

PRESS KIT

SEASON

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SEASON NOVEMBER 25 → JUNE 26

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CENTRE POMPIDOU ISN'T CLOSING, IT'S METAMORPHOSING

On 22 September 2025, Centre Pompidou closed the doors to its Paris building, marking a major moment in the institution's history. It went out on a high, with the exhibition "Wolfgang Tillmans. Nothing Prepared Us/Everything Prepared Us" taking over an entire floor of the Public Information Library, establishing a vibrant dialogue between the artist's work and the site's spirit.

As a last hurrah for the iconic building before the renovation, Centre Pompidou offered the public two exceptional events in October: a monumental pyrotechnic performance by artist Cai Guo-Qiang, illuminating the façade on 22 October, and two days and two nights of celebration on 24 and 25 October, in partnership with the label Because Music, which celebrated its 20th anniversary – an invitation to rediscover this historic architecture in an unprecedented, festive and collective way.

Alongside all this, the Constellation of Centre Pompidou has fully unfurled. Since springtime, the collection's works, exhibitions, shows, festivals and spoken word programming have begun to inhabit a wide range of places across France and around the world, resolutely pursuing dialogue with all audiences. As for the Public Information Library, it has reunited with readers in its new premises in the Lumière building, in the 12th arrondissement.

The next six months will demonstrate the scope and ambition of this new phase. The Grand Palais remains one of the major hubs of the Constellation, with several major exhibitions: "Limitless Drawings" ("Dessins sans limites") dives into Centre Pompidou's graphic treasures; "Matisse. 1941–1954", opening in March 2026, will explore the painter's final years of creation, through rarely shown ensembles alongside exceptional loans; and in May, tribute will be paid to artist Hilma af Klint, a pioneering figure of abstract art, in a large-scale retrospective the likes of which have never been seen in France.

Other major upcoming exhibitions include: two propositions based around Wassily Kandinsky, at the Philharmonie de Paris and LaM de Villeneuve-d'Ascq, which will each explore essential aspects of the artist's work; a national celebration of François Morellet, marking the centenary of his birth with a large-scale exhibition at Centre Pompidou-Metz and the involvement of many institutions; and major events all around France – from Deauville to Toulon, via Auxerre.

The multidisciplinary programme continues to reinvent itself: mk2 Bibliothèque x Centre Pompidou is now the new site for the Centre

Pompidou's cinema programming through 2030. Retrospectives, encounters, debates and cross-disciplinary propositions will be presented, including retrospectives for Derek Jarman, Céline Sciamma and Pedro Almodovar, the intellectual programme around Felwine Sarr, the tribute to Gilles Deleuze and the series "De la Violence en Amérique". The Hors Pistes / Hors Champ festival will continue its exploration of rural life in Vendée with Fabrice Hyber's Valley, designed like an artistic and nature reserve.

Young audiences remain a special focus, with high-quality and accessible offerings: "Pompidou Circus", the new travelling exhibition by MuMo x Centre Pompidou is a new opportunity for audiences to connect with the collection's masterpieces; as is the opening of a new "mille formes" space in February 2026 in Montpellier, entirely dedicated to developing kids' awareness of the arts.

A new space known as Maison Pompidou will open in the coming weeks, in the centre of the Beaubourg district. It stands alongside Ircam, part of a broader network of partnerships titled Plateau Pompidou. This site will allow the public to understand the challenges of renovation and revisit sections of Centre Pompidou's history, starting with the first exhibition titled "The Battle of Colours" ("La Bataille des couleurs").

Lastly, the construction site for Centre Pompidou Francilien – fabrique de l'Art, (managing director: Alexia Fabre) is making active progress towards its opening, slated for late 2026.

Centre Pompidou's metamorphosis has begun. The aim is to undertake it with artists, partners and audiences, all over France and around the world, in a spirit of invention and sharing in line with its origins.

CONSTELLATION CENTRE POMPIDOU AT THE GRAND PALAIS

MATISSE, 1941-1954

05

**NIKI DE SAINT PHALLE, JEAN TINGUELY,
PONTUS HULTEN**

07



Henri Matisse, Nu bleu I, 1952
Public domain
Photography credit: Service de la documentation photographique du MNAM -
Centre Pompidou, MNAM-CCI

PRESS RELEASE | EXHIBITION

MATISSE, 1941-1954

24.03 → 26.07.26

Grand Palais, Galleries 3 and 4

Exhibition coproduced by Centre Pompidou
and the GrandPalaisRmn

Curated by

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

"Matisse, 1941-1954" highlights the artist's final years of creation, between 1941 and 1954, through an exhibition of unprecedented scope in France. It reveals the multidisciplinary nature of his practice during this period, bringing together in particular an exceptional ensemble of gouache cut-outs. The exhibition also presents paintings, drawings, illustrated books, textiles and stained glass, all embodying this new dynamic. Never before in his artistic practice had Matisse been so prolific in the variety of techniques and media he used.

At nearly 80 years old, Henri Matisse reinvented himself through the medium of gouache cut-outs. These proved to be an autonomous visual language, able to attain the universal through its simplicity. The technique was well-suited both to reproduction and the requirements of monumental commissions, lending itself to multiple applications and allowing the artist to fully express the decorative dimension of his work. The exhibition shows this underlying transformation, which gives everything it touches a sense of breadth and breath, from the smallest works, which seem to spring out of nowhere with a snip of Matisse's scissors, to vast, more elaborate compositions.

GrandPalais
Rmn



Centre Pompidou

The exhibition further demonstrates that, far from having “replaced painting with cut-outs,” as is often mistakenly written, painting remained at the heart of his work, becoming ever more expansive in its space and generous in its colours.

The circuit brings together over 180 works from the rich collection of Centre Pompidou, private collections and national and international institutions, including loans never or very rarely seen in France (Hammer Museum in Los Angeles, MoMA, the MET, National Gallery of Art in Washington, the Barnes Foundation, Fondation Beyeler, and more).

It features key ensembles of this period, including the masterful and final series of paintings titled *Intérieurs de Vence* from 1947-1948, and the *Jazz* album, a radically modern work inspired by music, which is one of the greatest examples of an artist's book, and will be presented for comparison alongside its mock-up, which is conserved in the collection of the Musée National d'Art Moderne. The exhibition will also feature the *Thèmes et variations* series along with ink and brush drawings, the main pieces from the Chapelle de Vence, the monumental panels of *La Gerbe* and *Acanthes*, and the highlight of the exhibition, huge gouache cut-out figures exceptionally presented together, including *La Tristesse du roi*, *Zulma*, *La Danseuse créole* and the *Nus bleus* series.

This final creative period for Matisse was characterised by an ever-greater symbiosis between the space in the studio and the space in the work. Working directly on the walls in his Régina apartment, making the pieces mobile by their very nature, they contribute to the dynamic vegetalisation of the space: as in a bestiary, acrobats, swimmers, mascarons, and floral and vegetal motifs mix freely in fertile transports, one proceeding from the other as if by prolific cloning. The exhibition seeks to replicate this place in constant metamorphosis, giving visitors access to this “garden” by Matisse through a space that grows and expands as you move through each room.

