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Press release

Exhibitions at Centre Pompidou-Metz in 2014

New exhibitions in 2014

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- Paparazzi!
Photographers, stars and artists

26 February - 9 June 2014

- 1984-1999
The Decade
24 May 2014 - 2 March 2015

- Simple Shapes
13 June - 5 November 2014

And:

- Beacons
From February 2014

Still showing in 2014

- Beat Generation / Allen Ginsberg
Until 6 January 2014

- Hans Richter
The crossing of the century
Until 24 February 2014

New exhibitions in 2014

Paparazzi!

Photographers, stars and artists

26 February - 9 June 2014

Galerie 3

In this original exhibition, Centre Pompidou-Metz examines the phenomenon and aesthetic of paparazzi photography through more than 600 works spanning multiple disciplines: photography, painting, video, sculpture, installation, etc.

Covering fifty years of celebrities caught in the lens, Paparazzi! Photographers, stars and artists considers the paparazzo at work by examining the complex and fascinating ties between photographer and photographed, going on to reveal the paparazzi influence on fashion photography.

By associating some of the genre's leading names, the likes of Tazio Secchiaroli, Ron Galella, Bruno Mouron and Pascal Rostain, with works by Richard Avedon, Raymond Depardon, Yves Klein, Gerhard Richter, Cindy Sherman and Andy Warhol, all of whom reflected on this modern-day myth, Paparazzi! Photographers, stars and artists sets out to define the paparazzi aesthetic.

The figure of the "paparazzi" was invented by Federico Fellini in his 1960 film *La Dolce Vita* as a contraction of "pappataci" (mosquitoes) and "ragazzi" (ruffians). Thus the practice of tracking celebrities in the hope of a candid shot has been around for more than half a century.

Since then, this post-modern hero has become a legend of the popular press, akin to a war correspondent reporting from the frontline of fame.

The profession of paparazzo is more complex than it seems. Paparazzi must be ingenious. They each have their tricks of the trade and tales to tell which together form the grand story of "paparazzism".

Their targets are almost always women who epitomise their era's feminine ideal: Brigitte Bardot, Jackie Kennedy-Onassis, Liz Taylor, Stephanie and Caroline of Monaco, Paris Hilton, Britney Spears... But celebrities are not just helpless victims. They defend themselves, prevent the photograph from being taken, even attack their assailant. They can also be a willing accomplice, playing up to the camera and even setting up shots. Some go as far as to invent their own way of escaping the star system and its constraints.

Since the 1960s and 70s, the attitudes adopted by these image-mongers have fascinated countless artists who, in one or other work, have stepped into the paparazzo's shoes. Similarly, the paparazzi aesthetic (long lens, enlarged grain, flashes, etc.) has inspired works by many contemporary artists, including Viktoria Binschtok, Malachi Farrell, Kathrin Günter, Alison Jackson and Armin Linke.

A catalogue accompanies the exhibition.



Curator

Clément Chéroux, curator, Centre Pompidou, Musée National d'Art Moderne, head of the photography department

Associate curators

Quentin Bajac, chief curator of photography, Museum of Modern Art, New York

Sam Stourdézé, director, Musée de l'Elysée, Lausanne

Exhibition design

Nathalie Crinière

Pierluigi Agency *Photographers waiting for Anita Ekberg disembarking a plane*

© Collection Michel Giniès

© Attributed to Pierluigi Praturlon / DR



Ron Galella, *Jackie O. and Ron*, New York, 1971

30 x 20 cm

© Ron Galella / A. Galerie



Daniel Angeli, (Liz Taylor)

30 x 20 cm

© Daniel Angeli



Alison Jackson, *Bush with Rubik's Cube*
© Alison Jackson



Cindy Sherman, *Untitled Film Still*, 1980
Black and white photograph
31.4 x 40.3 cm
Exhibition print (MP# 54)
Courtesy of the artist and Metro Pictures



1984 – 1999

The Decade

24 May 2014 - 2 March 2015

Galerie 1

Douglas Coupland's 1991 novel *Generation X: Tales for an Accelerated Culture* paints the portrait of a generation of nomads, born between 1965 and 1977. These are the Baby Busts, the kidults, as opposed to the Baby Boomers. "X" refers to the anonymity of this generation of individuals whose anthem is Nirvana's *Smells Like Teen Spirit* and whose life was marked by the advent of the Internet, the end of history and militancy, and the transition from the reproductive age to that of "unlimited" access.

