

COMMUNICATION
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UN ART PAUVRE

8 JUNE - 29 AUGUST 2016

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#UnArtPauvre

Centre
Pompidou

UN ART PAUVRE

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31 may 2016



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#UnArtPauvre

#manifeste16

Piero Gilardi
Totem domestico, 1964
200 x 200 x 300 cm
Gift of the Société des Amis du musée national
d'art moderne, 2014 - Coll. Centre Pompidou,
mnam /cci
© Piero Gilardi - photo : © François Fernandez



PRESS RELEASE

UN ART PAUVRE (A PLAIN ART)

JUNE 8 – AUGUST 29 2016

GALERIE 4, LEVEL 1

FORUM AND FORUM -1, MUSEUM, LEVEL 5

WITH THE FESTIVAL MANIFESTE (IRCAM)

JUNE 2 - JULY 2 2016

With «Un art pauvre» («A Plain Art»), a completely new, multidisciplinary event, the Centre Pompidou proposes an analysis of artistic practices linked with the idea of «plainness» in creation from the Sixties onwards: not only in the visual arts, of course, with the prominent Arte Povera movement, but also in the field of music, design, architecture, theatre, performance and experimental cinema.

Sensitive to traces, reliefs and the most elementary manifestations of life, the artists of the Arte Povera movement, and more largely of «plain art», drew on every kind of archaic gesture. They all frequently used natural and waste materials. And though none of them wanted to make gold from straw or rags, all of them sought to establish a new symbolic power. This form of recycling was not so much a creed as a practice; it was originally an opposition to American minimalism. Arte Povera came about through emulation, not through «membership». However, its birth was announced in two manifestos in 1967: one by the critic Germano Celant, who invented the expression; the other by the artist Alighiero Boetti with his Manifesto poster, which featured a list of sixteen names: some well-known, some forgotten, and some whose presence seems distinctly surprising.

For Serge Lasvignes, president of the Centre Pompidou, the exhibition «*Un art pauvre* was conceived as a new expression of the Centre Pompidou's ability to bring together different disciplines. Other examples will be following shortly.»

With «Un art pauvre», we do indeed find every component of the Centre Pompidou – from the Musée National d'Art Moderne to IRCAM and the Cinema and Live Performances Departments – joining forces to highlight the rich variety and breadth of this event. «Un art pauvre» is also an invitation to journey through the entire Centre Pompidou.

- **Starting with the Forum**, with the presentation of the 1972 mural sculpture *Crocodilus Fibonacci* by Mario Merz, where the animal engenders the arithmetic sequence that so fascinated the artist.

- **The exhibition in Galerie 4** starts and ends with three figures of Italian post-war art: Lucio Fontana, Piero Manzoni and Alberto Burri. It reveals all Arte Povera's diversity through some 40 works by the movement's leading representatives and other artists who are not as well-known for being its pioneers: Giovanni Anselmo, Alighiero Boetti, Pier Paolo Calzolari, Mario Ceroli, Luciano Fabro, Piero Gilardi, Jannis Kounellis, Mario Merz, Giulio Paolini, Pino Pascali, Giuseppe Penone, Michelangelo Pistoletto, Emilio Prini and Gilberto Zorio. The exhibition focuses on the decade between 1964-1974. As well a few later exceptions, the spotlight is also on 1960, a significant year bringing Fontana, Manzoni and Merz together by way of an introduction, before moving on to the major preoccupations of Arte Povera, which include tautology, writing, the spoken word, vital energy, animality and shelter. Historic printed and photographic documents are presented in showcases, shedding further light on the context and relationship between works and artists. The Musée National d'Art Moderne has one of the world's largest collections of Arte Povera. This has now been swelled by the recent donation to the Bibliothèque Kandinsky of the archives (photographs, objects, printed documents and letters) of Ida Gianelli, a frequent exhibitor of these artists.

- **Cinema**. In resonance with the exhibition «Un art pauvre», two sessions based on Arte Povera and its principal figures are being presented in Cinéma 2. Based on artists' films and exhibitions archives, these two events help audiences appreciate the close relationship between this artistic movement and the art of the cinema, and grasp the simultaneously complementary and contradictory relationship between works and their documentation. In addition, at the end of the Galerie 4 circuit, there is a screening of two films shot by Thierry De Mey and Raphaël Zarka on the site of Gibellina in Sicily, reconfigured as a huge landscape artwork by Alberto Burri.

- **Collections**. In the Centre Pompidou collections on level 5 of the museum, architecture and design are featured with installations, films, photos, models and objects devised around the «Global Tools» movement founded in 1973. This design «counter-school» consists of workshops, performances and urban experiments, proclaiming a return to manual skills and a new multidisciplinary teaching method for projects and collective creation. Andrea Branzi, Ettore Sottsass, Michele de Lucchi, Ugo La Pietra, Gianni Pettena, Riccardo Dalisi and Franco Raggi reclaim the city through actions designed as an instrument to confront society.

- **ManiFeste Festival**. The 2016 edition of the IRCAM festival (June 2-July 2), the annual event focused on creation in the arts of the times and technological innovation, comes together with the visual arts for the first time to explore the idea of «plainness». It is being staged in both the Centre Pompidou and further afield in partner concert halls (the Grand Halle de la Villette and Théâtre des Bouffes du Nord). With reenchanting nature, the appearance of a rarefied sound material and the enticement to listen through fragile utterances, a whole history of the contemporary can be written around the idea of «plainness», from the pioneering one-time hobo composer Harry Partch in the US to the subtractive art of choreographer Xavier Le Roy, by way of composers Beat Furrer, Gérard Pesson and Salvatore Sciarrino. Each year, ManiFeste brings together a hundred and twenty artists (composers, performers, stage directors, actors, choreographers, dancers, sound designers and video makers) from five continents.

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• **Dance and Performance.** In Galerie 4 and Forum-1, dance and performance are in the spotlight for three weekends. One features a solo by choreographer Thomas Hauert on a baroque madrigal by Monteverdi. The second features the Grand Magasin company in two performance/talks, one on the history of the black screen in the cinema. The last weekend is devoted to the young scene with the duo EW, halfway between dance, sculpture and informal architecture, and with Marius Schaffter and Jérôme Stünzi creating study objects and humorously lending them the status of art works.

• **University.** A study day on Arte Povera is also programmed for June 9, 2016, in partnership with the University of Strasbourg.

