



PRESS KIT

2024 PROGRAM

Katharina Grosse, *The Horse Trotted Another Couple of Metres, Then it Stopped*, 2018 / Photo: Zan Wimberley, Courtesy: Carriageworks, Sydney, and Gagostian / © Katharina Grosse, Adagp, Paris, 2023

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The Essentials

By Chiara Parisi

'Dear imagination, what I like most about you is that you do not forgive.' Surrealism, an artistic, intellectual, literary, poetic and performative movement, provoked lively debates about art and activism, and continues even today to stimulate thought and creation. The centenary of the *Surrealist Manifesto* in 2024 invites us to explore this founding text and confront it with our present.

The Centre Pompidou-Metz is devoting a retrospective to the man who dubbed himself the 'rebel of Surrealism': André Masson. The exhibition André Masson. A World in a Grain of Sand, sets out to paint the portrait of this committed, pioneering artist who, over half a century, produced a body of work that echoed the history of the 20th century in Europe and America.

Masson's artworks are also presented in the exhibition-event of the year, Lacan, the Exhibition. When Art Encounters Psychoanalysis, alongside works by Caravaggio, Velázquez, Magritte, Dalí, Bourgeois and Messager, an event that highlights the powerful influence of the psychoanalyst's ideas.

A living museum is also one in which contemporary artists can experiment, which is something Katharina Grosse. Shifting the Stars does this year in the Grande Nef and Parvis, as Cerith Wyn Evans, who creates a luminous and sonore 'garden' offering a panoramic view of the Metz Cathedral in Gallery 3.

The summer showcases the many triumphs that have marked the history of photography, through an exhibition titled SEE / THE TIME / IN COLOUR. The Challenges of Photography.

Open to every creative sphere, Repetition, thanks to its large selection of major works, offers a sweeping overview of the Centre Pompidou's collection from modern to contemporary art. Finally, Worldbuilding. Gaming and Art in the Digital Age and Elmgreen & Dragset. Bonne Chance will still be present for a few months in the galleries.

This programme will pave the way for the excitement surrounding our *Voile Blanche* in 2025, marked by the 15th anniversary of the Centre Pompidou-Metz and the closure of the Centre Pompidou for technical work. *Voile Blanche* will strengthen our projects with a celebration of the collections of the Musée National d'Art Moderne in all of the spaces of our building designed by Shigeru Ban and Jean de Gastines.

We will continue to bring dance into our museum, with Anne Teresa De Keersmaeker, Bintou Dembélé, Vini Revlon and Boris Charmatz, our recurring guest of the past three years, whose energy pervades all of the projects that we embark on – from the reinvention of the Garden by Gilles Clément to our architects' re-design of the Restaurant and Café, as well as the workshops for children and the Capsule. The exhibition-workshops in the PTS (Paper Tube Studio) provide new creative encounters between artists and visitors, such as the project by Joana Vasconcelos. The Creativity Wheel and by Ben. The *Olympiades Culturelles* will see the organisation of participatory events with the inauguration of the second annex of the Centre, also designed by Shigeru Ban and based in the Triangle Nord, a prefiguration of the future school-gymnasium-library.

For 2024, in the words of Robert Desnos, we are hoping to create at the Centre Pompidou-Metz, 'A place for dreams. / But dreams in their place'.

Repetition

CURRENT
EXHIBITIONS

Leading Works From Centre Pompidou
Until January 27th, 2025

Gallery 1

Curator: Éric de Chasse, Director of the Institut National d'Histoire de l'Art



**Following Beacons, Musicircus, The Adventure of Colour, Constructed Worlds.
A choice of sculptures from the Centre Pompidou and Mimesis. A living design,
the exhibition Repetition, curated by Éric de Chassey, offers a fresh exploration
of the collection of the Centre Pompidou, Musée National d'Art Moderne.**

In 1936, Marie Laurencin painted *La Répétition*. At first sight, there is nothing to distinguish this painting from a conventional genre scene depicting a rehearsal for a recital, the prelude to a future performance. Although it might not look like it, it is in fact a reformulation of Pablo Picasso's *Demaiselles d'Avignon*, one of the founding works of modern art, with the same curtain being opened by one of the models, the same number of figures and the same pyramidal composition. *Repetition* (in French, *répétition* means 'repetition' and 'rehearsal') is not merely its subject; it's also its method, embodied in the similarity between the faces represented – a doubling within a doubling.

This exhibition sets out to show how, for numerous artists of the 20th and 21st centuries, creation grew out of repetition, multiplication and accumulation, intensification or starting again. It calls into question the simplistic idea that modernity is characterised solely by invention and the exceptional. It makes visible the permanence of a very old way of creating images and objects, often utilitarian or decorative, that is central to our time, as testified by a Gallo-Roman stela that features three almost identical female figures, loaned by the Musée de la Cour d'Or in Metz.



Barnett NEWMAN, *Qui resplendit (Pour George)* [Shining Forth (to George)], 1961 © 2023 The Barnett Newman Foundation / Adagp, Paris
Djamel TATAH, *Sans titre* (Réf. 98008), 1999 © Adagp, Paris, 2023
© Centre Pompidou-Metz / Photo Marc Damage / 2023 / Exposition La Répétition

WORLDBUILDING

CURRENT
EXHIBITIONS

Gaming and Art in the Digital Age
Until January 15th, 2024

Gallery 3

Curator: Hans Ulrich Obrist, artistic director of the Serpentine Galleries, London



M/M (Paris), *No Ghost Just A Shell* (Pierre Huyghe, Philippe Parreno), 2000, [Art Poster 02] © Courtesy de Air de Paris, Paris © M/M (Paris)
M/M (Paris), *The M/M Wallpaper Poster 1.1 [Ann Lee Colors]*, 2000 Courtesy du Van Abbemuseum, Eindhoven, et Air de Paris, Paris © M/M (Paris)
Keiken, *Morphogenic Angels*, 2023 © Courtesy des artistes, Adagp, Paris, 2023 © Courtesy des artistes
Photo : © Centre Pompidou-Metz / Marc Damage / 2023 / Exposition WORLDBUILDING

In 2022, more than 3.03 billion people were gamers, in other words, more than a third of the planet. As Hans Ulrich Obrist points out, this hobby has become ‘the biggest mass phenomenon of our time. Many people spend hours each day in a parallel world and experience a multitude of different lives. Video games are to the 21st century what films were to the 20th and novels were to the 19th.’ Turning Gallery 3 at the Centre Pompidou-Metz into one big arcade, WORLDBUILDING highlights how the video game is a form of artistic expression in itself.

WORLDBUILDING includes 3D animations, virtual reality experiences, interactive installations and videos made by around forty artists from all over the world. Some began producing works referencing video games as long ago as the 1980s, but most of the works were created recently. Some have adapted their usual themes and visual style to create videos. Others have modified, pirated and subverted existing videos, or even created their own video games.

The first intergenerational and international exhibition of this scope to examine the way in which contemporary artists have appropriated the aesthetic and technology of games, it presents a multiplicity of visions. Although playful in appearance, this exhibition tackles some of the most important issues of our time. In contrast to the discriminatory plots and stereotypical representations of traditional games, these projects offer counter-narratives and an alternative gameplay. For example, several show virtual ecosystems that reimagine the destructive relationship between humankind and nature, cultivating alternative ecologies. These digital environments anticipate a future that for the moment has received little consideration, a planet on which *Homo sapiens* has given way to new inter-species hybrids. Other approaches explore history to revive and highlight hitherto erased voices from the past. Some games and videos imagine alternative historical movements and explore worlds liberated from all forms of

colonialism and slavery. By giving us a chance to reshuffle the cards, these scenarios favour empathy and undermine the violence that imbues the world of video games and society in general.

As well as immersing us in multiple virtual worlds, this exhibition offers a ‘Free Tech Store’, a work by Jonathan Horowitz, where visitors can bring electronic appliances, gadgets and computers they no longer want and exchange them for something that they do want. Like the alternative forms of exchange made possible by digital media, this work is a physical place that fosters money-free transactions.

Finally, WORLDBUILDING includes an online section. Visitors can interact with works and access additional content from their computer or mobile phone by scanning the QR codes in the exhibition space.

Initiated by the Julia Stoschek Foundation, Berlin / Düsseldorf, the exhibition WORLDBUILDING. Gaming and Art in the Digital Age was adapted by the Centre Pompidou-Metz.

