



TRAVELLING EXHIBITION  
young visitors

# MATIÈRE À RÉTRO- PROJETER!

[MATERIAL PROJECTS]

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# MATIÈRE À RÉTRO- PROJETER!

## [MATERIAL PROJECTS]

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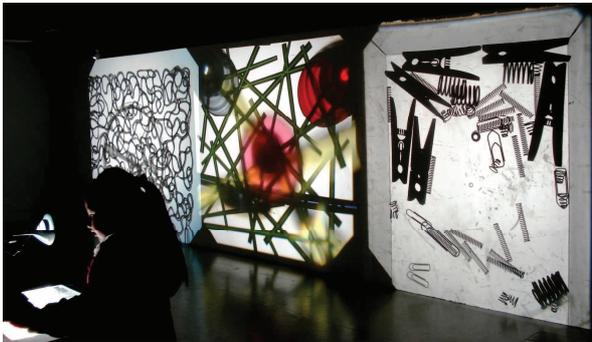
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## 1 – GENERAL PRESENTATION

This exhibition workshop is designed first and foremost to be fun and encourage participation. Visitors are invited into an interactive world where they are the creators.

The exhibition “*Matière à rétro-projeter !*” (Material Projects, literally “Material to project overhead”) is designed around a simple tool: the overhead projector. A tool that nowadays is often stored away and replaced by sophisticated computer equipment, it has been given a new lease on life by artists who have turned it into an instrument of creation.

Through different activities organised into three themes and a dozen interactive stations, visitors make use of materials and surfaces in order to create fleeting images which envelop the space. They are thus invited to decompose and recompose constantly changing images.

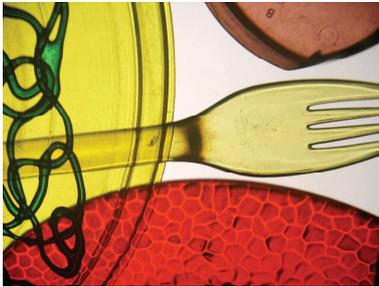
The infinite number of possible combinations of materials, transparencies, colours and lights, makes the overhead projector an instrument of fantasy.

The interactions brought into play by the different manipulations of the overhead projector belong just as much to the world of plastic arts as to the field of animated images. During the course of the exhibition, a selection of animated films is also screened, which were produced on light tables using traditional techniques.

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## 2 – DESCRIPTION OF THE EXHIBITION

### 1<sup>st</sup> THEME: MATERIALS AND OBJECTS

This first theme involves playing with anything that could be used in composing an image. Many different materials and objects are available for the visitor to discover the effects and transformations that can be created using the overhead projector.

As soon as one places them on the overhead projector, everyday lifeless objects (pasta, plastic spoons, scissors, fabric, etc.) are transformed, as if magnified by this change of scale, light, and perspective that their new status suddenly brings them. They then take on another dimension and become true instruments of imagination and creativity.

#### Transparency

Accumulating and superimposing multiple transparent objects...

These manipulations emphasise the nuances of grey, between clarity and blurriness, texture, and light effects.

#### Colour

Coloured transparent surfaces offer the possibility of composing images of coloured light.

#### Letters and words

Compositions can be made using letters, playing on shape, size and different types of writing.

#### Materials

Materials of different natures (sand, flour, gravel, etc.), when projected and enlarged on the wall, reveal some unusual shapes.

#### Patterns and graphic compositions

Lines, dots and graphic symbols... can be used to compose patterns and graphic compositions, as simple or complex as desired.

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## 2<sup>nd</sup> THEME: SPECIAL EFFECTS

This second theme allows visitors to experiment with different visual and scale effects, and challenge the other's imagination by composing a unique image with two pairs of hands.

### Large or small

Representations of objects, animals, and plants are projected onto larger images. Superimposing elements with different scales can create surprising images.

### Back to back

A single image is created using 2 overhead projectors. It is a game of collective composition between 2 players.