In partnership with

Le Monde

On social networks :



#UnArtPauvre
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<https://www.facebook.com/centrepompidou>
<https://www.facebook.com/ircam>

2. THE EXHIBITION « UN ART PAUVRE »

INTERVIEW WITH BERNARD BLISTÈNE, DIRECTOR, MUSÉE NATIONAL D'ART MODERNE

What lies behind this presentation of the Arte Povera collections?

The collection is remarkable. The museum has been unfailingly committed to these artists for thirty-five years. And it is also the first of the «dates» we want to make with the public each year around the major groups of works that make the Centre Pompidou collections so impressive.

How big is this collection today?

It's huge: we can't possibly present it all here. The exhibition focuses on the period between 1960 and 1970, and opens out to fields other than the visual arts. The idea is to help visitors see how this concept of «poorness» applies to all artistic disciplines.

What does Arte Povera mean for you?

A mind attuned to the instability of elements; a sensitivity – probably deeply Italian – uniting widely differing personalities, who became aware of a need to take action, often together. We can certainly learn something from it today.

INTERVIEW WITH FRÉDÉRIC PAUL, CURATORSHIP COORDINATOR OF «UN ART PAUVRE», BY PATRICK JAVALT, ART CRITIC.

Patrick Javault: How does the exhibition you are preparing fulfil an ambition that goes beyond presenting a part of the collection that has always featured in the successive hangs of the past thirty years?

Frédéric Paul: It's a little more than a presentation of the collections in the tradition of the distinctive hangs already staged at the museum, and a little less than the exhibition that needs working on to place Arte Povera in a broader perspective, as Bernard Blistène and I are aware. The difficulty with this movement is that it gives the impression that it has spawned a flourishing posterity – but this posterity seems to be mainly rooted in the re-use or use of poor materials, and this is an extremely narrow vision. Working with the collection reveals its breadth and variety, but also its quantitative imbalance. Merz, Penone and Kounellis are undeniably the best off; others are less so, like Boetti and Fabro, although with some remarkable works. Anselmo is represented by a drawing and two sculptures, but sadly no photographs, like Penone. Although we decided to restrict ourselves to the decade between 1964 and 1974, barring a few exceptions, we didn't intend to mark the beginning or end of the story, because that story continues, and ours with it, fortunately. But a narrower timespan gives the exhibition even more intensity. Apart from the discipline imposed by only working with the collection, there were also spatial constraints, because Galerie 3 is being used for the show on Pierre Paulin at the same time. In particular, the exhibition endeavours to make subtle connections between the artists. A larger project would need loans or even new acquisitions, because the museum's history is also ongoing. We are thinking about this.

PJ: Each of the Arte Povera artists is in the collection, represented by major pieces from this period?

FP: Yes, absolutely. All of them. The exhibition begins with and is based on a brief look back, emphasising the simultaneousness of a 1960 painting by Merz and a handful of works by Manzoni and Fontana. After this, we cut to the heart of the matter with works by figures in the movement, often united by shared concerns. Arte Povera was definitely not a watchword or an instruction manual; it was the opportunity

for extremely different artists to start a dialogue and produce things they would never have produced without emulation. Incidentally, we would do much for the cause of Arte Povera by stating or reminding people that it is not limited to thirteen names, and has a far broader and more complex history. The most eminent figures were not part of a club and never wanted to lay down a definition. This is why I was keen to introduce Ceroli and Gilardi. I have neither invented anything nor perverted the course of history.

PJ: Performance is becoming increasingly important today, particularly at the Centre Pompidou. Isn't this exhibition also concerned with a topical issue?

FP: Don't let's make too much of it. We cannot discount the effect of a cyclical revival, after so many others. Not all the works we are showing arose from performances, and they cannot be seen as elements linked with stage practices: far from it. With Boetti, the share of performance is infinitesimal compared with Pistoletto. Penone never publicly takes to the stage himself, including when he produces one of his Breaths of Leaves – he always contrives to execute them when no-one is looking but, like a stage piece, he has regularly «replayed» them since 1979. We should note that some of these artists managed to be on both sides of the stage. Pistoletto with Zoo, his theatre company, and Ceroli, Pascali, Paolini and Kounellis, who created stage designs for theatre and opera. The works we are exhibiting are neither relics nor accessories. A film programme will highlight this aspect, particularly with Nespolo and Patella, who were very close to the artists. With live shows, we have gone a very long way in terms of performance, as you will see.

3. AT THE MUSEUM

ARCHITECTURE AND DESIGN : AROUND GLOBAL TOOLS (1973-1975)



MUSEUM, LEVEL 5, ROOM 39 & 40

There are very close links between Arte Povera and Radical architecture. Germano Celant was the first to talk of Radical architecture, establishing links between artists and architects. The architectural vision gave way to actions and situations, and was marked by the visual arts (Arte Povera, body art, performance and land art), becoming an instrument for confronting society. Installations and performances were treated as architectural projects. Art, architecture and design then converged with the same aspiration: to rethink the social and political space.

Global Tools, founded in 1973, and sometimes called the «school of counter-design», consisted of workshops, performances and urban experiments, proclaiming a return to manual skills and craftsmanship, together with a new multidisciplinary approach in favour of projects and collective creation. Political, economic and ecological questions were on the agenda. How could a political vision be recast through education and action? This was where the use of «poor» materials came in.

The two rooms on level 5 of the Musée National d'Art Moderne show a «poor architecture» centred on actions and performances by designers and architects linked with this Italian counter-school, Global Tools. The hang presents reconstructions of their actions in the form of photographs, films, photomontages, designer objects, architectural models and installations. These actions reflected a desire to reappropriate the city in social and political terms through projects in the public space, and a criticism of the consumer society, seen as disembodied and alienating. The presentation includes objects produced for these events: «poor» geometrical objects made by Riccardo Dalisi with children from a district in Naples, Michele De Lucchi's work within the Gruppo Cavart with the «vertical houses» project, and the «wearable chairs» installation that arose from a performance by Gianni Pettena, Vestirsi di Sedie. Actions

SOTTASS Ettore
E' molto difficile disegnare
un pavimento lucido, quasi un miracolo.
Comé camminare sull'acqua de la série:
Disegni per i destini dell'Uomo

1973
Photographie n°14
Épreuve gélatino-argentique
Donation de la Caisse des Dépôts en 2006
© Centre Pompidou/Dist. RMN-GP
© Adagp, Paris 2016

will also be presented through photographs of Franco Raggi's performances with Global Tools, and the «Design Metaphors» of Ettore Sottsass: precarious constructions in the desert landscapes of Spain and the Pyrenees. Various films show actions by Ugo La Pietra and the Gruppo Cavart in the urban environment. Designer objects also contributed to this critical approach, such as the Classica lamp by Franco Raggi in the form of a tent/architectural model, which harks back to a performance, and the Paramount lamp by Lapo Binazzi (UFO), creating a link between the artistic object and design. A documentary section, where most items are on show for the first time, reconstructs the actions of Global Tools through invitation cards, photographs, reviews, etc., together with exhibitions of the time bringing artists and architects together.