With the support of Les Amis du Centre Pompidou-Metz and the Fund for Korean Art Abroad

LIST OF THE ARTISTS

KOO JEONG A, PEGGY AHWESH, REBECCA ALLEN, CORY ARCANGEL, ED ATKINS, LATURBO AVEDON, NEIL BELOUFA & EBB, MERIEM BENNANI, DAVID BLANDY & LARRY ACHIAMPONG, DANIELLE BRATHWAITE-SHIRLEY, IAN CHENG, SARA DIBIZA, MIMOSA ECHARD, HARUN FAROCKI, CAO FEI, ED FORNIELES, SARAH FRIEND, DOMINIQUE GONZALEZ-FOERSTER, KIM HEECHEON, JONATHAN HOROWITZ, PIERRE HUYGHE, THE INSTITUTE OF QUEER ECOLOGY, JODI, RINDON JOHNSON, KAWS, KEIKEN, LAWRENCE LEK, LUYANG, GABRIEL MASSAN, M/M (PARIS), PHILIPPE PARRENO, SONDRRA PERRY, CAROLINE POGGI & JONATHAN VINEL, SARA SADIK, JACOLBY SATTERWHITE, AFRAH SHAFIQ, JAKOB KUDSK STEENSEN, STURTEVANT, TRANSMODERNA, SUZANNE TREISTER, THEO TRIANTAFYLIDIS, BEN VICKERS ET ANGELA WASHKO.

CURRENT
EXHIBITIONS

Elmgreen & Dragset

Bonne Chance

Until April 1st, 2024

Forum, Grande Nef and roof of Gallery 2

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



Elmgreen & Dragset, *Rite of Passage*, 2014 et *The Wait*, 2014
Courtesy les artistes et Collection privée, Suisse
© Adagp, Paris, 2023 / © Photo Andrea Rossetti et Héctor Chico

Since the start of their collaboration in 1995, Elmgreen & Dragset have redefined the traditional exhibition format by designing temporary architectural installations that appear incongruous in the museum. Rather than considering their works as a collection of static objects in a neutral space, artists see each individual work as a segment of a bigger story, which is reborn each time it is displayed in a different context.

For their first exhibition in a French institution, the duo have brought together for the Centre Pompidou-Metz – which is dedicating its monumental Grande Nef to a monographic exhibition for the first time – existing and new sculptures in a specific constellation that initiates new stories and disrupts our space-time bearings.

In the Forum, Elmgreen & Dragset create a surprise with the installation of a life-size apartment building, *The One & the Many*, an unexpected sculpture that contrasts with the lightness of Shigeru Ban and Jean de Gastines' architecture. The artists consider that each space possesses a hidden alter ego, like Dr Jekyll & Mr Hyde, which they hope to reveal through a modification or displacement. In an old Mercedes estate car parked outside the building, realistic sculptures of two men embrace in the boot, surrounded by materials that suggest they might be art installers. *The Outsiders* highlights work carried out and not usually visible.

In the Grande Nef, the limits between fiction and reality continues to be blurred. Here, Elmgreen & Dragset have arranged elements as in a video game where the player has to navigate a labyrinthine space, without ever knowing what the next bend will reveal, and with no preset rules. The exhibition is thus dotted with scenes from everyday life, with a theatre, public toilets, a laboratory, a conference room, a morgue, a surveillance room and an empty office space. As in a dream (or a nightmare?), ordinary

situations reveal a disturbing familiarity that creates a feeling of discomfort and unease.

With *Bonne Chance*, Elmgreen & Dragset invite the viewer to take part in different experiences while preventing their full participation. Two doors of the conference room are locked with a long chain, which renders their function totally useless (*Powerless Structures*). In the bathroom, the pipes of the washbasin are joined, preventing the water from draining correctly (*Marriage*). Even the wheel of fortune, polished like a mirror and devoid of numbers, does not bring any luck because it never stops turning (*Wheel of Fortune*).

In the Elmgreen & Dragset maze, the viewer can try their luck or take a shortcut, but it seems that this is not so much about winning as slipping into the skin of a detective searching for every clue. In a glimmer of hope, tinged with pathos and subversive humour, *Bonne Chance* explores ways of redefining the rules of the game rather than leaving things up to chance.

With the support of Perrotin, Massimo de Carlo, Pace, Victoria Miro galleries. With the participation of Embassy of Denmark, Embassy of Norway, Office for Contemporary Art Norway, La Maison du Danemark, Layer Group et Perene

Lacan, the exhibition

When Art Meets Psychoanalysis

EXHIBITIONS

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

Gallery 2

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



Gustave Courbet, *L'Origine du monde*, 1866

Paris, musée d'Orsay

© RMN-Grand Palais (musée d'Orsay) / Hervé Lewandowski

LIST OF THE ARTISTS

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

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

Lacan was closely involved with 20th-century art and artists, and in his teaching never ceased to draw on the art of all times. His discourse on art has been as fresh as it has been unusual, holding back, intriguing and provoking many contemporary artists. He has interpreted artworks not just as powers that give us something to see, but as dazzling *objects that look back* at the viewer. In devoting an exhibition to Jacques Lacan, we wanted to surround his fascinating figure with a multitude of such gazes.

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

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

The visit should be seen and experienced as a journey through specifically Lacanian notions, beginning with the **mirror stage**, which has fascinated so many artists and film-makers. Next, the exhibition evokes the concept of **Lalangue**, a word invented by Lacan to describe a form and function of language that is more closely linked to what the psychoanalyst called the Real, and which echoes the work of artists who have played with words, double meanings, babbling and even the language of birds, while not forgetting its links with poetry. The **Name of the Father** section will be a chance to rethink the notion of patriarchy. Next, is a section on **object *a***, Lacan's invention to describe the object that is the cause of desire as a lack, remainder and fall. It will be deployed in a range of variations: **fall, phallus, breast, body fragments, shit, voice, nothing, gaze** and lastly **hole**.

The chapter devoted to Gustave Courbet's *L'Origine du monde* will be a crucial part of the visit. Lacan and his wife Sylvia bought the painting in 1954. They kept it

hidden behind a panel designed by André Masson. It has given rise to many contemporary interpretations.

The **The Woman does not exist** section is dedicated to Lacan's famous phrase, underlining the fact that there is no essence in woman, and shows the works of artists questioning misogynous representations. Femininity is often multifaceted, and the **masquerade** section will pay homage to Joan Riviere's concept, which was taken up by Lacan. The masquerade is featured in the work of many modern and contemporary artists making use of transvestism, confirming Lacan's position that anatomy is not destiny, meaning that gender does not necessarily correspond to the sex assigned at birth.

According to Lacan's famous phrase, **There are no sexual relations**. This is the name of a section organised around a replica of Duchamp's *The Large Glass*, where the bride's enjoyment of pleasure in the upper realm occurs without any physical contact with the bachelors in the lower realm. For Lacan, love is "what replaces the absence of sexual relations" (*Again*, Le Séminaire, Livre XX, text compiled by Jacques-Alain Miller, Paris, Seuil, 1975), but is also what opens the way to **jouissance** or enjoyment – "Only love causes jouissance to stoop to desire" (*Anxiety*, Le Séminaire, Livre X, text compiled by Jacques-Alain Miller, Paris, Seuil, 2004). A section will explore "jouissance", female pleasure, first of all, epitomised in the mystical transports expressed in Bernini's *Ecstasy of Saint Teresa* and its contemporary incarnations in the works of Anselm Kiefer, ORLAN, and even the performances of the Sisters of Perpetual Indulgence.

The last years of the psychoanalyst's teaching were largely devoted to **topology**, to Borromean knots, Möbius strips and Klein bottles. The last section of the exhibition reflects both Lacan's interest in the knots and braiding produced by François Rouan, an artist he met at the Villa Médicis, and for whom he wrote a text, and the influence of Lacan's topological preoccupations on contemporary artists. The visit concludes with a cabinet of curiosities, entitled *Curiosa*, showing how the figure of Jacques Lacan is still an endless source of inspiration for the artists of our time.

With the support of Caisse d'Epargne Grand Est Europe and Groupe UEM.

André Masson

A World in a Grain of Sand

EXHIBITIONS

From March 29th, to September 2nd, 2024

Gallery 3

Curators: Chiara Parisi, director of the Centre Pompidou-Metz



André Masson, *Gradiva*, [1938-1939]

© Adagp, Paris, 2023

Photo : © Georges Meguerditchian - Centre Pompidou, MNAM-CCI /Dist. RMN-GP

One of the greatest exponents of automatic drawing and sand pictures, André Masson (1896–1987) was actively involved in, and acutely aware of, the upheavals of his century, both historical and intellectual. He had fruitful relationships with the artists and thinkers of his time, and his drawings and paintings influenced the beginnings of American Abstract Expressionism, forming the best-known part of an oeuvre whose overall power is not yet fully appreciated.

A painter who experimented in new techniques and an unparalleled draughtsman, Masson was also a sculptor, a theatre and opera set designer and an art critic. An insatiable reader with an encyclopaedic knowledge, he was passionately interested in Western and Far Eastern mythology and philosophy. He was also a remarkable poet and writer. The work of this free and rebellious spirit is imbued with the deep conviction that the only 'justification for a work of art . . . is to contribute to the expansion of human beings, the transmutation of all values, the denunciation of social, moral and religious hypocrisy and consequently the denunciation of the dominant class, responsible for imperialist war and fascist regression'.

