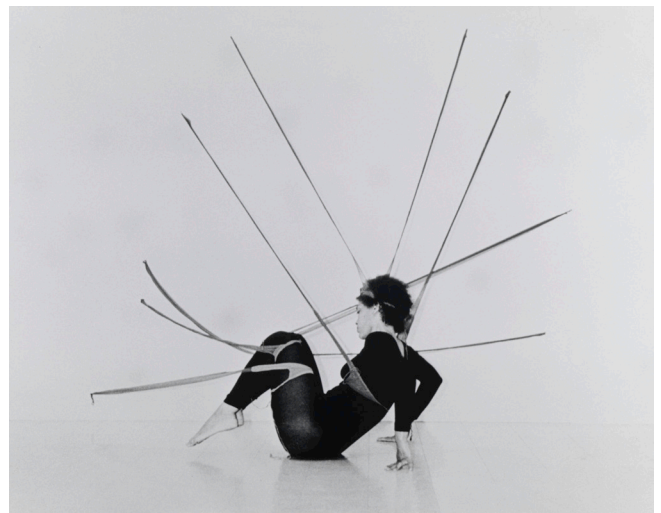
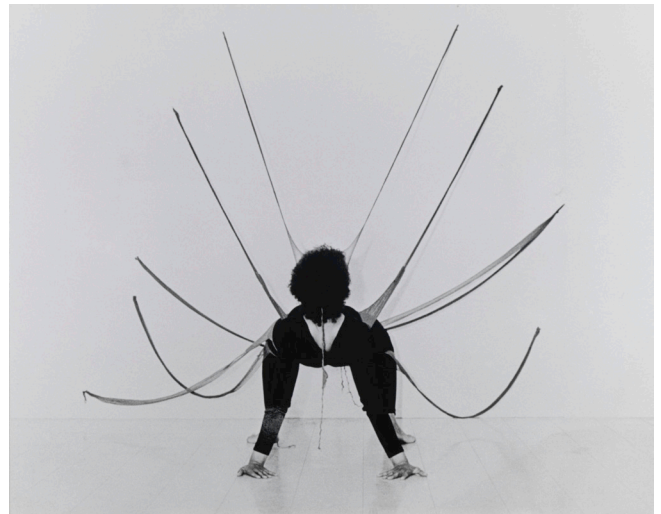


Maria La Ribot, *LaBOLA*
Photo: © pablolorent

"I had a dream in which all of the objets d'art in the world, millions and millions of them, became alive and ate all of us up."

— La Ribot, quotation from the installation
Walk the Chair (2010)

In "Recall the Bodies", the body stretches out, contorts itself, shies away, endlessly recalling its unresolvable presence. With the participative installation *Walk the Chair* (2010), by La Ribot, space is recomposed through the public's interventions. Dispersed and engraved with quotations, the "readable" chairs slip from hand to hand, invading space until they become moving partitions extended by the walls. In this ballet in which body and objects are fused, La Ribot orchestrates an organic, physical poem, in which movement becomes an act of reinvention. This collective dynamic continues in the programme of events connected with the *Endless Sunday*, notably with the reactivation of *RSVP Performance Piece* by Senga Nengudi (1978 / 2014). This work, the site of performances – made up of old tights, knotted, stretched and swollen with sand – embodies the memory of the black female body, which expresses itself in all its resilience, around a vibrant abstraction melding intimate political and collective experiences. The body passes through this section like an imprint moving through space: it also infiltrates the section "We the animals", in which the video of Erwin Wurm dialogues with the dissonant photographs of Natacha Lesueur. In *59 Positions* (1992), the body appears absorbed, digested, fashioned by the fabrics that smother it and transform it into living sculptures in absurd, quirky poses. These figures with their intense performative charge contrast with the permanence of sculpture, denying it any sacralisation through an interplay of furtive apparitions that defy perception. In the series "Untitled" (1999), Natacha Lesueur turns the body into a surface for projection, the optical test applied to the skin of all of her models accentuating this tension. Stretched out, slumped, dislocated, these fluid bodies seem to be suspended, offered up to the gaze but elusive: they resist latent voyeurism thereby opposing the male gaze.



Senga Nengudi, *RSVP Performance Piece*, 1978 / 2014

Gelatin-silver prints, 80,1 x 101,6 cm

Paris, Centre Pompidou, Musée national d'art moderne

© Senga Nengudi Crédit photographique : Philippe Migeat - Centre Pompidou, MNAM-CCI / Dist. RMN-GP

5.

ASSOCIATED PROGRAMMING

15 YEARS OF CENTRE POMPIDOU-METZ

To celebrate its 15th anniversary, the Centre Pompidou-Metz invites the public to a special weekend, honoring both its history and its commitment to contemporary creation.