### Kaleidoscope

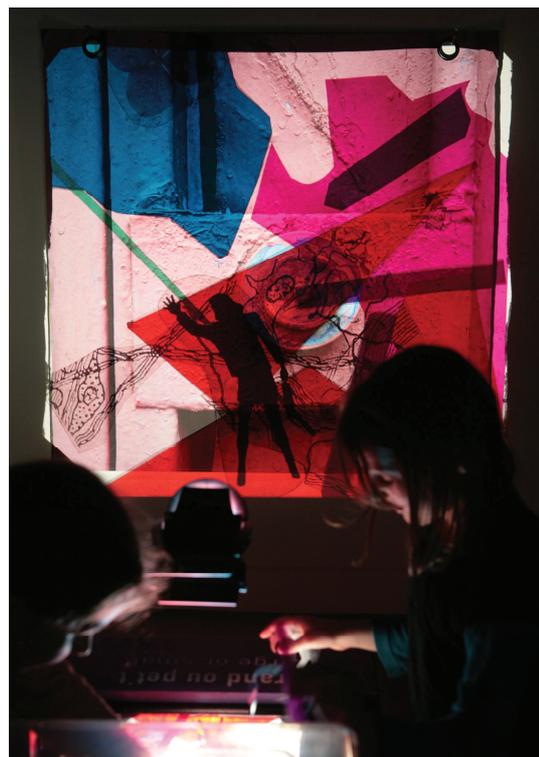
Two mirrors placed at 90° to the projection surface create a multiplied image.

## 3<sup>ème</sup> THEMATIQUE : SUPPORTS D'IMAGES

This theme encourages visitors to experiment with the transformation and distortion of an image depending on the surface onto which it is projected.

### Flexible mannequins

Children are provided with 3 white fabric dolls: they can arrange them however they like, then project images onto them, like giant tattoos which bring them to life.



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## 3 – ANIMATED FILMS

Presentation of a selection of animated films produced on light tables using traditional techniques.

The images for some of the animated films are worked directly on a light table, thus contrasting the light and shadow, opacity and transparency, of a wide range of materials. While the principle is the same as the work on the overhead projectors, in film animation, the images are filmed one by one, thus creating movement.

Sand, modelling clay, and ink are used here to breathe life into stories that are full of poetry.

Here again, visitors find the concept that has been developed throughout the exhibition: the composition of constantly changing images using different materials from everyday life. Visitors can thus gain a different understanding of animated film. They can draw inspiration from this to venture further in their own experimentation, using the different activities on offer throughout the exhibition.

## ARTIST FILMS

Le mariage du hibou (*The owl's wedding*) by Caroline Leaf  
Sand, 7'38  
Produced by: National Film Board of Canada, 1974

Âme noire (*Black Soul*) by Martine Chartrand  
Painting on glass, 9'47  
Produced by: National Film Board of Canada, 2000

Ascio (*Ascio*) by Mathilde Philippon-Aginski, (France)  
Sand and various materials, 8'  
Produced by: Scotto Productions, 2003

Au premier dimanche d'août (*On the first Sunday in August*) by Florence Mialhe  
Pastel and sand, 11'  
Produced by: Les films de l'arlequin, 2000

John et Michael (*John and Michael*) by Shira Avni  
Modelling clay, 10'28  
Produced by: National Film Board of Canada



## STUDENT FILMS "Exercises under the camera"

Selection of 10 animated films by students at the Ecole Nationale Supérieure des Arts Décoratifs in Paris.

La valse du pendu (*Waltz of the hanged man*) by Agnès Patron - Printer's ink, 1'30 - 2008

Le train (*The train*) by Dimitri Stankowich  
Cut paper and coffee, 1'10 - 2004

Dove c'é il mare (*Where the sea is*) by Luca di Napoli - Cotton, oil, filter, 2'45 - 2005

Traces (*Traces*) by Marion Arbona  
Lamp black and various objects, 2'10 - 2004

Par un pas de cheval éveillé j'ai vu des lucioles (*By a woken horse step I saw fireflies*) by Marianka Baude - Cutlery, chopper and two-way mirror, 1'30 - 2005

