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February 2017

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In 2017, the Centre Pompidou is celebrating its 40th anniversary everywhere in France. To share the celebration with as wide an audience as possible, it is presenting a completely new programme of exhibitions, exceptional loans and events all through the year.

Exhibitions, shows and get-togethers will be presented in 40 French cities, in partnership with museums, contemporary art centres, theatres, festivals and players in France’s cultural and artistic network.

From late 2016 to early 2018, in 40 cities from Grenoble to Lille by way of Le François in Martinique, Chambord and Nice, ranging from evening events to six-month exhibitions, proposals mingling exhibitions, concerts, theatre, dance and talks invite every type of audience to experience and share the originality of the Centre Pompidou.

“I want the Centre Pompidou’s 40th anniversary to be a celebration of artistic creation everywhere in France: for it to illustrate the vitality of cultural institutions that share the Centre Pompidou spirit; for it to celebrate the links forged with artists, museums, art centres, theatres and festivals, and develop and enrich a long history of shared projects fostering art and creation; for it to be an opportunity to reach out to people who have loved the Centre Pompidou for 40 years, and to new audiences as well. The Centre Pompidou’s anniversary involves the whole country through a wide range of events, designed to inspire, assist, foster and facilitate projects,” says Serge Lasvignes, President of the Centre Pompidou.

40 cities
75 partner venues
50 exhibitions
15 shows, concerts and performances
THE CENTRE POMPIDOU’S 40TH ANNIVERSARY

1977 – 2017

The first of a new generation of cultural establishments, the Centre Pompidou was devoted by its founder to modern and contemporary creation, at the crossroads of disciplines: “A cultural centre that is simultaneously a museum and a centre for creation, where the visual arts rub shoulders with music, films, books, and so on.” The underlying idea was that a society is more alert, capable of questioning itself and innovating if it is open to the art of its time.

Forty years on, the Centre Pompidou has become a major cultural player within and outside France. In one venue, it brings together a collection of over 100,000 works, a public reading library (the BPI), auditoriums for films and shows, a musical research Institute (IRCAM), and areas for educational activities. It presents some twenty-five temporary exhibitions each year. Both an internationally recognised reference and a place of forward thinking, it is also a popular venue that tirelessly seeks to broaden its audiences through its programme and projects.

Its revolutionary building has become an icon of 20th-century architecture and the embodiment of a spirit. It is eminently accessible to the city and its visitors; every type of artistic expression is found within it, transcending barriers and hierarchies between the arts, and constantly stimulating curiosity. In forty years, it has welcomed, surprised, charmed, provoked, questioned and moved over 100 million visitors.

At the crossroads of different disciplines, the programme for this 40th anniversary illustrates the Centre Pompidou’s commitment to cultural institutions in the regions outside of Paris – essential players in the dissemination and development of the art in our time. This network of partnerships throughout the country is characterised by its diversity: museums, art centres, monuments, festivals and show venues with which Centre Pompidou has built up relationships of trust over the years, and which share the same feeling for contemporary creation.

The Centre Pompidou is marking this anniversary by assisting its partners’ initiatives with exceptional loans of works and co-productions. The 51 exhibitions highlight every section of the Musée National d’Art Moderne’s collections. Some of the events have been scientifically co-devised with one of the Centre Pompidou’s curators. In terms of live shows, long-term friendships and new partnerships are both in the spotlight. The shows on offer, which form the core of the anniversary calendar, are either part of partners’ and the Centre Pompidou’s annual programmes, or specific creative moments in the form of festivals (including the “Actoral” festival, the “Latitudes contemporaines” festival, and the “DaınsFabrik” festival with Le Quartz). From Arles to Metz, Brest, Armentières and Nantes, the Centre Pompidou and its partners thus support artists, whether they are companies that have already appeared several times at the Centre Pompidou or burgeoning talents.

AN ANNIVERSARY SHARED WITH IRCAM AND THE BPI

For this anniversary season, IRCAM (Institute for Research and Coordination in Acoustics/Music) is presenting five creations in Bourges, Lyon, Marseille, Paris and Strasbourg. Combining music, theatre, dance, opera and the visual arts, the projects are based on a close artistic collaboration with the cities’ show venues. These productions reflect the diversity of artistic forms developed at IRCAM and illustrate its commitment, alongside those who produce and disseminate contemporary creation throughout France.
THREE QUESTIONS FOR
SERGE LASVIGNES
PRESIDENT OF THE CENTRE
POMPIDOU

What is the main idea behind celebrations for this 40th anniversary?
40 is the age of control and action: a splendid age, because it means being truly open to what is happening, and being able to share the experience and strength acquired. The Centre Pompidou has built up one of the largest collections of modern and contemporary art in the world, presented 325 exhibitions, and laid on shows, cycles, debates and festivals. With this anniversary, I did not want to focus on the Paris venue alone, but to make it a decentralised celebration – a festival of artistic creation throughout France, with all the institutions that are our friends and share our ambitions, and make up France’s extraordinarily precious cultural network. This shared anniversary is a way of reaching out not only to those who have always loved and helped the Centre Pompidou, but to new audiences as well.

What are some of the iconic projects of this “decentralised” anniversary?
The originality of the Centre Pompidou’s 40th anniversary lies in the wide range of events presented to the public throughout France, in partnership with museums, art centres, festivals and show venues. There is something for everyone: the visual arts, architecture, design, dance, contemporary music, theatre and performance. So audiences have plenty of choice!

