

COMMUNICATIONS
AND PARTNERSHIPS DEPARTMENT

PESS KIT



PROGRAMM

2014

In 2014, continuing its policy of regularly renewing the presentation of its permanent collections, the Centre Pompidou invites visitors to open their eyes to non-Western forms of modernism, and refresh their approach to the history of art with the new presentation of its modern collections, "*Modernités plurielles 1905 - 1970*", and, as from July, with a **completely new display of the contemporary collections**, "Une histoire. Art, architecture et design. De 1980 à aujourd'hui".

Faithful to its aim of contributing to the history of the art of our times, the Centre Pompidou will be devoting some major retrospectives to iconic 20th century figures. Starting in February, the first retrospective on **Henri Cartier-Bresson** in Europe since the great photographer died will be presenting most of his masterpieces, together with lesser-known aspects of his work, revealing his work far beyond the "decisive moment" that long seemed to sum up his genius for composition and his skill in capturing an image at the instant of maximum intensity. Meanwhile, September sees the opening of a deliberately paradoxical exhibition devoted to the work of **Marcel Duchamp** from 1910 to 1923: the year when the artist declared his "Grand Verre" to be unfinished. In a new and fascinating way, it explores the relationship with painting of the man often presented as its destroyer. Starting in October, there will be a show taking a fresh look at the work of Robert Delaunay, based on the priceless collections of the Musée National d'Art Moderne – not forgetting the tribute to "Magiciens de la Terre", which opens in May.

In February and March this year, the theme of **the Centre Pompidou's "Nouveau Festival"** – an event focused on multi-disciplinary artistic experiments – is oblivion, memory and reminiscence. The fifth in the series of this laboratory of new forms of contemporary creation will involve around a hundred contributors from all creative fields.

In the series of monographs devoted each year to figures in current art such as Daniel Buren, Annette Messager, Louise Bourgeois, Pierre Soulages and François Morellet, the Centre Pompidou is presenting a comprehensive and long-awaited retrospective of the work of **Martial Raysse**, starting in May. The exhibition shows how Raysse constantly renewed his artistic approach from the Sixties to the present day, from his iconic Pop Art pieces to his most recent work. Lastly, in November, in partnership with the Whitney Museum of American Art in New York, a comprehensive retrospective – the first in Europe – will be devoted to **Jeff Koons**, whose work from 1979 to the present day has been rarely exhibited in French institutions, and is little known as regards its diversity, complexity and rich relationship with the history of art.

After Jean Nouvel, Thom Mayne, Richard Rogers and Dominique Perrault, the Centre Pompidou is making **Bernard Tschumi** and **Frank Gehry** its guests as from October. In close collaboration with the establishment, the two famous architects have designed the staging of exhibitions retracing the main stages of their work and their most iconic achievements.

The young guest artist Latifa Echakhch, winner of the 2013 Prix Marcel Duchamp, is exhibiting a completely new installation in Espace 315, starting in October.

2014 will once more be a year full of the diversity typical of contemporary creation – which is precisely what the Centre Pompidou promotes.



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HISTORY OF ART

LE SURREALISME ET L'OBJET

UNTIL THE 3RD MARCH 2014

GALERIE 1, LEVEL 6

Curator: Didier Ottinger

Through more than 200 works, including masterpieces by Giacometti, Dalí, Calder, Picasso, Miró, Max Ernst and Man Ray, the exhibition "Le Surréalisme et l'objet" evokes key moments in a major avant-garde movement of the 20th century, at a time when its historical importance is still highly topical, and its influence on contemporary art increasingly evident.

From Marcel Duchamp's first ready-made – the famous "porte-bouteille" (bottle rack) of 1914 – to Miró's sculptures of the late Sixties, the exhibition looks back over the various stages of the Surrealists' daring stance in sculpture through the use of everyday objects.

The history of the Surrealist object starts with Alberto Giacometti's "Suspended Ball" (1930-1931).

A look back at the "Surrealist Exhibition of Objects" staged at the Charles Ratton Gallery in May 1936 is the high point of the exhibition. The sculptures produced during the Second World War by Max Ernst, Alexander Calder and Pablo Picasso illustrate the firm place then occupied by the object in Surrealist art through the use of a sculptural technique similar to the art of assemblage.



