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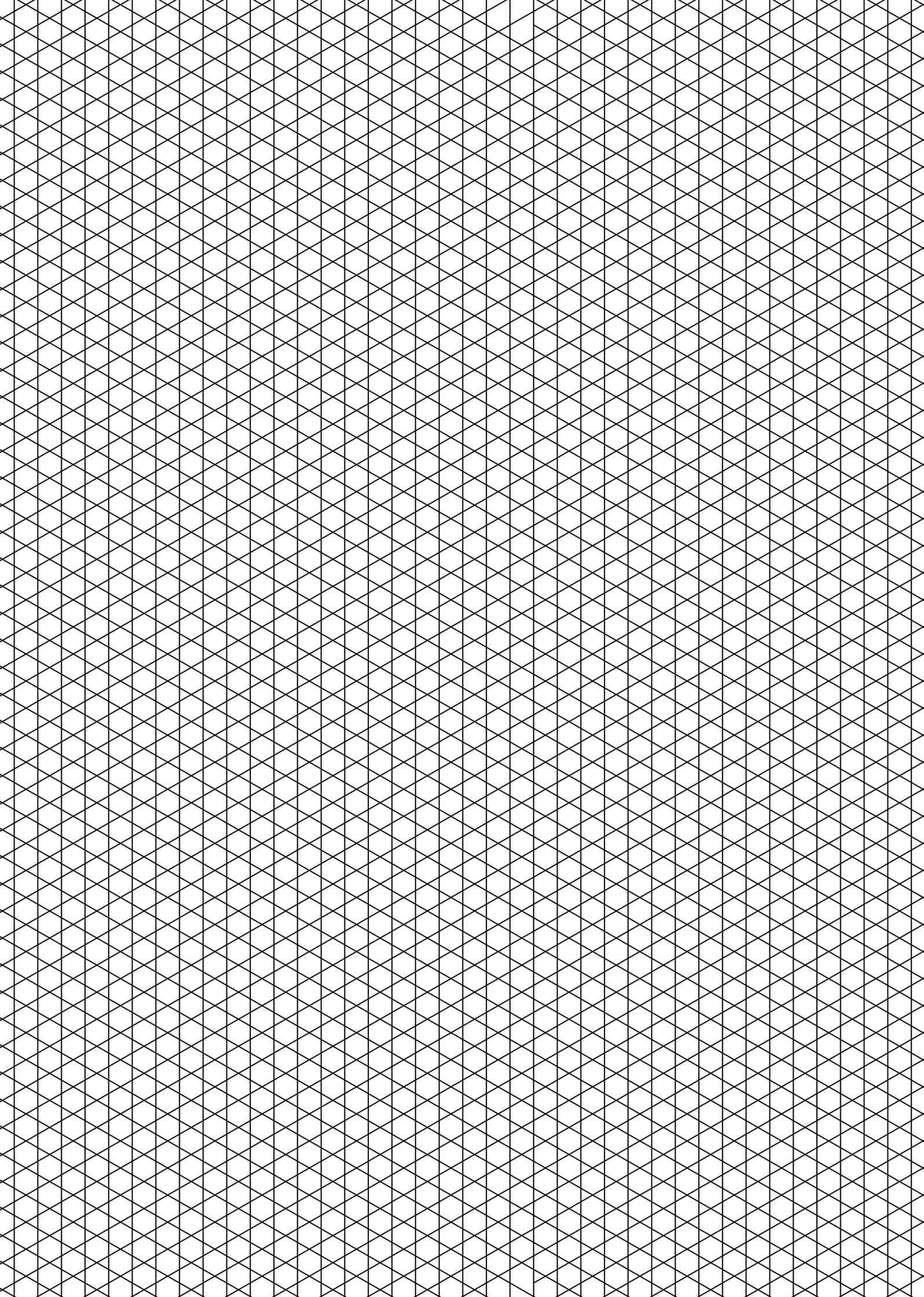
A GATEWAY TO POSSIBLE WORLDS ART & SCIENCE FICTION

05.11.22-10.04.23



Centre
Pompidou





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1.

INTERVIEW WITH ALEXANDRA MÜLLER, CURATOR

What is the message of the exhibition title, "A GATEWAY TO POSSIBLE WORLDS"?

It refers to free will. Our way of life is the result of choices and, as beings with imagination, we are not fated to stay on a route that is already traced out. We can take a new direction, redefine our relations to the environment, overcome unlimited capitalism, rewrite History, etc. The power of our imagination is a tool that can reorient our futures. In the exhibition, we explore this projection into a desirable future and its political scope.

Why does the exhibition combine art, literature and science fiction?

In this exhibition, science fiction is considered less as a literary or film genre than as a way of thinking, helping us to reconsider our achievements, our dogmas, our guidelines, everything we are used to. This way of thinking leads to a distancing from the present, to a real questioning of the human potential, as well as an exploration of other possibilities. The approach applies both to literature and art, two fields that complement and mutually enrich each other.

Can we talk about the exhibition as a "scenography for the end of the world"?

The end of ONE world, yes, the end of THE world, no. Rubble is fertile ground for the wildest dreams. The scenography plays on an ambivalence by creating a space which we do not know if it is being built or destroyed. This ambiguity resonates with the insecurity and disorientation that reign in our current world. It is also about disorienting visitors, taking them somewhere else.

You have spoken about a punk and afrofuturist exhibition. Why is that?

Afrofuturism and cyberpunk are sci-fi movements fundamentally political which reveal an imbalance in society, a lack, the need for another world. They carry the voices of artists and authors who are not satisfied with the here and now, who aspire to other living conditions. These movements embody the science fiction landmarks of insurgents and minorities. Afrofuturism, for example, takes its revenge on the linear History produced and written by the West, in particular, by integrating mystical or religious dimensions into its stories, which strongly resonates with the observation of Orwell, who said in his 1984 novel that "he who has control of the past has control of the future".

Why were these five themes chosen?

Science fiction is a vast field. The idea was to focus on the political and social themes it deals with and which concern us today. So the first chapter explores the idea of social harmony. The second, the dominance of the technosciences and algorithms in our lives. The third, artificial and hybrid bodies. The fourth highlights the very contemporary theme of ecology, inviting visitors to question their relations with the environment. The last theme focuses on narratives examining otherness, offering a non-Western viewpoint, particularly by including cultures with roots in Africa.

What does it have to say to young generations?