**Program by Marie-Ange Brayer, curator, head of the design and industrial prospects department,
musée national d'art moderne**

9. LIST OF WORKS

Unless indicated otherwise, these works belong to the musée national d'art moderne

FORUM & GALERIE 4

GIOVANNI ANSELMO

(1934, Borgofranco d'Ivrea –)

Sans titre,
1968
granit, laitue, cuivre

Dessin,
1966
mine graphite sur papier

Direzione, [Direction]
1967 - 1968
granit, boussole

ALIGHIERO BOETTI

(1940, Turin – 1994, Rome)

Ciò che sempre parla in silenzio è il corpo,
[Ce qui parle toujours en silence, c'est le corps]
1974
mine graphite sur carton

Sans titre
Verso sud l'ultimo dei paesi abitati è l'Arabia,
[Vers le sud le dernier des pays habités est
l'Arabie]
1968
enduit acrylique sur panneau de bois

Manifesto, [Manifeste]
1967
affiche, papier impression offset
tirée à 800 ex.
Centre Pompidou, musée national d'art moderne,
Bibliothèque Kandinsky, Paris

ALBERTO BURRI

(1915, Città di Castello – 1995, Nice)

Rosso Nero, [Rouge noir]
1955
tissu, huile et vinyle sur toile
courtesy Tornabuoni Art, Paris

Combustione, [Combustion]
1960
carton, acrylique, vinyle et combustion sur toile
courtesy Tornabuoni Art, Paris

PIER PAOLO CALZOLARI

(1943, Bologne –)

Sans titre (avid, present, nebulous, elastic/closed,
grasped / encircled, locked-in, fluttering,
mercurial, dense, intense), [Avide, présent,
nébuleux, élastique / fermé, attrapé / encerclé,
enfermé, flottant, mercuriel, dense, intense]
1970 – 1971
néon, ampoule, bande magnétique, haut-parleur

MARIO CEROLI

(1938, Castel Frentano –)

Cassa Sistina, [Caisse Sixtine]
1966
bois

LUCIANO FABRO

(1936, Turin – 2007, Milan)

Vetro di Murano, seta naturale (Piede),
[Verre de Murano, soie naturelle (Pied)]
1968 - 1972

LUCIO FONTANA

(1899, Rosario, Argentine – 1968, Varèse)

Concetto spaziale (60-0.45), [Concept spatial]
1960
huile sur toile

Concetto spaziale, Natura (59-60-N.36),
[Concept spatial, nature]
1959 - 1960
terre cuite

PIERO GILARDI

(1942, Turin –)

Totem domestico, [Totem domestique]
1964
mousse de polyuréthane, polystyrène expansé,
peinture

JANNIS KOUNELLIS

(1936, Le Pirée, Grèce –)

Sans titre,
1968
laine, corde, bois

Sans titre,
1969
acier, cheveux

Sans titre (Notte),
1965
huile sur toile

PIERO MANZONI

(1933, Soncino – 1963, Milan)

Achrome,
1959
kaolin sur toile plissée

Achrome,
1961
mèches de fibre de verre blanche, fil de fer, bois

Linea M. 10,1, 9/59, [Ligne]
1959
encre d'imprimerie, papier, carton

MARIO MERZ

(1925, Milan – 2003, Turin)

Crocodilus Fibonacci,
1972
crocodile naturalisé, néon, transformateur

Che fare ?, [Que faire ?]
1969
pâte à modeler, reproduction photomécanique

Girasole, [Tournesol]
1960
tempera sur toile

Igloo di Giap, [Igloo de Giap]
1968
fer, plastique, argile, néon, batteries,
accumulateurs
Tigre,
1981
Acrylique pulvérisée, tempera, huile sur
toile de coton

GIULIO PAOLINI

(1940, Gênes –)

1421965,
1965
épreuve gélatino-argentique

Sette fotogrammi della luce,
[Sept photogrammes de la lumière]
1969
photogrammes sur toile argentique montée
sur châssis
Centre national des arts plastiques (CNAP)

Cariatide,
1979
Colonnes de plâtre, crayon sur papier

PINO PASCALI

(1935, Bari – 1968, Rome)

Le penna di Esopo, [Les plumes d'Ésope]
1968
plumes de dinde et laine d'acier tressée montées
sur planche de bois

GIUSEPPE PENONE

(1947, Garessio –)

Il verde del bosco con ramo,
[Le vert du bois avec branche]
1987
Branche d'arbre, sève et chlorophylle sur toile
de coton

Soffio 6, [Souffle]
1978
terre cuite

Albero, [Arbre]
1973
bois

MICHELANGELO PISTOLETTO

(1933, Biella –)

L'Arpa birmana, [La harpe birmane]
1970
paillettes de mica sur toile

Metrocubo d'infinito, [mètre cube d'infini]
1966
miroir, ficelle de chanvre

Donna al cimitero, [Femme au cimetière]

1962 – 1974

Sérigraphie sur acier poli

EMILIO PRINI

(1943, Stresa –)

DA «Fermacarte» [Presse-papier], Gênes,

1968 (tirage 2012)

deux tirages argentiques sur papier

GILBERTO ZORIO

(1944, Andorno Micca –)

Per purificare le parole, [Pour purifier la parole]

1969

Caoutchouc, chanvre, zinc, fer, cuir, alcool

Pugno fosforescente, [Poing phosphorescent]

1971

cire phosphorescente, 2 lampes sur pied,
minuterie

THIERRY DE MEY

(1956, Bruxelles –)

From Inside: Sicilia: Vie di Gibellina,

[De l'intérieur: Sicile: vie de Gibellina]

2007

film, son

RAPHAËL ZARKA

(1977, Montpellier –)

Cretto,

2005

film, son, 6.30 min

PETRA NOORDKAMP

(1967, Losser, Pays-Bas – vit à Amsterdam)

Grande Cretto di Gibellina,

2015

film, son, 15 min

MUSEUM, LEVEL 5

ANDREA BRANZI

(1938, Florence –)

Teatro impossibile (pour Pianetta Fresco n°2)

