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FOREWORD

From the very beginning, the Centre Pompidou has always fostered a singular kind of relationship with its audiences, together with a desire to constantly broaden categories. As a place of ongoing innovation and experimentation, it has thus tried out numerous approaches to mediation over the years, not only within but also outside the building, with the aim of making modern and contemporary art accessible to the audiences least in touch with the world of culture and museums. With its skilled and knowledgeable mediation teams, the Centre Pompidou has set up various programmes reflecting its commitment to disseminate, educate and raise awareness about art. These projects are tailor-made to the specific audiences concerned: teenagers with Studio 13/16 (inaugurated in September 2010) and

its itinerant extension, Studio 13/16 Tour, which reaches out to them in shopping centres; high school students with the Ateliers de la Création, set up in collaboration with IRCAM; excluded or alienated audiences, who have benefited from «Un jour, une œuvre» sessions presenting a major work from the collections outside the museum environment; and people with various disabilities– just to mention some of the types of audience addressed.

This brochure looks back over these different experiments and explores them, analysing their successes and occasional limitations, in a search for what defines the quintessential, «made in Pompidou» kind of mediation.

Alain Seban
president of the Centre Pompidou

PREFACE



Today, it is impossible to envisage “the cultural space” without mentioning mediation, education, the social bond and intergenerational dialogue. These are all terms and expressions that have become virtually commonplace in established literature, but they represent genuine daily challenges for cultural mediators, artists, public policy players and researchers within institutions.

Because going to a museum is not like going to school. Art helps to open doors, so that audiences can question the world, understand societies of the past and present, and take the measure of otherness. As Philippe Meirieu has so neatly put it, artistic and cultural education is “teaching through shock”.

Since its founding in 1977, the Centre Pompidou has offered its audiences this perpetual motion, this lateral shift, by creating a symbiotic relationship between the museum and a centre focused on creation, music, cinema, books and live art, thus constantly fostering fertile exchanges between the different cultural and artistic genres. In addition, the inclusion of younger audiences – an aspect intrinsic to the Centre Pompidou’s very being – is still a strategic and predominant factor.

This booklet provides a panoramic view of all this. It illustrates not only a seasoned and well-established expertise, but also various experiments designed to make mediation a practice that always reflects new challenges, in the light of new uses and behaviours, and highly innovative supports. This state-of-the-art approach, which has been directly tried and tested with audiences, is also intelligently observed by the researchers and sociologists who assist us and help us put feedback into perspective, as Sylvie Octobre does here; by “artist-mediators” like the visual artist, novelist and video-maker Valérie Mréjen, who talks to us

about this new attitude so conducive to productive encounters; and yet again by mediators who adapt and act in a spontaneous, practical way to capture audiences’ attention and create a bond, thus making a humanistic profession of what they do.

Experiencing mediation at the Centre Pompidou is an option open to all audiences, whatever their age, however much or little they know about modern and contemporary art, and whatever their particular characteristics. It takes place not only in dedicated venues like Studio 13/16 (designed especially for teenagers), the Galerie des Enfants (open to families in the heart of the Forum), and workshops for children and adults, but also in events staged throughout the year or as part of the museum’s regular programme.

It may well be that coming to the Centre Pompidou is a virtually impossible challenge for some sections of the public, in which case the idea is to reach out to them. For example, the Galerie des Enfants and Studio 13/60 Tour travel to shopping centres or secondary schools, and various projects are set up in training schools. These actions are designed to bring art and culture within everyone’s reach, and thus nurture cultural democratisation: the powerful force driving all our actions and convictions.

Catherine Guillou
director of Audiences, Centre Pompidou

MAKE WAY FOR MEDIATION!



WHAT IS MEDIATION?

Mediation is a beautiful word. In the vernacular, it means the resolution of potential conflict; in the cultural field it has become the standard-bearer of practices, actions and set-ups aiming to both transmit cultural values and enable individual experimentation. During its 40 years of development, mediation has been known by several names. Cultural action, cultural coordination and cultural development are now its cousins; teaching and amateur practice its sisters. It has drawn largely on educational and cultural institutions to develop its tools and assert its specific purpose: to be an intermediary between the work, or cultural content, and the individual or audience for which it is intended, or by which it is appropriated. It has endeavoured to attain two goals, which are complementary but sometimes divergent: to foster the transmission of inherited knowledge and cultural representations that link generations and create culture, while taking individuals into account as players in their own right, with their own agendas, likes and dislikes – in other words, everything that has previously fashioned their culture before the mediation action.

This laudable ambition mingling knowledge and taste, eye and practice, individuals and groups, has flourished in all national museums since the Seventies, and in the programmes supported by the cultural action fund of the Ministry of Culture and Communication: a wide range of offers involving ever-more refined divisions of age and practice (children, “tweenagers”, pre-teenagers, teenagers, young adults, families, “inaccessible” or “distanced” audiences, audiences in the world of work, audiences in the social realm, etc.), and the appearance of venues or spaces dedicated to mediation, right through to the large area earmarked by the Musée du Louvre for mediation actions in the Richelieu wing.

NEW CHALLENGES

This growing segmentation of “target” audiences and dedicated offers is one of the collateral effects of the offer’s changeover to marketing and the appropriation of contributions from studies on the publics. We know more about the expectations of various audiences and what restrains them, and offers thus endeavour to provide appropriate responses. This adaptation is meeting a new challenge with the era of the media – and still more, of the multimedia, as these have speeded up the changes previously at work. To say this is not only to describe the factual reality of the growing allocation of time and attention to various media, but also to turn the gaze on the value system of the media, and still more of the multimedia, and the transformations this is bringing about. First of all, temporal sequencing is increasingly falling outside the traditional social times represented by family, school, work and cultural institutions. People listen to music on their MP3 players on public transport, and even at the office or during leisure breaks; they browse on tablets while watching television; our time is regulated by TV programme schedules and by the sequencing organised by technical Internet systems (social networks, instant messaging). Time units dedicated to cultural activities and consumption are increasingly short, and action-packed narrative schemes with highly dynamic “editing”, from animated cartoons to TV series, foster attention that is “captured”, if not captive. At the same time, the growing hybridisation of cultural fields (in both legitimate art forms and the vernacular forms widespread on the web) is blurring the borders between art and non-art, and the criteria of cultural values. In addition, the constant, rapid dissemination of information creates the illusion that expertise is disappearing, through a confusion between the society of information and the society of knowledge: if everyone can potentially

access any information required on any subject, what need is there for experts/ advisors, masters, curators or librarians?