Often you just need to be aware of a dream to make it possible. Environmental catastrophes are a fact, but the apocalypse is not. Other possibilities are within reach, and it is up to us to seize them with the help of our imagination. Sci-fi culture is very much alive among young people, since it fills a gap opened up by the need to break free, first from one's parents and learned models, and then from the established order. Science fiction tells them that other possibilities are open to us, it is our gateway to the future.



ALEXANDRA MÜLLER PORTRAIT

Alexandra Müller is a curator and research director at the Centre Pompidou-Metz. After studying philosophy and the visual arts in Münster, Germany, she joined the Centre Pompidou (Paris) as a researcher in cultural production in the contemporary collections department, before working as officer with the Cultural Affairs Department for the City of Paris (Maison de Victor Hugo). She joined the Centre Pompidou-Metz teams in 2008 to prepare for the museum's opening, and since then has notably worked as curator on the project Rebecca Horn. Theatre of Metamorphoses (with Emma Lavigne), Between Two Horizons. German and French Avant-Gardes (with Kathrin Elvers-Svamberk), An Imagined Museum. What if art disappeared? (with Hélène Guenin, Francesco Manacorda, Darren Pih and Peter Gorschlüter) as well as Views from Above (with head curator Angela Lampe).



Tadanori YOKOO, *Amazon*, 1989, Paris, Centre national des arts plastiques, © droits réservés Cnap, crédit photo : Yves Chenot

2.

PRESENTATION

A GATEWAY TO POSSIBLE WORLDS ART & SCIENCE FICTION

From 5 November 2022 to 17 April 2023

Grande Nef and Gallery 3

Curator: Alexandra Müller

The American writer Ray Bradbury said: "Science fiction is the art of the possible." Under the guise of anticipating the future, it speaks to us of the present. It is a laboratory of hypotheses that manipulate and extrapolate the repressive norms and dogmas of today's world, its ambitions, social afflictions, opportunities and perils. A Gateway To Possible Worlds exhibition brings together over 200 works from the late 1960s to the present day. Art & science fiction whisks visitors away to a 2300m² sci-fi world. It puts the spotlight on the bonds between imaginary worlds and our reality with the help of artists, authors, architects and film directors. It builds on current demands for 21st century utopias to spark debate, inspiration and a form of hope.

Behind a *Gateway to possible worlds*

The unthinkable came to pass in mid-March 2020: the world went into lockdown to try to combat a pandemic that was ripping through the world. The slowdown of our frenzied society with its focus on growth and speed, was abrupt, brutal and nothing we'd ever experienced before. Collectively we became the incredulous spectators of a health crisis that gradually revealed its totalitarian nature. The forced inertia – no contact, curfews, economic and cultural activities coming to a standstill, empty towns and cities straight out of a Chirico painting, the waiting, with so much free time suddenly available and seizing hold of our lives, and no foreseeable end – turned the present day into an otherworldly experience that felt like something out of a sci-fi film.

The idea for a project of an exhibition blending science fiction with the plastic arts came during this time that enforced the dawn of a "liquid" form of the present, blowing everything we believed to pieces and revealing an individual and social burnout that reflects the burnout of natural resources.

The possibilities to overcome disaster scenarios

The future is tomorrow. We live on the brink, in a time of exploration and science fiction. Die-hard dystopias have been all the rage since the end of the modern age with its concept of constant progress. According to Fredric Jameson, the present "is characterised by a loss of a sense of history, not only of the past but also of historical futures. This inability to imagine historical difference - what Marcuse called the atrophy of the Utopian imagination - is a far more significant pathological symptom of late capitalism than 'narcissism'.¹"

¹ Fredric Jameson, *Archaeologies of the Future. The Desire Called Utopia and Other Science Fictions*, Verso, London / New York, 2005, p. 345

Dystopias may be an essential reminder that economic and social models have an expiry date, but they also have a crippling effect. Plastic arts and sci-fi literature have quietly turned a corner over the last decade. There has been a change in paradigm that doesn't attempt to conceal the risks it involves but also gives us a glimpse, with creative force, of an appealing future. JUST like the Zanzibar author collective, striving to "free the future", or Solarpunk's quietly optimistic vision despite the crumbling environment today, sci-fi boldly puts an end to the swan song to relieve us of the burden of hidden perspectives. Nothing is set in stone, every MO, doctrine and fate has been imagined at some point. It's up to our imagination to make the change.

A Gateway To Possible Worlds exhibition. Art & science fiction is based on current demand for new 21st century utopias to immerse visitors in alternate realities. A utopia is a form of intellectual freedom where you can assess future plans away from what is achievable in the here and now, but which has a direct effect on the present. Like a self-fulfilling prophecy, science fiction continues to forge our vision of the future and helps build it. Changing the imaginary world and semantics also means influencing the trajectory of societies. The project intends to take back control of the future.



Sandy SKOGLUND, *Radioactive Cats*, 1980
Paris, Centre Pompidou, Musée national d'art moderne, © Sandy Skoglund

Resistance through imagination: sci-fi, a rebel genre

There are no almighty superheroes, no rows of gleaming shuttles, no intergalactic wars, no little green men or clinking robots in this exhibition. These ever-popular images kept alive by commercial blockbusters reflect the genre when it was in its infancy, the so-called "heyday" of science fiction (1930s-late 1950s).

The project is true to a speculative form of sci-fi which appeared just before the anti-establishment hippy movements, when the slightly naive "space age" excitement for futurism and technology was tinged with an outdated air. Visionary "new wave" sci-fi swapped space for something closer to home. It explored cracks in our immediate future with authors such as Philip K. Dick, J.G. Ballard and John Brunner.

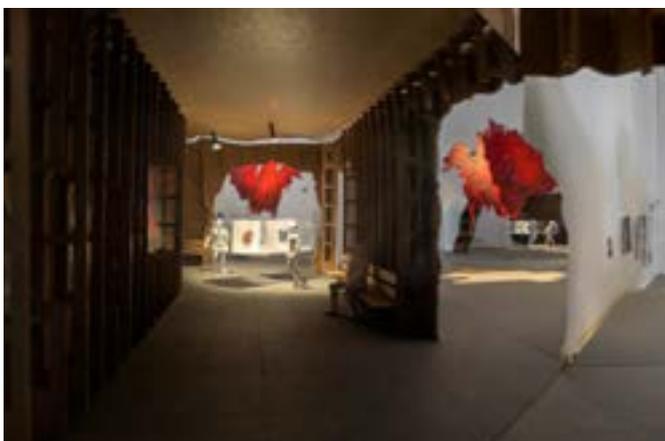
Themes that cropped up at the time, such as the flagging Vietnam War, the intensifying Cold War and increasing dread of nuclear weapons, are still very topical today: the genre explores issues surrounding relationships of power, distrust of technology due to the widening gap between science and conscience, the drain of natural resources and potential climate apocalypse, the battle to overcome colonialism and patriarchy. Sci-fi uses the pretext of futurism to open our minds to changes that are happening now. It is a laboratory of hypotheses experimenting with the possibilities available in the here and now. It provides a release from dominant political messages and embodies otherness and a profound change in our perception.

