

PRESS KIT

**SEASON:
APRIL → DECEMBER 26**

APRIL → DECEMBER 26

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A CONSTELLATION UNFURLED

With renovation works about to begin on the Beaubourg Plateau, this promises to be an exceptional season.

It is an unprecedented chapter in the institution's history, with three new sites opening in France and internationally in the space of a few months. In May, Centre Pompidou Hanwha opens in Seoul, and this fall the public will get a preview of Centre Pompidou Francilien – fabrique de l'art during a "Prelude!" over three weekends, before the first major exhibition opens in March 2027. And lastly, in November, KANAL-Centre Pompidou will mark a new milestone for the institution in Brussels. Three openings, one ambition: to invent new ways for Centre Pompidou to make its presence felt.

Among these, Centre Pompidou Francilien represents a key transformation. In the works since 2019, it was designed to be a new kind of space, with storage for the largest collection of modern and contemporary art in Europe as well as areas open to the public. Visitors will have the chance to go behind-the-scenes at the museum, see the various stages in the life of an artwork and visit the storage spaces themselves, which will be accessible at certain times. The October "Prelude!" will offer an opportunity to discover the building designed by Philippe Chiambaretta in its almost original state, before the works are moved there permanently.

In Seoul and Brussels, Centre Pompidou's international vision is being consolidated as well. The goal is not to export a certain model, but to bring it into contact with other art scenes and audiences. Centre Pompidou in Málaga and Shanghai have paved the way, building on new projects with their own identities. The national collection is also pursuing its outreach beyond these spaces, through a partnership with the Royal Commission for AlUla in Saudi Arabia and exhibitions organised with H'ART Museum in Amsterdam, Fundación "La Caixa" in Spain, and now the Arkas Foundation in Izmir, among others. This international presence is also giving rise to remarkable scientific collaborations. In 2026 and 2027, Centre Pompidou will work with the Museum of Modern Art and Philadelphia Museum of Art on a project devoted to Marcel Duchamp. Major artworks and joint research will form the basis of a polymorphic exhibition, which will take on a unique guise at each venue: in New York in spring, in Philadelphia in autumn and at the Grand Palais in March 2027.

Speaking of the Grand Palais, the Constellation program will continue to be firmly established there with exceptional scope, co-produced with GrandPalaisRmn. "Matisse, 1941-1954" brings together artworks from all around the world, shedding light on the painter's greatest period of artistic freedom. In May, the retrospective devoted to Hilma af Klint will give the French public a long-awaited chance to rediscover this artist. Then in autumn, "Cézanne et nous", created in collaboration with the Musée d'Orsay, will measure Paul Cézanne's decisive influence on artists to this day.

In Paris, Constellation will also inhabit other sites and disciplines. At the Bibliothèque Richelieu, the drawings of Louise Bourgeois will enter into dialogue with the Bibliothèque Nationale de France's collections. At Ircam (the Institute for Research and Coordination in Acoustics/Music), "Anthony McCall. Light" will bring together visual art, music and research for the ManiFeste festival. At the Pantheon, "Vies minuscules", named in tribute to Pierre Michon's novel, will give monumental visibility to invisible existences, accompanied by a vibrant program of readings, cinema, theatre and music.

This multidisciplinaryity is a key part of the entire program. Cinema will be in the spotlight, with retrospectives devoted to Pedro Almodóvar, Céline Sciamma and Alain Gomis. Hors Pistes / Hors Champs unfolds in Fabrice Hyber's Valley and Extra! takes over the Grand Palais. The Festival d'Automne in Paris will feature a piece by Sébastien Kheroufi, among others, and carry on Centre Pompidou's longstanding commitment to intellectual engagement with an "Evening School". There will be essential spaces for study and research at the Bpi (Public Information Library), now installed in the Lumière building, and soon the Kandinsky Library, which will open on the same site in September.

2026 will also be a year of anniversaries for two major artists. 50 years after his death, Alexander Calder will be celebrated during the Ar(t)chipel Festival in the Centre-Val de Loire region, while a major exhibition at Centre Pompidou-Metz, as well as a shared tribute by 22 partner museums, will celebrate the centenary of François Morellet's birth.

During this period, the Constellation program will continue to reach far and wide in France, with "Kandinsky face aux images" at LaM in Villeneuve-d'Ascq, "La mer est ton miroir" in Auxerre, "Suivez le fil !" in Toulon, "Vasarely et l'architecture" at Fondation Vasarely in Aix-en-Provence, and "Musée sentimental" at the Musée des Beaux-Arts de Lyon, in connection with the Contemporary Art Biennale. There is also plenty for younger audiences, with Studio 13/16, mille formes in Montpellier and MuMo continuing their development and showing that transmission remains a central part of the project.

While Centre Pompidou is reaching out beyond its walls, the Beaubourg Plateau will be transformed into a worksite. The initial preparations and installations are getting underway and works will begin in the summer. The Maison Pompidou is already open to visitors, with an exhibition dedicated to the colors of Centre Pompidou, while Ircam continues its program uninterrupted.

The word metamorphosis is truly fitting, as a tangible reality. It is not a pause, but an active and collective transformation. All over France and around the world, Centre Pompidou is devising new ways to make its presence felt, true to its original spirit: a site in movement, focused on creation and the public.

CONSTELLATION CENTRE POMPIDOU AT THE GRAND PALAIS

MATISSE, 1941-1954	06
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Henri Matisse, *Acanthus (Acanthus)*, 1953
Charcoal and gouache paper cut-outs, pasted on paper mounted on canvas, 311,7 x 351,8 cm
Riehen/Basel, Fondation Beyeler, Beyeler Collection / Photo: Robert Bayer

PRESS RELEASE | EXHIBITION

MATISSE

1941-1954

24.03 → 26.07.26

Grand Palais, Galeries 3 et 4

Exhibition coproduced by Centre Pompidou
and the GrandPalaisRmn

Curated by

Head of Department of Graphic Arts, Musée national
d'art moderne – Centre Pompidou
Claudine Grammont

“Matisse, 1941 – 1954” is an exhibition of unparalleled scale that highlights the artist's final creative years: a moment of synthesis, radicalness and formal invention. It brings together more than 300 works that testify to Matisse's burst of unprecedented creativity during this particularly fertile period. At the age of nearly 80, he reinvented himself with gouache cut-outs through which he entirely renewed his visual vocabulary and gave a monumental scope to his art. The exhibition takes visitors into the heart of Matisse's large studio, where paintings, series of drawings, illustrated books, gouache cut-outs, textiles and even stained-glass windows reveal the different facets of this final moment of grace.

With over 300 works, many of which are shown for the first time in France, the exhibition is a unique opportunity to discover rarely seen ensembles. The already rich collection of Centre Pompidou is complemented by exceptional loans from private collections and national and international institutions such as the Hammer Museum, MoMA, the National Gallery of Art in Washington, the Barnes Foundation and Fondation Beyeler.

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The exhibition brings together major ensembles from this period, including the masterful and final series of paintings titled *Intérieurs de Vence* (*Vence Interiors*) from 1946-1948, the *Jazz* album and its maquettes, series of drawings from *Thèmes et Variations* (*Themes and Variations*), brush and ink drawings, key works from the Vence chapel, and the monumental cut-outs of *La Gerbe* (*The Sheaf*), *Acanthes* (*Acanthus*), *L'Escargot* (*The Snail*) and *Mémoire d'Océanie* (*Memory of Oceania*). It also features large figures in gouache cut-outs, including works such as *La Tristesse du roi* (*The Sorrow of the King*), *Zulma*, *Danseuse créole* (*Creole Dancer*) and the *Nus Bleus* (*Blue Nudes*), which are rarely shown together.

"Matisse 1941 – 1954" builds on other major monographs dedicated to the artist by Centre Pompidou*, and especially echoes the 1993 exhibition titled "Matisse 1904 – 1917". Unlike "Henri Matisse: the Cut-Outs" (presented at Tate Modern and MoMA, 2014), which focused exclusively on gouache cut-outs, it reveals the multidisciplinary dimension of his practice during this period. Never before had Matisse been so prolific in the variety of techniques and media he used, as demonstrated by the paintings, gouache cut-outs, drawings, illustrated books, textiles and stained-glass works that are exceptionally shown together in this exhibition.

This final creative period was characterised by an increasing symbiosis between the work and the studio space. Honed on the walls of his Régina apartment, the works were inherently mobile and contributed to the dynamic vegetalisation of the spatial environment. The exhibition seeks to replicate this constantly evolving setting and invites visitors into Matisse's "garden" through a space that grows and expands from room to room. It also evokes the context of the war and post-war period, when Henri Matisse was hailed as a symbol of freedom in both France and the United States.

* "Matisse 1904 – 1917" in 1993, "Matisse. Paires et séries" (Pairs and Series) in 2012 and "Matisse. Comme un roman" (Like a novel) in 2021.

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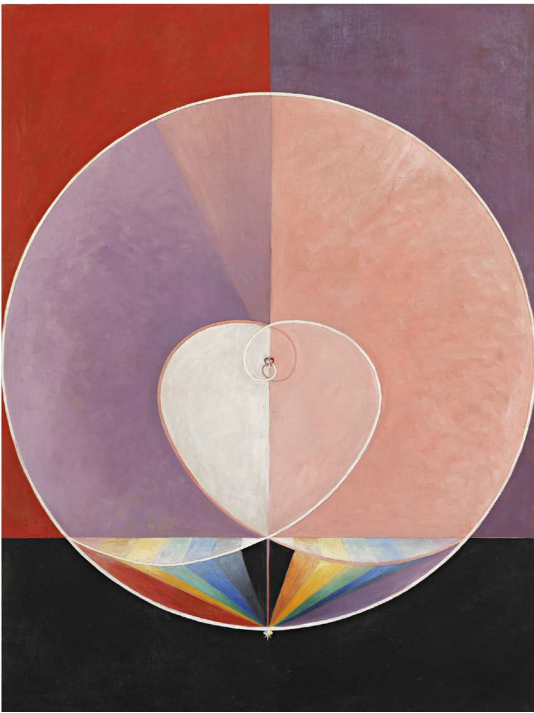


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Hilma af Klint, *The Dove, No. 2, 1915*, oil on canvas, 155.5 x 115.5 cm, Hak74
By courtesy of the Hilma af Klint Foundation / photo: The Moderna Museet, Stockholm

PRESS RELEASE | EXHIBITION

HILMA AF KLINT

06.05→30.08.26

Grand Palais, Gallery 8

Exhibition co-produced by GrandPalaisRmn and Centre Pompidou

Curated by

Professor at Université de Paris 1 Panthéon-Sorbonne
Pascal Rousseau

Staging

Architect/scenographer, Centre Pompidou
Pascal-Rodriguez

In spring 2026, the Grand Palais and Centre Pompidou will present a unique exhibition around Hilma af Klint (1862-1944), an artist whose work disrupts the chronology of modern art. Long before established figures of abstraction such as Wassily Kandinsky or Kazimir Malevitch, Hilma af Klint produced paintings of exceptional boldness as early as 1906, combining geometry, flat expanses of bright colour and organic motifs, announcing the major currents of the 20th century.

For the first time in France, the Grand Palais and Centre Pompidou are exhibiting the *Paintings for the Temple* (1906-1915), her magnum opus, which includes the monumental series of *The Ten Largest*, showcasing the visionary power of an artist who was truly ahead of her time.

Trained at the Royal Academy of Fine Arts in Stockholm, Hilma af Klint led parallel artistic lives: one conventional, with traditional figurative works, the other clandestine, which remained defiantly avant garde. Influenced by her commitment to the Theosophical Society, Hilma af Klint drew her creative freedom from spiritualist sessions with a group of women who shared her utopian vision. Spirals, circles and beams of light reflect a search for cosmic harmony and the invisible forces that govern the world, giving her works a universal and timeless dimension.

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Hilma af Klint chose not to reveal her abstract work to her contemporaries, stating in her will that her works must remain sealed for twenty years after her death. This contributed to the late recognition of her work. It was not until the exhibition *The Spiritual in Art, Abstract Painting 1890-1985* was held in Los Angeles in 1986 that her abstract paintings were first presented to the general public, marking the beginning of her international renown.

This is the first major solo exhibition of the Swedish artist Hilma af Klint to be seen in France, coinciding with an extensive re-evaluation of her work in recent years, notably as part of a revision of the role of women in the field of modern art. Hilma af Klint remains largely overlooked in French museums, even though she is now considered worldwide to be an essential artist of modern art and the historical beginnings of abstraction.

Beyond the retrospective tribute, this exhibition highlights the many sources of inspiration in her work (esotericism, folklore and popular art, scientific culture) and questions how art history has long overlooked women artists and their contributions to foundational movements. Hilma af Klint emerges here as a pivotal figure, capable of transcending the boundaries between art, science and spirituality, who continues to inspire new generations. A unique experience to discover an artist who, while rooted in her era, seemed to be in dialogue with the future.

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Hilma Af Klint, *The Ten Largest, No. 4, Youth*, 1907, tempera on paper mounted on canvas, 315 x 234 cm.
By courtesy of the Hilma af Klint Foundation / photo: The Moderna Museet, Stockholm



Paul Cézanne, Les grandes baigneuses [The Bathers], circa 1894-1905, oil on canvas, 127.2 x 196.1 cm, The National Gallery of London © The National Gallery, Londres, Dist. GrandPalaisRmn / National Gallery Photographic Department

PRESS RELEASE | EXHIBITION

CEZANNE ET NOUS *

23.09.26 → 17.01.27

*Cezanne and Us

Grand Palais, Galleries 3 and 4

Exhibition co-produced by GrandPalaisRmn, Établissement Public du Musée d'Orsay et du Musée de l'Orangerie – Valéry Giscard d'Estaing and the Centre Pompidou

General Curatorship

Director of the Musée de l'Orangerie, Claire Bernardi
Director of the Musée national d'art moderne - Centre Pompidou, Xavier Rey

Curators

Paintings Curator of the Musée d'Orsay

Jean-Rémi Touzet

Curator of the Contemporary Collections Department, Musée national d'art moderne - Centre Pompidou, Michel Gauthier

Scenography

Architect, Centre Pompidou
Pauline Phélouzat

This unique exhibition offers a rich, ongoing dialogue between works by Paul Cézanne (1839-1906) and those by artists who, from the late 19th century to the present day, have consistently drawn inspiration from his body of work to reinvent painting. Some 180 pieces are presented: 70 by Cézanne and 75 by other artists.

It tells the story of an unparalleled legacy, one that unfolds through an interplay of influence and the assertion of a shared master, starting with his first followers: in the 1880s and 1890s, at a time when Cézanne was weary of failure and no longer seeking to exhibit, a few painters discovered his work in Père Tanguy's shop, to their astonishment. His radical form encouraged them in their search for art that was "pure" and already heading towards abstraction.

The exhibition then addresses key moments in the artist's rise to prominence, starting by highlighting the importance of art dealer Ambroise Vollard, through both his immense collection and the first exhibitions that he devoted to the artist between 1895 and 1906. The first museum acquisitions, the posthumous exhibition at the 1907 Salon d'Automne and major international exhibitions in the 1910s are also featured.

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de l'Orangerie



Centre Pompidou

These events contributed to the artist's critical and commercial success, establishing him as the father of modernity. The exhibition shows the many ways in which Cézanne's work was received by the international and European avant garde movements of the 1910s, which all questioned the relationship between artwork and reality and reflected, like Cézanne, on the idea that "art is a harmony parallel with nature".

This rich and varied reception from the very beginning is the central theme of the exhibition. It shows how, starting with Cézanne, the triumph of modern art and that of the formalism associated with it – the reduction of painting to the fundamental elements of its composition – are constantly being worked on or surpassed. The artist became one of the uncontested fathers of Western modern art. In the post-war period, he was still regarded by figures driving a revival of abstraction in Europe and the United States, whether proponents of lyrical and optical abstraction or of hard-edge painting. It is this nuanced history, in which each defends their own version of Cézanne just as much as the path they are themselves exploring, that is presented here. It further asks what has become of him in the post-modern era that is challenging his mythical position.

Cézanne and us is the first exhibition to tell the two sides of this story, from the 1880s to the present day. The story of his fundamental influence and the reverse narrative of artists who claimed to be inspired by him and made him "the father of us all", in the words of Picasso. This is how we arrive at shifting, complex and sometimes contradictory representations of an artist who was rejected from the Paris School of Fine Arts but became one of the cornerstones of Western modern art: "Cézanne and us" speaks to both the "us" of the artists and the "us" of the viewers, who look at Cézanne through them.

Preliminary list of artists presented in the exhibition :

Paul Cézanne /
Etel Adnan, Émile Bernard, Martin Barré,
Georg Baselitz, Max Beckmann, Erwin Blumenfeld,
Umberto Boccioni, Pierre Bonnard, Georges Braque,
Pierre Buraglio, Charles Camoin, Bill Culbert,
Maurice Denis, André Derain, Robert Delaunay,
Peter Doig, Raoul Dufy, Stefan Gierowski,
Alberto Giacometti, Natalia Gontcharova,
Paul Gauguin, Philip Guston, Richard Hamilton,
Simon Hantaï, Marsden Hartley, Florence Henri,
Hans Hofmann, David Hockney, Jasper Johns,
Ellsworth Kelly, André Kertész, Per Kirkeby,
Bertrand Lavier, Fernand Léger, Roy Lichtenstein,
Aristide Maillol, Alberto Magnelli, Kasimir Malevitch,
Brice Marden, André Masson, Henri Matisse,
Joan Mitchell, Amedeo Modigliani, Piet Mondrian,
Vera Molnár, Richard Mortensen, Robert Morris,
Paul Nash, Max Pechstein, Pablo Picasso,
Serge Poliakoff, André Raffray, Albert Renger-Patzsch,
Bridget Riley, Claude Rutault, Morgan Russell,
Sean Scully, Pierre Sérusier, Pierre Soulages,
Clyfford Still, Paul Strand, Władysław Strzemiński,
Edward Steichen, Nicolas de Staël, Pierre Tal-Coat,
Mark Tansey, Wolfgang Tillmans, Gérard Traquandi,
Luc Tuymans, Fabienne Verdier, Victor Vasarely,
Maria Helena Vieira da Silva, Maurice de Vlaminck,
Herman de Vries, Vincent van Gogh,
Tom Wesselmann, Robert Wilson, Zao Wou-Ki



Jean Hélion, Figure tombée [Fallen Figure], April 1939 – September 1939, oil on canvas, 126.2 x 164.3 cm © Adapp, Paris 2026 photo: Centre Pompidou MNAMCCI Georges Meguerditchian Dist GPRmn

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Publications

- exhibition catalogue

co-published by GrandPalaisRmnÉditions / Éditions du Centre Pompidou / EPMO, 256 pages, 250 illustrations, €45

- exhibition journal

co-published by GrandPalaisRmnÉditions / Éditions du Centre Pompidou / EPMO, 24 pages, 40 illustrations, €7

- "Si Cézanne a raison..." book

GrandPalaisRmnÉditions, Paris 2026, 128 pages, 50 illustrations, 14,90 €

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François Morellet, Mask King Tape, 1985 © Archives François Morellet / Adagp, Paris, 2025

PRESS RELEASE | EXHIBITION

FRANÇOIS MORELLET

100 POUR CENT*

03.04 → 28.09.26

*100 PER CENT

Centre Pompidou-Metz
Gallery 3

Curated by

Curator of Contemporary Collections
Musée national d'art moderne - Centre Pompidou
Michel Gauthier

For the centenary of François Morellet's birth (1926-2016), Centre Pompidou-Metz presents a retrospective in 100 works from 1941 to 2016, the most comprehensive exhibition ever offered of his work.

Morellet is a unique figure in that he is both the main French representative of geometric abstraction and the person who contributed most decisively to destabilising the movement.

In the oblong space of nearly 1,200 m² in Centre Pompidou-Metz's Gallery 3, the exhibition offers the public the chance to experience and feel this ambivalence through two chronological circuits, starting with figurative paintings from the 1940s in the middle of the space. On one side is the Morellet who triumphs through the rules and glory of pictorial materialism. On the other is the Morellet of optical folly and Neo-Dadaist distance, the one who seemed to introduce a kind of Trojan horse into the kingdom of his master, Max Bill.

Just one of these two sides would have been sufficient to establish Morellet's historic grandeur. In Metz, 2026 will offer visitors the chance to see the two sides of Morellet's great reputation.