The spirit of the 40th anniversary is to encourage people to discover or rediscover the wealth and variety of the Centre Pompidou collections and the many different facets of art today, through collaborations with regional cultural institutions. For example, the Musée des Beaux-Arts in Rennes wants to exhibit Belgian video artist David Claerbout’s installation “Bordeaux Piece”, a 13-hour work that has never been shown in France. Other exhibitions based on the collection will take a fresh look at various periods in art history: post-war abstraction in Paris (“Le geste et la matière” at the Fondation Clément in Martinique); megastructures – an architectural concept illustrated by the architecture of the Centre Pompidou, designed by Richard Rogers and Renzo Piano (“Mégastructures” at the Lieu Unique in Nantes); the Colourists, a movement little-known to most people, halfway between design and architecture, of which the Centre Pompidou has a large collection (“Eloge de la couleur” at La Piscine in Roubaix), and the perception of colour in ceramics (“L’expérience de la couleur” at the Cité de la Céramique in Sèvres). This programme will activate France’s artistic network in every region, from the Eli Lotar retrospective at the Jeu de Paume to the Claude Closky retrospective at the Centre des Livres d’Artistes in Saint-Yrieix-la-Perche.

Lastly, with live shows, the anniversary focuses on the historic links with various places and the support given to artists. For example, the choreographer Alain Buffard, no longer with us, was supported throughout his career by the Centre Pompidou, Les Subsistances in Lyon and the Théâtre de Nîmes. So 2017 is an opportunity to revive one of his creations in partnership with these two institutions. Fanny de Chaille, who excels in theatre, dance and performance alike, is presenting her third creation at the Centre Pompidou, as well as in Bordeaux, Montpellier and Toulouse. It’s also important to use the anniversary as an occasion to write new chapters of history, and forge relationships with emerging artists, like the dancers and choreographers I-Fang Lin and Volmir Cordeiro.
And in 40 years’ time, how do you see the Centre Pompidou developing – what are the challenges awaiting it?

Forty years is too far ahead. We need to meet the challenges here and now, and be able to grasp new forms of modernity. It’s a polycentric world, where we need to explore the new art scenes that are developing, and play our part as well. There are new creative approaches, building endless bridges between art, science and technology. Audiences presented with a many-faceted offer have new expectations, and now seek a more individualised, participatory relationship. We have a burning obligation to move closer to the “other public” – people who do not come spontaneously, who are intimidated by contemporary art. And more generally, we must try not to lose any of the Centre Pompidou’s originality or ability to surprise and move people, while giving them keys to understanding art, and dialoguing with audiences so that we can write the history of modernity together. Lastly, the Centre needs to remain a subtle sensor of an art in a constant state of reinvention, with all its visual, musical and choreographic aspects.

You can find the entire 40th anniversary programme on www.centrepompidou40ans.fr – press kit available on https://www.centrepompidou.fr/fr/content/download/59003/795712/version/7/file/DOSSIER.PRESSE_CP40+20+September.pdf
CALENDAR
THE CENTRE POMPIDOU PROGRAMME

JANUARY
EXHIBITIONS STILL ON SHOW

ART ET LIBERTÉ
RUPTURE, GUERRE ET SURREALISME
EN ÉGYPTE (1938 -1948)
UNTIL 16 JANUARY 2017
GALERIE D’ART GRAPHIQUE AND
GALERIE DU MUSÉE, LEVEL 4

MAGRITTE
LA TRAHISON DES IMAGES
UNTIL 23 JANUARY 2017
GALERIE 2, LEVEL 6

POLYPHONIES
OLIVER BEER, MARIECHEN DANZ, FRANCK LEIBOVICI
UNTIL 30 JANUARY 2017
GALERIE 0, LEVEL 4

PRIX MARCEL DUCHAMP 2016
THE NOMINEES
UNTIL 30 JANUARY 2017
GALERIE 4, LEVEL 1

BRASSEÏ
GRAFFITI
UNTIL 30 JANUARY 2017
GALERIE DE PHOTOGRAPHIES, LEVEL -1

JEAN-LUC MOULÈNE
UNTIL 20 FEBRUARY 2017
GALERIE 3, LEVEL 1

CY TWOMBLY
UNTIL 24 APRIL 2017
GALERIE 1, LEVEL 6

AT THE MUSEUM

COLLECTIONS MODERNES
1905-1965
POLITIQUES DE L’ART
UNTIL 3 APRIL 2017
MUSEUM, LEVEL 5

COLLECTIONS CONTEMPORAINES
DE 1960 À NOS JOURS
UNTIL 27 MARCH 2017
MUSEUM, LEVEL 4

LA COLLECTION THEA WESTREICH WAGNER
ET ETHAN WAGNER
UNTIL 27 MARCH 2017
MUSEUM, LEVEL 4

KOLLEKTSDIA!
ART CONTEMPORAIN EN URSS
ET EN RUSSIE 1950-2000
UNTIL 27 MARCH 2017
MUSEUM, LEVEL 4

FÉVRIER
OPENING

JOSEF KOUDELKA
LA FABRIQUE D’EXILS
22 FEBRUARY - 22 MAY 2017
GALERIE DE PHOTOGRAPHIES, LEVEL -1

MARS
OPENINGS

IMPRIMER LE MONDE (PRINTING THE WORLD)
as part of Mutations/Créations
15 MARCH - 19 JUNE 2017
GALERIE 4, LEVEL 1