It has always been a hotbed for anti-establishment movements, just like cyberpunk, biopunk and afrofuturism highlighted in the exhibition. Especially over the past fifteen years, the visual arts have produced myriad artworks from the sci-fi universe. Alongside hippy counterculture figureheads such as Superstudio or Tetsumi Kudo, and punk pioneers such as Anita Molinero or Linder Sterling, this exhibition gives pride of place to the new generation of artists that are still seldom seen in public collections. The new guard delves into the melting pot of speculative fiction to shake up the established order and broaden our view of otherness.→

STAGING: OVERTURNING OUR PERCEPTIVE HABITS

The project by the architects Clémence La Sagna, Achille Racine and Georgi Stanishev immerses spectators in a science-fiction environment. Starting from a very ordinary archetype, the famous museum "white cube", they have subverted and undermined it through a series of interventions: wide cracks open up gaps with porous areas between the spaces. The gaps act as passageways,

whilst some walls are laid bare to reveal their structure, like flayed architecture. Some floor slabs are missing to give a glimpse of the technical floor below, some gaps host films that are visible horizontally. It isn't about creating a show-stopper but instead shaking up our senses to take us into another world and create a bond between container and content.





Clémence La Sagna, Achille Racine, Georgi Stanishev, maquette scénographique, © Schnepf Renou

3.

EXHIBITION LAYOUT

The experience switches between immersive installations and more classical pieces to capture what John Dewey called Art as Experience. Most of the pieces on display are sensory with a real narrative to create a direct relationship. That explains the lack of virtual pieces or augmented reality installations despite countless contributions discussing virtual reality. This isn't about a technocritical attitude; it's about physically taking sci-fi around the museum, mixing it with the sensory world, the visitors and bringing it to life.

1. BRAVE NEW WORLD²

Socio-economic dynamics and power manipulation: the political nature of science fiction

Major political and social issues have always and still do form the battlegrounds of imaginary worlds and utopias. Social criticism is part of science fiction's DNA: by projecting the shadows of our fears and hopes, by interpreting and magnifying the seeds of our destiny, science fiction takes up a position, is political. One of its most obvious and important abilities is to introduce variations into our present period. Sometimes a small detail, a grain of sand in the workings, which have the potential to reorient history, turning it away towards another tomorrow. From Aldous Huxley to Alain Damasio in literature, from Ilya Kabakov to Atelier Van Lieshout in art, the slide towards authoritarianism and the manipulation of the masses are key themes in science fiction. The present, with its citizens who can be physically and virtually kept under surveillance, opens the door wide to the Orwellian trend of the technosciences and the insidious erosion of our free will. By taking a critical look at these trends or at the ultraliberalism that often goes hand in hand with them, science fiction helps us to grasp a progress that has lost its prestige, to sketch out other ways for us to live together. The first chapter of the exhibition presents pieces that explore relationships of power and provide the here and now with artistic techniques for free thinking. Architecture takes pride of place. Our buildings and urban landscapes are designed to outlive us and not only give order to our social and economic fabric, but also quietly capture a political ideology and plans for the future.



John ISAACS, *Is More Than This More Than This*, 2000, Paris, Antoine de Galbert Collection, Photo © Ville de Grenoble/Musée de Grenoble - Jean-Luc Lacroix

Creating a work of science fiction in any medium involves first of all a minimum requirement: to provide reality with a possible future. Or rather to stage in words, in pictures, in an installation or sound, a possible future with the power directly to diminish, to render null and void, to ridicule or invalidate, or even totally to replace our perception of reality, conceived as unsurpassable.³

Alain Damasio

² Aldous Huxley, *Brave New World* (1932).

³ Alain Damasio, "Au possible, tous sont tenus", in Alexandra Müller (ed.), *Les Portes du Possible. Art & science-fiction*, Metz, Centre Pompidou-Metz, 2022, p. 22

2. NEUROMANCER⁴

Cyberspace and Big Data: technoscience reshapes our lives

Lulled by the comfort provided by technologies, cajoled into a system whose very existence we have forgotten, we pay for information, entertainment and consolation with the currency of the 21st century: the increasing "algorithmisation" of our lives. We are witnessing the subjugation and instrumentalisation of much of our possible futures by the giants of the web and the social networks, who decrypt our habits and pulsions to predict, channel and direct our desires and future choices more effectively.

Our complacent self-alienation and our societies' alienation through our reliance on Big Data: this is a sci-fi storyline which has come into its own since the 1980s and the appearance of cyberpunk. The myth of technology emancipating mankind is over. Art doesn't instinctively reject technology but instead reimagines it with a new sense of restraint over its use, a rediscovery of cognitive and emotional interaction with living things. Science fiction puts its own spin on technology, makes it its own and sidesteps any attempt at heteronomy.

Science fiction tries to make us mentally digest our own inventions before they arrive on our plates in real life, and begin to devour us.

But science fiction can also go beyond the circle. For over a decade now, solarpunk has been seeking the⁵ way to a better world.²

Catherine Dufour



Tishan HSU, *Breath 4*, 2021, Fondation Carmignac, © ADAGP, Paris 2022, credit photo : Stephen Faught

⁴ William Gibson, *Neuromancer* (1984).

⁵ Catherine Dufour, "La science-fiction, laboratoires des solutions", in Alexandra Müller (ed.), *Les Portes du Possible. Art & science-fiction*, Metz, Centre Pompidou-Metz, 2022, p. 72.

3. DO ANDROIDS DREAM OF ELECTRIC SHEEP?⁷

Metamorphoses of the body: the cyborg as a matrix for incorporation of identity and a political voice

Just like sci-fi novels and exhibition galleries, social media is now bursting with hybrid figures – avatars, digital ghosts and androids. They blur the boundaries between man and machine, reality and virtual reality and the age-old rivalry between men and women. An evolution that feminist studies and primatology professor Donna Haraway pinned her hopes on in 1985 in her *Cyborg Manifesto*.