A NEW FESTIVAL

THE CENTRE POMPIDOU'S "NOUVEAU FESTIVAL" 5TH EDITION

19 FÉVRIER - 10 MARCH 2014

FORUM, GALERIE SUD, ESPACE 315 AND FOYER

Artistic director: Bernard Blistène

The Centre Pompidou's "Nouveau Festival" launched by Alain Seban, President of the Centre Pompidou, under the artistic direction of Bernard Blistène, director of the Centre Pompidou Cultural Development Department, has established itself firmly as a key event in live creation. This is a multi-discipline three-week event that brings together the most outstanding figures and emerging talents in the contemporary art scene, thus demonstrating the diversity of the arts of our time. It provides a series of daily get-togethers featuring all kinds of visual artists, performers and major players in the performing arts.

The Nouveau Festival takes place in several areas of the Centre Pompidou: exhibition rooms, public spaces, theatres and cinema auditoriums. Open to all and free of charge, it is also a time of intense exchange, offering talks, debates and meetings with creators in the national and international scene.

This fifth anniversary edition of the festival is a must-see event. A large number of high profile guests in the world of the visual arts, the performing arts, music and all forms of contemporary creation will be taking part in a programme that starts afresh every day, focusing on themes that include oblivion, the palimpsest, obliteration and reminiscence: all issues at the heart of artistic work and the critical thinking about it.

Guests include figures from a variety of geographical and aesthetic backgrounds, who are now well known and celebrated in the visual culture of our times such as Pierre Bismuth, Mario Garcia Torres, Ed Ruscha, Steven Prina, Alexandra Pirici and Manuel Pelmus.

The performing arts are represented by a range of artists, such as Xavier Le Roy with his remarkable project "Rétrospective", together with Ivo Dimchev, Miguel Gutierrez and a number of young creators.

Literature and the human sciences play a major role in the event, and its guests will include several key thinkers of our time.

Daily screenings of works by well-known as well as more confidential film directors contribute to a programme brimming with over one hundred events, designed as an all-embracing, joyous and instructive laboratory of the present day.

The festival also takes a fresh look at video dance, with a selection of events combining images and words based on the themes of memory and oblivion.

MONOGRAPHIC RETROSPECTIVES

MARTIAL RAYSSE

14 MAY - 22 SEPTEMBER 2014

GALERIE 1, LEVEL 6

Curator: Catherine Grenier

This retrospective brings together a broad selection of paintings, sculptures, films and drawings, and retraces the entire career of world-famous French artist Martial Raysse through more than 200 works. It illustrates the rich and varied aspects of a highly singular career. Visitors come face to face with the iconic pieces from his Pop period, during which he introduced several innovations, such as the use of neon lighting and films within the works themselves. His pieces revisiting the female archetypes popularised by advertising and the masters of the past evinced the same unrivalled boldness and virtuosity, and made him one of the top-ranking international artists of the Sixties. Raysse then took a new path during his "shamanic" years, when he deliberately withdrew from the world of art and the mainstream movements, making experimental films and creating the celebrated "Coco Mato" and "Loco Bello" series. The exhibition then focuses on the ambitious pictorial works he initiated in the Eighties, marked by topical themes in erudite culture and the development of a personal mythology.

For the first time, all the "big pictures" will be on show to the public, together with a wide selection of sculptures and films. The exhibition thus follows the journey of this visionary artist, who invented innovative forms and techniques, and revived the artists of the past to depict the contemporary world in large frescoes with a carnival ambience.

JEFF KOONS

26 NOVEMBER 2014 - 27 APRIL 2015

GALERIE 1, LEVEL 6

Curator: Bernard Blistène

In partnership with New York's Whitney Museum of American Art, the Centre Pompidou presents the first major retrospective in Europe devoted to the work of Jeff Koons: the first to show the full extent of the American artist's work from 1979 to the present day.

The retrospective is made up of sculptures and paintings from all over the world, and its chronological circuit highlights the various cycles in the artist's work, from the first pieces conceived in a vein inherited from Pop Art to present-day works dialoguing with the history of art.