After discovering Max Bill's work during his travels to Brazil in 1950 and 1951, Morellet decided to embark upon the path opened up by concrete art. In 1952, a visit to the Alhambra convinced him to abandon any notion of composition. From that point on, he adopted an elementary geometric vocabulary and developed creative methods that left no scope for subjectivity, using pre-established procedures applied in a neutral and precise manner. In reaction to the lyrical abstraction that was dominant at the time, he sought to remove all expressiveness and embraced a program and systematic art. Placing the figure of the inspired artist back in the closet, he sought to limit both his sensibility and the number of decisions to be made in the conception of works, which logically led him to return to chance. Over the decades, in a narrative that would lead him to dialogue with concrete art, then with minimalism, of which he was a precursor in many aspects, Morellet became gradually more interested in the painting as an object, placing it in relation with the wall and even the surrounding space. In this sense, he can be considered one of the main figures in a form of modernist classicism, a disciple of the power of rules, a partisan of a poetics of reason.

However, at the turn of the 1960s, Morellet realised that his creative plans sometimes led to optical aberrations. He got involved with the experimentations of G.R.A.V. (Visual Art Research Group), becoming one of the major representatives of op art (in fact, Vasarely was one of the first to acquire one of his paintings), an aesthetic that places emphasis on the destabilisation of the gaze and the instability of perception. Op art can be considered the baroque moment in the history of geometric abstraction. With Morellet, the op movement would find an unexpected ally in his Neo-Dadaist spirit, sustained in part by a long exchange with chance and its virtues. In his work, the proud, literalist neon light of minimalism and Dan Flavin would therefore often become the companion of the gaps that the artist himself would pleasantly associate with rococo. In other words, optical folly and derision are one of the dimensions making up Morellet's art, as are rules. It would be highly reductive to see Morellet as the artist who simply introduced a little humour into the kingdom of concrete art. No, his work is completely founded on ambivalence.

A catalogue published by Éditions du Centre Pompidou accompanies the exhibition. Introduced by an essay from the curator, it specifically interrogates the international nature of Morellet's career.

A privileged partner of Centre Pompidou, Centre Pompidou-Metz has played a key role establishing the 'Constellation' program since its 15th anniversary in 2025. This close collaboration was highlighted in 2024 with many loans for the exhibitions "Lacan, When Art Meets Psychoanalysis", "André Masson. There is No Finished World.", "Seeing Time in Colour. The Challenges of Photography" and "The Rehearsal" and, in 2025, the "Suzanne Valadon" exhibition, which travelled from Metz to Paris, and the work in conjunction with "Endless Sunday", which is currently running.

Centre Pompidou-Metz is also host to the broader national collection, dedicating several spaces to it with various pacing and viewpoints, all the while continuing with its own schedule.

100 X MORELLET

For the centenary of François Morellet's birth, an initiative of Centre Pompidou brings together more than a dozen institutions in tribute to one of the major figures of contemporary art.

Morellet's work is found in the greatest public collections in France, as well as many collections internationally, but he also made a lasting impression on public space, with over 100 works visible in our cities – on building façades, in gardens, at train stations and on public squares. Thanks to the freedom and humour with which he used the vocabulary of geometric abstraction, he was able to create a living dialogue between art, architecture and the public. Echoing the "François Morellet. 100 per cent" retrospective, presented at Centre Pompidou-Metz, a huge national program has been launched by Centre Pompidou in collaboration with Studio Morellet, Galerie Mennour (which represents the artist) and many partner institutions.

This large-scale project will unfold all over France through works on display for the first time and rediscoveries of works in collections and the public space, as well as a series of encounters, talks and an international symposium. The aim is to re-examine Morellet's legacy, his position in art history, his relationship to heritage and architecture, and his enduring influence on contemporary artists.

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Closed on Tuesdays and May 1st
01.11 > 31.03
MON. | WED. | THU. | FRI. | SAT. | SUN. |
10:00 – 18:00
01.04 > 31.10
MON. | WED. | THU. | 10:00 – 18:00 /
FRI. | SAT. | SUN. | 10:00 – 19:00

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François Morellet in the G.R.A.V. labyrinth, 1963-2000, collection of the Musée d'Art et d'Histoire, Cholet. © Adagp, 2025

PRESS RELEASE | TRIBUTE

100 X MORELLET

2026, FRANÇOIS MORELLET'S CENTENARY

Participating sites

Centre Pompidou-Metz
Château de Montsoreau - Musée d'Art Contemporain
Palace of Versailles
Cité de l'Architecture et du Patrimoine, Paris
École Nationale Supérieure d'Art de Bourges
Espace de l'Art Concret, Mouans-Sartoux
Frac des Pays de La Loire, Carquefou
Galerie Mennour, Paris
Galerie de l'Hôtel de Ville, Chinon
MAC VAL, Vitry-sur-Seine
[mac] musée d'art contemporain, Marseille
Musée d'Art et d'Histoire, Cholet
Musée d'Arts de Nantes
Musée de Grenoble
Musée des Beaux-Arts d'Angers
Musée des Beaux-Arts de Caen
Musée des Beaux-Arts de Rennes
Musée du Louvre, Paris
Musée National Fernand Léger, Biot
Villa Médicis, Rome

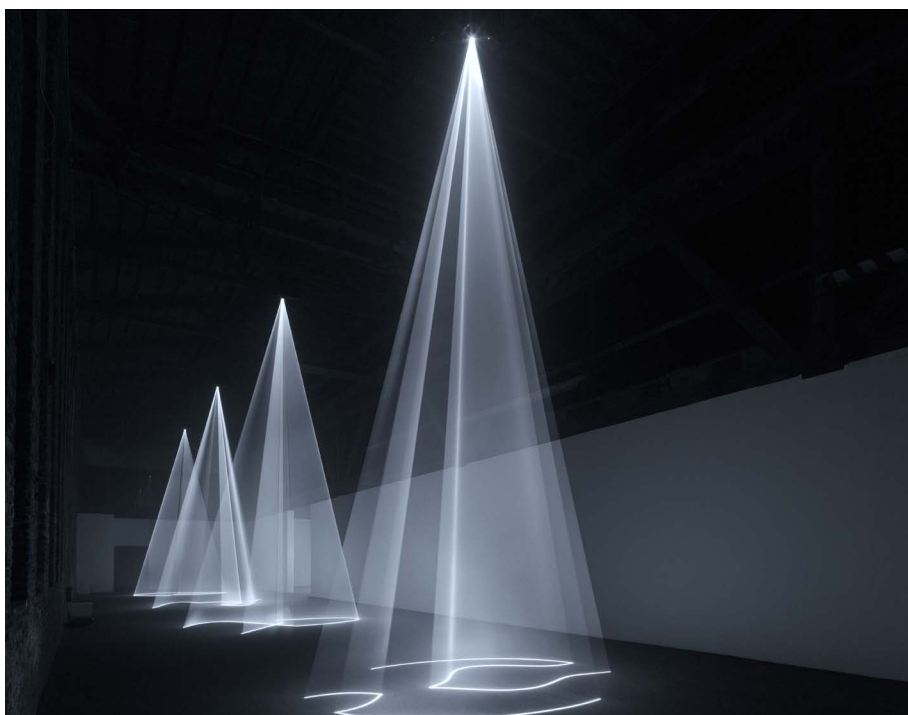
Centre Pompidou Francilien – fabrique de l'art, Massy,
once open, and other sites to be announced

For the centenary of François Morellet's birth, an initiative of Centre Pompidou brings together more than a dozen institutions in tribute to one of the major figures of contemporary art.

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100 X MORELLET



Anthony McCall. Installation view, Pioneer Works, Brooklyn, New York, 2018. Photo by Dan Bradica. Image courtesy Pioneer Works.

PRESS RELEASE | INSTALLATION

ANTHONY McCALL: SCULPTING LIGHT

04.06 → 10.06.26

Ircam

Concert programming
Ircam

Director
Frank Madlener

Deputy Director of Artistic Programming
Suzanne Berthy

Curated by

Associate Curator, film collection,
Musée national d'art moderne – Centre Pompidou
Jonathan Pouthier

As part of Ircam's iconic ManiFeste Festival, Centre Pompidou invites Anthony McCall to take over the institution's projection space in Paris for a project combining light sculptures and contemporary musical creation.

For this multidisciplinary proposal—where each human presence actively contributes to the emergence of a shared sensory experience—four of McCall's light works unfold through time and space: *Breath* (2004), *Breath (III)* (2005), *You and I (II)* (2010), and *Skirt (I)* (2010).

These “solid light” sculptures redefine the very act of projection, transforming light into a material in its own right. Starting from a simple line projected into a smoke-filled room, the artist brings to life tangible volumes of light: geometric forms that slowly unfold. These works offer viewers a unique experience that breaks with the conventions of cinema. Here, no stillness is required. The audience is invited to move, interact with the beams, and observe the forms as they materialize from different angles.

In resonance with Anthony McCall's installations, a musical program designed as a spatial and temporal experience will be presented. Ircam's Projection Space will hosts performances of Morton Feldman's *Rothko Chapel* (1971), a seminal figure in New York experimental music—performed by the SWR Vokalensemble

Stuttgart—and *Does Spring Hide Its Joy* by composer Kali Malone, in dialogue with Stephen O'Malley's guitar and Lucy Railton's cello.

A major figure in contemporary art, Anthony McCall has been developing a radical and profoundly innovative body of work since the early 1970s, situated at the intersection of cinema, sculpture, and installation. Since the early 2000s, McCall has extended this research through large-scale digital devices. His works deepen the relationship between light, time, movement, and perception, offering the public environments of rare intensity.

About the ManiFeste Festival

An iconic festival from [Ircam](#) (Institute for Research and Coordination in Acoustics/Music), ManiFeste is a major international event dedicated to musical creation and hybrid artistic forms. Each year, it brings together composers, performers, and artists from around the world for projects combining contemporary and electronic music, visual arts, and live performance. Concerts and performances take place in emblematic Parisian venues—Ircam, Centquatre-Paris, Cité de la Musique, Maison de la Radio et de la Musique—establishing ManiFeste as an essential platform for artistic innovation.

Concert and Event Program

ROTHKO CHAPEL: MORTON FELDMAN

Co-production Musée national d'art moderne/ Department of Culture and création / Ircam-Centre Pompidou

→ Thursday, Jun 4th, 2026 at 9pm

Ircam, Projection Space

Concert

Prices : 18€/14€/10€/8€

Concert duration : 30min

Magdalena Cerezo Falces célesta

Boris Müller percussion

Geneviève Strosser alto

SWR Vokalensemble Stuttgart

Yuval Weinberg direction

Jérémie Henrot sound diffusion Ircam

"It's frozen, but it vibrates": Morton Feldman saw himself in Rothko's borderless paintings. "Rothko's images go right to the edge of the canvas, and I wanted the same effect with music; that it should fill the entire octagonal room and not be heard from a certain distance." With Anthony McCall's screenless projections and the singers of the SWR Vokalensemble Stuttgart, the Projection Space is transformed into an unusual chapel.

The concert will be accompanied by Anthony McCall's installation, which will remain open until 11 PM.

PROGRAMMING AS PART OF NUIT BLANCHE ANTHONY McCALL: SKYLIGHT, 2022

→ Saturday, June 6, 7pm–2am

Ircam, Projection Space

Free entry subject to availability

Composition: David Grubbs

As part of Nuit Blanche and at the invitation of the ManiFeste festival, Centre Pompidou exceptionally presents *Skylight* (2022), a solid light installation by Anthony McCall created in collaboration with composer and musician David Grubbs. Extending McCall's exploration of the volumetric properties of light—a hallmark of his entire body of work—*Skylight* incorporates a sonic dimension. Light and sound share common physical properties: they propagate through space and time, define its contours, and reveal its architecture. The sound landscape, developed by David Grubbs in close collaboration with the artist and inspired by the dramaturgy of a storm, enhances these spatial qualities, offering an experience that is simultaneously visual and acoustic.

ANTHONY McCALL : SOLID LIGHT FILMS

→ Monday, June 8, 8 to 9:30 PM

Ircam, Projection space

Performance

Price : 5€

duration : 90min

In the presence of the artist

Centre Pompidou presents an exceptional screening of four seminal works by Anthony McCall, drawn from the collections of the Musée national d'art moderne and restored for the occasion in their original 16mm format. Created between 1973 and 1974, *Line Describing a Cone*, *Cone of Variable Volume*, *Partial Cone*, and *Conical Solid* mark the first milestones in McCall's exploration of the volumetric properties of the cinematic medium. Using geometric figures drawn directly onto the filmstrip, McCall

radically shifts the filmic event: it is no longer the projected image that constitutes the artwork, but the light beam itself—made visible by smoke—which sculpts space into a volume unfolding through time. Each projection is a performance in its own right: projectors, film reels, and projectionists become the interpreters of ephemeral architectures of xenon, inviting visitors to move through and physically engage with the space.

ÉLECTRO-ODYSSÉE : KALI MALONE

Co-production Musée national d'art moderne/ Department of Culture and création / Ircam-Centre Pompidou

→ Tuesday, Jun 9 8pm / 10pm

→ Wednesday Jun 10, 8pm

Ircam, Projection Space

Concert

Prices : 22€/18€/14€/10€

duration: 90min

Kali Malone composition, tuned sinusoidal oscillators

Stephen O'Malley electric guitar

Lucy Railton cello

Christopher Fullard sound diffusion

Jérémie Henrot sound diffusion Ircam

Stillness, immersion, meditation, just intonation: American artist Kali Malone crafts a spatialized organ avatar, blending her oscillators with Stephen O'Malley's guitar and Lucy Railton's cello. Evoking the spirit of Éliane Radigue and La Monte Young, her work weaves together a passion for sonic hallucinations, immersive drones, and the dream of synesthesia, all in dialogue with Anthony McCall's solid light projections.

With the support of the Centre national de la Musique.

The concert will be accompanied by Anthony McCall's installation, which will remain open until 11 PM.

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Practical Information

The concerts and meet-and-greet on Monday, June 8th require reservations

Reservations : ircam.fr, starting April 14

Ticket Office phone number : 01 44 78 12 40

Entrance to Anthony McCall's installation is free



major sponsor of Ircam.

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Galerie nationale du design, quartier Cité du design, Saint-Étienne © Kévin Dolmaire

PRESS RELEASE | OPENING

CENTRE POMPIDOU'S PARTICIPATION IN THE GALERIE NATIONALE DU DESIGN OPENING ON 10.06.26

La Galerie nationale du design, Saint-Étienne



The national design collections finally have a dedicated exhibition space!

The Galerie Nationale du Design will open its doors in Saint-Étienne on June 10th 2026, the only space of its kind in France and one that firmly establishes design as a permanent feature of the French cultural landscape. This unique site is managed jointly by the public institution Cité du Design - Ésad Saint-Étienne and the Musée d'Art Moderne et Contemporain of Saint-Étienne Métropole (MAMC+).

Centre Pompidou's design collection comprises some 10,000 works by almost 900 designers, ranging from the early 20th century to the present day and retracing the careers of key creators in the history of modernity. It was therefore only natural that Centre Pompidou should be involved in the opening of the Galerie Nationale du Design in Saint-Étienne as a special partner, along with other major cultural institutions.

A single place to present and showcase the national design collections

The Galerie Nationale du Design's model is based on temporarily bringing together public design collections and creating dialogue between them. Each year, a leading figure in the field of design

will be invited as a guest curator, to craft a major exhibition that tells stories and raises questions about design, using the finest national collections.

Aurélié Voltz has been appointed as the site's director and will design and produce the exhibitions and publications along with the MAMC+ teams.

The Galerie Nationale du Design's scientific committee brings together representatives from the Ministry of Culture, the Auvergne-Rhône-Alpes Regional Directorate of Cultural Affairs, MAMC+, EPCC Cité du Design – Ésad Saint-Étienne and partner cultural institutions : Centre Pompidou, Centre National des Arts Plastiques and the Musée des Arts Décoratifs et du Design (MADD) in Bordeaux. The FRAC Grand Large – Hauts-de-France is also one of the permanent partners.

The program of events, educational activities and publications will enrich the narrative around design, a discipline born out of the encounter between art and industry, and now firmly rooted in the heart of our society. As part of their residence, "Civic City at the Cité du Design", designer Ruedi Baur and sociologist Vera Baur have been organising special events at the Galerie Nationale du Design since March 2026. Based on a critical research approach towards design, they invite the public to explore the notion of a design collection and the themes of the first three annual exhibitions in a different way.

The inaugural exhibition "Design by hand. From language to object" 11.06.26 → 07.03.27

With "Design by hand. From language to object", design historian Laurence Mauderli will open the program of the Galerie Nationale du Design. Taking the hand as its central theme, this exhibition explores the dialogue that emerges between the act of shaping and the concepts of design. Through pieces from the 19th, 20th and 21st centuries, in connection with the output of Saint-Étienne and the history of international design, it invites us to (re)consider this discipline as an essential, timeless human practice shaped by the challenges of the day.

To tell this unique story, Laurence Mauderli has selected works from the collections of CNAP, Centre Pompidou, MAMC+, MADD Bordeaux, FRAC Grand Large – Hauts-de-France, Musée des Arts Décoratifs (Paris), Manufactures Nationales - Sèvres and Mobilier National, Musée de la Ville de Saint-Quentin-en-Yvelines, Musée d'Art et d'Industrie de Saint-Etienne and more.

In 2027, Chantal Prod'Hom, former director of the Musée Cantonal de Design et d'Arts Appliqués Contemporains (mudac) in Lausanne, will present an exhibition on care design.

Then in 2028, Marie Pok, director of the Centre of Innovation and Design (CID) at the Grand-Hornu in Belgium, will take on the theme of signs. These two exhibitions are scheduled to then travel to the CID.

Saint-Étienne, City of Design

Saint-Étienne is the only French city in the network of UNESCO Creative Cities of Design. Design has been at the heart of the MAMC+ project since its creation in 1987, and over the decades, the manufactured design collection has become one of the largest in France. The Cité du Design district is located on the site of the former national arms factory, which is now home to Ésad Saint-Étienne. It hosts the Saint-Étienne International Design

Biennale, the contemporary design exhibitions of La Platine, and La Cabane, a place for younger audiences to learn about design. The Galerie Nationale du Design is located in the centre of this district, which is currently undergoing major renovations coordinated by Saint-Étienne Métropole, and will span approximately 1,000 m2 for exhibition spaces, art education activities and hands-on experiences with objects.

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Gae Aulenti, Tour table, 1993 - Donation by Fontana Arte 2009
© Gae Aulenti © Centre Pompidou, MNAM-CCI/ Philippe Migeat/Dist. GrandPalaisRmn



Fondation Vasarely Photographie : Fabrice Lepeltier
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PRESS RELEASE | EXHIBITION

PROJET POUR UNE RÉVOLUTION. VASARELY ET L'ARCHITECTURE 12.06 → 01.11.26

*Project for a revolution
Vasarely and Architecture

Fondation Vasarely - Aix-en-Provence

Exhibition co-organised by the Fondation Vasarely and
Centre Pompidou

Curated by

Curator, Contemporary Collections Department, Musée
national d'art moderne – Centre Pompidou
Michel Gauthier

Curator, Architecture Department, Musée national d'art
moderne – Centre Pompidou
Stéphanie Quantin-Biancalani

2026 will mark the 50th anniversary of the inauguration of the Fondation Vasarely building in Aix-en-Provence, which the artist named the CENTRE ARCHITECTONIQUE. The construction of this building is significant, as it is one of the very few examples of an architectural legacy left to posterity by an artist. Not only is it a veritable Sistine Chapel of optical and kinetic art, it is also Vasarely's expression of his vision for how his work should exist. The exhibition presented by Centre Pompidou and the Fondation Vasarely, "PROJECT FOR A REVOLUTION. Vasarely and Architecture", is an opportunity to stop and consider this building, its aesthetics and its function. What significance does it have in Vasarely's body of work, and what meaning does it lend?

In the work of Victor Vasarely (1906, Hungary – 1997, Paris), heir to the historic avant-garde movements of the first half of the 20th century and more particularly Bauhaus, architectural tropism emerged during the post-war period. In the early 1950s, he joined the Espace group founded by André Bloc and Félix Del Marle, who sought to create a synthesis of the arts ("There are no sculptors alone, no painters alone, no architects alone. The plastic event is accomplished in a 'ONE FORM' at the service of poetry," said Le Corbusier). In 1954, while the group was showcasing its work in an exhibition in Biot, Vasarely was completing his first architectural installations as part of the construction of the university



FONDATION VASARELY



Centre Pompidou

campus in Caracas. Many such projects would follow, through to the uncompleted project of the Cité polychrome du bonheur (Polychrome City of Happiness). The exhibition focuses on this major aspect of Vasarely's artistic activity and the key episodes that punctuated it. But was Vasarely simply a new disciple of the synthesis of arts, or did he have a different approach?