4 dessins originaux

1968

Teatro d'incontro ideologico con baratro murato

Encre de Chine sur calque

Teatro impossibile (pour Pianetta Fresco n°2)

4 dessins originaux

1968

Teatro privato del potere con dilatazione

dimensionale

Encre de Chine sur calque

Teatro impossibile (pour Pianetta Fresco n°2)

4 dessins originaux

1968

Teatro della forma premeditata in ambiente unico

Encre de Chine sur calque

Teatro impossibile (pour Pianetta Fresco n°2)

4 dessins originaux

1968

Teatro segreto in ambiente domestico con gazebo

metallico

Encre de Chine sur calque

RICCARDO DALISI

(1931, Naples –)

Tecnica povera, 1973

Sedia in cartapesta, 1973

Chaise en papier maché

Sediolina in legno, 1971-'75,

Bois peint

Sediolina in legno, 1971-'75

Bois peint

Série de quatre panneaux en bois

Méthodes mixtes, photos et écritures

UGO LA PIETRA

(1938, Busi sul Tirino –)

Biblioteca Baggio, 1969

In recupero e reinvenzione, Photomontage

Il Commutatore, 1970

Photomontage

Immersione nell'acqua, 1970

Photomontage

In recupero e reinvenzione, 1968

Martello, 1969

Recupero e reinvenzione

Recupero e reinvenzione, 1975

MICHELE DE LUCCHI

(1951, Ferrare -)

Habitation à cubes superposés
1975
Maquette constituée de 5 cubes superposés
Bois et métal

Habitation à cubes superposés
1975
Vue d'ensemble
Photo originale
Tirage photographique sur papier

Habitation à cubes superposés
1975
Esquisse
Encre de Chine sur papier (feuille noire au dos)

Abitazioni verticali (Habitations verticales),
projet de diplôme, maquettes réalisées à l'échelle 1/10
1975

Abitazione a cubi cadenti (Habitation à pyramides
superposées)
Maquette constituée de 5 pyramides superposées
Bois et métal

Abitazioni verticali (Habitations verticales),
projet de diplôme, maquettes réalisées à l'échelle 1/10
1975

Abitazione a cubi cadenti (Habitation à pyramides
superposées)
Photographie originale
Tirage photographique sur papier

Habitation plantée
1975
Maquette
Bois, plaques d'aluminium clouées

Habitation plantée
1975
Esquisse
Encre noire et pastels sur papier

FRANCO RAGGI

(1945, Milan -)

La lampada classica
1976

Architettura instabile
1977
Pastel, cire et encre sur papier

ETTORE SOTTASS

(1917, Innsbruck [Autriche] - 2007, Milan [Italie])

« Design Metaphors », série de six photographies.
Disegno di un pavimento in cui i tuoi passi saranno
incerti de la série : Disegni per i destini dell'Uomo
1973

Photographie n°13
Epreuve gélatino-argentique
Donation de la Caisse des Dépôts en 2006

E' molto difficile disegnare un pavimento lucido,
quasi un miracolo. Comé comminare sull'acqua
de la série : Disegni per i destini dell'Uomo
1973

Photographie n°14
Epreuve gélatino-argentique
Donation de la Caisse des Dépôts en 2006

Disegno di una scala per entrare in una casa molto
Ricca de la série Disegni per i destini dell'Uomo
1974

Photographie n°8
Epreuve gélatino-argentique
Donation de la Caisse des Dépôts en 2006

Disegno di una scala per salire al potere de la
série : Disegni per i destini dell'Uomo
1974

Photographie n°9
Epreuve gélatino-argentique
Donation de la Caisse des Dépôts en 2006

Disegno di un vaso molto bello : non tutti hanno
il riso da metterci de la série : Disegni per i destini
dell'Uomo
1976

Photographie n°10
Epreuve gélatino-argentique
Donation de la Caisse des Dépôts en 2006

Disegno di una mille sale d'aspetto dove
consumerai la tua vita de la série : Disegni per
i destini dell'Uomo
1976

Photographie n°15
Epreuve gélatino-argentique
Donation de la Caisse des Dépôts en 2006

« O metafore », série de 21 études,
sélection de 3 dessins
« Architecture romantique »
18 juillet 1974

Encre de Chine sur papier jaune perforé

Dessin d'architecture
Achat grâce à la Clarence Westbury Foundation

Étude
1974
Encre de Chine sur papier jaune perforé
Dessin d'architecture
Achat grâce à la Clarence Westbury Foundation

Etude
18 juillet 1974
Encre de Chine sur papier jaune perforé
Dessin d'architecture
Achat grâce à la Clarence Westbury Foundation

UFO
(1967 - 1978)

Lampe Paramount
1970 - 1975
Réalisée dans le Laboratorio Casa Anas (Italie).
Présentée dans l'exposition « BauHaus 1 » en 1979
à Milan.
Parapluie abat-jour en nylon.
Support en céramique polychrome
Don de Strafor
CNAP, Fonds National d'Art Contemporain

GIANNI PETTENA
(1940, Bolzano -)

Vestirsi di Sedie, (Se vêtir de chaises), 1971
Ensemble d'éléments utilisés lors d'une
performance
8 chaises portables en contreplaqué de pin,
sangles en coton et fermeture en métal :
CNAP, Fonds National d'Art Contemporain

MICHELE DE LUCCHI
(1951, Ferrare -)

Série de photographies sur les interventions
du Gruppo Cavart à Padoue en 1975.
Archives Michele De Lucchi

FRANCO RAGGI
(1945, Milan -)

Photographies issues des performances du
séminaire « il corpo e i Vincoli », Milan 1975
Archives Franco Raggi

FILMS

RICCARDO DALISI
(1931, Naples -)

Animazione al Rione Traiano 1971-1975
filmé et réalisé par Umberto Panarella
Archives Riccardo Dalisi

UGO LA PIETRA
(1938, Busi sul Tirino -)

Per oggi Basta, 14'
La riappropriation della città, 29'41''
Archives Ugo La Pietra

MICHELE DE LUCCHI
(1951, Ferrare -)

La Portantina, 3'2
Architecture culturellement impossible, 1'51
Archives Michele De Lucchi

10. WALL LABELS

EXHIBITION «UN ART PAUVRE», GALERIE 4, LEVEL 1

Arte Povera arose in Italy during the Years of Lead by emulation. It was announced in two manifestos in 1967: one by the critic Germano Celant, who invented the expression; the other by the artist Alighiero Boetti, with his Manifesto poster, which featured the names of the movement's leading figures, among others. Twenty-two years separated the oldest, Mario Merz, and the youngest, Giuseppe Penone, but while the diversity is obvious, they all frequently used natural and waste materials. And though none of them wanted to make gold from straw or rags, all of them promoted a new symbolic power in opposition to American pop and minimalism. Sensitive to the traces and most elementary manifestations of life, these artists made use of every kind of archaic gesture, but also acknowledged the influence of Alberto Burri, Lucio Fontana and Piero Manzoni, with whom the exhibition opens. It then explores some of the striking features shared in the work of each those artists: tautology, writing, vitality, animality and shelter.

