



PRE PRESSKIT

LEIRIS & CO.

PICASSO, MASSON,
MIRÓ, GIACOMETTI,
LAM, BACON...

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CONTENTS

1. EXHIBITION OVERVIEW	2
2. EXHIBITION LAYOUT	4
3. MICHEL LEIRIS: IMPORTANT DATES	9
4. PRELIMINARY LIST OF ARTISTS	11
5. VISUALS FOR THE PRESS.....	12

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1.

EXHIBITION OVERVIEW

LEIRIS & CO.

PICASSO, MASSON, MIRÓ, GIACOMETTI, LAM, BACON...

03.04 → 14.09.15

GALERIE 3

At the crossroads of art, literature and ethnography, this exhibition focuses on Michel Leiris (1901–1990), a prominent intellectual figure of 20th century. Fully involved in the ideals and reflections of his era, Leiris was both a poet and an autobiographical writer, as well as a professional ethnographer and very close friend of many great artists and writers of his times.

Encompassing nearly 350 works, including many masterpieces by his closest artist friends (Joan Miró, André Masson, Alberto Giacometti, Pablo Picasso, Wilfredo Lam, Francis Bacon...), African and Caribbean artefacts and works of art, along side a plethora of archives and original documents (manuscripts, books, films and music), this exhibition aims at highlighting Michel Leiris' multifaceted character, his passions and commitments, as well as the innovative aspect of his *oeuvre* and the pertinence of his ideas which, at a time of globalisation and post-colonial studies, have made him an essential contemporary reference.

Leiris was influenced by Raymond Roussel as a child and was later involved in surrealism from afar, movement which he left in order to join George Bataille and his dissident magazine, *Documents*. He combined his quest for self-identity with his thirst for change and alterity. His ethnographic research and methodology began when he participated, as an archivist, in the first French ethnographic mission to Africa, "Mission Dakar-Djibouti" (1931–33) led by Marcel Griaule, during which he wrote *L'Afrique fantôme*, combining ethnographic field study with autobiographical style. After the war, he travelled to the West Indies accompanied by Alfred Métraux who introduced him to voodoo rites and rituals. Passionate about bullfighting, Leiris also enjoyed jazz, opera, pictures and shows which he considered as "grounds of truth". As a professional ethnographer, Africanist at Musée de l'Homme, he initiated the first work on visual arts in Sub-Saharan Africa, *Création plastique de l'Afrique noire*.

His literary oeuvre is among the most novel 20th century literature. Michel Leiris revolutionised the autobiographical genre with *L'Âge d'homme* and the four volumes that comprise *La Règle du Jeu*.

As an enthusiastic explorer of the nuances in language, he strongly felt that literature should bear the aesthetics of risk ("De la littérature considérée comme une tauromachie"). Engaged in the anti-imperialism and anti-racist struggles from their start, Michel Leiris was a militant public figure, yet continued as a solitary writer until his death. He remains a complex and undefinable figure today, his modern vision is now more significant than ever.

LEIRIS & CO.
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An exhibition catalogue will be co-published by Centre Pompidou-Metz and Éditions Gallimard. Publication is planned for April 2015.

A symposium organised in cooperation with Musée du Quai Branly is scheduled for 10 and 11 September 2015 in Metz and Paris.

The Michel Leiris exhibition has been produced in partnership with Bibliothèque littéraire Jacques Doucet.

Curators:

Agnès de la Beaumelle, Honorary Chief Curator, Centre Pompidou

Marie-Laure Bernadac, Honorary General Curator, Musée du Louvre

Denis Hollier, Professor of Literature, French Department at New York University

Scientific advisor: Jean Jamin, anthropologist and ethnologist, Director of studies at EHESS (École des hautes études en sciences sociales), estate executor for the works of Michel Leiris, publisher of his *Journal*, postmortem (Paris, Gallimard, 1992)

2. EXHIBITION LAYOUT

This cross-disciplinary exhibition provides a different perspective and approach to the artistic and intellectual history of the 20th century. It encompasses a wide range of works from Raymond Roussel to Pablo Picasso and includes pieces from Africa, the Caribbean, Spain, Cuba and China, resulting in a poetic web of links between writing and painting, jazz and opera, trance and bullfighting, voodoo and Ethiopian possession rites, the quest for self-knowledge and the knowledge of others.

Alternating between chronological presentations and thematic clusters, the exhibition provides room for exchange between disciplines and subjects that reflect current debates present in the work of contemporary artists such as Mathieu K. Abonnenc, Jean-Michel Alberola, Kader Attia, Miquel Barceló, Marcel Miracle and Camille Henrot.