Though architectural integration was the ideal setting envisaged by Vasarely for his visual artworks, as demonstrated by the CENTRE ARCHITECTONIQUE in Aix, it was also part of an overarching strategy concerning the social dissemination of an artwork and, more profoundly, its very mode of existence. Though he sought to make life more beautiful, Vasarely also aimed to revolutionise the status, nature and modes of art production. A symbol of the post-war economic boom, Vasarely's work is equally indicative of the concerns of the information society, insofar as it heralds programmed art. It was perhaps nothing less than an aesthetic inspired by art, in the sense in which the term is generally understood, which sought to carve out a space for itself and make its mark through the hexagonal cells of the CENTRE ARCHITECTONIQUE.



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Raoul Dufy, *Les Affiches à Trouville*, 1906. Oil on canvas, 65 X 81 cm
Collection of Centre Pompidou, Paris; Musée national d'art moderne - Centre de création industriel
Photo : Centre Pompidou, MNAM-CCI/Service de la documentation photographique du MNAM/
Dist. Grand Palais Rmn

PRESS RELEASE | EXHIBITION

RAOUL DUFY **LA MÉLODIE DU BONHEUR *** **27.06 → 20.09.26**

* The melody of happiness

Les Franciscaines Deauville

Exhibition co-organized by Les Franciscaines Deauville
and Centre Pompidou

Curated by

General Conservator
Head of the Modern Collections Department, Musée
national d'art moderne - Centre Pompidou
Christian Briand

Associate Curator
Musée national d'art moderne - Centre Pompidou
Marjolaine Beuzard

"Raoul Dufy: The Melody of Happiness" is the first collaboration in the partnership between Les Franciscaines and Centre Pompidou, a retrospective drawing from the considerable collection of the Normandy artist (Le Havre, 1877 - Forcalquier, 1953) held by Musée national d'art moderne.

It is devoted to one of the most popular artists from the French scene in the first half of the 20th century, with an immediately recognisable style. The exhibition pays tribute to the extraordinary diversity of Dufy's genius, which, far from being limited to easel painting alone, extends to drawing, engraving, ceramics and textile art.

Around 100 works, including 60 or so paintings, are presented in a circuit with ten sections, both chronological and themed, exploring his ties to Normandy and musical inspirations, among other things.

A common theme for Dufy was the representation of his own sites of creation. This theme is intimately connected to that of music, as Dufy, a well-educated music-lover from a family of musicians, constantly sought forms of correspondence between music and his painting.



LES
FRANCISCAINES
DEAUVILLE



Centre Pompidou

Inspiration for Dufy's painting often focused on coastal scenes which he populated with allegorical female figures, combining them imaginatively with small horses. Furthermore, he achieved real success with his racecourses, often observed in Deauville, where he made multiple trips.

The exhibition opens with three self-portraits, showing the artist in different periods of his long career, which, through their highly diverse styles, give visitors an initial preview of his evolution. First trained in Le Havre, Raoul Dufy became known as a landscape artist, following in the footsteps of Impressionism.

From 1906 on, he was among the most important painters of the Fauve movement in Paris. Dufy also tried his hand at Cubism with his friend Georges Braque, painting geometrised views of L'Estaque near Marseille with him in 1908. In the 1910s, he developed a passion for popular art, seeking to undertake a "renovation".

In 1924, along with the ceramist Josep Llorens Artigas, Dufy began to produce charming earthenware vases and tiles in which his innate feeling for decor produced wonders, as was the case with textile art, which he was also making at the time.

Dufy also breathed fresh life into the portrait genre, by having models from the world of art and literature pose for him. Commissioned in 1930 by a British family, the Kesslers, the monumental portrait of a group on horseback is one of his masterpieces in the genre.

The exhibition concludes with the final moving series of "Black Cargo Ships". For this evocation of the port of his hometown, which was almost completely destroyed at the end of World War II, Dufy used large blocks of black to represent how our eyes are dazzled by sunlight.

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Marcel Wanders, Knotted Chair, 1996, aramid, carbon, epoxy resin, 79 x 55 x 65 cm
 Donation by Marcel Wanders in 2016
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PRESS RELEASE | EXHIBITION

SUIVEZ LE FIL ! *

DESIGN & TEXTILE

27.06 → 31.10.26

*Follow the thread !

Toulon, Hôtel des Arts TPM

Exhibition co-organised in partnership with Métropole de Toulon Provence Méditerranée, Centre Pompidou, Manufactures Nationales, Sèvres & Mobilier National, CNAP and Musée des Arts Décoratifs

Curated by

Head Curator, Design and Industrial Prospective
 Department, Musée national d'art moderne – Centre Pompidou
 Marie-Ange Brayer

Head Heritage Curator, Head of the Inspection
 Department, Mobilier National
 Lucile Montagne

Accompanied by Anna Izard and Thomas Hochet

Scenography

Winners of the 2025 Agora du Design Grant
 Emmylou Doutres and Clément Rosenberg

“Suivez le fil ! Design & Textile ” (Follow the Thread! Design & Textiles) features 100 works from the national design collections and brings together some 40 creators, exploring a history in which textiles become the foundation for spaces and objects, connecting craftsmanship and technology, traditional methods and contemporary utopias.

Textiles occupy a unique position in the history of design, testifying to the aesthetic and technical upheaval of the 20th century while fuelling the most radical forms of experimentation. Though long restricted to the decorative world, textiles have shaped interiors, structured spaces and inspired new ways of thinking about objects.

The exhibition opens with pioneering figures in textiles from the modern avant-garde movements, such as Sonia Delaunay, Élise Djo-Bourgeois, Eileen Gray and Hélène Henry, who renewed the use of textiles in a dialogue with furniture and architecture. In the 1960s, the arrival of synthetic fibres and industrial development led to stretchy, supple and durable fabrics that hugged the lines of the body and offered new freedom, as seen in the work of Pierre Paulin and Olivier Mourgue. Jersey and other stretch fabrics became tools for innovation and vectors for technical and aesthetic shifts. In the second half of the century, creators like

Simon Prouvé became known for their innovative approach, exploring the connection between art, architecture and textiles.

The exhibition explores the relationship between design objects and textiles, which Gaetano Pesce revolutionised with his use of hybrid processes and materials, and extends into anthropological territories, as demonstrated by the Campana studio. During the 1990s, as part of an experimental approach rooted in the radical ethos of Droog Design, other designers such as Marcel Wanders reimagined textiles, challenging the boundaries between craftsmanship and technology. Hella Jongerius developed an experimental approach to weaving, combining research and digital manufacturing. Other female creators, such as Gjertrud Hals and Chloé Bensahel, also explored links between textiles and technology.

In the 2000s, Ronan and Erwan Bouroullec innovated using textiles with acoustic qualities, which also acted as flexible space dividers. This exploration continued with other materials, such as wire mesh, which was used by Ron Arad, Dominique Perrault and Gaëlle Lauriot-Prévost, Vincent Poujardieu and the Muller Van Severen duo. Here, mesh is an architectural and sculptural language in its own right. Today, designers like Pauline Esparon and Jeanne Goutelle explore the potential of natural, recycled and regenerated fibres, in an approach based on sustainability, circular systems and the relationship between technology and ecology.

Through this history combining design and textiles, the role of female creators is highlighted: not as a parallel story, but as an essential contribution to the evolution of design, where fabric has become the symbol for a living, sensory philosophy, linking memory and innovation.

Exhibition co-organised in partnership with Métropole Toulon Provence Méditerranée, Centre Pompidou, Manufactures Nationales, Sèvres & Mobilier National, Centre National des Arts Plastiques and Musée des Arts Décoratifs.

The exhibition is accompanied by a catalogue, co-published by Éditions du Centre Pompidou and the Hôtel des Arts TPM.

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Opening hours
Tuesday to Sunday from 11 am to 6
pm
Closed: Mondays and public holidays
Free admission



Diane de Kergal, Emergence II lamp
Metal, silk, wood, 197 x 83 x 22 cm
Mobilier National
© Diane de Kergal



Le Magasin de Ben (Ben's Store), presentation of the permanent collections, Museum, level 3, January 1991.
© Ben Vautier / Adagp, Paris 2026
Photo: Centre Pompidou, MINAM-CCI/Philippe Migeat/Dist. Grand Palais Rm

PRESS RELEASE | EXHIBITION

MUSÉE SENTIMENTAL *

ANDRÉ BRETON, DANIEL SPOERRI, JOSEPH CORNELL, ANNETTE MESSENGER, MARCEL DUCHAMP, BEN...

11.09.26 → 14.03.27

*Sentimental museum

Musée des Beaux-Arts de Lyon

This exhibition is co-organised by the Musée des Beaux-Arts de Lyon and Centre Pompidou

"Musée sentimental" is presented in connection with the 18th Lyon Contemporary Art Biennale. (19.09 → 13.12.26)

Co-curated by

General Director of the Art Museums Hub
MBA | MAC LYON
Director of the Musée des Beaux-Arts de Lyon
Head Heritage Curator
Sylvie Ramond

Head Curator of the Contemporary Collections, Musée national d'art moderne - Centre Pompidou
Sophie Duplaix

Director of the Musée d'Art Contemporain de Lyon
Head Heritage Curator
Isabelle Bertolotti

The Lyon Art Museums Hub, Musée des Beaux-Arts/Musée d'Art Contemporain and Centre Pompidou present "Musée sentimental" ("Sentimental Museum"), an exhibition which explores a fundamental aspect of 20th-century art history : the practice of collecting among artists and its role in their creative process. Staging the most miscellaneous of objects by assembling, accumulating, proliferating, presenting them in display cases, boxes or bags, and so on, it endows them with a new dimension of memory and emotion. It reveals to visitors the sentimental bond that even the most commonplace or trivial objects can evoke.

This exhibition is presented at the Musée des Beaux-Arts de Lyon and brings together modern and contemporary works from the three partner public institutions on an exceptional basis. It offers a journey through different, sometimes highly distinctive approaches to the collecting practice of some 60 artists and collectives from the 20th and 21st centuries.

The concept of the "Sentimental Museum" draw its roots in both art history and the history of museums. This is mentioned at the beginning of the exhibition, in the two introductory rooms. Firstly, with Alexandre Lenoir, who in 1791 was the curator in charge of the



× Centre Pompidou

collection of religious statues confiscated during the French Revolution, housed at the Couvent des Petits-Augustins, which he transformed into a Museum of French Monuments. This museum was the first to be founded on sentiment and not on scholarship. Secondly, with artist Daniel Spoerri's "Musée sentimental" (Sentimental Museum), the first version of which was presented at Centre Pompidou in 1977. It was intended as a place of inspiration and emotion, where objects were chosen and assembled according to new criteria, offering a stimulating experience for the imagination.

The next part of the exhibition presents major works from the Centre Pompidou collection that are rarely loaned out: *Le Magasin de Ben* (Ben's Store, 1958-1973), both a "total art centre" and evolving work of sculpture based around an accumulation of writing and the most diverse objects; and the famous *Mur de l'atelier* (Studio Wall) by André Breton (1922-1966), a faithful reconstruction of the arrangement of artworks and items of all kinds gathered by the poet (Oceanian and pre-Columbian objects, masks, folk art, stones, roots, etc.). Among other installations, macLYON will exhibit Henri Ughetto's *Mannequins imputrescibles* (Rotproof Mannequins), substitute bodies designed in the 1970s to resist all forms of organic decay. Pieces from Sylvie Selig's fantastical series *Weird Family* (2015-2026) will also be displayed. With her figures created from various thrifted objects, the artist invents a world that combines autobiography and references to children's tales. The works presented by the Musée des Beaux-Arts de Lyon include Joseph Cornell's *Hotel Andromeda* (1954), one of the small-format boxes that the artist described as miniature "theatres of memory" due to their resemblance to cabinets of curiosities. Some 20 sculpted works by Étienne-Martin will be placed alongside the *Mur du Temps* (Wall of Time, 1963-1995), a reconstruction of a section of wall from the artist's studio, presented here for the first time.

The artists presented in "Musée Sentimental" include the Art & Language collective, Delphine Balley, Ben, Christian Boltanski, George Brecht, André Breton, Marcel Broodthaers, Mark Brusse, Joseph Cornell, Erik Dietman, Philippe Droguet, Marcel Duchamp, Étienne-Martin, Hans-Peter Feldmann, André Félix, Hervé Fischer, Christian Jaccard, Géraldine Kosiak, Laura Lamiel, La "S" collective, Grand Atelier, André Masson, Annette Messenger, Jean-Luc Moulène, Gabriel Orozco, Jean-Luc Parant, Jean-Pierre Raynaud, Pierre Révoil, Fleury Richard, Sarkis, Max Schoendorff, Sylvie Selig, Daniel Spoerri and Henri Ughetto.

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macLYON



Joseph Cornell, *Hotel Andromeda*, 1954
© The Joseph and Robert Cornell Memorial Foundation / ADAGP, Paris
2026
Image © Lyon MBA - Photo: Alain Basset



Mathieu Pernot, *Priscilla*, Cabine du photomaton (Priscilla, Photobooth), 1995, Gelatin silver print, 190 x 67 cm
© Adagp, Paris, 2026.
Photo © Centre Pompidou, MINAM-CCI/Georges Meguerditchian/Dist. Grand Palais Rmn

PRESS RELEASE | EXHIBITION

VIES MINUSCULES*

25.09.26 → 31.01.27

*Small lives

The Pantheon

Exhibition co-produced by Centre Pompidou and the Centre des Monuments Nationaux

Curated by

Curator, Contemporary and Prospective Creation Department,
Musée national d'art moderne – Centre Pompidou
Eva Barois De Caével

Director of the Culture and Creation Department, Centre
Pompidou
Mathieu Potte-Bonneville

Assistant Curator, Contemporary and Prospective Creation
Department, Musée national d'art moderne – Centre Pompidou
Aurélien Bernard

In autumn 2026, Centre Pompidou and the Centre des Monuments Nationaux (CMN) will present "Vies minuscules" (Small Lives) at the Pantheon. The CMN will thus join the Constellation program by hosting this multidisciplinary exhibition. The title is taken from the 1984 novel by Pierre Michon, which brings together eight portraits of strangers, distant relatives or fleeting encounters, from which he weaves his own biography. By shining a spotlight on these existences that would otherwise be lost to the sands of time, Michon pays poetic tribute to them.

Inside a monument dedicated to the great women and men of the nation, "Vies minuscules" returns to this guiding theme and examines how art has created space for the lives relegated to the margins of history books, testifying to their role, however infinitesimal, intimate or ignoble, and creating awe-inspiring or delicate mausoleums to their fragile memory. By exploring the forgotten lives that artists have taken as their subject, it offers a new interpretation of history, one that considers "the power and authority of the archive and the limits it sets on what can be known", in the words of historian Saidiya Hartman.

The "Vies minuscules" exhibition draws from the Centre Pompidou collections and will occupy the entire nave of the Pantheon, presenting a selection of works by some 30 artists and spanning more than a century of creation, from **František Kupka** to **Jumana Manna**. Among them, most notably, are **Christian Boltanski**, with an installation, *Monument* (1986); **Mathieu Pernot** and his *photobooth* series (1995-1997); **Teo Hernández** with two films, *Gabriel* and *André Robillard*, *Michel Nedjar* (1985), and **Clarisse Hahn** with a sculpture titled *Pierre*

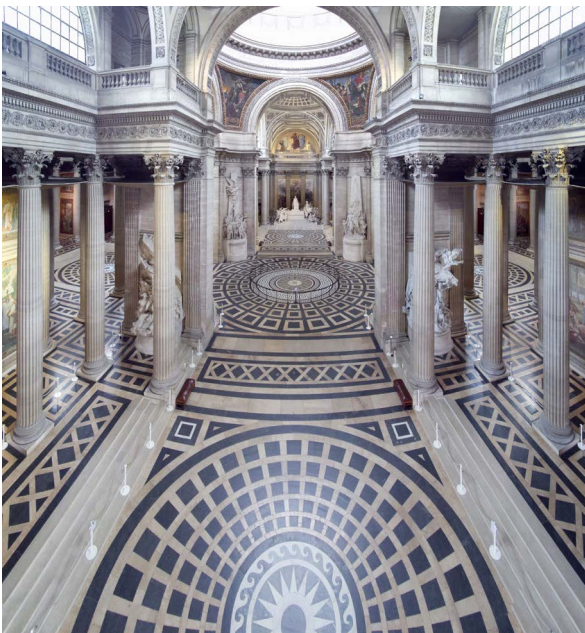
(Stone, 2015).

The works are arranged in three sections :
 Big and small: a modern concern
 The infinitesimal, the intimate and the ignoble
 From minuscule to monumental (and back again).

Exceptional loans and special creations

The exhibition also presents *Les Lettres ordinaires* (The Ordinary Letters) by **Adrianna Wallis**, who wondered what happened to letters that could not reach their recipients: letters of love, friendship, family stories, inner tumult, hope and questions. Since 2017, La Poste has sent boxes of lost mail to her rather than to the recycling facility, tens of thousands of letters from which the artist has produced a series of works.

Sara Favriau and **Adela Součková** have each created a specific work in dialogue with the Pantheon's monumental architecture. In the north transept, Adela Součková unfurls a structure made from wood and painted fabric, in resonance with the monument's allegories, designed like a counter-architecture. Through a maze of miniature bridges, Sara Favriau places the labour of "unskilled workers" and the materiality of work and small lives in the heart of the monument.



The nave of the Pantheon © Christian Gluckman – CMN

Live performances

Because the focus on overlooked lives runs through all modern and contemporary artistic practices, a series of live performances has been created to accompany the exhibition, from literature to music, theatre to dance, cinema to performance.

A 'Nuit minuscule' (Small night) will feature readings by actors and authors. **La Nòvia**, a collective based in Haute-Loire that brings together professional musicians around traditional and/or experimental music, will offer musical experiences with Les Violoneuses, SAND and Jacques Puech.

Author and director **Sébastien Kheroufi** will present *Les Enfants de la patrie* (Children of the Motherland), a play imagined as an epilogue to his new work, *La mort du Môme* (The Death of the Kid), which will be presented at Théâtre de la Colline in November 2026, co-produced by Centre Pompidou and Festival d'Automne.

Artist **Adrianna Wallis** will take up position next to her work, for a reading of some of the letters by her and readers with whom she regularly works.

As part of the retrospective devoted to **Alain Gomis** at mk2 Bibliothèque × Centre Pompidou, the filmmaker has been invited to choose and present a selection of films in cinemas near the Pantheon, in connection with the exhibition.

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© Éléonore Sense

PRESS RELEASE | ONLINE EXHIBITION

DO OUR CHIMERAS MOST RESEMBLE US?

14.09 → 13.12.26

Curated by

Chief curator
New Media Collections, Musée national d'art moderne
- Centre Pompidou
Marcella Lista

Curator
KADIST
Joseph del Pesco

Concluding a multi-year collaboration exploring the intersections between artistic creation and generative artificial intelligence, Centre Pompidou and KADIST, a non-profit contemporary art organization, present an online exhibition of video artworks.

"Do our chimeras most resemble us?" follows "L'avenir n'est plus ce qu'il était" and "Apophénies, interruptions : Artistes et intelligences artificielles au travail", organized in 2023 and 2024.

In *Les Misérables* (1862), Victor Hugo meditates on the contradictions of human nature, suggesting that, "Nos chimères sont ce qui nous ressemble le mieux" — our chimeras are what most resemble us. A mythological beast, the chimera is a composite creature stitched from desire, fear, fantasy, and contradiction. In Hugo's view, a figure for the inner life of humanity in modern society, for everything we project, suppress, and cannot quite name. For this exhibition, this character is revived as we attempt to understand the presence of large language models and generative AI systems as contemporary chimeras — monstrous hybrids assembled from billions of human traces, spliced archives, and the cold mathematics of pattern and prediction.

Like the ancient beast composed of incompatible bodies, these systems fuse fragments into something that persuades us of its coherence, its presence, its voice. They speak with our words,

KADIST × **Centre Pompidou**

recombine our histories, mimic our affect — and in doing so, surface a disquieting possibility: that what appears synthesized may in fact be a vivid reflection of ourselves.