To mark the hundredth anniversary of the Surrealist Manifesto, the Centre Pompidou-Metz is paying tribute to the exceptional figure of André Masson, whose liberating thought remains as powerful as ever today. The exhibition will trace the artist's career, painting a picture of a multifaceted artist, open to collaborations and to the world, incessantly pursuing experimentation guided by the 'dictates of the unconscious' and a desire for the infinite.

From the 'Forests' that he painted following his traumatic experience of the First World War to the Eastern-style paintings (inspired by Chinese painting from the past) which he produced in Aix-en-Provence in the 1960s, and from his Spanish period to his exile in America, this large retrospective will explore the various aspects of André Masson's work as well as his close links with the intellectuals, poets, film makers, playwrights and artists of his time.

More than half a century after the exhibition organised by the Museum of Modern Art in New York in 1976, the Centre Pompidou-Metz will bring together 150 works, including paintings, drawings, sculptures, periodicals and archive documents never before exhibited from important public and private American, German, Swiss, Belgian, Italian and French collections (including the Centre Pompidou, the Musée National d'Art Moderne, the Museum of Modern Art and the Solomon R. Guggenheim Museum in New York, the Baltimore Museum of Art, the Peggy Guggenheim collection in Venice and the Museo Nacional Centro Reina Sofía). Thanks to these exceptional loans, the exhibition will highlight the richness and uniqueness of the man who described himself as the 'rebel' of Surrealism.

Katharina Grosse

Shifting the Stars

EXHIBITIONS

From June 1st, 2024 to February 24th, 2025

Grande Nef, Parvis

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



Katharina Grosse, *The Horse Trotted Another Couple of Metres, Then It Stopped*, 2018
Photo: Zan Wimberley, Courtesy: Carriageworks, Sydney, and Gagosian
© Katharina Grosse, Adagp, Paris, 2023

In the summer, the Centre Pompidou-Metz will present an exhibition dedicated to the artist Katharina Grosse (born in Germany in 1961, lives and works in Berlin and in New Zealand) who, for more than 30 years, has replaced the brush with a spray gun to create monumental immersive paintings.

During a stay in Florence, Katharina Grosse was fascinated to discover to what extent Renaissance frescoes incorporated the surrounding architecture as a pictorial element. From this point on, her work became three-dimensional. She started to create in situ works, responding to the exhibition space. The artist abandoned the easel in favour of the wall, directly applying shimmering colours, which extend into the corners and protuberances of the exhibition space. It was precisely in order to better embrace the architecture, to clash with it and create astonishing tensions, that the artist turned to canvas again in her installations. Her *mises en scène* are imbued with a liveliness that combines the uninhibited power of American Abstract Expressionism with the subtle sensuality of the *Farbraumkörper* ('colour space bodies') of the painter Gotthard Graubner, who was her teacher at the Düsseldorf art academy.

Katharina Grosse has been invited to occupy the Grande Nef, the majestic, continuous and unencumbered space that soars to a height more than 20 meters. For this event, the artist is planning to create a project that uses as its starting point an installation of considerable scope created for the Carriageworks in Sydney. Some 8,000 m² of fabric suspended from the ceiling by enormous knots will form a new space inside the gallery, taking the form of an immense drapery whose exuberant colours and energy will spill out from the Grande Nef onto the forecourt of the Centre Pompidou-Metz.

The exhibition will offer visitors the experience of literally passing through a screen of paint. Three openings will make it possible to enter this shelter with undulating walls, to access its heart and be plunged into colour and movement. Streaks of bright colours executed with vigorous gestures clash with diaphanous halos, allowing glimpses here and there of immaculate white in the folds of the fabric. The disorientating effect of this powerful work of astonishing optimism will be striking. It is at once an intimate playhouse and theatre set (the same Grande Nef hosted *Parade*, Picasso's stage curtain in 2012), visitors will become performers.

With her painting, Katharina Grosse seeks to compress emotions and cause vehement agitation. She wants us to be so disturbed, positively or negatively, that we develop the desire to change something, preferably immediately and repeatedly.

SEE / THE TIME / IN COLOUR

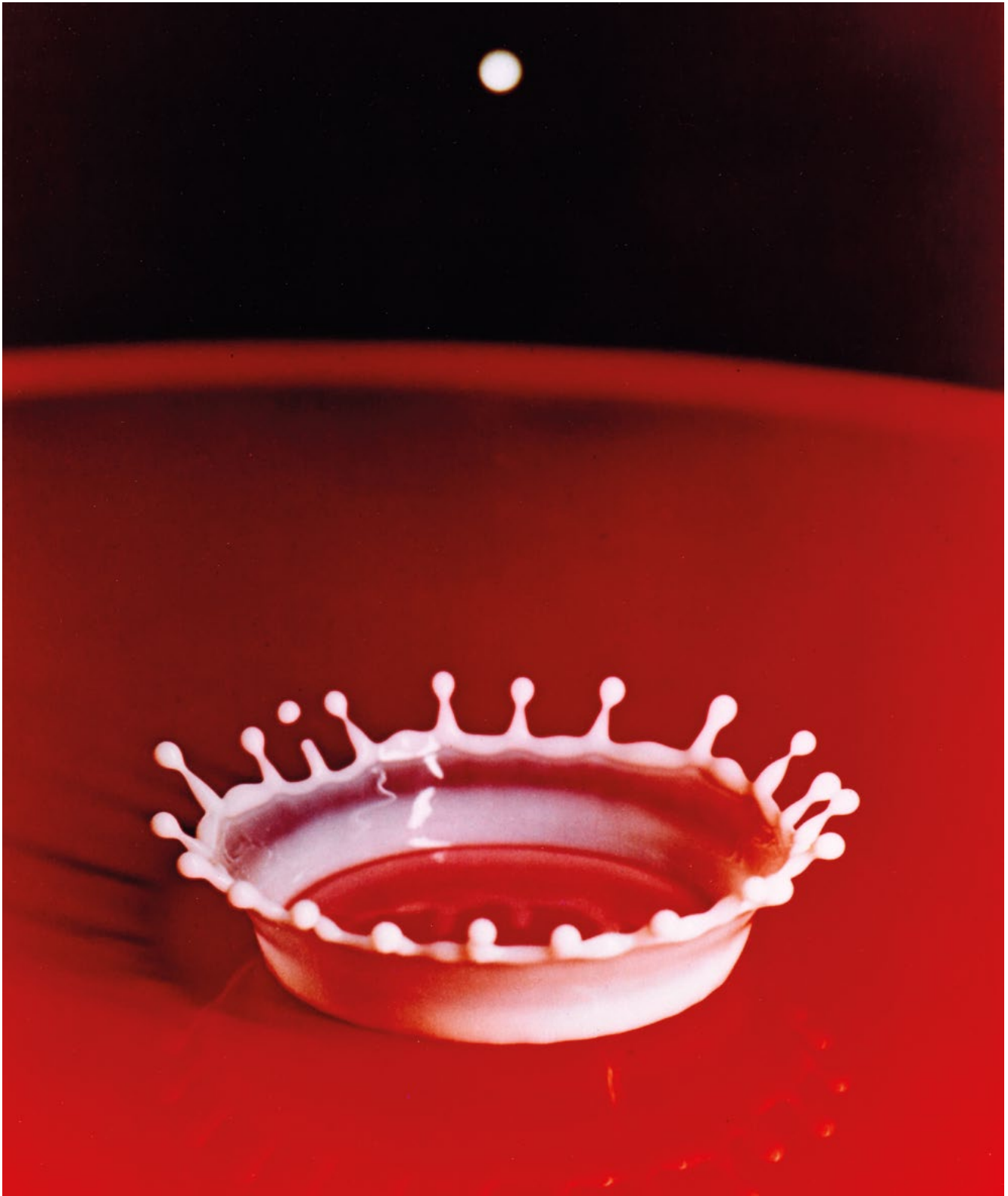
The Challenges of Photography

EXHIBITIONS

From July 13th, to November 18th, 2024

Gallery 2

Curator: Sam Stourdzé, director of the Académie de France in Rome, Villa Medici



The exhibition SEE / THE TIME / IN COLOUR. The challenges of photography looks at history of photography by examining the very nature of the medium, in the context of the major increase in digital images. In this investigation, Sam Stourd , the exhibition’s curator, draws on friction, hybridisation, contamination and confrontation, breaking down the boundaries of the discipline.

The challenge posed by the emergence of photography for the 19th century arts were defined in the historical essay written by Walter Benjamin in 1935, *The Work of Art in the Age of Mechanical Reproduction*, the desacralisation of the artwork by making it instantly and infinitely reproducible. While the notion of reproduction is central to the photographic process, artists have continually attempted to reinvent its parameters, be they formal or conceptual. Constantin Brancusi did not photograph his own works for documentary purposes, but in order to give form to what he thought about his sculptures. The multiple views that he took of his works in his studio revealed his aim when it came to their *mise en sc ne*, in which no detail was left to chance, from the position of the base to the lighting and the colour of the backgrounds in order to control the light. Indeed, during his final years he dedicated himself entirely to this activity, without embarking on any new series.