The hybrid body is a matrix for identity, a political medium that entails other possibilities. Free of repressive biological, biographical and cultural contexts, it sparks the end of the binary and patriarchal stalemate of a changing society. New technologies already allow us virtually to take up Queer positions, to transcend biological, biographical and cultural contexts that were once restrictive, with the aim of conceiving freely chosen identities. 50 years ago, the body was highlighted as a medium in the political struggle for equality. Today it is again part of contemporary debates as the matrix for affirming identity and as the political medium to model other possibilities.

The body – embodies the problem. To slowly become oneself, to finally make up one's mind, to reconcile paradoxes⁶

Sabrina Calvo



Zanele MUHOLI, *Phila I*, Parktown, 2016
© Zanele Muholi. Courtesy of the artist, Yancey Richardson, New York, and Stevenson Cape Town/Johannesburg

⁶ Sabrina Calvo, "Nos corps enf(o)uis", in Alexandra Müller (dir.), *Les Portes du Possible. Art & science-fiction*, Metz, Centre Pompidou-Metz, 2022, p. 99.

⁷ Philip K. Dick, *Blade Runner - Do Androids Dream of Electric Sheep?* (1968).

4. SOYLENT GREEN⁸

In the face of the crumbling environment: a restoration of our close bond with living things

Aside from Hollywood blockbusters, the days of virile, almighty and all-conquering superheroes are over in sci-fi. The trend now is for biopunk, solarpunk and eco-feminism genres which stand for a network of community support and a sense of belonging instead of the classic idea of man dominating nature. Restoring our close bond with living things, becoming one with the devastated Earth and believing in its power to bounce back. While the disruption of today's world is a fact, the end of the world is not. Something better is always possible, bearing witness to trauma but also to the diverse links and histories enlacing us with the Earth.

As Ursula Le Guin writes, "science fiction can be seen as a far less rigid, narrow field, not necessarily Promethean or apocalyptic at all, and in fact less a mythological genre than a realistic one."⁹ With cli-fi and solarpunk, the pleasure of creation becomes a militant and powerful unifying act.

*In the future, the histories of humanity in the 21st century should focus on our relations with the Earth's biosphere, our one and only home. Space is useful to the extent that it can help us understand our planet; beyond, it is not useful and without interest for us [...] Either we succeed here, or we are going nowhere, in space or time. The alarm signals can be heard: all hands on deck!*¹⁰

Kim Stanley Robinson



Fabrice MONTEIRO, *Untitled #1* (de la série "The Prophecy"), 2015 Paris, Galerie Magnin-A, © Adagp, Paris, 2022, Courtesy Galerie MAGNIN-A, Paris

⁸ Harry Harrison, *Soylent green (Make room! Make room)*, 1966

⁹ Ursula Le Guin, "The Carrier Bag Theory of Fiction" (1986), in *Dancing at the Edge of the World*, Grove Press, New York, 1989, p. 154

¹⁰ Kim Stanley Robinson, "La science-fiction a toujours été une affaire d'environnement", in Alexandra Müller (ed.), *Les Portes du Possible. Art & science-fiction*, Metz, Centre Pompidou-Metz, 2022, p. 137.

5. PARABLE OF THE SOWER¹¹

Reimagining the past for alternative futures: afrofuturism and other reinvented myths

For a long time, science-fiction stories featured representations based on a linear and Western historic framework, marginalising other cultures as immature and archaic. Since the 1970s, this kind of ethnocentrism has given way to alternative narratives showing the richness of a heritage and a cosmopolitan imaginative world.

Afrofuturism incorporates the dream of emancipation from historical suffering: a form of uprooting leading to a sharp split from African languages and cultures, slavery, colonisations and racism. To escape linear Western portrayals, afrofuturists rewrite History, restore its magic, make an ancestral past their own again by reconnecting with a non-western magical dimension, mysticism and cosmology. Sampling, collage and mixing are its operating modes. It isn't about countering cultures or establishing clear rights; it's about weaving together a historical and cultural melting pot and combating long-standing destructive racism that has become inherent. As ultra-capitalism is called into question, the novels of Olivia Butler and Nora K. Jemisin show, like the works of Kapwani Kiwanga or Yinka Shonibare, that a source of unheard of forms of community life is within our reach.

Afrofuturism aims at helping the individuals it portrays to flourish. When it plunges down towards the dystopian abysses and reaches post-apocalyptic dead ends, it mobilises them to breath a hope of change in them and to provide a positive outcome to resilience. It triggers the liberation of the body from all constraints. This idea is primordial: the black body of alterity, suffering discrimination and oppression, enslaved and dehumanised, has no place in this literature. It foreshadows a desirable future and ventures to describe the tools needed to achieve it.¹²

Nadia Chonville, Laura Nsafou, Michael Roch



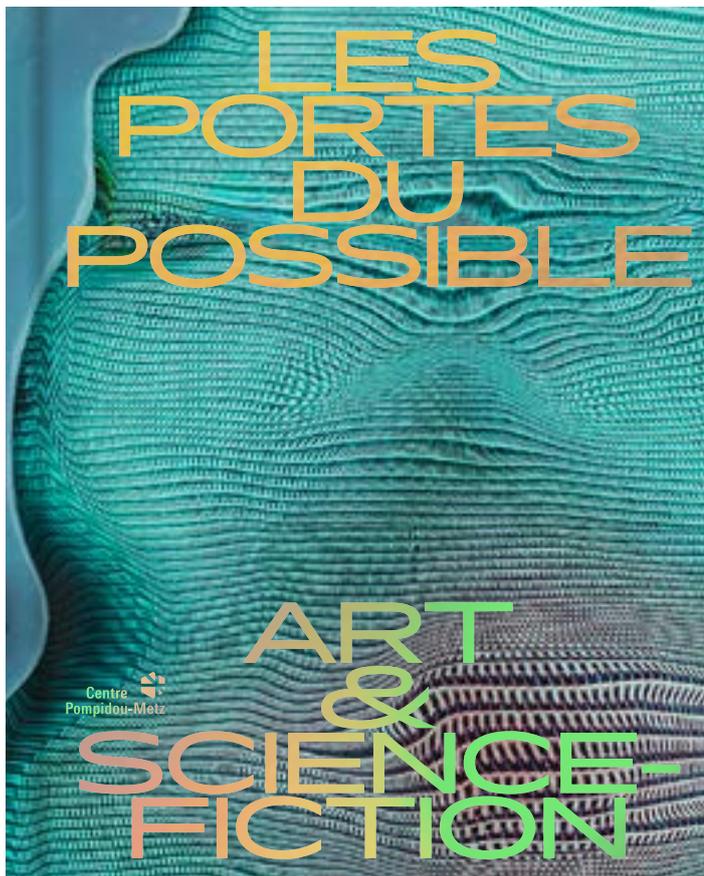
Hew Locke, *Where Lies the Land*, Hales London, 26 September – 9 November 2019, Image courtesy the Artist, Hales Gallery and P-P-O-W. © Hew Locke. All Rights Reserved, Adagp, Paris 2022, Photo by Anna Arca

¹¹ Octavia E. Butler, *The Parable of the sower*, 1993

¹² Nadia Chonville, Laura Nsafou, Michael Roch, « Réflexions pour un Afrofuturisme 3.0 », dans Alexandra Müller (dir.), *Les Portes du possible. Art & science-fiction*, Metz, Centre Pompidou-Metz, 2022, p. 181.