1. THEATRE OF CHILDHOOD

This miraculous chaos of childhood. Michel Leiris

“Magical” objects, childhood books and games, “crucial” performances of all sorts — tragic operas, films (*The Man with the Rubber Head* by Georges Méliès) and popular or avant-garde theatre (*Parade* and *Petrouchka*) —, fashioned Leiris' personal mythology. This brick-a-brac of images and objects, presented here as a kind of emblematic first self-portrait, was considered highly “sacred” by Leiris. It is at the heart of his memoir-type works, *L'Âge d'homme* and *La Règle du jeu*. His childhood years were dominated by theatrical enchantment: the magic of life, the prestige of adventure and art (figure of the artist as a jester), and a taste for the exotic (familiar characters such as the cantatrice Claire Fiché, and the traveller, writer of secrets Raymond Roussel whose *Impressions d'Afrique* fascinated young Leiris).

2. A MARGINAL SURREALIST

Throw the dice of words. Michel Leiris

“To be a poet”: under the aegis of Max Jacob, that is what the young Leiris aspired to, commencing his literary oeuvre in 1922 (*Simulacre*, *Le Point cardinal*, *Aurora*) as well as the writing of *Journal*, his private diary. Live as an artist lives, he mingled with painters, writers and musicians including Georges Limbour, Roland Tual, Joan Miró, Juan Gris, Antonin Artaud, Robert Desnos and Erik Satie, who he socialised with in his “mentor” André Masson's workshop, rue Blomet, and in Boulogne at Daniel-Henry Kahnweiler's gallery for cubist art. Influenced by Masson in a concrete and profound manner, Leiris' quest for the enchanted hidden within adventure, dreams and language was fostered through his taste for the esoteric, and his interest in alchemy and mysticism. The free, poly-semantic potential in language was of utmost importance to his quest, as it was for Miro. The poetic and fantastic powers of this search are examined in *Glossaire, j'y serre mes gloses*.

3. JAZZ

Jazz represents the true sacred music of today... not to say the only music. Michel Leiris

Leiris' fascination for primitiveness, the exotic and the erotic is fulfilled by that Afro-American jazz capable of making crowds dance into a trance, the perfect means to escape,

transgress and unite. Beyond the myth of a coloured Eden, he fashioned his future interest for hybrid creations during this period. On a backdrop of musical extracts (Duke Ellington), films (*Halleluyah* by King Vidor), photographs and documents from negro magazines (*Blackbirds*, 1929) will be displayed. His future associates for the *Documents* magazine, Georges Bataille and Georges Henri-Rivière, shared these interests with him. As a counterpoint, extracts from the film *The Gay Divorcee* with Fred Astaire, Leiris' model of the dancing artist, will also be shown.

4. DOCUMENTS

Breaking with surrealism in 1929, Leiris shared with Georges Bataille and Carl Einstein, the notion of the anti-idealist blank slate, a theory set forth in *Documents*, with formlessness as its focus. Leiris contributed to the critique of western values, rejecting aesthetics in favour of “reverse” humanism, using words such as “debacle”, “spit”, “liquefaction of forms”, “medusas”, “massacres”, and by writing stark articles (“L’homme et son intérieur”, “Une peinture d’Antoine Caron”, “Le Caput Mortem”). He released his first texts – to become fundamental – on Miró, Picasso, Giacometti and Arp in *Documents*. For Leiris, these works constituted “documents” on this “savage ancestry”, which he would strongly like to see reemerge like a new kind of fetichism. In “L’œil de l’ethnographe”, dedicated to Raymond Rousset, he mixed childhood stories with an anthropologic approach.

5. L’AFRIQUE FANTÔME

Break free of the habits in which I was trapped, cast off my mental corset of a European.
Michel Leiris

As an archivist, Leiris participated in the first major ethnological mission led by the French. The aim of Mission Dakar-Djibouti (1931–33), led by Marcel Griaule, was to collect documents on the colonised “negro” cultures. Using scientific research methods, Leiris wrote *L’Afrique fantôme*, a sort of hybrid text, combining field studies with personal diary entries. Disillusioned by a “fantom” Africa, and with astonishing subjectivity, Leiris was an independent fully aware of the ambiguity and paradoxes of this emerging discipline. This fabulous voyage and the “loot” brought back by the mission are underscored in this section. The apprentice ethnographer's material is presented in detail (travel logs and notes – this style was later adopted by Leiris' autobiographer). His passion for the sacred was further fuelled by the studies undertaken on this mission, leading him onto his ethnological career. Studies on circumcision rites, masks and secret languages from the Dogon people in particular (*La langue secrète chez les dogons de Sanga*, 1948), and scenes of possession (sacrifices, trances) among the Zar Ethiopians (*La possession et ses aspects théâtraux chez les Ethiopiens de Gondar*, 1958) are also on display.

