APOLLINAIRE ARP BONNARD BRANCUSI CHAGALL DE CHIRICO
DENIS DIX DUCHAMP KANDINSKY KLEE LÉGER MAN RAY MATISSE
MODIGLIANI MONET NEVINSON ORPEN PICABIA PICASSO RODIN
TAEUBER-ARP VALLOTTON VAN DOESBURG VUILLARD...

PRESS PACK

EXHIBITION  26.05 → 24.09.12

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1917 addresses the theme of artistic creation in wartime, on the scale of that one "impossible year" during which the world floundered in devastating conflict. This vast multidisciplinary exhibition provides an instant view of every field of creativity during this year of the First World War. It asks what such a narrow, precise context as a single year might mean for creative activity, while avoiding the pitfalls of expectations and assumptions as to the nature of wartime art.

1917 was a year of extreme diversity in artistic production. The exhibition sets out to convey this by illustrating artists' various positions relative to the battlefront and the multiple forms their work took. Alongside established artists who drew inspiration more or less directly from world affairs were the amateur artists who felt the need to respond to the trials of war through creative expression, not least in the trench art — objects made from shells and weapons — an ensemble of which is one of the highlights of the exhibition. Equally important are the war artists who were sent to the front to record events and bring back images of battle, and the many individuals who, as eyewitnesses, left their memory of the conflict for posterity.

The exhibition shows works from public, private, art and military collections, both French and international. Foremost among these are the many works loaned by the Centre Pompidou, Musée National d’Art Moderne, including Picasso’s stage curtain for the ballet Parade. 1917 also gives rise to partnerships with the Bibliothèque de Documentation Internationale Contemporaine (Nanterre), the Musée de l'Armée (Paris), the Musée du Service de Santé des Armées (Paris), the Historial de la Grande Guerre (Péronne) and the Imperial War Museums (London).

1917 is the first in a series of events taking place in France to commemorate the centennial of the First World War. It is endorsed by the Mission du Centenaire de la Première Guerre Mondiale 1914–2014.


Curators
Claire Garnier
Laurent Le Bon, Director, Centre Pompidou-Metz
The exhibition is devised in two parts. In Galerie 1, it considers artists’ physical and mental involvement with the events of 1917, and highlights the diversity of their work that year. In the Grande Nef, it looks at interactions between destruction, reconstruction and creation, particularly in the theatre and culminating in the presentation of Pablo Picasso’s stage curtain for the ballet *Parade*.

**GALERIE 1**

“What name can we give this war? – At first we called it the ’1914 war’, then when 1915 came, we said it was the ’European war.’ When the Americans joined it became the ’world war’ or the ’universal war’ which has a better ring. Some are in favour of calling it the ’great war.’ The ’war of the nations’ has its supporters too. The ’war of the races’ could pass muster (...). But the ’war of the Fronts’ would perhaps best convey the nature of this gigantic struggle.”


As it leads away from the heart of the conflict to regions further afield, or to inner worlds, the first part of the exhibition shows how artists responded differently to the events of 1917. These individual reactions, when taken together, form a map of creative expression in 1917 from which different types of artist emerge: nineteenth-century personalities, avant–gardists, official war artists, artist–soldiers and soldier–artists, people of all nationalities. This section is structured around recurrent themes, motifs or practices; the emergence of artistic communities and avant–garde movements in troubled times; and how certain artists rejected or distanced themselves from events. A large body of documents highlights the vital importance, in every country, of images and the written word.
How to construct 1917? How to avoid the trap of a too literal interpretation of a theme which, in a single year, throws open huge geographic perspectives, and at the same time convey confinement and oppression? This was one of the greatest challenges for the exhibition design.

In Galerie 1, the visitor is immersed in the creative frenzy of 1917. A study of artists’ geographic and intellectual position in relation to the year’s events draws out themes and motifs which are addressed always from the point of view of creation and representation.

Conflict, exotic landscapes, safe havens for body and soul, examples of hand and mind at work all intersect to reveal suffering and the intrigues of the imagination. Viewed as territories, they inspire a complex, shifting, tortured geography that is reflected in the layout of Galerie 1.

A fragmented path follows a central axis, an incisive broken line. This tightly constructed layout leads into confined spaces or more open areas. Each space is an island with its own theme, an autonomous world with no less permeable borders. Connections are made between art and documentary records, allowing contrasts and correspondences to emerge, opposing or coinciding. Multiple entrances, dividing lines and infinite perspectives are deliberate ploys to create new points of view and blur visitors’ bearings, all the while guiding them along a continuous and richly documented path.

Synthetic rather than illustrative, the layout in Galerie 1 draws on contrasted lighting, growing brighter in a sombre, enveloping atmosphere then fading into the background so that the works might express themselves alone.

Olivia Davidson, Project Manager, Centre Pompidou-Metz
**Arise the Dead!**

Despite being the least bloody year of the conflict, leaving 150,000 dead, 1917 marked a turning-point in the representation of war. Death became a recurrent theme as artists depicted the horror of war in full, down to the corpses and mangled limbs of indiscriminate massacre. The silent, anonymous deaths of war’s countless victims contrasted with the state-like funerals of Rodin or Degas. So as to distract from the carnage and continue to stir patriotic sentiment nonetheless, artists produced more variations, some ironic, on **Debout les Mort!** (Arise the Dead!), a story, popularised by Maurice Barrès, from 1915 of soldiers resurrected to fight again. Crosses and graves were a haunting presence in many works from this time as well.

**Exoticsms**

Germany’s relentless U–boat campaign brought the United States into the war in 1917, tipping the balance. Artists recorded this very particular battleground with depictions of naval equipment and sailors’ daily routine. Yet the sea remained a place for leisure and discovery, and the peaceful, beautiful seascapes it inspired contrasted with the terrible reality of that year. This same ambiguity occurred elsewhere: in the desert that was the theatre of the Palestine and Mesopotamian campaigns, but also an exotic land; and in the mountains where offensives such as the Battle of Caporetto were played out, but which were still enjoyed for leisure and sport.

**Fire!**

Developments in artillery technology gave rise to modern warfare, that is war waged on an industrial, disembodied scale. Battles were fought against a backdrop of explosions. From the trenches up into the sky, where planes came under fire, the air was thick with rumble and roar, an impression made greater by the use of flares. Artists were thrust into an unfamiliar and disconcerting environment. Some, such as Félix Vallotton in *Verdun*, attempted to record this in an abstract language of broken lines and coloured streaks. In an unsettling counterpart to these works, Giacomo Balla’s sets for Stravinsky’s abstract ballet *Fireworks* use darting colour in a similar way. War and theatre echoed each other, not without ambiguity.

**Readymade**

“The "Great War" was a human trauma and social disaster of a scale and gravity never seen before. New military technologies were developed: poison gas, aircraft, tanks, submarines, photography and film. Moreover, this war of devastation targeted not just enemy troops. It also made victims of civilian populations, towns and villages. The Futurists had calld for sweeping militarisation; the Dadaists spoke out in radical opposition. Picabia’s mecanomorphism, Duchamp’s readymades and Ball’s sound poetry were acts of rebellion against cultural consensus and nationalism. Meanwhile, from the indescribable horror of carnage and hand-to-hand combat emerged an “art of recycling” pursued by countless soldiers on all sides and from all backgrounds. These anonymous, inventive tinkerers transformed cartridges or fragments of shells and other lethal contraptions into peaceable utensils. From their filthy, water-logged trenches or makeshift workshops, they contributed in their way to the quiet yet unquestionable triumph of the desire to live over the imminence of death.”