This unique weekend offers the chance to experience unforgettable moments, with original performances and special encounters organized around the exhibition Endless Sunday, taking place throughout the entire museum.

PERFORMANCE

LaBOLA

La Ribot

THU 08, FRI 09, SAT 10, SUN 11.05.25 | 16:00

Gallery 1 - performance presented with installation chairs *Walk the Chair* | 60'

Presented as an extension of the work *Walk the Chair* by the choreographer, dancer and artist La Ribot, featured in the exhibition Endless Sunday, *LaBOLA* is a human sphere in motion. It invades the exhibition space, sweeping up objects, costumes and spectators as it goes. In a constantly evolving interplay of colours and tones, *LaBOLA* celebrates dance as a transformative principle and as a link to alterity.

Inspired by such diverse sources as Greek mythology, Surrealist painting, the punk aesthetic and the experiences of human life, *LaBOLA* opens up an infinite field to the imaginations of its protagonists and the public. The latter are free to choose where they watch the action, moving aside as *LaBOLA* passes or letting themselves be swept up in its movement. Stripped of artifice and performed in close proximity to the spectators, the performance condenses the fundamental elements of La Ribot's work. The piece creates a dialogue between bodies and objects, garments and text, exploring concepts of scale, passage, duration and movement.

PERFORMANCE

RSVP PERFORMANCE PIECE

Senga Nengudi

THU 08.05.25 | 17:00

FRI 09.05.25 | 17:30

Gallery 1 | 30'

In 1977, Senga Nengudi and Maren Hassinger collaborated for the first time in a public performance, in conjunction with Nengudi's sculpture titled *R.S.V.P.* Initially created in response to the physiological changes to Nengudi's body following the birth of her child, this work is characterised by the use of a particular material: nylon tights. Nengudi stretches these tights, knots them, fills them with sand and suspends them in space, thereby creating "performance objects".

For the opening of the exhibition Endless Sunday, this piece is being reactivated in the exhibition space, offering an enchanting, tactile performance that evokes the complexity, vulnerability and strength of the human body.

BALL VOGUING

PINK & SILVER ANNIVERSARY BALL

FRI 09.05.25 | 20:00

Studio | 3h

On Friday, May 9, the Centre Pompidou-Metz celebrates its 15th anniversary with the Pink & Silver Anniversary Ball, an exceptional event orchestrated by Vinii Revlon. Beginner and experienced dancers will face off in a ball where fashion, performance, and attitude take center stage. Dress code: pink & silver. Categories include runway, face, vogue, lip sync... A dazzling ball where every performance will be a tribute to boldness and elegance!

WORKSHOPS VOGUING & BALLROOM CULTURE

WORKSHOP VOGUE FEM

FRI. 09.05.25 | 16:30

WORKSHOP OLD WAY

FRI. 09.05.25 | 17:30

WORKSHOP RUNWAY

SAT. 10.05.25 | 17:00

WORKSHOP FACE

SAT. 10.05.25 | 18:00

Studio | 60'

To celebrate the 15th anniversary of the Centre Pompidou-Metz, the Ballroom scene is coming to Metz with a series of workshops open to everyone. These sessions offer a unique opportunity to dive into the world of Ballroom through iconic categories taught by renowned figures from the scene.

Each workshop is designed for participants—beginners and experienced alike—who wish to discover or deepen their practice in a spirit of sharing, inclusivity, and empowerment.

DJ SET

ALL STYLE 4 ALL PARTY

SAM 10.05.25 | 20:00

Garden of the Centre Pompidou-Metz | 4h

The Centre Pompidou-Metz will transform into an open-air dancefloor! On the decks, Kiddy Smile, Missy Revlon, and Djasra Leggo will set the stage on fire with their DJ sets, accompanied by urban performances: voguing, electro, waacking, krump, hip-hop... A mini All Style battle will complete this vibrant celebration of the Centre's 15th anniversary.



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IN PARTNERSHIP

Gaîté Lyrique

MEDIATION

MARATHON OF MEDIATION

THU. 08.05.25

FRI. 09.05.25

SAT. 10.05.25

SUN. 11.05.25

Centre Pompidou-Metz

On May 8-9-10-11, mediation takes center stage at the Centre Pompidou-Metz. Whether sung, danced, or told, whether quirky, performed, or whispered for children and adults, alone or with family, in the galleries or in the garden, words will make the museum come alive. Come attend an architectural tour or discover the exhibitions with our curators and research officers; be surprised by "out-of-the-ordinary" walk-throughs or listen to students from the Gabriel Pierné Conservatory, present throughout the 4 days of the anniversary to celebrate together the joy and pleasure of art.

In partnership with the Gabriel Pierné
Regional Conservatory of the Eurometropolis of Metz.