Together with a preview presentation of new works by the American artist, the exhibition also features his best-known works – now some of the most celebrated "icons" of present-day art – including *Rabbit* (1986), *Michael Jackson and Bubbles* (1988), *Balloon Dog* (1994-2000) and the series of aquariums in *Equilibrium* (1985).

Jeff Koons has become one of the best-known important contemporary artists while remaining one of the most controversial. For 35 years he has been exploring new approaches to the "readymade" and appropriation, flirting with the borderland between elitist and mass culture, pushing out the limits of industrial production, and changing artists' relationship with the cult of celebrity and the rules of the market.

GREAT FIGURES IN THE HISTORY OF ART

HENRI CARTIER-BRESSON

12 FEBRUARY – 9 JUNE 2014

GALERIE 2, LEVEL 6

Curator: Clément Chéroux

Ten years after the artist's death, the Centre Pompidou is staging Europe's first major retrospective dedicated to this iconic figure in modern art, French photographer Henri Cartier-Bresson – an event eagerly awaited within the world of photography. Bringing together over three hundred and fifty prints, films, documents and archives, this completely new exhibition highlights some key moments in the 20th century as seen through the eyes of the man dubbed "the eye of the century", including Surrealism, the Spanish Civil War, World War II, decolonisation and the Cold War. While most of the photographer's masterpieces appear in the exhibition, there is also a spotlight on lesser-known aspects of his work: Cartier-Bresson's political commitment and his in-depth work on some of society's most pressing issues during the second half of the 20th century, together with a more intimist side, and his passion for painting and drawing.

MARCEL DUCHAMP

LA PEINTURE, MÊME. 1910 - 1923

24 SEPTEMBER 2014 - 5 JANUARY 2015

GALERIE 2, LEVEL 6

Curator: Cécile Debray

With a hundred-odd works, the Centre Pompidou is devoting an exceptional monographic exhibition to the pictorial work of Marcel Duchamp, centred on the painting and drawings that led to the celebrated *Le Grand Verre*, "*La mariée mise à nu par ses célibataires, même*" (*The Bride Stripped Bare by her Suitors, Even (The Large Glass)*) between 1910 and 1923.

Through an unusual and deliberately paradoxical approach, the exhibition shows the pictures of the man who, in the common modernist opinion, killed painting. Marcel Duchamp, though an iconoclastic "anartist" from the Twenties onwards, conscientiously gathered his previous paintings together in the hands of a small circle of collectors, and replicated them in his *Boîte-en-Valise* (Box in a Suitcase) for posterity (the viewers), in order to show his great work - *Le Grand Verre* - as part of a long, consistent and complex creative process. Little known in Europe, these paintings, now mostly in the Philadelphia Museum, will be brought together for the occasion, surrounded by the pictorial, scientific and technical sources, as well those acquired from books, that Duchamp drew on during these crucial and fertile years.

From humorous drawings to the *Nu descendant l'escalier*, from mechanics to the theme of the "Bride", from works on perspective to the films of Marey and Méliès, from Impressionism to Cubism, and Cranach the Elder to Manet, taking in Francis Picabia and Kupka along the way, the circuit takes the public step by step through the construction of one of the most enigmatic bodies of works in modern art. It puts the spotlight on Duchamp's pictorial studies, his Fauve period, the influence of Symbolism, his Cubist and mathematical explorations, the nonsense and humour he imbued his work with, and his keen interest in language and the optical, physical and mechanical sciences.

Providing a rich environment for a meticulously thought out creative process, the exhibition thus provides keys to interpreting Duchamp's programmatic work *La mariée mise à nu par ses célibataires, même*.

THE GREAT CONTEMPORARY ARCHITECTS

BERNARD TSCHUMI

30 APRIL - 28 JULY 2013

GALERIE SUD, LEVEL 1

Curators:

Frédéric Migayrou and Aurélien Lemonier

The Centre Pompidou is presenting the first major retrospective on the architect Bernard Tschumi in France. It brings together some 300 original works, many of which have not been seen before. The stage design (by Bernard Tschumi himself) invites visitors to explore the architect's buildings, together with the original drawings, models, sketches and collages involved in their conception.