Jean–Jacques Lebel
Zurich – Dada

Born out of a horror for the carnage of war, and a loathing of the institutions and ideologies that had spawned it, Dada set out to subvert and destroy a social, moral and cultural value system that had outlived its time. Founded in 1916 in Cabaret Voltaire, this nihilistic force gained momentum in 1917 in Zurich, in neutral Switzerland. The first Dada exhibition opened in January at Galerie Corray, showing works by members of the group alongside Cubist and African art. In March, Galerie Corray was succeeded by Galerie Dada, which organised exhibitions, talks and soirees attended by Tristan Tzara, Marcel Janco, Hans Arp and Hugo Ball. Still in Zurich, the first issue of the Dada periodical appeared in July. Edited by Tzara, it published poetry, theoretical texts and illustrations founded on experimentation and derision.

Paris

As war set in, and cold and restrictions tightened their grip, Paris with its vibrant art and culture seemed like another world, not least for its interest in Cubism. Disparaged as “Kraut art” at the beginning of the war, Cubism became part of the war effort as the dealer Léonce Rosenberg signed numerous artists to his Galerie de l’Effort Moderne. Debate was rife; Diego Rivera slapped Pierre Reverdy for asserting, in his Nord-Sud review, that Cubism was incompatible with portraiture. Rosenberg’s artists sparked controversy by refusing to qualify Apollinaire’s play Les Mamelles de Tiresias (The Breasts of Tiresias) as a Cubist work. And Apollinaire, who moved about in the cosmopolitan circle of Tout-Paris, drew a following of poets who experimented with the art of calligrams.

Matisse

Henri Matisse, who was 47 in 1917, attempted to ease the frustration of being too old to fight—made worse by the departure of his son, Jean, for the front—by throwing himself heart and soul into his art. He travelled France, leaving Paris for Marseille then Nice. He met with his fellow artists and elders, Monet in Giverny, Renoir in Cagnes, and offered hospitality to non–enlisted artists and others on leave, among them Gleizes, Gris, Lhote and Metzinger. These travels and encounters took place against a backdrop of experiments with form and changing styles. Certain works of 1917 look ahead to happy days in Nice; others are more experimental, such as Auguste Pellerin II whose semi–abstract, stylised form freezes the collector’s face into a mask.

Escape

In a world in which man killed fellow man, certain artists turned their work into a place of refuge. This could just as easily be the mystical, disquieting landscapes of Charles Burchfield as German Expressionists’ sombre descriptions of the brothels where soldiers would escape the everyday. Artists, like soldiers, would drown their boredom and despondency in alcohol and opiates, yet the temptation of suicide was too great for some, as illustrated by Fortunato Depero. Meanwhile, artists such as Kazimir Malevich continued to advance within the cosmic sphere and pursue their creative, spiritual and metaphysical quest to rise above the object and beyond the world.

Fervours

The Great War prompted heightened religious sentiment. Soldiers used shell cases to fashion crucifixes and amulets that would protect and console them; padres conducted services in the trenches. At the outbreak of hostilities, religion had served the patriotic cause. By 1917, it was used to voice doubt and criticism of an absurd and bloody war. An artist such as Max Beckmann returned to the figures of Adam and Eve to stigmatise sinful, murderous mankind. Images of Christ witnessed a resurgence as a universal allegory of man’s martyrdom and suffering.
"War is not only destruction. It is also fertile and has shaped vocations."


The second part of the exhibition is arranged in a spiral, a recurrent motif in the art of 1917 which conveys as much the physical maelstrom as inner torment. It considers the links between creation, destruction and reconstruction. War scarred the soul as much as bodies and faces, buildings and landscapes. Death and injury were omnipresent, putting protection at the centre of concerns, from camouflage to masks whose multiple avatars—military, mortuary and primitive—run throughout this section. Changing identities and altered appearance also belong to the theatrical world, both in civilian society and on the battle front. They reprise the male/female role reversal engendered by war and social upheaval. Harlequin, another masked character, makes repeated appearances up to the climax of the exhibition: Picasso’s stage curtain for the ballet Parade.

Exhibition design is by Didier Blin, architect and museographer

"Destruction. Reconstruction. The sequence in the Grande Nef explores the analogy between the physical and mental scarring suffered by men, and the bruised landscape which bore the stigmata of a devastating conflict. Visitors are immediately pulled into the spiral’s seemingly soothing curves, then quickly caught up in an ever faster movement through a structured and multidisciplinary continuum from which emerge simultaneous visions and kaleidoscopic impressions."

The spiral was an important motif in 1917. It was central to scientific research, driven by the work of D'Arcy Thompson, and a recurrent theme in the art of that year. Taking its cue from the scenography of Hieronymus Bosch 1450-1516 (Paul Robbrecht and Gracia Lebbink, Museum Boijmans Van Beuningen, 2001), projects by Jacques Monory (MAC/VAL, 2005-2006) and Eric Mutel (Rencontres Internationales de la Photographie, Arles, 2007), among others, this dynamic double spiral offers an emotionally-charged experience; an immersion into the intensity of battle and the hell of the trenches.

In a striking and evocative parallel, the blurring of male/female identities is represented alongside camouflage, both viewed through the prism of disguise and dissimulation. The climax of the exhibition, and a majestic representation of the Harlequin figure, the stage curtain for the ballet Parade towers over visitors in a presentation that quietly evokes its function at the Théâtre du Châtelet in 1917. Its immensity offers a counterpoint to confinement and dissimulation. This immersive staging plays on the explicit and duplicity.”

Olivia Davidson, Project Manager, Centre Pompidou-Metz
Portraits

This group of portraits and self-portraits reveals the inner state of the artists and their models. It also illustrates a variety of styles, from the most classical and academic to radical avant-gardism. Intense mental suffering, sometimes caused by war, is apparent on most of the faces portrayed. The psychological trauma of war was finally acknowledged in 1917, amid a frenzy of publications such as *The Psychoneuroses of War* by Jean Lhermitte and *Mental Disorders of War* by Jean Lépine. This shift in understanding transformed how these afflictions were treated. War-related neuroses also contributed to progress in psychoanalysis, through studies by Freud, Jung and Ferenczi.

Battered Bodies

The First World War imposed unprecedented violence on soldiers' bodies, leaving them battered, broken and torn. From 1917, artists no longer held back in portraying this shocking brutality. Their work depicted a sea of cripples, amputees and mutilated bodies, whether to emphasise the barbaric cruelty of the enemy or more generally to condemn the consequences of war. Reduced to fragments and broken lines, the wounded body produced a dismembered aesthetic which found a counterpart in artificial limbs. The body became partly mechanical as it attempted to regain its integrity. The simplified forms of Cubism and Futurism deconstructed faces and bodies in another way.