The works gathered here form a contemporary bestiary — not a catalogue of mythical creatures, but a survey of hybrid image-systems. Here, the monsters are procedural—made of datasets, of accumulation, of images begetting images. While not all of what's included in these works is generated, much of what circulates on the screen emerges from the vast archive of visual culture, recombined by systems trained on our collective image production. It resembles us because it is composed of images made by us, for us.

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Artists nominated for the 2026 Marcel Duchamp Prize - Josèfa Ntjam, Laura Henno, Brognon Rollin, Joël Andrianomearisoa cty des artistes, photos: Piercarlo Quecchia

PRESS RELEASE | PRIZE | EXHIBITION

2026 MARCEL DUCHAMP PRIZE

02.10.26 → 07.02.27

Exhibition presented at the Musée d'Art Moderne de Paris as part of a partnership between Centre Pompidou, ADIAF and the Musée d'Art Moderne de Paris / Paris Musées.

Curated by

Head Curator at the Musée d'Art Moderne de Paris
Odile Burluraux

Curator, Musée national d'art moderne – Centre Pompidou and Department Manager at the Kandinsky Library
Nicolas Liucci-Goutnikov

The 2026 edition of the Marcel Duchamp Prize will be hosted for the second time at the Musée d'Art Moderne de Paris, curated by Odile Burluraux (head curator of the Musée national d'art moderne de Paris) and Nicolas Liucci-Goutnikov (curator at Centre Pompidou - Musée national d'art moderne and department manager at the Kandinsky Library).

The four nominees for the Marcel Duchamp Prize in 2026 are :

Joël Andrianomearisoa, born in 1977.
Represented by Almine Rech (Paris), Primo Marella (Milan) and Sabrina Amrani (Madrid).

Brognon Rollin, born in 1978 and 1980.
Represented by MFC Michèle Didier (Paris).

Laura Henno, born in 1976.
Represented by Galerie Nathalie Obadia (Paris).

Josèfa Ntjam, born in 1992.
Represented by Nicoletti Contemporary (London).

The Marcel Duchamp Prize is a comprehensive support scheme for artists. Around 50 exhibitions focused on winning artists and nominees have been organised on the French scene by ADIAF, with some 20 international exhibitions supported by the Institut Français. Residencies are also available for the nominees thanks to partnerships set up by ADIAF, in France with Sèvres - Manufacture and Musées nationaux, and in the USA with Villa Albertine.

Organized from the beginning in partnership with Centre Pompidou, the Marcel Duchamp Prize is one of the major prizes in the world of contemporary art, endowed with €90,000, of which €35,000 is awarded to the winning artist. Since its creation in 2000 by ADIAF, the Marcel Duchamp Prize has celebrated many artists who have become major figures of the international scene. From 2025 to 2029, during the renovation works of Centre Pompidou's historic building, the exhibitions for the Marcel Duchamp Prize will be held at the Musée d'Art Moderne de Paris.

Key dates for the 2026 Marcel Duchamp Prize:

Thursday 8 January 2026: Meeting of the selection committee and announcement of nominated artists.

Thursday 1 October 2026: Opening of the exhibition of artists nominated for the Marcel Duchamp Prize at Musée d'Art Moderne de Paris.

Exhibition from 2 October 2026 to 7 February 2027 under the curatorship of Nicolas Liucci-Goutnikov and Odile Burlaux.

Thursday 22 October 2026: Announcement of the winning artist.

Exhibition presented at the Musée d'Art Moderne de Paris as part of a partnership between Centre Pompidou, ADIAF and the Musée d'Art Moderne de Paris / Paris Musées.

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Mock-up of Horizontal by Alexander Calder at Château de Chambord, Photomontage -
Scenographic sketch, Architecture and Museographic Productions Department, Centre Pompidou
- Corinne Marchand and Judith Quirot
Château de Chambord © Leonard de Serres © 2026 Calder Foundation, New York / Adagp, Paris
2026 Photo: Centre Pompidou, MINAM-CCI/Philippe Migeat/Dist. Grand Palais Rmn

PRESS RELEASE | EXHIBITION

AR(T)CHIPEL FESTIVAL

CENTRE - VAL DE LOIRE - 4TH EDITION

15.10.26 → 02.27

A partnership between Centre Pompidou and the
Centre-Val de Loire Region

Festival from 15.10.26
→ Calder in the heart of France
15 venues in the Centre-Val de Loire region
→ Max Ernst "De Natura"
at Domaine de Chaumont-sur-Loire
→ Artist studios: special public openings

Curated by

**Curator, Modern Collections, Musée national d'art
moderne - Centre Pompidou**
Ariane Coulondre

**Honorary Director, Musée national d'art moderne -
Centre Pompidou**
Alfred Pacquement

**Art Historian, Musée national d'art moderne - Centre
Pompidou**
Jessica Watson

With support from the Calder Foundation

In partnership with Fondation Louis Vuitton

Curatorship Max Ernst «De Natura»

Director of the Domain of Chaumont-sur-Loire
Chantal Colleu-Dumond

This autumn, the Centre-Val de Loire region and Centre Pompidou
present a special edition of AR(t)CHIPEL Festival, celebrating two
major artists : Alexander Calder and Max Ernst.

"Calder in the heart of France" at 15 venues

The AR(t)CHIPEL 2026 Festival is helping to restore Calder's
French legacy to its rightful prominence, to mark the centenary of
his arrival in France. In dialogue with monumental works installed
in public spaces (Saché, Bourges, Amboise and others), the
program highlights the artist's affinity for France, and in particular,
Centre-Val de Loire, a land of free experimentation and artistic
expression.

Calder moved to Saché, a village in Indre-et-Loire, in 1953, and
then had a large studio built in 1963 and a house in 1969. A
significant number of his huge stables, made from sheets of steel
bolted together, were manufactured at an industrial foundry in
Tours.

The 4th edition of the festival celebrates Calder's art at 15 venues,
forming a trail around the entire region. They include iconic
historic monuments in Centre-Val de Loire (Château de Chambord,
Château d'Azay-le-Rideau, Château de Blois, Château du Rivau in
Lémeré, etc.), museums (including the Musée des Beaux-Arts
d'Orléans, Musée des Beaux-Arts de Tours, Musée des Beaux-Arts
de Chartres, Musée de l'Hospice Saint-Roch in Issoudun) and
contemporary art centres (CCCOD and Hôtel Gouin in Tours,

Les Tanneries in Amilly, ar[T]senal in Dreux, Atelier Calder in Saché, among others). Through its scale, the festival aims to foster an unprecedented dialogue between Calder's artworks and the region's artistic, architectural and natural heritage.

The trail takes a thoughtful, multidisciplinary approach to Calder's works, from sculpture to drawing and even jewellery, and is aimed at a wide audience, whether lovers of contemporary art, visitors of historic monuments, schools or families. Each exhibition sheds light on one facet of the artist or his work (wire, models of monumental works, stables, mobiles, gouaches, jewellery, etc.).

Organised under the curatorship of Ariane Coulondre, Alfred Pacquement and Jessica Watson, with the support of the Calder Foundation, this anniversary project features works from the Centre Pompidou collection, with the addition of external public and private loans.

Max Ernst "De Natura"

This edition of AR(t)CHIPEL Festival also pays tribute to artist Max Ernst, with the "De Natura" exhibition at Château de Chaumont sur Loire, (03.10.26-28.02.27), an iconic site in the world of art and gardens. His body of work has a unique relationship with nature, beyond mere representations of landscapes. In his pieces, forests, gardens, organic formations and stone are less like motifs and more like processes, states of transformation where the outside world is closely intertwined with the imagined. "De Natura" draws from the Centre Pompidou collection and invites visitors to interpret this body of work as an exploration of the living world – not as it appears, but as it is experienced and through its inner transformation.

Artist studios

Once again, the 2026 AR(t)CHIPEL Festival will offer visitors the chance to discover artist studios which are typically closed to the public, and reinvent and develop various educational initiatives – from children at nursery school to students at art school. This year, buses will be available to transport groups from schools located far from the art centres and exhibition venues, accompanied by guides. Now that the festival has become a regular event, it is important to reach out to young people in rural areas and encourage them to take part.

AR(t)CHIPEL Festival and Centre Pompidou

AR(t)CHIPEL Festival illustrates Centre Pompidou's objective with the Constellation program during the period of works: to take art beyond the walls of its historic building, create dialogue between the national collections and the regions, and make lasting connections between memory, invention and transmission.

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Louise Bourgeois, *Altered States*, 1992
Coloured ink, graphite pencil and ballpoint on paper, 48 x 60.5 cm
© The Easton Foundation / Adagp, Paris
Photo © Centre Pompidou, MINAM-CCI/Jean-Claude Planchet/Dist. Grand Palais Rmn

PRESS RELEASE | EXHIBITION

LOUISE BOURGEOIS, EXTREME TENSION

DESSINS ET GRAVURES*

20.10.26 → 21.02.27

* Drawings and prints

Bibliothèque nationale de France | Richelieu site
Galerie Mansart - Galerie Pigott

Exhibition co-organised by the Bibliothèque Nationale de France and Centre Pompidou

Curated by

Head curator

Honorary General Heritage Curator
Marie-Laure Bernadac

Assistant curators

Head Curator, Head of the Collections of 20th and 21st-Century Prints BnF, Prints and Photography Department
Cécile Pocheau-Lesteven

Curator, Graphic Arts, Musée national d'art moderne - Centre Pompidou

Anne Monfort-Tanguy

Presented by Centre Pompidou and the Bibliothèque Nationale de France, an exhibition dedicated to the graphic work of Louise Bourgeois will bring together the two institutions' collections for the first time. It is also the first exhibition dedicated to the artist in a Parisian public institution since 2008.

Louise Bourgeois (1911-2010) is a major figure in contemporary art, who constructed her body of work on the margins of the major movements that marked the 20th century – surrealism, abstract expressionism, minimalism and so on. She developed a profoundly personal language that still exerts a major influence on many artists.

Bourgeois moved to New York in 1938 and discovered printmaking in Atelier 17 with Stanley William Hayter – a technique that would become an essential part of her entire body of work, along with drawing. Printmaking, drawing and sculpture fed into one another; words joined images, movements were repeated like rituals.

In 1995, the Musée national d'art moderne – Centre Pompidou and Bibliothèque Nationale de France devoted two distinct exhibitions to her graphic work, with drawings on one side, and prints and books on the other.

For the occasion, the Bibliothèque Nationale de France received an exceptional donation from the artist: some 100 plates covering the entirety of her production, a set of works that were subsequently enriched by regular gifts from Friends of the BnF.

As for Centre Pompidou's Graphic Art Office, it acquired recent drawings, mainly from the 1990s, to which were added multiple consecutive gifts from the artist, the Clarence Westbury Foundation and the American Friends of Centre Pompidou.

Today, Centre Pompidou holds 91 works (drawings, prints, sculptures and installations) and the BnF over 100 prints and eight artist's books. By bringing together these two complementary collections for the first time, the exhibition demonstrates how drawing and printmaking are interdependent for Louise Bourgeois and highlights the main themes throughout her work.

A chronological layout

The exhibition opens with her 1942 *Self-Portrait*, then presents her first prints from the 1940s, including the foundational portfolio *He Disappeared into Complete Silence* (1947): short texts and printed images, between absurd tales and mental architecture.

Then come the labyrinth drawings with layers of black lines, evoking networks of nerves and muscular fibres ; followed by anthropomorphic architectures like *La Femme-Maison* (Fallen Woman) and organic forms, where anatomy and plants combine.

In the centre of the exhibition, the monumental *Extreme Tension* (2007) combines print, drawing and handwriting. The 11 large sheets deliver a poignant testimony on the ageing body, pain and existential anxiety. In direct resonance, the huge plates of *Turning Inwards* (2007) are presented to a French audience for the first time.

The exhibition closes with a series of works in red ink and fabric dye – the red of flesh, blood, embrace and motherhood – with pregnant figures that could be male or female, blurring the lines between genders.

Artist's books (*The Puritan*, *Ode à ma mère* [Ode to my mother], *Homely Girl*, *A Life*) and sculptures (*Janus*, 1968; *Topiary*, 1999; *Pregnant Woman*, 2003) are scattered throughout, a reminder of the close connection between drawing and sculpture.

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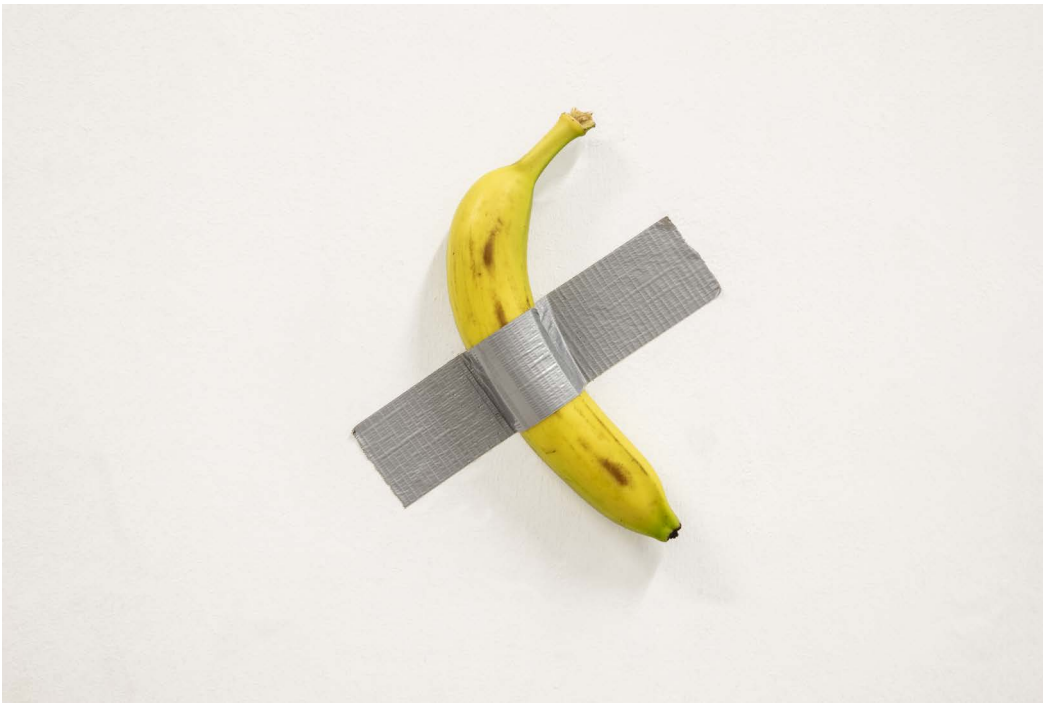
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Maurizio Cattelan, *Comedian*, 2019. Banana and tape. Dimensions variable
Photo, Zeno Zotti. Courtesy, Maurizio Cattelan's Archive. Courtesy Perrotin
©Adagp, Paris, 2025

PRESS RELEASE | EXHIBITION

DIMANCHE SANS FIN*

MAURIZIO CATTELAN AND THE CENTRE POMPIDOU COLLECTION

08.05.25 → 01.02.27

*Endless Sunday

Centre Pompidou-Metz
Forum, Grande Nef, Gallery 1, Gallery rooftops and
garden

Curated by

Maurizio Cattelan

Director of Centre Pompidou-Metz
Chiara Parisi

Programming department

Sophie Bernal, Elia Biezunski, Anne Horvath, Laureen
Picaud et Zoe Stillpass, accompanied by Marta Papini

Since its opening on 8 May 2025, "Endless Sunday" ("Dimanche sans fin") has already received over 140,000 visitors. This unusual exhibition has taken over all the museum's spaces, inviting visitors on a dizzying dive into the history of art for the 15-year anniversary of Centre Pompidou-Metz. Nearly 400 pieces from the Centre Pompidou collection come under the unyielding gaze of Maurizio Cattelan, with 40 of his works that interrogate our modern mythologies with lucidity and melancholy.

Through an exhibition created like an alphabet book, in a nod to Gilles Deleuze, the exhibition alternates between iconic works, unexpected pieces and trans-historic conversations. The immersive scenography of Berger&Berger transforms the spaces into a circular stroll, echoing the cycles of time and the architecture of Shigeru Ban and Jean de Gastines.

The exhibition is designed to be an evolving experience: it rejects permanence, offering a chain of new arrivals, disappearances and reversals, until it closes in February 2027.

"'Dimanche sans fin' grows quickly, like a young child: look away for a few months and it will already be a new person. New works are added, others have left. It is a living, transforming creature, that learns as it grows and shares as it gets older: like your elderly grandmother who you love dearly, it's always worth making a

visit," says Maurizio Cattelan

Since it opened, the exhibition has been met with exceptional success from the public. Visitors are often shaken up, amused and moved, taking their time, coming back, and posing for a photo in front of *L.O.V.E.* by Maurizio Cattelan, installed in the Forum.

During the summer, a visitor ate part of *Comedian*, the famous banana taped to the wall, in an act that garnered no shortage of commentary and made headlines around the world – confirming the exhibition's humorous and subversive ambivalence, between iconoclastic and sacred.

The scenography, designed as a multitude of works and stories, features several rotations: *Souvenirs de la galerie des glaces à Bruxelles* by Otto Dix, *Ravine* by Philip Guston, *Berger des Nuages* by Hans Arp, and photography and graphic works by Diane Arbus, Akram Zaatari, Man Ray, Sandra Vásquez de la Herra, Rosemarie Trockel and more... exhibited in a rhythm dictated by their fragility and rarity. New works by Maurizio Cattelan will also join the exhibition.

In 2026, André Breton's iconic studio wall will be presented for the first time outside of Centre Pompidou in Paris, giving way to a new interpretation of the Surrealist universe. A selection of works that belonged to Breton is presented in free, intuitive continuity, faithful to the poet's spirit.

Another key space is *The Wrong Gallery*, a minuscule, inaccessible gallery that Cattelan brought to life in Chelsea, New York between 2002 and 2005, which continues its program of "exhibitions in an exhibition". Each artist present is invited for their work, but also for their alter ego: Franciscan monk (Sidival Fila), football player (Ruth Beraha), Prime Minister of Albania (Edi Rama), doctor (Edem Allado), dentist (Diem Phung Thi), and anonymous works.

Everything is subject to play and reversal, through to the football table created by Cattelan, regularly used for matches. "Endless Sunday" is an exhibition-cum-world, a free area in transformation, a way of experiencing the Centre Pompidou collection with love, and without end.

The exhibition catalogue designed by Irma Boom continues this reflection. In it, Maurizio Cattelan puts forward a singular perspective on his own work and personal history. More than a reference, an autobiography.



Exhibition view «Dimanche sans fin» at Centre Pompidou-Metz
© Centre Pompidou-Metz / Marc Domage / 2025
©Adagp, Paris, 2025

A privileged partner of Centre Pompidou, Centre Pompidou-Metz has played a key role establishing the 'Constellation' program since its 15th anniversary in 2025. This close collaboration was highlighted in 2024 with many loans for the exhibitions "Lacan, When Art Meets Psychoanalysis", "André Masson. There is No Finished World.", "Seeing Time in Colour. The Challenges of Photography" and "The Rehearsal" and, in 2025, the "Suzanne Valadon" exhibition, which travelled from Metz to Paris, and the work in conjunction with "Dimanche sans fin", which is currently running.

Centre Pompidou-Metz is also host to the broader national collection, dedicating several spaces to it with various pacing and viewpoints, all the while continuing with its own schedule.

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Open Hours

Every day,
Closed on Tuesdays and May 1st

01.11 > 31.03
MON. | WED. | THU. | FRI. | SAT. | SUN.
| 10:00 – 18:00
01.04 > 31.10
MON. | WED. | THU. | 10:00 – 18:00 /
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All exhibitions with a single ticket
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Free and unlimited access to all
exhibitions upon presentation at the
ticket desk

Dimanche sans fin.

Maurizio Cattelan et la collection du Centre Pompidou

Catalogue directed by Maurizio Cattelan and Chiara Parisi

Published by Centre Pompidou-Metz

Format: 19 x 25,5 cm

Paperback, 448 pages

Price: 39 €



© Céline Sciamma

SCREENINGS | UNPRECEDENTED | MASTERCLASS | ENCOUNTERS

CYCLE CÉLINE SCIAMMA *

03.06 → 16.06.26

*Céline Sciamma Series

At mk2 Bibliothèque × Centre Pompidou

Organized by Centre Pompidou

Program

**Head of the Cinema Department, Culture and Creation
Department, Centre Pompidou**
Judith Revault d'Allonnes

Program Manager
Amélie Galli
Louise Rinaldi

From June 3rd to 16th, Centre Pompidou is inviting Céline Sciamma to open a "space of the future" at mk2 Bibliothèque × Centre Pompidou to imagine the "second century" of cinema together, which is beginning just as its traditional model is disappearing, according to her.

