

**DIRECTION
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ET DES PARTENARIATS**

PRESS PACK



SOTO

IN THE COLLECTION OF THE MUSÉE NATIONAL D'ART MODERNE

27 FEBRUARY – 20 MAY 2013

SOTO

**Centre
Pompidou**

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GALERIE DU MUSÉE, LEVEL 6

11 February 2013



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Cuadrado tabaco y vibración, 2004
Peinture acrylique sur bois et métal peint
102 x 102 x 17 cm
Dation, 2011
Centre Pompidou, MNAM-CCI/
Georges Merguenditchian / Dist. RMN-GP
© Adagg, Paris 2013



PRESS RELEASE

SOTO

IN THE COLLECTION OF THE MUSÉE NATIONAL D'ART MODERNE

27 FEBRUARY – 20 MAY 2013

GALERIE DU MUSÉE, LEVEL 4

Le Centre Pompidou pays tribute to the Venezuelan artist Jesús-Rafael Soto, who died in 2005, one of the leading figures in the development of kinetic art in Europe in the second half of the 20th century.

Paradoxically, until now Jesús-Rafael Soto was little represented in French public collections. The gift to the State by the artist's family in 2011 of twenty key works dating from 1955 to 2004, is an outstanding group which makes it possible to reconstruct the career of a major artist, famous for his *Penetrables*. The exhibition traces his journey from his first Plexiglas reliefs of the 1950s to the monumental volumes of the years from 1990-2000.

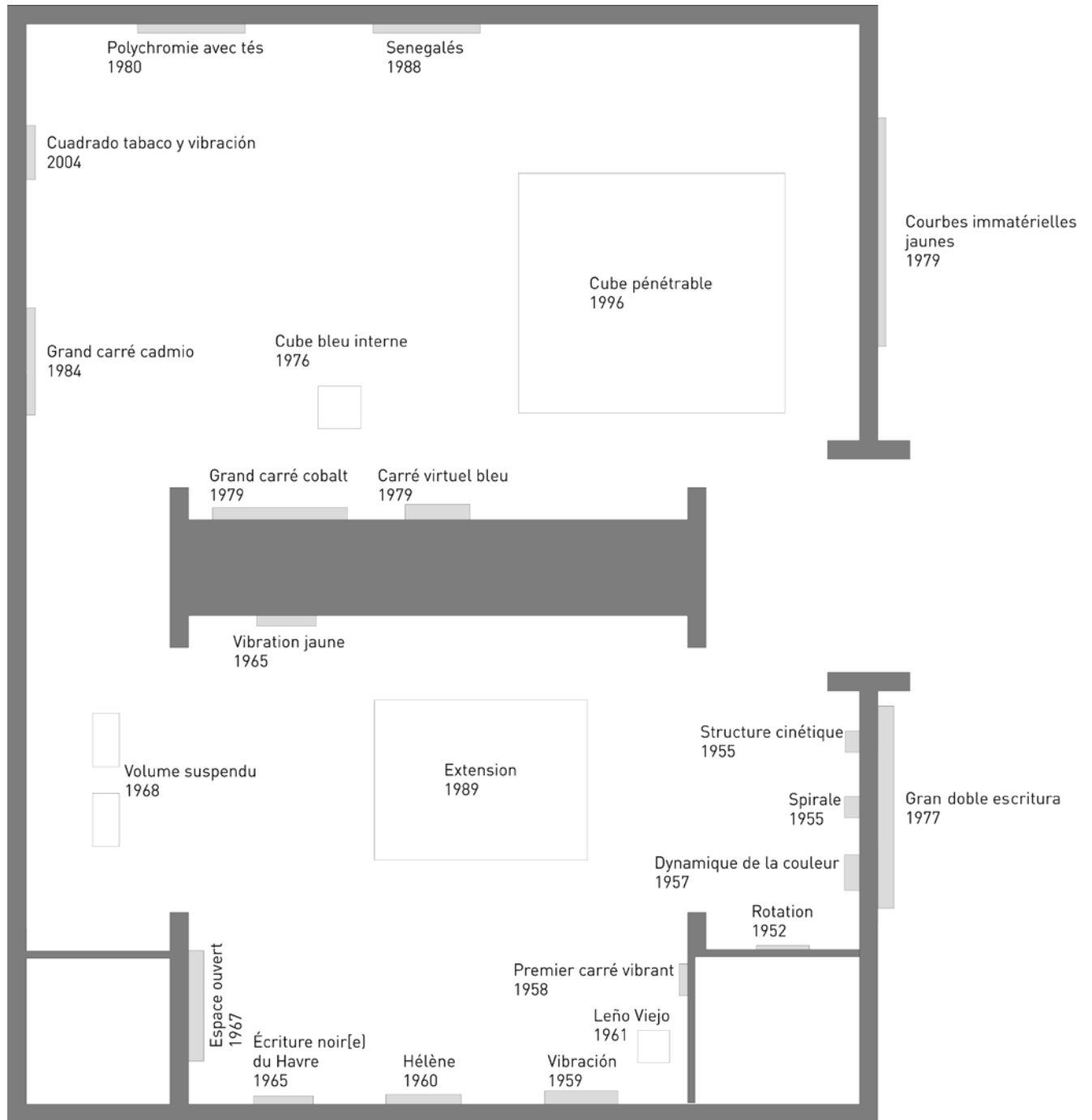
Living in Paris from 1950, the artist developed a body of work in constant dialogue with the founders of abstraction, Mondrian, Malevitch and Moholy-Nagy, and with his contemporaries Agam, Pol Bury, Yves Klein, Jean Tinguely and Daniel Spoerri. From the 1960s, Soto achieved an international reputation and exhibited in London, Krefeld, Berne, Amsterdam, Brussels, Paris and elsewhere.