VERTIGO
IRCAM ART/INNOVATION FORUM
as part of Mutations/Créations
15 MARCH - 19 JUNE 2017
IRCAM AND CENTRE POMPIDOU

FÉVRIER
OPENINGS

WALKER EVANS
UN STYLE VERNACULAIRE
26 APRIL - 14 AUGUST 2017
GALERIE 2, LEVEL 6

ROSS LOVEGROVE
CONVERGENCE
as part of Mutations/Créations
12 APRIL - 3 JULY 2017
GALERIE 3, LEVEL 1
MAY
OPENING
MODERN COLLECTIONS
1905 - 1965
L’ŒIL ÉCOUTE
NEW DOSSIER ROOM CIRCUIT
STARTING ON 3 MAY 2017
MUSEUM, LEVEL 5

JUNE
OPENINGS
CONTEMPORARY COLLECTIONS
FROM 1960 TO THE PRESENT DAY
NEW HANG
STARTING IN JUNE 2017
MUSEUM, LEVEL 4
HERVÉ FISCHER
14 JUNE - 11 SEPTEMBER 2017
GALERIE DU MUSÉE, LEVEL 4
STEVEN PIPPIN
14 JUNE - 11 SEPTEMBER 2017
GALERIE DE PHOTOGRAPHIES, LEVEL -1
DAVID HOCKNEY
21 JUNE - 23 OCTOBER 2017
GALERIE 1, LEVEL 6

JUILLET
OPENING
FRED FOREST
12 JULY - 28 AUGUST 2017
FORUM, LEVEL -1

SEPTEMBER
OPENING
CARTE BLANCHE PMU
27 SEPTEMBER - 16 OCTOBER 2017
GALERIE DE PHOTOGRAPHIES, LEVEL -1

OCTOBER
OPENINGS
PRIX MARCEL DUCHAMP 2017
THE NOMINEES
4 OCTOBER 2017 - 8 JANUARY 2018
GALERIE 4, LEVEL 1
ANDRÉ DERAIN 1904 - 1914.
LA DÉCENNIE RADICALE
4 OCTOBER 2017 - 29 JANUARY 2018
GALERIE 2, LEVEL 6
NALINI MALANI
18 OCTOBER 2017 - 8 JANUARY 2018
GALERIE D’ART GRAPHIQUE AND
GALERIE DU MUSÉE, LEVEL 4

DECEMBER
OPENING
CÉSAR
LA RÉTROSPECTIVE
13 DECEMBER 2017 - 26 MARCH 2018
GALERIE 1, LEVEL 6
JOSEF KOUDELKA
LA FABRIQUE D’EXILS
22 FEBRUARY - 22 MAY 2017
GALERIE DE PHOTOGRAPHIES, LEVEL -1
Curator: Clément Chéroux

In 1970, not long after photographing the invasion of Prague by Soviet tanks, Josef Koudelka decided to leave his native Czechoslovakia. During the winter months he lived in first London, then Paris. The rest of the time he spent travelling Europe, reacting to whatever chance put in his path. During this period from the Seventies to the Eighties, he took the spellbinding pictures of the Exiles series. They were exhibited in Paris in 1988 and then compiled in a book that has since become a reference in the genre.

In 2016, the photographer donated the entire series of his Exiles series (seventy-five photographs) to the Centre Pompidou. The exhibition, presented in the Galerie de Photographies, reveals thirty-five of the series’ most iconic pictures, together with numerous unpublished images and an extraordinary group of self-portraits taken by Koudelka during his travels, never shown until now. The exhibition also presents, for the first time, the notebooks in which he glued his images, organised by form or theme. For the first time, the Centre Pompidou’s exhibition provides audiences with an opportunity to embrace the whole sweep of the series, thereby allowing them to gain a richer understanding. It explores how the project came about, shedding light on the “making” of Exiles.

This is Josef Koudelka’s first exhibition in Paris for thirty years.

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01 44 78 48 56
Josef Koudelka
Ireland
1972
Silver gelatin print
50 x 60 cm
Donated by the artist in 2016
© Josef Koudelka/Magnum Photos
© Centre Pompidou/Dist.RMN-GP
MARCH

MUTATIONS / CRÉATIONS
15 MARCH - 3 JULY 2017

IMPRIMER LE MONDE (PRINTING THE WORLD)
VERTIGO
ROSS LOVEGROVE
CONVERGENCE

IMPRIMER LE MONDE
15 MARCH - 19 JUNE 2017
GALERIE 4, LEVEL 1
Curator: Marie-Ange Brayer
Co-Curator: Olivier Zeitoun

This exhibition brings together a young generation of artists, designers and architects who use 3D printing as an experimental tool, questioning the status of the creator at a time when the creative act is becoming automated and a new "digital materiality" is emerging. "Imprimer le monde" presents forty or so creators and innovative projects from science labs.