Sciamma will present all her films, including director's cut versions of *Tomboy* and *Girlhood* and unreleased scenes of *Portrait of a Lady on Fire*. She has also developed a program based on her current concerns: a talk on the transfeminist history of cinema, a conversation with Adèle Haenel on the craft of acting, and a series of movies by female filmmakers – pioneering and inspiring figures, such as Cheryl Dunye.

The retrospective will conclude with an encounter with American filmmaker Vivian Ostrovsky, during a double feature that sets the stage for the retrospective devoted to Ostrovsky by the Documentary Film Library at the Bpi (17-30 June).

On the occasion of this retrospective, Céline Sciamma will finally direct a unique film for the "Où en êtes-vous ?" (Where are you at?) collection. This will be the 20th film in the series.

Céline Sciamma is an artist who is passionate about the language of cinematography and its political power. She has been a key figure in

contemporary French cinema since her first feature film, *Water Lilies*, which was selected for Un Certain Regard at the Cannes Film Festival and won the 2007 Louis Delluc Prize and the César for Best First Film. Her body of work is subtle and complex, free in the forms that it depicts and characterised by the representation of feminine and queer bodies and the question of desire. In 2011, she directed *Tomboy*, followed by *Girlhood* in 2014, but it was with *Portrait of a Lady on Fire*, presented in 2019 at Cannes Film Festival and winner of Best Screenplay, that the filmmaker reached a certain peak of recognition. She responded by quickly filming a movie with a smaller budget, *Petite Maman*, which was presented at the Berlinale in 2021. Alongside her work as a director, Céline Sciamma also co-writes screenplays with others, such as *My Life as a Courgette* with Claude Barras in 2015 and more recently, *The Balconettes* with Noémie Merlant.

* *Où en êtes-vous ?* (Where are you at?) is a collection of film essays launched by Centre Pompidou. Since 2014, filmmakers whose work is presented by Centre Pompidou are invited to create a free piece of cinema in response to this question.

About Vivian Ostrovsky and Céline Sciamma :

In June, Vivian Ostrovsky will be the guest of the Bpi, and Céline Sciamma that of Centre Pompidou (3 - 16 June, mk2 Bibliothèque × Centre Pompidou). Thirty years and an ocean separate them, and yet... It is impossible to deny that they have shared perspectives, a tendency to remove themselves from the industry and set out on the road less travelled. A common desire and curiosity guide their respective paths: showing and amplifying, creating, collecting and preserving films and archives that allow a different narrative to be written.

In two sessions, these filmmakers and "go-betweens" will enter into dialogue with each other, to speak on the importance of the programming work undertaken in the 1970s for the first women's film festivals and bring together the portraits of these two friends and artists.

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Access

mk2 Bibliothèque × Centre Pompidou

128 / 162 Avenue de France, 75013 Paris

The entrance for the four cinemas is opposite the entrance to the BnF

Metro stations: 6, 14

RER station: C

Stations: Quai de la gare, Bibliothèque

Rates

Centre Pompidou members: €5.90 for Centre Pompidou sessions

Morning: €9.90 every day before 12 pm

Normal: €13.90

Under 26 years: €5.90 Monday to Friday / €8.90 on weekends and public holidays

Students and apprentices: €8.90

Job seekers: €8.90 Monday to Friday, except public holidays

65+ years: €10.90 Monday to Friday before 6 pm

mk2 cinema vouchers and 3, 5, 7 and UGC/mk2 unlimited cards can be used.

Passes for the program will be available.



Tomboy, Céline Sciamma, 2011 © Pyramide Distribution

CONSTELLATION — INTERNATIONAL EXHIBITIONS

LA CASA MÁGICA D'ADRIEN ROVERO ET JUEGOS DE VOLUMEN BY ÉMILIE QUENEY

[Centre Pompidou Málaga]

BRANCUSI

[Neue Nationalgalerie, Berlin]

CHEZ MATISSE EL LEGADO DE UNA NUEVA PINTURA

[La Caixa, différentes étapes en Espagne]

DESIGNING CHILDHOOD

[Design Museum, Bruxelles]

MOVEMENT AND MATTER INTERNATIONAL ABSTRACTIONS

[Centre Pompidou Málaga]

OPENING OF CENTRE POMPIDOU HANWHA

[Centre Pompidou Hanwha, Seoul]

CONTEMPORARY DRAWINGS. FLORENCE AND DANIEL GUERLAIN'S DONATION AND GIFTS TO CENTRE POMPIDOU

[Latvian National Museum of Art, Riga]

KANDINSKY

[Palazzo Bonaparte, Rome]

COMPUTER WORLDS

[West Bund Museum Centre Pompidou, Shanghai]

CHEZ MATISSE MASTERPIECES FROM CENTRE POMPIDOU

[H'ART Museum, Amsterdam]

UNSTABLE MEDIA IN THE 21ST CENTURY

[Hamburger Kunsthalle, Hambourg]

OPENING OF KANAL-CENTRE POMPIDOU A TRULY IMMENSE JOURNEY

[KANAL-Centre Pompidou, Bruxelles]

CRIAR MIRADAS FOTOGRAFÍAS DE INFANCIA DE LA COLECCIÓN DEL CENTRE POMPIDOU

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Juegos de volumen d'Émilie Queney © Émilie Queney

PRESS RELEASE | EXHIBITION FOR YOUNG AUDIENCES

LA CASA MÁGICA D'ADRIEN ROVERO ET* JUEGOS DE VOLUMEN D'ÉMILIE QUENEY 21.02.26 → 02.27

*The Magic House by Adrien Rovero and Playing With Volume by Émilie Queney

Centre Pompidou Málaga

Exhibition for young audiences

Curated by

Project Managers, Audiences Department, Centre Pompidou
Catherine Boireau
Marika Belle

For the program for young audiences at Centre Pompidou Málaga, the Audiences Department presents two exhibitions/ workshops around the idea of architecture and play.

Juegos de volumen (Playing With Volume)

"Juegos de volumen" is a workshop imagined with architect Émilie Queney, designed according to Tadao Ando's founding principles of architecture. The project invites us to explore ideas of empty and full, light and the relationship to space.

Through simple tasks and accessible construction techniques, participants discover the language of architecture and learn the basics of this discipline.

Manipulate, assemble, transform: each act is a way to concretely experiment with form and volume. By observing and modifying the space around them, visitors are able to understand Tadao Ando's work in a sensory way, by playing with materials, light and spatial balance.

La Casa Mágica (The Magic House),

"The Magic House" is an immersive work created by Swiss designer Adrien Rovero to be a space for discovery.

Aimed for children from 0 to 6 years old, this piece of architecture

**Centre Pompidou
Málaga**

is a playground, a dream apartment, a monumental installation that overflows with surprises.

"The Magic House" invites visitors to rethink their daily tasks and imagine new ways to move around. Points of reference are shifted and flipped: climb up a chimney to reach the bedroom, walk through a fridge to access the bathroom. Each room becomes a space for experimentation, where anything is possible.

A co-production with mille formes Clermont-Ferrand / Centre Pompidou.

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La Casa Mágica by Adrien Rovero © Hervé Véronèse



Constantin Brancusi, *La Muse endormie*, 1910
Bronze 16,5 x 26 x 18 cm, Achat, 1947, Collection Centre Pompidou, Paris
Musée national d'art moderne - Centre de création industrielle
© Succession Brancusi - All rights reserved (Adagp) - Photo © Centre Pompidou, MNAM-CCI/
Philippe Migeat/Dist. Grand Palais Rmn

PRESS RELEASE | TRAVELLING EXHIBITION

BRANCUSI

20.03 → 09.08.26

Neue Nationalgalerie, Berlin

Exhibition co-organised by the Neue Nationalgalerie
and Centre Pompidou

Curated by

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Neue Nationalgalerie
Klaus Biesenbach

Curator
Neue Nationalgalerie
Maike Steinkamp

Curator
Musée national d'art moderne - Centre Pompidou
Ariane Coulondre

Associate Curator
Valérie Loth



Neue Nationalgalerie
Stiftung Preußischer Kulturbesitz

From 20 March to 9 August 2026, the Neue Nationalgalerie in Berlin is presenting in cooperation with the Centre Pompidou in Paris a major solo exhibition dedicated to the Romanian-French sculptor Constantin Brancusi. Featuring more than 150 works, it will be the first comprehensive exhibition of this exceptional artist in Germany in over 50 years. The exhibition is held under the joint patronage of Frank-Walter Steinmeier, President of the Federal Republic of Germany, Emmanuel Macron, President of the French Republic and Nicușor Dan, President of Romania.

Constantin Brancusi (1876–1957) is considered the founder of modern sculpture. After a traditional academic beginning, Brancusi developed his own distinctive style in Paris from 1907 onward. His organic sculptures, reduced to their essence, established him as a pioneer of sculptural abstraction in the early 20th century. Brancusi's continuous search for an artistic ideal is reflected in the formal variations of a few central motifs and his playful use of different materials and surfaces. He continued to develop his themes, in some cases over decades. This was often accompanied by an increasing process of abstraction. Fragmentariness and a radical simplification of form are central elements of his art.

In addition to key works such as *Sleeping Muse*, *The Kiss*, *Bird in Space*, and *Endless Column*, the exhibition also features a partial reconstruction of Brancusi's legendary studio. This ensemble, which the artist bequeathed to the French state in 1957 and which now belongs to the Centre Pompidou, is considered key to understanding his work, a laboratory of form and direct testimony to his creative process. It will be shown outside of Paris for the first time.

From the 1920s onwards, Brancusi primarily presented his works in his studio on Impasse Ronsin in Paris. For him, it was not only a place of work, but also an exhibition and living space. As the centrepiece of the retrospective, this studio space displays Brancusi's tools, furniture and artworks – complemented by an extensive selection of historical objects, documents, photographs and films that tell the story of the exceptional artist's work and life in an illustrated biography.

With over 150 sculptures, drawings, photographs, films, and rarely seen archival material from the Centre Pompidou and other public and private international collections, the show offers the most extensive overview to date about the multifaceted work of one of the most important sculptors of the 20th century.

While the work of Brancusi, who became a French citizen in 1952, is widely celebrated in France, his work remains relatively unknown to the broader public in Germany. This exhibition seeks to bring the recognition he deserves to a wider German audience.

The exhibition is made possible by the FREUNDE DER NATIONALGALERIE

**Centre Pompidou
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Head of the Press Unit
Dorothee Mireux

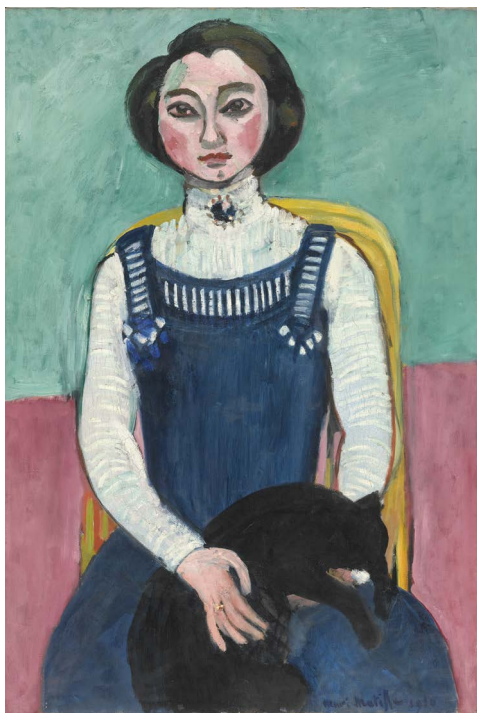
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Henri Matisse, Marguerite au chat noir (Marguerite with a Black Cat), 1910
Oil on canvas, 94 x 64 x 2.3 cm. Donation by Barbara Duthuit in memory of Claude Duthuit, 2013
Collection of Centre Pompidou, Paris, Musée national d'art moderne - Centre de création industrielle
Public domain Photo © Centre Pompidou, MNAM-CC/Philippe Migeat/Dist.

PRESS RELEASE | TRAVELLING EXHIBITION

CHEZ MATISSE*

EL LEGADO DE UNA NUEVA PINTURA

26.03 → 23.08.26

*At Home with Matisse.
The legacy of a new approach to painting

 "la Caixa" Foundation

Caixa Forum, Barcelona, Spain

Exhibition organised by Centre Pompidou Paris and
Fundació "La Caixa"

Curated by

Curator, Musée national d'art moderne – Centre
Pompidou
Aurélien Verdier

The exhibition "Chez Matisse. El legado de una nueva pintura" (At home with Matisse. The legacy of a new approach to painting) highlights Matisse's influence on creative centres of the 20th century.

This outstanding exhibition was designed for the Fundació "La Caixa" in Barcelona and Madrid, and features a selection of major works from the Centre Pompidou collection, one of the very few public collections capable of tracing the entire career of this artist who was born in the north of France and worked throughout his life in the south.

"At home with Matisse" forges a link between the artist, his contemporaries and future generations : those who worked with Matisse, and those that followed. Around 30 paintings by Matisse enter into dialogue with works by major figures of the 20th and 21st centuries, from **Sonia Delaunay** to **Natalia Goncharova** and **Daniel Buren**.

Fictional lines of ancestry are also explored, diving deeper into Matisse's work, such as the decorative style revisited by Algerian artist **Baya**.

A video by **Zoulikha Bouabdellah** concludes the exhibition, offering a critical reflection on the place of the female model in

Matisse's work through the quintessentially Matissean theme of dance.

The title of this exhibition at La Caixa, "Chez Matisse", chooses to use the artist's name as if it were the name of a space to inhabit. It is essential to understand Matisse in his historic context, from the past right through to his legacy in the present, like a perpetual fresh start for painting, the medium that he always referred to as the "summit of his desire".

This retrospective is one of Centre Pompidou's travelling exhibitions on key figures of 20th-century art, who are either French or lived in France : Wassily Kandinsky, Henri Matisse, Marc Chagall, Constantin Brancusi, and Robert and Sonia Delaunay, to name a few. Each stop is the chance to create a unique experience tailored to the philosophy of the partner venue, the audience and the cultural context. The Constellation program also offers the opportunity to circulate works from the permanent collection, which are rarely exhibited outside of Centre Pompidou in Paris, like *Marguerite au chat noir* [Marguerite with a Black Cat] (1910).

During the same period, the Constellation program will also present an exhibition at the Grand Palais in Paris, "Matisse, 1941 – 1954", co-produced by GrandPalaisRmn and featuring previously unseen works that illustrate one of the artist's most inventive periods.

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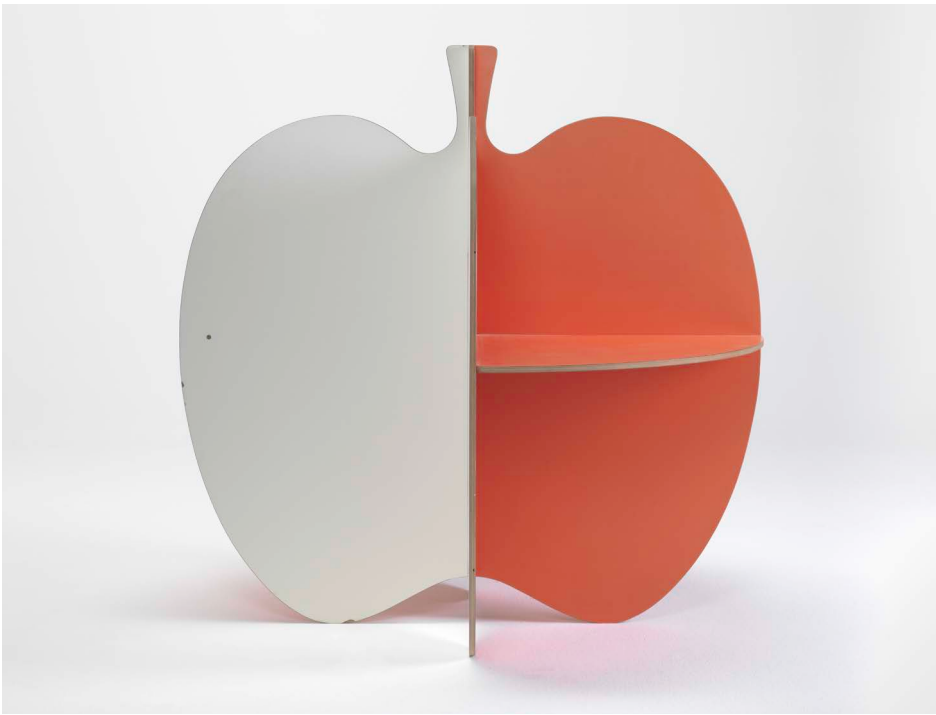
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Patrick Arlet, *Table Pomme*, 1971, contre-plaqué mélaminé
Collection Centre Pompidou, Musée national d'art moderne - Centre de création industrielle
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PRESS RELEASE | EXHIBITION

DESIGNING CHILDHOOD

01.04 → 20.09.26

**DESIGN
MUSEUM
BRUSSELS**

Design Museum Brussels

Exhibition co-organised by Design Museum Brussels
and Centre Pompidou

Curated by

Director, Design Museum Brussels
Arnaud Bozzini

Curatorial team of Design Museum Brussels

Head of the Design and Industrial Prospective
Department, Musée national d'art moderne - Centre
Pompidou
Marie-Ange Brayer

Assistant Curator, Design and Industrial Prospective
Department
Anna Izard

Following their collaboration on the KANAL BRUT project in 2019, Centre Pompidou and Design Museum Brussels have paired up once again to present an exhibition on design for children, creating an unprecedented dialogue between the two institutions. Their collections complement and enrich one another, exploring the history of children's furniture design in the 20th and 21st centuries, with a particular focus on Belgian pieces.

The exhibition follows "L'enfance du design. Un siècle de mobilier pour enfants" (The Childhood of Design. A Century of Furniture for Children) and "Petits mondes. Un siècle de design pour enfant", (Small Worlds. A Century of Design for Children) presented at Centre Pompidou (2024) and Hôtel des Arts in Toulon (2025).

In the early 20th century, against the backdrop of learning and education theories, children came to occupy a new place in the family and social space. The child's bedroom became a subject in its own right, taken up by the creators of modernity, such as Pierre Chareau in France in the 1920s. Furniture specifically for children emerged, accompanying the major changes to housing driven by the industrial revolution. Firms like Thonet in Vienna and Baumann in France were pioneers in mass-produced furniture and manufactured child-friendly pieces in a spirit of rationalisation.

With the democratisation of education and the development of alternative schools, architects and designers moved into the educational sector: Marcel Lods and Jean Prouvé in France and Arne Jacobsen in Denmark designed school furniture that was both ergonomic and functional.

After World War II, furniture was adapted to new lifestyles. Marcel Gascoin imagined modular sets in which children could play and learn in their bedroom. In the 1960s and 1970s, the notion of play was central to the design of furniture for children. The development of plastic materials allowed for lightweight, colourful and transformable furniture, with Verner Panton, Luigi Colani and Marc Berthier. Today, designers such as Stéphanie Marin are carrying on this spirit of play and learning, drawing on the world of childhood to develop an open and flexible approach to design, based on creativity.

Centre Pompidou design collection is the legacy of the Centre de Création Industrielle (CCI), which was at the initiative of multiple exhibitions on the theme of childhood in the 1970s. In recent years, some 60 pieces of children's furniture have been acquired, thanks to the support of the Bonpoint brand. The collection now includes some 120 works that retrace the history of children's furniture, from modern design to the present day, featuring creations by designers such as Alvar & Aino Aalto and Charles & Ray Eames.

In this exhibition, Design Museum Brussels builds on the story begun by Centre Pompidou, while highlighting Belgium's contribution. Through pieces from its collections, the museum emphasizes the vitality of Belgian design, in resonance with international artistic movements. It reveals an attentive approach to children's needs, taking environmental and pedagogical issues into account very early on.