Since the invention of photography, aesthetic considerations have gradually followed technical revolutions and a number of scientists helped to push the boundaries of the medium. One of these was the professor of electrical engineering at the Massachusetts Institute of Technology (MIT), Harold Edgerton, who transformed our perception of the instant by inventing modern stroboscopic photography. Unlike flash photography, which immortalises a single moment, the stroboscope with its several flashes makes it possible to take a serie of images on a single negative,

and thus to depict a fast-moving object in one image. The drop of milk that he managed to capture at the precise second when it hit a flat surface, embodies the desire to expose the passage of time. Edgerton was obsessed with this research, devoting two decades to it, from the first crown formed by the splash that he made in 1936 to the brightly coloured version he made of it in 1957, which is striking for its remarkable visual clarity.

Indeed, the relationship to colour was the final challenge and testified to the inextricable links between painting and photography. Saul Leiter, one of the great colourist photographers, said: ‘Painting is glorious. I love photography, but I’m not sure that photography can do what painting can.’ And yet he captured in colour what few had managed to transmit before him. Saul Leiter worked colour, playing with large areas of flat tints and often monochrome palettes, heralding the accomplishments of William Eggleston, Joel Meyerowitz and Stephen Shore.

SEE / THE TIME / IN COLOUR. The challenges of photography recalls the importance of photography in the discovery of the world as we know it. Photography reveals, and, afterwards, we see it as something obvious, sometimes forgetting in the process that capturing the image of the world, beyond its political subjectivity, is also a technical challenge. Through three major figures, the exhibition looks at some of the great triumphs of photography.

LIST OF THE ARTISTS

BERENICE ABBOTT, LAURE ALBIN GUILLOT, JAMES ANDERSON, FRATELLI ALINARI, FRÈRES BISSON, CONSTANTIN BRANCUSI, GIACOMO BROGI, FABRICE CAVAILLÉ, BRAUN, CLÉMENT & CIE, GEORGES DEMENÝ, HENRI DESLANDRES, LOUIS DUCOS DU HAURON, HAROLD EDGERTON, WILLIAM EGGLESTON, OLAFUR ELIASSON, ACHILLE FERRARIO, THÉODORE GÉRICAUT, LÉON GIMPEL, FERNAND VALENTIN GOSSART, GOUPIL & CIE, GUSMÃO + PAIVA, CHARLES-EDOUARD GUILLAUME, PHILIPPE HALSMAN, PAUL-PIERRE ET PROSPER-MATHIEU HENRY, GUSTAVE LE GRAY, SAUL LEITER, HELEN LEVITT, ZOE LEONARD, ALBERT LONDE, ELI LOTAR, ETIENNE-JULES MAREY, JOËL MEYEROWITZ, YEVONDE MIDDLETON, ABELARDO MORELL, EADWEARD MUYBRIDGE, NASA, JEAN PAINLEVÉ, STEVEN PIPPIN, AUGUSTE PONSOT, GERHARD RICHTER, WILHELM RÖNTGEN, THOMAS RUFF, EDWARD STEICHEN, ANDRÉ STEINER

Cerith Wyn Evans

EXHIBITIONS

From November 1st, 2024 to April 21st, 2025

Gallery 3 and Forum

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



In Gallery 3 and the Forum at the Centre Pompidou-Metz, Cerith Wyn Evans (born in Wales in 1958, lives and works in London) will be creating a sensory and poetic garden. This solo exhibition, his first in France of this scale since his show at the Musée d'Art Moderne de Paris (ARC) in 2006, will bring together several series of luminous sculptures that are emblematic of his practice in recent years.

Cerith Wyn Evans began his career making experimental short films but abandoned film-making in the 1990s for conceptual art, focusing initially on sculpture and installation. For 40 years, he has developed a unique practice in which he explores the limits of the visible and questions perception in relation to space, light, sound and language. Known for his luminous sculptures, he uses what he describes as 'strategies of refraction' in order to disrupt the usual modes of communication. His artworks are based on a complex, almost infinite network of references and associations that are inspired by literature, music, art history and science but are always left open to interpretation.

The artist will transform Gallery 3 at the Centre Pompidou-Metz by covering the walls with mirrors, offering an all-encompassing view of the space from one panoramic window to the other allowing natural light to enter and interact with the artificial light of his works. Visitors will participate in a shifting choreography of reflections and shadows, sounds and vibrations as they discover a series of sculptures in white neon that float, suspended in space. These neon sculptures are based on the highly stylised gestures and movements performed by actors from Japanese Non theatre.

A little further on, complex transpositions will blur the boundaries between sight and sound in a sensual diaphony similar to synaesthesia, a neurological disorder in which several senses are crossed. In this spirit, *Mantra* (2016) combines two Murano glass chandeliers that communicate with each other, switching on and turning off in accordance with a rhythm composed by the artist, thereby playing a duo that converts sound into light. In the sculpture *Composition for 37 Flutes (in two parts)* (2018), two transparent circles around which radiate 37 glass flutes inhale and exhale the ambient air to produce a strange sound, a respiration that is half human and half-automaton.

In this exhibition, transparency and light, appearance and disappearance, sound and silence will act in concert to heighten our perception and call into question conventional ways of experiencing reality in a transformative and resonant experience.

Kimsooja

CURRENT
INSTALLATIONS

Deductive Object: (Un)Fold
Until November 6th 2023

Paper Tube Studio (PTS)

Kimsooja was born in Daegu, South Korea, in 1957. She lives and works in Paris and Seoul. Her work revolves around reflections on mobility and immobility through different media (performance, film, photography and multi-sensory environments using textiles, light and sound). Kimsooja has participated in more than 40 art biennials and triennials all over the world. In 2015, the Centre Pompidou-Metz devoted a large one-woman show to her, *To Breathe*, and the stained-glass windows that she designed for Metz Cathedral were inaugurated in 2022.

In the participatory workshop *Deductive Object: (Un)Fold*, she gives visitors the opportunity to create a picture that evolves over time according to the physical and emotional experience of the imprint of rice paper in the palm of the hand. Visitors will be invited to freely fold and unfold sheets of rice paper by rolling them between their hands, pressing the material to form balls in a shared meditative activity. The balls are then placed on long shelves, on the floor or hung from small pegs as in a laundry. Folded then unfolded, the paper balls will collectively form compositions that are constantly metamorphosing, gradually occupying the space according to the actions of visitors.

With the participation of the Korean Cultural Centre



Joana Vasconcelos

The creativity wheel

INSTALLATIONS From November 18th, 2023 to May 13th, 2024

Paper Tube Studio (PTS)

Born in 1971, Joana Vasconcelos is a Portuguese visual artist with a 30-year career, renowned for her monumental sculptures and immersive installations. Decontextualising everyday objects and updating the relationship between arts & crafts to the 21st century, she establishes a prolific dialogue between private and public space, popular heritage and high culture. With irony and humour, she questions the status of women, consumerism society and collective identity.

She gained international recognition in 2005 with the participation of *A Noiva* in the first Venice Biennale curated by women, followed by *Trafaria Praia*, the biennale's first floating pavilion representing Portugal in 2013. She was the youngest artist and the only woman to exhibit at the Château de Versailles, in 2012, and the first Portuguese artist at the Guggenheim Bilbao in 2018. Her works are part of international public and private collections, including those of the Calouste Gulbenkian, François Pinault and Louis Vuitton foundations. From Lisbon to the world, she has run Atelier Joana Vasconcelos since 2006 and created in 2012 the Joana Vasconcelos Foundation, which supports social causes and promotes art for all.

The workshop she designed for PTS is an extension of her experience in making the film *Hand-Made* in 2008. For a year, she invited a group of women from different generations and nationalities to crochet and knit along a route defined by some of Portugal's most important monuments, from the Belém Tower to the Alcobaça Monastery. The film highlights the universal and silent language of crochet, a craft and cultural practice shared by different societies, while focusing our attention on the relationship between crafts and heritage and the transmission of knowledge, which is essential for the artist.

Similarly, visitors are invited to take part in a collective work at the PTS, transformed by Joana Vasconcelos into a crochet workshop with traditional furniture, the *Wheel of Creativity*.

With the support of the Calouste Gulbenkian Foundation. This project is supported by the Calouste Gulbenkian Foundation - French delegation, which has co-financed it as part of the GULBENKIAN EXHIBITIONS program to support Portuguese art.



Ben

INSTALLATIONS From May 25th, to October 21st, 2024

Paper Tube Studio (PTS) and Parvis

As part of the *Olympiades Culturelles*, Ben has been invited to devise a workshop based on his famous puns, which could turn into a verbal jousting match. In the spirit of the Fluxus group he joined in the 1960s, art and life will come together in the Paper Tube Studio over the summer. Echoing the workshop, the artist has designed the *Ring of Doubt* as a stage for performances and a participatory platform open to all.