Masks

The ARS 17 gas mask, issued in 1917, was an advanced version of this symbol of protection against lethal technology. Omnipresent in battle, its sinister presence was conveyed in many graphic and photographic works. The face suffered in war, disappearing beneath a tank-driver's mask or mutilated by shell fire. Some soldiers were so disfigured that plaster casts had to be made to reconstruct or, failing that, camouflage their wounds. These smashed faces find a counterpart in the destructured features of Dada masks, inspired by African sculpture which was fashionable in 1917. Featureless, bandaged heads were also a recurrent theme in art that year.

Théâtre aux Armées

The mask, as well as being present in battle, evokes the stage. The Théâtre aux Armées de la République toured battlegrounds, entertaining troops where they were stationed. Professional actors performed plays from the classical repertoire on portable stages designed by Georges Scott, who was also a war correspondent for *L'Illustration*. However, soldiers identified more readily with the plays they wrote and staged themselves, based on their daily lives. Their performances were largely improvised, using whatever props were at hand. A notable difference with the official troupes is that women's parts were played by men, adding to the blurring of male and female roles that was a consequence of war.

The Breasts of Tiresias

Les Mamelles de Tirésias (The Breasts of Tiresias), a play by Guillaume Apollinaire, crystallises the male/female role reversal. Thérèse, a feminist, renounces motherhood to lead a military career in Zanzibar as a man, General Tiresias. Her husband decides to give birth instead, and produces 49,049 offspring in one day. At a time when France's *midinettes* (seamstresses) took to the streets in protest, Apollinaire's discourse is one of fertility, considered vital if France were to emerge victorious. This “surrealist drama”, which had the support of Pierre Albert-Birot's review *SIC*, was performed for the first time in Paris on 24 June 1917. Its anti-naturalist aesthetic—heir to the circus and to Guignol puppet theatre—is highlighted by Serge Férat’s stage sets and costumes, which hint at Picasso's designs for *Parade*.

Harlequin

The masked Harlequin figure is the embodiment of mischief, cunning and impropriety. While he has always inspired artists, his agility, repeated metamorphoses, and brightly coloured lozenge-patterned costume naturally appealed to the Cubists. In 1917, when Guillaume Apollinaire proclaimed Cubism’s Latin origins in his *L'Origine du Cubisme*, Juan Gris, one of the founders of the movement, seized upon the Harlequin figure to continue his experimental art of 1916 by reintroducing the human form into Cubist compositions. Picasso, himself a Harlequin of art, produced Harlequins in the multitude of styles that typified his work in 1917, from Cubism to Neo-Classicism.
**Parade**

On 18 May 1917, the audience at a charity gala at the Théâtre du Châtelet in Paris watched, dumbfounded, the première of the ballet *Parade*. A collaboration, in Rome, between Jean Cocteau who wrote the scenario, Erik Satie who composed the score, Léonide Massine who wrote the choreography, and Pablo Picasso who designed the sets and costumes, *Parade* was intended to imbue a new spirit, “a sort of surrealism” in Apollinaire’s words. Presented as a *mise en abyme*, the scenario is relatively simple: various characters perform their acts before a disinterested public outside a theatre. The ballet caught the audience off guard with its bold juxtapositions of styles and experimental music, while its authors were labelled “Krauts” and “shirkers” by their detractors.

**Immediate Memory**

The need to record such an unprecedented conflict quickly became clear. Official artists and photographers were sent to the front to document events. Both sides staged exhibitions about the war, and tours of the battlefields were organised from 1917. Numerous public and private initiatives in 1917 set out to record the war for posterity: the foundation of the Bibliothèque–Musée de la Guerre (now the BDIC) from a donation by Louise and Henri Leblanc, the Imperial War Museum in London, the Australian War Records Section, and the Canadian War Memorials Fund; the creation of a First World War gallery at the Musée de l’Armée in Paris; and the first meeting of the German war collections committee (*Ausschuss der Kriegssammlungen*) in Leipzig.

**Camouflage**

The theatre of war also needed its sets and props, to disguise equipment and fool the enemy with decoys. Louis Guingot, an artist of the Nancy School, was first to use disguise equipment and fool the enemy with decoys. The invention, credited to Lucien-Guérin de Scevola, enabled artists to use their experience to imagine a coat painted with stripes. Camouflage is a contradiction in itself, a visible pattern that renders invisible. Its invention, credited to Lucien-Guérin de Scevola, enabled artists to use their talent to serve their country. Forain, Mare and Dunoyer de Segonzac were among the renowned artists who joined the *Section de Camouflage*. Parallels between this deliberate blurring of form and Cubism’s deconstruction of shapes is perhaps most evident in dazzle painting, a camouflage technique used on ships, introduced in 1917 and invented by the British marine painter Norman Wilkinson.

**Monet**

From the outbreak of war, exhausted by the loss of loved ones, Claude Monet refused to leave Giverny where he worked tirelessly on his *Water-Lily* series, in contempt of his age, worsening cataracts and the threat of bombing. More than ever before, he intended his paintings to provide refuge from an agitated world; a safeguard against morbidity and bloody madness. Though plagued by doubt, Monet threw himself into his work and asserted the invincible nature of art. Painting became his way of fighting the enemy as he joined fundraising efforts in 1917 and agreed to the idea of painting Reims Cathedral after bombing, although this was never fulfilled. His donation of part of the *Water-Lily* cycle to the French State affirmed his desire to assist his country.

**Landscapes**

The landscape of battle was a battered and desolate one. The violence that inflicted itself on the body took equal toll on the physical surroundings, which were marred beyond recognition. Artists, moved by what they saw, seized upon these devastated expanses, pockmarked with craters and strung with cinder-like trees, to paint an eloquent portrait of the violence of war. Apocalyptic and often fantasy compositions dwelled on whatever elements destroyed nature’s integrity: barbed wire that clawed and tore into the land; trenches that tore through the earth and spilled out its guts.

**Russian Abstractionism**

Turned entirely towards the invention of a new pictorial world of geometric shapes and bright, luminous colours, abstractionism thrived in Russia during 1917. An affirmation of the all-powerful creative force, Kazimir Malevich’s Suprematism becomes radiating, almost insubstantial colour in the work of Olga Rozanova. Another “amazon of the avant-garde”, Lyubov Popova created contrast and a dynamic sense of movement by overlapping planes of colour in compositions she referred to as “painterly architectonics”. Brimming with hope and enthusiasm, these works set out to build a future of creative freedom, foreshadowed in 1918, a collection of poetry and collages by Aleksei Kruchenykh, Kirill Zdanevich and Vasily Kamensky.

**The Aesthetic of Ruin, The Utopia of Reconstruction**

The devastated landscape spilled over into the destruction of buildings. Bombing raids turned towns and villages into piles of rubble and fragile ruins which painters, and photographers from the army’s *Section Photographique*, endlessly recorded in images filled with pathos and melancholy. Each ruin operates as proof beyond doubt of the barbaric ways of an enemy willing to sacrifice such irreplaceable heritage as Reims Cathedral. Autochromes lent even greater weight to this accusation, documenting damage in full colour at public projections. Such destruction prompted certain architects, Pol Abraham and André Ventre among them, to envisage the country’s future reconstruction.
3. THE STAGE CURTAIN FOR THE BALLET PARADE

AN EXCEPTIONAL LOAN BY THE CENTRE POMPIDOU, MUSÉE NATIONAL D’ART MODERNE

Serge Diaghilev, director of the Ballets Russes, commissioned Picasso to paint the stage curtain for Parade. The ballet, with a scenario by Jean Cocteau and music by Erik Satie, is one of the first examples of avant-garde artists from different disciplines working together. As Guillaume Apollinaire wrote in his preface to the programme, the ballet reveals “for the first time this union of painting and dance, costume and theatre which hails the advent of a more complete form of art.” First performed at the Théâtre du Châtelet in Paris on 18 May 1917, Parade was hugely controversial and prompted important debate within the Paris avant-garde milieu.