YOUNG AUDIENCE

PEINDRE LE VOLUME

Damien Poulain

FROM 08.05.25 TO 31.08.25 | 11:00 - 15:00

SAT. SUN. + PUBLIC HOLIDAYS | 90'

Open Mondays, Wednesdays, Thursdays and Fridays at 15:00
during zone B school vacations.

The work of Damien Poulain is nomadic and contextual in nature. His imprint ranges from monumental interventions to small-scale paintings, which he produces in a continuous series linked to the place and time. His projects invite intercultural engagement and build communities and possibilities. The workshop offers a series of sheets featuring 3D shapes to cut and assemble. Children begin by painting these shapes, inspired by architectural patterns extracted from photos of the Centre Pompidou-Metz and its surroundings, to understand and grasp the relationship to space, volume, and become aware of the connection to the drawing created flat, letting chance take over the entire process.

CAPSULE

The Capsule was conceived as an intermediate space, between an exhibition gallery and a workshop, where the public is invited to engage in participatory practices related to the museum's programming. A space of great freedom, the Capsule is a place for experimentation, a creative laboratory for both emerging and established artists who are invited to participate.

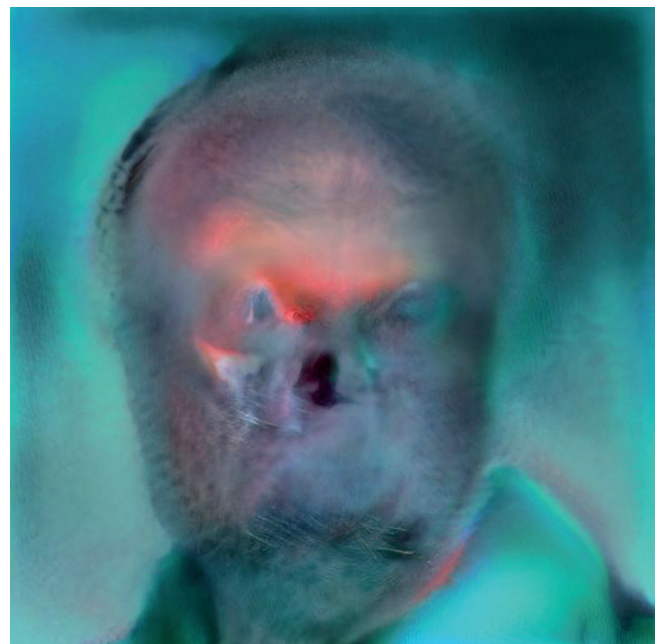
THE BEING

Marco Perego

FROM 08.05.25 TO 14.09.25 | 14:00 - 18:00

WED. SAT. SUN. + PUBLIC HOLIDAYS

The Being is the first step in a series of situations developed by the artist Marco Perego. The installation starts from a state of constant consciousness, testing the idea that we are fundamentally made up of a set of shared experiences. Composed of connected elements, *The Being* transforms the experience time within the Capsule into a body, and the people who pass through it into agents that continuously evolve it.



Marco Perego, *the being*
© 2025

CINEMA

L'Homme à la valise, Chantal Akerman, 1983

THU 05.06.25 | 20:00

Auditorium Wendel | 61'

A young woman goes home after several months' absence. Someone she was not expecting, an indirect friend, has moved into her home. The film recounts these few months of enforced cohabitation in which the stranger will quickly become an invisible enemy.

Letters Home, Chantal Akerman, 1986

THU 19.06.25 | 20:00

Auditorium Wendel | 104'

Letters Home is an intimate and contemplative film. Through a series of filmed letters, Akerman invites us on an introspective journey, a visual dialogue between the past and the present, between memory and reality, in this film that explores the themes of exile, memory, and identity. *Letters Home* follows in the continuity of Akerman's work, where the relationship between the viewer and space becomes an essential element of the narrative.



Chantal Akerman, *Letters Home*, 1986
Centre audiovisuel Simone de Beauvoir

OUTDOOR CINEMA

WED 25.06.25 | 22:30

Center Pompidou-Metz forecourt | 90'

Dimanche, Edmond Bernhard, 1963

Leisure activities in a big city – what could be more boring? What could be more hollow and insignificant? Just look at this ridiculous parade of the changing of the guard in front of the Palais Royal or this pretentious advert on the façade of a cinema: "Escape is adventure." Look at these deserted tables on café terraces, and these children playing hide-and-seek at the top of a building under construction. The viewer is caught up in the whirlwind of ordinary boredom.

FOLLOWED BY

Les hommes le dimanche, Robert Siodmak, Edgar G. Ulmer, 1929

A youthful work by future Hollywood talents, *Les hommes le dimanche* is nevertheless a notable example of German realist cinema. This chronicle, based on a script by Billy Wilder, is a realist depiction, both sensitive and fierce, of the lives of five young Berliners.