Born on 18 July 1935 in Naples, Ben (Benjamin Vautier) has lived and worked in Nice since 1975. At the end of the 1950s, he opened a small second-hand record shop (he covered the front with a host of objects), which became a place where members of the future *École de Nice* and *Nouveau Réalisme* met, exchanged ideas and held exhibitions. These included César, Arman, Martial Raysse and Yves Klein. Convinced that "art must be new and shocking", Ben tried to make the world his own by seeing it as a work

of art. In the early 1960s, he declared that "everything is art" by signing everything that had never been art: "holes, mysterious boxes, kicks, God, chickens, etc."

His meeting with George Maciunas in London in 1962 was decisive. He joined the Fluxus group, whose philosophy he espoused: art is intrinsically linked to life. In 1965, in his shop, he created a gallery measuring three metres by three metres on the mezzanine: "Ben doubts everything". Since 2013, visitors have been able to visit the *Fondation du Doute*, which he created to share his works and those of his artist friends with the public, and which is "neither a museum nor an art centre, but an original place where the Fluxus spirit reigns".



Ben, *Ring of Doubt*
© Ben Vautier / Adagp, Paris 2023

LIVE
PERFORMANCE
WEEK-END DANSE

Vinii Revlon Black and Gold function Ball

October 8th, 2023, WORKSHOP 11am & 12am | BALL 4pm

Studio

The legendary Vinii Revlon and his house return to the Centre Pompidou-Metz for a third vogue ball, with movements inspired by ballet, jazz and modern jazz. During these balls, dancers compete in houses, veritable replacement families. Celebrating all identities and combining fashion, aestheticism and dance, this performance on the catwalk turns into a competition led by an MC (master of ceremonies), who leads the dance. The jury then awards a trophy to the winner in each category such as Figure Face (the art of showing off your face) or Realness (the ability to blend in with heteronormative gender stereotypes).

To celebrate the third ball organised at the Centre Pompidou-Metz, Vinii Revlon will lead a workshop, on Sunday October 8th, at 11am and 12am to introduce the general public to Figure Face and Realness and the conventions of the vogue ball.

Cash prize for the winners of the Ball.

With the participation of the Fédération des commerçants de la ville de Metz and Maison Vranken and Pommery

In collaboration with the Gaité Lyrique



Marco Berrettini

Songlines

LIVE

[public rehearsal – premiere]

PERFORMANCE

October 14th, 2023, 4pm

Studio Studio

In his book *Songlines*, Bruce Chatwin describes the spiritual life of Australian Aboriginals and takes us across the Australian desert. With his *Songlines*, Marco Berrettini takes us along with him down these invisible tracks, which are transmitted from one generation to the next by the elders' voices and guide their steps throughout their lives. In this new creation for the CCN-Ballet de Lorraine, Berrettini sets out to explore and question these tracks in a magical space, made up of force fields, sacred places and points of light where our outer and inner worlds are one.

In partnership with CCN-Ballet de Lorraine



© CCN - Ballet de Lorraine

Philippe Quesne

Maulwürfe

December 31st, 2023, 5pm

Forum

To celebrate the New Year, the Centre Pompidou-Metz will welcome the Maulwürfe group of giant moles created for the performance, *La nuit des taupes* (The Night of the Moles) by Philippe Quesne in 2016. Since then, the group regularly emerges from underground to give concerts all over the world. Maulwürfe is a performative show/concert combining theatre, the visual arts and sound. This troglodytic, dreamlike world takes us on an alternative journey-made up of highly charged electric melodies, of bewitching theremin sounds and raucous punk voices all to the animalistic beat of a drummer. Philippe Quesne invents underground landscapes enriched with white noise and raw musical sounds and populated with lost humans, melancholic dragons and trained dogs. Maulwürfe bears the imprint of this unique world.



© Photographie: Marc Damage

LIVE

PERFORMANCE

Boris Charmatz Somnole

February 23th, 2024, 8pm

As a child, Boris Charmatz would spend entire recesses practicing his whistling, especially of classical music, with concert ideas in mind. Today, these melodic reminiscences run through *Somnole*, a piece in which the choreographer and dancer's breath accompanies his gestures and strolls. Dressed in a skirt, shirtless, Boris Charmatz returns to a state of sleep-like latency of sleep, guided by the backwash of dreams and the stirrings of waking. As the piece progresses, the dynamics of its movements follow the oscillations of the melodic construction, in

turn slow, jerky, numb or raw. We recognize Bach or Morricone, but above all we experience the incredible physicality of a mental mapping process, where the body goes through very different states, first unrolling a repertoire of precise gestures, then abandoning itself to other trajectories, runs and unexpected positions. A poetic *tour de force* of rare beauty, for his fourth appearance at the Centre Pompidou-Metz.



With the support of Dance Reflections by Van Cleef & Arpels

Ayelen Parolin

Instantly Forever

[public rehearsal – premiere]

LIVE

PERFORMANCE April 11st, 2024, 7pm

Studio

In order to retain its mobile, fluid nature, the art of dance –this vast laboratory of time and space– is constantly evolving. We should not expect dance to fit into preconceived aesthetics, which would diminish its chief power i.e. its existence in the moment, gone as soon as it is experienced. We should embrace the energy of permanent change, and we should embrace a coherent creative platform.

And yet we are nevertheless there, present each day in order to rehearse, to train, to communicate. As a result, what is intended to be momentary can become, in every dancing body, its opposite: something permanent, bringing past moments back to the present, while propelling dance into the future. It is this precarious equilibrium, this fragile sensibility– which is certainly not a weakness (!) –that must be maintained.

Instantly: stay in the moment, ask the questions that need to be asked today.

Forever : withstand the test of time while inventing possibilities for the future.

In partnership with CCN-Ballet de Lorraine

Christian Rizzo

Je vais t'écrire

June 8th, 2024

In situ creation for 2 performers, 2 live musicians and a luminous object for non-dedicated outdoor or indoor spaces. *Je vais t'écrire* is a danced interaction between Vania Vaneau and Nicolas Fayol, the longtime performers of Christian Rizzo's latest creations. Consisting of a new combination of two solos derived from previous works, the physical score explores the vibratory power of parallel solitudes.

Each performing their own dance score and addressing both the surrounding physical space and an invisible vanishing point, the two performers follow the detailed progression of a space that is transformed and is revealed through the prism of a luminous stage object.

Dance thus turns into an incantatory ode that dialogues with the sounds of Nicolas Devos and Pénélope Michel (of the Cercueil / Puce Moment group) thereby conjuring melancholic gentleness and telluric flights.

In partnership with Arsenal, Cité-musicale de Metz

LIVE

PERFORMANCE

Anne Teresa De Keersmaeker

October 5 & 6th, 2024

Forum



Fase, © Photographies: Herman Sorgeloos

Rosas danst Rosas

In 1983, Anne Teresa De Keersmaeker burst onto the international scene with *Rosas danst Rosas*, a performance that has since become a key work in the history of postmodern dance. *Rosas danst Rosas* deepens the minimalist vein initiated with *Fase* (1982) in which abstract movements form the basis for a rich choreographic counterpoint dominated by repetition. The expressive vigour of the movements is counterbalanced by small trivial everyday gestures. *Rosas danst Rosas* is an essentially a female performance, executed without a single pause by four female dancers.

The rhythmic loops of Thierry De Mey and Peter Vermeersch (a repetitive form of music that they describe as maximalist) were composed during the choreographic process.

On the occasion of the live performance of the second movement *Rosas danst Rosas* in Forum at the Centre Pompidou-Metz, Anne Teresa De Keersmaeker will revive the project of a workshop open to all and led by Fumiyo Ikeda, who will explain step by step the different movements of the chair scene, inviting the audience to find their own interpretation.

Introduction to Art History

Auditorium Wendel, 6pm

The 'Introduction to Art History' lectures resume in 2024. One Thursday a month, at 6.30pm in the Wendel Auditorium, a member of the Centre Pompidou-Metz programming team invites the public to a thematic lecture covering the art movements of the 20th and 21st centuries. The 2024 cycle will be devoted to the intimacy of art and artists, to what is sometimes hidden or revealed to constitute the things, people and dynamics around artistic creation and the figure of the artist: libraries, manifestos, museum reserves, workshops, the relationship to the image and the making of discourses on art history.

Conferences held one Thursday a month.