PIERO GILARDI

Piero Gilardi came to prominence in 1966 with the rough trompe-l'œil of his «nature carpets» in polyurethane foam. But his impact was not only due to the singularity of his visual art work. He also propagated Italian art, chronicled American art during his travels to New York and California, and zealously explored the European scene. He was a valuable advisor to two legendary exhibitions in 1969: «Op Losse Schroeven» at the Stedelijk in Amsterdam and «When attitudes become form» at the Kunsthalle in Bern, but did not take part as an artist in either, because at that time he was moving away from the art system to devote himself to ecological and social issues.

GIOVANNI ANSELMO

Giovanni Anselmo's entire work arose from a vision. While walking on the slopes of Mt Stromboli in 1965, his shadow was projected in front of him onto the ash suspended in the air: a revelatory vision reminiscent of Petrarch describing his ascent of Mount Ventoux. Anselmo then decided to destroy all traces of his work prior to this revelation. He was thus born as an artist at 31, and from then on his entire work embodied the very energy of creation, both tectonic and artistic. Here drawing becomes tautology in delineating itself; the lettuce eats the granite and condemns the sculpture to ruin, and the compass indicates a course that can stir mountains.

ALIGHIERO BOETTI

To give shape to an imaginary twin, in addition to a photomontage of him hand in hand with himself, Alighiero Boetti introduced an e («and» in Italian) between his first name and surname. Then, cultivating every form of divergence under the omen of the double and all its mythologies, he trained himself to write with two hands, transforming text into a drawing, and physical experience into a mental exercise. His work incorporated a huge iconography, but language remained his main focus. This was already evident in the hieroglyphs of the 1967 Manifesto and the large panel of 1968, foreshadowing his destiny as a travelling artist who worked frequently in Afghanistan from 1971.

PIER PAOLO CALZOLARI

Strangely, when Pier Paolo Calzolari staged his first solo exhibition at the age of 22, what he exhibited was closer to the Transavantguardia – a movement asserting itself as an alternative to Arte Povera (as yet unidentified in 1965) – than with his characteristic work, which made use of lead, domestic objects, refrigeration systems and neon tubes spelling enigmatic words. Here, the language is conveyed by both the light and a sound track repeating adjectives, which seem to describe the work itself or sculpture in general. Created in English, because it was first presented in New York, this work received first prize in the 1971 Paris Biennial.

MARIO CEROLI

Roman artist Mario Ceroli staged his first exhibitions with Jannis Kounellis and Pino Pascali. In 1966, he won the sculpture prize at the Venice Biennial with the most complex work he had yet produced in pine wood: his *Cassa Sistina*. Even if its title was ironic, it made obvious reference to the history of art, and can thus be compared with another of his early works: a list of artists' names from the Renaissance to the present day. Within this «bungalow», the silhouettes made of planks evince a relationship with Pop Art. Ceroli's skills subsequently found expression in numerous stage sets for theatre, film and television.

LUCIANO FABRO

There are only exceptions in the *Arte Povera* scene as a whole. But Luciano Fabro and Giulio Paolini were exceptions among the exceptions. Their work sometimes used precious materials (Fabro was based in Milan, the city of fashion and design) and revisited different canonical references in the history of art, respectively the architecture of Palladio and antique statuary. But Fabro's foot, always looking cramped wherever it is placed, goes far beyond the archaism claimed by his friends in evoking a prehistoric animal. Here made of Murano glass and emerald silk, each unique foot in the series seems like a fossil in a paleontological collection.

MARIO MERZ

The necessity for human beings to have shelter characterises their vulnerable status. This is why the igloo seemed an obvious choice to Merz (like the tent to Carla Accardi), together with its half-perfect form, evoking the north's domination of the south on Earth. Here it carries General Giap's saying, «If the enemy masses his forces, he loses ground; if he spreads out, he loses strength»: an unfathomable formula, like Fibonacci's mathematical sequence – the driving force and axiom of the sculptor, for whom the proliferation of figures verged on animal reproduction.

GIULIO PAOLINI

Among his peers, Giulio Paolini was the first to advocate «poverty» in art. And if he made use of photography, it was to more effectively explore the components of the picture and its story, placed in a mythical perspective, in the daily life of the workshop or the domestic sphere. These highly individualized, universal areas, encouraging scrutiny or poetic reverie, are both rooted in and outside prosaic time. Like Antonioni's *Blow Up*, the series of seven photos results from the successive enlargements of the same blurred image. With the later *Cariatide* (in the second gallery), the drawing is wrapped around the architecture he had previously planned.

PINO PASCALI

Pino Pascali's premature death in 1968, four days after Fontana's, fixed the image of an impatient artist who left us a great deal, but promised even more. In the form of a tondo, making reference to Aesop's Fables, his work presents the «cultivated» side of an iconography that, from the smallest to the largest, summons the worm and the whale alike. The monkey playing also the role of accomplice and confidant for this man, who was not afraid of the grotesque; who condemned sculpture to decapitation when he did not turn it into a comedy; who posed with a real revolver in his hand, and donned combat uniform and a helmet when he exhibited his false artillery pieces.

GIUSEPPE PENONE

Giuseppe Penone entered the scene in 1969 with works produced in the secrecy of a forest. There he produced no new forms, in contrast with Land Art; but his chief preoccupation lays in living things changing aspects. This he demonstrated backwards, starting with a beam in which he revealed the young tree within it by peeling away each annual ring that had grown around the trunk before the tree was cut down and squared. But the tree does not only produce beams: it produces the forest, in real life and by frottage (in the second gallery). And this forest was where Penone made his first studies of breath, finalised in terracotta, on which he imprinted his physical body.