The stage curtain – a huge canvas measuring 10.5 by 16.4 metres (more than 170 square metres) and weighing 45 kilos – is Picasso’s largest known painting. It has not been shown in France in more than twenty years. Its mysterious figures and autobiographical nature, reinforced by references to his Rose Period, make it one of the masterpieces in the collections of the Centre Pompidou, Musée National d’Art Moderne.

Inspired by the ballet’s theme of a travelling circus in search of fame and fortune, Pablo Picasso imagined a curtain depicting poetic scenes, with a Harlequin, performers, a fairy...

Pablo Picasso, Stage curtain for the ballet Parade, 1917
Tempera on canvas, 1.050 × 1.640 cm.
Centre Pompidou, Musée National d’Art Moderne, Paris
© Christian Bahier and Philippe Migeat - Centre Pompidou, MNAM-CCI /Dist. RMN-GP
© The Estate of Picasso, 2012
The catalogue for 1917 is the sixth to be published by the Centre Pompidou-Metz. Whereas the exhibition addresses its subject thematically, the 600 pages and 1,070 illustrations of the catalogue adopt a complementary approach in three parts, namely a series of essays, a dictionary, and a journal for the year.

In part one, three essays by historians and art historians shed a general light on the year 1917. The second part takes the form of a dictionary of 1917, comprising 225 concise bibliographic and thematic entries on the people, events, places, disciplines, culture, art and ordinary life that "made" the year. This part is illustrated by many of the works and documents in the exhibition.

Part three, a journal for the year, uses the then popular almanac form, with two brief introductions on image literacy. Each day is represented by a calendar and a timeline of military, diplomatic, political and cultural events, and is illustrated by documents available to the public in 1917, such as posters and magazines.

The catalogue cover and the exhibition’s graphic identity overall are inspired by the camouflage of Texas, a cargo ship requisitioned in the First World War.

THE CATALOGUE

Directors
Claire Garnier
Laurent Le Bon

Editors
Camille Aguignier
Claire Bonnevie
Clemantine de La Feronnière

Coordination and Research for the Almanac
Carole Benaiteau, assisted by Ada Ackerman

Layout and Graphic Design
P&J, Laurence Pinon and Auror Jannin, assisted by Betty Deléon

Proofing
Laurence Peydro

Translation
Ada Ackerman (Russian)
Senta Goldblum (German)
Marc Phéline (English)
Renaud Temperini (Italian)

Production
Dominique Oukkal

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ESSAYS AND NOTES
Ada Ackerman, Researcher at CNRS
Damarice Amao, PhD student in Art History at Université de Paris-IV Sorbonne
Caroline Apostolopoulos, Head of Photographic Collections, Bibliothèque de documentation internationale contemporaine
Mathias Auclair, Chief Curator, Bibliothèque-Musée de l’Opéra [BNF]
Damien Baldin, Associate Professor of History, PhD student at EHESS, Teacher at EHESS and at Lycée Joliot-Curie in Nanterre
Aldo Battaglia, Archivist-Paleographer, Bibliothèque de documentation internationale contemporaine
Thomas Bauer, Professor at Université de Limoges
Nicolas Beaurpré, Professor at Université Clermont-Ferrand-II Blaise-Pascal
Annette Becker, Professor at Université de Paris-Ouest Nanterre-La Défense; Member of Institut universitaire de France
Carole Benainties, Graduate of Sciences Po Paris, Freelance Research Assistant
Jean-Pierre Bertrand, Professor at Université de Liège, Belgium
Laurence Bertinrand Dorléac, Art Historian
Bernard Bêtes, Head of IGN Map Collection
Yaséle Biro, Conservation Assistant, Department of Arts of Africa, Oceania and the Americas, Metropolitan Museum of Art, New York
Jay Bochner, Professor at Université de Montréal, Canada
Frédéric Bosser, Editor, [dBD]Magazine
Antoine Boullant, Lieutenant Colonel, PhD in History [Université de Paris-I Panthéon Sorbonne], Service historique de la Défense
Patrick Bourelle, Professor, PhD in History [Université de Paris-I Panthéon Sorbonne], Service historique de la Défense
Marine Braland, PhD student in Art History at Université de Paris-Ouest Nanterre-La Défense
Christian Briand, Chief Curator, Cabinet d’art graphique, Musée national d’art moderne, Centre Pompidou
Laure de Buzon-Vallet, Honorary Curatorial Assistant, Cabinet de la photographie, Musée national d’art moderne, Centre Pompidou
Laurence Campa, Lecturer at Université de Paris-Est Créteil, Membre of Scientific Committee, Centre de recherches de l’Historial de la Grande Guerre de Péronne
Agnès Chablat-Beylot, Chief Curator of Heritage, Head of Department of Armée de l’Air, Service historique de la Défense
Violaine Châlliat-Fonck, Curator, Head of Archives, Établissement de communication et de production audiovisuelle de la Défense
Emma Chambers, Curator, Modern British Art, Tate Britain
Laurent Charbonneau, Curatorial Assistant, Département contemporain, Musée de l’Armée
Landry Charrier, Associate Professor and PhD in Germanic Studies (Nancy-Dusseldorf), Lecturer at Université Clermont-Ferrand-II Blaise-Pascal
Yves Chevrelia Desbiolles, Head of Artistic Collections, IMEC-Abbaye d’Ardenne
François Cochet, Professor of Contemporary History at Université de Lorraine
Jean-Louis Cohen, Architect, Historian and Professor at Institute of Fine Art, New York University, United States
Gérard Conio, Professor Emeritus at Université de Lorraine
Maryse Cordesse, President of Association des Amis de Jacques Henri Lartigue
Cécile Coutin, PhD in Art History, Chief Curator, Département des Arts du spectacle, BNF
Philippe Dagen, Professor of Contemporary Art History at Université de Paris-I Panthéon-Sorbonne
Macha Daniel, Curatorial Assistant, Cabinet d’art graphique, Musée national d’art moderne, Centre Pompidou
Cécile Debray, Curator, Département des collections modernes, Musée national d’art moderne, Centre Pompidou
Julia Drost, Director of Research, Centre allemand d’histoire de l’art, Paris
Aurélie Ducol
Édouard Ebel, Lieutenant Colonel, PhD in History [Université de Paris-I Panthéon Sorbonne], Service historique de la Défense
Oxana Ermilkov, Musée historique et militaire de l’Artillerie, du Génie et des Transmissions, Saint-Pétersbourg
Natallia Efimova, Musée historique et militaire de l’Artillerie, du Génie et des Transmissions, Saint-Pétersbourg
Isabelle Ewig, Lecturer at Université de Paris-I Sorbonne
Jean-Jacques Ferrandis, President of Société française d’Histoire de la médecine
Daniela Fonti, Professeur of Contemporary Art History at Université Sapienza, Rome
Nastasia Gallian, Student at École normale supérieure de la rue d’Ulm
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Laurent Gervereau, Philosopher and Film Director, President of Institut des Images
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Military and Diplomatic Chronology:
Service historique de la Défense
Commentaries for Visuals:
Hélène Guillot, Captain, PhD student in History at Université de Paris-I Panthéon-Sorbonne, Service historique de la Défense
Centre Pompidou-Metz stages a regular programme of multidisciplinary events in its different spaces: Wendel Auditorium, Studio, Forum and gardens. De-partitioning spaces and content in this way creates opportunities for dialogue between the exhibitions and live performance.