TRUANT EDUCATION

Lastly, the media have fostered the development of an “additive”, largely transmedia-related comprehension. The media and multimedia are thus becoming the places of a “truant education”¹ not so much to do with technological convergence as with cultural convergence in new models, and divergence from the educational, family or institutional model, consisting of stability, the sedimentation of knowledge, the long period of proximity and impregnation, the construction of taste through repeated attempts, and so on.

But this truant education does not invalidate them: quite the opposite. It produces a renewed demand for mediation to create a link between worlds that risk becoming strangers to each other, despite the accessibility to the masses and globalisation of cultural images, which mean that the *Mona Lisa*, *Guernica* and Dalí’s moustache have probably never before been as recognisable or recognised. Firstly at the social level, because the “collective intelligence” of the Internet system is actually more like a multitude of islands of specialist knowledge around communities of amateurs than a genuine participatory democracy of knowledge. Mediation is all the more necessary to make a link between these islands and construct the outlines of a cultural “pool”. The first goal of mediation is to construct across-the-board sharing. Then, at the individual level, this collective intelligence functions on the basis of emotional audiences far more than audiences of taste (which implies an emotion reworked psychically). The second goal of mediation is the patient work that turns a sensation (being attracted/being repulsed, wanting/not wanting) into an emotion (I like/don’t like), which can then, by

applying thought, be expressed as a judgement of taste (I like/I don’t like because...), which alone enables the individual to emerge. And the third goal of mediation is to create a shared heritage, and even to contribute to political citizenship via cultural citizenship – because an increasingly multicultural France is stirred by debates on culture which reformulate debates on identity.

Many functions bring mediation, its tools and objectives to the surface; many functions further it, from the programming of exhibitions to the reception of audiences, and from specialised venues to open venues.

The wide range of experiences, tools and set-ups show how variable the required skills are, according to the cultural venue, the audiences targeted and the goals expected (Artists? Teachers? Especially-trained mediators?). The profiles are no less variable, as they are sometimes shaped more by administrative constraints than by a genuine analysis of needs and strategies in terms of audience policy. Mediation seems to need to become a “spirit” more than a function: a way of creating links with audiences. Make way for mediation...

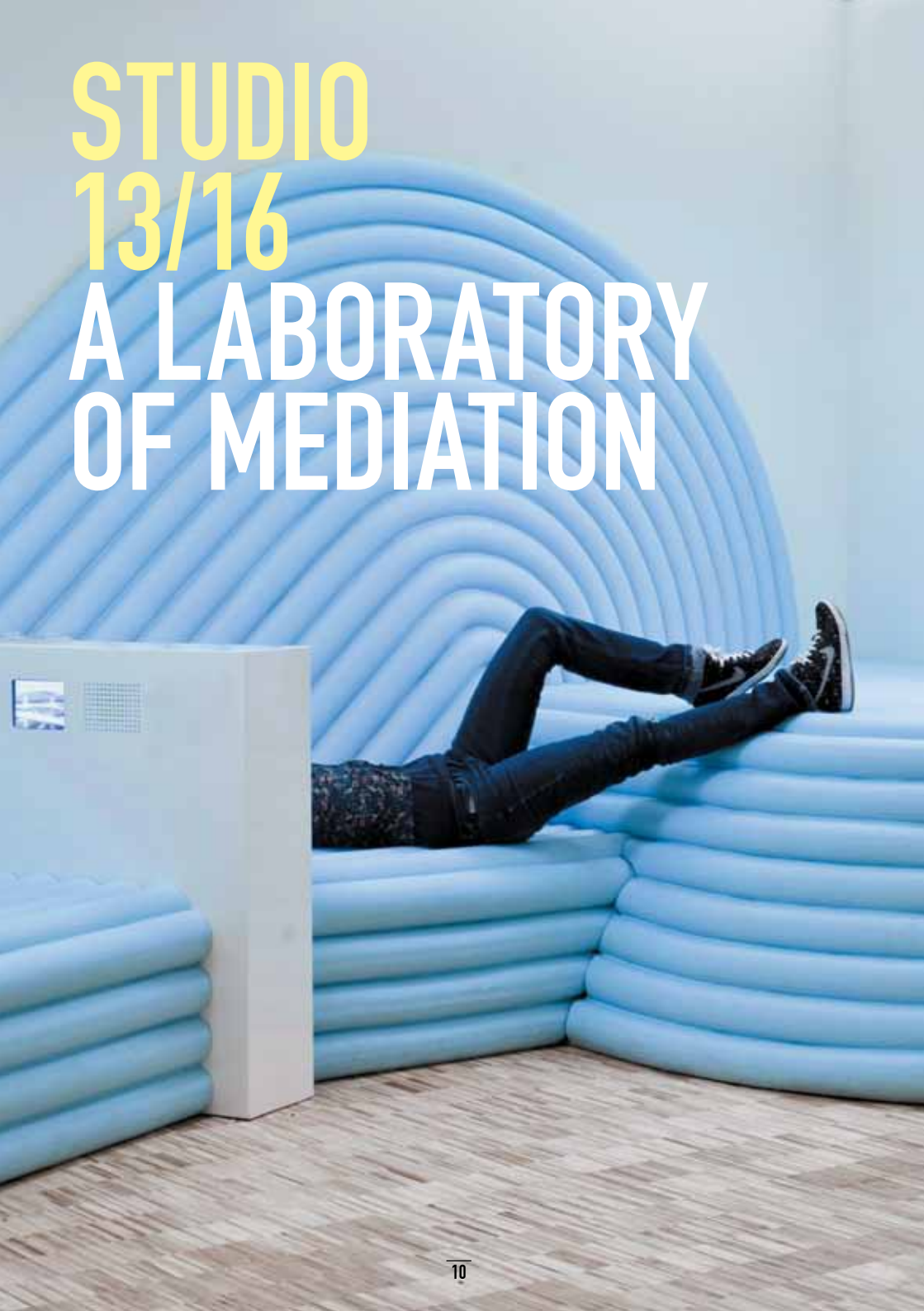
By Sylvie Octobre, Department of Studies, Forecasts and Statistics, Ministry of Culture and Communication