From 1979 the Centre Pompidou has presented the artist's latest works. In 1987, an emblematic work entitled *Volume virtuel [Virtual volume]*, was commissioned from Soto by the Association des Amis du Centre Pompidou [Friends of the Centre Pompidou] on the occasion of the institution's 10th anniversary. This monumental work was to remain in the Centre's Forum for 10 years, testifying to the close relationship forged between the institution and the artist.

The exhibition will be accompanied by a catalogue published by Éditions du Centre Pompidou, edited by Jean-Paul Ameline, curator of the exhibition.



2. PLAN OF THE EXHIBITION



3. CURATOR'S INTRODUCTION

The Soto donation provides the opportunity to comprehend the rigour and subtlety of a body of work tirelessly constructed in dialogue with both the great pioneers of abstract art, Mondrian, Malevich and Moholy-Nagy, and his contemporaries, primarily Yves Klein and Jean Tinguely. Indeed, Soto's first Paris paintings exhibited at the Salon des Réalités Nouvelles of 1951, the year after he moved to Paris, already demonstrate his intention to "make Mondrian move".

His first exhibited works were serial paintings, intended to break away from the canonical rules of abstract composition and to arrange a rhythmic succession of colours and forms and suggest their optical movement. In 1953, after Soto had discovered the work of Moholy-Nagy in books, he used Plexiglas (Perspex) to make his new abstract works. Motifs in these works are repeated twice, first on wood, then on a Plexiglas panel placed 20 cm in front. Soto thus brought about "perceptual explosions" which would develop in the following years. These explosions, as Soto hoped, liberated geometric forms and planes of colour from their static state. They seem to vibrate and move.

In 1955, Soto was invited by Denise René and Vasarely to exhibit his first Plexiglas pieces in "Le Mouvement" exhibition. Here he saw Marcel Duchamp's motorised *Rotary demisphere* which in the following months inspired him to make his Plexiglas *Spiral*. This is in fact in two parts: a black spiral occupies the background of the wooden panel on which it is painted and allows a painted white spiral to appear on a sheet of Plexiglas placed in the foreground. As the viewer's gaze moves it creates the illusion that the spiral is rotating.