4.

CATALOGUE



The publication accompanying the exhibition on its journey is not only designed for sci-fi experts and connoisseurs, but also for the general public and anyone who wants to delve deeper into the genre. With over 200 works, including around one hundred with a commentary, it boasts short, unpublished essays by well-known science fiction authors: Alain Damasio, Catherine Dufour, Sabrina Calvo, Kim Stanley Robinson, Nadia Chonville, Laura Nsafou, Michael Roch and Philippe Curval.

No drones, just "real" sentient contributions. Each guest writer provides an original introduction to one of the exhibition's themes, as well as a glimpse of their own literary universe. Together with the artwork, these essays help to bring imaginary worlds together to open the gates to other possible universes.

If sci-fi is a powerful tool for emancipation, a refuge as much as a refusal, its highly specific jargon, beginning with the wide range of sub-genres, can be confusing. This is why the rich catalogue is rounded off by a glossary with 50 articles written by Ariel Kyrrou. An abundant, captivating work to explore the links between the visual arts and science fiction.

Edited by Alexandra Müller.

Publication: 2 Nov. 2022

Format: 23 x 30 cm

240 pages

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5.

FEATURED ARTISTS

Jennifer ALLORA
 & Guillermo CALZADILLA
 David ALTMEJD
 Ryuta AMAE
 Christian ANDERSSON
 Jean-Marie APPRIOU
 Edgar ARCENEUX
 ARCHIGRAM
 Bettina von ARNIM
 Daniel ARSHAM
 Rina BANERJEE
 Guillaume BARTH
 Eric BAUDELAIRE
 Christophe BERDAGUER &
 Marie PÉJUS
 Patrick BERNATCHEZ
 Huma BHABHA
 Diego BIANCHI
 Sanford BIGGERS
 Dara BIRNBAUM
 Nuotama Frances BODOMO
 Mathieu BRIAND
 Lee BUL
 CAO FEI
 Pierre CASSOU-NOGUÈS, Stéphane
 DEGOUTIN et Gwenola WAGON
 Julian CHARRIÈRE
 Gordon CHEUNG
 Willie COLE
 CONSTANT (Constant NIEUWENHUYS,
 dit)
 Max COOPER
 Philippe CURVAL
 Nicolas DARROT
 Nicolas DAUBANES
 Damien DEROUBAIX
 Heather DEWEY-HAGBORG
 Jeannette EHLERS
 Vincent FOURNIER
 Yona FRIEDMAN
 Cyprien GAILLARD

Ellen GALLAGHER
 GERIKO (Hélène JEUDY,
 Antoine CAËCKE)
 Dionisio GONZALEZ
 Laurent GRASSO
 Nancy GROSSMAN
 Kiluanji Kia HENDA
 Lynn HERSHMAN LEESON
 Edi HILA
 Hans HOLLEIN
 Max HOOPER SCHNEIDER
 Tishan HSU
 Marguerite HUMEAU
 Peter HUTCHINSON
 John ISAACS
 Renaud JEREZ
 Ilya Iossifovich KABAKOV
 Kiripi KATEMBO SIKU
 Zsófia KERESZTES
 Kapwani KIWANGA
 Konrad KLAPHECK
 Jürgen KLAUKE
 Josh KLINE
 Kiki KOGELNIK
 Tetsumi KUDO
 Kisho KUROKAWA
 LINDER STERLING (Linda MULVEY, dit)
 Hew Donald Joseph LOCKE RA
 Stéphane MALKA
 Kevin MCGLOUGHLIN
 Anita MOLINERO
 Fabrice MONTEIRO
 Nicolas MOULIN
 Zanele MUHOLI
 Aïda MULUNEH
 Lavar MUNROE
 Wangechi MUTU
 MVRDV
 Otobong NKANGA
 Josèfa NTJAM
 Motohiko ODANI

Lucy et Jorge ORTA
 Neri OXMAN
 Eduardo PAOLOZZI
 Alexis PESKINE
 Floriane POCHON et Alain DAMASIO
 Julien PRÉVIEUX
 Jon RAFMAN
 Kim Stanley ROBINSON
 Martha ROSLER
 Aldo Loris ROSSI
 Larissa SANSOUR
 Ward SHELLEY
 Yinka SHONIBARE
 Mary SIBANDE
 Charles SIMONDS
 Lorna SIMPSON
 Sandy SKOGLUND
 Robert SMITHSON
 Aïcha SNOUSSI
 SODA_JERK (Dan et
 Dominique Angeloro)
 Gerda STEINER & Jörg LENZLINGER
 Tavares STRACHAN
 SUPERSTUDIO
 MARY MAGGIC (Mary TSANG, dit)
 Anna UDDENBERG
 Uh513 (María CASTELLANOS &
 Alberto VALVERDE)
 Atelier VAN LIESHOUT
 Adriana VAREJÃO
 WAI ARCHITECTURE THINK TANK
 (Cruz Garcia & Nathalie Frankowski)
 James WINES
 Erwin WURM
 Tadanori YOKOO
 Yang YONGLIANG
 Liam YOUNG
 HAUS-RUCKER-CO
 (ZAMP KELP/HAUS-RUCKER-CO, dit)

6.

ASSOCIATED EVENTS

CONFERENCES

1929 – 2022 : A SLICE OF SCIENCE-FICTION HISTORY

THURS. 24.11.22 - 7 PM

With Philippe Curval and Ariel Kyrrou

Science fiction takes its roots in France with the fantastic novels of Jules Verne, but its golden age began in the United States, from 1929. In France, it only found to a wider public in the 1950s. In conversation with Ariel Kyrrou, Philippe Curval, one of the genre's greatest French writers, gives us a historic overview of the birth and development of science fiction, while providing insight into his own literary work.