From the children's bedrooms designed by Sylvie Feron in the 1930s to the work of Jules Wabbes, right through to current initiatives by the duo ecoBirdy with their Charlie chair made from recycled plastic, Belgian designers have introduced child-specific considerations into the domestic space. Design in Belgium shows a creativity in which formal innovation goes hand in hand with careful reflection on society and the environment. In today's context of new environmental, social and technological challenges, children's furniture continues to reflect its time. 3D printing, open-source approaches, recycled materials and local manufacturing announce a new generation of creative, responsible and accessible pieces. This world of children's furniture remains a wonderful laboratory, combining imagination, learning and innovation.

Through this international collaboration, Design Museum Brussels continues its commitment to exploring and showcasing the history of Belgian design, while taking the opportunity to enrich its collections.

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Renate Müller, Hippo, 1964,
Collection of Centre Pompidou, Musée national d'art moderne - Centre de Création Industrielle
© Renate Müller. Photo: Centre Pompidou, MNAM-CCI/Janeth Rodriguez-Garcia/Dist. GrandPalaisRmn



Wols, *Grenade bleue*, 1946
Huile sur toile 46 x 33 cm, Collection Centre Pompidou, Paris - Musée national d'art moderne - Centre de création industrielle - Domaine public
Photo © Centre Pompidou, MNAM-CCI/Jacques Faujour/Dist. Grand Palais Rmn

PRESS RELEASE | EXHIBITION

MOVEMENT AND MATTER

INTERNATIONAL ABSTRACTIONS

01.04 → 20.09.26

Centre Pompidou Málaga

Temporary exhibition

Curated by

Head of the Modern Collections Department,
Musée national d'art moderne - Centre Pompidou
Christian Briand

The exhibition “Le Geste et la Matière” (Movement and Matter) is devoted to an important moment in art history when, after the Second World War, a new form of abstraction emerged in Paris. Unlike the geometric abstraction that had prevailed until then, this new movement was gestural and matterist. Influenced by the automatism advocated by Surrealism, these painters favoured spontaneous gestures, often requiring great physical effort, and invented new ways of covering the canvas.

In the 1940s and 1950s, the French capital served as a platform for artistic exchange, with a dense network of galleries and a generation of art critics who worked to promote groups of artists. Paris, which once again became the centre of the art world, attracted European artists, often driven out of their countries by authoritarian regimes, as well as Americans, encouraged to settle in the capital thanks to the G.I. Bill, and many artists from Asia.

Cutting across various important movements in 20th century art history, such as Informalism, American Action Painting and Gutai in Japan, the forty or so paintings (often large format) in the exhibition “Le Geste et la Matière” are divided into five sections:

- “Art autre” (An “Other” Art) reflects the notion of the “informal” that critic Michel Tapié championed from 1950 onwards.

Centre Pompidou Málaga

- “Échanges transatlantiques” (Transatlantic Exchanges) looks at the relationship between the art scenes in Paris, New York and Montreal.

- “Le Noir est une couleur”(Black is a Colour) brings together artists who limit themselves to black, highlighting in particular the more or less controlled brush movements.

- “Asia/Occident” (Asia/the West) highlights the work of Asian painters inspired by this new aesthetic. For their part, Western artists showed themselves to be just as sensitive to calligraphy and Far Eastern spirituality.

- Finally, “Une diffusion européenne” (European Dissemination) shows that gestural abstraction is rapidly becoming a common language that is widely shared.

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Centre Pompidou Hanwha, Courtesy Hanwha Foundation of Culture, architect Jean-Michel Wilmotte

PRESS RELEASE | INSTITUTIONAL | EXHIBITION

OPENING OF CENTRE POMPIDOU HANWHA IN SEOUL

Centre Pompidou Hanwha
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On June 4, 2026, as France and Korea celebrate the 140th anniversary of their diplomatic relations, the Hanwha Foundation of Culture and Centre Pompidou will open Centre Pompidou Hanwha in the Yeouido district. This inauguration will mark a landmark project of exchange and cooperation between the two countries and the birth of a new institution dedicated to modern and contemporary art in the heart of Seoul.

A New Milestone in Centre Pompidou's International Growth

As Centre Pompidou pursues its "Constellation", the ambitious cultural program in France and abroad that allows it to remain active and dynamic during the renovation of its historic building, two new Centre Pompidou locations, in Seoul and Brussels, will open in the coming months. This marks a significant milestone in the institution's history. The opening of Centre Pompidou Hanwha in Seoul strengthens Centre Pompidou's international vision and its commitment to deepening ties with local audiences and artistic scenes.

In the summer of 2023, under the auspices of the French Ministry of Culture and Ministry of Europe and Foreign Affairs, Centre Pompidou signed a partnership agreement for the creation of a Centre Pompidou Hanwha in South Korea.

This exhibition space of over 11,000 m², designed by the architecture firm Wilmotte & Associés, will be housed in the iconic 63 Building in Yeouido, Seoul's financial district. The choice of Seoul as a partner city is no coincidence, as the Republic of Korea—and Seoul in particular—has seen its museum and cultural offerings grow and diversify significantly over the past decade. The exhibitions held there attract a large and diverse audience, both national and international, every year.

As part of this unique collaboration, and during the renovation of Centre Pompidou's historic building in Paris, re

A New Institution Dedicated to Modern and Contemporary Art in the Heart of Seoul

Each year, Centre Pompidou Hanwha will present two major exhibitions based on the Centre Pompidou collection. Spread over nearly 1,500 m² in a space entirely dedicated to Centre Pompidou, these exhibitions will focus on the artists and movements of the 20th century. At the same time, the museum will host a series of contemporary art exhibitions, highlighting Korean artists and connecting the major narratives of art history with the country's cultural context. This programming will foster a dialogue between the great currents of art history and contemporary creation, and will offer cultural and educational activities for Korean audiences, complemented by an educational space where young visitors can explore and interact with works of art.

Designed as a museum resolutely turned toward the future, Centre Pompidou Hanwha builds on Centre Pompidou's tradition of innovation and offers a renewed interpretation of its collection in light of the Korean cultural and artistic context. Each exhibition will be based on original research and curated jointly by Korean and French teams. The museum will thus provide visitors with a new approach to modern and contemporary art and contribute to the development of curatorial research and artistic exchanges between Korea and France.

As a new cultural landmark in Seoul, Centre Pompidou Hanwha is also intended to become a place of encounter and sharing, open to both residents and tourists.

An Architecture of Light in the Heart of Seoul

The building rises over four levels and includes two vast exhibition galleries, each covering approximately 1,500 m². It is the result of a complete transformation of the former annex of the 63 Building,

entrusted to the French architect Jean-Michel Wilmotte, who also designed the Incheon International Airport project.

The pre-existing structure, which once housed an aquarium, has been reimagined to create a true "box of light." This design allows natural light to flood the interior during the day, while at night, the interior light diffuses outward, illuminating the city. On the exterior, a horizontal band of light interacts with the verticality of the 63 Building. The translucent double-glazed envelope evokes the curves of traditional Korean tiles.

A Cultural Bridge Between Korea, France, and the International Art Scene

Through its programming and scientific collaborations, Centre Pompidou Hanwha aims to foster exchanges between Korea, France, and the international art scene. It will thus contribute to Seoul's cultural influence and its affirmation as one of the major hubs of contemporary art in Asia.

An Inaugural Exhibition Featuring the Major Figures of Cubism

The inaugural exhibition, "The Cubists: Inventing Modern Vision," presented from June 4, 2026, will draw from Centre Pompidou's collection and occupy the museum's two main galleries, covering more than 3,000 m² of exhibition space. It is the result of a joint curatorial effort between Centre Pompidou in Paris and Centre Pompidou Hanwha.

By choosing cubism—a major movement that profoundly renewed the way we see and represent the world—Centre Pompidou Hanwha makes a strong symbolic statement for its opening. The exhibition brings together works by leading figures of the movement, including Pablo Picasso, Georges Braque, Juan Gris, Fernand Léger, and Sonia and Robert Delaunay, as well as lesser-known artists in Korea, such as Albert Gleizes, Amédée Ozenfant, and Natalia Gontcharova.

Organized chronologically, the exhibition traces the emergence, spread, and international development of cubism. Divided into eight sections, it features around 90 paintings and sculptures by more than 40 artists, many of which are major works never before shown in Korea.

A special section, KOREA FOCUS, explores the role of Paris in the formation of Korean modern art in the early 20th century. By examining the exchanges between Western cubism and various



Rendering of Centre Pompidou Hanwha, Courtesy Hanwha Foundation of Culture, architect Jean-Michel Wilmotte



Rendering of Centre Pompidou Hanwha, Courtesy Hanwha Foundation of Culture, architect Jean-Michel Wilmotte

Korean artistic fields—visual arts, photography, literature, and dance—this section highlights how the “modern vision” born of cubism nourished the development of Korean modern and contemporary art.

A Four-Year Program

Over its first four years, Centre Pompidou Hanwha will draw on Centre Pompidou's collection to showcase the major movements of 20th-century modern art and present a program reflecting the diversity of forms and experiments of the avant-garde.

Following the inaugural exhibition “The Cubists,” the 2026-2027 season will be dedicated to Marc Chagall, Vassily Kandinsky, Henri Matisse, and Fauvism. Subsequent years will focus on Surrealism and abstract art, with special attention given to women artists, who have long been marginalized in art history. The first major retrospective of Constantin Brancusi in Korea will also be presented. Other projects will explore the origins of the digital revolution and artificial intelligence through early digital arts, offering new interpretations of iconic works from Centre Pompidou's collection.

“A museum is not just the building that houses it; it embodies a spirit, a set of values and skills that can be shared worldwide. This international dimension is essential to the identity of the Centre Pompidou, and the opening of Centre Pompidou Hanwha represents both an important milestone in our history and an unprecedented opportunity for exchange with new audiences and the prolific Korean cultural scene.”

—**Laurent Le Bon, President of the Centre Pompidou**

“Centre Pompidou Hanwha will be an open museum where art, technology, and the future converge, offering a new way to encounter world-class modern and contemporary art in the heart of daily life in Seoul.”

—**Sungsoo Lee, President of the Hanwha Foundation of Culture**

Since 1977, Centre Pompidou has been a place of living, engaged culture—a multidisciplinary center deeply rooted in society and open to the world. In 2025, it embarked on a true metamorphosis, allowing it to remain active and dynamic throughout its renovation and until its reopening in 2030. Through the Constellation program, the spirit of Centre Pompidou is embodied in numerous partner locations in France and abroad, including Centre Pompidou-Metz, the Grand Palais, and soon Centre Pompidou Francilien in Massy.

For the past fifteen years, Centre Pompidou has strengthened its international presence through traveling exhibitions, exceptional loans, and lasting collaborations. This approach aims to disseminate its collections, share expertise, and create dialogues between artistic scenes, while contributing to French cultural diplomacy. The opening of Centre Pompidou around the world plays a key role in this strategy. Following Malaga in 2015 and Shanghai in 2019, two new international locations will open in Seoul and Brussels, marking an important step in the institution's history. Centre Pompidou favors tailored and evolving collaborations, confirming its role as a key player in the global circulation of art and museum practices.

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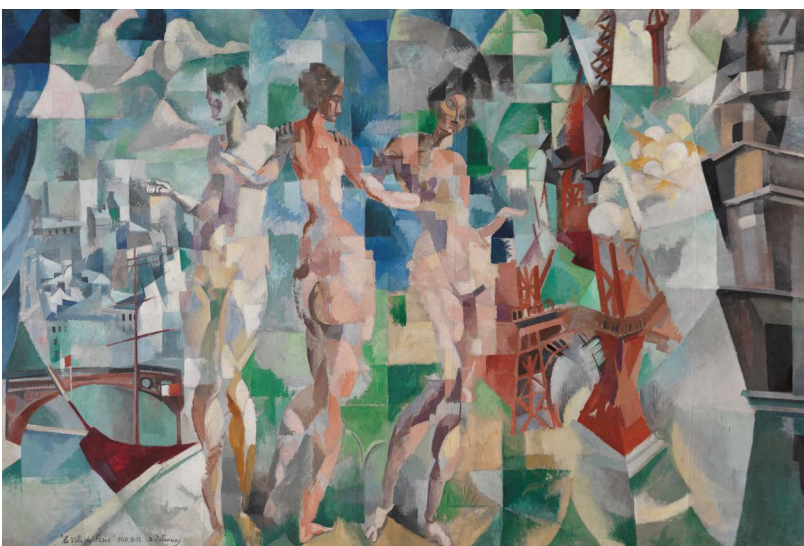
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Robert Delaunay, *The City of Paris*

1910-1912, 267 × 406 cm

Collection Centre Pompidou, Paris

© Centre Pompidou, MNAM-CCI/Georges Meguerditchian/Dist. Grand Palais Rmn



Frédérique Loutz, *Heirad*, 2009
Indian ink, watercolour, wax crayons, synthetic sanguine and metallic gouache on paper
170 x 200 cm. Collection of Centre Pompidou, Paris, Musée national d'art moderne - Centre de
Création Industrielle
© Adagp, Paris. Photo © Centre Pompidou, MNAM-CCI/André Morin/Dist. GrandPalaisRmn

PRESS RELEASE | EXHIBITION

CONTEMPORARY DRAWINGS

FLORENCE AND DANIEL GUERLAIN'S DONATION AND GIFTS TO CENTRE POMPIDOU

25.07→01.11.26



Latvian National Museum of Art

Exhibition organised by Centre Pompidou and the
Latvian National Museum of Art

Curated by

Assistant Curator, Graphic Arts, Musée national d'art
moderne - Centre Pompidou
Laetitia Pesenti

While the Latvian National Museum of Art holds its first major exhibition of drawings by Latvian artists, the first floor of the building will feature a selection of works from the donation and many gifts made by Florence and Daniel Guerlain to the Musée national d'art moderne over the past 20 years.

This exhibition provides insight into the contemporary practice of drawing. It builds on certain themes featured in the exhibition of drawings by Latvian artists and opens up a decidedly international dimension, showing a "shift" towards abstraction through themes such as landscapes, maps, silhouettes and more.

The selection of works, drawn from the 2012 donation and the winners of the Drawing Prize acquired over the years, brings together drawings by artists of different nationalities, some well-known and others less so – most of whom have never been exhibited in Latvia.

It highlights the distinctive features of both contemporary drawing and this donation, with monographic ensembles, major series and individual works. The wide range of formats and techniques seeks to establish a non-exhaustive yet detailed panorama of works on paper.

Florence and Daniel Guerlain's donation and gifts

After building an initial collection of different types of art objects, Florence and Daniel Guerlain devoted themselves exclusively to works on paper. In 2006, they created the Contemporary Drawing Prize and gave one or more works by the winner to the Musée national d'art moderne after each edition.

In 2012, they made a donation of nearly 1,200 works, changing the face of the collection of works on paper at the Graphic Art Office of the MNAM.

The museum has constantly sought to showcase this exceptional donation. It was first presented in the Galerie d'Art Graphique and Galerie du Musée in 2013, and was then the subject of multiple exhibitions : in Sweden in 2015, Denmark in 2016, Spain in 2017, Austria in 2019, and so on. In 2017, an exhibition titled "Ten years of the Daniel and Florence Guerlain Contemporary Drawing Prize" was held at the Musée national d'art moderne..

From 2023 until the Centre Pompidou building was closed to the public for renovation works in 2025, there was a specific room in the museum presenting the collection. The works are also regularly loaned for exhibitions in France and overseas. They represent a significant section of contemporary creation within the Musée national d'art moderne's graphic art collection.

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Vassily Kandinsky, *Gelb-Rot-Blau* (Jaune-rouge-bleu), 1925
Huile sur toile 128 x 201,5cm, Donation de Mme Nina Kandinsky en 1976
Collection Centre Pompidou, Paris Musée national d'art moderne - Centre de création Industrielle
Domaine public Photo © Centre Pompidou, MNAM-CCI/Adam Rzepka/Dist. Grand Palais/Amn

PRESS RELEASE | EXHIBITION

KANDINSKY

15.09.2026 → 14.02.2027



Latvian National Museum of Art

Exhibition organised by Centre Pompidou and the
Latvian National Museum of Art

Curated by

Assistant Curator, Graphic Arts, Musée national d'art
moderne - Centre Pompidou
Laetitia Pesenti

The work of Wassily Kandinsky (1866-1944), has long been considered to be the first expression of non figurative art in the early 20th century. Abstract art has now been acknowledged to have sprung from several sources, still, this Russian artist's decisive contributions to the idea of "autonomous" art, freed of all references to the outer world, shine through his theoretical work and in his role as instigator, publisher and teacher. Thanks to donations and the succession of his widow Nina Kandinsky, Centre Pompidou conserves the most comprehensive collection of works by this key 20th century artist.

This retrospective, featuring some sixty works by Kandinsky, retraces his extraordinary journey through Russia, Germany and France. The exhibition has been divided into five chapters, charting his initial figurative works, the beginnings of abstract art in Munich, his return to his Russian homeland during the revolutionary years, his teachings at the Bauhaus and finally his later years in Paris.

At the age of thirty, the young Russian decided to give up his law studies and leave his homeland to pursue a career as a painter in Munich. Two artistic experiences were decisive: first, the discovery of one of Claude Monet's Haystacks, whose powerful non-figurative rendering made a lasting impression on him, and second, a performance of Lohengrin at the Bolshoi Theatre.

Wagner's opera revealed to him the inherent power of an art form as abstract as music, capable of generating colourful inner images. The synthesis of the arts would become a constant in Kandinsky's work, particularly from 1911 to 1914. The outbreak of war in 1914 put an end to this effervescent period in Munich. The Russian artist was forced to return to his native country, where he helped to restructure the artistic life of revolutionary Russia until he was invited in 1921 to join the famous Bauhaus school in Germany. But its closure by the Nazi regime in 1933 forced Kandinsky into exile once again, this time to Paris, where he remained until the end of his life in 1944.

About Arthemisia and Palazzo Bonaparte

Located on Piazza Venezia in the heart of Rome, Palazzo Bonaparte is a former seventeenth-century palace that once belonged to Maria Letizia Ramolino, Napoleon's mother. Since 2019, it has hosted the international exhibitions organized by Arthemisia.

Arthemisia is one of Italy's leading cultural organizations in the field of international exhibition production. For many years, Arthemisia exhibitions have ranked among the most visited shows nationally and internationally, attracting record audiences in major European capitals.

At Palazzo Bonaparte, the institution presents an annual programme of exhibitions in partnership with major international museums and cultural institutions, including the Kröller-Müller Museum, with which it organized the exhibition "Van Gogh" in 2022, and the MUNCH Museum in Oslo, which partnered on the exhibition "MUNCH. The Inner Scream", the most visited exhibition in Italy in 2025.

Long-standing partners, Arthemisia and Centre Pompidou have previously collaborated on a number of exhibitions beyond the museum's walls, including projects at Palazzo Reale in Milan in 2013, CentroCentro Cibeles in Madrid, and "Matisse in His Time" at Palazzo Chiabrese in Turin in 2015.

Arthemisia is now preparing to present, for the first time at Palazzo Bonaparte in Rome, an exhibition organized by Centre Pompidou.

This retrospective is part of a series travelling exhibitions dedicated to key figures of 20th-century art, who were either French or lived in France, including Vassily Kandinsky, Henri Matisse, Marc Chagall, Constantin Brancusi, and Sonia and Robert Delaunay. Each venue offers the opportunity to create a unique experience tailored to the philosophy of the partner institution, its audiences, and its cultural context.

The Constellation program also provides an opportunity to circulate works from the permanent collection that are rarely exhibited outside Centre Pompidou in Paris, such as *Mit dem schwarzen Bogen* (With the Black Arc) (1912) by Kandinsky.