This generation is also the first to revive, in art, remembered stories of pioneers and explorers, disincarnated *toons*, images of man's first steps on the Moon and Armstrong's distorted voice. Together they define new ways of relating to the world; new forms of experimentation, transgression and re-appropriation which go against earlier (counter-) revolutions.

Over recent years, the generation question has been repeatedly raised on a global scale. Various publications, exhibitions and debates try to pinpoint the critical moment when informal networks of artists, independent curators, galleries, art centres, schools and magazines were formed. These *situations* laid the foundation for a new exhibition vocabulary, a new way of making art and being *contemporary*.

1984-1999 tackles a decade that defies definition and disaffirms past attempts to do so. Beyond decennial retrospectives and compilations, it is a *biographical* space composed of objects, sounds, voices, images, reflections and sensations. Imagined by **Dominique Gonzalez-Foerster**, a major international artist, the exhibition scape presents itself as an *intermediate* space, between city and nature, inside and outside, day and night.

The exhibition does not attempt to recreate an era nor to sanctify an ideal and lost age, but seeks instead to bring up to date the forms and procedures which anticipated today's artistic creation. Working from a survey of some of the 1990s' central figures (artist Liam Gillick, curator Hans Ulrich Obrist, writer Michel Houellebecq, filmmaker David Lynch...), its purpose is to collect objects and sources which survived and inspired the decade, and to create new, non-hierarchical arrangements between art, literature, film, music, architecture and design.

The exhibition is the mirror-image of the spirit of the 1990s, defined by François Cusset as "a world where 'young people' - those at least who reached adolescence in the mid-1980s - faced with an abysmal critical void had to reinvent a means of desertion and inner exile, and make this void in some way inhabitable by shaping counter-worlds and more or less temporary autonomies - a dissolved world where *being sad* becomes a stand-in connection with the world and is even, as one of them says, 'the only way not to be completely unhappy'."

A work edited by François Cusset (intellectual historian and lecturer in American Civilisation at Nanterre University) accompanies the exhibition.



Curator

Stéphanie Moisdon, art critic and independent curator

Exhibition design based on an artistic project by Dominique Gonzalez-Foerster

Sturtevant, *Gober Partially Buried Sinks*, 1997

Courtesy Galerie Thaddaeus Ropac,
Paris/Salzburg

© Photo: Charles Duprat



BLESS, *N°12 Bedsheets Couple*, 2000

1 duvet cover and 2 pillow cases, 100% cotton
satin, digital printing. Duvet cover: 200 x 200
cm, pillow case: 80 x 80 cm (each)

Courtesy of BLESS



General Idea, *PLA@EBO*, 1991

Eric and Suzanne Syz Collection, Switzerland

Photo: Carsten Eisfeld | Courtesy of Esther
Schipper, Berlin



Simple Shapes

13 June - 5 November 2014

An exhibition by Centre Pompidou-Metz and Fondation d'Entreprise Hermès

Galerie 2

This exhibition brings to the fore our fascination with simple shapes, from prehistoric to contemporary. It also reveals how these shapes were decisive in the emergence of the Modern age.

The years between the 19th and 20th centuries saw the return of quintessential forms through major universal expositions which devised a new repertoire of shapes, the simplicity of which would captivate artists and revolutionise the modern philosophy. They introduced, within the evolution of modern art, both an alternative to the eloquence of the human body as developed, for example, by Auguste Rodin, and the possibility that forms could be a universal concept.

Nascent debates in physics, mathematics, phenomenology, biology and aesthetic had important consequences on mechanics, industry, architecture and art in general. While visiting the 1912 *Salon de la Locomotion Aérienne* with Constantin Brancusi and Fernand Léger, Marcel Duchamp stopped short before an aeroplane propeller and declared, "Painting is dead. Who could better this propeller?"

These pared-down, non-geometric forms, which occupy space in a constant progression, are no less fascinating today. Minimalist artists such as Ellsworth Kelly and Richard Serra, spiritualist artists such as Anish Kapoor, metaphysical artists such as Tony Smith, or poetic artists such as Ernesto Neto are as attentive to forms as were the inventors of modernity.