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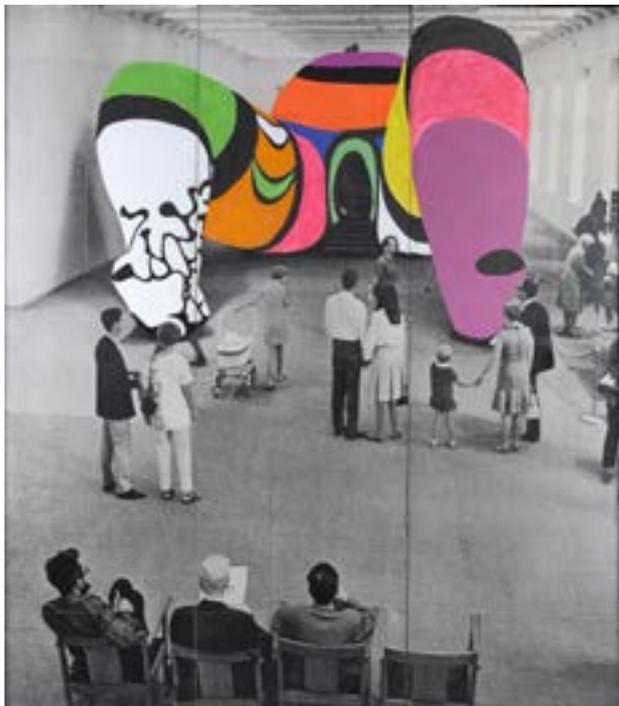
Acces
Grand palais
Square Jean Perrin,
avenue du Général Eisenhower
75008 Paris
Metro lines 1 and 13:
Champs-Élysées – Clemenceau
or line 9: Franklin-Roosevelt

Hours
Tuesday to Sunday,
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Open until 22:00 on Fridays
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Reservations open soon at
billetterie.centrepompidou.fr

With support from

CHANEL
CULTURE FUND



Niki de Saint Phalle, *photo de la Hon repeinte* [photo of the repainted Hon], 1979, Paint on offset print, 300 x 293 cm, Niki Charitable Art Foundation, Santee, California © 2025 Niki Charitable Art Foundation / Adégg, Paris, Photo © Niki Charitable Art Foundation. All rights reserved / Katrin Baumann © Hans Hammarskjöld / Hans Hammarskjöld Heritage

ABOUT | EXHIBITION

NIKKI DE SAINT PHALLE, JEAN TINGUELY, PONTUS HULTEN

26.06.25 → 04.01.26

Grand Palais, Galleries 3 and 4

Exhibition co-produced by the Centre Pompidou and the GrandPalaisRmn with the kind participation of the Niki Charitable Art Foundation

Curator

Chief Curator of Contemporary Collections
Musée national d'art moderne – Centre Pompidou
Sophie Duplaix

Associate Curator

Curatorial Assistant
Musée national d'art moderne – Centre Pompidou
Rita Cusimano

Niki de Saint Phalle (1930–2002) and Jean Tinguely (1925–1991) marked the Centre Pompidou's first decades with such spectacular work as *Crocrodrome de Zig & Puce* (1977) in the Forum of the building, and *Fontaine Stravinsky* (1983) at the foot of the Ircam. This exhibition – which inaugurates the collaboration between the Centre Pompidou and the GrandPalaisRmn during the closure of the "Beaubourg" site for renovation – highlights the key moments in the career of this legendary couple united by unfailing artistic ties and a vision of art as an act of rebellion against the established norms.

The exhibition looks back over Niki de Saint Phalle and Jean Tinguely's creations through the prism of Pontus Hulten (1924–2006), the first director of the Musée national d'art moderne at the Centre Pompidou from 1977 to 1981. Thanks to the impetus given by this major who was quickly remarked in the museum world, the two artists enjoyed a high profile. Hulten was inspired by Rimbaud's imperative to "change life" and driven by a radical and innovative museum approach, and he afforded this couple of artists unconditional support. He shared their anarchistic conceptions at the service of an art for all that was multi-disciplinary and participatory, shaking up conventions and retracing the lines.

Pontus Hulten promoted the acquisition of Niki de Saint Phalle and Jean Tinguely's works by institutions and organised retrospectives of both artists at the Centre Pompidou : one of Saint Phalle in 1980 and one of Tinguely in 1988. He also orchestrated the creation of their monumental installations such as *Hon - en katedral* (1966), the giant penetrable Nana at the Moderna Museet in Stockholm, the first institution he directed, and *Le Crocodrome de Zig & Puce* (1977), with its fairground features at the Centre Pompidou in Paris. It was also thanks to Pontus Hulten that Niki de Saint Phalle completed Jean Tinguely's life's work after his death: *Le Cyclop*, a visitable metal monster that features works by artist friends, hidden in the woods of Milly-la-Forêt, near Paris.

The "Niki de Saint Phalle, Jean Tinguely, Pontus Hulten" exhibition offers a historic and entertaining tour in which art, love, friendship and commitment intertwine, while highlighting the utopian ideas and values of artistic provocation shared by all three figures.

The rich collections of the Centre Pompidou, combined with major loans from national and international institutions, allow visitors to discover or rediscover emblematic works by both artists. Tinguely's animated machines that were, to varying degrees, self-destructive and "useless", are a trenchant critique of the mechanisation and technological progress of the industrial society of the post-war boom. Niki de Saint Phalle's Tirs - white reliefs containing bags of coloured paint which she shot at to "make the painting bleed" - overturned the codes of both art and society while highlighting female power. Her famous *Nanas* full of joy and colour echo this iconoclastic approach. The exhibition also features rare archive footage and correspondence in the form of letters and drawings in connection with Niki de Saint Phalle and Jean Tinguely's monumental works and projects, carried out with thle complicity of Pontus Hulten.

In addition to celebrating two major artists of the 20th century, who were encouraged by the vision of an exceptional figure of the world of museums, this exhibition questions the horizon of their thought, in which the call for the autonomy of art, questioning of the institution and direct address to the public became drivers of creation.

2025 marks the centenary of Jean Tinguely's birth.

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Press visit
Thursday 19 June 2025, from 11AM to 1PM
By invitation only

Practical Informations

Access
Grand Palais, Galleries 3 and 4
Entrance via square Jean Perrin
17 Avenue du Général Eisenhower,
75008 Paris
Métro lines 1 and 13: Champs
Élysées-Clemenceau
or line 9: Franklin D. Roosevelt

Prices
Ticket: Full price €17
Reduce price €14 (Ages 18–25
inclusive / students up to age 30
inclusive / holders of the large family
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Tribu ticket €48

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CONSTELLATION — EXHIBITIONS IN FRANCE

**KANDINSKY.
LA MUSIQUE DES COULEURS**

**11 AND UNTIL 2 FEBRUARY 27,
WITH A ROTATION OF WORKS**

**ARNAUD LABELLE-ROJOUX
VOYEZ-VOUS ÇA !**

**13 DIMANCHE SANS FIN
MAURIZIO CATTELAN ET LA COLLECTION
DU CENTRE POMPIDOU**

25

**LE CONCOURS BEAUBOURG 1971
LA MUTATION DU MÉTIER D'ARCHITECTE**

14

**LE PLATEAU POMPIDOU
UNE AVENTURE CULTURELLE COLLECTIVE**

16

KANDINSKY FACE AUX IMAGES

18

**MORELLET
100 PER CENT**

20

**100 X MORELLET
2026, CENTENNARY OF
FRANÇOIS MORELLET**

22

**RAOUL DUFY
LA MÉLODIE DU BONHEUR**

23



Wassily Kandinsky, *Gelb-Rot-Blau*, [Jaune-rouge-bleu], 1925, Oil on canvas, 128 x 201,5 cm.
Collection Centre Pompidou, Paris - Musée national d'art moderne - Centre de création industrielle,
Donation of Mme Nina Kandinsky in 1976.