OFF-SITE

OBJECT THEATRE

SAT 14.06.25 | 20:00

Sarreguemines town hall | 75'

Dimanche is a poetic show by the Chaliwaté company that immerses spectators in a sensorial world. Thanks to the magic of the theatre of objects, *Dimanche* depicts the absurdity of wanting to keep up appearances in the middle of ecological collapse. This award-winning show paints a tender, poetic and humorous portrait of humans in the face of the uncontrollable forces of nature.

A shuttle leaving from the Centre Pompidou-Metz is provided for spectators

IN COLLABORATION

**perspectives
FESTIVAL**

TALK

BEHIND THE SCENES OF THE EXHIBITION ENDLESS SUNDAY With Chiara Parisi, director of the Centre Pompidou-Metz and co-curator of the exhibition, Berger&Berger, scenographer, and the Centre Pompidou-Metz project team

THU 05.06.25 | 18:30
Auditorium Wendel

The lecture provides an opportunity to share with the public the genesis of this group exhibition, showcasing over 400 works from the Centre Pompidou collection, and the challenge of this custom-designed scenography project.

TALK

INTRODUCTION TO ART HISTORY SERIES | 60'

Launched in 2023, the lecture series introducing the history of art is led by the art historians of the Centre Pompidou-Metz. The year 2025 is dedicated to exploring a selection of works presented in the exhibition *Endless Sunday*, with every aspect carefully examined.

After the first three lectures at the beginning of the year:

An Avant-Garde Manifesto – The Dada Heads of Sophie Taeuber-Arp

By Elia Biezunski, Researcher / Curator
THU 15.05.25 | 18:30

A Memory of the Female Body – Performativity in the Work of Senga Nengud

By Laureen Picaut, Researcher and Exhibition Curator
THU 19.06.25 | 18:30

The Fool, the King, and the Queen – Marcel Duchamp and Chess Games

By Sophie Bernal, Researcher / Curator
THU 11.09.25 | 18:30

Love Locks – Cyprien Gaillard and the Legacy of the Ready-Made

By Capucine Poncet, Researcher
THU 02.10.25 | 18:30

Beyond the Naked Eye – The Cubism of Georges Braque

By Zoe Stillpass, Researcher / Curator
THU 16.10.25 | 18:30

Rhythms and Colors – The Modernity of Sonia Delaunay

By Anne Horvath, Head of Programming
THU 20.11.25 | 18:30

A Captivating Strangeness – The Iconic Sculptures of Katharina Fritsch

By Catherine Frèrejean, Researcher
THU 27.11.25 | 18:30

6.

PARTICIPATORY EXHIBITION

COUNTING THE RICE

Marina Abramović

FROM 08.05 TO 20.10.25

Paper Tube Studio (PTS)

Born in 1946 in Belgrade, Marina Abramović is an iconic figure of performance art. Since the 1970s, she has been subverting artistic convention by placing her own body at the centre of extreme experiences, exploring the limits of pain, passivity and the connection to the public. With works that have become cult, such as *Rhythm 0* (1974), *The Artist is Present* (MoMA, 2010) and her seminal collaborations with Ulay, she transformed the performance act into an intense, often disturbing but always essential encounter.

An exceptional guest of Paper Tube Studio (PTS), Marina Abramović is proposing *Counting the Rice*, a participatory action in which the work is constructed by the visitor's endurance. Seated at a table, he or she is invited to separate grains of rice and lentils – a simple, meditative gesture that requires attention, rigour and listening to oneself. Through this repetitive impulse, each person can experience art as a tool for concentration, introspection and transformation.

Based in New York, where she founded the Marina Abramović Institute (MAI), the artist continues her research into consciousness, ritual and endurance. Through exacting protocols, she transmits to new generations a vision of art as a living, spiritual and profoundly human act.



Marina Abramović, *Counting the Rice*, 2015
Museum of Old and New, Tasmania. Courtesy of the Marina Abramović Institut
© Adagp, Paris, 2025
Photo: © MONA/Rémi Chauvin

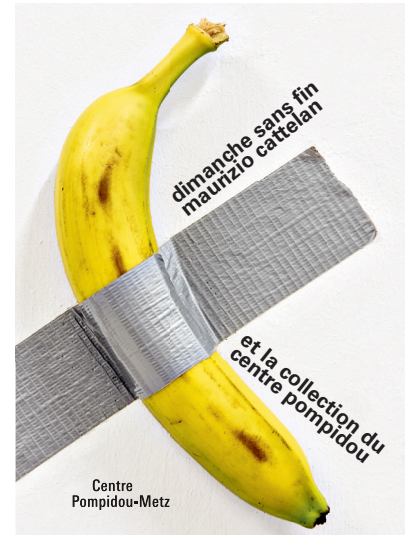
7. CATALOG

Endless Sunday. Maurizio Cattelan and the Centre Pompidou Collection

Designed by Irma Boom, an iconic figure in graphic design, the catalog accompanying the exhibition, at the crossroads of an encyclopedic catalog and an autobiographical narrative, reveals a unique interpretation of the world's largest collection of modern art by one of the greatest artists of all time. Maurizio Cattelan offers a conversation and a sharp alphabet, between subversion and melancholy, where he weaves his reflections on art, freedom, and contemporary mythologies.