Prolific in the number of Plexiglas works made (a total of 38), nonetheless Soto stopped making them in 1958, refusing to allow his exploration to be identified with a material. It was at this time that he adopted metal in the form of thin tubes or monochrome squares against hand-painted black and white striped backgrounds. Treated in this way, rods and squares placed in front of these striped backgrounds seem to take on an illusory instability. This aspiration to make the work of art not a finished set of subtly composed forms and colours, but a means of introducing a moving reality, brought the artist closer to both the new Parisian realists and the Germans of the Zero group (Mack, Piene, Uecker, etc.) with whom he exhibited many times in these years from 1960-1965.

From 1959-1962, scrap iron, usually found, would be reused by Soto for his works. This was what some critics were to call his "baroque" period. Then close to Daniel Spoerri and Jean Tinguely, Soto visited scrap metal dealers and flea markets and then tried to prove that he could "dissolve" any metal with the aid of his striped backgrounds and make it dematerialise through optical vibration.

From 1963, Soto abandoned found materials. His first installations using new wire curved into unpredictable shapes appear as a counterpoint to straight lines on an evenly painted background: These are the *Escrituras*. At the same time, Soto also began to use rods suspended from nylon threads in front of striped backgrounds. This is, finally, about having found the "pure vibration" released by the poetry of found materials. The solutions he developed will be long-lasting. Their classicism intentionally distinguishes them from the optical games shown in the Op Art exhibitions. Opposing such events, Soto, through his works, puts the emphasis on revealing the kinetic nature of the real, marked by the threefold dimension of space-time-material.

Thus in 1967, he hung his first *Penetrable* at the Denise René gallery with the idea of including himself – and the visitor with him – in the midst of rods suspended from the ceiling. Viewers could perceive the work optically from outside or pass through it and place themselves inside the piece thus created by getting involved and becoming an integral part of it.

Thus, *Suspended Volume* (1968) offered as a donation, is one of the group of early works involving the viewer. With its three elements (a wall panel of painted lines restored after Soto's death, a first vertical volume of blue painted rods and a second vertical volume of black painted rods), it is the missing link in Soto's work between the pre 1967 works (in which optical vibration dominates) and the *Penetrables* in the strict sense in which the viewer's perception is as much tactile as visual.

"With the *Penetrable*" said Soto, "we are no longer observers but constituent parts of the real. Man is no longer here and the world there. He is fully there and it is this feeling that I want to create with my enveloping works. It isn't about driving people mad, about stunning them with optical effects. It's about getting people to understand that we are steeped in the trinity of space-time-material".

After 1975, Soto's work went through one last evolution. While kinetic art was eclipsed by the current trends in art, Soto, while generously responding to commissions for public artworks and assisting with numerous retrospective exhibitions in museums, gave his work a new rigour by returning to reliefs in which coloured squares again play an essential role.

During the 1980s, a series of works drew on Soto's investigations: this is the series, *Ambivalences*, the product of his reflections on the last period of Mondrian's work, which culminates in the *Boogie Woogie* series in which colour explodes into hundreds of tiny squares arranged over the canvas. Like Mondrian, Soto arranged his coloured squares over striped backgrounds, placing them both in opposition to them and as counterpoints to others. Each colour, painted on squares of different sizes (but all located in the same plane of the picture), seems to react to its neighbours in its own way and give the viewer the optical sensation that the square painted in it projects to a greater or lesser degree from the background of the picture.

It is evident that the Soto donation, in its breadth and diversity and the museum quality of the works offered, at last endows French public collections with an essential reference archive on one of the internationally recognised major figures in kinetic art.

4. BIOGRAPHY OF THE ARTIST

5 June 1923

Birth of Jesús Rafael Soto in Ciudad Bolívar, Venezuela.

He was about fifteen years old when he began sign-writing and designed posters for films screened at one of the cinemas in Ciudad Bolívar.

1942

He is awarded a grant by the Guyana region to study at the Escuela de artes plásticas y artes aplicadas in Caracas, whose director was Antonio Edmundo Monsanto.

1943

From 1943, Soto exhibited every year at the Venezuelan art show in Caracas. In this period he painted figurative works (landscapes, portraits) strongly influenced by Cézanne.

1947

Soto finishes his studies and becomes director of the Escuela de artes plásticas in Maracaibo.

1949

First solo exhibition "Jesús Soto", at the Taller libre de arte in Caracas.