An Experience of Bodies in Performance Art
by Laureen Picaut
October 12th, 2023

Art and Science, Between Speculation and Prospecting
by Sophie Bernal
November 09th, 2023

A Brief History of the Schools of Thought in Art History
by Chiara Parisi
December 14th, 2023

A non-linear history of art, Global South
by Alexandra Müller
January 25th, 2024

Artistic manifestos
by Elsa De Smet
February 29th, 2024

Artists' studios
by Anne Horvath
March 21th, 2024

Artists' libraries
by Chiara Parisi
April 25th, 2024

Design / Food / Artists' homes
by Sophie Bernal
May 23th, 2024

To be completed
September 26th, 2024

Women gallery owners
by Laureen Picaut
October 24th, 2024

Iconoclastic artists
by Zoé Stillpass
November 28th, 2024



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PUBLICATIONS

The publications of the Centre Pompidou-Metz echo the exhibitions and the institution's various activities, sharing the work and thoughts of artists, curators, historians and graphic designers. They reflect the centre's policy of providing accessible content combined with high-quality production. The aim is to create an important range of publications with the aim of bringing modern and contemporary art to as many people as possible. The

Centre Pompidou-Metz's publications aim to include a diverse range of exhibition catalogues and artist's books. The books are on sale at the bookshop of the Centre Pompidou-Metz and are also available in all bookshops (distribution: Flammarion/UD).



Éditions du Centre Pompidou-Metz
Editors: Elmgreen & Dragset and Chiara Parisi
Bilingual edition (French and English)
200 illustrations from a photographic campaign carried out in situ
Format: 185 x 236 mm
Pages: 280 pages
Hardback
Price: 40 euros TTC
Publication date: 20 October 2023

Elmgreen & Dragset. Bonne Chance

This catalogue, the first book in French devoted to the work of Elmgreen & Dragset, offers a new look at the duo's work. Richly illustrated with photographs taken during the exhibition at the Centre Pompidou-Metz, it contains an interview with the artists conducted by Chiara Parisi and two essays offering the perspectives of philosophers Quill R. Kukla and Emanuele Coccia.

Quill R. Kukla explores the exhibition through the prism of gamification, in particular the way space controls and sculpts our movements, our perception and even our capacity to act, without us being aware of it. This text explores the everyday environments created by Elmgreen & Dragset, revealing how architecture and urbanism regulate our lives, as if we were taking part in an enormous game. Emanuele Coccia, for his part, explores the irony and absurdity of the work of Elmgreen & Dragset, for whom the reproduction of reality highlights the strangeness that is inherent in every ordinary experience. Absurdity is thus no longer the measure of the unbearable of existence, but a detail that makes it possible to invert normative logic.

Continuing the exploration of their work, the book concludes with an illustrated chronology of 30 major exhibitions by Elmgreen & Dragset.

Lacan, the exhibition When art encounters psychoanalysis

Lacan was closely associated with 20th-century art and artists and continually drew on art from every period in his teaching. Yet the psychoanalyst did not write about art, but rather looked at works of art as creations capable of revealing and thinking about the world – like psychoanalysis.

Co-published with Éditions Gallimard, the catalogue accompanying the exhibition at the Centre Pompidou-Metz provides an in-depth exploration of these ideas. Featuring an introductory essay by art historian Bernard Marcadé and the psychoanalyst Gérard Wajcman, the book takes the form of an ABC, with contributions from 50 authors, providing an insight into Lacan's concepts and themes, as well as the artists who Lacan came into contact with and examined, or whose work, in return, echoed his thought. The contents are completed by a biography of Jacques Lacan, written by Deborah Gutermann-Jacquet.

Co-published by Éditions Gallimard and Éditions du Centre Pompidou-Metz
Editors: Marie-Laure Bernadac and Bernard Marcadé, in association with Gérard Wajcman and Paz Corona
250 illustrations
Format: 194 x 256 mm
Pages: 320 pages
Softback
Price: 39 euros TTC
Publication date: 13 December 2023

PUBLICATIONS

Three reference monographs

In 2024, the Centre Pompidou-Metz is also publishing three original monographs reflecting the diversity of its programme. The first will be devoted to the figure of André Masson. In parallel with the retrospective of his work, a richly illustrated catalogue written by curator Chiara Parisi will retrace his artistic career. Her essay will be supplemented with a varied anthology of texts by Masson, who throughout his life published articles in numerous periodicals.

A publication will accompany the monumental exhibition by Katharina Grosse in the Grande Nef and on the Parvis, immersing the reader in art history and placing her work in the context of the history of painting and the use of colour.

Finally, an important volume will be devoted to the work of Cerith Wyn Evans, examining the way that the exhibition embraces art, poetry and literature.

Limited editions

In 2020, the Centre Pompidou-Metz launched a series of limited editions, the first of which was the drypoint by the artist Giuseppe Penone, *Fleuve*. This was followed by *Le Désir attrapé par le masque* by Annette Messenger, and subsequently by two engravings created by Ronan Bouroullec. In 2023, the Centre Pompidou-Metz invited the Korean artist Kimsooja to create an original work for this series.

After studying painting in Seoul, Kimsooja joined the engraving workshop at the École des Beaux-Arts in Paris. Although she subsequently abandoned this medium, her recent experience of engraving in response to this invitation opened up new paths in the medium. *Sewing into Drawing* is a celebration of the gesture that harks back to the first experiments in her quest for pure abstract forms, through her practice of sewing and drawing on fabric. As for engraving, it offers multiple possibilities for experimentation and the artist preferred, to the usual gouge and chisels, more unexpected tools to capture in a poetic way the idea of the stitch that turns into lines of life, first on the plate and then on the sheet of paper.



Kimsooja, *Sewing into Drawing*, 2023
Ed. 50 + 10 EA, numbered, titled and signed by the artist
Drypoint on Salland 300g Ivoire paper
Dimensions: 48 x 55.5 cm (dimensions of the engraving: 25.5 x 35 cm)
Price of the engraving unframed: €495 TTC
Price of the engraving framed (according to the artist's wishes): €765 TTC
On sale exclusively in the bookstore-shop of the Centre Pompidou-Metz



Annette Messenger, *Petite danse matinale*, 2021



Ronan Bouroullec



Direct oral communication is central to the programme of the outreach and education department at the Centre Pompidou-Metz. Its cultural policy is based on being accessible to people from all backgrounds, with a particular focus on people not usually exposed to culture. As a result, off-site and virtual activities are regularly organised, including workshops, virtual tours for the disabled, and partnerships with numerous associations, institutions and educational organisations. Particular attention is paid to children and students, with free admission to exhibitions

for the under-26s and students of all ages. Workshops and events for children are regularly organised, including soft-toy tours for toddlers and family workshops. These are complemented by activities enabling them to discover the institution and its programme and resources.

With the sponsorship of Aésio Mutuelle



Mini-readings on Repetition

led by master's students in cultural education

As part of the 'Les grands médiateurs' project, students at the Université de Lorraine share their university knowledge with secondary school students during a day devoted to the Repetition exhibition. Over two hours and in professional lecture conditions, in the Auditorium Wendel at the Centre Pompidou-Metz, they will present the fruits of their research into imagery to 140 secondary school students, centred on repetition in literature, cinema and theatre. A 15-minute period of exchange between each mini-lecture will facilitate the liaison between secondary education and university education. This event will take place on Monday 11 December 2023 from 1:30pm to 3:30pm with around twenty master's students in cultural education.

The Reading Nights

The Reading Nights showcases the pleasure of reading and provides an opportunity to share in the thrill of this activity. From 19 to 21 January 2024, for 3 days, reading projects centred on this year's chosen theme of the body, will be presented in the Elmgreen & Dragset exhibition. The event is part of an initiative for secondary schools involving four schools from Metz and the surrounding region. Pupils from a rural region 70 km from Metz will be taught how to read out loud by the actor Laurent Varin (the 'cultural itinerary in rural educational territory' initiative). This is also a great opportunity for their families to come and discover the Centre Pompidou-Metz.



Accessibility

Once every three months, the Centre Pompidou-Metz gives deaf or hard of hearing people the opportunity to take a guided tour in French sign language (LSF), either individually or in a group. An educator and a performer will be present to help them discover our exhibitions.

Forum du Centre Pompidou-Metz – duration 1h30

Virtual tours with accessibility partners

These virtual tours are aimed at members of the public who cannot visit in person, enabling them to discover the centre’s programme. Members of the Centre Pompidou-Metz’s teams visit residents of care homes, welfare centres, associations and prisons. They are equipped with projectors in order to make the tour as immersive as possible and they conduct guided tours through the virtual projection of a 3D model of the installations.

Universal tours

These tours of the temporary exhibitions and the centre’s architecture are open to everyone and are included with the purchase of an admission ticket. They take place four times a day at 11am, 2pm, 3pm, 4pm.



To listen to

Et si je te raconte...

The Centre Pompidou-Metz’s new podcast invites listeners to go behind the scenes of the exhibitions. They provide an opportunity to discover the work that goes into organising exhibitions, through the voices of those who work behind the scenes to create and install them including curators, researchers, exhibition designers, publishers, registrars and restorers. Art reaches the listener’s ears through the living voice dotted with vivid anecdotes and poetic moments that recall the joyful, collective, human and intellectual context from which works and exhibitions emerge. Produced by Jeanne Dreyfus Daboussy, each podcast gives renowned curators, French and international, from the world of art the chance to speak.