Richly illustrated with works from the Centre Pompidou's collection in dialogue with those of Maurizio Cattelan, the book is complemented by an introductory essay by Chiara Parisi, a reflection on the film *Les hommes le dimanche* by Philippe-Alain Michaud, and an unprecedented look at the wall of André Breton's studio by Aurélie Verdier.

A special issue of *Beaux Arts Magazine* is dedicated to the Endless Sunday exhibition.



Éditions du Centre Pompidou-Metz
Book direction: collective catalog under
the direction of Maurizio Cattelan and Chiara Parisi
Format: 19 x 25.5 cm
Paperback, 448 pages
Price: €39



CENTRE POMPIDOU-METZ PODCAST

Et si je te raconte... The Centre Pompidou-Metz podcasts invite the listener behind the scenes of the exhibitions through the voices of everyone involved in their conception and installation: exhibition curators, researchers, scenographers, editors, stage managers, restorers, and more.

Next episode :

[Endless Sunday. Maurizio Cattelan and the Centre Pompidou Collection](#)

8.

PARTNERS

The Centre Pompidou-Metz is the first example of the decentralization of a major national cultural institution — the Centre Pompidou — in partnership with local authorities. As an autonomous institution, the Centre Pompidou-Metz benefits from the experience, expertise, and international reputation of the Centre Pompidou. It shares with its parent institution the values of innovation, generosity, multidisciplinary, and openness to all audiences.

It also develops partnerships with museum institutions around the world. In addition to its exhibitions, the Centre Pompidou-Metz offers dance performances, concerts, film screenings, and lectures.

It is supported by Wendel, founding patron.



Main sponsor of the exhibition



Patrons



Partners



Media partners





W E N D E L

MÉCÈNE FONDATEUR

WENDEL, FOUNDING PATRON OF THE CENTRE POMPIDOU-METZ

Since its opening in 2010, Wendel has been committed to supporting the Centre Pompidou-Metz. Wishing to support an emblematic institution whose cultural reach touches the widest possible audience, Wendel has demonstrated a strong dedication to the arts.

In recognition of its long-standing commitment to culture, Wendel was awarded the title of “Grand Patron of Culture” in 2012.

Wendel is one of the very first publicly listed investment firms in Europe. It operates as a long-term investor, a role that requires shareholder engagement to build trust, as well as a constant focus on innovation, sustainable development, and promising diversification opportunities.

Wendel specializes in selecting leading companies, including its current portfolio holdings: ACAMS, Bureau Veritas, Crisis Prevention Institute, Globeducate, IHS Towers, Scalian, Stahl, and Tarkett. Through Wendel Growth, the company also invests—either through funds or directly—in innovative, high-growth companies. In 2023, Wendel announced its intention to develop a private asset management platform for third-party clients in addition to its proprietary investment activities. As part of this initiative, Wendel finalized the acquisition of a 51% stake in IK Partners in May 2024 and announced the acquisition of a 75% stake in Monroe Capital on October 22, 2024.

Founded in 1704 in Lorraine, the Wendel Group spent 270 years developing activities in various sectors—particularly in steel—before focusing on long-term investment at the end of the 1970s.

The Group is supported by its reference shareholder, a family group consisting of around 1,300 shareholders from the Wendel family, united under the family holding company Wendel-Participations, which holds a 39.6% stake in the Wendel Group.

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Caisse d'Epargne Grand Est Europe and the Centre Pompidou-Metz celebrate 15 years of partnership on the occasion of the exhibition Endless Sunday. Maurizio Cattelan and the Centre Pompidou Collection

A loyal partner since the institution's opening in 2010, Caisse d'Epargne Grand Est Europe is delighted to celebrate the 15th anniversary of the Centre Pompidou-Metz.

A shared ambition: culture for all

As a partner of many cultural institutions in the Grand Est region, Caisse d'Epargne Grand Est Europe works daily to promote access to culture for everyone. Its commitments include the Nancy Jazz Pulsations Festival, the Flâneries musicales de Reims, the Colmar International Festival, and the International Graphic Design Biennial in Chaumont, to name just a few.

A special event: the exhibition Endless Sunday

Over the past fifteen years, Caisse d'Epargne Grand Est Europe has supported the Centre Pompidou-Metz, sponsoring one of its flagship exhibitions every year.

