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Press Release

**Centre Pompidou-Metz presents eight exhibitions in 2013,  
including the year's major show, Views from above**

New exhibitions in 2013

**Press relations**

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- **Lines: a brief history**  
***11 January to 1 April 2013***
- **Views from above**  
***17 May to 7 October 2013***
- **Allen Ginsberg and the Beat Generation**  
**Reality Sandwiches**  
***1 June to 9 September 2013***
- **Hans Richter: Encounters**  
***From October 2013***
- **Paparazzi!**  
**Photographers, stars and artists**  
***From October 2013***

Still showing in 2013

- **Frac Forever**  
***Until 25 February 2013***
- **Parade**  
***Until 18 March 2013***



- **Sol LeWitt**  
**Wall Drawings 1968 - 2007**  
**Until 29 July 2013**

Alongside exhibitions, events in the Studio and the Wendel Auditorium are the second major component of the cultural programme at Centre Pompidou-Metz. Concerts, live performances and lectures confirm the Centre's multi-disciplinary approach to art.

Highlights of 2013 include:

- *Les lignes du geste*, a weekend of performances on 16 and 17 February 2013, staged by Centre Pompidou-Metz and Frac Lorraine to coincide with *Lines: a brief history* and Marie Cool and Fabio Balducci. Featuring Sachiko Abe, Quynh Dong, Ester Ferrer, Marco Godinho, Jiri Kovanda, Marianne Mispelaere, Jean-Christophe Norman, Aurélie Pertusot, Fiona Wright, and others.
- *Studiomatic*: Aurélie Gandit and Marie Cambois, in April 2013.
- *Transfabrik*: a Franco-German project / an international festival of theatre and dance, with Kitsou Dubois, Laurent Chétouane, Chloé Moglia and Gob Squad, in May 2013.
- Trisha Brown, in partnership with Arsenal Metz-en-Scènes as part of *Views from above*, in October 2013.

## **New exhibitions in 2013**

### **Lines: a brief history**

**11 January to 1 April 2013**

#### **Galerie 1**

Building on a central body of works conserved by the Drawings Department at Centre Pompidou, Musée National d'Art Moderne, *Lines: a Brief History* takes an original look at the practice of drawing, and lines in general, from 1925 to the present. It is based on the eponymous book by the social anthropologist Tim Ingold, who works from the premise that "to study both people and things is to study the lines they are made of".

His Comparative Anthropology of the Line studies the presence and production of lines in everyday human activity, across the continents and in different cultures. Walking, writing, weaving all belong to this "production of lines". Lines are part of our environment and measure our acts and movements. Threads, traces, cuts, cracks or creases, permanent or ephemeral, physical or metaphorical, lines are everywhere. Every gesture, every movement is a dynamic and temporal line; an invisible language.

The exhibition continues this exploration and looks at the drawn or imagined line, extending the definition of drawing to the space around the body and the landscape. The 220 works shown over 1,200 sq m in Galerie 1 consider the line as movement and trajectory, and the



world as a mesh or network of lines, to suggest a certain spiritual, magical or poetic connection between the line and the world.

Some 80 artists are represented, from Vasily Kandinsky to Dove Allouche, with works by Marcel Duchamp, John Cage, Vera Molnar, Giuseppe Penone, and many others.

### Curators

Hélène Guenin, Head of Programming, Centre Pompidou-Metz.

Christian Briend, Curator, Centre Pompidou, Musée National d'Art Moderne, Drawings Department.



## ***\*The major show of 2013\****

### **Views from above**

**17 May to 7 October 2013**

#### **Grande Nef and Galerie 1**

Views from above examines the fascinating subject of the earth seen from the sky, from the first aerial photographs of the 19th century to the satellite images of the 21st century. At the same time, it considers how this view of the earth seen from the air has transformed the work of artists.