Presented in seasons, these events further develop the themes examined in the exhibitions through other modes of expression, including live performance, music, lectures and films.

Centre Pompidou-Metz thus takes an original and engaging approach to modern and contemporary art, by bringing different disciplines together and encouraging real exchange between artists and audiences.

The 2011–2012 season will close with a series of events relating to themes addressed by 1917 in the Centre’s different venues.

**SA 26 MAY 21:30**

**OCTOBER BY SERGEI EISENSTEIN**

**JEFF MILLS**

**FILM MIX**

Jeff Mills is one of the world’s most inventive DJs and music producers, and a major figure on the Detroit techno scene, where he began his career as a local radio DJ in 1984. Since 2000 he has explored ways to merge image and sound. This led to an original soundtrack for Fritz Lang’s *Metropolis*, presented at the Centre Pompidou. The following year he created *Mono*, an installation inspired by Stanley Kubrick’s *2001: A Space Odyssey*. Using a new tool, the DVJ-X, to work on both sound and image, in 2002 he composed music for another silent film, Buster Keaton’s *Three Ages*, this time for MK2 Cinema. In April 2009, the Cinémathèque Française invited him to work on Cecil B. DeMille’s *The Cheat*, then to tackle the world of Sergei Eisenstein. Film Mix is a work for *October* (1927), which traces the 1917 October Revolution and the rise to power of the Soviets.

**FORUM**

Full price: 15 euros
Concessions: 10 euros

**WE 6 JUNE 19:30**

**DE LA POSSIBILITÉ OU DE L’IMPOSSIBILITÉ DE CRÉER EN TEMPS DE GUERRE**

**PHILIPPE DAGEN**

**LECTURE**

“[…] Come 1917, for three years a revolution had been taking place, in plain view, of how the present is represented, moving from manual imitation – drawing, painting, engraving – to mechanical recording – photography, film […]. Every soldier is a potential photographer, every citizen on the home front a fascinated and terrified spectator. An economy grew around this, the first commercial exploitation of the spectacle of current affairs in the twentieth century. […] Do the arts, the old fine arts, even modern art, still have the means to captivate, move, convince? […] We will consider this against the backdrop of a historian’s hypothesis: did not the events that unfolded between 1914 and 1918 foreshadow the image-driven society of today?”

**AUDITORIUM WENDEL**

Price: 5 euros

**SA 9 JUNE 11:00**

**PORTRAITS**

**ANDREA BOZIC AND JULIA WILLMS**

**PERFORMANCE**

Andrea Božić and Julia Willms invite two artists to reproduce a painting from 1917 which they have never seen, guided solely by the description given by an art historian, behind a screen. As the minutes and the hours go by, so the work appears, the product of a narrative and two interpretations. This transition from image to words and back to image becomes a shifting of the imagination in which the artist’s name is never revealed.

**STUDIO**

Free

Narrator: Claire Lahuerta / Guest artists: Élise Franck, Vivien Roussel
SU 10 JUNE 11:00/15:00/16:30
LE HALL DE LA CHANSON
SERGE HUREAU
With Serge Hureau and Olivier Hussennet, singers, and Cyrille Lehe, pianist.

MUSIC

Two singers and a pianist perform some of the songs which, even in these times of war, were still being played in music halls in 1917, and which soldiers in the trenches would sing to pluck up courage and calm their fears. Just behind them is Picasso’s curtain for Parade by Cocteau and Satie, who excelled in taking inspiration from the fine arts as well as the popular entertainment of circus, dances and music hall.

GRANDE NEF, IN FRONT OF THE PARADE CURTAIN
Free for holders of an exhibition admission ticket

WE 13 JUNE 20:00
LA GRANDE ILLUSION (1937)
JEAN RENOIR
LECTURE/FILM

Introduction by Christophe Damour, lecturer in film history and aesthetic at Strasbourg University. Captain Boeldieu and Lieutenant Maréchal are shot down behind German lines during the First World War, and taken prisoner. The two become part of a close-knit community of fellow French soldiers at the prisoner-of-war camp. The men undertake to dig a tunnel, but are transferred to another camp the day before their planned escape.

AUDITORIUM WENDEL
Price: 5 euros

SA 16 JUNE 20:00 SU 17 16:00
MONOCLE, PORTRAIT DE S. VON HARDEN
STEPHANE GHISLAIN ROUSSEL
THEATRE

Otto Dix’s Portrait of the Journalist Sylvia von Harden (1924), a work characteristic of New Objectivity, is the starting-point for the play. Luc Shiltz, in the role of a female icon of the immediate after-war period, interprets a monologue based on facts and testimonials of the day. French/German surtitles, a reference to silent film, blur the frontiers between real life, tableau vivant and spoken theatre.

STUDIO
Full price: 10 euros
Concessions: 5 euros

SU 17 JUNE 10:30 / 11:45
UN DIMANCHE, UNE ŒUVRE – SUNDAY LECTURES
PARADE : « VOUS AVEZ DIT CUBISME ? »
ROLAND HUESCA
LECTURE

18 May 1917: tonight, the Ballets Russes are presenting Parade. Picasso, Massine, Satie and Cocteau are the names on the bill. Writing in Le Figaro, Henri Quittard shared his doubts: these “names alone speak for themselves.” What does this “realist ballet”, with its suspicions of “cubist” undertones, have in store? Roland Huesca invites us to experience this one evening.

GRANDE NEF, IN FRONT OF THE PARADE CURTAIN
Free for holders of an exhibition admission ticket

WE 20 JUNE 19:30
« CAMOUFLER, NE PAS CAMOUFLER, 1917 ? »
ANNETTE BECKER
Director of the Centre Pierre Francastel d’Histoire de l’Art et des Représentations Contemporaines.
Paris Ouest University, Nanterre, La Défense.
LECTURE

“War was grey and camouflaged. Light, colour, even a shade were forbidden, under pain of death. [...] No-one saw the war; hidden, on all fours, earth-coloured, the useless eye saw nothing.” This statement by Fernand Léger, soldier, is the springboard for a reflection on dissimulation on the military and home fronts in 1917. To camouflage is to hide the drama of war by attempting to overcome the contradiction between beauty – avant-garde fragmentations – and destruction. Ruins are portrayed more often than the (military and civilian) dead: the complete sanitisation of war.