¹ A. Barrière, *L’Éducation buissonnière*, Paris, Armand Colin, 2001



STUDIO 13/16

A LABORATORY OF MEDIATION



FROM THE ATELIER DES ENFANTS TO STUDIO 13/16

Ever since it opened in 1977, the Centre Pompidou has always given a great deal of attention to younger audiences in order to foster their awareness of contemporary creation (the Ateliers des Enfants, then the Galerie des Enfants), and was a ground-breaking establishment in this respect. This attitude of openness towards the general public led to the creation of Studio 13/16 in 2010, one of five pillars in the policy of the president, Alain Seban.

By opening a space dedicated to teenagers aged 13 to 16, the Centre Pompidou gambled on the possibility of attracting a teenage public, usually absent from cultural institutions, which too often hold this age group at a distance and ignore them. Addressing an adolescent audience means first of all pinpointing the specific features of this audience, in order to introduce appropriate mediation set-ups in an appropriate place. The real issue is to do away with the preconceived idea that teenagers have no interest in art, even its most contemporary forms, while making them loyal so that they become regular visitors.

SPECIAL TOOLS FOR A SPECIAL AUDIENCE

Studio 13/16 is first and foremost a venue (created by designer Mathieu Lehanneur) intended to reflect teenage expectations, cultural habits and behaviour. Located in Forum -1, Studio 13/16 is a place for teenagers to meet up as a group in the privacy they love and need, while fostering sociability. It is divided into several areas: one designed for the various activities and workshops, the other designed for relaxation, set slightly back from the first area, but from where you get a sense of all the places that are reinvented with every new event. In addition, the Studio's opening hours dovetail with teenagers'

free time: Wednesdays, weekends and school holidays, with a series of events (studio parties) that encourage them to turn up. Entry and participation are entirely free, and in a constant concern to address teenagers directly by reflecting their habits, there is a strong emphasis on the social networks as well as the essential tools for traditional communication, while events and workshops are organised outside the Pompidou Centre (in shopping centres), and leaflets are distributed in the street. Partnerships are also set up with youth and leisure centres in order to renew and diversify audiences.

FROM "TEEN" CULTURE TO MODERN AND CONTEMPORARY ART

When they arrive at the Studio, teenagers are welcomed by mediators, who are young people with a background in art history – a far cry from the clichéd image of grey-haired lecturers. They help the visitors all through the activities in which they decide to participate (or not), for however long they want (10 minutes, three hours – everyone can construct their own schedule). Not yet adults, teenagers would dislike being treated and supervised like children. To foster their participation and involvement, the Studio 13/16 programme focuses largely on the teenage world and centres of interest (street art, manga, cosplay, etc.). The multidisciplinary and interactive aspects seem vital to the success of the workshops proposed. In addition, far from being inward-looking, Studio 13/16 is intended to open out to the outside world and create bridges towards the museum and all the Centre Pompidou activities.

FROM THE SHOPPING CENTRE TO THE CENTRE POMPIDOU

The Studio 13/16 Tour, created in partnership with Unibail-Rodamco, is an extension of Studio 13/16: an external

Studio 13/16, an itinerant workshop that sets up in shopping centres for the week. It thus enables numerous teenagers to have contact with the institution by taking part in a creative artistic activity in Studio 13/16 conditions. Through this activity, teenagers discover the world of artists linked with the theme put forward in each project. This experience aims to show an audience often resistant to the world of art and cultural institutions, perceived as outdated and constrictive, that they are not reserved for an elite, but on the contrary, are designed to welcome all kinds of visitors. To respond to the concerns of teenagers and encourage them to join in, Studio 13/16 Tour provides a continuous, free welcome at all times, outside school time.

THREE QUESTIONS FOR SOPHIE, A STUDIO 13/16 TOUR MEDIATOR

What are teenagers' reactions when they discover this place? What do they think of it?

Sophie – They are enthusiastic and motivated, but do not necessarily make a link with the museum. They generally like the “consumption” aspect of the activity more than the creative part. They are happy to find an activity they can do, while grumbling about it. But it takes very little to urge them on and motivate them

Do some teenagers come back throughout the week, and want to continue the experience, or, in contrast, are some disappointed?

S – Yes, a lot of teenagers come back several times. When their school is not very far away, they come back during a break. It's really nice. It stops them from hanging about doing nothing. This was particularly the case at the Forum des Halles. Shopping centres in the suburbs produce different reactions, but some of them come back too, to make T-shirts and bags for their family and friends, or to add

to their wardrobe [as part of the “Serial Printer” workshop]. Sometimes teenagers are disappointed with the results, which are not quite what they expected – too artisanal; not perfect enough. The older they are, the more disappointed they are.

As a mediator, what strategies do you devise to welcome this audience in such an unusual place?

S – For my part, I always try to push them further, beyond their usual habits. I encourage the more open-minded among them to sharpen their critical attitude, or at least to ask themselves about the advantage of a project like this, which comes from the Centre Pompidou, not from a trendy ready-to-wear brand. I also try to impress the special nature of the project on them, so that new horizons possibly open up for the ones who are curious.

If their critical eye is not stimulated, I tried to encourage them to improve their creations from the graphics and drawing point of view. Some like to intellectualise; others prefer to do. There are as many approaches as there are individuals, and that's what makes this such a human, humanistic and active profession. In my view, the Studio 13/16 Tour provides a possible springboard towards the cultural institution as a legacy of the idea of “democratisation”, without it being distorted by the venues where it is set up.