There has been a considerable regain in interest in the aerial view over recent years. From the success of Yann Arthus-Bertrand's photographs, taken from helicopters, to the popularity of Google Earth, we are fascinated by this bird's-eye view. Views from above draws on this popularity to return to the origins of aerial photography and explore its impact on the work of artists and, consequently, the history of art.

When Nadar took his first aerial photographs, circa 1860, he gave artists their very first glimpse of the world seen from above. An elevated perspective blurs landmarks and relief. The land below is unrecognisable; a flat surface whose visual reference points are no longer distinguishable one from the other.

This change in perspective fascinated Impressionist painters such as Gustave Caillebotte, Camille Pissarro and Claude Monet, who depicted flattened street scenes with no visible horizon. Meanwhile, Léon Gimpel used this new vantage point to spectacular effect in his photographs for the illustrated press.

As aviation developed, the view from above seduced avant-garde artists, from the early Cubist compositions of Pablo Picasso and Georges Braque to the urban scenes portrayed by Fernand Léger and Gino Severini, or Robert Delaunay's *Eiffel Tower*.

With the outbreak of the First World War, the abstract painting of Kasimir Malevich, El Lissitzky or Piet Mondrian looked to aerial views of battle fields. In the 1920s, aerial photographs reached the Bauhaus where they captured the attention of Paul Klee, Vasily Kandinsky and Laszlo Moholy-Nagy, and spawned New Vision photography whose advocates, including Germain Krull, André Kertesz and Alexandre Rodtchenko, challenged perspective to create a strange and unreal world. The excitement of seeing the world from above, usually the preserve of gods and the omnipotent, influenced Dada collages as well as the aeropainting of Italian Futurism. This same sense of excitement found its way into architecture through the work of Le Corbusier.

After the Second World War, Sam Francis, Lee Mullican and Georgia O'Keeffe painted the vast open spaces of North America as abstract views. The aerial view is instrumental to understanding the Land Art of Robert Smithson and Dennis Oppenheim. It reveals structures that are otherwise hidden from the human eye, such as the grids of buildings that form our modern cities, and which fascinate both artists and architects. Now images of the earth from the air sound the alarm and alert us to environmental destruction. The "view from above" has become a kind of "super-vision".



Through eight themed sections, staged chronologically until 1945 then addressing post-war art, visitors move through time as well as space, mapping progress in technology from the first works, taken from a hot-air balloon, rising to an aeroplane's height, and ending with satellite images.

Right up to today, artists, photographers, architects and film-makers have continued to explore the facets of this extraordinary perspective. Covering 2,000 sq m, Views from above gives us the power of Icarus and, through more than 350 works spanning painting, photography, drawing, film and architecture models, offers us an elevated view of modern and contemporary art.

A catalogue will accompany the exhibition.

## Curatorship

### Curator

Angela Lampe, Curator, Centre Pompidou, Musée National d'Art Moderne.

### Assistant curators

Alexandra Müller, Research Officer, Centre Pompidou-Metz.

Teresa Castro (film), Lecturer, Université de Paris III.

Thierry Gervais (photography), Postdoctoral Fellow, Ryerson University, Head of Research, Ryerson Image Center (Toronto), Editor-in-Chief since 2006 of photography journal, *Etudes Photographiques*.

Aurélien Lemonnier (architecture), Curator, Centre Pompidou, Musée National d'Art Moderne, Architecture and Design Department.



## **Allen Ginsberg and the Beat Generation**

### **Reality Sandwiches**

**1 June to 9 September 2013**

#### **Studio**

Centre Pompidou-Metz looks at the work of Allen Ginsberg in a digital exhibition that is the first of its kind in Europe. Videos, sound documents, projected photographs, manuscripts and drawings plunge visitors into Ginsberg's world.

This "dematerialised" exhibition will be shown simultaneously at four separate partner institutions:

- Fresnoy-Studio National des Arts Contemporains in Tourcoing,
- Champs Libres in Rennes,
- ZKM-Center for Art and Media in Karlsruhe,
- Centre Pompidou-Metz.

At Centre Pompidou-Metz, the exhibition will be staged in the Studio, a 400 sq-m space dedicated to live performance.