PRESS RELEASE | EXHIBITION

KANDINSKY

LA MUSIQUE DES COULEURS *

15.10.25 → 01.02.26

* THE MUSIC OF COLORS

Musée de la musique – Philharmonie de Paris

Exhibition co-organised by Musée de la Musique -
Philharmonie de Paris and Centre Pompidou

Curated by

Director of Musée de la Musique
- Philharmonie de Paris
Marie-Pauline Martin

Curator, Musée national d'art moderne - Centre
Pompidou
Angela Lampe

Scientific advisor

Musical director
Mikhaïl Rudy

Centre Pompidou and Musée de la Musique - Philharmonie de Paris have joined forces to design and produce a major exhibition on the imagery of music in the work of Wassily Kandinsky. This exhibition features nearly 200 of the master's works, as well as objects from his studio (scores, records, books, tools, and more), all of which express the fundamental role of music in his daily life, in his vocation as a painter and in the evolution of his practice towards abstraction. Rarely has music played such an important role in the work of a painter as for Wassily Kandinsky.

The abstract model of music

A contemporary of Mussorgsky and the new music schools inspired by Russian folklore, Kandinsky grew up in Moscow and Odessa in a cultivated family; as an amateur cellist and reed organist, he was soon captivated by Wagner. Beyond the expectations of his bourgeois upbringing, music had an eye-opening role. He himself affirmed that it nurtured and defined his artistic vocation. Above all, the abstract language of music gave the painter scope to question the principle of imitating nature, to the point of bringing about its dissolution. While refining his thoughts among such avant-garde musicians as Nikolai Kulbin, Sergei Taneyev and Thomas de Hartmann, Kandinsky reinvented the language of painting based on the abstract model of music, as demonstrated most clearly in his *Improvisations* and *Compositions* series.



MUSÉE DE LA MUSIQUE
PHILHARMONIE DE PARIS



Centre Pompidou

The painter's range of listening

Until now, no exhibition has placed the painter's output, from Russian landscapes to his last *Compositions*, in the context of the vibrant musical scene of his time. Yet there is no doubt that the compositions of Alexander Scriabin, Thomas de Hartmann, Arnold Schönberg and Igor Stravinsky defined the range of listening for pictorial modernity and abstraction. From the "Wagner shock" that Kandinsky experienced in 1896 in Moscow to his theatrical and choreographic experiments at the Bauhaus where he taught starting in 1922, the exhibition offers a fresh perspective on the painter's works through subtle interplay between music, forms and colours during an immersive journey with a headset.

The studio of a music lover

As well as a hundred or so works and drawings from the collections of Centre Pompidou and major international institutions, the exhibition features an imaginary studio showing Kandinsky's melomania. Sheet music he acquired, books and musical literature he collected, photos of his musician friends and his record collection, including the popular songs he was fond of, were essential parts of his artistic culture. At the heart of the studio is a collection of tools from Kandinsky's own studio that questions the musicality of his creative process, particularly his work on the "sound" of colours and his visual studies of *Beethoven's fifth symphony*.

Towards a synthesis of the arts

Kandinsky's pictorial production cannot be separated from his reflection and experiences around the synthesis of the arts. In a unique way, the exhibition places paintings and drawings in conversation with his various projects for the stage, poems exploring the "pure sound" of words, and the *Almanach du Blaue Reiter* (Blue Rider), all of which create fundamental unity between the visual and auditory arts. Lastly, because in the eyes of Kandinsky music is also a performing art, the exhibition includes a recreation of multiple synaesthetic works, through interactive audiovisual installations, such as the 1928 staging of Moussorgski's *Tableaux d'une exposition*, or the *Salon de musique* that he designed for the 1931 Berlin Building Exhibition.

Audio and family tours

This exhibition differs from a traditional display by featuring original installations that offer visitors a sensory exploration of the painter's world. The exhibition offers an immersive audio experience, primarily musical, creating a dialogue between painting and music. This original creation, combining voice and sound, can be listened to on headphones, and is triggered by geolocation.

A family tour and an audio-descriptive tour complete the offering.

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Co-published catalog

Centre Pompidou/ Cité de la musique-Philharmonie de Paris

The exhibition catalog brings together texts by numerous French and international specialists who offer a new perspective on the relationship between painting and music during the first half of the 20th century.

Under the direction of Angela Lampe and Marie-Pauline Martin

Format : 23X31cm

Illustrations : 200

Pages : 240



Arnaud Labelle-Rojoux, *Stop Making Sense*
Collection of the Musée national d'art moderne – centre de création industrielle.
Donation from the Friends of Centre Pompidou with the participation of Loevenbruck
Gallery and the support of the artist. © Adagp, Paris 2025. Photo © Fabrice Gousset,
courtesy Loevenbruck, Paris.

PRESS RELEASE | EXHIBITION

ARNAUD LABELLE-ROJOUX

VOYEZ-VOUS ÇA!

15.11.25 → 15.02.26

* WOULD YOU LOOK AT THIS!

MAC VAL - Musée d'art contemporain du Val-de-Marne

Exhibition co-organised by MAC VAL
and Centre Pompidou

Curators

Director of MAC VAL
Nicolas Surlapierre

Curator of Contemporary Collections,
Musée national d'art moderne, Centre Pompidou
Frédéric Paul

As part of a five-year partnership between MAC VAL – Musée d'art contemporain du Val-de-Marne and Centre Pompidou, the two institutions are presenting "Voyez-vous ça!" (Would you look at this!), an exhibition dedicated to and designed by Arnaud Labelle-Rojoux (b. 1950), at MAC VAL. Arnaud Labelle-Rojoux is a unique figure of the French art scene, at once an artist, writer, teacher and performer. Since the 1980s, he has developed a visual, theoretical and performative body of work that is traversed by humour, popular culture and art history, constantly attentive to marginal and non-academic forms.

The exhibition is composed of three sections presented in three rooms and brought together under a single, deliberately non-hierarchical title. In the artist's own words: "Naming an exhibition is no easy thing. It is particularly true for this one, because the three sections it is composed of required an overarching title that didn't single out one in particular. *Would you look at this!* is an interjection that is devoid of any intention other than to focus on the gaze, surprise or even mockery, with all things being able to characterise the whole."

Each room has its own title, seemingly in code: *LCDB*, *SMS*, *++*. Two acronyms, and a double plus sign.

The first room is a reference to a book published by the artist in 2023: *LCDB, Le Culte des Banni.e.s* (The Cult of the Banished). This text is a collection of reflections about artists co-opted by others who come from a different field, and about forms of expression that traverse categories of art. From this book, a series of live performances were created, extending the artist's meditation on art and its margins. This performance aspect is essential in Labelle-Rojoux's work. More so than first-person performances, he prefers what he calls "composite pieces", juxtaposing references and connections from past and present: a collage of elective affinities. This room, bringing together musicians, filmmakers, writers and artists, all eminent members of the occult fellowship of "the Banished", is a temple dedicated to the fringes. It will be the venue for several events, starting with a duo performance with artist Xavier Boussiron as part of their long-term project *Le Manifeste de la Passion triste*, (the Manifesto of Sad Passion), blending installation, video, performance and music. The following events, driven by the same spirit, show how trans-generational the artist is.

The second room is what sparked the invitation from MAC VAL. It presents *SMS (Stop Making Sense)*, a work recently acquired by the Friends of Centre Pompidou and loaned along with certain other works from the Musée national d'art moderne during Centre Pompidou's closure for renovations. *SMS* was initially installed in this form at Galerie Loevenbruck in Paris. It is made up of 365 collages identically framed and juxtaposed next to each other, one created each day from October 2021 to October 2022. Collage and the related techniques of photomontage, cut-up, assemblage, remix, mashup and sampling, which are simultaneously visual or textual languages and reservoirs of personal mythologies, are central to the artist's practice. He wrote: "Hiatuses in form, improbable mixtures, rigged systems, secret motives, false erudition, everything is part of creating plural interpretations with no critical guarantee: to each their own." The piece's full title, *Stop Making Sense*, is borrowed from a Talking Heads album and comes from the very first collage, about which the artist wrote this sentence: "Pulling out a single meaning from it would have limited and oriented what occurs visually in each collage, and even more so in the final ensemble."