The exhibition draws on the senses to explore the appearance of simple shapes in art, nature and tools. This poetic approach is balanced by an analytical view of the twentieth century's history.

It connects scientific events and technical discoveries with the emergence of modern forms. Subjects pertaining to industry, mechanics, mathematics, physics, biology, phenomenology and archaeology are equated with objects from art and architecture, which are in turn set alongside their ancient predecessors and natural objects.

The Fondation d'Entreprise Hermès* is joint producer and patron of Simple Shapes. With craftsmanship as its core, the Fondation d'Entreprise Hermès is concerned with the creativity deployed by Man and Nature when shaping an object, a tool or a work. The Foundation has developed its own programmes that bring artisanal expertise together with innovation and contemporary creation: exhibitions and residencies in the visual arts, New Settings for the performing arts, the Prix Emile Hermès for design, and projects promoting biodiversity. For these reasons, the Foundation wished to be involved with the concept and production of Simple Shapes alongside Centre Pompidou-Metz, thereby giving a wide audience a new view of objects in their purest form, and of the creative energy released through the interaction of these objects with people.



A catalogue accompanies the exhibition.

Curators

Chief curator

Jean de Loisy, president, Palais de Tokyo, and art critic

Associate curators

Sandra Adam-Couralet, independent curator

Mouna Mekouar, curator, Palais de Tokyo

Exhibition design

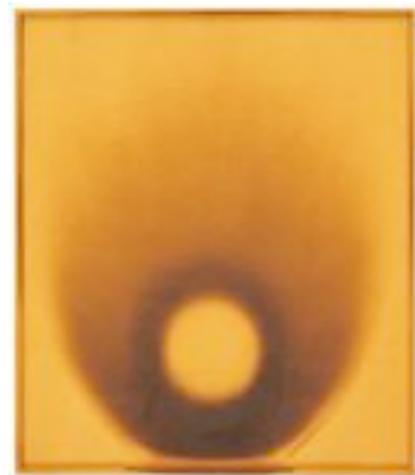
Laurence Fontaine

*The Fondation d'Entreprise Hermès supports people and organisations seeking to learn, perfect, transmit and celebrate the skills and creativity that shape and inspire our lives today, and into the future. Guided by a central focus on artisan expertise and creative artistry in the context of society's changing needs, the Foundation's activities explore two complementary avenues: know-how and creativity, know-how and the transmission of skills. The Foundation develops its own programmes and supports partner organisations across the globe. The Foundation's unique mix of programmes and support is rooted in a single, underlying belief: *Our gestures define us.*

Yves Klein, *Untitled Fire Painting (F 64)*, 1962

53 x 34.5 cm

© Yves Klein, ADAGP, Paris



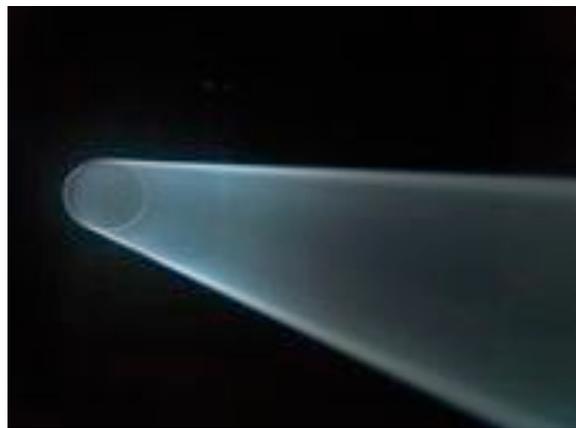
Brassaï (pseudonym of Gyula Halász) *Bird 2*,
1960
Centre Pompidou, Musée national d'art
moderne, Paris
© Centre Pompidou, MNAM-CCI, Dist. RMN-
Grand Palais / Georges Meguerditchian
© Brassaï Estate



Mortar and pestle, circa 14000 BP
Musée national de Préhistoire, Les Eyzies de
Tayac
© MNP, Les Eyzies, Dist. RMN-Grand Palais /
Philippe Jugie



Anthony McCall, *Line Describing a Cone*, 1973
Three-dimensional work, filmic installation
Centre Pompidou, Musée national d'art
moderne, Paris
© Anthony McCall
© Centre Pompidou, MNAM-CCI, Dist. RMN-
Grand Palais / Philippe Migéat



Beacons

From first quarter of 2014

Grande Nef

Beginning 2014, Centre Pompidou-Metz presents Beacons, an extended temporary exhibition showcasing some twenty major works from the collections of Centre Pompidou, Musée National d'Art Moderne. These will include Pablo Picasso's stage curtain for the ballet *Mercure, Composition with Two Parrots* by Fernand Léger, and *Figures and Birds in the Night* by Joan Miró.