In 2025, with Endless Sunday, the bank supports an ambitious and innovative exhibition with an evocative title, which takes over the entire building. Under the incisive and offbeat curatorship of Maurizio Cattelan, one of the exhibition's curators, visitors are invited to discover works from the Centre Pompidou's collection. It's a rare opportunity to rediscover artists such as Sophie Taeuber-Arp, Max Ernst, and Marcel Duchamp, whose work has left a cultural imprint on several cities in the Grand Est region.






This event will undoubtedly be one of the highlights of the Centre Pompidou-Metz's fifteenth anniversary!

About Caisse d'Epargne Grand Est Europe

A leading banking institution, true to its cooperative and societal values and committed to its territory, Caisse d'Epargne Grand Est Europe is close to its clients and supports innovative projects, contributing daily to the economic, social, solidarity-based, and environmental development of the region. As a major financier of the regional economy (businesses, professionals, local authorities, associations, social housing, etc.), Caisse d'Epargne Grand Est Europe relies on 2,700 employees, 1.33 million clients including 330,000 cooperative shareholders, and €1.9 billion in equity. Headquartered in Strasbourg, it serves all departments of the Grand Est region and also has administrative offices in Metz, Reims, and Nancy. Caisse d'Epargne Grand Est Europe is a member of the BPCE Group.

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An energy provider since 1901 in Metz and 141 surrounding municipalities, the UEM Group is proud to once again partner with the Centre Pompidou-Metz for the exhibition Endless Sunday. Maurizio Cattelan and the Centre Pompidou Collection, which will be on display at the Centre Pompidou-Metz from May 8, 2025, to February 2, 2027.

Continuing its commitment to promote and energize local communities, the UEM Group is pleased to support this exceptional exhibition. To mark the 15th anniversary of the Centre Pompidou-Metz, it offers a dizzying dive into the history of art and contemporary thought. Over 400 works from the Centre Pompidou's collections take over the entire museum, under the uncompromising gaze of Maurizio Cattelan, who also presents 30 of his own works.

With the exhibition Endless Sunday, the UEM Group reaffirms its longstanding support for the Centre Pompidou-Metz—a cultural and artistic hub with both national and international reach—for the past 15 years.

This new collaboration will allow the UEM Group to continue its efforts to make culture accessible to all audiences, and to contribute, in its own way, to the growing involvement of local stakeholders 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 professional clients. UEM is a key player in the local and regional economy. The UEM Group is made up of five entities (UEM, réséda, énergem, énergreen production, efluid) and employs over 800 people.

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Since their creation 130 years ago, Galleries Lafayette has supported artists in the fields of art, fashion, and design, making access to creativity one of the founding values of its identity.

Through its business activities, its role as a patron, and the passion and convictions of the family that has owned it for five generations, the promotion and democratization of creativity lie at the heart of the Galleries Lafayette Group's values.

In 2010, the Group sought to deepen its engagement with the local cultural landscape and strengthen its active role in supporting artists by focusing on institutions and the cultural life of the cities where its stores are located. An ambitious and long-term patronage policy was thus launched in partnership with cultural institutions that contribute to the influence of French creativity through innovative artistic projects.

To bring together its support efforts in favor of contemporary creation, the Galleries Lafayette Group inaugurated its corporate foundation in 2013: Lafayette Anticipations – Fondation Galleries Lafayette. Located in the heart of Paris, Lafayette Anticipations invites the public to explore new ways of seeing, feeling, and listening to today's world, in order to better imagine—through the eyes of artists—the world of tomorrow.



The Department of Moselle, a land of culture and exchange, is proud to be one of the main partners of the exhibition Endless Sunday dedicated to Maurizio Cattelan, a major figure in contemporary art. This exhibition, which invites reflection on humor, provocation, and the human condition, resonates deeply in Moselle—a region shaped by its history and diversity.

Through projects like this, the Department of Moselle reaffirms its commitment to culture as a driver of attractiveness, social cohesion, and influence. Collaborations with institutions such as the Centre Pompidou-Metz help to strengthen this momentum, offering both residents and visitors privileged access to bold and essential works of art.

Art is a bridge to reflection, emotion, and dialogue. By supporting this exhibition, we encourage encounters with artists who push the boundaries of creation. We firmly believe that culture is a shared asset that must be accessible to all, and it is with great enthusiasm that we help promote it beyond our borders.

The Endless Sunday exhibition embodies this vision of a vibrant, open, and committed culture—one that reflects the spirit of our department. We invite everyone to discover the works of Maurizio Cattelan and to immerse themselves in the creative richness of our region.

The Department of Moselle, a proud partner of culture.