1950

On 16 September, Soto, who had been awarded a six month bursary, leaves for Paris, where he meets his fellow countrymen of the Los Disidentes group, as well as the artists of the Madí movement.

1951

Soto begins his investigations into the codification of a visual language based on the method used by dodecaphonic (twelve-tone) music, and continues to work until the end of the year on the repetition of geometric forms that he paints on wood.

In the Spring, Soto travels to the Netherlands with Rubén Núñez and sees the Mondrians at the Kröller-Müller Museum in Otterlo and the Stedelijk Museum in Amsterdam.

Sponsored by Auguste Herbin, he takes part in the Sixth Salon des Réalités nouvelles for the first time.

1953

Soto begins to use superimposed motifs painted on plexiglas in his works.

While the Madí group were occupying a room at the Eighth Salon des Réalités nouvelles, Soto presents a series of five works including *Rotation*, 1952, now in the Centre Pompidou collection.

1955

"Le Mouvement" [Movement] exhibition at the Denise René gallery, organised by Roger Bordier, Pontus Hulten and Victor Vasarely (who wrote the accompanying pamphlet), with works by Agam, Bury, Calder, Marcel Duchamp, Robert Jacobsen, Soto, Tinguely and Vasarely. It is here that Soto first sees Marcel Duchamp's Rotary Demi-sphere (1925) which inspires his Spiral (1955).

1956

First exhibition at the Denise René gallery, "Abner – Agam – Soto". Soto presents his Plexiglas works here.

1957

First retrospective "Soto. Estructuras Cinéticas" [Kinetic structures], at the Museo de bellas artes in Caracas.

1958

Soto decides to use metal for his new superimposed works and developed a series composed of strands of wire placed on a patterned ground. The artist called these works Vibrations. For the first time Soto takes part in the Venice Biennale, in the Venezuela Pavilion.

1959

Soto produces his first *Leños*, made from joists found on building sites.

The exhibition "Vision in Motion – Motion in Vision", whose title refers to the book by Moholy-Nagy published in 1947, organised at the Hessenhuis in Anvers, by Pol Bury, Daniel Spoerri, Jean Tinguely and Paul Van Hoeydonck. Here Soto presents several Vibrations and first meets Heinz Mack and Otto Piene who had just launched the magazine Zero and to whom Soto would become close.

1960

Third Festival d'art d'avant-garde [avant-garde art] in Paris, organised by Michel Ragon. As an experiment, Soto produces his first *Mural*, composed of scrap metal, with the assistance of Spoerri, who helped him collect the materials, and of Tinguely, for the soldering.

1961

The kinetic art exhibition "Bewogen Beweging" is organised by Daniel Spoerri, Tinguely and Pontus Hulten, director of the Moderna Museet in Stockholm) at the Stedelijk Museum in Amsterdam, at the request of its director Willem Sandberg. Soto presents a new *Mural* here.

1963

He makes his first *Escrituras*, works composed of irregular wires suspended in front of a patterned surface, evoking handwriting in space.

First retrospective in Germany, "Soto. Kinetische Bilder", organised by Paul Wember at the Museum Haus Lange, in Krefeld. Soto includes his first *Escrituras* among the 37 works exhibited.

1965

The exhibition "The Responsive Eye" organised by William C. Seitz, is presented at the Museum of Modern Art in New York. Soto asked to be represented at it equally with Vasarely, but when the museum refused he refused to take part.

Soto's first solo exhibition in the United States, "Vibrations by Soto", at the Kootz Gallery in New York.

"Licht und Bewegung" exhibition, organised by Harald Szeemann, at the Kunsthalle in Berne, Soto presented twenty-four works.

Major Soto retrospective "The Achievements of Jesús Rafael Soto 1950-1965: 15 Years of Vibrations", organised by Guy Brett and Paul Keeler at the Signals Gallery in London, at which about fifty works were exhibited.

1966

32nd Venice Biennale: Julio Le Parc is awarded La Biennale di Venezia International Prize for painting. Soto exhibits Great Panoramic Vibrant Wall, 1966 in the Venezuela Pavilion.