As an architect and theorist, Tschumi explores the process of transforming an idea or a concept into an architectural project. The different themes of the exhibition propose a definition of architecture through a series of conceptual arguments with roots in the world of film, literature, the visual arts and philosophy. The exhibition is structured around three main themes: that of the intellectual and theorist close to the milieu of post-structuralism and the philosopher Jacques Derrida; that of the key influencer in the world of culture, through his teaching in London and then as head of the school of architecture of Columbia (New York), and naturally, that of the building designer.

Bernard Tschumi's approach involves a definition of architecture which has radically renewed methods of design. The exhibition is divided into five thematic, chronological chapters: space and events; programme and superimposition; vector and exterior; context and content; form and concept. These ideas are clarified through the architect's most iconic projects, from his first designs for the Acropolis Museum (Athens), the Parc de la Villette (Paris), the Vacheron Constantin headquarters (Switzerland) and his urban projects: all in all, some 30 projects in Europe, the US, China and the Middle East. It ends with the new Zoo in Vincennes, which opens in the spring of 2014.

FRANK GEHRY

8 OCTOBER 2014 - 5 JANUARY 2015

GALERIE SUD, LEVEL 1

Curator: Frédéric Migayrou

For the first time in Europe, the Centre Pompidou is presenting a retrospective dedicated to the work of Frank Gehry, one of the great figures in contemporary architecture and one of the most famous in the 20th century.

The exhibition aims to describe the development of the artist's visual and architectural language throughout the different periods punctuating his work. When he set up his agency in Los Angeles at the beginning of the Sixties, his first projects were based on a reduction of architecture and a questioning of its means of expression. As with the construction of his own house in Santa Monica, they paved the way to a break with traditional orthogonal structure and introduced a visual and material vocabulary hitherto unknown in architecture. The recycling of "poor" materials in his first projects also led Frank Gehry to invent ranges of cardboard furniture which left their mark on the history of design.

The exhibition also highlights the mastery of urban scale that has structured his approach since the Sixties, through architecture that forms part of the urban context, and qualifies it. This dimension was decisive in the Guggenheim Museum in Bilbao, for example, which stimulated thinking about the city and territory, and encouraged comprehensive urban restructuring.

Tried and tested on villa programmes, Frank Gehry's projects over the last 20 years have mainly involved public and cultural facilities. The fifty-odd projects to be presented in the exhibition include some of his best-known works, like the Vitra Design Museum in Switzerland (1994), the Guggenheim Museum in Bilbao (1997), the concert hall for Walt Disney (2003) and the Beekman Tower in New York.

This retrospective is being staged just when a new building designed by Frank Gehry is opening in Paris: the Louis Vuitton Foundation.

PRIX MARCEL DUCHAMP 2013

LATIFA ECHAKHCH

8 OCTOBER 2014 - 5 JANUARY 2015

ESPACE 315

Curator: Jean-Pierre Bordaz

For over 10 years, the Centre Pompidou has offered the winners of the Prix Marcel Duchamp a completely new solo exhibition each year in Espace 315, lasting for three months. After Daniel Dewar and Grégory Gicquel, the winners in 2012, the 2013 Prix Marcel Duchamp – a prize awarded each year to an innovative artist in the French scene – went to Latifa Echakhch, who will respond to the Centre Pompidou's invitation in partnership with the ADIAF.

"The jury was impressed by the way Latifa Echakhch succeeds in drawing out the potential of the space she occupies by making use of easily recognisable elements," says Alfred Pacquement, the president of the Jury at that time. "Her work, half-way between Surrealism and conceptualism, questions the importance of symbols with economy and precision, and conveys the fragility of modernism. The artist does not force viewers to see her works in a rigid way. Their meaning remains open to interpretation, without a hint of dogmatism."

A Frenchwoman born in Morocco in 1974 in El Khnansa, Latifa Echakhch has lived in France since the age of three, and grew up in the French Alps. A graduate of the Paris Cergy École Nationale Supérieure d'Arts and the Lyon École Nationale des Beaux-Arts, the artist currently works in Martigny, in Switzerland. She is represented by the kamel mennour gallery in Paris and a number of galleries outside France: kaufmann repetto in Milan, the Dvir gallery in Tel Aviv, and the Eva Presenhuber gallery in Zürich.