6. L’ÂGE D’HOMME

“Expose oneself”, revealing certain sentimental or sexual obsessions... Michel Leiris

Leiris' first autobiographical work, *L’Âge d’homme*, is written like a patchwork of childhood memories and sexual fantasies. This full-scale personal assessment is composed in the stunning style of the dyptich by Cranach representing Lucrece and Judith, which was found in 1930 when Leiris was in psychoanalysis. *L’Âge d’homme* is a founding element in confessional literature. Leiris claimed its cathartic virtue, thus hailing the powers of writing. This story of the self at risk is an act, a “moment of truth”, beautiful like when the “horn of a bull” threatens the bullfighter in the ring. Incidentally, “De la littérature considérée comme une tauromachie” prefaced the 1945 republication of *L’Âge d’homme*. Cruelty, debilitating, mortifying scopie drive: Leiris had an interest in the same tragic themes as Bataille, Masson and Giacometti.

7. MIROIR DE LA TAUROMACHIE

The bullfighter face to face with the bull, face-to-face with a cruel mirror. Michel Leiris, 1937.

Leiris attended his first bullfight in Fréjus with Picasso in 1926. Marked for life by this “revealing spectacle”, his exhilarating tale is told in *Grande fuite de neige*. His trips to Spain in the 1930s strengthened his *afición*. Rafaelillo’s fight in Valence in 1935 further marked his passion, following which he wrote three texts on the art of bullfighting: *Tauromachies*, 1937, *Abanico para los toros*, 1938, and *Miroir de la tauromachie*, 1938, a theoretical and poetic essay on his vision of the corrida, as a metaphor for art and love.

This ritualised sacrificial ceremony between man and animal is, according to him, the realm of real tragedy containing danger and death. Leiris shared his passion with André Masson, who illustrated his works, and Pablo Picasso whose entire *œuvre* is marked by this topic. The intellectuals from this period were fascinated by Spain and its traditions, backing the Spanish Republic and condemning fascism. Georges Bataille and Colette Peignot (aka “Laure”) shared his interest in erotism, death and the sacred (*Le Sacré dans la vie quotidienne*).

8. LA RÈGLE DU JEU

I write to fully experience what I live. Michel Leiris

Sources of inspiration, Marcel Duchamp and Raymond Roussel (*Comment j’ai écrit certains de mes livres*) lead us into Leiris’ writing room here. Drafts, manuscripts, notes and other records presented constitute the material which make up the four volumes of *La Règle du jeu: Biffures* (1948), *Fourbis* (1955), *Fibrilles* (1966), *Frêle Bruit* (1976). Each work is illustrated by the main episode that defines it. This autobiographical work is a large undertaking, a memoir and the construction of self, fashioned on “fourbi” (stuff), words, dreams, images and real-life experiences, that Leiris noted on “cards” like an ethnographer in the field and strung together in writing. Searching for a “savoir-vivre”, the author expressed his idea of the world by unveiling “everything he knows about himself” with great objectivity, bringing *Livre* by Stéphane Mallarmé or *La Mariée mise à nu* by Marcel Duchamp to mind.

9. WAR

The poet’s inner agony weighs nothing against the horrors of war. Michel Leiris

During the Phoney War, Michel Leiris was assigned to Beni Ounif in the Algerian desert. Then during the occupation, he spent time in Paris and Saint-Léonard de Noblat, where the Kahnweiler family had taken refuge. He used this time as a retreat to write. He started the first volume (*Biffures*) of what was to become *La Règle du Jeu*, in 1942. However, he only published in clandestine magazines (*Messages*, *Lettres françaises*) at the time. He met Jean-Paul Sartre, and took part in *Temps modernes*. His real commitment to writing and the risks involved was of crucial importance to Leiris.

The arrest of members from the resistance network at Musée de l’Homme and of his friend and colleague Deborah Lifchitz, who had taken refuge at his home, left a deep mark on him. A number of artists and intellectuals grouped together with Picasso at his home for a reading of *Désir attrapé par la queue* (1944).

10. PIERRES POUR UN ALBERTO GIACOMETTI

Complicity between two creators, between the writer of *Biffures* and *Fourbis*, and the sculptor of eroded post-war effigies, with whom he had become close, *Pierres pour un Alberto Giacometti* written in 1951 demonstrates the degree to which Leiris contemplated the

sculptor's work. They shared the same goal, “provide substance to the elusive and fleeting in any act... left open, stick to that which is proper in man: the upright position, walking”. They shared the same methods of assembling scattered matter together; the same relentless quest for “presence”, between life and death; the same concern with leaving the print of their fingers, or the trace of their voice. This brotherhood was confirmed when Giacometti came to Leiris' side after his attempted suicide in 1957 (etchings for the poems, *Vivantes cendres, innommées*), just as Leiris went to Giacometti's workshop in 1972 to undertake its conservation.