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2025 → 2030

LE CENTRE POMPIDOU

SE MÉTAMORPHOSE

Le Centre Pompidou se métamorphose

En 2025, le Centre Pompidou entame sa métamorphose. À partir de l'automne, son bâtiment iconique parisien ferme ses portes pour une rénovation qui lui permettra de renouer, en 2030, avec son utopie originelle. Dans le même temps, c'est tout l'esprit du Centre Pompidou qui va s'incarner dans de nombreux lieux partenaires partout en France comme à l'international, grâce au programme Constellation. En 2026, un nouveau site ouvre à Massy dans l'Essonne : le Centre Pompidou Francilien – fabrique de l'art.

Un lieu emblématique

Depuis son ouverture en 1977, le Centre Pompidou n'a cessé d'être le promoteur d'une culture vivante et engagée – un centre pluridisciplinaire ancré dans la cité, ouvert sur le monde. Il accueille la première collection d'art moderne et contemporain en Europe, la plus grande bibliothèque publique de France (la Bpi), le centre de recherche et de création musicale unique (l'Ircam), ainsi qu'une programmation qui fait la part belle à des expositions, des spectacles, des festivals, de grands cycles de cinéma ou de conférences... Son bâtiment, conçu par les architectes Renzo Piano, Richard Rogers et Gianfranco Franchini, est un chef-d'œuvre de l'architecture du 20^e siècle. Chaque année, quelque quatre millions de personnes empruntent la Chenille, son iconique escalier en façade.

Réinventer l'utopie originelle du Centre

Après la fermeture progressive de tous les niveaux du bâtiment historique de Beaubourg, le vaste chantier de rénovation, confié aux agences d'architecture AIA, Moreau-Kusunoki et Frida Escobedo, est lancé début 2026. Faire face à l'exigence environnementale, mieux accueillir les publics, repenser la présentation de la collection ainsi que l'agencement de la Bpi, faire évoluer la

distribution des espaces pour laisser encore plus de place à la création et réaffirmer, ainsi, la nature pluridisciplinaire du Centre : tels sont quelques-uns des objectifs poursuivis. Pour un Centre Pompidou plus ouvert et plus engagé dès 2030.

Un Centre Pompidou plus vivant que jamais !

Pendant la durée de la rénovation et grâce au programme Constellation, le Centre Pompidou essaime en France et à l'international. Rendez-vous dans de nombreux lieux partenaires pour découvrir une programmation associant expositions inédites, saisons éclectiques de spectacles vivants et de cinéma, rencontres avec les artistes, ou encore ateliers pour les familles.... Quant à la Bibliothèque publique d'information (Bpi), elle déménage dans le 12^e arrondissement de Paris, au bâtiment Lumière. Seul l'Ircam demeure dans ses locaux historiques, situés place Stravinsky, au cœur d'un programme d'activations culturelles mené par le Centre Pompidou et permettant au quartier Beaubourg de demeurer un pôle d'attraction.

En 2026, le Centre Pompidou Francilien – fabrique de l'art ouvre ses portes

Dès l'automne 2026, un tout nouveau lieu pour vivre l'art et la culture ouvre ses portes en Île-de-France. Situé à Massy dans l'Essonne, le Centre Pompidou Francilien – fabrique de l'art accueille les réserves du Centre Pompidou et celles du musée national Picasso-Paris. En plus de ce pôle d'excellence en matière de conservation et de restauration des œuvres, le site offre une programmation artistique pluridisciplinaire engagée et ouverte ainsi que de nombreuses activités de médiation, au plus près de la fabrique du musée et de ses métiers. Dessiné par l'agence PCA-Stream, ce bâtiment est conçu comme un véritable lieu de vie pour les Franciliens, à près de 30 minutes de Paris grâce au Grand Paris Express.

9.