NOUVELLES PRÉSENTATIONS DES COLLECTIONS MODERNES ET CONTEMPORAINES

MODERNITÉS PLURIELLES

1905 - 1970

UNTIL THE 26 JANUARY 2015

MUSÉE, LEVEL 5

Curator: Catherine Grenier

With a brand new display of its collections, the Centre Pompidou is presenting a fresh overview of modern art from 1905 to 1970. This exhibition displays an exceptional selection of over 1,000 works by 400 artists from 47 countries. It covers all fields of creation including the plastic arts, photography, film, architecture and design.

This enriched overview of the history of art opens up to a wide range of countries, scenes and artistic styles, immersing visitors in the extraordinary diversity of art forms in the 20th century. "Modernités plurielles" reveals the sheer depth of the Centre Pompidou collection, one of the world's most impressive not only in terms of sheer quality, but also because of its unparalleled varieties of countries and artists represented – to an extent few of us can realise.

For example, works by still little-known pioneers in the modern art of the US (Morgan Russell, Stanton MacDonald-Wright, Patrick H. Bruce), Latin America (Emiliano Di Cavalcanti, Vicente do Rego Monteiro, Julia Codesido), Africa (Irma Stern, Ernest Mancoba, Baya, Marcel Gotene), the Middle East (Mahmoud Mokhtar, Bejat Sadr), and Asia (San Yu, Yun Gee), along with works by the Indian architect Raj Rewal, will be on show for the first time. This many-faceted history of art includes a large number of women artists whose work has been hitherto forgotten or sidelined. Alongside well-known figures like Natalia Goncharova, Sonia Delaunay, Frida Kahlo, Tamara de Lempicka and Alicia Penalba are artists who have never or rarely been exhibited before, like Maria Blanchard, Chana Orloff, Pan Yuliang, Baya and Huguette Caland.

A HISTORY

OF ART, ARCHITECTURE AND DESIGN,
FROM THE EIGHTIES TO THE PRESENT DAY

STARTING ON 2 JULY 2014

MUSÉE, LEVEL 4

Curator: Christine Macel

The Centre Pompidou is presenting an overview of contemporary art from the Eighties to the present day through a circuit of over 450 works from its collections, with some 160 artists and 70 architects and designers from over 50 countries.

This display proposes thematic sections: keys to understanding that characterise the art of the last three decades.

1989 marked the dawn of a new era. The Berlin Wall fell, turning the geography of the art world upside down, while events in Tiananmen Square focused all eyes on a new China. In the Western view, new artistic territories emerged, while contemporary art biennials sprang up all over the world. This presentation pays particular attention to these aspects, with a particular spotlight on some of them: the former Eastern Europe, China, the Lebanon and various countries in the Middle East, India, South Africa, Mexico and Brazil.

In this worldwide upheaval, artists reacted to globalisation and its new realities with an often critical eye, reinventing their practices in line with the convulsions of a changing world.

The Nineties also saw the emergence of a new kind of artist: the producer, historian, archivist and documentary maker, in reaction to contemporary socio-political turmoil. At the same time, the Western vision of art went through a re-evaluation process. While some continued to revisit modernity – not without nostalgia –, others plunged into new virtualities, introduced new participatory modes, reinvented the relationship with the body, glorified the sensorial character of experience, explored the world of sound and developed new performance practices.

IN THE MUSUEM

DONATION FLORENCE ET DANIEL GUERLAIN UNTIL THE 31 MARCH 2014

GALERIE D'ART GRAPHIQUE
AND GALERIE DU MUSÉE, LEVEL 4
Curator: Jonas Storsve

This completely new exhibition, taking over two of the museum galleries, brings together some three hundred drawings chosen from the 1,200 donated by Florence and Daniel Guerlain.

The exhibition is built around the works of fifteen artists nominated for the first five editions drawing prizes of the Daniel and Florence Guerlain contemporary art foundation. Here, groups or series of drawings by Dove Allouche, Silvia Bächli, Marc Bauer, Sandra Vasquez de la Horra, Jean-Luc Verna, Jorinde Voigt and Amelie von Wulffen are on view alongside works by Nancy Spero, Miquel Barcelo, Marlene Dumas and Gerhard Richter. The exhibition also reflects the deliberately international flair of the collectors, who opened up their collection, very early on, to artists from Latin America, Japan, China, Russia, India or Pakistan.