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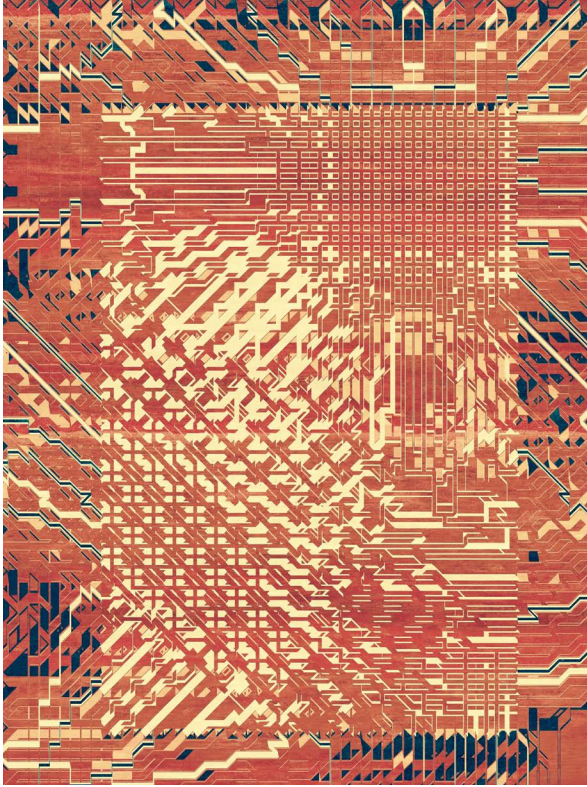
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Archigram, *Computer City*, 1964.
Print and colour felt-tip pen on plastic film mounted on cardboard, 51 x 84 cm.
Donation by the Gaudio-Family Foundation, friends of Centre Pompidou, 2025 © Archigram
Photo: © Centre Pompidou, MNAM-CCI/Georges Méliard/Chian/Dist. Grand Palais-Rmn

COMPUTER WORLDS

The exhibition is part of an intersectional narrative combining new media, design and architecture, created from the multidisci-

plinary and prospective collection of Centre Pompidou - Musée national d'art moderne. It fosters dialogue between major works in the collection (Fred Forest, Herbert Franke, Manfred Mohr, Vera Molnar, members of the Vincennes Art and Computer Science Group, etc.) and more recent acquisitions (Cory Arcangel, Kourosh Asgar-Irani, Agnieszka Kurant, Neri Oxman, Mika Tajima, Lu Yang, etc.) as well as rare archival documents that retrace the creative process of leading artists and designers (Vera Molnar, Ettore Sottsass, etc.)



Kourosh Asgar-Irani, Rugture – Adaptive, 2019
Wool, 200 x 320 cm
© Kourosh Asgar-Irani

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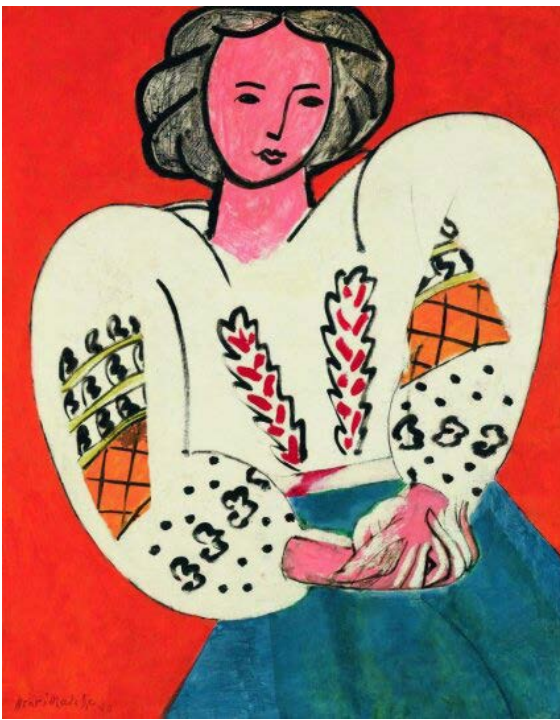
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Practical information

Access
**Centre Pompidou x West Bund
Museum Project**
No.2600 Longteng Avenue
Xuihui District, Shanghai

Opening
Daily except Mondays
11 am - 6 pm



Henri Matisse, *La Blouse roumaine*, 1940, Huile sur toile, 92 x 73 x 2,5cm.
Domaine public
Crédit photographique : Centre Pompidou, MNAM-CCI/Philippe Migeat/Dist. Grand Palais Rmn

PRESS RELEASE | EXHIBITION

CHEZ MATISSE *. MASTERPIECES FROM CENTRE POMPIDOU 03.10.26 → 14.02.27

* At home with Matisse

H•ART
MUSEUM

H'Art Museum, Amsterdam

Exhibition organised by Centre Pompidou and H'ART Museum

Curated by

Curator, Modern Collection, Musée national d'art moderne - Centre Pompidou
Aurélie Verdier

"Chez Matisse - Masterpieces from Centre Pompidou" (At home with Matisse) is the third exhibition born out of the partnership between Centre Pompidou and H'ART Museum. Following Wassily Kandinsky and Constantin Brancusi, this one is devoted to Henri Matisse, structured around a selection of major works from Centre Pompidou's collection. The exhibition seeks to highlight the breadth of Matisse's body of work, while retracing part of the dialogue between Matisse and several 20th-century artists.

The art of Henri Matisse (Cateau-Cambrésis, 1968 - Nice, 1954) stubbornly embodies the idea of work to be accomplished, a path to be followed. It invites us to recreate a journey that questions the very conditions of painting, its materiality and its space, but also its situation beyond the canvas: its emotional and political dimension.

"Modern art is a rush from the heart," said Henri Matisse at the end of his life. However, this consummate artist and leading figure of modernity had a slow, difficult start, far removed from that of a precocious virtuoso like Picasso. Born into a family of textile workers and ironmongers from Picardy, he would often highlight the unrelenting work required to achieve mastery, complexity and simplicity. As Pierre Schneider wrote so well, "Matisse felt the need to touch earth before setting off, to feel the weight of things before giving them wings"*.

This exhibition seeks to retrace the development of his work, from Matisse's first self-portrait dating from 1900 to the last paintings and gouache cut-outs created at the end of his life in the greatest freedom – the very freedom afforded by his complete mastery. "I do not paint things, I paint the relationships between things," said Matisse.

In the same way, the theme of 'a fresh start for painting' reveals this gap by revisiting part of the immense artistic dialogue that developed in the 20th century around the name of Matisse. His entirely innovative conception of colour and his critical reformulation of the canvas as a pure pictorial surface resonated very early on with the German "fauves" and the Russian neo-primitivists, as well as with North American painters from the 1940s onwards.

Women artists also contributed a different perspective to Matisse's work: the art of Sonia Delaunay, Natalia Goncharova, Baya, Anna-Eva Bergmann and Zoulikha Bouabdellah all show reflexive approaches to the decorative style, the limitations of painting, and the role of the model and the feminine.

Matisse's work is an art of optical sensation that invites a multitude of responses, expressive and conceptual in turn, for anyone who wishes to reflect on the revolutionary equation formulated by the artist in 1907: "one square centimetre of blue is not as blue as one square metre of the same blue".

*(P. Schneider, « Matisse peintre de l'émotion », in *Le droit à la beauté*, Paris, Hazan, 2017, p. 53)

This retrospective is one of Centre Pompidou's travelling exhibitions on key figures of 20th-century art who are either French or lived in France: Wassily Kandinsky, Henri Matisse, Marc Chagall, Constantin Brancusi, and Robert and Sonia Delaunay, to name a few. Each stop is the chance to create a unique project, in line with the philosophy of the partner venue, the audience and the cultural context. The Constellation program also offers the opportunity to circulate works from the permanent collection, which are rarely exhibited outside of Centre Pompidou in Paris, like *La Blouse roumaine* (The Romanian Blouse) by Matisse.

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Christian Marclay, *Subtitled*, 2019, Edition 1/5, Single-channel video installation, colour, silent, HD video (16/9, portrait). Continuous loop on LED screen, variable dimensions
© Christian Marclay Photo © Centre Pompidou, MNAM-CCJ/Dist. GrandPalaisRmn

PRESS RELEASE | EXHIBITION

UNSTABLE MEDIA IN THE 21st CENTURY

HIGHLIGHTS FROM CENTRE POMPIDOU'S NEW MEDIA COLLECTION

20.11.26 → 02.05.27

HAMBURGER KUNSTHALLE

Exhibition co-organised by Centre Pompidou and the Hamburger Kunsthalle

Curated by

Head Curator of the New Media Collection, Musée national d'art moderne - Centre Pompidou
Marcella Lista

Hamburger Kunsthalle
Head Curator of Contemporary Collections – works on paper, photography and media
Corinne Diserens

This exhibition features some of the most radical voices in the past three decades, through some 40 landmark works from Centre Pompidou's New Media Collection. The uncertain future of emerging technologies has always posed a challenge to the criteria of continuity and longevity expected of a museum collection. And yet, these technologies have shaped our sensory memory, becoming ingrained in each of us over time, like a second skin. Their transience is matched only by the lasting impact they have on perception, imagination and the constant reworking of knowledge.

"Unstable Media in the 21st Century" invites visitors to discover recent evolutions in this field of artistic creation through a wide range of forms, acts and situations. The exhibition explores how artists appropriate the media of their time and constantly reinvent the narratives of image and sound, embracing their nonlinear paths through computer programming and network traffic. The main research into these practices today is addressed in eight chapters: the representation of time and the exploration of digital material; the dilution of narrative and the mise en abyme of the archive; the confrontation with colonial history and the potential of an artwork as a site of doubt and utterance; and the examination of the body as image and of the image as body. Large-scale installations converse with miniatures, movement is reflected in stillness; organic life and simulated life infuse into one another,

borrowing each other's appearance. The exhibition's layout suggests an open-ended journey, full of twists and turns, loops and shifting perspectives, capable of telling a story yet to be written.

Multiple generations of artists enter into resonance with each other, ranging from mature works by pioneering artists such as Sonia Andrade, Harun Farocki, Francis Alÿs, Christian Marclay, Penny Siopis, Pierre Huyghe and the Dumb Type collective, through to manifesto-like works that illustrate more recent trajectories, such as Fiona Tan, Jérôme Bel, Apichatpong Weerasethakul, Omer Fast, Cécile B. Evans, Lawrence Abu-Hamdan, Saodat Ismailova, Wang Tuo, Laura Henno, Thao Nguyen Phan and Sarah Meyohas.

The New Media Collection was created in the mid-1970s with the opening of Centre Pompidou, and is a leading collection that currently holds over 3000 works. Its last major touring exhibition, "Video, an Art, a History" was presented at almost 10 institutions in France and around the world from 2007 to 2011.

The exhibition catalogue, co-published by Centre Pompidou and the Hamburger Kunsthalle, will present rich visual documentation of all the works shown in the exhibition, accompanied by specialized essays and an artist Q&A exploring how the notion of instability resonates within their contemporary media practices.

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Anonymous (film), Danse serpentine [III] (Cat. Lumière N°765-I),
Collection Centre Pompidou, Musée national d'art moderne - Centre de création industrielle
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Photo © Centre Pompidou, MNAM-CCI/Service de la documentation photographique
du MNAM/Dist. Grand Palais Rim

PRESS RELEASE | INAUGURAL EXHIBITION

OPENING OF KANAL-CENTRE POMPIDOU IN BRUSSELS

28.11.26 → 10.01.28

KANAL

Curation

Kanal-Centre Pompidou

Artistic director, Kasia Redzisz

Curator, Marta Dziewańska

Senior Curator, Devrim Bayar

Curator, Sandrine Colard

Assistant curators, Claire Contamine, Justine McKenna,
Pietro Scammacca

Centre Pompidou - Musée national d'art moderne

Curator, Aurélie Verdier

Associate curators, Aurélien Bernard, Anne Foucault

Following the signing of a structural partnership agreement in 2017, Centre Pompidou, the BrusselsCapital Region and the Kanal Foundation are laying the foundations for the creation of a new cultural and multidisciplinary centre in the former Citroën garage on Place de l'Yser in Brussels.

Throughout the duration of the partnership, which runs until 2031, Kanal and the Centre Pompidou are developing long-term exhibitions based on the collection of the Musée national d'art moderne - Centre Pompidou. The first chapter, "A Truly Immense Journey," will be presented at the opening. At the same time, the Centre Pompidou teams will organize temporary exhibitions twice a year dedicated to major figures of modern art.

A truly immense journey invites you on a voyage without a fixed destination – an exploration of the forces that propel people, ideas and artistic practices across geographies and histories, from the early 1900s to the present. More than 350 major works, predominantly from the Centre Pompidou and Kanal, but also from other Belgian public and private collections, are gathered within the exhibition. Visitors are invited to drift between places and movements, encountering modern art icons such as Lygia Clark, Sonia Delaunay, Natalia Goncharova, Henri Matisse, Wifredo Lam, Katarzyna Kobro, Pablo Picasso and Alberto Giacometti alongside contemporary international and Brussels-based artists including

Sammy Baloji, Edith Dekyndt, Aglaia Konrad and Hana Miletić. The juxtaposition of historical and contemporary works creates unexpected constellations that shed new light on pertinent debates in relation to the city of Brussels and art histories.

Inspired by the museum's location along the Charleroi-Brussels canal – a historical conduit of trade, exchange and migration – A truly immense journey unfolds in three movements. The first examines stories of circulation, tracing how people around the world, including in Belgium, are displaced for political, social or environmental reasons. Another floor situates early 20th-century European Modernism within its colonial entanglements with Africa, Oceania and the Caribbean, and highlights the role of travelling and migrating artists in disseminating new artistic languages. The final section places the visitor in motion, showing how artists across geographies and generations – from Constructivism, De Stijl and Bauhaus to Minimalism and Kinetic art – moved beyond traditional static forms to embrace chance and participation.

The title echoes writer Franz Kafka's *My Destination* (1935), which evokes a world defined by restlessness and continual transformation, a vision strikingly resonant in a moment of global instability. A truly immense journey inaugurates a series of long-term exhibitions in collaboration with the Centre Pompidou in Paris.

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Geneviève Paire

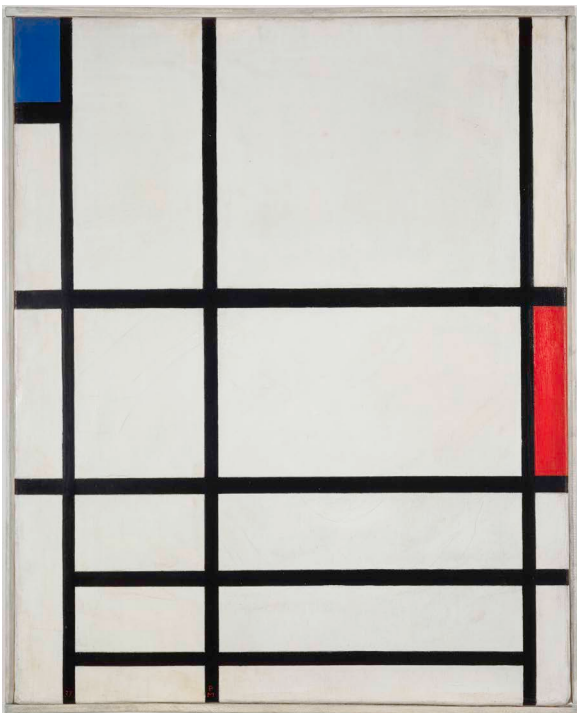
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Piet Mondrian, *Composition en rouge, bleu et blanc II*, 1937
Huile sur toile, 75 x 60,5 cm
Collection Centre Pompidou, Musée national d'art moderne - Centre de création industrielle
Domaine public
Photo © Centre Pompidou, MNAM-CCI/Jacques Faujour/Dist. GrandPalaisRmn



Nesa Paripovic, *N.P.1977, 1977*
Film Super 8 transféré sur Béta SP, couleur, silencieux. Durée: 20'55
Collection Centre Pompidou, Musée national d'art moderne - Centre de création industrielle
© Nesa Paripovic Photo © Nesa Paripovic



Bruno Barbey, L'Amazonie à Leticia, frontière du Brésil et de la Colombie (The Amazon in Leticia, the border between Brazil and Colombia), 1966
Pigment print, 51.9 x 75.8 cm
© Bruno Barbey / Magnum Photos
Photo © Centre Pompidou, MNAM-CCI/Bertrand Prévost/Dist. Grand Palais Rmn

PRESS RELEASE | EXHIBITION

CRIAR MIRADAS*

FOTOGRAFÍAS DE INFANCIA

DE LA COLECCIÓN DEL CENTRE POMPIDOU

03.12.26 → 29.03.27

*Child models
Photographs of Childhood in Centre Pompidou's Collection

Centre Pompidou Málaga

Temporary exhibition

Curated by

Assistant Curator, Photography Department
Musée national d'art moderne - Centre Pompidou
Olga Frydryszak-Rétat

The "Criar miradas" (Child Models) exhibition offers a visual exploration of childhood through a selection of photos from the Centre Pompidou collection.

By examining how modern and contemporary photography has constructed and portrayed the child before the lens, the exhibition invites us to look at this figure in a new light. By turns an idealised character or a participant in games, sometimes subject to our own projections or staged in a certain way, the child is a multi-faceted motif, revealing values, norms and imagery that characterise an era.

Since the earliest days of the medium through to contemporary practices, childhood has emerged as a prime area for visual experimentation. Behind the apparent light-heartedness of scenes of play, portraits and fragments of daily life, these images reveal a wide range of perspectives: tender, critical, sometimes ambiguous. They simultaneously translate the desire to capture the vitality and singularity of childhood and the temptation to frame it, command it or transform it into an image.

Centre Pompidou

Málaga

By combining documentary, humanist and conceptual approaches, the exhibition highlights the wealth of texts on photography and the wide range of contexts for creation. Works by artists such as Henri Cartier-Bresson, Sabine Weiss, Diane Arbus and Christian Boltanski resonate with one another and show how childhood can be a space for visual invention, social reflection and narrative experimentation. Far from reducing it to a sentimental motif, childhood emerges as something that can reveal the forms, stories and power in an image.

Somewhere between serious and light-hearted, humour and melancholy, "Child Models" offers a reflection on how images of childhood are created. These photographs outline a visual history where freedom, gaze and composition come together, inviting us to rethink what it means to photograph children and what these images say, in return, about our own way of seeing and representing the world.

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Ilana Savdie, *Spinal Sheds of a Desperate Glory*, 2024

PRESS RELEASE | EXHIBITION

IMAGINE REALITY

L'ILLUSION DU RÉEL DANS L'ART MODERNE *

ET CONTEMPORAIN PRÉ-IA

17.12.26 → 14.05.28

* The illusion of reality in pre-AI modern and contemporary art

Centre Pompidou × West Bund Museum Project

Semi-permanent exhibition

Curated by

Scientific Coordination Officer to the Director of the
Musée national d'art moderne - Centre Pompidou
Pamela Sticht

Assisted by
Maximilien Theinhardt, Research Officer, Musée national
d'art moderne - Centre Pompidou

Staging
Pascal Rodriguez

In the era of artificial intelligence, the "Imagine Reality" exhibition invites us to explore the many ways in which artists from the 20th and 21st centuries interrogate, interpret and transform reality. This new thematic and transhistoric presentation of the Centre Pompidou collection brings together nearly 80 major works which, each in their own way, have translated, shifted or reinvented our relationship with reality and its illusions, from Fauvism to more contemporary artistic practices.

The exhibition opens with masterpieces from the Fauve period by André Derain and Georges Braque. In these incandescent compositions, colour was now essentially chosen for its expressive power, no longer a mere naturalist point of reference. Fauvism was the founding movement of modern art, opening a breach. From that point on, artists were freed from mimetic convention and explored new visual possibilities to represent "their" realities.

The exhibition goes on to explore the confines of dreams, the subconscious and reality, through works from the Surrealist movement by Giorgio de Chirico, Max Ernst, Joan Miro, Victor Brauner and pioneer of experimental cinema Germaine Dulac.

With the rise of photography and cinema, followed by new technologies, modern and contemporary artists have constantly reinvented ways to represent reality. Over time, the question of reality has increasingly become a subject in its own right, also found in other major 20th-century movements: from New Vision to pop art, conceptual art to current practices.

In this exhibition, visitors are plunged into a world where different levels of reality blend together and clash with one another, with large immersive installations by artists such as Dan Graham, Thomas Demand, Olafur Eliasson, Alicja Kwade and Omer Fast, screenings of works by Bill Viola, Christian Boltanski, Andy Warhol & Gerard Malanga, Philippe Parreno and Véronique Boudier, and major pieces by Roman Opalka, Roy Lichtenstein, Maurizio Cattelan, Jonathan Meese, Roman Ondak and Ceal Floyer.

They vividly illustrate the famous observation by science fiction writer J.G. Ballard : "The most effective method of dealing with the world around us is to assume that it is a complete fiction."

As the idea of a unified and normative representation of the world fades, reality appears increasingly like a construction, a projection or even a fantasy. As human perception cannot distinguish in an absolute way between a subjective reality and a so-called "objective" one, the exhibition highlights the paradigm shifts announced by contemporary issues around artificial intelligence.

At a time when digital technology is profoundly redefining our relationship to images and to the world, "Imagine Reality" interrogates the shifting boundaries between reality and illusion, perception and simulation. In an unprecedented dialogue between key works from the collection spanning two centuries, Centre Pompidou offers an ambitious and accessible reflection around how we inhabit and imagine the world.