From Pablo Picasso to Anish Kapoor, Sam Francis, Joseph Beuys or Dan Flavin, Beacons spans the history of art from the early 20th century to the present, and spotlights important artists and movements of this period.

Staged inside the Grande Nef, a gallery of unparalleled dimensions in Europe, the exhibition is a rare opportunity, given their size, to view together monumental works including *Polombe* by Frank Stella (over eight metres long) and *Survivor(s)*, a series of seven large-format paintings by Yan Pei-Ming.

Beacons will focus on painting and sculpture as, for conservation reasons, drawings and photographs cannot be displayed over an extended period.

As part of its ongoing effort to highlight the collections of Centre Pompidou, Musée National d'Art Moderne, together with its role as a laboratory for innovative modes of display and public interaction, Centre Pompidou-Metz is proposing a renewed approach to viewing the history of modern and contemporary art that will complement the themed exhibitions scheduled in 2014 (Paparazzi!, 1984-1999 and Simple Shapes) and monographic shows such as Hans Richter. The crossing of the century.

Centre Pompidou-Metz adapts and at the same time consolidates its cultural project without straying from its unique identity, built on a cultural and intellectual output at the intersection of museum and art centre.

Curators

Claire Garnier, curator, Centre Pompidou-Metz

Elodie Stroecken, curator, Centre Pompidou-Metz



Fernand Léger, *Composition with Two Parrots*, 1935 - 1939

Oil on canvas, 400 x 480 cm

Gift of the artist, 1953

© Centre Pompidou, MNAM-CCI / Jacques Faujour / Dist. RMN-GP

© ADAGP, Paris



Pablo Picasso, *Curtain for the ballet Mercure* (formerly known as *La Musique*), 1924

Stage curtain for the ballet *Mercure*, music by Eric Satie, choreography by Léonide Massine, costumes by Pablo Picasso. Ballet created on 17 May 1924 at the home of Comte Etienne de Beaumont as part of his *Soirées de Paris*.

Tempera on canvas, 392 x 501 cm

Acquisition, 1955.

© Succession Picasso, Paris 2013

© Centre Pompidou, MNAM-CCI / Jean-François Tomasian/ Dist. RMN-GP



Pierre Soulages, *Painting 202x452 cm, 29 June 1979*

Diptych

Oil on canvas

© ADAGP, Paris, 2013

© Centre Pompidou, MNAM-CCI, Dist. RMN-Grand Palais / Philippe Migéat



Still showing in 2014

Beat Generation / Allen Ginsberg

Until 6 January 2014

Studio

Beat Generation / Allen Ginsberg plunges visitors into the life and times of the Beat Generation, the literary movement that originated in the 1940s in New York and San Francisco.

It is an anthology in sound and images, a sensorial experience, a jungle of film, a virtual excursion through a vast, transcultural movement that emerged during the Second World War in New York and, from 1955, worldwide. The poet Allen Ginsberg, the guardian spirit and principal driving force of the Beat Generation, is cartographer and guide.

The exhibition was launched in June 2013 simultaneously at four European venues: Le Fresnoy - Studio National des Arts Contemporains in Tourcoing (France), Les Champs Libres in Rennes (France), ZKM | Center for Art and Media in Karlsruhe (Germany) and Centre Pompidou-Metz.

Curator

Jean-Jacques Lebel, artist, writer, poetry festival organiser, and curator of group and solo shows.

Full press pack available on request.

Allen Ginsberg (1926-1997), American poet, in front of a portrait of Arthur Rimbaud, in Room 25 of the Beat Hotel, 9 Rue Gît-le-Coeur, Paris, 1957. Photo: Harold Chapman.