A digital technology, 3D printing is synonymous with a paradigm shift in creation and innovation. From the micro world (printing cells) to the macro world (printing architecture on a scale of 1:1), and from the visible to the infra-visible, 3D production raises numerous questions that concern our daily lives as well as the world of industry and research. What are our sensitive "impressions" of a world where we can make 3D "prints" of objects lighter than air (graphene aerogel), break away from gravity to "print" in space, fragment and recompose the body through digital imaging, and immerse ourselves in the infra-visibility of molecules?

The exhibition presents designer objects and architectural prototypes as well as programming software. It looks at the archaeology of 3D printing from the photosculptures of the mid-19th century through to the inseparable history of "hackers" and "makers" who have been the driving force behind the collaborative economy.

A digital production workshop will take place in the exhibition so that visitors can try their hand at designing and making works. Installations co-produced by IRCAM explore the simulation of the sound space in 3D: how can we interpret an area through music, and how can we perceive the dimension of sound through new spatialisation techniques? IRCAM’s researchers and artists in residence invite viewers to experience a range of cognitive experiments.

VERTIGO
15 MARCH - 19 JUNE 2017

A new IRCAM Art

In Paris, Vertigo, the new forum for art and innovation, brings together the key protagonists of the sensitive and intelligible, of desire and amazement: the artists, engineers and researchers who influence our present. In a world dramatically changed by technical developments, Vertigo exhibits and shares new artistic objects and fictions, the new logics of production that appear in artist studios and laboratories, live shows and the public space, industry and society.

Mobilising cultural, scientific and industrial partners, including the EPFL (Switzerland), the Venice Biennial, the Karlsruhe ZKM and the Victoria & Albert Museum, the European programme Vertigo coordinated by IRCAM supports 45 artists’ residences that absorb, reflect on and subvert technological prototypes. From 15 to 18 March 2017, the first Vertigo forum brings together international artists, makers, designers, architects, philosophers and scientists to conceive new real, virtual, acoustic and augmented spaces. All forward-looking debates that include a study day on the digitisation of space, architecture and design in the digital production era, as part of a research laboratory of excellence (Labex-CAP). Vertigo functions like the cinema, zooming in and out on a vertiginous present...
Ross Lovegrove promotes a holistic vision of design based on nature and its evolutionary process. Making use of the most advanced digital technologies from the outset, he designs forms and solutions in an environmental approach.

“Convergence” is this quest for a new paradigm in creation, where art, design, technology and nature all converge in a “sustainable” awareness of the world.

Ross Lovegrove takes inspiration from the growth principles of natural forms to design complex structures in innovative materials with a “light” approach in terms of both form and use. The minimal use of energy and biomimicry are central to what he produces. His work establishes a strong link between digital technologies, the science of materials and organic forms. In 2006, he advocated the use of solar power for cars. He is one of the first designers to have made use of the simulation software and digital tools used by architects.

Ross Lovegrove is one of the rare designers to make biology, anthropology, physics and ecology central to his creation, and to promote a humanistic vision of design in the broadest sense, as part of a holistic approach. As he says, “the idea of convergence is the moment where material appropriation, form, technology, nature and the digital realms meet to advance the physical world around us.”
WALKER EVANS
A VERNACULAR STYLE
26 APRIL - 14 AUGUST 2017
GALERIE 2, LEVEL 6
Curator: Clément Chéroux

Walker Evans (1903-1975) is one of the most important American photographers of the 20th century. The Centre Pompidou is now presenting the first major museum retrospective of his work in France. Through his attention to the details of everyday life and urban banality, he largely helped to define the visibility of 20th-century American culture. Some of his photographs have become icons in this respect. His pictures of an America in crisis during the 1930s, his projects published in Fortune magazine during the 1940s and 1950s, and his definition of the “documentary style” have all influenced generations of photographers and artists. Conceived as a retrospective of Evans’ work in all its completeness, the exhibition highlights the photographer’s fascination with vernacular culture. In the US, “vernacular” defines popular or common forms of expression employed by ordinary people for useful ends.

This means everything that is created outside art and the main production circuits. It eventually formed a specifically American culture. The first part of the exhibition brings together the main subjects of the vernacular constantly sought out by Evans: the typography of a sign, the layout of a display, the window of a small store, etc. The second section shows how he himself adopted the operating mode or visual forms of vernacular photography by occasionally becoming a photographer of architecture, postcards or street portraits for the space of a project. And he always worked explicitly from an artistic viewpoint.

The retrospective looks back at the artist’s entire career, from his first photographs of the late Twenties to the Polaroids of the Seventies, through more than 300 vintage prints from leading international collections, and a hundred-odd documents and objects. It also devotes a considerable place to the postcards, enamel plaques, cut-out images and graphic ephemera Evans collected throughout his life.

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01 44 78 48 56
Walker Evans
License Photo Studio, New York
1934
Silver gelatin print
27.9 x 21.6 cm
(image: 18.3 x 14.4 cm)
J. Paul Getty Museum,
Los Angeles
© W. Evans Arch.,
The Metropolitan Museum of Art
**MODERN COLLECTIONS 1905 – 1965**

**L’OEIL ÉCOUTE NEW DOSSIER-EXHIBITION CIRCUIT**

STARTING ON 3 MAY 2017
MUSEUM, LEVEL 5
Scientific coordination: Nicolas Liucci-Goutnikov
Concept: team of the Musée National d’Art Moderne with IRCAM

**FOCUS**
Saâdane Afif
Concept: Michel Gauthier
Bernard Lassus
Concept: Aurélien Lemonier
Lee Ung-No
Concept: Bernard Blistène
Renzo Piano et Richard Rogers
Concept: Olivier Cinqualbre

With “L’œil écoute” [the eye listens], the dossier-exhibitions will be presented as visual and sound counterpoints punctuating the collection circuit with the exceptional participation of IRCAM. Through various groupings drawn from the collections, they will provide an overview of the links uniting the visual arts with music throughout the 20th century.