MICHELANGELO PISTOLETTO

Michelangelo Pistoletto produced his first mirror painting in 1962. He then garnered attention by making the public part of an imagery that could be irreverent, as here, where the woman devotes herself to the cult of the dead in a ridiculous pose. These pictures linked the artist with Pop Art. With the same height, the Arpa Birmana provides a kind of antidote to this body of work by taking the form of an archaic mirror covered with mica chips. The cubic metre of infinity suggests the idea of the infinite through the interaction of mirrors turned face to face, which would repeat their own spectacle endlessly if this assembly did not immerse them first in endless darkness.

EMILIO PRINI

Emilio Prini is one of the most secretive figures. The work presented here takes its title («Paperweight») from an installation he created in 1968 for his first solo exhibition at La Bertesca gallery in Genoa, which hosted the manifesto exhibition «Arte povera e IM Spazio» staged by Germano Celant. The title of his solo exhibition announced Prini's creative project in sibylline fashion: «Piombi-Pesi-Spinte-Azioni scritte». We can safely say that this was a question of lead, gravity, pressure, action and writing. But photography adds an almost spectral perceptive approach through which the action is completing itself, crossing time and space.

GILBERTO ZORIO

The two works by Gilberto Zorio echo each other in an unexpected way. The one from 1969 proposes purifying the spoken word, here made to circulate metaphorically in a fireman's hose, as though to extinguish its uncontrolled flow. The 1971 work rushes towards visitors when they are plunged into darkness. Hardly visible in the light, where it appears like part of a much larger set-up, the fist gathers speed by becoming phosphorescent, the luminescence gives it vitality. If the word needs to be purified, it is perhaps because it is going around in circles. Meanwhile the fist opts for the straight line.

MARIO MERZ

What to do ? Merz takes up the question posed by Lenin, who used it as the title of his 1902 treatise. If all quotation is collage, this one should do battle with the oldest work in the exhibition here. Burri's work of 1955, which ends the circuit, is an advanced milestone, but the films of visual artist Raphaël Zarka and composer/choreographer Thierry De Mey, which can be seen next, freely interpret his late work, commissioned after the earthquake that destroyed the old village of Gibellina in Sicily. The documentary by Noorkamp responds to it more soberly, but no less effectively.

JANNIS KOUNELLIS

Jannis Kounellis arrived in Rome at the age of 19, and held his first solo exhibition there the next year with his pictures in the Alfabeti series. Their graphic inventiveness borrowed from street signs, seen through the eyes of a stranger to language and even to its signs. La Notte (in the first gallery) evokes this night of signs as much as the film by Antonioni. But, venerating Burri, the potential Kounellis finds in raw materials provides him with a new vocabulary. Mingling history and mythology, introducing fire and animals into his art, and working as a stage designer for theatre and opera, he was the one who expressed the greatest dramatic emphasis of all his peers.

AT THE MUSEUM

ARCHITECTURE AND DESIGN: AROUND GLOBAL TOOLS (1973-1975)

AUTOUR DE GLOBAL TOOLS (1973-75)

During the early Seventies, urban actions became increasingly frequent in Italy in the wake of Radical Architecture. In 1969, «Campo urbano», a temporary one-day exhibition, was staged in the streets of Como, with artists and architects taking over the urban space. 1973 saw the creation of Global Tools, a counter-school of architecture and design, bringing together architects and designers such as Ettore

Sottsass, Alessandro Mendini, Andrea Branzi, Riccardo Dalisi, Remo Buti, Gianni Piretti, Ugo La Pietra, Franco Raggi, Davide Mosconi, Archizoom, 9999, Superstudio, UFO and Ziggurat with artists like Franco Vaccari and Luciano Fabro. Through workshops and performances, Global Tools advocated a multidisciplinary teaching method, encouraged collective participation and worked on rethinking the social and political space. Interactions between the body and objects gave rise to a new anthropology of design: a «proto-design» capable of stimulating individual creativity and shaping new creative behaviours.

ANDREA BRANZI /ARCHIZOOM

Architect, designer, theorist and critic Andrea Branzi was a major figure in the history of architecture and design. He was one of the main exponents of the Italian Radical movement. In 1966, the exhibition that established Radical architecture, «Superarchitettura» in Pistoia, opened the way to happenings and «guerilla» actions. In 1968, during the 14th Triennale di Milano, Archizoom designed the Centre for Eclectic Conspiracy, Gazebo. After becoming a founder of the Archizoom studio in 1966, Branzi joined Global Tools (1973-1975), the alternative architecture and design school that focused on «collective creativity». In 1982, the designer co-founded the Domus Academy, an international design school. He was its director until 1990. At the same time, he was highly active as a critic, advocating a «new design» based on the syncretism between nature and technology. The drawings for Teatro impossibile (1968), which appeared in the review *Pianeta fresco*, came from Gazebos: environments where architecture gave way to a theatre of objects, conveying a narrative free from any rationality.

MICHELE DE LUCCHI

Michele De Lucchi co-founded the Gruppo Cavart (alongside Pierpaolo Bortolami, Piero Brombin, Boris Pastrovicchio and Valerio Tridenti) in Padua in 1973 while still a student. «Cavart» combined the Italian words «cava» (quarry) and «arte» (art). A protagonist of radical architecture in the Seventies, he became a close collaborator of Ettore Sottsass and took part in the Memphis group. In July 1975, when Global Tools was coming to the end of its life, the Gruppo Cavart staged a week-long «seminar-project» at the Monte Ricco quarry in Monselice, conceived as a «guerilla action» on the theme of «impossible architecture». Classes, installations and performances were organised in the quarry, and «impossible architectures» were built with the most rudimentary means. With his Vertical Houses, Michele De Lucchi questioned the habitability of objects halfway between architecture and design. Opposing any sort of functionalism, these were supposed to engender a perceptive instability in their users, and make them aware of the space.

FRANCO RAGGI

A graduate of the Politecnico di Milano, Franco Raggi edited the review *Casabella* from 1971 to 1975, and was the editor-in-chief of the design review *Modo* from 1977 to 1980. In 1973, he staged a critical exhibition on Italian radical design for the Berlin IDZ. In the context of Global Tools, Raggi laid on performances, questioning the interaction between the body and objects through the use of «poor» techniques. The lamp entitled *La Classica* resulted from a performance in which, during the Gruppo Cavart's «Impossible Architecture» seminar of 1975, Franco Raggi made a tent using branches covered with hand-painted fabrics. A synthesis of a Doric temple and a shack, the *Tenda rossa* was emblematic of the challenge posed to architectural languages. A year after devising it, he converted it into a designer object, *La Classica*, turning it from architecture into a domestic object in a change of scale full of parody, irony and humour.