QUEER SCI-FI: ALTERNATIVES TO THE END OF THE WORLD

THURS. 08.12.22 - 7 PM

With Eva Sinanian and Arsène Marquis.

Chaired by Stuart Pluen Calvo

From the early 20th century, a whole host of authors looked to science fiction to describe other realities and other possible worlds, to break free of the established fetters of gender, heterosexuality and patriarchy. During this conversation, the history of queer science fiction will be outlined and the way in which it has taken inspiration from new narratives and ways of thinking.

PERFORMANCE

THURS. 19.01.22 - 7.30 PM

With Alain Damasio, Heloise Brezillon and Norbert Merjagnan

The publishers La Volte have invited three authors for a polyphonic "performance". "Perferer" means to perform interacting and clashing fictions. Science fiction is a way of dreaming and thinking about the world of the future. It opens up the horizon once more for those who still want to be among the living – love, solidarity, jubilation, weaving – in the rifts of a society that is more and more unbearable as it outlaws all form of otherness. It is the poetic and political soil for contemporary literary publishing. Stay alert! Here possibilities are growing!

TODAY - THE TEN HIGH PLACES OF NATIONAL MEMORY

THURS. 23.02.22 - 7.30 PM

With Nicolas Daubanes and Aurélie Dessert

Nicolas Daubanes' work arises from the world of the counter-utopia and the painful history of the genocides of the Third Reich. His subject is the Natzweiler Struthof concentration camp in occupied Alsace, built near a granite quarry that was mined to supply major building projects in the Reich. The evening of debate and conversation with Aurélie Dessert, Director of the National Memorial of Montluc Prison in Lyon, will be a chance to explore Daubanes' work and his relationship with history.

REFLECTIONS FOR AN AFROFUTURISM 3.0

DATES TO COME

With Stéphanie Nicot, Laura Nsafou and Michael Roch

A discussion focused on Afrofuturist thinking, which is highly varied and expressed differently depending on its origins (Afro-American, African, Caribbean). In particular, the participants will look at the literary heritage in French-speaking Africa and the Caribbean, and put forward ideas about a young literary movement embodying the idea of a rootstock culture, francophone Afrofuturism.

POST 68 SCIENCE FICTION CINEMA

SUN. 26.02.23 - 3.30 PM

With Jean-Michel Frodon

For Gateway Of Possible Worlds, Jean-Michel Frodon, formerly in charge of the cinema pages in Le Monde newspaper and editor of Les Cahiers du Cinéma, will be presenting a series of science fiction films at the rate of one session a month. Prior to the projection of the film DEMON LOVER, the cinema historian will give a talk looking at sci-fi in the cinema since May 1968.

CINEMA

GHOST IN THE SHELL,

by Mamoru Oshii

SUN. 27.11.22 - 3:30

Animation – Japan – 1997 – 83'. Introduction by Jean-Michel Frodon. In 2029, the whole world and the human soul are controlled by the Internet. Motoko Kusanagi, a cybercop, and Batou, two cyborgs from the anti-terrorist section 9, are tasked with tracking down a mysterious hacker in contact with a corrupt diplomat.

HER

by Spike Jonze

SUN. 11.12.22 - 3:30

Los Angeles, in the near future. Theodore Twombly buys an ultra-modern computer programme that can adapt to each user's personality. When the system boots up, he makes the acquaintance of "Samantha".

HALTE (4H39)

by Lav Diaz

SUN. 22.01.23 - 3:30

In 2034, the sun no longer rises, madmen are running the country, cataclysmic epidemics have devastated the continent. Millions of people have died, millions have left.

DEMON LOVER

by Olivier Assayas

SUN. 26.02.23 - 3:30

Preceded by a talk by Jean-Michel Frodon on post-May 1968 science fiction cinema

Two companies specialised in cyberculture, Mangatronics and Demonlover, compete to obtain exclusive distribution of 3D pornographic animations on the internet. Mangatronics then recruits Diane to destroy the interests of Demonlover from the inside.

THE LAST OF US

by Ala Eddine Slim

SUN. 19.03.23 - 3:30

N., a young illegal immigrant from Sub-Saharan Africa, tries to reach Europe. For him a real rite of passage begins.

EVENTS

SCI FI FILM NIGHT

SAT. 10.12.22 - 9 PM TO 6 AM

The Metz Subversive Film Festival and the Centre Pompidou-Metz have partnered for a night of science fiction.

> LOS ANGELES INVASION

by John Carpenter - 1988 - 93'

> PHASE IV

by Saul Bass - 1974 - 84'

> ROCKY HORROR PICTURE SHOW

by Jim Sharman - 1975 - 100'

> BRAZIL

by Terry Gilliam - 1985 - 132'

> TRON

by Steven Lisberger - 1982 - 96'

CINEMA FOR YOUNG PEOPLE

SUN. 25.02.23 - 3:00

An afternoon of short films followed by a science fiction movie disguise event. Ages 12 and over

In partnership with the Clermont-Ferrand International Short Film Festival

> FARD

Luis Briceno, David Alapont / 2009 / France / Animation / 13'

> PANTHEON DISCOUNT

Stéphane Castang / 2016 / France / Fiction / 14'

> I WANT PLUTO TO BE A PLANET AGAIN

Vladimir Mavounia-Kouka, Marie Amachoukeli / 2016 / France / Animation / 11'

> HYBRIDS

Kim Tailhades, Yohan Thireau, Romain Thirion, Florian Brauch, Matthieu Pujol / 2017 / France / Animation expérimentale / 6'

> THERMOSTAT 6

Maya Av-Ron, Sixtine Dano, Marion Coudert, Mylène Cominotti / 2018 / France / Fiction animée / 4'

> WRAPPED

Roman Kaelin, Falko Paeper, Florian Wittmann / 2014 / Allemagne / Fiction animée / 4'

SAYONARA

de Koji Fukada

SUN. 23.04.23 - 3:30

In the near future, Japan falls victim to terrorist attacks on its nuclear plants. The inhabitants are gradually evacuated to neighbouring countries due to irradiation. Tania and Leona, her android, are the last witnesses of a Japan that is slowly dying. But gradually, terror gives way to poetry and beauty.

LIVE PERFORMANCE

THEATRE

THE MARTIAN CHRONICLES

SAT. 26.11.22 - 4 PM

Le Théâtre dans la Forêt Company - Émilie Leborgne

Inspired by the major work by the US writer Ray Bradbury, *The Martian Chronicles* takes the audience to the heart of an epic of a new kind, where men arrive on Mars, leaving the Earth behind them, racked by war and chaos. In a performance combining theatre, sound creation and radio installation, the actors move among the audience and relive the discovery of the red planet.