KEY FIGURES

By 2012, Studio 13/16 had welcomed 25,000 teenagers since it first opened. 87% of them came to Studio 13/16 for the first time. According to a survey carried out with 210 young people who had visited Studio 13/16, audiences consisted of 57.5% boys and 42.5% girls. Only 8.7% of teenagers came alone; the others came with friends (34.5%), their parents (33%) or as part of an organised group (23.3%). 87.3% of them said they wanted to come back to Studio 13/16.

THE KEYS TO SUCCESS

Since Studio 13/16 opened, there has been a stream of artistic projects on very varied themes. The closer the themes to the world of teenagers, the higher the attendance rate. One success among others was “Play it yourself” (2011), which explored the links between the visual arts and video games, inviting teenagers to explore this familiar world alongside artists who had diverted gaming codes to make these skills their creative medium. 4,085 teenagers came to try out these alternative practices during the 39 days the project lasted – i.e. 100 per day – during which there were 20 sessions with artists, nine interactive installations, four live performances, a studio party and two programmes carried out jointly with the “Hors pistes” Festival and the live show programme of the Cultural Development Department. Naturally, the presence of artists from various disciplines played a crucial role, conveying the message of living creation and a vision of art that had lost its mystique and was accessible to everyone.

More recently, 2,000 teenagers took part in “Ex situ”: an event that proposed meetings and a dialogue with seven artists from the world of urban art, who were invited to carry out an experiment at the Centre Pompidou, both within and outside the institution.

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THE ARTIST AS MEDIATOR



VALÉRIE MRÉJEN AND THE CENTRE POMPIDOU

The collaboration of the novelist, visual artist and videomaker Valérie Mréjen with the Centre Pompidou began in 2007, when one of her videos, *Dieu* (2004), was shown at the exhibition "Airs de Paris". In 2009, another of her works, *Au revoir, merci, bonne journée* (1997), was shown as part of the presentation "elles@centrepompidou". In 2012, she devised the programme "W, Sebald Fiction": an exploration of the work of German writer W.G. Sebald, during the third edition of the Centre Pompidou's Nouveau Festival. Again in 2012, she was invited to take over the Galerie des Enfants for her exhibition/workshop "Portraits de famille" devoted to children's sayings and fragments of family stories.

In April 2014, Valérie Mréjen staged *Trois hommes verts*, a poetic story for the family performed in the Grande Salle of the Centre Pompidou. In addition, she will be participating in "Sessions", a new programme at the Centre Pompidou where the artist is invited to explore the spaces, collections, disciplines and current happenings of the Centre Pompidou and devise staged tours for visitors. In this way, the artist Valérie Mréjen will become a mediator.

THREE QUESTIONS FOR VALÉRIE MRÉJEN

During this experience as a mediator, you will be meeting children and families whose comments are a source of inspiration for your work as an artist. Could this experience lead to further creations, and influence your literary and visual work in the future?

Valérie Mréjen – Getting new ideas by making contacts linked to an event like this one is often a side effect, without it being too calculated – it's more like a vibrant extension. Among the programmed events, I have imagined making a video film, continuing through four sessions, where I would film a few participants who

had agreed to do this. It would be a way of structuring the randomness of these encounters, by integrating them into a specific plan.

With you, first of all we only saw your works exhibited at the Centre Pompidou. Then the figure of the artist gradually took shape and became increasingly present. You will be opening the first of these "Sessions" by taking visitors on a tour of the Centre Pompidou. How will you approach this new experience?

V.M. – For me, this will be an opportunity, as previously with the Sebald programme in the Nouveau Festival, to invite artists I admire, and build up a working relationship with them. It is also an opportunity to think together about the forms devised especially for the event – for example with Joris Lacoste, who created a performance for the BPI. I rather like this role as a hostess, as the mistress of ceremonies. All the studious aspects concerned with the preparatory work need to evaporate when the guests arrive, making way for a celebration.

From your point of view, what is an artist's legitimacy for taking on the role of mediator?

V.M. – I see the Centre's invitation as a form of legitimacy in itself: the role given to me involves a certain amount of pressure. I said to myself, right, they have given me this task, so they must think I'm capable of doing it. Recognition often comes from outside, from the demands made on you. I don't think the role of mediator is very different from my own work. It's another form of writing.

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LES ATELIERS DE LA CREATION

A photograph showing two people from behind, looking at a large, illuminated, geometric sculpture. The sculpture is made of dark, interconnected lines forming a complex, grid-like structure. Light filters through the structure, creating a pattern of shadows and highlights. The person on the right is wearing a white shirt and a small, striped hat. The person on the left is wearing a dark shirt. The background is a light-colored wall.

VOCATIONAL TRAINING SCHOOL STUDENTS DISCOVER CONTEMPORARY CREATION

Les Ateliers de la Création (Workshops on Creation), initiated by the Centre Pompidou and IRCAM in 2007, have a simple but demanding ambition: offering students from vocational training schools – a long way from the world of art and its institutions – an immersion in the heart of truly contemporary creation for one academic year, by jointly exploring the visual arts, sound arts and new technologies for creation.

This experiment has three goals, shared by the 22 schools taking part: making the students absolutely central to the set-up; taking plenty of time to learn, so that they enjoy a truly sensitive and individual experience, and asserting the multidisciplinary aspect of “visual arts/sound arts” as a crucial inspiration in education.

As the weeks go by, during more than twenty hours of workshops, enriched by meetings with artists, together with shows, the students explore a visual work, moving beyond their spontaneous perception of it to an analysis of the materials and processes at work in the creation of art, appropriating the sound recording and studio techniques, and refining the eye and ear. They experiment with the processes of creation by creating a sound scene, approached as a personal interpretation of the visual work. Through this gradual appropriation, the students are able to become mediators of works in turn for another audience, during a “performance” in the exhibition areas.

OBSERVATION, COMPREHENSION AND MEDIATION

Ateliers de la Création take place in five stages, at the end of which the students themselves become mediators.

STAGE 1: THE ENCOUNTER WITH THE WORK

By creating the conditions for a powerful experience, the encounter with the work aims to bring about a shift away from students’ common practices or references. This unaccustomed encounter with a work of contemporary art aims to bring out the students’ sensations, references and representations through discussion. Perception, at first spontaneous, becomes active.