1967

"Soto" retrospective exhibition at the Denise René gallery in Paris. The artist presents a *Penetrable* for the first time, under the title *Volume suspendu [Suspended Volume]*.

1968

Retrospective “ Soto. Kinetische Werke”, at the Kunsthalle in Berne. Comprising seventy-seven works, it then travels to the Kunstverein in Dusseldorf and the Kestner-Gesellschaft in Hanover, before continuing its tour the following year, visiting Amsterdam, Brussels and finally Paris City Musée d’art moderne, for which the artist installs a *Penetrable* of 400 m².

For the Christmas and New Year celebrations, Soto installs a temporary exhibition space using four *Volumes suspendus* and a *Parterre* of vertical rods. in the Place de Furstenberg, Paris,

1970

Soto makes his first works using Ts, T-shaped pieces of metal attached perpendicularly to the wooden support of the work.

1973

Inauguration of the Museo de arte moderno Jesús Soto in Ciudad Bolívar built by Carlos Raúl Villanueva to house Soto’s private collection (not only his own works but those of Agam, Albers, Arden Quin, Cruz-Diez, Fontana, Klein, Le Parc, etc.). The museum was to be further enlarged in 1987.

1974

Publication of the first monograph devoted to Soto by the Venezuelan collector and art critic Alfredo Boulton.

1975

“Soto” retrospective at the Guggenheim Museum in New York, with eighty-two works dating from 1950 to 1974. Soto made a *Penetrable* 11 metres high measuring 80 m² for the exhibition, installed in the central void of the museum.

At the request of Claude-Louis Renard, Soto completes the installation of several monumental works in the entrance hall of the Renault company’s head office in Boulogne-Billancourt.

1977

Soto installs a *Volume virtuel suspendu [Suspended Virtual Volume]* at the Royal Bank of Canada in Toronto.

1979

Exhibition at the Centre Pompidou “Soto. Œuvres actuelles”, organised by Alfred Pacquement and Pontus Hulten, for which Soto makes some large-scale works. A *Progression suspendue [Hanging Progression]* of 6 000 metal rods installed by the artist hangs from the ceiling of the Forum for six months.

1980

Soto makes his first *Ambivalences*, works inspired by Mondrian’s *Boogie-Woogie* series in which brightly coloured squares of different sizes are arranged in front of the striped background.

1989

Soto receives the commission for *Volume virtuel Air France* (completed in 1995), in the airline’s three colours – blue, white and red – for the entrance hall of the head office in Roissy.

1992

Exhibition “Jesús Rafael Soto. Retrospective” at the Abbaye Saint-André-Centre d’art contemporain, in Meymac (Corrèze), then presented at the Bonnat museum in Bayonne, then in Pau, at the Musée des beaux- arts, and in Porto, at the Museu Serralves (Apr.-June 1993).

1994

The first *Penetrable sonore*, presented at the Denise René gallery in 1970, is installed by Soto in Tinguely's *Cyclops*, at Milly-la-Forêt.

1995

In France, Soto receives the Grand Prix national de sculpture [national sculpture prize], awarded by the Ministry of Culture.

He completes a major commission, *Welcoming Flag*, which was to be erected on the Phoenix Tower of the Dowa Fire & Marine Insurance Company in Osaka.

1997

First major Soto retrospective Soto in Paris since 1969, "Jesús Rafael Soto", organised by Daniel Abadie at the Jeu de Paume national gallery.

2000

Exhibition "Campos de Fuerzas. Un ensayo sobre el cinetico / Force Fields. Phases of the Kinetic", initiated by Guy Brett, at the Museu d'art contemporani in Barcelona and the Hayward Gallery in London (13 Jul.-17 Sep.). Soto presents several *Vibrations* and one *Penetrable*.

2002-2003

Exhibition "Jesús Soto en Maracaibo" at the Maracaibo Centro de arte. Sixty-three works are shown in the town where Soto taught from 1947 to 1949.

2004

The exhibition "Beyond Geometry. Experiments in Form, 1940s-70s", at the Los Angeles County Museum of Art, then at the Miami Art Museum, is organised by Lynn Zelevansky. Soto's work is represented by four *Structures cinétiques en Plexiglas [Plexiglass kinetic structures]* from the late 1950s.