Available on YouTube, Spotify, Apple Podcast:
 Suzanne Valadon. A World of Her Own
 Elmgreen et Dragset. Bonne Chance
 Worldbuilding. Gaming and Art in the Digital Age
 Repetition

DOU-DOU-DOU-DOU

Tours for toddlers

Have fun at Repetition! After the colours, the sculptures and the design, what if we played at repetitive actions like the artists in the exhibition? Let's leap into the squares of Olivier Mosset, or create stamps like Claude Viallat's beans. Let's discover the work of Roman Opalka and count the passing time with a metronome. And what if we scratched a canvas by Simon Hantaï.

With Doudou, gestures, forms and postures are repeated, a perfect way to entertain children and adults.

Sunday at 11am, duration 45min.

Patrick Lindsay's Lumigraphie

Workshops (5–10 years)

From Sept. 16th, to Dec. 31st, 2023

The lumigraphie consists of a set of elements etched and cut in transparent coloured Plexiglas. Between puzzle and mechanism, these elements permit an infinite number of combinations, enabling the public to experiment with superimposition, repetition, rotation and light.

In partnership with Signe



Repeat after me !

Family visits

What fun it is to attack a piece of paper like Richard Serra, repeat a gesture like Bruce Nauman, create rhythms like Niele Toroni, imitate Djamel Tatah's people or accumulate objects like Arman. Families can explore the exhibition 'La Répétition', repeating, creating, expressing, inventing, adapting and above all having fun as they go. This is a unique creative experience that children can share with their parents.

Sunday at 3pm, duration 1h.

Digital Jacquard, Bérénice Courtin

The capsule workshop

From Sept. 16th, to Jan. 14th, 2023

The work of Bérénice Courtin takes as its starting point the study of the electromechanical machine used by her Polish grandfather, a member of the resistance, to encode and decode news. In her artistic practice, she compares the use of this machine to the loom in which she inserts software coding.

An installation in the form of a collective loom gives the public the opportunity to participate in this dialogue spanning the world of crafts and the digital era.

The transformation of Gilles Clément's garden

Work on the creation of the South Garden designed by landscape architect Gilles Clément, in association with Christophe Ponceau began in spring 2023. An invitation to relax and daydream, the garden features lavish planting, a succession of different atmospheres, a wide range of paths, and seats made of local Jaumont stone (known as 'sun stone'). Majestic birch trees, grasses, cotoneasters and other climbing plants will thrive here, flourishing in every space.

A veritable pocket of nature in an urban environment, the garden will naturally change over the coming years. As Gilles Clément explains 'It was designed to feature planting that favours the creation of a rich, varied and spontaneous biodiversity. It offers proof that a landscape is never frozen if it trusts in nature'. Thus, this germinating garden will evolve, allowing nature to bloom, and transform the landscape.

Wooden furniture donated by the Maison Tectona

Oak donated by Décor Harmonie Réalisation

Garden created with the support of Caisse des Dépôts



La Voile Blanche and Café Shigeru Ban and Jean de Gastines

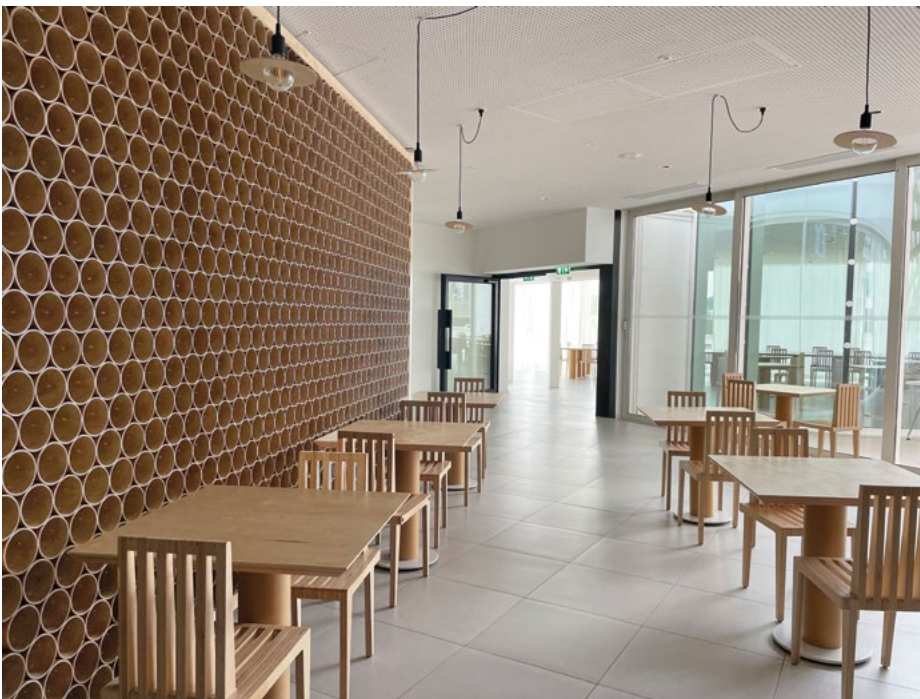
The design of the restaurant *La Voile Blanche* has been remodeled so that the restaurant spaces are in harmony with the architecture of the Centre Pompidou-Metz. The tables and chairs have been redesigned by Shigeru Ban. The furniture is distinguished by the use of pale wood, and by the pared-down lines and elegant forms. Similarly, the space is now adorned with two superb moveable partitions made of cardboard tubes, which make it possible to alter the dimensions of the room. With its bright, warm atmosphere, the restaurant now offers beautiful spaces thanks to its two rooms and terrace overlooking the garden by Gilles Clément.

With its terrace adjoining the garden, the Café at the Centre Pompidou-Metz offers an ideal setting to relax or enjoy a drink during a visit to the exhibitions. You can choose from a large selection of local drinks, regional specialities and fair-trade organic produce. The *café* also offers a selection

of snacks. On the walls, visitors can discover posters of various exhibitions that have been organised at the Centre Pompidou-Metz since it opened.

As with the restaurant, the *café* will be bathed in the spirit of Shigeru Ban and Jean de Gastines. The design created by the two architects of the Centre Pompidou-Metz features cardboard and wood, their preferred materials, which visitors will encounter in the furniture and the bar.

With the sponsorship of Dedar Milano



Paper Circular Studio

True to the aesthetic and values of Shigeru Ban, the Centre Pompidou-Metz fosters as far as possible collaborations with the Japanese architect.

In 2020, this bond made it possible to accommodate the PTS (Paper Tube Studio). This unique structure 28 m long is the place where the Centre Pompidou-Metz was conceived and designed. Located on the roof of the Centre Pompidou Paris up until 2009, it was moved to the centre's garden in 2020. Open to the general public, it hosts collaborative projects devised by international architects.

In a similar spirit, the circular Pavilion designed by Shigeru Ban should also see the light of day in the Triangle nord. Its circular shape evokes the Ideal City of Urbino, *a city devoted to the arts and happiness*. It fosters spontaneous exchange and movement. The purpose of this new space is to house a school-library-gymnasium, a place for education and sport. It will take the form of a collective adventure and a state of mind that recalls a Black Mountain College or Bauhaus for little children. It will be a centre

for research, education and experimentation in artistic pedagogy. It is a place dedicated to imagining new worlds by drawing on the fusion of contemporary art, education and physical experimentation.

Projects like 'Les petits médiateurs', presented as part of UNESCO's 'Journées de l'Innovation', and 'l'Ecolotopie', created in conjunction with the exhibition 'L'art d'apprendre' in 2022 have strongly marked the institution's DNA when it comes to its relationship with young people and those who have little access to culture.

At the end of 2023, an encounter between artists, professionals working in the field and theorists in artistic education will be organised to develop the intellectual foundations for the school-library-gymnasium project.

With the sponsorship of the Demathieu Bard group



Energy saving & eco-responsability

Energy saving is central to the concerns of the Centre Pompidou-Metz. This focus has made it possible to reduce consumption by almost 30% through new measures for air conditioning, the insulation of the galleries from the outside, the installation of an electrical current regulator and movement sensors for the lighting of the circulation spaces.

This environmental approach will continue with an important project in autumn 2023: the replacement of the lighting system illuminating the Centre Pompidou-Metz's spectacular roof, which covers an area of 8,000 m². The existing lights will be replaced by LEDs, an operation that should lead to a 50% saving in energy consumption. Replacement of the lighting will continue then in the indoor spaces.

In parallel with this project, numerous actions have been undertaken to enhance energy-saving, such as the reuse of materials, especially for exhibition installations, collaborations with local organisations specialising in salvage and reuse, and electric vehicles and bicycles.