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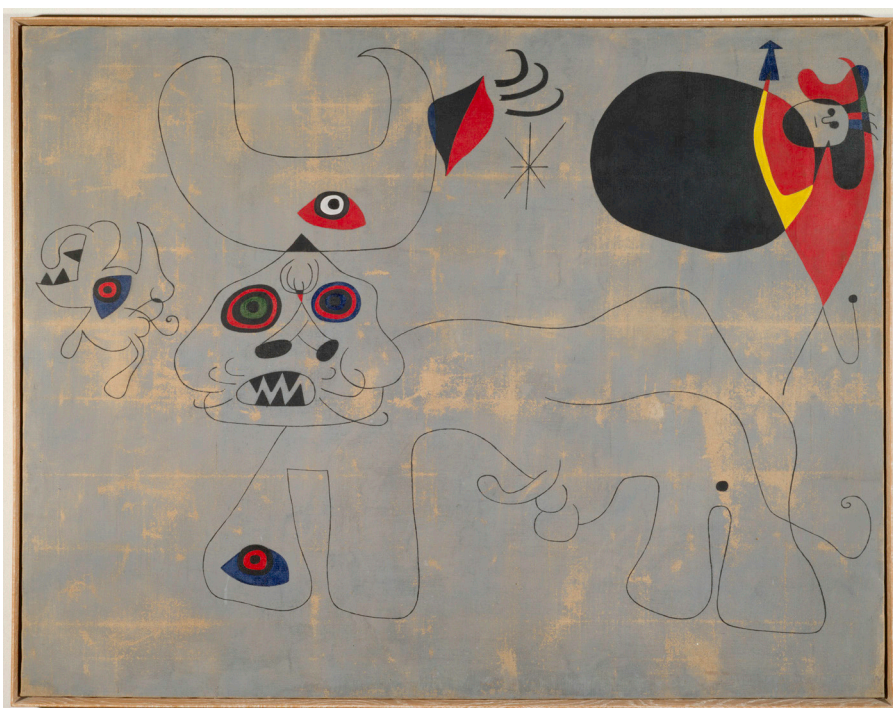
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Joan Miró, *La course de taureaux*, 8 octobre 1945
Oil on canvas, 114 x 144 cm
Centre Pompidou, Musée national d'art moderne, AM 2763 P
© Successió Miró / Adagp, Paris, 2025
Photo: © Centre Pompidou,
MNAM-CCI/Philippe Migeat/Dist. GrandPalaisRmn



Maurizio Cattelan, *Not Afraid of Love*, 2000
Polyester styrene, resin, paint, fabric, 205 x 312 x 137 cm
Courtesy Maurizio Cattelan's Archive
Photo: © Attilio Maranzano



Maurizio Cattelan, *Felix*, 2001
Oil on polyvinyl resin, fiberglass and steel, 792 x 182 x 610 cm
Courtesy Maurizio Cattelan's Archive
Photo: © Nathan Keay



Maurizio Cattelan, *Spermini*, 1997
Painted latex masks, 17,5 x 9 x 10 cm (each)
Courtesy Maurizio Cattelan's Archive
Photo: © Attilio Maranzano



Kasimir Malévitch, *Croix noire*, [vers 1923 - 1926]
Plaster and painted glass, 12.6 x 12.4 x 9.4 cm
Centre Pompidou, Musée national d'art moderne, AM 1978-883
Photo: © Centre Pompidou, MNAM-CCI/Philippe Migeat/Dist. GrandPalaisRmn



Georges Braque, *Grand Nu*, 1907-1908
Oil on canvas, 140 x 100 cm
Centre Pompidou, Musée national d'art moderne, AM 2002-127
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Photo: © Centre Pompidou, MNAM-CCI/Georges Meguerditchian/Dist. GrandPalaisRmn



Dorothea Tanning, *De quel amour*, 1970
Fabric, metal, fur, 174 x 44,5 x 59 cm
Centre Pompidou, Musée national d'art moderne, AM 1977-574
© The Estate of Dorothea Tanning / Adagp, Paris, 2025
Photo: © Centre Pompidou, MNAM-CCI/Philippe Migeat/Dist. GrandPalaisRmn



Rosemarie Trockel, *Automatic Beauty* [Beauté automatique], 1997
Acrylic on paper, 27,5 x 21,7 cm
Centre Pompidou, Musée national d'art moderne, AM 2009-195
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Photo: © Centre Pompidou, MNAM-CCI/Georges Meguerditchian/Dist. GrandPalaisRmn

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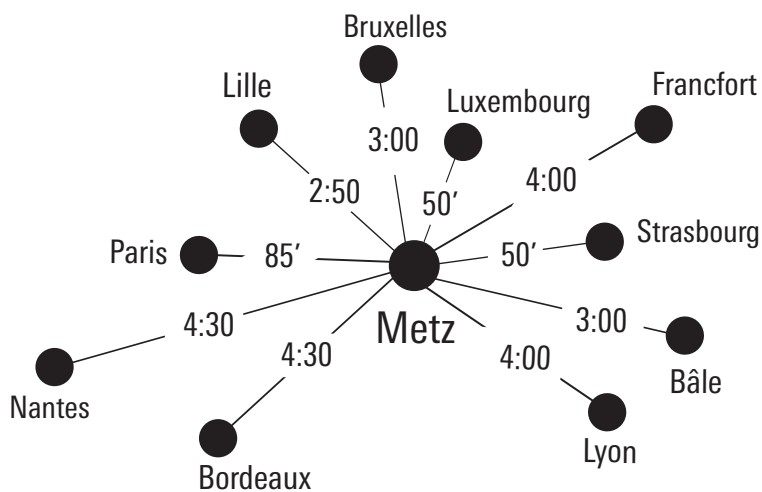
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