STAGE 2: EXPERIMENTS IN LOOKING AND LISTENING

During a phase where this approach is taken further, students are encouraged to go beyond their spontaneous perception and ask questions about contemporary art and the work of art. From what distance should you look at a work? Does everyone see it in the same way? What space does the work take up and how does it resonate with other works? Where do our impressions come from? By increasing the number of viewpoints and endeavouring to describe the materials used in the work, students develop a comprehension that intimately links formal elements and perception. At the same time, the ear becomes more finely-tuned, in order to move from an impression to knowledge of the phenomenon of sound. Beyond its source and its evocative power, sound has qualities and forms that the students learn to identify.

STAGE 3: WORKING ON ART

Students are often unaware of what an artist’s work involves. Their meeting with artists, in their workshops, at the museum, in a sound recording studio or during a rehearsal for a concert, is designed to show that the practice of an art involves expertise, ideas and technical (or even economic and social) constraints. These meetings are also a

chance to examine questions of vocation, life choices, the exercise of a profession and its requirements, and ways of collaborating and producing works. This exploration of the professional world of artists enables students to make links between their own professional practices, particularly through the idea of a project, the relationship between materials and the production process, questions on research and expertise, the harmony between an idea and its realisation, communication and so on.

STAGE 4: FROM SENSATION TO IDEA

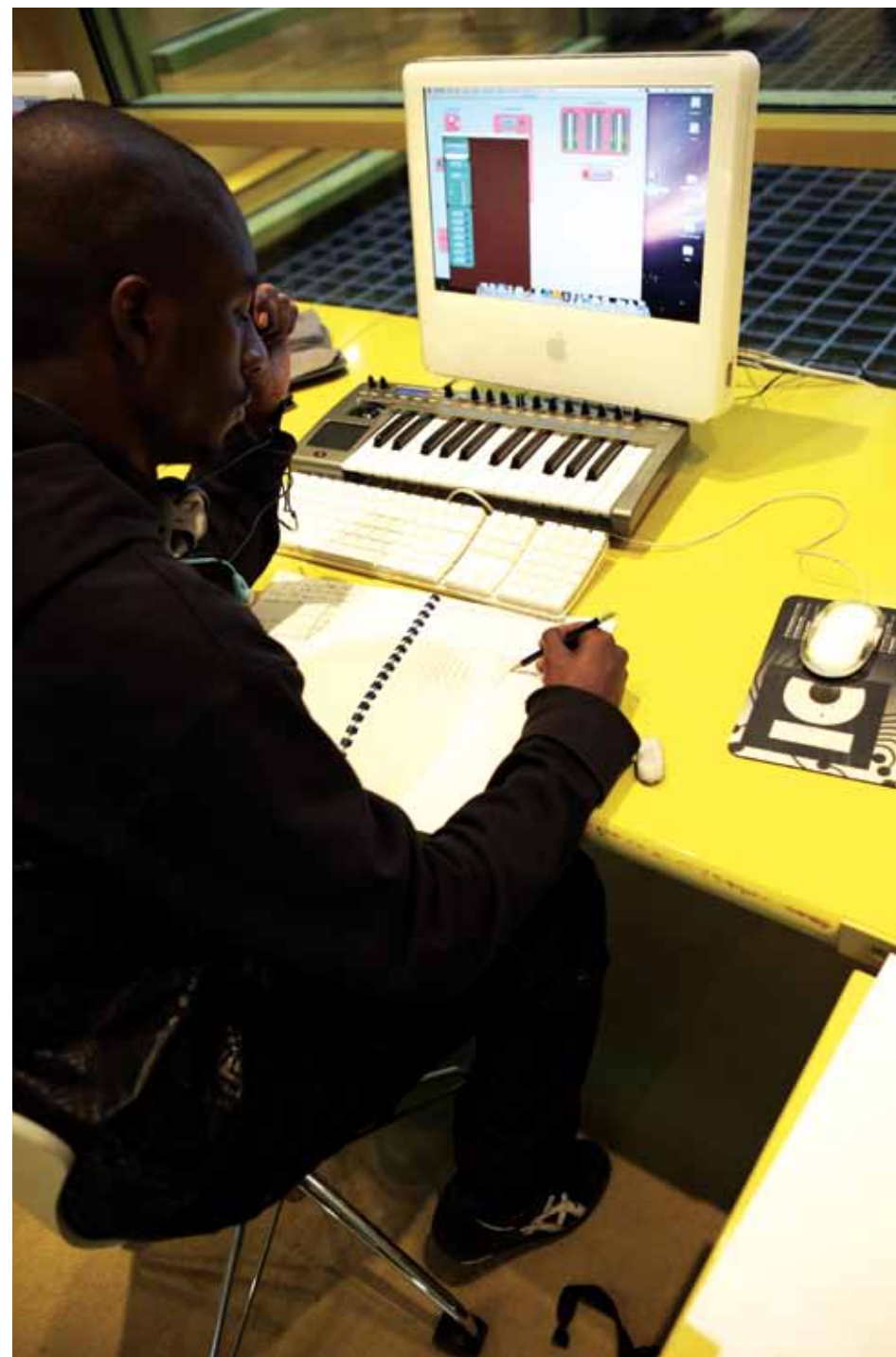
Here the students become fully-fledged players in the project. They have acquired a set of multidisciplinary notions and experiences that they can now redeploy by interpreting several works and creating a sound scene. In their relationship to works and sounds, they draw on not only a sensitive experience, but also the mobilisation of analytic skills (materials, forms, the problems addressed, the creative process) and knowledge (vocabulary, references and contextualisation). Students are now able to clarify this information constructively.

STAGE 5: THE STUDENT AS MEDIATOR

During a presentation in front of the work, the students present the sound work they have composed and become mediators in turn. Each student carries out a mediation session in front of an audience made up of the other students, teachers, people from outside, partners and journalists. The student is able to describe the main principles behind the work's creation, and describe how the sound scene he or she has created resonates with the issues involved in the visual work. The student now has enough distance to share his or her experience and express a point of view on the work in a dialogue with the

audience. Now a mediator, the student invites the audience to build up their own relationship with the work.