Finally, the eco-design approach to scenography will continue with the reuse of existing reusing existing scenic elements, reusing furniture and display supports (plinths, showcases, frames, etc.), setting up recycling networks and loaning equipment with the region's associative partners.



With the support of the Centre Pompidou with its expertise and its collections, the Centre Pompidou-Metz is the first example of decentralisation of a public cultural establishment benefitting from a new kind of partnership with local authorities, who provide financial support while guaranteeing independence in scientific and cultural choices.

True to the values of generosity, openness to all audiences and all forms of creation, the Centre Pompidou-Metz, through its social as well as its cultural dimension, is celebrating the renewal of the Centre Pompidou strategy: to be a venue for interaction between French society and the arts. The Centre Pompidou-Metz is a sister institution developing its own innovative programme by taking inspiration from the original vision of the Pompidou Centre and basing itself on its vast collection, network and prestige. The Centre Pompidou-Metz is designed as a unique experience, a venue to explore artistic creation in all its forms, and a living space brought to life all the year round through a wide range of events. The cultural project is based on four priorities: to introduce artistic creation in all its forms, to give the keys to understanding art history since 1905, to move visitors and invite them to make sense of the world through the arts, and to broaden the audience to include new sections of the public.

The exhibitions at the Centre Pompidou-Metz are located at the heart of a Euro region (Luxembourg – Germany – Belgium – near Switzerland and the Netherlands). The museum is built to complement and interact with major neighbouring projects with the aim of triggering international resonance. A cultural programme focusing on all fields of creation extends the experience of the exhibitions (live performance, cinema, conferences) in a multidisciplinary approach and in the spirit of the Pompidou Centre. Independent cycles and highlights are scheduled all through the year, helping to call attention to a theme or introduce it to the public, to surprise them and offer original experiences by intertwining different artistic disciplines and creating a convivial atmosphere. The architecture of the Centre Pompidou-Metz enjoys some unusual features. The impressive size of the Grande Nef, the diversity of the exhibition spaces, alternating between large open sets and more private areas are conducive to inventiveness and surprises for the visitor.

The exhibition spaces are never 'set in stone' and can be transformed to provide original readings of modern and contemporary art. The building appears as a vast, hexagonal structure with three galleries running through it. It develops around a central spire reaching 77 metres high in reference to the opening date of the Pompidou Centre in 1977. Inside, the overall atmosphere is luminous, with a pale wood roof, walls and structures painted white and concrete floors with a pearl grey surface. The roof, the interactions between the inside and the outside, and the three exhibition galleries are the result of a highly innovative architectural approach. The building framework covers 8,000 m² and is entirely made of wood. It consists of hexagonal modules resembling the canework of a rice hat. It is covered with a waterproof membrane made from fibre glass and teflon (PTFE or Poly Tetra Fluoro Ethylene). Beneath this large covering, three galleries shaped like parallelepipedal tubes, are superimposed and criss-cross. The ends of the galleries, like large bay windows, go beyond the roof and look out on the famous sites of the town, such as the Cathedral, the station or Jean-Marie Pelt Park, giving visitors real 'picture postcard' views of the city of Metz. The overall effect is like a vast circus tent surrounded by a forecourt and two gardens. In all, the building covers a surface area of 10,700 m². The exhibition spaces take up over 5,000 m², plus additional spaces are added and where works can also be displayed: the gardens, the Forum, the gallery terraces.

At the rear of the Centre Pompidou-Metz is a service building including administrative and technical areas.

In the words of Shigeru Ban and Jean de Gastines, as visitors walk across the forecourt and through the gardens between Metz town centre and the station to the Centre Pompidou-Metz, they will see a luminous building with light colours, both powerful and graceful, inviting them to take shelter under its protecting roof. We imagined an architecture expressing openness, the blend of cultures and well-being, in an immediate and sensorial relationship with the environment.

Les Amis du Centre Pompidou-Metz

The Friends of the Centre Pompidou-Metz Association aims to support the museum programme and to encourage individuals to become ambassadors for the Centre Pompidou-Metz. The Association joins the museum in its projects, taking an active role in bringing people together around the Centre Pompidou-Metz. By becoming a Friend of the museum, you can play a part in a real cultural adventure, as well as foster the prestige of the Metz Europmetropole and the Grand Est region on an international level.

Membership gives you unlimited admission to the exhibitions at the Centre Pompidou-Metz, invitations to previews and guided tours, discounts in the shop, VIP passes for European fairs and biennales and access to the programme of Friends' trips.

Membership from €150 for individuals. Membership fees are tax deductible up to 66%.

The Association board

Honorary Presidents:

Jean-Jacques Aillagon and François de Wendel

President: Étienne Guépratte

Vice-President: Claudine Jacob

Treasurer: Philippe Cousin

General Secretary: Brigitte Borja de Mozota

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The shop

The shop/bookshop is located at the entrance of the Centre Pompidou-Metz. It is open during Centre Pompidou-Metz opening hours. Designed and staged by the designer Cédric Guerlus from the Going Design agency, the Centre Pompidou-Metz shop is a unique, open and welcoming site with architecture giving pride of place to curves and light-coloured oak furniture recalling the aesthetics of the building designed by Shigeru Ban and Jean de Gastines. What's more, the choice was made to

free up 8 metres of glass surface overlooking the forecourt so as to open up the shop to the outside and let in more natural daylight.

With a focus on specific themes, the bookshop has a wide range of works based around the current exhibitions at the Centre Pompidou-Metz. Special attention has been given to the youth section. The shop is attractive and well stocked, and also has an exclusive range of original objects (jewellery, textiles, etc.). An exceptional site where you can browse for pictures and books or find a souvenir or a rare item that will make a perfect surprise gift.

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Timetable of exhibitions and installations

CURRENT EXHIBITIONS

Repetition. Leading Works From the Centre Pompidou

Until February, 27th, 2025

Gallery 1

Curator: Éric de Chasse

Worldbuilding. Gaming and Art in the Digital Age

Until January 15th, 2024

Gallery 3

Curator: Hans Ulrich Obrist

Elmgreen & Dragset. Bonne Chance

Until April 1st, 2024

Forum, Grande Nef and roof of Gallery 2

Curator: Chiara Parisi

2024 EXHIBITIONS

Lacan, the Exhibition. When Art Meets Psychoanalysis

From December 31th, 2023 to May 27th, 2024

Gallery 2

Curators: Marie-Laure Bernadac and Bernard Marcadé,
in association with Gérard Wajcman and Paz Corona

André Masson. A World in a Grain of Sand

From March 29th, to September 2nd, 2024

Gallery 3

Curators: Chiara Parisi

Katharina Grosse. Shifting the Stars

From June 1st, 2024 to February 24th, 2025

Grande Nef and Parvis

Curator: Chiara Parisi

SEE / THE TIME / IN COLOUR. The Challenges of Photography

From July 13th, to November 18th, 2024

Gallery 2

Curator: Sam Stourdzé

Cerith Wyn Evans

From November 1st, 2024 to April 21st, 2025

Forum and Gallery 3

Curator: Zoe Stillpass

INSTALLATIONS

Kimsooja. Deductive Object: (Un)Fold

Until November 6th, 2023

Paper Tube Studio

Joana Vasconcelos. The Creativity Wheel

From November 18th, 2023 to May 13th, 2024

Ben

From May 25th, to October 21st, 2024

Paper Tube Studio and Parvis

Paper Tube Studio



W E N D E L

MÉCÈNE FONDATEUR

Wendel, Founding Partner of 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 greatest number of people. Thanks to its commitment to culture over many years, Wendel was awarded the 'Grand Mécène de la Culture' in 2012.

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

Wendel has the expertise to choose pioneering companies, such as those of 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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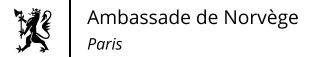
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Thank you to the patrons of the Centre Pompidou-Metz

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 Centre Pompidou-Metz

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 Pompidoumetz

OPENING TIMES

Daily, except Tuesdays and the first of May

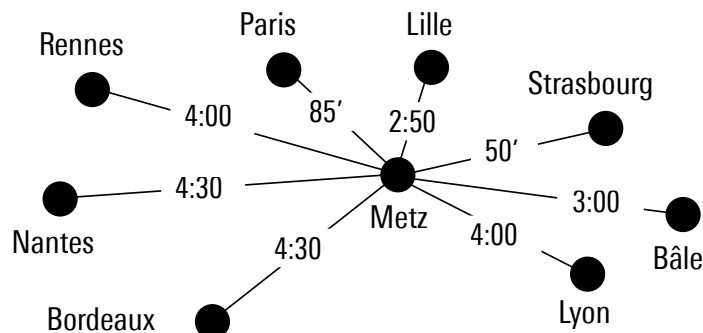
01.11 > 31.03
MON. | WED | THU. | FRI. | SAT. | SUN.: 10:00 – 18:00

01.04 > 31.10
01.04 > 31.10

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

GETTING HERE?

The shortest journey times



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