2005

14 Jan.: Jesús Rafael Soto dies in Paris.

Exhibition "The Kinetic Eye. Optical and Kinetic Art, 1950-1975", at the Strasbourg Museum of Modern and Contemporary Art. Historical works by Soto are presented in different parts of the exhibition.

2012

10 Jan. - 31 March: The exhibition "Soto. Paris and Beyond. 1950-1970" at New York University's Grey Art Gallery, curated by Estrellita B. Brodsky, presents fifty works including some of the artist's most important pieces.

7. LIST OF EXHIBITED WORKS

Rotation, 1952

Oil on plywood
100 x 100 cm
Purchase, 1980
Centre Pompidou, MNAM-CCI/
Georges Merguerditchian/ Dist. RMN-GP
© Adagp, Paris 2013

Structure cinétique, 1955

Paint on wood and plexiglas, metal
40 x 40 x 27 cm
Donation, 2011
Centre Pompidou, MNAM-CCI/
Georges Merguerditchian/ Dist. RMN-GP
© Adagp, Paris 2013

Spirale, 1955

Paint on wood and plexiglas, metal
30 x 30 x 28 cm
Donation, 2011
Centre Pompidou, MNAM-CCI/
Georges Merguerditchian/ Dist. RMN-GP
© Adagp, Paris 2013

Dynamique de la couleur, 1957

Paint on wood and plexiglas, metal
67 x 67 x 28 cm
Donation, 2011
Centre Pompidou, MNAM-CCI/
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© Adagp, Paris 2013

Premier carré vibrant, 1958

Paint on wood and painted metal
60 x 60 x 16 cm
Donation, 2011
Centre Pompidou, MNAM-CCI/
Georges Merguerditchian/ Dist. RMN-GP
© Adagp, Paris 2013

Vibración, 1959

Paint on wood and painted metal
86 x 137 x 25 cm
Donation, 2011
Centre Pompidou, MNAM-CCI/
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© Adagp, Paris 2013

Hélène, 1960

Paint on wood, Alabastine and painted metal
64 x 142 x 18 cm
Donation, 2011
Centre Pompidou, MNAM-CCI/
Georges Merguerditchian/ Dist. RMN-GP
© Adagp, Paris 2013

Untitled [Leño viejo], 1961

Painted wood, wire and metal
40 x 16 x 17 cm
Donation, 2011
Centre Pompidou, MNAM-CCI/
Georges Merguerditchian/ Dist. RMN-GP
© Adagp, Paris 2013

Vibration jaune, 1965

Acrylic paint on wood and painted metal, nylon thread
106 x 106 x 20 cm
Donation, 2011
Centre Pompidou, MNAM-CCI/
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© Adagp, Paris 2013

Écriture noir* du Havre, 1965

Paint on wood, painted metal, nylon thread
112 x 112 x 15 cm
Donation, 2011
Centre Pompidou, MNAM-CCI/
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© Adagp, Paris 2013

*Title handwritten by the artist on the back of the work

Espace ouvert, 1967

Acrylic paint on wood, painted metal, nylon thread
157 x 207 x 28.5 cm
Purchased by the State, 1967
Presented to the Musée national d'art moderne, 1976
Centre Pompidou, MNAM-CCI/
Georges Merguerditchian/ Dist. RMN-GP
© Adagp, Paris 2013

Volume suspendu, 1968

Bois et tiges d'aluminium peints, métal
200 x 200 x 50 cm
Donation, 2011
Centre Pompidou, MNAM-CCI/
Georges Merguerditchian/ Dist. RMN-GP
© Adagp, Paris 2013

Cube bleu interne, 1976

Acrylic paint on wood, painted metal
50 x 50 x 32 cm
Donation, 2011
Centre Pompidou, MNAM-CCI/
Georges Merguerditchian/ Dist. RMN-GP
© Adagp, Paris 2013

**Gran doble escritura, 1977**

Acrylic paint on wood, painted metal, nylon thread
253.5 x 380 x 30 cm
Purchase, 1977
Centre Pompidou, MNAM-CCI/
Georges Merguerditchian/ Dist. RMN-GP
© Adagp, Paris 2013

