



Centre Pompidou © Laurent Delhoume

PRESS RELEASE | ATTENDANCE

FOR CENTRE POMPIDOU, 2025 WAS MARKED BY THE SUCCESSFUL LAUNCH OF ITS METAMORPHOSIS AND CONSTELLATION PROGRAMME

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2025 was a decisive year in the history of Centre Pompidou, which received nearly 2,665,000 visitors, 1,539,000 to its own site and over 1,126,000 to venues hosting the Constellation programme, in France and around the world.

Marked by major exhibitions, such as “Suzanne Valadon”, “Paris Noir. Artistic Circulations and Anti-Colonial Resistance, 1950 – 2000” and “Wolfgang Tillmans. Nothing could have prepared us – Everything could have prepared us”, visitor numbers in the final months before the closure of the Paris building saw a 14% proportional rise.

At the beginning of the year, the retrospective dedicated to Suzanne Valadon drew over **350,000 visitors**, curious to discover the work of this artist who sought to represent reality sincerely and freely.

With an average of nearly 3,500 visitors per day, [“Paris Noir”](#) struck a chord with its audience, taking them on a journey focusing on African, Afro-descendant and Caribbean artists and their influence on Paris and France from 1950 to 2000. It was the last major exhibition presented in Gallery 1 before the renovation, attracting a total of **310,352 visitors**.



View of the exhibition "Wolfgang Tillmans. Nothing could have prepared us – Everything could have prepared us", from June 13 to September 22, 2025 © Jens Ziehe

In the spring, "Enormously Bizarre. The Jean Chatelus Collection, Donation from the Antoine de Galbert Foundation" intrigued **104,596 visitors**, who dove into the unusual universe of a collection like none other in the world. In the neighbouring gallery, "[Hans Hollein – transFORMS](#)" showcased this multidisciplinary architect in an exhibition retracing his career (**79,536 visitors**).

The final project in the Galerie des Enfants was an exhibition-workshop by visual artist Sara de Gouy, titled "Once Upon A City". It invited young and old to take a poetic stroll through an imaginary town (**55,000 visitors**). This year, MuMo, the mobile museum born out of the collaboration between Fondation Art Explora and Centre Pompidou, welcomed **19,078 visitors (7,918 adults and 11,160 children)**.

In the transition towards the full roll-out of the Constellation programme, Centre Pompidou closed its building progressively, in multiple phases.

The first events took place in March when the museum was closed, on levels 4 and 5 of the building. From 21 to 24 February, the project "**Le Musée recopié**" took place (**16,000 participants**), offering the public the opportunity to take part in a creative, joint performance. Then, from 8 to 10 March, the collection was accessible for free for a unique weekend: "**Musée en fête**" attracted **over 50,000 visitors**.

On level 2 of the Public Information Library (BPI), **the exceptional carte blanche exhibition offered to photographer Wolfgang Tillmans**, titled "Nothing could have prepared us – Everything could have prepared us", **received 237,625 visitors, an average of 2,731 per day**. The public was able to dive into nearly 40 years of creation, across nearly 6000 m2 of the BPI.



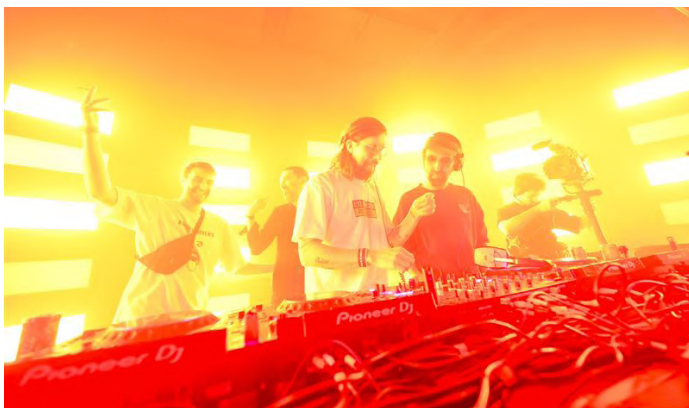
"The Last Carnival," Cai Guo-Qiang, October 22, 2025 © Frederic LEPLA, courtesy Groupe F.