STATEMENT OF PURPOSE by the curator, Jean-Jacques Lebel.

*"Allen Ginsberg and the Beat Generation, Reality Sandwiches is a virtual collage in motion, an ambulatory, non-linear, multimedia environment across seven screens, so that visitors can wander in and through a forest of Beat Generation images and texts, guided by one of the group's leading figures, the poet Allen Ginsberg. The purpose is to discover the multiple facets of this "uprising of youth" that began in the United States and spread across the world, and which invented not just a rebellion and a form of written expression, but a way of life and a poetic vision of the world.*

*The exhibition will be an unprecedented compilation of extracts from famous and little-known films (by Robert Frank, Anthony Balch, François Pain, Jean-Michel Humeau, etc.), video-reports – many previously unseen in public – filmed interviews in Paris, the US and elsewhere, including original interviews of Allen Ginsberg by Jean-Jacques Lebel, filmed in Paris by Alain Jaubert and Alain Fleischer, and numerous iconic or newly revealed photographs with individual and group shots by Ginsberg himself, Richard Avedon, Françoise Janicot, Robert Chapman, Gérard Malanga, and many others. It is a portrait of the movement's many protagonists, beginning with Ginsberg, Burroughs, Kerouac, Corso, Ferlinghetti, McClure and Snyder.*

#### **Curator**

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



## **Hans Richter: Encounters**

***From October 2013***

### **Galerie 2**

Film-maker, artist and writer Hans Richter (1888-1976) was at the confluence of avant-garde art from the 1910s. His career is, in itself, a narrative of the history of art in the 20th century in its social, political and formal dimensions. From Zurich Dada to Constructivism, from the Spartakist uprising to his leaving Nazi Germany then American exile, Richter was an artist of great import, a man whose work thrived on creative encounters and exchanges.

A pioneer, with Viking Eggeling, of absolute film, Hans Richter was behind the periodical *G*, one of the organisers of the major photography exhibition, *Film und Foto*, and a friend of Lissitzky, Arp, Léger, Duchamp, Janco and Malevich, who asked him to give cinematic form to suprematist shapes. A film-maker dialoguing with Man Ray and film theorist Sergei Eisenstein, he was a prolific and multi-faceted artist. After the Second World War, this "man of a thousand faces" wrote a history of Dada, and was the guardian of its memory.

Centre Pompidou-Metz stages the first exhibition in France of the drawings, paintings and films of Hans Richter. Organised in collaboration with the Los Angeles County Museum of Art, Hans Richter: Encounters will place the artist in context, through his pursuit of collaborative practice and the circles he formed.

A catalogue will accompany the exhibition.

### **Curators**

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

Philippe-Alain Michaud, Curator, Centre Pompidou, Musée National d'Art Moderne, Head of the Experimental Film Department.



## **Paparazzi!**

### **Photographers, stars and artists**

***From October 2013***

#### **Galerie 3**

As early as the 1910s, magazines set aside column inches for the celebrities of the day, and published photographs of stars caught unwittingly on film. A century after the illustrated press was at its most popular, and in an age when gossip magazines are a thriving industry, the "paparazzi phenomenon" is the subject of an unprecedented exhibition at Centre Pompidou-Metz.

The figure of the "paparazzi" was invented by Federico Fellini in his 1960 film, *La Dolce Vita*, the term being 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 half a century.

By associating the profession's foremost representatives with artists whose work questions this modern myth, Paparazzi! sets out to define a paparazzi aesthetic.

Through some 1,000 works and documents, the exhibition examines the complex relationship between the "image hunter" and the star – who can be an innocent victim as much as an accomplice, even dictating the conditions for their own media fame – and reveals how today's fashion shoots bear the hallmarks of paparazzi style.

Visitors will come eye-to-eye with half a century of photographs of stars, spread over more than 1,000 square metres.

A catalogue will accompany the exhibition.