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THE ADULT AND CHILDREN'S CIRCUITS OF THE MOBILE CENTRE POMPIDOU



SHARING THE EXPERIENCE OF THE MUSEUM TOGETHER

The mediation approach of the Mobile Centre Pompidou, devised by the Centre Pompidou teams, made it possible to offer all audiences suitable accompaniment between 2011 and 2013. It consisted of an approach devised specifically for people who were unfamiliar or entirely ignorant of modern and contemporary art, so that an enjoyable visit in this itinerant museum would make them want to experience this unique relationship with original works more often. Groups, particularly school groups, reserved most of the visiting slots during the week, with two specific proposals.

A FUN, SENSORIAL CIRCUIT FOR CHILDREN AGED 4 TO 10

In addressing young children, the Centre Pompidou once again showed its openness to a very wide audience, reasserting that familiarity at a young age with the world of culture leads to a practice of culture in later life. The circuit was based on specifically developed teaching tools around the theme concerned (colour, circles and squares), designed to raise awareness of art according to the standpoint of "doing in order to see better", or put another way, "experiencing in order to see works differently".

Three colourful caddies with numerous origami bags delivered surprises throughout the visit. Before each work in the circuit, the mediator would bring out the tool – a trigger to stimulate the gaze and foster the participation of each child. This introduction to the vocabulary of art was accompanied by a dialogue with the coordinator. Here the teaching approach involved several senses: sight, touch and hearing, with individual and collective approaches designed to provide children with several entry points and suggest paths to them, while giving free rein to their imagination. There were regular

actions throughout the visit, which kept the children's attention focused and aroused their wonder and pleasure in front of each work.

A DRAMATICALLY-STAGED JOURNEY THROUGH COLOUR FOR PRIMARY SCHOOL CHILDREN, HIGH SCHOOL STUDENTS AND ADULTS UNFAMILIAR WITH MUSEUMS

There were two aims with this proposal: producing a simple mediation essentially made up of strategies to encourage visitors to look, via the detour of listening. This sensitive circuit devoted the lion's share to sound and music. It was based on a fictional character – a mediator with a defective voice that was sometimes missing altogether. Aimed at the senses, it involved moving away from the academic framework deep into the world of art. The circuit was designed by a stage director, Émilie Rousset, and a sound designer, Romain Vuillet, on the basis of a text written by the Head of Mediation at the Centre Pompidou. Those looking for more content were not forgotten: every person received a leaflet at the end of the tour, and the teaching dossier could be viewed online. Teachers were invited to make use of these documents beforehand or afterwards to prepare for or add to the visit.

A COMPLETE RANGE OF VISITING AIDS FOR INDIVIDUAL VISITORS

Those who did not want or were unable to follow the staged tours could choose between several methods of accompaniment:

- a free audio guide (available in French and English), with two types of circuit: one suitable for adults, the other for children;
- a written guide with comments on each work and a description of each artist, in language deliberately made easy to understand
- texts in the exhibition modules, describing the main sections of the exhibition.



A SPECIAL TOUR OFFER FOR DISABLED AUDIENCES

These tours – in sign language for deaf visitors, with lip reading for the hard of hearing, and with audio descriptions for blind and partially-sighted visitors – were available on request to groups, and if need be, once a month on Saturdays at a fixed time for individuals. They were given by specialised lecturers from the Centre Pompidou or the host region, depending on the circumstances.

All these mediation offers devised by the Centre Pompidou were provided free to audiences, in close collaboration with the host authorities. Actors and circuit coordinators were recruited locally and trained by the Centre Pompidou teams. Specific work for developing audiences was also carried out by the authorities, via the mobilisation of educational networks and associations, particularly those working with audiences most cut-off from culture.

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DECIPHERING WORKS IN THE MUSEUM UN JOUR, UNE ŒUVRE



TAKING WORKS OUT OF THE MUSEUM

A new awareness-raising programme on art and creation, “Un jour, une œuvre” (A day: a work), was launched in October 2011 in partnership with the Île-de-France regional Department of Cultural Affairs. This new programme went hand-in-hand with the launch of the Mobile Centre Pompidou, primarily designed for other French regions. “Un jour, une œuvre” played a key role in the Centre Pompidou’s undertaking to disseminate, educate and raise awareness about art beyond its confines. Proposed to local authorities in the Paris region, it is designed to present audiences, outside a museum context, with a major work from the Centre Pompidou collections – one that has marked the art of the 20th and 21st centuries – in neighbourhood theatres, clubs/associations, village halls, prisons, etc. This contemporary work is the focus of an event primarily designed for association audiences, families, art lovers, and people who are unfamiliar with the art of our times. Directly echoing the “Leçons de peinture” (Painting Lessons) devised for the first edition of the Centre Pompidou’s Nouveau Festival in 2009, the work is presented by the artist who created it, whenever possible, and by a curator of the Musée National d’Art Moderne. The days of the week and times for this mediation (outside school time as far as possible) are set according to the constraints of the venue and audience in question.

The set-up is uncomplicated, and can be accompanied by a video screening to provide additional information on the work of the artist, the movement to which the work belongs or any historical factor that sheds light on it.

“Un jour une œuvre” is mainly intended for towns with a ZUS (sensitive urban zone) district, and those with a CDT (Territorial Development Contract),

and is evenly distributed throughout all *départements*. In order to reach the audiences most distant from the institution, the chosen towns have to fulfil criteria characterising them as economic and socially deprived (unemployment rate, division of the population according to socio-professional category, the proportion of council housing among principal residences, the composition of families, the highest diploma level of the population not attending school aged 15 and over).

TYPES OF VENUES WHERE WORKS ARE PRESENTED

The work must not be presented in a museum venue, exhibition space or school, but in a venue normally frequented by the public for other reasons, such as a local theatre, community centre, village hall, social centre or prison.

THE CHOICE OF WORKS AND ARTISTS

Artists must be chosen with particular care, preferably ones who agree to participate in the day, and who are at ease dialoguing with an uninitiated audience.