Introduced by a glimpse of the Paris evenings in the Roaring Twenties attended by artists, together with the Ballets Russes and Ballets Suédois, these “punctuations” will cover cross-disciplinary themes. Through the works of František Kupka, Léopold Survage and Henry Valensi, they will highlight the influence of music theory on abstraction in painting and films, and there will be an exploration of the element of chance and detachment so crucial to the work of Erik Satie, Marcel Duchamp and John Cage. Meanwhile, notation will be analysed in the light of the key place it occupies in both music and conceptual art.

Lastly, various iconic architectural projects designed for music will be presented.

Various compilations of a biographical nature will also be included. The Atelier Brancusi will resonate with the sculptor’s passion for music, while on the Modern Collections floor, a room will enable visitors to see and hear the partly “musical” work of Jean Dubuffet. Contemporary times will also be part of the proceedings, with groups devoted to the sound experiments of the second half of the century: Fluxus and sound poetry, of course, and also the recently acquired works of Lars Fredrikson.

As an echo to “L’œil écoute”, IRCAM will be presenting rich and varied proposals within the museum. Young composers will create works in relationship with various masterpieces in the collection, and a programme of concerts will take place not only in the rooms of the museum but also outside the building, as part of the “Manifeste” Festival.

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In 2017, the year of the Centre Pompidou’s 40th anniversary, the Musée National d’Art Moderne puts the finishing touches to the presentation of its extraordinary collection with the new layout of the contemporary floor. On two levels, it will now offer visitors a comprehensive reading of the history of art from 1905 to the present day, through the deployment of the iconic works it possesses. Visitors enter the museum on level 5, and continue the course of art history from modern to contemporary times on level 4, where a new forward-looking area brings them into contact with today’s creation at the end of the circuit.

Using the principle found the modern floor, “the new presentation of contemporary collections” will adopt an open approach to art of the latter half of the 20th century through the main movements that arose during this time. Sensitive to the diversity of disciplines and cultural contexts, the circuit starts with an overview of the styles of the 1960s: the physical dimension (the Fluxus spirit, Viennese action and Body Art), the language-based dimension (American Conceptual Art and International Conceptualism) and the object-based aspect (Minimalism and Arte Povera).

The 1970s and 1980s are mainly illustrated by various installations, like Bruce Nauman’s Dream Passage with Four Corridors (1984) and Reinhard Mucha’s Das Figur-Grund Problem in der Architektur des Barock (1985). The circuit then moves on to the 1990s and 2000s, focusing on new techniques, particularly those of “relational aesthetics”.


New acquisitions are clearly indicated.

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Hervé Fischer
Panneau rond avec contre-empreinte de main en bleu
1974
Round road sign-like panel with the silhouette of a hand surrounded in blue on a white background
Enamelled metal, depth: 2.5 cm; diameter: 49.5 cm
Donated by the artist

Hervé Fischer
14 JUNE - 11 SEPTEMBER 2017
GALERIE DU MUSÉE, LEVEL 4
Curator: Sophie Duplaix

The Centre Pompidou is devoting a solo exhibition to the work of Hervé Fischer. The author of numerous theory books on sociological and digital art, Hervé Fischer links art and philosophy, keeping a constant eye on the latest socio-economic developments and new technology. The exhibition showcases the various aspects of his activity, from his works of the early 1970s to his recent large paintings, the result of his economic, philosophical and ethical thinking about our society. Through a selection of his works dating from 1971 to 2016, the Centre Pompidou illustrates the role of politically committed art in society, which the artist has speakingly embodied, nourishing new sociological awareness in the artistic practices of younger generations of artists.

Born in Bourg-la-Reine in 1941, and after studying at the École Normale Supérieure, Hervé Fischer lectured in the Sociology of Culture and Communication at Sorbonne-Paris V University for many years, while also working as a multimedia artist. In the 1970s, he was eager to rebel against the elitist tradition and culture of the art milieu. He began a cultural "cleaning-up" process with a corpus of works and actions based on "art hygiene", and destroyed his own works, sharing this gesture in a collective approach with other artists, asking them to send him works that he could rip apart.

Hervé Fischer made this reflection part of a "sociological" art, of which he was a prime instigator. He took part in politically committed projects in numerous countries in Europe and Latin America. In the 1980s he went to live in Québec, where he focused mainly on digital art. In 1999, he returned to painting to explore the social imaginative world and contemporary myths that inhabit our individual imaginations. His work continues to assert "the urgency of an active communication".

PRESS CONTACT
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The digital revolution had already begun when Steven Pippin began to make a name with his proto-photographs, taken using everyday objects that he turned into dark rooms. The exhibition follows the entry of three of Pippin's works* into the Centre Pompidou collections. Intended for the Galerie de Photographies, it provides the first retrospective of his work and a rapid history of photography.