The third room, titled *++ (overmore)*, is part of the logical continuity of *SMS*. Like most major exhibitions dedicated to the artist, the works are hung according to the principle of remix: here, elements that appeared in other configurations take on new life. Their quantity also provides justification for the chosen title, *++*. Pieces from previous exhibitions intersect and create a retrospective in the form of a series (exhibitions: "Rien à branler des chiens", 2003, "L'oignon fait la sauce", 2012, "Étant damné", 2021, "C'est écrit dessus", 2025. Work: *À la main du diable*, 2013, Galerie Loevenbruck, group exhibition: "Les Maîtres du mystère", 2012, Musée du Quai Branly - Jacques Chirac). Here, accumulation creates unity. In a previous exhibition, "Esprit es-tu là?" (2016, at Villa Tamaris, Seyne-sur-Mer), the artist noticed that certain obsessions — the intertwining of major and minor registers — have persisted since his years at Beaux-Arts de Paris. "More than the chronology of works, their sum constitutes myself just as much as the objects that translate them."

Echoing the three rooms, Arnaud Labelle-Rojoux's published works are displayed in several glass cases. From *L'Acte pour l'art* (1988) to *LCDB, Le Culte des Banni.e.s* (2023), *Leçons de scandale* (2000), *Twist dans le studio de Vélasquez* (1999), *Je suis bouleversé* (2007), *Les gros cochons font de bonnes charcuteries* (2011) and *Duchamp* (2020), these books testify to a critical and literary body of work that is just as dense as his visual art. "It's no great leap between *L'Acte pour l'art*, Caravaggio and the 'Banished'"

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MAC VAL - Musée d'art
contemporain du Val-de-Marne



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[Facebook](#) | [Instagram](#) | [YouTube](#) | [Vimeo](#) | [LinkedIn](#)

Pricing
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Instructions for access at :
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Reduced price 2,50 €
Groups of 10+ people, educators, seniors 65 years and older

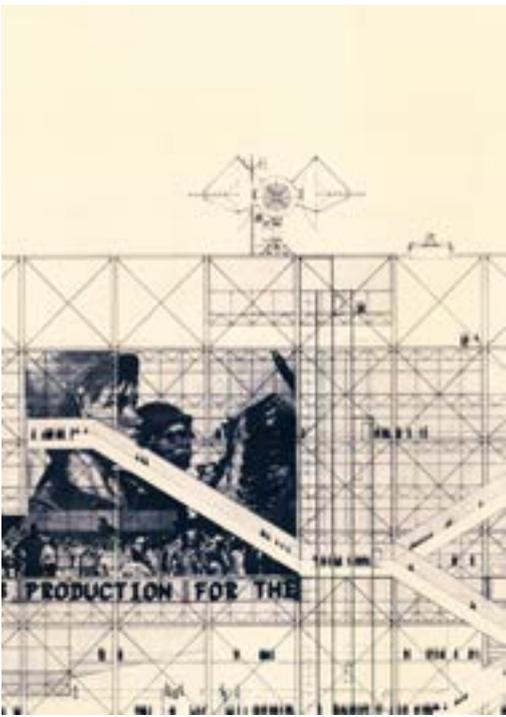
Open Hours
Tuesday to Sunday and public holidays, 11:00 – 18:00
Ticketing closes 30 minutes before.
Closed January 1, May 1, August 15 and December 25.

Free
Under 26 years old, students, job-seekers, RSA recipients, people with handicaps and their companions, members of la Maison des artistes, etc.(complete list at macval.fr)

Free entry the first Sunday of every month

One-year « Laissez-passer » membership
15 € for one person
25 € for two people

With support from
Loevenbruck



Renzo Piano, Richard Rogers, Gianfranco Franchini (later Piano + Rogers Architects) and Ove Arup & Partners, Project for the competition to design the Centre Beaubourg (today Centre Pompidou), facade detail on the main square with audiovisual information screens, June 1971, Archives Historiques du Politecnico di Milano (courtesy Renzo Piano and Ruth Rogers).

PRESS RELEASE | EXHIBITION

LE CONCOURS BEAUBOURG 1971

LA MUTATION DU MÉTIER D'ARCHITECTE *

30.01 → 22.02.25

* THE 1971 BEAUBOURG COMPETITION. THE CHANGING PROFESSION OF THE ARCHITECT

Exhibition co-produced by Académie d'Architecture and Centre Pompidou, with support from École nationale supérieure d'architecture de Saint-Etienne

Curated by

Architecture Departement, Centre Pompidou – Musée national d'art moderne and professor at ENSASE
Boris Hamzeian

Académie d'Architecture, member of the Board of Directors
Pieter Uyttenhove

ENSASE
st-etienne.archi.fr

At the dawn of one of the biggest architectural renovations ever undertaken on its historic building, Centre Pompidou, in partnership with Académie d'Architecture and with special support from École nationale supérieure d'architecture de Saint-Étienne (ENSASE), is paying tribute to the *Centre Beaubourg Architecture Competition*, held in 1971. With around 100 never-before-seen archival documents – drawings, photographs, models, etc. –, the exhibition highlights the impact of this competition on the discipline of architecture and the architect's profession at the time.

Launched in 1970 and created in line with Georges Pompidou's wishes, the Beaubourg Competition was open to all architects of talent, with the aim of creating a unique site. There, in the local square of the shabby Beaubourg district in the centre of Paris, would be brought together a modern and contemporary art museum, the centre for industrial creation, the first public library in France, and multipurpose spaces for spoken word, shows, and acoustic and musical research.

The 681 projects submitted for the competition crystallised the main schools driving architecture at the time: preservers of Beaux-Arts tradition, defenders of Expressionism, emissaries of

Modernism, lovers of post-war megastructures, and young representatives of avant-garde movements, ready to transform architecture into lightweight, pre-fabricated infrastructure or turn it into communicating systems.

In July 1971, the panel for the International Architecture Competition, chaired by Jean Prouvé, selected the proposal of architects Renzo Piano, Richard Rogers and Gianfranco Franchini and engineers Ove Arup & Partners from the many submissions.

The 2026 exhibition, held at Hôtel de Chaulnes, displays around forty of the submitted projects and never-before-seen drawings from the archives of Académie d'Architecture, and shows how the young winning team challenged the classic architecture of Parisian cultural sites as well as the profession of the architect, by creating a multidisciplinary team aiming to bring together architecture, engineering, construction and cutting-edge technology on the heels of what was called "Total Design".

Through the themed spaces of the exhibition, visitors will learn about the Centre Pompidou project as a third approach to architecture, between heritage and innovation, with the goal of following in the footsteps of French pioneers of metal architecture and prefabrication, from Pierre Chareau to Jean Prouvé, Eugène Beaudouin to Marcel Lods.

Thanks to the participation of students, researchers and key witnesses to the Beaubourg adventure, the exhibition will be rounded out by Centre Pompidou's Laboratoire d'Histoire Permanente, with a series of workshops open to the general public to "create dialogue" with the archives and living memory of this place.

Drawings from the archives of Académie d'Architecture and plans from the Centre Pompidou Archives have been restored and will

be presented to the public for the first time, thanks to the exceptional sponsorship of Pathé and Fondation Jérôme Seydoux-Pathé, as well as Fondazione Renzo Piano and Arup.