### **Curatorship**

#### Curator

Clément Chéroux, Curator, Centre Pompidou, Musée National d'Art Moderne, Photography Department.

#### Assistant curators

Quentin Bajac, Curator, Centre Pompidou, Musée National d'Art Moderne, Head of the Photography Department.

Sam Stourdzé, Director, Musée de l'Élysée, Lausanne

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### **Still showing in 2013**





## **Frac Forever**

***Until 25 February 2013***

### **Galerie 3**

Centre Pompidou-Metz celebrates 30 years of France's regional contemporary art collections – Fonds Régionaux d'Art Contemporain (Frac) – by inviting Frac Lorraine to take over Galerie 3.

More than two thousand works from Frac Lorraine's photography collection are shown in Galerie 3 of Centre Pompidou-Metz. The gallery has been plunged into darkness, offering visitors the unusual experience of discovering the works by torchlight.

This unique presentation of a public collection continues outside Centre Pompidou-Metz and across the city itself. Each Sunday during the exhibition, some thirty "insiders" invite the public to a gathering where they can share in the stories behind the works and discover art in an intimate setting.

Frac Forever features work by sixty important artists of the past forty years, including Bernd and Hilla Becher, Nicholas Nixon, Roman Opalka, Peter Downsbrough, Willie Doherty, Hamish Fulton, Roman Signer, Gina Pane, Esther Ferrer, Joël-Peter Witkin, William Wegman, Marine Hugonnier, Eric Poitevin, Lee Friedlander, and Balthasar Burkhard.

Frac Forever is jointly produced with Frac Lorraine.

## **Curator**

Béatrice Josse, Director, Frac Lorraine.



## **Parade**

***17 November 2012 to 18 March 2013***

### **Grande Nef**

After 1917, which attracted more than 220,000 visitors, Pablo Picasso's magnificent stage curtain for the ballet *Parade*, an exceptional loan by Centre Pompidou, Musée National d'Art Moderne, will be at the centre of an exhibition at Centre Pompidou-Metz.

This new showing is devised as a documentary-exhibition focusing on the world surrounding the huge curtain which Picasso painted for the ballet, a complete artwork imagined by Jean Cocteau, Erik Satie, Pablo Picasso and Léonide Massine under the direction of Serge Diaghilev, and which premiered in 1917 at Théâtre du Châtelet in Paris.

Visitors will discover how the ballet came about, through a meeting of creative minds whose collaboration and respective contributions gave rise to this remarkable creation, the public's reaction and the controversy surrounding the first performance at Théâtre du Châtelet, and its legacy through the 20th and 21st centuries. They will also learn about the critical fortunes of the curtain, its successive owners, and where it has been shown around the world.

This fascinating story will be told through reproductions of drawings, photographs, personal correspondence, press clippings and film footage.

### **Curator**

Claire Garnier, Curator, Centre Pompidou-Metz.

**Sol LeWitt.**

**Wall Drawings from 1968 to 2007**

***Until 29 July 2013***

**Galerie 2**

Centre Pompidou-Metz stages a major project around the American conceptual artist Sol LeWitt (1928-2007) and, in the 1,200 square metres of Galerie 2, presents a retrospective of LeWitt's wall drawings on a scale never seen before in Europe. The thirty-three wall drawings, the largest group ever exhibited in Europe, span the artist's career from its beginnings to his final works.

Chosen from the 1,200 wall drawings which LeWitt created between 1968 and 2007, the selected drawings reflect both the extraordinary consistency of his systematic explorations - with rigorous sets and combinations of geometric elements - and the remarkable diversity of his practice, both in the evolution of forms from simple geometric figures to what the artist called "complex" or "continuous" forms, and of the materials used (from pencil and crayon to ink washes, acrylic paint and graphite).

Through a remarkable partnership with local schools of art and architecture, the execution of these wall drawings at Centre Pompidou-Metz fully conveys the spirit of collaboration and generosity advocated by the artist.

**Curator**

Béatrice Gross, Curator and independent art critic, New York.