Invited to exhibit at the SFMOMA in 1998, the artist took his experiments still further. He had the idea of photographing a person moving in front of the line of washing machines in a laundromat. This was in homage to Muybridge, the British photographer who immigrated to San Francisco where, in 1878, he lined up 12 cameras to break down movements of a galloping horse. Several series of 12 images show Pippin running, walking normally or walking backwards, clothed or naked. The climax of the operation was to imitate Muybridge by riding a horse through the laundromat to capture its movements.

After this feat, Pippin abandoned photography for ten years. But then the Saga of the amateur photographer, as he describes himself, started up again, in a headlong rush to the instant image. It was a violent reunion because his Non Event series staged the destruction of cameras shot (in both meanings of the word) at the moment when a gun goes off at point-blank range and destroys them.

Steven Pippin was born in England in 1960, and lives in Greenwich.

* Laundromat Locomotion, “ER” sequence, 1997
12 silver halide prints, diam. 61 cm, single print
Laundromat Locomotion, Horse & Rider, 1997
12 silver halide prints, diam. 61 cm, EA
Mamiya 330, from the Non Event series, 2010
2 colour prints/3, 60x60 cm each
The Centre Pompidou, in collaboration with London’s Tate Britain and the Metropolitan Museum of New York, is presenting the most comprehensive retrospective ever devoted to the work of David Hockney.

The exhibition celebrates the artist’s 80th birthday, and retraces his entire career through over 200 works (paintings, photographs, engravings, video installations, drawings and printed works), including his most iconic paintings (swimming pools, double portraits and monumental landscapes). This completely new presentation focuses on Hockney’s interest in modern technical tools for producing and reproducing images. Wanting his art to be distributed more broadly – “artistic creation is an act of sharing”– Hockney in turn adopted photography, fax machines, computers, printers and more recently the iPhone and iPad.

At the Bradford School of Art and the Royal College of Art in London, Hockney discovered and assimilated the English version of Abstract Expression developed by Alan Davie. From the work of Jean Dubuffet, he gleaned a style (based on graffiti and naive art) that satisfied his wish to produce...
eloquent, universally accessible art. With Francis Bacon, he explored a bold expression that explicitly addressed the question of homosexuality. His discovery of the work of Picasso convinced him that an artist cannot limit himself to a given style. He entitled one of his first exhibitions Demonstration of Versatility.

In 1964, David Hockney discovered the West Coast of the United States, and became the painter of hedonistic, sunny California. A Bigger Splash (1967) achieved icon status. Hockney began to paint his big double portraits, in which he exalted realism and the perspectivist vision of photography, which he practised assiduously at the time.

In the US, where he was now living almost permanently, Hockney was confronted with the critical pre-eminence of Abstract Formalism (Minimalist Art, Stain Colour Field painting and so on). He responded to the grids of Minimalism by painting the façades of buildings, or lawns mown in straight lines. His version of Stain Colour Field (painting that involved impregnating the canvas with a highly-diluted colour) appeared in a series of works on paper illustrating the water of the swimming pool in daylight and at night. The opera sets and costumes he designed took him a long way from the realism of photography, whose resources he had now exhausted. Abandoning the classic perspective created by the camera (with “its point of view of a paralysed Cyclops”, as he put it), the painter experimented with different types of spatial construction.

In a new angle on Cubism, which synthesised the viewer’s vision while moving around the subject, Hockney used a Polaroid camera to assemble “joiners”: multiple images recomposing a figure. Systemising this “polyfocal” viewpoint, he composed Pearblossom Highway, made up of over a hundred photographs that are all different points of view. Seeking new principles of the pictorial evocation of space, Hockney took inspiration from Chinese painting rolls, which recorded the visual perception of a moving viewer. Combined with the multiple viewpoints of Cubist space, Chinese kinematics enabled him to conceive Nichols Canyon, which depicts his car trip from Los Angeles to his studio in the Hollywood Hills. In 1997, Hockney returned to northern England and the rural scenes of his childhood. His landscapes included the spatial complexity of his explorations, reconsidering the space of the classic perspective. Using high-definition cameras, he animated the Cubist space – that of his Polaroid joiners – and juxtaposed television screens to compose his Four Seasons cycle: a subject that has invoked the inexorable passing of time since the Renaissance.

In the Eighties, David Hockney began to use the new infographic tools available for computers to invent new types of images. After computers came the smartphone and the iPad, enabling him to produce ever more sophisticated images, which he distributes to his friends via the Web.
FRED FOREST
12 JULY - 28 AUGUST 2017
FORUM, LEVEL-1
Curator: Alicia Knock

The underlying theme of an exhibition dedicated to “media man” Fred Forest is the idea of “territory” to travel through the entire output of the artist, a pioneer in sociological and participatory art based on modern and contemporary communication tools.

The event is based on the narrative of the “Territoire du M2 artistique” created in 1977 (like the Centre Pompidou), which takes us through the artist’s career, from the much-publicised actions/performances of his early years to recent technological developments (the Internet, Second Life and virtual reality).

The set-up, a mix of real and virtual performance, presents for the first time a range of archive documents and a selection of completely new works to reveal the complex career of a self-taught man far from any institution: 40 years of agitation and commitment.