AUDITORIUM WENDEL
Tarif : 5 euros

SU 24 JUNE 10:30 / 11:45
UN DIMANCHE, UNE ŒUVRE – SUNDAY LECTURES
HISTOIRE D’UNE RENCONTRE IMPOSSIBLE : PRINCESSE X, GOD ET FOUNTAIN
ARNAUD DEJEAMMES
Artist and art theorist, lecturer and speaker at art schools in France and worldwide.
LECTURE

1917 brings together three works which never previously had the opportunity to meet. Their apparent potential to shock must not overshadow their role in instigating a tipping point in modern art, heralding the advent of minimalism and conceptual art. As well as evoking the individual destiny of each, to have them here together is a chance to consider the artistic climate in the shadow of war and revolution: exaltation of the military and anti-war sentiment, sexism and feminism, conservatism and liberation...

GALERIE 1
Free for holders of an exhibition admission ticket
**SU 8 JULY**  10:30/11:45
**UN DIMANCHE, UNE ŒUVRE – SUNDAY LECTURES**
**LES NYMPHÉAS DE MONET : L’EXPÉRIENCE IMMERSIVE**
**CLAIRE LAHUERTA**
**LECTURE**
In the shimmering reflections and dappled light of Giverny, Monet captures on canvas the impermanence of things, in paintings which can be read on several levels in the very particular context of the year 1917. Conceived as a pictorial environment, the works on display will be considered as the heart of a wider installation: that of the entire scenography in its dizzying vastness.
**GRANDE NÉF, IN THE WATER LILIES ROOM**
Free for holders of an exhibition admission ticket

**TH 20 ET FR 21 SEPTEMBER**
**COLLOQUE 1917**
**AUDITORIUM WENDEL, CENTRE POMPIDOU-METZ**
To mark the end of the 1917 exhibition, the Centre Pompidou-Metz hosts a symposium on creation in wartime.

**SA 21 JULY**
**EXTRA LARGE !**
**CENTRE POMPIDOU-METZ TEAMS UP WITH THE CITY OF METZ, ASSOCIATION FRAGMENT AND MUSIQUES VOLANTES FOR THE SECOND "EXTRA LARGE!" FESTIVAL.**
**FROM 16:30**
**MUSIC / LIVE PERFORMANCE / DANCE**
**PROGRAMME UNDER CONSTRUCTION**

**AT NIGHTFALL**
**CHARLIE CHAPLIN : L’ÉMIGRANT / CHARLOT SOLDAT / CHARLOT FAIT SA CURE**
**FILM**
A screening under the stars of three Charlie Chaplin films, made in 1917 and 1918. Three masterpieces depicting the little tramp’s adventures: a peaceful health spa is disturbed by the arrival of an incongruous guest; the tramp arrives in New York; and the misfortunes of Chaplin the soldier, obeying orders among the madness of war.
**IN FRONT OF THE CENTRE POMPIDOU – METZ**
Free

**FR 21 SEPTEMBER**
**L’OURS NORMAND**
**THEATRE**
Through a compilation of texts by Fernand Léger on the circus and the impact of war, the actor Arnaud Churin takes us into the life and work of this pioneer of modern art. Alongside rap artist and slam poet D’ de Kabal, and in a sharp and evocative staging, Arnaud Churin is the “Normandy bear”, our guide into this sensitive and intimate world.

**MAY – JULY** 1 WEEKEND/MONTH
**YOUTH WORKSHOPS**
"N. & R." LES FÉTICHES ANTI-GOTHAS.
Artist Antoine Poncet leads these workshops as part of 1917 along with Nénette and Rintintin, two “stars” of the day.
In these times of war, lucky mascots and charms spread through every level of society. Made from scraps of wool tied together, these dolls started out as children’s playthings before capturing the entire public imagination. Their comical yet slightly disconcerting appearance gave them magical powers, on a par with kachinas and African gri-gri. They could be frightening; instead they danced and sparked a craze. More importantly, they only brought good luck when given by one person to another. Fun, profane, magical, floating and free, they were an antidote to the prevailing anguish and despair.
Antoine Poncet invites young visitors to make their own Nénette and Rintintin, and be part of a display of charms that will grow throughout the duration of 1917.
**INFORMATION:** Each workshop lasts 90 minutes and includes a presentation of period documents and making the charms.
**SATURDAY 26 MAY 2012 – 2PM TO 3.30PM AND 4PM TO 5.30PM**
**SUNDAY 27 MAY 2012 – 2PM TO 3.30PM AND 4PM TO 5.30PM**
**SATURDAY 16 JUNE 2012 – 2PM TO 3.30PM AND 4PM TO 5.30PM**
**SUNDAY 17 JUNE 2012 – 2PM TO 3.30PM AND 4PM TO 5.30PM**
**SATURDAY 14 JULY 2012 – 2PM TO 3.30PM AND 4PM TO 5.30PM**
**SUNDAY 15 JULY 2012 – 2PM TO 3.30PM AND 4PM TO 5.30PM**
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Curators
Claire Garnier
Laurent Le Bon

Project Manager
Olivia Davidson

Scenographer
Didier Blin, museographer and architect, assisted by Erol Gülgönen

Scientific Consultants
Philippe Dagen
Jean-Jacques Lebel

Scientific Consultant for Film
Laurent Veray

Scientific Consultants for Literature
Laurence Campa
Édouard Graham

Research Assistant
Ada Ackerman

Works Registrar
Éléonore Mialonier, assisted by Floriane Benjamin and Irene Pomar–Marcos

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Project Coordinator
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Thibault Leblanc

Light Design
I.C.O.N., Akari–Lisa Ishii

Graphic Design
P&J, Laurent Pinon and Aurore Jamin, assisted by Betty Deléon

Gallery Texts
Ada Ackerman

Exhibit Captions
Thibaut Casagrande
Armance Léger–Franceschi
Stéphanie Molins
Anne Monier

Signage Coordinators
Camille Aguiñier
Claire Bonnevie
Erika Ferrand–Cooper

Signage Translation
Urzike Lowis (German)
Sandra Petch (English)

Signage Proofing
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Signage Production and Installation
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BAIRM: Dominique Barrière,
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Framing and Pedestals
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8.

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Cinémathèque Robert-Lynen
Cité de l’Architecture et du Patrimoine
Collection J+C Mairet
Collection Patrice Warin
Comédie-Française
Donation Jacques Henri Lartigue – Ministère
de la Culture et de la Communication
Fondation Albert Gleizes
Fondation Le Corbusier
Galerie 1900-2000
Galerie 9e Art
Gaumont Pathé Archives
Les Arts Décoratifs
Lobster Films
 Médiathèque de l'Architecture et du Patrimoine –
Ministère de la Culture et de la Communication
Musée Bourdelle
Musée d’Art et d’Histoire du Judaïsme
Musée d’Art Moderne de la Ville de Paris
Musée de l’Armée
Musée de l’Orangerie
Musée d’Orsay
Musée du Service de Santé des Armées
au Val-de-Grâce
Musée Marmottan Monet
Musée National de la Marine
Musée Rodin
Musée Zadkine
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The exhibition 1917 is a Centre Pompidou-Metz production. Centre Pompidou-Metz is the first offshoot of a French cultural institution, Centre Pompidou, developed in collaboration with a regional authority, the Communauté d'Agglomération Metz Métropole.