EVENT

COSPLAY EVENING

SAT. 10.12.22 - 5 PM

Cosplay – a portmanteau word from "costume" and "play" – is a leisure activity where participants don costumes and take on the appearance of a fictional character. The phenomenon emerged in the 70s and 80s in the United States with the release of *Star Trek* and *Star Wars*, and now exists in several countries, with the addition of manga and heroic fantasy characters, among others.

PERFORMANCE

"HYBRID BODY" PARADE

SAT. 10.12.22 - 7 PM

By and with Sabrina Calvo, Koji and SchlampaKir Von Fickdich

Half an hour to dress Koji – with a garment woven in real time, as she plays the piano and sings. The dress is presented, adjusted and cut to fit her body in movement – without hampering her movements, but in line with her breathing, gestures and voice. Bri is silent and dances around her with her scissors, taking care not to cause an accident, attentive to the fold of the fabric, to places where she can hang her woollen thread. The dress, the dance and singing fade away together.

PERFORMANCE INSTALLATION

TRANSCRONES

by Thomas Teurlai and Alain Damasio

SAT. 21.01.23 - 3 TO 6 PM

The artist Thomas Teurlai and the writer Alain Damasio activate *Transchrones*, a hybrid machine based on the rotating movement of two sound-emitting holographic cylinders. The machine, designed to generate audio and visual fictions, will have been previously loaded with images inspired by research into the exhibition works and the history of the Metz Pompidou Centre.

DANCE

THE DIVINE CYPHER

by Ana Pi

SAT. 18.03.23 - 5 PM

Between the image and body, the visual and the living, the choreographer Ana Pi undertakes poetical-political research into sacred ancestral gestures and their perpetuation in the contemporary imagination, in dialogue with the experimental filmmaker Maya Deren.

DJ SET

VINYLES FROM AFRICA AND THE DIASPORA

With DJ Atlantik

SAT. 18.03.23 - 7 PM

One of the most powerful areas of expression in Afrofuturism is music. The evening will be illuminated by the shining stars of Sun Ra, George Clinton and Parliament-Funkadelic, and dedicated to Afrofuturist cosmology with sampling and mixing as the *modus operandi*.

7.

YOUNG PEOPLE EVENTS

WORKSHOPS (5/10 YEARS) WORKSHOP AND HIGHLIGHTS

MYTHES HYBRIDES

Guillaume Bouisset

FROM 05.11.22

Imagine another dimension, a world beyond our own. Guillaume Bouisset's work is a kind of quest, at the border between myth and science fiction: giving one form to another reality. In a space arranged like a temple, he offers children to come and conceive small entities from wire and papier mâché, to which it will be necessary to confer a power! Each amulet will then be hung in space, to create a magical landscape.



© Guillaume Bouisset

SUPER NATURE, CHRISTMAS HOLIDAY COURSE

PACK OF 3 COURSES (21-22-23/12.22 OU 28-29-30/12.22)

What will nature look like in 150 years? Lush vegetation? Anthropomorphic flowers? Bioluminescent plants...? Do you have a theory? Meet a team of botanists to imagine the jungle of the future.



Illustration Super Nature, © Miranda Moss

MANGA SESSION

SAT. 18.03.23 FROM 14:00 TO 18:00

Discovery and experimentation of comics under the theme of Japanese pop culture.

FAMILY VISIT 5-9 YEARS OLD «FUTURE AND YOU!»

FROM 06.11.22 AT 3 P.M.

What a pleasure to enter another dimension, to approach strange beings, skies with two suns like that of Laurent Grasso. As a family, we go through the exhibition to create, express, invent, divert and above all have fun. Create strange columns like Julian Charrière, accumulate hybrid silhouettes from Kiki Kogelnik's Female Robot, inflate latex gloves to illustrate the work of Zanele Muh Oli. A privileged creative moment to share with young and old.



Illustration Manga Session, © Centre Pompidou-Metz



Guillaume Bouisset, *Holy Fountain*, Salon de Montrouge 2021 © Adagp, Paris 2022

8.

PARTNERS

The Centre Pompidou-Metz was the first example of decentralization 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, inter-disciplinarity and openness to people from all backgrounds.

The Centre Pompidou-Metz organises temporary exhibitions based on loans from the collection of the Centre Pompidou, National Museum of Modern Art, which is, 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 museum all over the world. To supplement its exhibitions, the Centre Pompidou-Metz offers dance performances, concerts, film screenings and talks.

It is supported by Wendel, its founding partner.



With the support of Sanef groupe



With the help of



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With the assistance of MI+ and Nexus VI



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 diversifications.

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

Created 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 shareholders from the Wendel family, gathered together in Wendel-Participations, which holds a 39.3% stake in the Wendel group.

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THE SANEF GROUP, A PARTNER IN REGIONAL CULTURE

The Sanef group, which manages nearly 2,000 km of motorways in France, is committed to promoting the economic, cultural and tourist vitality of the areas it crosses.

The group has been pursuing an active sponsorship policy in the regions for many years, helping to raise the profile of regional cultural events and thus attracting new audiences.

The Sanef group has also chosen to commit itself to professional integration in the regions to encourage the return to work of people in great difficulty. It has created bridges between its cultural sponsorship and its solidarity commitments, convinced that culture creates links and helps reintegration.

It is in this context that the Sanef group has decided to renew its support for the Centre Pompidou-Metz and to contribute to the promotion of their flagship exhibition A Gateway To Possible Worlds. Art & Science-fiction, which will be presented from 5 November 2022 to 10 April 2023.

THE SANEF GROUP

A subsidiary of the Abertis group, the world leader in motorway management, the Sanef group operates 1,807 km of motorways, mainly in Normandy, Northern and Eastern France. The group's 2,400 employees work around the clock to ensure the safety and comfort of all their customers.

As a partner of the State and the regions through which its networks pass, the group is committed to encouraging new forms of mobility, promoting road safety and combating global warming.

Main subsidiaries: Sapn and Bip&Go.

CONTACT

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9.