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Fred Forest event
“White takes over the city under the regime of the military junta, leading to arrest by the military police, São Paulo 1973. Credit: the artist
For the last seven years, PMU has been supporting contemporary photographic creation, giving carte blanche to photographers to cast their eye on the world of betting, in principle unfamiliar to them. As a partner of the Galerie de Photographies, PMU supports the Centre Pompidou and invites visitors to discover its “Carte Blanche”.

GALERIE DE PHOTOGRAPHIES
The Centre Pompidou’s Galerie de Photographies is a permanent area staging free exhibitions, and devoted exclusively to photography. The art form, well represented in the modern and contemporary collection circuits, has found a fresh visibility through this dedicated space, which regularly programmes three thematic or monograph exhibitions each year, in the form of different modules: historic, transversal and contemporary. These three annual exhibitions feature modern photography from the 1920s and 1930s, contemporary photographic creation from the 1980s to the present day, and lastly a thematic, more cross-disciplinary event exploring some of the major issues of art in the 20th and 21st centuries.

2015 CARTE BLANCHE PMU
THIERRY FONTAINE - LES JOUEURS

2016 CARTE BLANCHE PMU
ANNA MALAGRIDA - CRISTAL HOUSE

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Starting with the 2016 Prix Marcel Duchamp, the Centre Pompidou now invites the four finalists to present their works in a group exhibition at the Centre Pompidou. With this collective presentation, the ADIAF and the Centre Pompidou give a new impulse to the Prix Marcel Duchamp by paying tribute to all the artists nominated. While the actual prize-winner always occupies a predominant place, this new formula enables the artists nominated to exhibit at the Centre Pompidou – sometimes for the first time – and gives a wide range of visitors a chance to discover their work.

Each year, a curator from the team of the Musée National d’Art Moderne will be involved in designing this group project. Created in 2000 by the ADIAF [Association for the Dissemination of French Art] to put the spotlight on artists in the French scene, the Prix Marcel Duchamp is now one of the world’s most prestigious contemporary art prizes.

It plays a crucial role on the national and international scenes, where it highlights the vigour and diversity of French art, and gives the floor to collectors.

WINNERS OF THE PRIX MARCEL DUCHAMP SINCE ITS CREATION:
Thomas Hirschhorn (2000),
Dominique Gonzalez-Foerster (2002),
Mathieu Mercier (2003),
Carole Benzaken (2004),
Claude Closky (2005),
Philippe Mayaux (2006),
Tatiana Trouve (2007),
Laurent Grasso (2008),
Saadane Afif (2009),
Cyprien Gaillard (2010),
Mircea Cantor (2011),
Daniel Dewar et Gregory Gicquel (2012),
Latifa Echakhch (2013),
Julien Previeux (2014),
Melik Ohanian (2015),
Kader Attia (2016).
Centre Pompidou, designed by architects Renzo Piano and Richard Rogers, photo: © Manuel Braun, 2016
The Centre Pompidou is devoting a thematic exhibition to the work of André Derain. It looks back at a crucial period in the artist’s work between 1904 and 1914: a radical decade. The art of André Derain, a key 20th-century artist, has not featured in any major monograph exhibitions for over 20 years. Often acting as an intellectual driving force in the emergence of Cubism and an early return to realism, Derain was a fascinating figure, whose pre-war work was extraordinarily inventive and daring.

A close friend of Vlaminck, Matisse, and later Braque and Picasso, Derain forcefully confronted Fauvism and Cubism, and produced a powerful, radical body of work up to the First World War. In a wide range of visual experiments, he explored painting, woodcuts, sculpture, film and the photographic approach with the same degree of freedom. The exhibition retraces the successive stages of his pre-war career, during which he participated in all the most radical avant-garde movements. It brings together several exceptional groups of works, like those he created in the summer of 1905 in Collioure, the series of London views and above all the very large compositions on the themes of dance and bathing women – an epic vein he would return to at the end of his life.

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The chronological circuit contains around a hundred paintings, forty-odd drawings and some twenty sculptures:

• The first paintings he produced in Chatou, with their libertarian realism
• The pictorial experiments of the summer of 1905 in Collioure alongside Matisse: the "trial by fire" of Fauvism
• The Arcadian, decorative vein with the large compositions of L’Âge d’or and La Danse
• The return to L’Estaque in 1906 and the flamboyant London series (1906-1907)
• The influence of Primitivism and the discovery of African art by Derain in 1905 and at the British Museum during his London trips, which shaped the neo-archaism of his sculpture and engravings, particularly the plates he produced for Apollinaire’s L’Enchanteur pourrissant.

• The turning point of 1907 under the influence of Cézanne with the series of “Baigneuses”, marking a formal synthesis of form and geometry and enabling him to explore Cubist approaches before returning to the simplicity of the Italian Primitives.
• The compartmentalised landscapes of Cassis, Martigues and Carrières-sur-Seine, 1907-1909, and the move towards a strange, sharp, poetic realism, particularly with the famous Last Supper, and the “Byzantine” period starting in 1913, which appealed to the young André Breton.

The exhibition ends with a look at the revivals and survivals of the pre-war spirit in his very last works, an epic vein and a poetic and melancholic archaism inspired by Apollinaire, through the large allegorical panel painted during or on the cusp of the Second World War, La Chasse (1938-1944).

There is a substantial catalogue to go with this exhibition, with articles by specialists in Derain and historical avant-garde movements providing a new approach to his work.