Centre Pompidou-Metz is an Établissement Public de Coopération Culturelle (public establishment for cultural cooperation) whose founding members are the French State, Centre Pompidou, the Lorraine Region, Communauté d’Agglomération de Metz Métropole and the City of Metz. Financial support is provided by Wendel, its founding sponsor.

The exhibition 1917 is supported by Caisse d’Épargne Lorraine Champagne-Ardenne and Amis du Centre Pompidou-Metz.

The exhibition 1917 is supported by Ministère de la Défense et des Anciens combattants, secretariat général pour l’administration, Direction de la mémoire, du patrimoine et des archives.

The exhibition 1917 has been realised in partnership with Bibliothèque de documentation internationale contemporaine (BDIC), Nanterre, Établissement de communication et de production audiovisuelle de la défense (ECPAD) and Musée de l'Armée.

The exhibition 1917 was devised in collaboration with the Zone de soutien de Metz.

The exhibition 1917 inaugurates a cycle of events commemorating the First World War. It is supported by the Mission du centenaire de la Première Guerre mondiale 1914-2014. It was devised in collaboration with Cinémateque Robert-Lynen film library in Paris.

It was devised in cooperation with the following media:
### Times

<table>
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<tr>
<td>Monday</td>
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<td>Sunday</td>
<td>10am-6pm</td>
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Last ticket sales 45 minutes before closing time.

### Admissions

**General admission:** €7
A ticket gives admission to all the exhibitions showing on the day of your visit.

Free admission (on presentation of an official document) for:
- under 26s,
- teachers (holders of a Pass education or French-issued professional card),
- disabled visitors and a companion,
- job-seekers who are registered in France (proof of status must be less than 6 months old),
- beneficiaries of a basic State pension,
- registered tour guides,
- holders of an Icon, Iconos or Aica card,
- journalists with a press card,
- artists registered with the Maison des Artistes,
- staff of the Centre Pompidou and affiliated organisations (BPI, IRCAM) on presentation of their pass
- Centre Pompidou-Metz annual Pass: €33
  Pass renewal €30 (for passes renewed within three months of expiry)

### Where to Buy Tickets

**On site**
tickets can be purchased from the ticket desks

**Online**
at our website [centrepompidou-metz.fr](http://centrepompidou-metz.fr)

From our partners
Digitick, Fnac, France Billet and TicketNet.

### Groups

**Visit with a Centre Pompidou-Metz guide**

- **Price:** €170
- **Languages:** French, English, German

The price includes admission, a 90-minute guided tour and group booking fees.

**Groups are strictly limited to 20 people.**

**Self-led group visit** or with a guide from outside the Centre Pompidou-Metz

- **Price:** €7 per person + €20 booking fee for priority access
- **Groups are strictly limited to 20 people.**

Advance booking is required via our website [centrepompidou-metz.fr](http://centrepompidou-metz.fr), under Tickets.

### Events

As a continuation of its exhibitions, Centre Pompidou-Metz stages regular events inside the Auditorium Wendel and the Studio. These events call on all types of creative disciplines.

**Live performances**
- Dance, theatre, performance and concerts: €5 / €10 / €15 / €20 depending on the event

**Film**:
- €5 / screening / free for members

### Lectures

- **Paroles d’artistes – Talks by artists:**
  Free, subject to available space
- **Free for members**
- **Introduction to 20th-century art history:** €5
- **Introduction to design history:** €5
- **Un dimanche, une œuvre – Sunday lectures:** Free for visitors with an exhibitions admission ticket, subject to available space. Sign up on the day, at the ticket desk.

### How to Get to Centre Pompidou-Metz

**By foot:** a 2-minute walk from the high-speed TGV Metz Ville station; 10 minutes from the historical town centre.

**By car:** A4 (Paris / Strasbourg) and A31 (Luxembourg / Lyon) motorways, exit Metz Centre. 700-space underground car park on Avenue François Mitterrand, open 24/7.

**By coach:** A4 (Paris / Strasbourg) and A31 (Luxembourg / Lyon) motorways, exit Metz Centre. Group drop-off zone on Avenue François Mitterrand; reserved coach parking on Avenue Louis Débonnaire.

**By train:** high-speed TGV Metz Ville station with direct trains from Paris (1hr 20 min) and Luxembourg City (40 min). Lorraine TGV station (29 km from Metz, shuttle service) with direct trains from Lille Europe (2 hrs), Rennes (4 hrs), Bordeaux (5 hrs), and Frankfurt (2 hrs 40 min).

**By plane:** Metz-Nancy Lorraine Airport (33 km/20 min), Luxembourg Airport (69 km/45 min), Sarrebruck Airport (79 km/1h), Zweibrücken Airport (110 km/1h20).

**Centre Pompidou-Metz**
1, parvis des Droits-de-l’Homme CS 90490 F-57020 Metz Cedex 1
+33 (0) 3 87 15 39 39
contact@centrepompidou-metz.fr
[centrepompidou-metz.fr](http://centrepompidou-metz.fr)

Centre Pompidou-Metz is on Facebook and Twitter!
11.

VISUALS FOR THE PRESS

Visuals of works in the exhibition can be downloaded at the following address: 
centrepompidou-metz.fr/phototheque

User name: presse
Password: Pomp1d57

A selection of visuals showing the works in situ is available at the same address.
VISUALS AVAILABLE FOR THE PRESS

C. Altam, Les Tanks à la Bataille de la Somme
(Tanks at the Battle of the Somme), 1917
Paris, F. Rouff, Collection "Patrie", 1917
Booklet, 32 pages, 19.5 x 14 cm
Private collection © Rights reserved

Guy Arnoux, 1917. J’apporte la victoire
(1917. I bring victory), 1917
Watercolour, India ink, pen and lead pencil on paper, 34.7 x 26.3 cm
Centre National des Arts Plastiques, Paris – Ministère de la Culture et de la Communication, Paris
Deposited with the BDIC, Nanterre © Collection BDIC © Rights reserved

Pierre Bonnard, Un village en ruines près de Ham
(A village in ruins near Ham), 1917
Oil on canvas, 63 x 85 cm
Centre National des Arts Plastiques, Paris – Ministère de la Culture et de la Communication, Paris
Deposited with the BDIC, Nanterre © Collection BDIC © ADAGP, Paris 2012

Constantin Brancusi, Princesse X
(Princess X), 1915 – 1916
Polished bronze, limestone 61.7 x 40.5 x 22.2 cm
Centre Pompidou, Musée National d’Art Moderne, Paris © Centre Pompidou, MNAM-CCI, Dist. RMN-Grand Palais © ADAGP, Paris 2012

Giorgio De Chirico, Interno metafisico
(con sanatorio)/Great Metaphysical Interior,
April-August 1917
Oil on canvas, 95.9 x 70.5 cm

Otto Dix, Selbstporträt als Soldat
(Self Portrait as a Soldier), 1917
Charcoal on paper, 39.9 x 31.4 cm

Marcel Duchamp, Fontaine
(Fountain), 1917/1964
White porcelain, ceramic glaze and paint, 63 x 68 x 25 cm

Augusto Giacometti, Sommernacht
(Summer’s Night), 1917
Oil on canvas, 67.2 x 65 cm