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Access
Centre Pompidou x West Bund
Museum Project
No.2600 Longteng Avenue
Xuihui District, Shanghai

Opening
Daily except Mondays
11 am - 6 pm



Romain Bernini, Him IV, 2022
© Adagp, Paris 2026



Peter Doig, 100 Years Ago, 2001
Oil on canvas, 229 x 359 cm - Centre Pompidou Collection, National Museum of Modern Art - Industrial Creation Center - © Peter Doig.
All Rights Reserved, DACS / Adagp, Paris, 2025 - Photo © Centre Pompidou, MNAMCCI/Audrey Laurans/Dist. GrandPalaisRmn

PRESS RELEASE | EXHIBITION

重塑景观 蓬皮杜中心典藏展(四) REINVENTING LANDSCAPE* 28.04.25→18.10.26

Centre Pompidou × West Bund Museum Project

Semi-permanent exhibition

Curated by

General Conservator, Head of the Modern Collections
Department, Musée national d'art moderne - Centre
Pompidou
Christian Briand

Associate Curator, Musée national d'art moderne -
Centre Pompidou
Marjolaine Beuzard

"Reinventing Landscape," the fourth semi-permanent exhibition at Centre Pompidou × West Bund Museum Project since opening, puts the spotlight on landscape art. This was a highly popular theme in the 19th century, particularly for the impressionists, and landscapes in the 20th and 21st centuries underwent some profound mutations. This exhibition bears witness to that history and transformation, designed as a vast journey that draws on Centre Pompidou's very rich collection of paintings, installations, photography, film, design and new media.

Each of this exhibition's nine sections is dedicated to various ways of representing the natural and urban environments in which human societies evolve. From 1905 to the present, developments in the depiction of landscapes are envisaged according to stylistic categories, alongside explorations of artists' viewpoints, their treatment of light, and their interventions at the heart of nature. The exhibition itself also strives to recreate landscape-like environments.

"Reinventing Landscape" opens with a masterpiece from Centre Pompidou's contemporary collection, "100 Years Ago" by English painter Peter Doig (2001), a large landscape in which the sole figure seems to question the viewer about their relationship with nature.

The works on display illustrate the richness of artistic approaches to landscape: cubist geometrization, surrealist mental visions, gestural abstraction or the emotional intensity of expressionism. Some explore the effects of light or adopt unusual perspectives, such as aerial views. Others focus on the modern city or the memory embodied in places. Finally, panoramic formats invite total immersion, concluding the journey with a celebration of nature in perpetual transformation.

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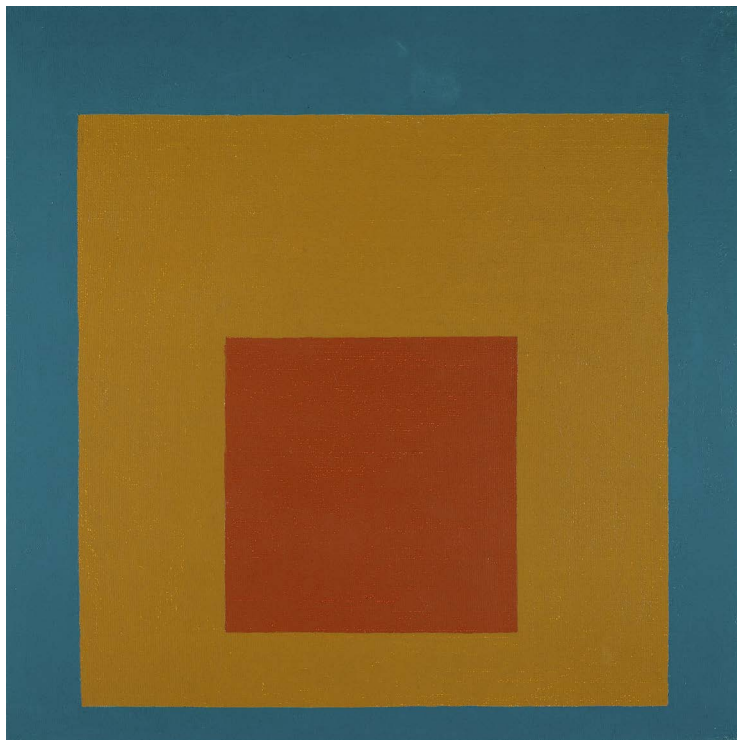
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Centre Pompidou × West Bund
Museum Project
 No.2600 Longteng Avenue
 Xuihui District, Shanghai

Opening
 Daily except Mondays
 11 am - 6 pm



Josef Albers, *Homage to the Square*, 1958.
Oil on Isorel, 61 x 61 cm © Josef and Anni Albers Foundation / Adagp, Paris
© Centre Pompidou, MNAM-CCI/Jacqueline Hyde/Dist. Grand Palais Rmn

TO OPEN EYES

MIRADAS DE ARTISTA*

03.07.2025 → 31.01.2027

* Artists' Gaze

Centre Pompidou Málaga

Semi-permanent exhibition

Curated by

Head of Department, Curator
Musée national d'art moderne - Centre Pompidou
Valentina Moimas

Research
Musée national d'art moderne - Centre Pompidou
Anne-Charlotte Michaut

The title of this exhibition echoes the famous phrase used by Josef Albers to define his educational mission. The German artist and teacher saw art as above all an experience, inseparable from life. In that sense, he stated that the meaning of art is to "learn to see and feel life." "To open eyes" is a guiding principle that applies as much to his approach to teaching as to his artistic practice.

Contrary to the myth of the genius or avant-garde artist, this exhibition looks at how artists view art, society and the world. It brings together and contrasts a range of perspectives, from Marcel Duchamp to Julie Mehretu, Joseph Beuys, Judy Chicago, Nicolas Schöffer, Louise Bourgeois and Donald Judd. Featuring 150 works selected from the collections of the Musée national d'art moderne, "To Open Eyes. Miradas de artista" (To Open Eyes. Artist's Gaze) demonstrates the richness and diversity of these works in terms of medium, period and creative context.

"To Open Eyes" invites visitors to travel freely through an open and non-exhaustive overview of major movements and ruptures in the history of 20th and 21st century art, including recent works reflecting contemporary issues. Neither chronological nor narrative, the exhibition is structured around plastic, formal or thematic connections and unfolds in six polyphonic and transdisciplinary chapters.

Centre Pompidou
Málaga

These works offer insights into our relationship to history and spirituality, the place of the body in art and societies, and the way in which utopias shape our imaginations. They all contribute, as a whole and independently, to the ongoing redefinition of art and our relationship with the world.

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AGENDA IN FRANCE AND WORLDWIDE

EXHIBITION

La Bataille des couleurs
Opening on 13.02.26
[Maison Pompidou Paris]

YOUNG AUDIENCES

Il popolo di domani
Una mostra - laboratorio di Jean-Charles de Castelbajac
Until 17.05.26
[Museo in Erba, Lugano]

PROGRAMMATION CINÉMA

Pedro Almodóvar
Full retrospective | Masterclass
| Events
A Centre Pompidou event
Until 26.05.26
[mk2 Bibliothèque x Centre Pompidou]

EXHIBITION

Kandinsky face aux images
Exhibition co-organized by LaM and Centre Pompidou
Until 14.06.26
[LaM - Lille Métropole Musée d'Art moderne, d'art contemporain et d'art brut]

EXHIBITION

Sonia & Robert Delaunay
Inventing Modern Colour
Exhibition co-organized by Centre Pompidou and Arkas Art
Jusqu'au 12.07.26
[Lucien Arkas Art Center, Izmir]

EXHIBITION

Matisse (1941 – 1954)
Exhibition co-produced by Centre Pompidou and the GrandPalaisRmn
Until 26.07.26
[Grand Palais]

EXHIBITION

Brancusi
Exhibition co-organized by the Neue Nationalgalerie and Centre Pompidou
Until 09.08.26
[Neue Nationalgalerie Berlin - Allemagne]

EXHIBITION

Chez Matisse
El legado de una nueva pintura
Exposition organized by Centre Pompidou and the "la Caixa" Fundación
Until 23.08.26
[Caixa Forum - Barcelona]

EXHIBITION

Designing Childhood
Exhibition co-organized by Design Museum Brussels and Centre Pompidou
Until 20.09.26
[Design Museum, Brussels]

EXHIBITION

Morellet
100 pour cent
Until 28.09.26
[Centre Pompidou-Metz]

SEMI PERMANENT HANGING

Reinventing Landscape
Until 18.10.26
[Centre Pompidou x West Bund Museum Project]

TRAVELLING EXHIBITION

Pompidou Circus
La nouvelle exposition du MuMo x Centre Pompidou
Until 18.12.26
[Région Provence-Alpes-Côte d'Azur
Région Centre Val-de-Loire]

EXHIBITION

Dimanche sans fin
Maurizio Cattelan et la collection du Centre Pompidou
Until 25.01.27
[Centre Pompidou-Metz]

SEMI PERMANENT HANGING

To Open Eyes
Miradas de artista
Until 31.01.27
[Centre Pompidou Málaga]

YOUNG AUDIENCES

La casa mágica d'Adrien Rovero et juegos de volumen d'Émilie queney
Until 02.27
[Centre Pompidou Málaga]

EVENT

Cabaret Extra !
Event co-produced by Centre Pompidou and the GrandPalaisRmn, as part of the Festival du livre de Paris
17.04 → 19.04.26
[Grand Palais]

INAUGURATION

Studio 13/16 s'installe à la Gaité Lyrique
Opening on 17.04.26
[Gaité Lyrique]

EXHIBITION

Hilma Af Klint
Exhibition co-produced by Centre Pompidou and the GrandPalaisRmn
06.05 → 30.08.26
[Grand Palais]

EXHIBITION

El Gesto y la Materia
Abstracciones internacionales (1945-1965)
13.05 → 07.09.26
[Centre Pompidou Málaga]

FESTIVAL

ManiFeste-2026
Festival de l'Ircam
03.06 → 27.06.26
[Ircam et autres lieux]

FILM PROGRAMMING

Céline Sciamma
Projections | Masterclass | Conversations
A Centre Pompidou event
03.06 → 16.06.26
[mk2 Bibliothèque x Centre Pompidou]

INSTALLATION

Anthony McCall : Lumière
Organized by Centre Pompidou and Ircam
04.06 → 10.06.26
[Ircam]

EXHIBITION

Les cubistes
l'invention du regard moderne dans la collection du Centre Pompidou
04.06
[Centre Pompidou Hanwha, Seoul]

INAUGURATION

La Galerie nationale du design
Ouverture le 10.06.26
[Galerie nationale du design, Saint-Etienne]

EXHIBITION

Projet pour une révolution
Vasarely et l'architecture
Exhibition co-organized by the Fondation Vasarely and Centre Pompidou
12.06 → 01.11.26
[Fondation Vasarely – Aix en Provence]

EXHIBITION

La mer est ton miroir
20.06 → 01.11.26
Exhibition co-organized by Auxerre city and Centre Pompidou
[Abbaye Saint-Germain, Auxerre]

EXHIBITION

Raoul Dufy
La mélodie du bonheur
Exhibition co-organized by the Franciscaines Deauville and Centre Pompidou
27.06 → 20.09.26
[Les Franciscaines, Deauville]

EXHIBITION**Suivez le Fil !
Design & Textile**

Exhibition co-organized in partnership with the Métropole Toulon Provence Méditerranée, Centre Pompidou, the Manufactures nationales, Sèvres & Mobilier national, the Cnap and the musée des Arts décoratifs
27.06 → 31.10.26
[Hôtel des Arts TPM, Toulon]

FESTIVAL**Hors Piste / Hors Champs - 2^e édition
à La Vallée avec Fabrice Hyber**

01.07 → 15.07.26
[Mareuil-sur-Lay, Dissais, Vendée]

EXHIBITION**Dessins contemporains.
Dons et donations Florence et Daniel
Guerlain au Mnam**

Exhibition organized by Centre Pompidou and the Musée National des Beaux-Arts de Lettonie
25.07 → 01.11.26
[Musée National des Beaux-Arts de Lettonie, Riga]

EXHIBITION**Musée Sentimental**

Exhibition co-organized by the Musée des Beaux-Arts de Lyon and Centre Pompidou
11.09.26 → 14.03.27
[Musée des Beaux-Arts de Lyon, Lyon]

EXHIBITION**Nos chimères sont-elles ce qui nous
ressemble le mieux ?**

14.09 → 14.12.26
[en ligne]

EXHIBITION**Kandinsky**

Exhibition organized by Centre Pompidou and Arthemisia
15.09.26 → 14.02.27
[Palazzo Bonaparte, Rome]

EXHIBITION**Cezanne et nous**

Exhibition co-produced by Centre Pompidou and the Grand Palais Rmn
23.09.26 → 17.01.27
[Grand Palais]

EXHIBITION**Vies minuscules**

Exhibition co-produced by Centre Pompidou and the Centre des monuments nationaux
24.09.26 → 31.01.27
[CMN, Panthéon]

EXHIBITION**Computer Worlds**

24.09.26 → 14.02.27
[Centre Pompidou × West Bund Museum Project]

TALK**Mahmoud Darwich****Poetry Day**

Readings | Conversations | Performances
Cycle of events organized by Centre Pompidou and the Institut du monde arabe
25.09 → 27.09.26
[Institut du monde arabe]

EXHIBITION**Lumina, the color of light**

Exhibition organized by Centre Pompidou and Arkas Art
26.09.26 → 15.02.27
[Lucien Arkas Art Center, Izmir]

EXHIBITION**Prix Marcel Duchamp 2026**

Exhibition presented as part of a partnership between Centre Pompidou, ADIAF, and the Musée d'Art Moderne de Paris / Paris Musées.
02.10.26 → 07.02.27
[Musée d'art Moderne de Paris]

EXHIBITION**Chez Matisse****Recommencer la peinture 20/21^e siècle**

Exhibition organized by Centre Pompidou and the H'Art Museum
03.10.26 → 14.02.27
[H'ART Museum, Amsterdam]

FILM PROGRAMMING**Alain Gomis**

Film retrospective and dialogue
A Centre Pompidou event
07.10 → 20.10.26
[mk2 Bibliothèque x Centre Pompidou]

FESTIVAL**Festival Ar(t)chipel 2026-4^e édition**

A partnership between Centre Pompidou and the Région Centre-Val de Loire
15.10.26 → 02.27
[Centre-Val de Loire]

INAUGURATION**Prélude !**

17.10 → 18.10.26
24.10 → 25.10.26
31.10 → 01.11.26
[Centre Pompidou Francilien
fabrique de l'art, Massy]

EXHIBITION**Louise Bourgeois, Extrême tension
Dessins et gravures**

20.10.26 → 21.02.27
[BnF – Richelieu]

TALK /**L'inventaire Foucault**

02.11.26
[BnF-Site Richelieu-Salle Ovale]

LIVE SPECTACLES**Sebastien Kheroufi****La Mort du Môme**

Programming co-produced by Centre Pompidou and the Festival d'Automne, From 06.11
[Théâtre de la Colline]

EXHIBITION**Unstable Media in the 21st Century**

Exhibition co-organized by Centre Pompidou and the Hamburger Kunsthalle
20.11.26 → 02.05.27
[Hamburger Kunsthalle, Hambourg]

EXHIBITION**A truly immense journey**

28.11.26 → 10.01.28
[KANAL-Centre Pompidou, Bruxelles]

EXHIBITION**Criar Miradas****Fotografías de infancia de la colección
del Centre Pompidou**

03.12.26 → 29.03.27
[Centre Pompidou Málaga]

EXHIBITION**Paris Noir****circulation artistiques et luttes
anticoloniales**

Exhibition organized by Centre Pompidou and the Fondation Clément
12.12.26 → 14.03.27
[Habitation Clément, Le François, Martinique]

LIVE SPECTACLES**Feda Wardak, Saido Lehlouh, Deena
Abdelwahed****Ce que le ciel ne sait pas**

A performance presented and created by La Villette, Centre Pompidou and the Festival d'Automne
17.12 → 20.12.26
[Grande Halle de la Villette]

CENTRE POMPIDOU PUBLICATIONS

THE ONLINE SHOP

LA BATAILLE DES COULEURS À BEAUBOURG 1971 - 1977

[Éditions Centre Pompidou, Paris]

81

ALONGSIDE THE EXHIBITION MATISSE 1941-1954

Diverse publications

83

LA BATAILLE
DES
COULEURS
À BEAUBOURG

1971-1977

ÉDITIONS DU
CENTRE
POMPIDOU

PRESS RELEASE | PUBLICATION

LA BATAILLE DES COULEURS À BEAUBOURG *

1971-1977

* The Battle of Colours at Beaubourg

Editions of the Centre Pompidou

La Bataille des couleurs à Beaubourg
1971-1977

Edited by Boris Hamzeian

Publication date : 22.04.26

Format : 12.5 x 24 cm

Illustrations : 40

Pages : 144

manufacturing : Soft cover with flaps

Price : 22€

EAN : 978-2-38654-041-7

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Whether you come upon it while strolling through Les Halles and the Marais, or spot it looking out over Paris from the Eiffel Tower or the slopes of Montmartre, Centre Pompidou is like a monumental machine, joyful and unique with bright colours that pop.

In addition to a decorative or aesthetic effect, the colour scheme has a rhetorical role: white is associated with the structure's skeleton; grey is used for all the other elements of the metal frame; red highlights the mechanical conveyors (lifts, escalators); blue identifies the air conditioning ducts; and lastly, yellow and green are each paired with the electrical and hydraulic networks. Though now firmly established in the Parisian landscape, these colours are the result of years of intense debate, between the selection of the building's architects and its inauguration: amidst alliances, refusals, stances taken and betrayals, many (architects, cultural figures, artists, etc.) tried to have their say on the colours of this metal skeleton in the heart of Paris.

This richly illustrated book tells a fascinating, thought-provoking story. Boris Hamzeian, architect and architecture historian, is a research officer in the Architecture Department of the Musée national d'art moderne at Centre Pompidou and curator of [the inaugural exhibition at Maison Pompidou](#), which this book accompanies.

ALONGSIDE THE EXHIBITION

PUBLICATIONS

82/85

Matisse, 1941-1954

Exhibition Catalogue

Co-published by Centre Pompidou

- GrandPalaisRmnÉditions

Produced under the direction of Claudine Grammont

19.6 X 28 cm, 480 pages, 300 images

Price: €45

Contents

Foreword

1. "Matisse the acrobat", Claudine Grammont

Reproduction of the works on display, accompanied by old photos of the works in situ and selection of quotations

2. "The conclusion of a painting is another painting", Antoine Compagnon

3. "Eroticism and the pleasure of drawing in Matisse's late work", Alix Agret

4. "Free Jazz", Anne Théry

5. "Matisse and the question of collage", Yuval Etgar

6. "Portraits and faces from 1939 to 1954", Popy Venzal

7. "Modern / Sacred: resonances of the Vence Chapel", Fanny Drugeon

8. "Matisse style : graphic design in the 1950s", Catherine de Smet

List of exhibited works

Selected bibliography

Matisse, 1941-1954

le Journal (The review)

Co-published by Centre Pompidou

- GrandPalaisRmnÉditions

Produced under the direction of Claudine Grammont

28 X 43 cm, 24 pages, 40 images

Price: €7

A journal structured around key words that provides a thematic and original way to explore the exhibition.

Beautifully illustrated with a selection of masterpieces and photos of Matisse's studio by renowned photographers.

Poster of *Nu bleu II* (*Blue Nude II*)



Henri Matisse

Jazz

Éricade Lécuyer

de contes populaires ou de voyage. J'ai fait ces pages découpées pour apaiser les chagrins, les mélancolies.

L'esprit humain, l'art a été, à partir de tout son énergie, la simplicité et la modestie la plus grande pour élever pendant son travail, des beaux clichés.

un moment de l'été. Ne devrions-nous pas faire accomplir un grand voyage en avion aux jeunes gens avant même leurs études.

Ces pages me servent d'album que j'accroche, j'ajoute à mes croquis. Comme des notes, elles aident à la composition d'un bouquet de fleurs.

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Finally, the association expresses its gratitude to AWARE-USA, whose support for AWARE's activities in the United States made it possible to secure the engagement of Bloomberg Philanthropies, Schneps Media, and Treadwell. AWARE JAPAN was created thanks to the support of the Per Ardua ad Astra Endowment Fund, which in turn encouraged support from the Marukawa Collection.

