

**CONSTRUCTED WORLDS.
A CHOICE OF SCULPTURES FROM CENTRE POMPIDOU**
Exhibition – Galerie 1
From 22 November 2019 to 23 August 2020



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PRESS CONTACTS

Centre Pompidou-Metz
Marion Gales
Press relations
00 33 (0)3 87 15 52 76
mél: marion.gales@centrepompidoumetz.fr

Agathe Bataille
Head of Publics and Communication
00 33 (0)3 87 15 39 83
email: agathe.bataille@centrepompidou-metz.fr

Claudine Colin Communication
Pénélope Ponchelet
00 33 (0)1 42 72 60 01
email: penelope@claudinecolin.com

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Fabricated Worlds, In the continuity of Phares, Musicircus, the Adventure of Colour, offers a thematic voyage over a long period of time of the Centre Pompidou Musée national d'art moderne's collection at the Centre Pompidou-Metz. By way of some fifty major works, by Constantin Brancusi and Alberto Giacometti to Bruce Nauman, Rasheed Araeen and Rachel Whiteread, this fourth stage, accompanied by a mediation through images, will explore the sculptural research led by artists from the beginning of the 20th century up until today.

Without following a strict chronological order, the layout of the exhibition will address certain fundamental issues concerning sculpture, whilst avoiding the presumed classics: the role of gesture, the presence, absence or integration of the pedestal, invention and reinvention of sculpture beyond the statuary, of volume, of seriousness or of immobility. The diversity of works and currents represented in this exhibition navigates through the possible "configurations" of a medium which is sometimes pushed back to its outer reaches: graphic sculpture, on the boundary line of drawing, with the welded silhouettes by Julio González (*Femme à la corbeille*, 1934) ; the sculpture « above ground » and dynamic with the mobiles by Alexander Calder (*Petit panneau bleu*, circa 1936, *Fish Bones*, 1939) ; sculpture on the border line of architecture with the architectones by Kasimir Malevitch (*Gota*, 1923/1989), the monumental prints of Rachel Whiteread (*Untitled (Room 101)*, 2003) or even sculpture on the verge of disappearance with the simulated breakdowns by Monika Sosnowska (*Rubble*, 2008). Ceasing to be an object, the sculpture thus shifts into the "wider field" that the art historian Rosalind Krauss has been able to describe as becoming a structure, an installation, an environment, a site, a performance...

From the very beginning of the exhibition, the huge timber carved by Joseph Beuys into the barely squared trunk of a tree and laid out on the ground like a sarcophagus, embodies the anonymous archaism of votive objects (*Nasse Wäsche Jungfrau II*, 1985). In the same vein, the monoliths assembled by Ulrich Rückriem suggest the art of stone masons, going from megalithic alignments to builders of cathedrals (*Dolomit*, 1982). The direct size of the raw materials presents as a

starting point, a primordial gesture, doing away with superfluous transformations, in order to serve a sacred purpose. Further along, Robert Smithson's structures (*Mirror vortex*, 1964), Donald Judd (*Untitled*, 1978) and Gerhard Richter (*6 stehende Scheiben*, 2002/2011) on the contrary show a perfectly industrial manufactured workmanship, of glass surfaces, metal or plexiglass without any faults. Just as anonymous, these minimalist sculptures seem to be prototypes coming out of a factory, produced by machines rather than by hand: objects without gestures, heralding other venerations (technological, mercantile?).

The paradoxes which punctuate this exhibition offer a contrasted rereading of a slice of the history of sculpture from the 20th and 21st centuries, starting from the history of forms, revealing lines of descent just as much as fertile dissensions. In the room devoted to the celebrated aesthetic duel opposing verticality and horizontality, cohabiting as such in an exceptional manner the *Colonne sans fin* by Constantin Brancusi, and the metallic expanding netting on the ground by Carl Andre (*4 Segment Hexagon*, 1974). A great admirer of Brancusi – "(before him) verticality was always determined: the top of the head and the soles of the feet were the limits of sculpture. Brancusi's sculpture exceeds its vertical limits and continues beyond its terrestrial limits" – Carl Andre would nonetheless decide to bring down the *Colonne sans fin*, by adopting an overt horizontality. The exhibition plays on these tensions which constantly redefine modern and contemporary sculpture.

As an introduction and conclusion to this exhibition layout, the artist Falke Pisano born in Amsterdam in 1979) has been invited to conceive an original installation, conceptualised as a "little history of modern sculpture". Since the middle of the first decade of this century, Falke Pisano questioned the paradoxes of modern and contemporary sculpture: can a sculpture be at one and the same time abstract and concrete? Can a sculpture become a conversation? The artist's texts and conferences develop the issues which are dear to him – language, the body, and context. This research is then spatialised and divided into mechanisms capable of accommodating works, diagrams, posters and projections as well as performances.

Curators: Bernard Blistène, Director of the Musée national d'art moderne, with Jean-Marie Gallais, Head of the Programming department, Centre Pompidou-Metz
 Research and Exhibition Manager : Hélène Meisel

HELPFUL INFORMATION :

CENTRE POMPIDOU-METZ
 1, parvis des Droits-de-l'Homme
 57000 Metz

+33 (0)3 87 15 39 39
 contact@centrepompidou-metz.fr
 www.centrepompidou-metz.fr

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01.11 > 31.03
 MON. | WED. | THU. | FR. | SAT. | SUN.: 10 am – 6 pm

01.04 > 31.10
 MON. | WED. | THU.: 10 am – 6 pm
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 Individual Admission: 7€ / 10€ / 12€ based on the number of exhibition spaces open the day of your visit
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