Chromatisme (*Chromatism*) by Romain Blanc-Tailleur - Glass tube and light, 2'40 - 2007

Le vent (*The wind*) by Marie Décavel  
Powder and small objects, 1'30 - 2004

Le travail du fer (*Ironwork*) by Vladimir Mavounia-Kouka - Various objects, 1'35 - 2004

Le rat (*The rat*) by Nicolas Fuminier  
Cut paper, 1'35 - 2007

Concentrique (*Concentric*) by Julien Widmer  
Sand, filter and various objects, 1' - 2001

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## 4 – ACTIVITIES

Thanks to its interactive nature, this exhibition is self-sustaining, as it is the visitors themselves that animate it and bring it to life. However, the presence of facilitators allows visitors to go further in their experimentation.

The Centre Pompidou provides training for the local facilitating team. It aims to provide a basis for reflection on the overhead projector as a tool, to suggest avenues to explore, and to allow the host site to offer more to its visitors in order to enrich the exhibition.

Teacher training for staff members supervising the visitors is provided by the Exhibition curator. The aim of the activities is to allow children, whether alone or in groups, to explore the creative possibilities of the overhead projector. Each interactive exhibit can handle up to 3 children at a time.

The exhibits are theoretically self-sustaining, but facilitators are there to help the children focus on the particular theme proposed.

## SUGGESTED ADDITIONAL ACTIVITIES

The richness of the exhibition “Matière à rétro-projeter !” gives on to many potential additional activities such as:

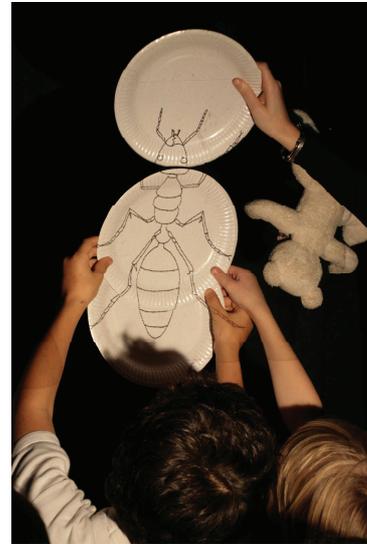
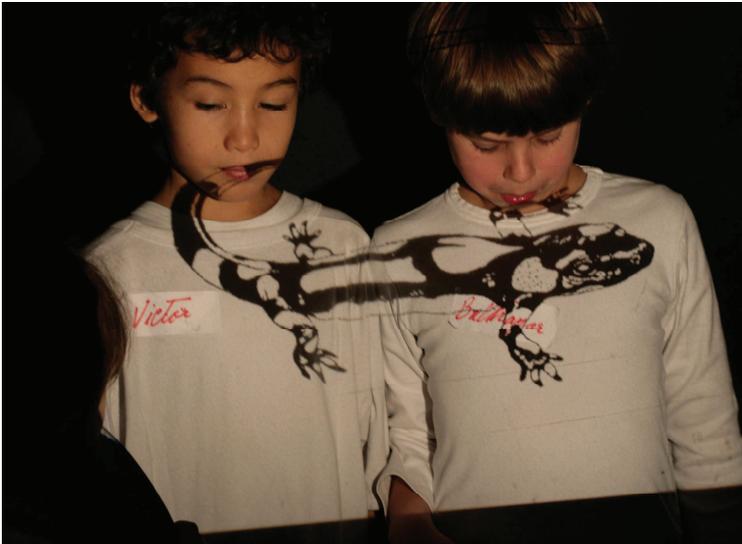
- workshops (if there is sufficient space available): facilitators can offer children an extra activity in the form of an artistic workshop during which they can create a real, achieved work, using an overhead projector (suggested length of the activity: 1 hr 30 mins);
- performances or installations (Art School students or local artists).

These activities are only suggestions and are by no means part of the contract with the Centre Pompidou. Their choice and implementation are the unique responsibility of the host establishment, but advice may still be offered by the Centre Pompidou's teaching staff.