GLOBAL TOOLS

In June 1975, architects, designers and artists met together in Milan to discuss the creation of «dysfunctional objects» in «reversed ergonomics». This first workshop by the Body Group within Global Tools, led by Davide Mosconi, Alessandro Mendini and Franco Raggi centred on «the body and its constraints», saw the body as simultaneously a cognitive tool and a language, while the object became a prosthesis of the body with hybrid materiality. Franco Raggi and Ettore Sottsass have put on concrete

«constraint boots» and Franco Raggi's face is hidden by a cardboard mask, like a theatre accessory, reminiscent of an archaic ritual.

ETTORE SOTTASS

Ettore Sottsass obtained a degree in architecture from the Politecnico di Torino in 1939. After the war he moved to Milan, where he played a major role in design from the Fifties onwards. From his experience with Olivetti to the Alchimia group, and the creation of Memphis in 1981, Sottsass constantly renewed the language of design through a sensorial, questioning the relationship between the object and its environment. Design Metaphors are a series of 50-odd photographs taken in the Pyrenees and the deserts of Spain between 1972 and 1978 by Ettore Sottsass. These «metaphors» are precarious constructions that he created, like a conceptual artist, before photographing them. Made of fragile elements – stones, leaves, wood, bits of string, fragments of clothes – these installations echo the instability of things and simultaneously question the act of constructing the foundations of architectural language and industrial culture. Each photograph has a title and a theme, raising questions in a childlike way.

UFO (1967-1978)

LAPO BINAZZI

Initially called «Group 67», UFO was created in 1967 by architecture students at the University of Florence (Carlo Bachi, Patrizia Cammeo, Riccardo Foresi and Titti Maschietto, who were joined in 1968 by Sandro Gioli, Massimo Giovannini and Mario Spinella) and headed by Lapo Binazzi. In 1973, the group took part in the creation of Global Tools; their approach included a Pop iconography with a touch of parody. In 1975, they founded the Laboratorio di Nuovo Artigianato Casa Anas in Florence. UFO's attitude was that of an anti-establishment group focused on reality and its reappropriation through urban performance, using forms of expression very different from traditional architectural language, like comic strips, advertisements and film. Close to the semiological theories of Umberto Eco, UFO aimed to liberate creativity and imagination through the subversion of signs. The Paramount MGM lamp (1969), whose Pop character evinces an obvious irony, serves a narrative counter-communication, subverting the codes and symbols of the consumer society.

GIANNI PETTENA

Artist, architect, designer, critic and architectural historian Gianni Pettena teaches at the University of Florence, his alma mater, and is a major figure in Radical Architecture. Close to conceptual and land art in the Seventies, Gianni Pettena makes language and the body central to his approach to architecture. Defining himself as an «anarchitect», he constantly creates bridges between the disciplines. In 1969, he took part in a temporary one-day exhibition, Campo urbano (aesthetic interventions in the collective urban dimension) by hanging sheets across the streets of Como as though hung out to dry. Wearable Chairs was a performance created by Gianni Pettena in April 1971 with ten or so students from the Minneapolis College of Art and Design. With each person harnessed to a chair, the group moved through the city, either in single file or bunched together. The «wearable chairs» were a device activated by the body and its movements, which changed their status from objects to that of wearable, nomadic architectures. They were then exhibited in a dramatic staging of light and shadow, like ex-votos – remains stripped of their substance –, at the Minneapolis Institute of Art, together with documents reconstructing the performance.

UGO LA PIETRA

Architect and designer Ugo La Pietra was a major figure in the Italian Radical scene. A graduate of the Politecnico di Milano, he carried out experimental work in the Sixties. Through the «synaesthesia of the arts», La Pietra sought to extend our field of perception and involve viewers in the work. The urban space was one of his favourite areas of study, which he subverted in quest of «degrees of freedom». These films and photomontages illustrate Ugo La Pietra's experiments as part of his urban actions. The installations called Immersions are «instruments of knowledge» of reality. Through different angles of inclination, Il



Commutatore transforms the «degrees» of the perception of the city: an experimental plan linking individuals to their urban environment. The films *Per oggi Basta* and *Riappropriazione della città* are a record of the «spontaneous» creations of people living on the outskirts of Milan, who reconstruct their environment themselves, using poor objects and scraps from the industrial city.

RICCARDO DALISI

Architect, designer, artist and poet Riccardo Dalisi graduated in architecture from the University of Naples in 1957. Influenced by the structuralist thinking of Noam Chomsky, he promoted an anti-design, opposed to rationalism. During the Seventies, he joined the Italian Radical movement and helped to found Global Tools. Within this group, Dalisi advocated the return of the imagination as a fundamental element of creation. In 1971, Riccardo Dalisi began to organise workshops with his students, in collaboration with children from the working class Traiano district in Naples. Through models made with simple geometric figures and urban installations, the children reinterpreted the city space and reappropriated it. Riccardo Dalisi introduced a process he called «tecnica povera», calling on children's imagination to create unpredictable architecture based on creative chaos. Here architecture becomes a creative, collective experiment with the space.

12. PRESS VISUALS

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EXHIBITION, GALERIE 4, LEVEL 1



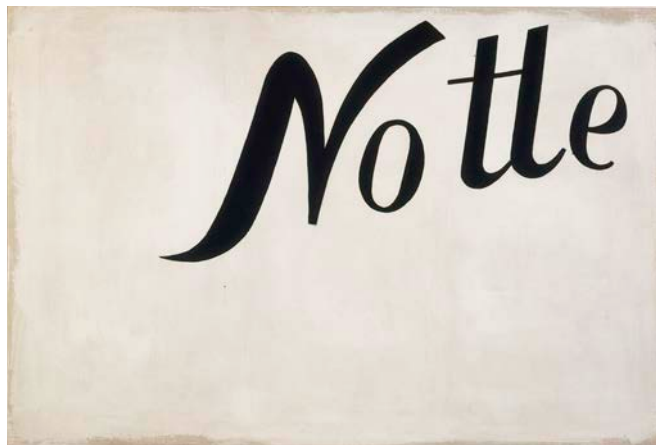
Piero MANZONI
Achrome
1959
140 x 120,5 cm
Kaolin sur toile plissée
Collection Centre Pompidou, mnam/ci
© Adagp, Paris 2016



Mario MERZ
Girasole (Tournesols)
1960
85 x 120 cm
Tempera sur toile
Collection Centre Pompidou, mnam/ci
© Centre Pompidou/Dist. RMN-GP
© Adagp, Paris 2016