PRESS VISUALS

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New: to download the visuals, you will now have to create your press account. This simple procedure will allow us to better guarantee the respect of the authors' image rights. If you have any questions, you can contact us at any time at presse@centrepompidou-metz.fr



Jon RAFMAN, *You Are Standing in an Open Field (Mental Traveler)*, 2020
© Jon Rafman, Courtesy the artist and Sprüth Magers



Stéphane MALKA, *Auto-Defense / Poche de Résistance Active*, 2009
© Stéphane Malka Architecture



Sandy SKOGLUND, *Radioactive Cats*, 1980
Paris, Centre Pompidou, Musée national d'art moderne © Sandy Skoglund

NOTES



Mary SIBANDE, *A Reversed Retrogress, Scene 2*, 2013, Somerset House, Londres, 2019/2020, Vitry-sur-Seine, Musée d'art contemporain du Val-de-Marne, Courtesy of the artist, Photo © Anne Tetzlaff



Wangechi MUTU, *The End of eating Everything*, 2013
Animation vidéo, 8'10"
© Wangechi Mutu / Courtesy of the Artist, Gladstone Gallery and Victoria Miro Commissioned by the Nasher Museum of Art at Duke University



Yinka SHONIBARE, *Spacewalk*, 2002
Londres, Stephen Friedman Gallery
© Adagp, Paris 2022



Edgar ARCENEAUX, *Detroit Monolith, It's Full of Holes*, 2011
Paris, Centre Pompidou, Musée national d'art moderne
© Edgar Arceneaux / Photo : Robert Wedemeyer



Kiki KOGELNIK, *Female Robot*, 1964
Paris, Centre Pompidou, Musée national d'art moderne
© Kiki Kogelnik Foundation. All rights reserved.
Photo : © Philippe Migeat - Centre Pompidou, MNAM-CCI / Dist. RMN-GP



Konrad KLAPHECK, *Der Krieg (La guerre)*, 1965
Düsseldorf, Kunstsammlung Nordrhein-Westfalen
© Adagp, Paris, 2022
Photo : © BPK, Berlin, Dist. RMN-Grand Palais / image BPK



Heather Dewey-Hagborg, *Stranger Visions*, September, 2014.
Vue d'installation Saint-Gaudens National Historic Site, New Hampshire, USA, 6 September 2014. © Heather Dewey-Hagborg. Photo courtesy of the artist and Fridman Gallery, New York



GERIKO (Hélène Jedy & Antoine Caëcke), *Anvil*, 2016
Sur Anvil, 2015, de l'album « Vessel » de Lorn, label Wednesday Sound
Clip vidéo, noir et blanc, sonore, 3'41"
Courtesy les artistes



Larissa SANSOUR, *Nation estate*, 2012
film, 9' © Larissa Sansour



Kevin MCGLOUGHLIN, *Repetition*, 2019 Repetition (Album : Yearning for the infinite) Film (Clip)
Courtesy the artists



Studio Orta, *Antarctic Village - No Borders (détail)*, Vue d'exposition, HangarBicocca, Milan, Italy, 2008
Courtesy Lucy + Jorge Orta / ADAGP, Paris 2022



Mathieu BRIAND, *Androxx [A-s1/G1(1-5)BL*P/17]*, 017 Paris, Collection Antoine de Galbert, Courtesy of the artist, Photo © Célia Pernot



Ilya Iossifovich KABAKOV, *L'homme qui s'est envolé dans l'espace depuis son appartement (détail)*, 1985.
Paris, Centre Pompidou, Musée national d'art moderne
© Adagp, Paris, 2022.
Photo : © Philippe Migeat - Centre Pompidou, MNAM-CCI /Dist. RMN-GP



CASTELLANOS & VALVERDE, *Symbiotic-interaction*, 2016/17
© Maria Castellanos & Alberto Valverde



Anna UDDENBERG, *Cuddle Clamp*, 2017
Prêt de la République fédérale d'Allemagne - Collection d'art contemporain
© Anna Uddenberg, Gallery Kraupa-Tuskany Zeidler,
Photographie: Andrea Rossetti



HAUS RUCKER & CO, *Stück Nature [Morceau de nature]*, 1971 - 1973
Paris, Centre Pompidou, Musée national d'art moderne
© Adagp, Paris, 2022.
Photo : © Bertrand Prévost - Centre Pompidou, MNAM-CCI /Dist. RMN-GP



Willie COLE, *Fly girl*, 2016
New York, Alexander and Bonin Gallery
Image courtesy of Alexander and Bonin, New York / photo: Joerg Lohse



Zsófia KERESZTES, *Selfless Other*, 2018
Vue d'installation Liquid Bodies, Sammlung Philara, Düsseldorf
Photo: Paul Schöpfer, Cologne
Courtesy of the artist & Sammlung Philara, Düsseldorf

NOTES

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OPENING TIMES

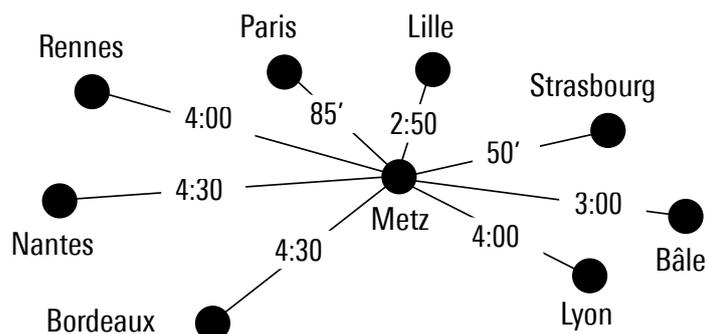
Daily, except Tuesdays and the first of May

01.11 > 31.03
MON. | WED. | THU. | FRI. | SAT. | SUN. : 10:00 – 18:00

01.04 > 31.10
MON. | WED. | THU. : 10:00 – 18:00
FRI. | SAT. | SUN. : 10:00 – 19:00

GETTING HERE ?

The shortest journey times



EXHIBITION ADMISSION

Individual price: €7 / €10 / €12 depending on the number of exhibition spaces open

Group rate (from 20 people): €5.50, €8, €10 depending on the number of exhibition spaces open

Take advantage of the many advantages of Centre Pompidou-Metz partners offered in the following offers: C.G.O.S ticket, combined Centre Pompidou-Metz/TER Grand Est offer, combined travel offer + CFL (Chemins de Fer Luxembourgeois) entry, Pass Lorraine, Pass Time, Museums Pass Museums, City Pass.

Beneficiaries of free entry to the exhibitions: active French teachers (on presentation of their professional card or their duly completed and valid education pass), under 26 years old, students, job seekers registered in France and recipients of RSA or social assistance (on presentation of proof of less than 6 months), artists who are members of the Maison des Artistes, people with disabilities and an accompanying person, holders of the minimum old age, guides interpreters and national speakers, holders of lcom, lcomos, Aica, Paris Première cards, holders of a press card.

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