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Centre Pompidou,
architectes Renzo Piano
et Richard Rogers,
photo : © Manuel Braun, 2016
The Centre Pompidou is staging France’s first retrospective of the Indian artist Nalini Malani.

A pioneering artist in video art and performance in India, Nalini Malani is a transition figure between the modern and contemporary art of her country. Her work, which criticises the political situation in India, is based not only on an iconography typical of the subcontinent’s culture, but also on Western artistic and literary tradition. Her art stands out for the use (highly innovative in India) of new media and more generally the expansion of the pictorial surface into space.

In the Centre Pompidou exhibition, the artist presents works from the late 1960s to the present day – films, photographs, paintings and installations – through a chronological and theme-based hang. On this occasion, she also reactivates a spectacular work from the museum’s collections: the “video shadow theatre” Remembering Mad Meg (2007). Through this circuit, Nalini Malani evokes the concepts underlying her work: utopias, dystopias, and her vision of India and the position of women throughout the world.
CÉSAR
LA RÉTROSPECTIVE
13 DECEMBER 2017 - 23 MARCH 2018
GALERIE 1, LEVEL 6
Curator: Bernard Blistène

Twenty years after César’s death, the Centre Pompidou is devoting a comprehensive and completely new retrospective to his work. This major figure in New Realism remains one of the few never to have had a large-scale event devoted to his work at the Centre Pompidou.

The retrospective contains around a hundred works from all over the world. Some little-known cycles, like the first "Venuses", the "beribboned" Plexiglas sculptures, the 1986 "Championnes" made from car shells and the "Suite milanaise" of 1998 consist of series that have not been brought together until now.

César thus appears as an artist who, throughout a career lasting over 50 years, profoundly renewed his work, ceaselessly driven by the logic of the materials he used. Jovial yet sombre, like his output – an indictment of our industrial society, which transforms the materials it uses by combining extreme violence with a concern for classicism – César is incontestably one of the great sculptors of his times, and one of those whose works form part of our modern icons.

Born in Marseille in 1921, César started out as a self-taught artist, then studied at the École des Beaux-arts in Paris. Here he met Germaine Richier, among others, and became part of the current art scene, rubbing shoulders with the artists of Saint-Germain-des-Prés and Montparnasse. He soon began to stand out through the highly personal style that made him famous: the "welded metals", the "Venuses" and the bestiary he invented, full of insects and animals of all kinds, which resulted in his first solo exhibition at the Lucien Durand Gallery in 1954.
Constantly confronting his work with classicism and modernity, César then developed a practice maintaining what the critic Pierre Restany called continuous opposition between "homo faber" and "homo ludens". Endlessly making play with the contrast between the time-honoured mastery of sculpting and deeply innovative gestures, César took his public by surprise at the turn of the 1960s when he produced his first "Compressions". Presented at the Salon de Mai, they were the first in a cycle that was only really recognised by the art world when they were exhibited at the Mathias Fels gallery in 1969. The cycle continued until the artist's death in 1998. One of the most radical gestures in 20th-century sculpture, they have appeared at both the Kassel Documenta and the Venice Biennial, inspiring numerous artists ranging from the Americans Linda Benglis and Charles Ray to the Frenchman Bertrand Lavier.

His inventiveness, guided by the logic of the material, led César to develop a principle dialectically opposed to that of the "Compressions": the "Expansions". Compressed metal was succeeded by polystyrene and other materials, which the artist coloured and polished, applying his expertise and a method taken straight from classical sculpture. After the "Welded metals", the "Compressions" and "Expansions" were soon recognised as two seminal moments in modern sculpture.

These were followed by the "Moulds" and "human prints", which added a new dimension to his work. Arising from a desire to map the female body, they were a new aspect in his output, and came in various scales and materials: an essential stage in an approach to representation that César explored all his life.

At the peak of his glory in the early Seventies, César was an iconic figure in the art of his time. Linked with the artists of the New Realism begun by Restany in 1960, he exhibited all over the world, creating "expansions" in public, together with other works that could easily be associated with the idea of performance.

From Paris to London and from São Paolo to Milan, César combined the exhibition of sculptures, which were all reflections on the permanence of classical tradition, with radical, inventive and often ephemeral gestures. This never-ending duality was a constant preoccupation, leading to a certain incomprehension in the public, whom he disturbed and intrigued.

During the 1980s, he created a large number of monumental sculptures. He won Japan's "Praemium Imperiale" and exhibited all over the world, but France's critics – as usual – cold shouldered him, seeing him only as an artist obsessed with publicity. Retrospectives in Marseille, the Jeu de Paume and the Fondation Cartier reminded the public of his essential role and his genuine power of invention. He then exhibited at the French pavilion during the Venice Biennial, as well as in Milan, Malmö and Mexico City. After Otto Hahn, Pierre Restany, Daniel Abadie and Catherine Millet, among others, a new generation of critics rediscovered him and paid tribute to the singularity of his work and approach, which revealed an interest for the most contradictory materials ranging from marble and iron to chiffon and straw.

The catalogue contains numerous contributions, including by artists such as Bertrand Lavier and Charles Ray. An anthology of key texts by Otto Hahn, Pierre Restany, Catherine Millet and Philippe Sollers, together with a number published for the first time, completes the exhibition designed and produced by Bernard Blistène, Director of the Musée National d'Art Moderne.

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