Académie d'Architecture

Académie d'Architecture is a academic society with charitable status, bringing together a limited number of French and foreign architects, as well as members of other professions chosen by Académie d'Architecture and elected by its members. Its missions involve promoting the quality of buildings through initiatives by various actors involved in producing and spreading architectural culture, teaching and research. To do so, the members of Académie d'Architecture seek to debate and discuss the challenges of architecture and local planning through various events, with the aim of always connecting the past, present and future. Along with the priorities of memory and conservation, there is a forward-looking goal of remaining open to the world, based on the experience and reflection of the Academy's members, all driven by the same engagement and passion for architecture, and connected by a friendship that feeds both their art and science.

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L'Académie d'Architecture

President
Catherine JACQUOT

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Practical information

From January 30 to February 22,
2026
Open daily from 12 PM to 8 PM
Closed on Tuesdays and Wednesdays.

Pricing

Free entry subject to availability.

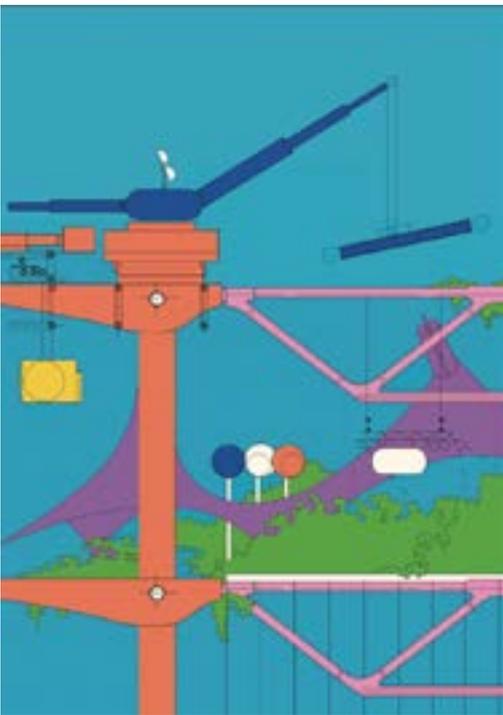
Access

Académie d'Architecture
Hôtel de Chaulnes
9 place des Vosges, Paris.

Partnerships

The plans presented in this exhibition are part of an archive collection that has been processed and promoted thanks to the exceptional patronage of Pathé and the Jérôme Seydoux-Pathé Foundation, as well as the patronage of the Fondazione Renzo Piano and Arup.





Re-drawn and re-colored illustration of the cover of the July 1973 issue of L'Architecture d'aujourd'hui, conceived by Renzo Piano and Richard Rogers.

PRESS RELEASE | OPENING

THE POMPIDOU PLATEAU

A COLLECTIVE CULTURAL ADVENTURE

OPENING JANUARY 2026

The Pompidou Plateau is a project by Centre Pompidou coordinated by the Public Services Department.

Curation of "The Battle of Colours"

Musée national d'art moderne – Architecture
Department
Boris Hamzeian

Although Centre Pompidou is undertaking a major transformation of its iconic building, it has chosen to make this project much more than architectural. Via the Pompidou Plateau, it is demonstrating the desire to remain open, creative and deeply rooted in its neighbourhood by turning this period of transition into a collective cultural adventure.

With its location between Les Halles and Le Marais, Centre Pompidou is launching a series of artistic and cultural projects with its neighbouring partners. These are aimed at all audiences, including residents, those who are simply curious, art lovers and passing tourists.

Since its opening in 1977, Centre Pompidou has played a key role in reshaping the cultural landscape of its neighbourhood. Over the past 40 years, galleries, cultural institutions and art venues have sprung up around it, creating a veritable creative ecosystem. The renovation project is now offering an opportunity to broaden this dialogue and strengthen existing partnerships.

The Pompidou Plateau embodies this ambition to share through its venues showing joint programmes, *in situ* commissions, an open participatory approach and events which tour the neighbourhood.

In this way, the Pompidou Plateau takes over multiple iconic sites around the Centre, in close collaboration with many cultural institutions such as Ircam, Centre Wallonie Bruxelles, Lafayette Anticipation, the Gaité Lyrique, the Forum des Images and the new Maison Pompidou.

Maison Pompidou

The former Pavillon Brancusi is becoming Maison Pompidou, a reception and resource centre for the future Centre Pompidou project, hosting exhibitions, talks, screenings and workshops. The aim is to bring life to the plateau during the renovation, open the site up to the city, and offer a preview of the future Centre Pompidou through a permanent and temporary exhibitions, all throughout the period of renovation.

"The Battle of Colours" - inaugural exhibition

The image of Centre Pompidou remains indissociable from the bright colours that make this building so unique within the Parisian landscape, designed between 1971 and 1977 by architects Renzo Piano, Richard Rogers, Gianfranco Franchini and engineers Ove Arup & Partners.

Colours were assigned to each network in the building, providing an explicit reading of its architectural design: red for goods and visitor circulation, blue for air conditioning, green for water and yellow for electricity. However, these definitive colours were born out of a series of events and controversies during which President Georges Pompidou, the architects, the museum curators and several artists composed and recomposed the building's palette, between 1971 and 1977.

Through testimonies from protagonists involved in the creation of Centre Pompidou, and thanks to a series of drawings, photographs, never-before-seen documents and a materials library, the exhibition revisits its tumultuous origin story. In it, colour is a key issue, the subject of passionate debate and conflict.

The exhibition is structured into two sections, with one room dedicated to learning about the building's chromatic history featuring this 'battle'. The second room presents a collection of everyday objects (table, lights, buckets, cables, etc.), illustrating how the architects carried this palette through to the design of details and interior fittings.

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Practical information

Open every day except Tuesdays
Free entry subject to availability

Access

Maison Pompidou
55, rue Rambuteau
75004 Paris



Vassily Kandinsky, Bild mit rotem Fleck [Tableau with red stain], 25 février 1914, Oil on canvas, 130 x 130 cm. Donation of Mme Nina Kandinsky in 1976. Collection Centre Pompidou, Paris. Musée national d'art moderne - Centre de création industrielle. Public domain. Photo : Centre Pompidou, MINAM-CCI/Adam Rzepka/Dist. GrandPalaisRmn

PRESS RELEASE | EXHIBITION

KANDINSKY FACE AUX IMAGES *

20.02 → 14.06.26

* KANDINSKY AND THE IMAGE

LaM - Lille Métropole Museum of Modern,
Contemporary and Outsider Art

Exhibition co-organised by LaM and Centre Pompidou

Curated by

Curator in the Modern Collections Department at Centre
Pompidou, Musée national d'art moderne
Angela Lampe

Curator in charge of Modern Art at LaM
Jeanne-Bathilde Lacourt

Associate curator

Professor of Art History
Hélène Trespeuch

This exhibition-cum-event is devoted to Wassily Kandinsky, one of the most important artists of the 20th century. Co-organised by LaM and Centre Pompidou, it explores a little known aspect of the artist's work: the role of images. Visitors to the exhibition can discover Kandinsky's personal archives, a veritable hidden treasure, which have never been shown on such a scale in France. In particular, these documents reveal the secrets behind the making of the famous *Almanach*. It is a true dive into the creation of Kandinsky's work, offering the change to forge a new perspective on this artist and reshuffle the cards of the history of abstract art. This will be the inaugural exhibition to mark the reopening of LaM after a year and a half of renovation work.