PREPARING FOR THE DAY

A session is devoted to welcoming the heads of the networks selected by the authorities, representing local organisations (social centres, community centres, leisure centres, associations and so on), at the Centre Pompidou. After a guided tour of the collections, the two sides get together. The “Un jour, une œuvre” scheme is described, and they talk about the possibility of welcoming groups at the Centre Pompidou in order to make the project part of a wider approach.

This systematic meeting time is very effective as regards raising awareness in local set-ups, which then work on site to mobilise residents.

MEDIATION SET-UP DEVELOPED

The presence of a Centre Pompidou lecturer or a lecturer/mediator from the local authority throughout the day is essential, to take care of the audience apart from the time when the artist and curator are on stage, which is the real highlight of the event. In addition, a leaflet about the event is distributed to each participant. Every event is filmed by the Centre Pompidou audiovisual department, then put online on its website.

EXTENSIONS

As well as the operation itself, which is of necessity quite short, extensions have been systematically sought in terms of broadening these new audiences and making them loyal. "Un jour, une œuvre" has inspired genuine enthusiasm in the visitors encountered. The Centre Pompidou is keen to extend and consolidate the collaboration started up with partner authorities in order to prolong the experience. In exchange, they propose an introduction to modern and contemporary art as an immersive experience, this time within the Musée National d'Art Moderne and its exhibition galleries, in workshops for children and in Studio 13/16. Groups are also invited to experience truly contemporary creation through the events staged in the Nouveau Festival, shows and film showings.

For example, the success of the Centre Pompidou "Un jour, une œuvre" operation that brought 500 people together around Hervé Di Rosa and his work at the Trois Fontaines shopping centre on 24 March 2012 led the District council to repeat the experience over a

longer period by including it in a wide-reaching programme.

AN EXAMPLE

Gérard Fromanger, in Le Perreux
En Chine, à Hu-Xian, 1974
On 14 January 2012, Gérard Fromanger presented his work at the Centre des Bords de Marne. In front of an audience that consisted mainly of teenagers in the morning, and became more diversified in the afternoon, the artist – a remarkable speaker – fascinated his listeners, who hung on his every word. He was accompanied by Bernard Blistène, Director of the Musée National d'Art Moderne, and Michel Gauthier, one of its curators.

ASSESSMENT

The spontaneity and quality of the exchanges between the artist and the curator have guaranteed the success of the scheme. Lesser-informed audiences have expressed genuine delight and considerable interest in both the artist's personality and their encounter with an original masterpiece.

Number of participants in the 8 events organised in towns during 2011 and 2012:

Around 2,750 people in all, i.e. an average of some 350 people per event.
Adults: 1,755
Younger audiences (children and teenagers): 995 (including 615 schoolchildren).

Number of participants in the 2 events staged in prisons in January and February 2013:
Around 136, i.e. an average of 68 people per event.

LIST OF EVENTS BETWEEN 2011 AND SEPTEMBER 2012

Saint-Maur-des-Fossés, Montreuil-sous-Bois, Enghien-les-Bains, Sceaux, urban area community of Le Plateau de Saclay, Le Perreux-sur-Marne, urban area community of Cergy-Pontoise, Les Mureaux

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SEEING DIFFERENTLY



CIRCUITS AND WORKSHOPS DESIGNED FOR PARTIALLY-SIGHTED AUDIENCES AND AMATEUR DANCERS

In partnership with the Compagnie Acajou, the Centre Pompidou proposed dance workshops designed for partially-sighted audiences and sighted dancers. This unique sharing experience, where the aim was to discover works in the Centre Pompidou, offered a highly original approach in which an experience of dance was combined with an experience of touch. Workshops in a studio (Micadanses) alternated from October 2012 to June 2013 with touch tours of the museum, and workshops in the areas of the Atelier des Enfants. To take part in these cycles, no previous dance experience was required.

HOW THE SESSIONS WORKED

This projects experimented with a multi-disciplinary approach based on seven works from the collections. Touch and visual arts were combined with work on dance to explore form, mass and material, and become more familiar with the artist's approach. The vocabulary of the visual arts and that of dance were thus mingled and superimposed (full/empty, vertical/horizontal, lines/points, etc.)

INSIDE THE COMPAGNIE ACAJOU WORKSHOPS

The Compagnie Acajou proposed improvisation workshops open to partially-sighted people in the Studio Micadanses (75004 Paris). The working themes covered were chosen in relation to the works explored at the Museum in terms of fixture, weight, time, continuity, repetition, transformation, fragmentation, lightness, and so on. Participants could thus experiment by going back and forth between their choreographic explorations and the works of art. The dancers [Delphine Demont and José Luis Pagés, who ran



the workshops at Micadanses and the Centre Pompidou, in collaboration with the Centre Pompidou team) devised a journey starting from figurative works linked with the imaginative world of the body towards increasingly abstract works linked with the imaginative world of movement.

AT THE MUSEUM

Visitors explored the works wearing latex gloves. Each person in turn felt the work at their own pace, in silence. Their gloved hands wandered over the sculpted works, accompanied by the slow movement of the body, led by the hands, with arms stretched out, squatting, on their knees, standing, and so on. Gradually, participants felt forms emerging, retraced the order in which the assembled elements had been constructed, and identified textures and materials. After the feeling session, there was a period for reflection and questions. By making sketches on raised-line drawing paper (which retains the lines in relief), the participants could set down their impressions and share them.

The perception of the work was gradually refined and enriched with contributions from the others. The mediator provided information through the questions they asked on the form, production and material of the work. Their explorations stayed very close to the work itself, and its meaning.

THE CENTRE POMPIDOU WORKSHOP

The participants set off for the workshop, where they relived the themes of the work by dancing them – based on the idea of being fixed to the floor or supported by a wall, twisting, micro-movements, withdrawal, slowness, etc., as in the “Nus de dos” (three bronzes) by Matisse. The partially-sighted dancer then began to move in a way inspired by the sensitive relationship with the work. He sought

new forms to express it, working on his dance. This movement nourished comprehension of the work, while the imaginative world of the work nourished the imaginative world of the movement.