© Harold Chapman / TopFoto / Roger-Viollet



Hans Richter

The crossing of the century

Until 24 February 2014

Galerie 2

Centre Pompidou-Metz presents the first major retrospective in France of the work of Hans Richter (1888-1976). Staged in partnership with the Los Angeles County Museum of Art, this monographic exhibition views the artist in his broader context.

Hans Richter. The crossing of the century traces more than fifty years in the artist's career in the light of his many collaborations, with Jean Arp, Theo van Doesburg, Marcel Duchamp, Viking Eggeling, Max Ernst, Marcel Janco, Fernand Léger, Kazimir Malevich, Man Ray, Gerrit Rietveld or Mies van der Rohe. Hans Richter was a force in shaping art in the twentieth century in its social, political and formal dimensions. This is illustrated by a vast body of documents (books, periodicals, etc.) alongside the presentation of major avant-garde works of the twentieth century.

From the First World War to the Spartacist uprising, from the Weimar Republic to the onset of the Nazi regime and persecution of Jews, from Zurich to Berlin, Moscow and New York, where he emigrated in the early 1940s, Hans Richter witnessed first-hand the events that left their mark on Europe in the 20th century. Yet Richter's life was caught up not just with world history but also art history: from expressionism through dadaism, constructivism and neoplasticism, he was one of the major figures of avant-garde art in the 1910s and 1920s, and a catalyst for intellectuals and artists from all horizons and every discipline. As the centre of modern art shifted from Europe to the United States, so did he. Through his teaching, his publications and the exhibitions he staged, he helped write the history of the modern movement to which he had actively contributed. He was also influential in developing a system of the arts that gave new prominence to film.

A pioneer of experimental cinema, his 1921 production *Rhythm 21* is a three-minute film as radical in its nature as Kazimir Malevich's *Black Square*. Indeed, the two would work together in 1927.

In Hans Richter's protean oeuvre, film is a meeting point where different media - painting, drawing, but also typography, photography and architecture - interplay. The films he produced from vast painted scrolls influenced the modern architecture of Mies van der Rohe or Gerrit Rietveld. Hans Richter. The crossing of the century reveals this permeability between forms, and examines perception and interpretations of moving images within the museum space. It also traces the importance of film in twentieth-century art which Hans Richter, so often at the crossroads of genres, pioneered.

The exhibition sets out to trace, step by step, Richter's experience of the century, from Dada in the 1910s and 1920s to its documenting in words and images by Hans Richter in a new role as the historian of the avant-garde and of his own existence. From the experience of Dada to Dada retold, the exhibition considers the passing of time, political and artistic engagement, history and the repetition of history.



A catalogue accompanies the exhibition.

Curators

Philippe-Alain Michaud, curator, Centre Pompidou, Musée National d'Art Moderne, head of the experimental cinema department

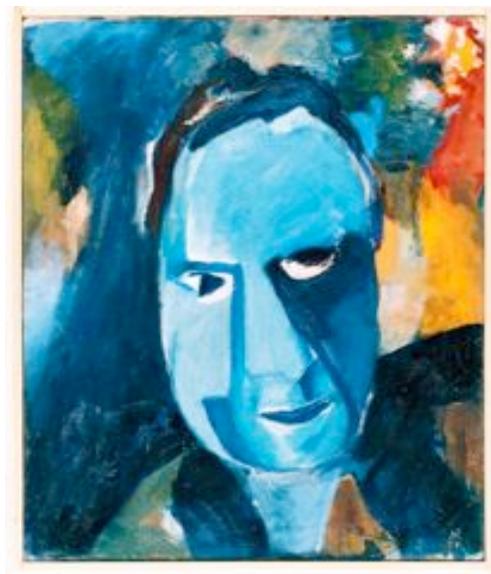
Timothy O. Benson, director, Rifkind Center, LACMA, Los Angeles

Associate Curator

Cécile Bargues, art historian

Full press pack available on request.

Hans Richter, *Blauer Mann* [Blue Man], 1917
Oil on canvas, 61 × 48.5 cm
Kunsthaus Zürich, gift of Frida Richter, 1977
© Hans Richter Estate



Hans Richter, Photogram - *Vormittagsspuk / Ghosts Before Breakfast*, 1928
B&W, 35 mm, approx. 7 minutes
Centre Pompidou, Musée national d'art moderne, Paris
© Hans Richter Estate