The daring celebration of the building prior to its five years on the road was one to remember. On 22 October, Centre Pompidou was transformed into a pyrotechnical work of art in a unique fireworks display, with **The Last Carnival by Cai Guo-Qiang**: an extremely colourful way to say goodbye. A few days later followed "**Because Beaubourg**" from 24 to 26 October 2025, with concerts, DJ sets, performances and installations, creating a metamorphosis of the building's eight floors. This closing event was a major success, both with the public, attracting **40,000 attendees**, and with traditional and social media (over 4,700,000 impressions during the live coverage). It also featured surprises throughout, such as the tribute by Thomas Bangalter, who laid Prime Minister Jacques Chirac's speech at the opening of Centre Pompidou over music.

2025 was also marked by the launch of the Constellation programme, which rolled out in many partner sites all around France, with exhibitions and a rich programme of live events:

- "[Niki de Saint Phalle, Jean Tinguely, Pontus Hulten](#)", Grand Palais, until 4 January 2026, attendance estimated at around 360,000 visitors (as of 4/01/26: **371,087**).
- "**Art Brut. In the Intimacy of a Collection. Decharme Donation to Centre Pompidou**", Grand Palais, **67,642 visitors**. Alongside the exhibition, there was also an interactive musical virtual reality experience, "**INSIDER-OUTSIDER, Musical Journey into the Universe of Henry Darger**" (5,854 participants).

Also at the Grand Palais, "**Dessins sans limite**" is running from 16 December to 15 March 2026, offering an unprecedented look at the collection of Centre Pompidou's Graphic Art Office.



Soirée Because Beaubourg du 25 octobre 2025 © Anthony Ghnassia



View of the exhibition 'Niki de Saint Phalle, Jean Tinguely, Pontus Hulten' at the Grand Palais with the Centre Pompidou, from June 26, 2025, to January 4, 2026 © Hervé Véronèse

- **"Pom Pom Pidou. Un récit renversant de l'art moderne"**, Tripostal, Lille, **105 000 visitors**.
- **"Quête d'infinis"**, Auxerre, **over 28 000 visitors**.
- **"Plein Soleil"**, Bonifacio, **nearly 10 000 visitors**.
- **"Andrea Branzi, le règne des vivants"**, Musée des impressionnistes Giverny, **nearly 50 000 visitors**.
- **"Petits mondes"**, Hôtel des Arts TPM de Toulon, **30 036 visitors**.
- **Festival AR(t)CHIPEL**, Région Centre Val-de-Loire, **31 502 visitors**.

Centre Pompidou's cinema and spoken word programming have moved to the mk2 Bibliothèque (BnF-François Mitterrand side), which has been redeveloped and renamed mk2 Bibliothèque x Centre Pompidou. Starting in September 2025, **8,740 spectators** attended the retrospectives titled **"Radu Jude. Cinéaste intranquille"** and **"Derek Jarman. L'impur et la Grâce"** as well as **"L'inventaire Deleuze"**.

In 2025, the Centre Pompidou's intellectual guest was thinker and economist **Felwine Sarr, invited to create an 'Evening School' around the theme "A Common Life"**. This event was organised in collaboration with the Festival d'Automne, with three main encounters, bringing together **1,439 people**.