LIST OF WORKS EXPLORED

Dubuffet, *Le Jardin d'hiver* (The Winter Garden), 1968-1970
Matisse, *Nus de dos* (The Backs) (3 bronzes), 1913-1930
Miró, *Femme-oiseau* (Woman-bird), 1974
Picasso, *Petite fille sautant à la corde* (Little Girl Skipping Rope), 1950
Paladino, *Elmo*, 1998
Beuys, *Plight*, 1985
Pevsner, *Columns of Peace*, 1954 and *Construction in the Third and Fourth Dimensions*, 1961



FOCUS 1

UNUSUAL VISITS FOR AN ADULT AUDIENCE

"I can't make head or tail of it" is a phrase often heard in places devoted to modern and contemporary art. It is true that works often disturb viewers, and sometimes even frighten them or make them feel excluded. However, it is not a question of "comprehension" so much as "prehension". In other words, we need to abandon this idea that understanding a work depends on given knowledge of a field, expounded authoritatively from a great height by the guide, the artist, critic or teacher. The understanding of a work comes slowly, through the eye, interpretation, thought and dialogue. On the strength of this observation, the Centre Pompidou offers its visitors free, unusual tours every first Sunday of the month. These tours bring a fresh angle to traditional mediation, providing a new and interactive approach to works.

PREDICTIVE TOURS

Starting with the title of a work, visitors try to imagine what it will be like before confronting their imaginations with the reality of the work.

FORTUNE-TELLING TOURS

Visitors draw a card at random, and a magician-lecturer accompanies them as they take a look at the work.

COSMOGONY TOURS

Setting out to look for secret links between colours, forms and the cosmos, visitors go on a journey to some of the suns of modern and contemporary art. Moving around the theme of the celestial spheres, this visit includes seven stop-offs in reference to the seven spheres of Pythagoras, to study seven artistic visions of the universe and its creation.

"PING-PONG" TOURS

During a two-handed tour, two lecturers "play" each other in public, throwing words and ideas at each other, violently or gently, as the case may be. Here, it is not a question of taste, but a confrontation of points of view – because there is no single truth where the subject of works is concerned. Art is not just about talking about it; it also involves discussing it.

FOCUS 2

THE WIKIMEDIA WORKSHOPS

From the material to the immaterial The Centre Pompidou has set up a series of workshops designed for audiences and the digital community. The idea is to inspire the loyalty of contributors who deal with content proposed by the Centre Pompidou on the website <http://www.centrepompidou.fr>, or as part of its programme.

The participants in these workshops consist of motivated applicants; no qualifications are needed, just their availability for the programme. They receive assistance and training, and have access to privileged resources.

In the current phase of the project, and as part of a partnership with Wikimedia France, a group of around 50 people are invited on a weekly basis for 25 weeks to attend a two-hour workshop. The programme is divided into eight workshops on the use of the Wikipedia tool, which the participants use to write articles; six awareness-raising workshops on content and mediation (a tour of the museum with a lecturer/guide or the curator, and an introductory workshop on the works); four introductory workshops on the Bibliothèque Publique d'Information and the Bibliothèque Kandinski, and seven writing workshops, where they are given a free hand.

During this programme, the participants each write several articles on Wikipedia about works in the Musée National d'Art Moderne. These are based on the scientific and mediation documentation produced by the Centre Pompidou, but follow the writing rules laid down by Wikipedia. In this way, they can improve their approach under the expert eye of the Centre Pompidou supervisors, and make their work part of an organised, collaborative project, using the Wikipedia mechanisms.

As well as what they produce for Wikipedia, the group are gradually invited to use other digital Centre Pompidou systems and become a full part of its community. For example, during visits to the museum, some people have live-tweeted, thus creating digital content as part of a quality participatory approach. Others take part in application tests. The aim of the project is to include audiences in the establishment's digital approaches to further its ambition of collaborative exchange and production.

FOCUS 3

LIVE-TWEET TOURS FROM THE TWEET TO SHARED CULTURE

As part of the “Literature and society” programme for first-year general and technology baccalaureate students, a teaching project based on cultural openness and argumentative writing was set up with two first-year Bac classes at the Lycée Jules Ferry (Paris 9th *arrondissement*) in the third term of the 2012-2013 school year. The idea was to experiment with the students in these two classes on the use of tweets in front of works of art at the Centre Pompidou, and, through this highly original approach, to encourage them to write short texts of a few words on the works studied on site, with as much elegance and style as possible.

This experiment made it possible to devise a new format for tours, proposed to all classes starting from the first year of the Bac. This particular type of visit was divided into three stages: tours of the collections and responses via twitter to questions on the works selected by the teachers; exchanges with a lecturer who had previously analysed the replies received by tweet; and finally, a review in class of all the written and oral contributions. It had three advantages in educational terms. Firstly, it produced a decidedly new openness towards culture, based on the active participation of all the students and an interactive approach in real time between the students, teachers and lecturer. Secondly, it fostered a multidisciplinary approach, and cooperation between the teachers and the qualified staff of a major cultural institution, who all joined forces with the same goal of transmitting – and sharing – knowledge and culture. And lastly, it offered students the opportunity to master the different registers of language more effectively, and adopt a more thoughtful use of modern communication methods.

CAPTIONS BROCHURE

COVER

Jean-Luc Vilmouth,
Café Little Boy, 2002,
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“Manifestez-vous!”, 2010,
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Studio 13/16, workshop
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Ronan Legrand,
speaker, Centre Pompidou,
“Arman” exhibition,
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22–23

Otto Piene, *La Force pure*,
III, 1959, oil on canvas,
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Gérard Fromanger,
En chine, à Hu-Xian, 1974,
oil on canvas, 200 x 300 cm,
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Fromanger

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Philippe Mayaux,
*Les Quatre Z'éléments : air,
eau, feu, pierre*, 1997-1998,
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A trainer during
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Pablo Picasso,
*Petite fille sautant
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153 x 62 x 65 cm,
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Jean Dubuffet,
Le Jardin d'hiver,
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