



View of the room titled "NFTs: Poetics of the Immaterial, From Certification to Blockchain"
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DIGITAL ART AND CENTRE POMPIDOU

NEW SPONSORSHIP PROGRAMME

2026-2031

Centre Pompidou-Musée national d'art moderne

Director
Xavier Rey

Curator, Head of the New Media Department
Marcella Lista

Curator, New Media Department
Philippe Bettinelli

Founding patrons
Ismail Tazi
Benjamin Gross

Communication and digital media department

Director
Geneviève Paire

Head of the press office
Dorothee Mireux

Press officer
Inas Ananou
01 44 78 45 79
inas.ananou@centrepompidou.fr

The Centre Pompidou is pleased to announce the establishment of a "Digital Art Committee" for a period of five years. This programme seeks to bring together French and international patrons who wish to support the institution in its commitment to digital art, and contribute to raising its profile in this area.

The committee will fund the acquisition of works for the Centre Pompidou - Musée National d'Art Moderne collection, support the policy of promoting and sharing digital art (publications, research programmes, exhibitions), and back conservation operations on artworks.

50 years of perspectives on digital creation

The initiative is a continuation of the history of Centre Pompidou, which has always been interested in forms of computer-assisted creation. In 1975, an IT laboratory was established – the Studio of Research in Advanced Techniques (ARTA) – aimed both at visual artists and the general public. Through the Ircam, it would play a key role in developing digital music technology.

The relationship between computer science and artistic creation has marked the history of the Centre Pompidou programme,

through exhibitions such as “Immaterial” (1985), “Image Passages” (1990), “The Virtual Review” (1993-1996) and more recently, the exhibition series titled “Mutations/Creation” (2018-2022).

A particular focus on emerging technologies

In 2023, Centre Pompidou became the first museum of modern and contemporary art to acquire a set of works related to the blockchain, a field in which the institution continues to be active. More recently, works by Robert Alice, Rhea Myers and Anna Ridler entered the collection.

In the space of a few years, Centre Pompidou's new media collection has also acquired its first works using virtual reality (Hayoun Kwon, Jeanne Suspuglas) and augmented reality (Hito Steyerl), with the support of the Friends of Centre Pompidou. It has also developed reflections around artificial intelligence for several years through a partnership with KADIST, which led to several acquisitions in this area (Éric Baudelaire, Holly Herndon and Mat Dryhurst, etc.).

During this period, Centre Pompidou carried out research into the earliest decades of computer-assisted creation, which led to the addition of works from the 1960s to the 1990s to the collection, also supported by the Friends of Centre Pompidou.

Three questions about digital art

- What does the term “digital art” cover?

This category has no set definition, but generally refers to all artistic practices based on the use of digital technology. Historically, it developed from the 1960s on, when artists and engineers tried their hand at the first iterations of computer-aided design. The decades that followed saw the arrival of the personal computer, then the CD-ROM and the internet, leading new generations of artists to make use of these tools. More recently, the areas of NFTs, artificial intelligence, and virtual and augmented reality have been established as major fields of exploration within digital art.

- What is the role of digital art in the current artistic landscape?

With digital technology holding an important position in our social, economic and political lives, interest in an artistic perspective on it has grown in recent decades. Without over-generalising, we can now observe specialised scenes, developing cutting-edge research on specific questions (blockchain, generative art, etc.), along with a high level of porosity as these issues are taken up by the visual arts as a whole. The many exhibitions on the subject in recent times by leading non-specialist institutions, such as LACMA, the Tate Modern and the Whitney Museum, alongside Centre Pompidou, testify to this heightened visibility.

- Why does this programme represent an innovative initiative for the ecosystem of digital art?

The innovative aspect lies in the collective mobilisation of art collectors and key members of the digital scene to support the development of the Centre Pompidou collections. Complementing the existing support of the Friends of Centre Pompidou, this committee will pay particular attention to works created and registered on the blockchain, known as “onchain” art, as well as new forms of generative art. It will support the acquisition, conservation and transmission of these works, taking into account their artistic and technical specificities, thereby creating sustainable ties between the museum and the communities dedicated to these practices.

Three recent exhibitions showcasing new technologies

In the coming months, three exhibitions, held as part of the Constellation programme, will highlight this aspect of the collection:

- [« Computer Worlds » \(from September 24, 2026 to February 14, 2027\)](#), at the Centre Pompidou X West Bund Museum in Shanghai. Created entirely from Centre Pompidou's collections, “Computer Worlds” retraces the history of digital creation from the 1950s to the present day. This group exhibition, at the intersection of artistic disciplines, showcases pioneering works by the founders of digital art along with the most cutting-edge contemporary creations.

- [« Unstable Media in the 21st Century » \(from November 20, 2026 to May 2, 2027\)](#), at the Kunsthalle in Hambourg. This exhibition features some of the most radical voices in the past three decades, through some 40 landmark works from Centre Pompidou's New Media Collection. The uncertain future of emerging technologies has always posed a challenge to the criteria of continuity and longevity expected of a museum collection. And yet, these technologies have shaped our sensory memory, becoming ingrained in each of us over time, like a second skin. Their transience is matched only by the lasting impact they have on perception, imagination and the constant reworking of knowledge

- [« Nos chimères sont-elles ce qui nous ressemble le mieux? » \(from September 14 to December 13, 2026\)](#), as part of a partnership with KADIST. The [online exhibition](#) brings together ten contemporary artists who explore the presence of large language models (LLMs) and generative AI systems as contemporary chimeras—monstrous hybrids assembled from billions of human traces, reconstructed archives, and the cold mathematics of form identification and prediction.



Larva Labs, collective founded in 2005, made up of Matt Hall and John Watkinson, CryptoPunk # 110, 2017 NFT (image on the blockchain).
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