The external programme of live performances launched with the first retrospective retracing ten years of creation by artist **Mohamed El Khatib**, featuring exhibitions, installations and shows in the nave of the Grand Palais (**13,712 visitors and attendees: 9,148 for the exhibition and 4,564 for the events**). The other performances in the 2025 programme were attended by **7,845 spectators**. In September, first and foremost, installations, dance films, performances and shows were held as part of the Dance Biennial, in six iconic venues in the city and greater urban area of Lyon, focusing on artists **Ezster Salamon, Gisèle Vienne** and **Dorothee Munyaneza** (92% attendance rate across three weeks of events). The year was also marked by the historic partnership with the Festival d'Automne at Ircam and the Ménagerie de Verre, presenting the shows **Organon by Noé Soulier and Tarek Atoui**, and **Tapajós by Gabriela Carneiro da Cunha** (92% and 100% attendance rate).

At the 2025 Osaka World Fair, Ircam enjoyed major international visibility, creating the sound design for the French Pavillion and presenting the creation of an immersive audiovisual work. This was a chance for **4.7 million** visitors to discover the Institute's expertise. As part of the Boulez Centenary, Ircam's touring concerts attracted over **24,000 spectators** and the Paris season **21,875 spectators**. From 23 May to 28 June, the **ManiFeste** festival (**12,564 visitors**) was marked by the creation of *L'Ombre*, a VR show by Blanca Li hailed as "the opera of the future".

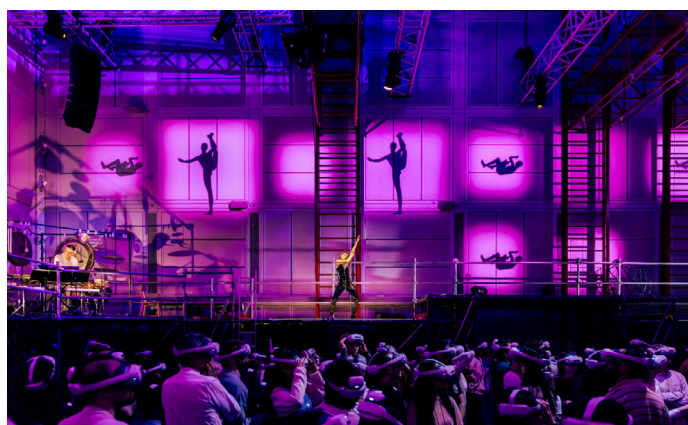
From 1 January to 2 March 2025, the **Public Information Library** received **225,000 visitors**. After closing for several months, it reopened on 25 August in the Lumière building, in the heart of the 12th arrondissement. Since then, it has been frequented by over 2,000 people daily, representing **154,000 visits**.

Centre Pompidou also reached across borders, with new collaborations such as "Colours! Masterpieces from Centre Pompidou" at the Grimaldi Forum Monaco (over 75,000 visitors, i.e. nearly 1,400 per day) — the exhibition is now travelling with its next stop at Minsheng Museum in Beijing from 24 January 2026 — **and renewed partnerships, such as with Centre Pompidou Málaga and West Bund Museum Centre Pompidou in Shanghai**.

Though its main building has closed, **Centre Pompidou's digital audience continues to grow markedly**. In 2025, its website recorded a **21% rise in visitor numbers, reaching the milestone of**



View of the exhibition "Pom Pom Pidou" at the Tripostal in Lille, from April 26 to November 9 2025



"The Shadow" by Blanca Li © Quentin Chevrier



Public Information Library, Lumière Building © Fredatlanespace



View of the exhibition "Colors! Masterpieces from the Centre Pompidou" GRIMALDI FORUM MONACO - Éric Zaragoza - Exhibition - Paintings - Multicolors - 126

10 million annual visitors for the first time. This growth was supported in particular by **Centre Pompidou's online magazine**, whose reader numbers grew by 40%. Social media also confirmed this, with record visibility reaching **80 million impressions, with 81% on TikTok**, and **community growth of 160,000 new followers**. These results mean that Centre Pompidou has kept its position as the cultural institution with the **second-highest number of followers in France**.

For the Constellation programme, Centre Pompidou's digital channels will play a central role. They will serve as a specific editorial platform, offering exclusive content, web series and resources for the public all throughout this period.



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