Cuadrado virtual cobalto, 1979

Acrylic paint on wood, painted metal, nylon thread
122 x 122 x 29 cm
Purchase, 1980
Centre Pompidou, MNAM-CCI/
Georges Merguerditchian/ Dist. RMN-GP
© Adagp, Paris 2013

Courbes immatérielles jaunes, 1979

Acrylic paint on wood, painted metal, nylon thread
253 x 429 cm
Donation, 2011
Centre Pompidou, MNAM-CCI/
Georges Merguerditchian/ Dist. RMN-GP
© Adagp, Paris 2013

Grand carré cobalt, 1979

Acrylic paint on wood and painted metal
253 x 253 x 23 cm
Donation, 2011
Centre Pompidou, MNAM-CCI/
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© Adagp, Paris 2013

Polychromie avec tés, 1980

Acrylic paint on wood and painted metal
202 x 202 x 17 cm
Donation, 2011
Centre Pompidou, MNAM-CCI/
Georges Merguerditchian/ Dist. RMN-GP
© Adagp, Paris 2013

Grand carré cadmio, 1984

Acrylic paint on wood and painted metal
201 x 201 x 17
Donation, 2011
Centre Pompidou, MNAM-CCI/
Georges Merguerditchian/ Dist. RMN-GP
© Adagp, Paris 2013

Senegalés, 1988

Acrylic paint on wood and metal
203 x 203 x 17 cm
Donation, 2011
Centre Pompidou, MNAM-CCI/
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Extension, 1989

Formica and painted metal
50 x 400 x 300 cm
Donation, 2011
Centre Pompidou, MNAM-CCI/
Georges Merguerditchian/ Dist. RMN-GP
© Adagp, Paris 2013

Cube pénétrable, 1996

Lacquered aluminium frame, acrylic resin mobile rods
450 x 500 x 400 cm
Donation, 2011
Centre Pompidou, MNAM-CCI/
Georges Merguerditchian/ Dist. RMN-GP
© Adagp, Paris 2013

Cuadrado tabaco y vibración, 2004

Acrylic paint on wood and painted metal
102 x 102 x 17 cm
Donation, 2011
Centre Pompidou, MNAM-CCI/
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5. PUBLICATIONS

Exhibition Catalogue



Soto. Collection du Centre Pompidou - Musée national d'art moderne

Catalogue published by Éditions du Centre Pompidou

Edited by Jean-Paul Ameline

128 pages, 120 photo illustrations

Price: 34.90 euros

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Jean-Paul Ameline,

At the crossroads of the avant-garde

Ariel Jiménez,

Jesús Rafael Soto and the Latin-American avant-garde

Works in the collection

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| 2. Structure cinétique | 15. Volume suspendu |
| 3. Dynamique de la couleur | 16. Cube pénétrable |
| 4. Spirale | 17. Cube bleu interne |
| 5. Premier carré vibrant | 18. Courbes immatérielles jaunes |
| 6. Vibración | 19. Cuadrado virtual cobalto |
| 7. Hélène | 20. Polychromie avec tés |
| 8. Sans titre (Leño viejo) | 21. Senegalés |
| 9. Vibration jaune | 22. Grand carré cadmio |
| 10. Espace ouvert | 23. Cuadrado tabaco y vibración |
| 11. Cuadrados oliva y negro | 24. Volume virtuel |
| 12. Grand carré cobalt | 25. Extension |
| 13. Écriture noir[e] du Havre | |