An unprecedented angle of research on an iconic artist

Born in Moscow in 1866, Wassily Kandinsky was a pioneer of abstract art, active in Germany for many years. He belonged to the Blue Rider group of artists, which marked a decisive turning point in modernity, then taught at the Bauhaus School after returning to Russia for several years. He fled Germany when the school was closed by the Nazis in 1933 and moved to Paris, where he died in 1944.

As an abstract painter with a spiritual, inward-facing interest, Kandinsky is rarely associated with photographic images, scientific publications or press illustrations, yet he maintained strong ties with these media throughout his life.

They are not only an iconographic record of his work; they also acted as food for thought and an educational tool, fuelling his visual thinking process. Based around a rich collection of works and archives bequeathed by Nina Kandinsky to Centre Pompidou and loans from public and private European institutions, the exhibition offers an opportunity to re-examine the importance of images in the body of work of one of the founding figures of abstraction.

Between spiritual, popular and scientific inspirations: the construction of a rich visual culture

"Kandinsky and the Image" is structured around five areas - Memories, Materialisations, Reproduction, Legitimation, Inspiration - and organised chronologically. The first part of the exhibition shows how photography, postcards and sketches keep visual traces of memories of travel that feed the artist's figurative works. He was particularly marked by his ethnographic experience in the north of Russia, as well as by his travels in Italy, the Netherlands and Tunisia.

The exhibition also focuses on the way in which, during his journey towards abstraction, he was fed by different currents of thought and spiritualist experiences, such as theosophy. These experiences, especially those involving photography, date back to the late 19th century and aim to render visible psychic phenomena that are normally invisible to the naked eye. Furthermore, Kandinsky undertook in-depth iconographic work when preparing the *Almanach du Blaue Reiter*, published with Franz Marc in 1912. The artists that contributed to this project sought to offer a fresh perspective on art and images, and abolish the boundary between art and popular culture. Popular printed images, non-Western and self-taught art, and children's drawings became these artists' preferred sources of inspiration.

The impact of scientific and biological images in Kandinsky's work

The exhibition emphasizes the key position of scientific publications of the time, which the artist drew on to create his aesthetic, particularly during the period when he was teaching at the Bauhaus. His pedagogical image library and the book titled *Point and Line to Plane* are central in this section. Kandinsky also drew inspiration from work on body movement and research into geometry and astronomy.

Lastly, the final section of the exhibition focuses on the impact of biological images on his work from the Parisian years. Just like Salvador Dalí, Joan Miró and Jean Arp, Kandinsky peopled his works with organic forms, influenced by representations of plants and cells under the microscope.

Through the role of images, the exhibition invites visitors to retrace the avant-garde journey of this visionary artist and dive into the inspirations behind his iconic works, rediscovering them with fresh eyes.

"Kandinsky and the Image" will be accompanied by a rich catalogue with new essays on the artist and educational texts aimed at all audiences. Alongside the exhibition, children's drawings collected by Wassily Kandinsky will be presented in a quiet space for children, devoted to relaxation, learning and play based around the artist, inspired by his apartment at the Bauhaus.

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LaM - Lille Métropole Museum of modern, contemporary and outsider art

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

PRESS RELEASE | EXHIBITION

FRANÇOIS MORELLET

100 PER CENT

03.04 → 28.09.26

Centre Pompidou-Metz
Gallery 3

Curated by

Curator of Contemporary Collections
Centre Pompidou - Musée national d'art moderne
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 programmed 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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**Claudine Colin communication
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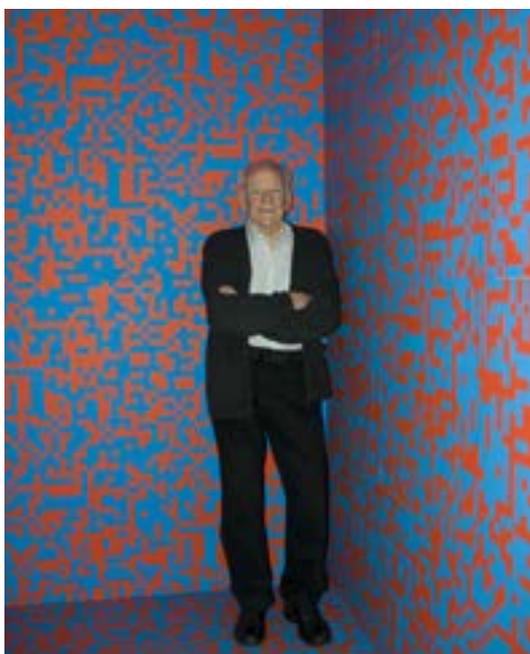
Open Hours
Every day,
Closed on Tuesdays and May 1st
01.11 > 31.03
MON. | WED. | THU. | FRI. | SAT. | SUN. |
10:00 – 18:00
01.04 > 31.10
MON. | WED. | THU. | 10:00 – 18:00 /
FRI. | SAT. | SUN. | 10:00 – 19:00

Pricing

All exhibitions with a single ticket
7€ / 10€ / 14€
Group admission
5,5€ / 8€ / 12€
Free under 26 years old
Unlimited and Priority Access for
Pass-M Members

POP Card Members

Free and unlimited access to all exhibitions upon presentation at the ticket desk



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

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100 X MORELLET



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, Centre Pompidou, Musée national d'art moderne
Christian Briand

Associate Curator, Centre Pompidou, Musée national d'art moderne
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.

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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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.

“‘Endless Sunday’ 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 Horra, 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 programme 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 foosball 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.

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.

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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 €



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

CONSTELLATION — INTERNATIONAL EXHIBITIONS

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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, MNAM/CCU/Audrey Laurans/Dist. Grand Palais Rmn

重塑景

蓬皮杜中心典藏展(四)

REINVENTING LANDSCAPE

28.04.2025→18.10.2026

West Bund Museum Centre Pompidou

Semi-permanent exhibition

Curated by

Chef du service des collections modernes au Centre Pompidou, Musée national d'art moderne
Christian Briend

Attachée de conservation au Centre Pompidou, Musée national d'art moderne
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“Reinventing Landscape,” the fourth semi-permanent exhibition at West Bund Museum Centre Pompidou 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 seven 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.



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

TO OPEN EYES

MIRADAS DE ARTISTA*

03.07.2025 → 31.01.2027

* Artists' Gaze

Centre Pompidou Malaga

Accrochage semi-permanent

Commissariat

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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. 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.



Jean-Charles de Castelbajac, *Totaimo Naturer // Totaimo Cosmos*, Sculpture 400cm, 2021 © Jean-Charles de Castelbajac

THE PEOPLE OF TOMORROW EXHIBITION-WORKSHOP BY JEAN-CHARLES DE CASTELBAJAC

Museo in erba, Lugano, Switzerland

Exposition temporaire

Commissariat

Conservateur, service des collections d'arts plastiques
au Centre Pompidou, Musée national d'art moderne
Frédéric Paul

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At the invitation of Centre Pompidou, Jean-Charles de Castelbajac presents an exhibition-workshop for families to discover and experiment with his poetic and symbolic universe. This immersive experience awakens kids to their artistic sensibilities and draws their attention to the powerful symbols of our times, a language that is both personal and universal.

Flags, totems, and the primary colours that have been emblematic of Jean Charles de Castelbajac, accompanied by the sounds of Julien Granel, compose a scenography specially designed for the Lugano space.

Travelling exhibition
at the Museo in Erba, Lugano, Italy
IL POPOLO DI DOMANI
27.09.2025 → 17.03.2026

The Erba Children's Museum is holding an exhibition-workshop entitled "Il popolo di domani" (The People of Tomorrow) to celebrate its 25th anniversary. The exhibition takes a sensory and educational approach. As part of the celebrations, the Musée in Erba is also organising a DJ set in conjunction with the exhibition.