PICABIA, MAN RAY AND THE JOURNAL LITTÉRATURE (1922-1924) 2 JULY - 8 SEPTEMBER 2014

GALERIE D'ART GRAPHIQUE, LEVEL 4
curators:
Christian Briend and Clément Chéroux

The issues of the review *Littérature*, directed by André Breton from September 1922 onwards, represented a key moment in the 20th century history of art and literature in France. These nine issues published by Louis Aragon, Jacques Baron, André Breton, Robert Desnos, Paul Eluard and Benjamin Péret covered the transition from the end of Dada to the birth of the Surrealist movement.

Littérature – “the only review that matters” – also stood out for the novel place it gave to drawing and photography. Francis Picabia drew all the covers, while the inner pages featured drawings by Max Ernst and Robert Desnos. Meanwhile, Man Ray used the review to unveil icons of photographic modernity – *Élevage de poussière* (1920), *Monsieur...*, *Inventeur, Constructeur, 6 Seconds* (1923) and *Le Violon d'Ingres* (1924) – for the first time.

The exhibition takes a completely new look at this short but crucial period, highlighting the Picabia and Man Ray collections in particular. The 26 cover designs by Picabia for *Littérature*, for the most part never previously exhibited, are presented together for the first time. They will be entered the Centre Pompidou collection.

IN THE MUSEUM

HOMAGE TO "MAGICIENS DE LA TERRE"

2 JULY - 8 SEPTEMBER 2014

GALERIE DU MUSÉE, LEVEL 4

Curator: Didier Schulmann

From 18 May to 14 August 1989, the exhibition "Magiciens de la terre", devised by Jean-Hubert Martin, was presented simultaneously at the Centre Pompidou and the Grande Halle de la Villette. This exhibition, massive in size and unusual in content, enabled non-Western contemporary artists from "invisible cultures" (Africa, Asia and Oceania) to enter a major contemporary art museum for the first time alongside Western artists, opening the way to the globalisation of the art world. This pioneering initiative led to numerous polemics within and outside France at the time, but it was gradually perceived by specialists as a turning point in the history of the 20th century's major exhibitions.

From March to September 2014, to celebrate the 25th anniversary of "Magiciens de la terre", the Centre Pompidou is staging a series of events taking a fresh look at this historic exhibition. The exhibition-documentary provides access to the fascinating archives of "Magiciens de la terre" through a staging designed by Sarkis.

ROBERT DELAUNAY - RYTHMES SANS FIN (ENDLESS RHYTHMS)

15 OCTOBER 2014 - 12 JANUARY 2015

GALERIE DU MUSÉE, LEVEL 4

Curator: Angela Lampe

The project *Rythmes sans fin* draws on the extraordinary wealth of the Delaunay section in the Centre Pompidou collections, which contains paintings, drawings, reliefs, mosaics, models, decorative objets d'art and a large number of documentary photographs.

The exhibition opens with the formal innovations Robert Delaunay worked on before the war, marked by the transposition of the movement of light and the gyratory power of colours. It explores the surprising, spectacular and largely unknown output of the artist in the Twenties and Thirties. Seeking possibilities of application for the new non-objective art after the First World War, Delaunay broadened the scope of his work to the contemporary environment, like interior design, architecture and films. In 1939, he felt that "painting in relation to architecture" was "the true place of painting, which is starting to be constructive." His painting moved out of the pictorial plane and gradually took over the architectural space. Coloured disks metamorphosed into circular models, which, endlessly repeated, spilled onto the surface of canvases, reliefs, mosaics, carpets, and mural decorations alike, their dynamic energy becoming synonymous with the pace of modern life.

Featuring some 30 works, all media included, the selection is rounded off with several sketches by Félix Aublet and some photographic documents presented as a slide show, showing the decoration of the Palais des Chemins de Fer and the Palais de l'Air at the International Exhibition of 1937.



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