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9. VISUALS FOR THE PRESS

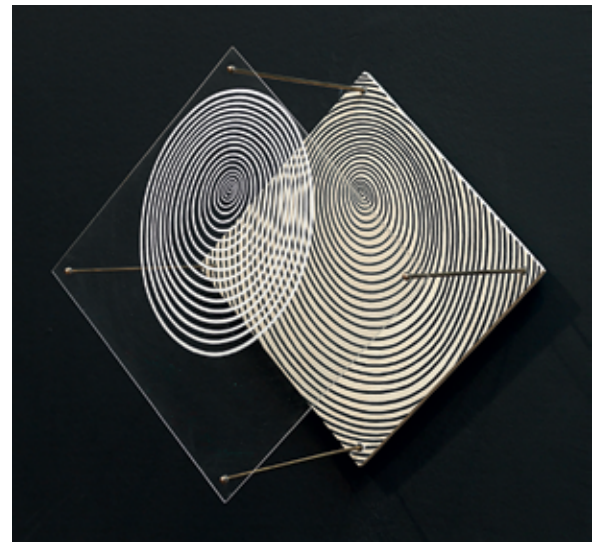
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Rotation, 1952
Oil on plywood
100 x 100 cm
Purchase, 1980
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Georges Merguerditchian/ Dist. RMN-GP
© Adagp, Paris 2013

**Volume suspendu, 1968**

Wood and painted aluminium sticks, metal
200 x 100 x 50 cm
Donation, 2011
Centre Pompidou, MNAM-CCI/
Georges Merguerditchian/ Dist. RMN-GP
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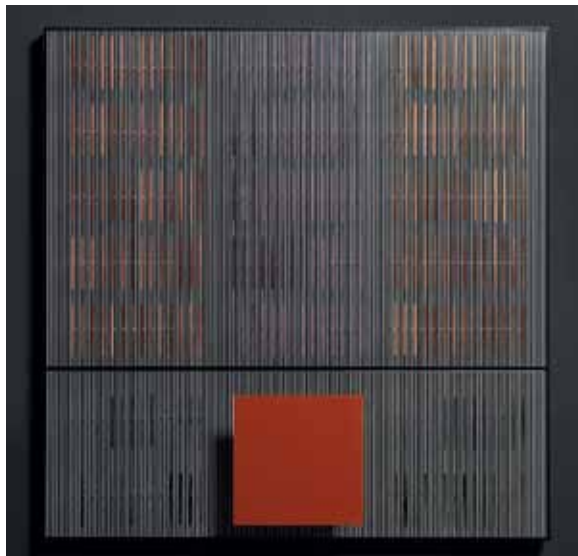


Cuadrado tabaco y vibración, 2004

Acrylic paint on wood and painted metal
102 x 102 x 17 cm

Donation, 2011

Centre Pompidou, MNAM-CCI/
Georges Merguerditchian/ Dist. RMN-GP
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11. PRACTICAL INFORMATION

PRACTICAL INFORMATION

Centre Pompidou
75191 Paris cedex 04
telephone
00 33 (0)1 44 78 12 33
metro
Hôtel de Ville, Rambuteau

Opening Hours
Exhibition open every day
11am-9pm
except Tuesdays

Admission
€11 to €13, depending on the period
Concessions: €9 to €10 Valid all day
for the Musée national d'art moderne
and all exhibitions

Admission free for Centre Pompidou
members
(holders of an annual pass).
Buy on line and print your ticket at home

www.centrepompidou.fr

AT THE SAME TIME AT THE CENTRE

DALÍ
UNTIL 25 MARCH 2013
Press Officer
Anne-Marie Pereira
01 44 78 40 69
anne-marie.pereira@centrepompidou.fr

**LE NOUVEAU FESTIVAL
DU CENTRE POMPIDOU**
20 FEBRUARY – 11 MARCH 2013
Press Officer
Thomas Lozinski
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EILEEN GRAY
20 FEBRUARY – 20 MAY 2013
Press Officer
Céline Janvier
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DE LA LETTRE À L'IMAGE
EXHIBITION-WORKSHOP
GALERIE DES ENFANTS
UNTIL 18 MARCH 2013
Press Officer
Dorothee Mireux
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**ALINA SZAPOCZNIKOW,
DU DESSIN À LA SCULPTURE**
27 FEBRUARY – 20 MAY 2013
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L'IMAGE DANS LA SCULPTURE
2 MAY – 5 AUGUST 2013
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Curator at the Musée national
d'art moderne

Assistant Curator
Nathalie Ernoult

Exhibition Set Designer
Laurence Fontaine

Production Manager
Aurélie Gavelle