Constantin Brancusi, *The Sleeping Muse*, 1910
Bronze 16.5 x 26 x 18 cm, Purchase, 1947, Centre Pompidou Collection,
Paris National Museum of Modern Art - Industrial Creation Center
© Brancusi Estate - All rights reserved (Adagp) - Photo © Centre Pompidou,
MNAM-CCI/Philippe Migeat/Dist. grandPalaisRmn

BRANCUSI

Curated by

Ariane Coulondre

Exploring the different facets of his art, this exhibition presents a selection of major sculptures accompanied by their original pedestals, as well as photographs and films by the artist. It is organised into seven sections, revealing the themes that Brancusi explored throughout his five-decade career and highlighting the revolution that his sculpture represented.

A bilingual illustrated catalogue provides further insight into the exhibition and explores Brancusi's little-known relationship with the Dutch avant-garde, particularly his links with the De Stijl group.

This travelling exhibition pays tribute to major 20th-century artist Constantin Brancusi (1876-1957), considered to be the father of modern sculpture. Originating from Romania, Brancusi settled in Paris in 1904 after crossing Europe, and upon his death, chose to bequeath his entire Parisian workshop to France. The exhibition is assembled from this benchmark collection. It marks a unique moment in the history of the collection before the Brancusi studio is reconstructed at Centre Pompidou in 2030.

Travelling exhibition at the H'ART Museum, Amsterdam - Netherlands BRANCUSI, THE BIRTH OF MODERN SCULPTURE 20.09.2025→18.01.2026

The exhibition *Brancusi, the Birth of Modern Sculpture* is one of the chapters in the multi-year partnership between the H'ART Museum and Centre Pompidou, following the *Kandinsky* exhibition in 2024.

This is the first solo exhibition of Brancusi's work in the Dutch capital and the second in the Netherlands (the only retrospective of the artist's work took place in The Hague in 1970).

Travelling exhibition at the Neue Nationalgalerie, Berlin - Germany CONSTANTIN BRANCUSI 20.03.2026→09.08.2026

In spring 2026, the Neue Nationalgalerie in Berlin will host a major exhibition dedicated to sculptor Constantin Brancusi, organised in collaboration with Centre Pompidou. With over 150 works (sculptures, paintings, drawings, photographs, films and rarely exhibited archive documents), this is the first comprehensive exhibition devoted to this exceptional artist in Germany for over 50 years.

Presented within the iconic architecture of Mies Van der Rohe, this exhibition showcases the artist's emblematic series (*The Sleeping Muse*, *The Kiss*, *The Infinite Column*, etc.) and sheds light on his creative process: direct carving, simplification of forms, play on pedestals, light, movement, and the masterful staging of sculpture through photography and cinema. At the heart of the exhibition is a partial reconstruction of Brancusi's legendary studio, on display for the first time outside Paris since it was bequeathed to the French state in 1957.



Man Ray, Chess Set, 1946,
1994, Centre Pompidou Collection, Paris
National Museum of Modern Art - Industrial Creation Center
© Man Ray 2015, Trust / Adagp, Paris

FLUXUS, BY CHANCE

25.09.2025 → 22.02.2026

West Bund Museum Centre Pompidou

Exposition temporaire

Commissariat

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Fluxus emerged at the turn of the 1950s and 1960s from the coming together of individuals who were not artists but became so through emulation. George Brecht was a chemist before becoming an artist. Robert Filliou was an economist; La Monte Young was a musician; Emmett Williams was an anthropologist; George Maciunas was a graphic designer (and colour-blind) before becoming an artist, and so on. Their individual experiences offer significant experimental potential, because Fluxus was a collective, cosmopolitan and participatory adventure. Through events and play, it sought to break down the boundaries and hierarchy between audience and artist.

Maciunas came up with the name for this emerging group. Fluxus comes from the word flux, and Fluxus activism spread through festivals, with the publication of a wide variety of magazines and editions, advocating art without works and without virtuosity, against the persistent over-valuation of the autographed art object, whose presumed excellence lay in its uniqueness, even after Duchamp. In this respect, Fluxus anticipated conceptual art.

The exhibition spills over into extends to the antecedent to Dada and some of its natural heirs such as Jonathan Monk and Claide Closky. It also pays tribute to Huang Yong Ping, a self-proclaimed Dadaist, and to Geng Jianyi, an influential professor at the China Academy of Fine Arts who, at least telepathically, could not have been unaware of Fluxus.



Max Ernst, *The Angel of the Home (The Triumph of Surrealism)*, 1937
Special Collection © Adeapp, Paris, 2024, Ph © Vincent Everats Photography

DREAMWORLD

SURREALISM AT 100

8.11.25 → 16.02.26

Philadelphia Art Museum

Avec la participation exceptionnelle du Centre
Pompidou

Commissariat

The Muriel and Philip Berman Curator of Modern Art au
Philadelphia Museum of Art
Matthew Affron

The exhibition "Surréalisme", curated by Didier Ottinger and Marie Sarré, was presented at Centre Pompidou from September 4, 2024 to January 13, 2025 and was a huge success, attracting over 550,000 visitors. Part of the museum's Surrealist collection, the first of its kind in the world, was on display to commemorate the centenary of the movement initiated by André Breton's *Surrealist Manifesto* in 1924.

The diversity of this movement, both in terms of media (drawings, literature, films, photographs) and the origins of the artists (Japan, Mexico, the United States and Denmark), inspired the idea of taking the exhibition abroad. The Paris exhibition has thus inspired several reinterpretations of the exhibition and reflects the rich intellectual and creative effervescence of the period from 1924-1969.

Travelling exhibition at the Philadelphia Art Museum

The Philadelphia Art Museum presents "Dreamworld: Surrealism at 100," drawn from the Centre Pompidou collection. The exhibition traces the history of the movement through six thematic sections, including one devoted to artists exiled in America during the Second World War. Over 100 works, from Dalí to Kahlo, Cornell to Pollock, illustrate the links between dreams, desire, myth and commitment.



Annette Messenger and Christian Boltanski at the opening of the Richard Serra exhibition at the Centre Pompidou in 1983
Photo © André Morain

AM CB

ANNETTE MESSENGER AND CHRISTIAN BOLTANSKI

21.11.2025 → 06.04.2026

Curated by

Annalisa Rimmaudo

Temporary exhibition

Annette Messenger and Christian Boltanski are two major French artists who have been recognised on the international scene since the 1970s. As partners in their personal lives, they decided early on to separate their careers in order to succeed independently of each other.

The exhibition aims to re-establish the dialogue between their works, revealing affinities that have rarely been analysed due to the lack of confrontation between them over the years. Several works, most of them from Centre Pompidou's collection, created over three decades (between 1968 and 2020), are presented, reflecting their common interests, methods and languages, while evoking very different perceptions.

From the artists' books, a place for the strangest inventories, to displays designed to collect fictional stories, through experimental, the use of common objects and materials, and large mixed installations with pseudo-autobiographical themes, Messenger and Boltanski inspired each other by seeking to surpass themselves.

Beyond certain themes that have preoccupied them individually, such as destiny and the human condition for Boltanski and the place of women in society for Messenger, what becomes apparent over time is the absence of the body for Boltanski and its presence for Messenger. This different approach has formal and conceptual consequences as a reference to human nature.