Piero GILARDI
Totem domestico
1964
200 x 200 x 300 cm
Mousse de polyuréthane, polystyrène expansé, peinture
Collection Centre Pompidou, mnam/ccl
© Piero Gilardi - photo : © François Fernandez



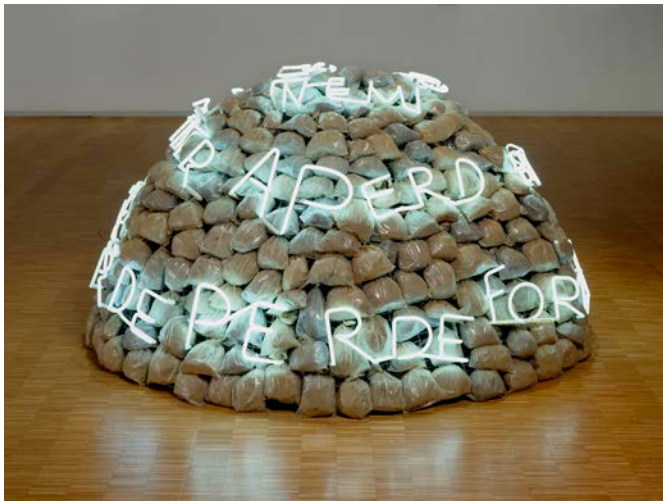
Jannis KOUNELLIS
Senza titolo [Notte]
[Sans titre [Nuit]]
1965
120 x 180 cm
Huile sur toile non enduite, agrafée sur châssis
Collection Centre Pompidou, mnam/ccl
© Centre Pomidou/Dist. RMN-GP
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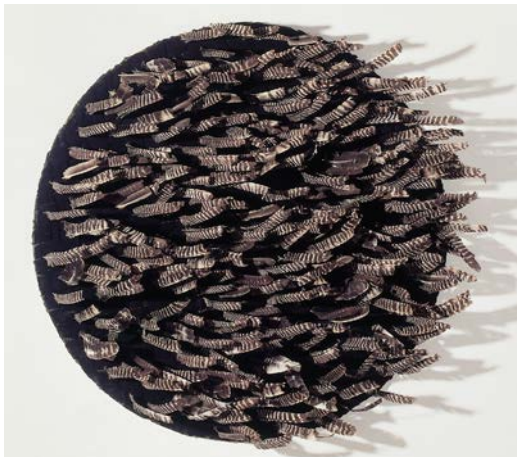
Alighiero BOETTI
Manifesto, [Manifeste]
1967
affiche, papier impression offset
tirée à 800 ex.
Collection Centre Pompidou, mnam/ccl / Bibliothèque
Kandinsky, Paris
© Centre Pomidou/Dist. RMN-GP
© Adagp, Paris 2016



Giovanni ANSELMO
Sans titre
1968
70 x 23 x 37 cm
Granit, laitue, fil de cuivre
Collection Centre Pompidou, mnam/cci
© Centre Pompidou/Dist. RMN-GP
© Giovanni Anselmo



Mario MERZ
Igloo di Giap
1968
hauteur: 120 cm
diamètre: 200 cm
Cage de fer, sacs en plastique remplis d'argile,
néon, batteries, accumulateurs
Collection Centre Pompidou, mnam/cci
© Centre Pompidou/Dist. RMN-GP
© Adagp, Paris 2016



Pino PASCALI
Le penne di Esopo [Les plumes d'Esope]
1968
profondeur: 35 cm
diamètre: 150 cm
Plumes de dinde, laine d'acier tressée montées sur planche de bois
Collection Centre Pompidou, mnam/cci
© Centre Pompidou/Dist. RMN-GP
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Giuseppe PENONE
Soffio 6 [Souffle 6]
1978
158 x 75 x 79 cm
Terre cuite
Collection Centre Pompidou, mnam/cci
© Centre Pompidou/Dist. RMN-GP
© Adagp, Paris 2016

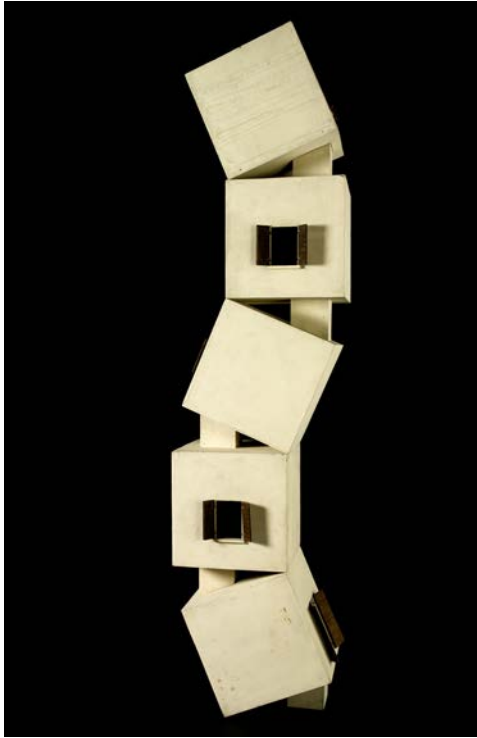
EXPOSITION AU MUSÉE, NIVEAU 5 SALLE 39 & 40



Riccardo DALISI
Tecnica povera, 1973
Sedia in cartapesta, 1973
Chaise en papier mâché
ca., 90 x 80 x 45cm
Collection Centre Pompidou, mnam/cci
© Centre Pompidou/Dist. RMN-GP



Ettore SOTTASS
E' molto difficile disegnare un pavimento lucido, quasi un miracolo. Come camminare sull'acqua.
De la série : Disegni per i destini dell'Uomo
1973
Photographie n°14
Epreuve gélatino-argentique, 42 x 32 cm
Collection Centre Pompidou, mnam/cci
© Centre Pompidou/Dist. RMN-GP
© Adagp, Paris 2016



Michele DE LUCCHI
Habitation à cubes superposés
1975
237 x 58 x 42 cm
Collection Centre Pompidou, mnam/cci
© Centre Pompidou/Dist. RMN-GP
© Michele De Lucchi



Franco RAGGI
La lampa classica
1976
hauteur: 57 cm
socle : 40 x 30 cm
Collection Centre Pompidou, mnam/cci
© Centre Pompidou / Dist. RMN-GP
© Gianni Braghieri/Franco Raggi



Riccardo DALISI
Animazione al Rione Traiano
1971-1975
© Archivio Dalisi

13. PRATICAL INFORMATION

PRATICAL INFORMATION

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