© Rights reserved
Albert Gleizes, *Paysage des Bermudes* (Bermuda Landscape), 1917
Oil on card, 92 x 73 cm
Centre Pompidou, Musée National d’Art Moderne, Paris
© Centre Pompidou, MNAM-CCI, Dist. RMN-GP/Jacqueline Hyde
© ADAGP, Paris 2012

Juan Gris, *Arlequin à la guitare* (Harlequin with a guitar), 1917
Oil on panel, 101 x 65.1 cm
The Metropolitan Museum of Art, New York
© The Metropolitan Museum of Art, Dist. RMN-GP / Image of the MMA
© Rights reserved

George Grosz, *Explosion*, 1917
Oil on panel, 47.9 x 68.2 cm
The Museum of Modern Art, New York

Gaston Hoffmann, *Le Sort des premiers tanks* (The first tanks’ destiny), 31 July 1917
Pencil and Indian ink wash on a sketchpad page, 13.5 x 20.2 cm
Musées de Metz Métropole – La Cour d’Or, Metz
© Lucienne Kieffer, Musée de la Cour d’Or Metz Métropole
© Rights reserved

Ernst Ludwig Kirchner, *Kopf von de Velde, Dunkel* (Van de Velde’s head, dark), 1917
Woodcut on paper, 49.8 x 40.2 cm
Staatliche Museen zu Berlin, Kupferstichkabinett, Berlin
© BPK, Berlin, Dist. RMN-GP / Jörg P. Anders

Ernst Ludwig Kirchner, *Kopf des Kranken* (Selbstporträt) (The Patient’s Head, Self Portrait), 1917-1918
Woodcut on paper, 56.8 x 26.8 cm
Staatliche Museen zu Berlin, Kupferstichkabinett, Berlin
© BPK, Berlin, Dist. RMN-GP / Jörg P. Anders

Otto Lehmann, *Wir Schlagen sie. Und Zeichnen Kriegsanleihe!* (We will triumph. Subscribe to war bonds!), 1917-1918
Poster (Germany)
Colour lithography on paper, 33.8 x 23.6 cm
BDIC, Nanterre
© Collection BDIC
© Rights reserved

Henri Matisse, *Auguste Pellerin II, May 1917*
Oil on canvas, 150.2 x 96.2 cm
Centre Pompidou, Musée National d’Art Moderne, Paris
© Centre Pompidou, MNAM-CCI Dist. RMN / Philippe Méiat
© The Estate of H. Matisse

Claude Monet, *Portrait de l’artiste* (Portrait of the artist), 1917
Oil on canvas, 70.5 x 55 cm
Musée d’Orsay, Paris
© RMN-GP, Musée d’Orsay / Jean-Gilles Berizzi
James Montgomery Flagg, I Want you for U.S. Army, 1917
Poster (United States)
Colour lithography on paper, 96.5 x 63.2 cm
BDIC, Nanterre
© Collection BDIC
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John Nash, Over the Top. First Artists' Rifles at Marcoing, 30th December 1917, 1918
Oil on canvas, 79.8 x 108 cm
IWM (Imperial War Museums), London
© IWM (Art.IWM ART 1656)

John Nash, Oppy Wood, 1917. Evening, 1918
Oil on canvas, 182.8 x 213.3 cm
IWM (Imperial War Museums), London
© IWM (Art.IWM ART 2243)

Paul Nash, Existence, 1917
Chalk, ink and wash on paper, 52.5 x 36.7 cm
IWM (Imperial War Museums), London
© IWM (Art.IWM ART 722)

Max Pechstein,Untitled, from the Somme-Schlacht (Battle of the Somme) series, 1916-1917
Etching on paper, 52.2 x 42.4 cm
Historial de la Grande Guerre, Péronne (Somme)
© Pechstein Hambourg/Toekendorf/ADAGP, Paris 2012

Pablo Picasso, Stage curtain for the ballet Parade, 1917
Tempera on canvas, 1,050 x 1,640 cm
Centre Pompidou, Musée National d’Art Moderne, Paris
© Centre Pompidou, MNAM-CCI, Dist. RMN-GP/Christian Bahier et Philippe Migot
© The Estate of Picasso, 2012

Hans Richter, Visionäres Porträt (Visionary Portrait), 1917
Oil on canvas, 53 x 39 cm
Centre Pompidou, Musée National d’Art Moderne, Paris
© Centre Pompidou, MNAM-CCI, Dist. RMN-GP/Rights reserved
© Hans Richter Estate

Félix Vallotton, Verdun. Tableau de guerre interprété (sic) projections colorées noires bleues et rouges terrains dévastés, nuées de gaz (Verdun Interpreted War Painting, Coloured Black, Red and Blue Projections, Destroyed Lands, Clouds of Gas), 1917
Oil on canvas, 115 x 164 cm
Musée de l’Armée, Paris
© Musée de l’Armée, Dist. RMN / Pascal Segrette
© Rights reserved

1917
Alexej von Jawlensky, Mystischer Kopf. Großer Frauenkopf [Mystical Head. Large Female Head], circa 1917
Oil on paper, 50 x 40 cm
Stiftung Wilhelm Lehmbruck Museum, Duisburg
© Lehmbruck Museum/Bernd Kirtz
© ADAGP, Paris 2012

[Belgian paper knife, Engraved portrait of King Albert I], [1914-1918]
Engraved and polished shrapnel, 1.8 x 32 x 5.5 cm
© Collection Patrice Warin
© Rights reserved

[German paperweight with iron cross], [1914-1918]
Brass with 37mm cartridge for the base, 17 x 9.6 x 14.2 cm
© Collection Patrice Warin
© Rights reserved

[Cambray], [1914-1918]
Engraved and hammered shell cartridge, 23 x 9 cm
© Philippe Fuzseau
© Rights reserved

[Photo frame], [1914-1918]
Shell cartridges, 28.2 x 22.9 x 9 cm
Archives Jean-Jacques Lebel
© Philippe Fuzseau
© Rights reserved

[Miniature plane], [1914-1918]
Bullet, 4.5 x 10 x 8 cm
Archives Jean-Jacques Lebel
© Philippe Fuzseau
© Rights reserved

[Injury to the right orbital region. Complete loss of right eye and lower jaw bone substance. Mould made a few hours after injury], [1914-1919]
Painted plaster mould with wax, 34.8 x 21.3 x 11.5 cm
Musée du Service de Santé des Armées, Paris
© Musée du Service de Santé des Armées au Val-de-Grâce, Paris
© Rights reserved

[Face disfigured by shrapnel. Loss of substance on the right of the face, particularly the upper and lower jaws. Wound before treatment], [1914-1919]
Plaster and coloured wax mould, 35.8 x 21.5 x 15 cm
Musée du Service de Santé des Armées, Paris
© Musée du Service de Santé des Armées au Val-de-Grâce, Paris
© Rights reserved

[Ashtray in the shape of an English cap], [1914-1918]
Cut from brass from a casing, 6.5 x 12.5 cm
© Collection Patrice Warin
© Rights reserved
Press relations

EPCC Centre Pompidou-Metz
Louise Moreau
+33 (0)3 87 15 39 63
louise.moreau@centrepompidou-metz.fr

Claudine Colin Communication
Valentine Dolla
+33 (0)1 42 72 60 01
centre.pompidou.metz@claudinecolin.com