Wols (also known as Alfred Otto Wolfgang Schulze), Butterfly Wing, 1947
 Oil on canvas 55x 46cm, Centre Pompidou Collection, Paris -
 National Museum of Modern Art - Industrial Creation Center - Public domain
 Photo © Centre Pompidou, MNAM-CCI/Jacques Faujour/Dist. GrandPalaisRmn

LE GESTE ET LA MATIÈRE *

INTERNATIONAL ABSTRACTIONS (1945-1965)

7.05. → 07.09.2026

* MOVEMENT AND MATTER

Curated by

Christian Briend, assisted by Anne Foucault

Temporary exhibition

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. "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.



Henri Matisse, *Margaret with black cat*, 1910
Oil on canvas 94 x 64 x 2.3cm. Gift from Barbara Duthuit in memory of Claude Duthuit, 2013
Centre Pompidou Collection, Paris National Museum of Modern Art - Industrial Creation Center
Public domain photo © Centre Pompidou, MNAM-CCI/Georges Mequerditchian/Dist. Grand Palais Rmn

MATISSE

Curated by

Aurélie Verdier

The art of Henri Matisse (Cateau-Cambrésis, 1869 - Nice, 1954) stubbornly embodies one main idea: that of a work to be accomplished, a path to be followed.

The work of one of the most masterful colourists of the 20th century invites us to recreate a journey that is both sensitive and theoretical: 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.

Travelling exhibition at the Caixa Forum - Spain CHEZ MATISSE. EL LEGADO DE UNA NUEVA PINTURA 2025→2026

The exhibition *At Home with Matisse. El legado de una nueva pintura* (*At home with Matisse. The legacy of a new painting*) takes visitors on a journey that the artist himself took, following the trail

of his influence on creative centres and territories both real and imaginary in 20th-century creation, in contact with the international avant-gardes. The exhibition travels with Matisse, as well as after him.

This outstanding exhibition, designed for the Caixa in Barcelona and Madrid, 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.

Bringing together some thirty paintings, all of them masterpieces that Matisse “relentlessly reworked,” the exhibition also highlights major figures of the 20th and 21st centuries, from Sonia Delaunay to Natalia Goncharova and Daniel Buren.

The exhibition explores connections, some of which are yet to be imagined.

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.

This raises the question: what does “At Home with Matisse” really mean? The name of the artist functions like a home base, a place where we can understand Matisse in his historic dimension as much as in our present – like a perpetual fresh start for painting, this medium that he always called the “summit of his desire.”

Travelling exhibition at the H'ART Museum, Amsterdam - Netherlands CHEZ MATISSE DATES TBC

In autumn 2026, the galleries of H'ART Amsterdam will host the third exhibition in its partnership with Centre Pompidou, devoted to Henri Matisse.



It's Playtime! © Centre Pompidou Malaga

IT'S PLAYTIME!

21.02.2025 → 02.2026

Exhibition-workshop by Guda Koster

For kids

Designed by Dutch artist Guda Koster, "It's Playtime!" is an immersive installation made up of seven brightly coloured sculptural play structures. The legs of mannequins are combined with geometric and graphic shapes, concealing certain parts of the body. The audience explores a joyful, and enigmatic world.

The exhibition-workshop is designed as a playground for experimentation, allowing children to explore multiple possibilities: sneaking, crawling, interacting with the visible and the invisible. Materials, lighting effects and costumes become tools for (self) transformation.

Amsterdam-based visual artist Guda Koster develops work that crosses boundaries between disciplines including sculpture, installation, photography and performance. At the heart of her approach is clothing, which she sees as a medium in its own right: "In our daily lives, our social position, our role and our identity are visible through what we wear," says Guda. "In this sense, dressing can be seen as a form of visual art, a way of expressing how we see ourselves and how we want others to see us."

Her works suggest the possibility of a personal and intimate playground, imbued with a light, joyful exuberance.

AGENDA IN FRANCE AND WORLDWIDE

EXHIBITION

Art et Nature - Un siècle de biomorphisme

2023 → 2025

[Caixa Forum - Espagne]

YOUNG PUBLIC

It's Playtime!**An exhibition-workshop by Guda Koster**

21.02.25 → 02.26

[Centre Pompidou Malaga]

EXHIBITION

Reinventing Landscape

28.04.25 → 18.10.26

[West Bund Museum Centre Pompidou]

EXHIBITION

Et toujours, avec une rotation d'oeuvres Dimanche sans fin**Maurizio Cattelan et la collection du Centre Pompidou**

08.05.25 → 02.02.27

[Centre Pompidou - Metz]

YOUNG PUBLIC

Voûtes et Volutes**Une installation inédite du duo Marion Pinaffo et Raphaël Pluinage**

11.06.25 → 04.01.26

[Grand Palais]

EXHIBITION

Rendez-vous der träume

13.06 → 12.10.25

EXHIBITION

Niki de Saint-Phalle, Jean Tinguely, Pontus Hulten

Exposition coproduite par le Centre Pompidou et le GrandPalaisRmn

26.06.25 → 04.01.26

[Grand Palais]

EXHIBITION

To Open Eyes**Miradas de artista**

03.07.25 → 31.01.27

[Centre Pompidou Malaga]

EXHIBITION

Brancusi, the Birth of Modern Sculpture

20.09.25 → 18.01.26

[H'ART Museum Amsterdam]

EXHIBITION

Fluxus, by Chance Highlights of the Centre Pompidou collection

25.09.25 → 22.02.26

[West Bund Museum Centre Pompidou]

YOUNG PUBLIC

The People of tomorrow**An exhibition-workshop by Jean-Charles de Castelbajac**

26.09.25 → 26.10.26

[Museo in Erba, Lugano]

EXHIBITION

Kandinsky.**La musique des couleurs**

Exposition coorganisée par le Musée de la musique – Philharmonie de Paris et le Centre Pompidou

15.10.25 → 01.02.26

[Musée de la Musique - Philharmonie de Paris]

EXHIBITION

Dreamworld: Surrealism at 100

08.11.25 → 16.02.26

[Philadelphia Museum of Art, Philadelphie]

EXHIBITION

Arnaud Labelle-Rojoux**Voyez-vous ça !**

Exposition coorganisée par le MAC VAL et le Centre Pompidou

15.11.25 → 15.02.26

[MAC VAL – Musée d'art contemporain du Val-de-Marne]

EXHIBITION

Annette Messenger and Christian Boltanski

21.11.25 → 06.04.26

[Centre Pompidou Malaga]

EXHIBITION

Chez Matisse**El legado de una nueva pintura**

2025 → 2026

[Caixa Forum - Espagne]

EXHIBITION

Le concours Beaubourg 1971**La mutation du métier d'architecte**

Exposition coproduite par l'Académie d'Architecture et le Centre Pompidou

30.01 → 22.02.26

[L'Académie d'Architecture, Paris]

EXHIBITION

Kandinsky face aux images

Exposition coorganisée par le LaM et le Centre Pompidou

20.02 → 14.06.26

[LaM - Lille Métropole Museum of Modern, Contemporary and Outsider Art]

EXHIBITION

Constantin Brancusi

20.03 → 09.08.26

[Neue Nationalgalerie Berlin - Germany]

EXHIBITION

Matisse (1941 – 1954)

Exposition coproduite par le Centre Pompidou et le GrandPalaisRmn

24.03 → 26.07.26

[Grand Palais]

EXHIBITION

Morelet**100 pour cent**

03.04 → 31.08.26

[Centre Pompidou-Metz]

EXHIBITION

Sheila Hicks & Shi Hui

16.04 → 02.08.26

[West Bund Museum Centre Pompidou]

EXHIBITION

Le Geste et la Matière**International abstractions (1945-1965)**

07.05 → 07.09.26

[Centre Pompidou Malaga]

EXHIBITION

Raoul Dufy**La mélodie du bonheur**

27.06 → 20.09.26

[Les Franciscaines, Deauville]