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## 5 - RECEPTION DETAILS AND ORGANISATION OF THE EXHIBITION SPACE

### VISITOR RECEPTION DETAILS

- Visitor capacity for stations: maximum 3 people at a station at any one time
- 1 facilitator per 15 people
- 1 facilitator or greeter in each area
- Age range: 5-12 years (school groups and families)

### ORGANISATION OF THE EXHIBITION SPACE

The exhibition space is composed of 9 stations divided into 3 themes: each theme is represented by a defined colour covering all museum-type equipment (i.e. furniture, signage, picture rails):

- 1) "Materials and objects" in green  
Transparency, colour, letters and words, materials, patterns and graphic compositions.
- 2) "Special effects" in purple  
Large or small, back to back, kaleidoscope.
- 3) "Projection surfaces" in red  
Flexible mannequins.

In addition to these nine stations, some short films are screened:

- artist films;
  - films by students at the Ecole Nationale Supérieure des Arts Décoratifs, Paris.
- Ideally, these screenings should occur in two separate areas.

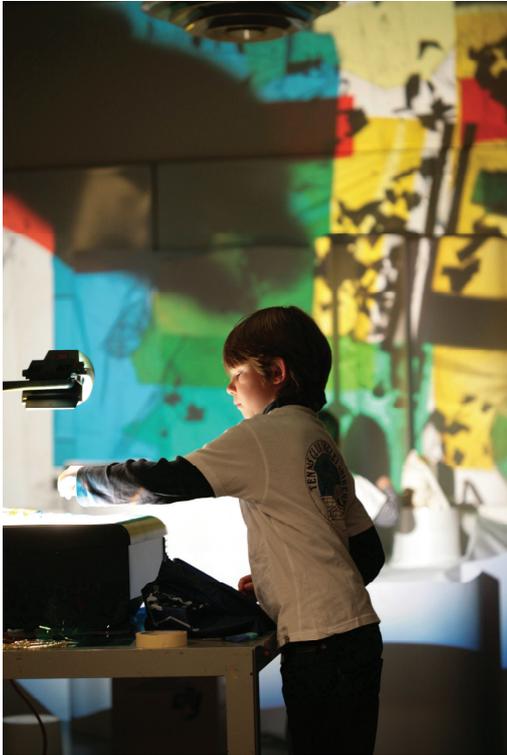
#### Presentation restrictions:

To achieve optimal conditions for these activities, if the exhibition space is too brightly lit, it should be darkened.

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## 6 – TECHNICAL AND FINANCIAL INFORMATION

Insurance: organised by the Centre Pompidou  
Presentation area required: 250 m<sup>2</sup>  
Truck volume required: 40 m<sup>3</sup>  
Weight: 1,168 kg

Composition of the exhibition: 7 crates  
Hire rate: on request.

### ADDITIONAL FEES TO BE MET BY THE PARTNER INSTITUTION:

✓Transport there and back

✓Provision of equipment:

- 1 black bench (same colour as the wall)
- 2 LCD screens + 2 DVD projectors + 2 audio devices
- Cushions, mats or carpet for the screening area
- Electric cables

✓Section of wall (2 m) painted black (for projection onto dolls:  
area 3 "Projection surfaces")

✓Signage:

- name of the exhibition + dates + 3 area names + introductory text attached + Centre Pompidou logo + the following mandatory statement: "Conception et production : Service action éducative et programmation publics jeunes du Centre Pompidou, Paris"
- Translation of the texts (for international)

✓Provision of staff for the installation and removal

✓Interpreter for the Centre Pompidou teams

### ON SITE-ATTENDANCE (4 trips)

- 1 all expenses paid business trip (transport, accommodation, meals) for the exhibition curator or an educational supervisor from the Centre Pompidou to assist in the installation, train the facilitators, and attend the opening of the exhibition.
- 1 all expenses paid business trip for an artwork registrar from the Centre Pompidou's to install the exhibition.
- 1 all expenses paid business trip for a representative from the touring section to make an assessment and assist in the removal of the exhibition
- 1 all expenses paid business trip for an artwork registrar from the Centre Pompidou to remove the exhibition.