11. CROSSROADS OF CIVILISATIONS

“The Caribbean and Poetry at the Crossroads”: three months in which I lived, virtually daily, in a magical world. Michel Leiris

Michel Leiris went on two missions in 1948 and 1952 to Guadeloupe and Martinique, at the invitation of Aimé Césaire. He discovered métis civilisation in the West Indies, and criticised yet another form of racism and exploitation — which equally revolted Édouard Glissant and Frantz Fanon. This led him to actively participate in the magazine *Présence Africaine*, founded in 1949 by Alioune Diop. In Haiti with Alfred Métraux, he rediscovered his former interest in “rites of possession” in voodoo ceremonies which he defined as “lived theatre”.

His involvement in revolutionary utopias took him to China in 1955 (*Journal de Chine*), then to Cuba in 1967 for the Salon de Mai, during which he participated in the great *Cuba Colectiva Mural*. He returned in 1968 for the Congrès des intellectuels, with his painter friend Wifredo Lam, whose syncretic work provided a connection between Africa and the West Indies.

12. ARTS AND OCCUPATIONS: MICHEL LEIRIS, THE POET, ETHNOLOGIST AND ART WRITER

Increase our knowledge of mankind, through the subjectiveness of introspection and poetic experience, as through the less personal means of ethnological study. Michel Leiris, *Titres et travaux*, 1967.

Michel Leiris took his three occupations, poet, ethnologist and art writer head on. Africanist at Musée de l'Homme from 1938 to 1984, he conceived pioneering exhibitions (*Passages à l'âge d'homme*, 1968), took stances (*L'Ethnologue devant le colonialisme*, 1950, *Race et civilisation*, 1954) and dedicated his time to a vital work: *Afrique noire, la création plastique*, the first work by an ethnologist to consider the “aesthetic feel” in African sculpture. His texts and prefaces continued to multiply during this time, in particular for exhibitions at Louise Leiris' gallery, for his artist friends: Masson, Picasso, Miró, Giacometti, Bacon, as well as Wifredo Lam, Fernand Léger, Henri Laurens, Josef Sima, Élie Lascaux, etc. His main activity however remained poetry and literature. Following *La Règle du jeu*, he wrote texts inspired by his continued interest in painting (*Le ruban de cou d'Olympia*), by his lively passion for language (*Langage Tangage*), and his renewed interest in singing (*À cor et à cri*).

13. PAINTING AS A MODEL: PICASSO AND BACON

Michel Leiris dedicated twenty-some texts to Picasso, the “genius without a pedestal”, between 1930 and 1989. These bear witness to their friendship, strengthened by the connection with Louise Leiris' gallery, to their bullfighting complicity and to the shared values characteristic and vital to the painter's oeuvre: humour, tragi-comic, fondness for mankind and realism, and the autobiographic nature that is manifest in the main theme of “peintre et son modèle” which have virtually become “a genre in their own right”. In his 1954 text, “Picasso et la comédie humaine ou les avatars de Gros pied”, Leiris alludes to the ambiguous relation between fiction and reality, between art and life, as well as to the problem of ageing and death which do not, despite all his genius, spare the artist. A series of portraits of the writer, as well as works from his collection (*La Pisseuse*, 1965, *La Petite fille à la corde*, 1950) highlight the true and lasting complicity between the two.

Leiris' last great discovery in 1965 was the paintings by Francis Bacon, with whom he became friends as well as one of his best critics. They provide a magnificent answer to his quest for the “screaming truth”, which from then on was for him the ultimate criterion in art, and the epitome of his ultimate quest as a writer. A fertile and intimate understanding bonded the two men. The “bloody scream”, the “rage to grasp”, the “sudden nakedness” of “timeless cruelties” fascinated Leiris. He was deeply affected by what the “builder of mirrors” handed to him: theatricality alongside the everyday nature of “crises” that convulse the human body, in which he had always seen the sign of the sacred.

14. OPÉRRATIQUES

To improve the operine race. Michel Leiris.

His passion for corrida was followed by his passion for the opera, a new theatrical space where life's tragedies are played, love, death, and where Michel Leiris rediscovered the heroic female characters that obsessed him. In love with *bel canto* and Italian operas by Verdi and Puccini (*Turandot*, *Fanciulla del West*, *Paillase*, *Tosca...*), he took notes of his feelings and impressions which were later published in *Opérratiques*, 1992. The music, or rather the performance, that he so admired as a child, thus remained with him to the end of his life.

15. “LEIRIS FANTÔME”

The “fantom” presence of Leiris is revealed here through a series of photographs he took of himself at various ages, presented in an absurd display case he imagined for an exhibition in *Frêle Bruit*. Alongside this ironic timeline, a list of his last tragi-comic self-portraits written in the form of “Brand-images” are also on show.

Whether in the field of anthropology or in literature, the influence of Leiris works need not be proven. Many artists associate themselves with his name. Some of their works are among those on display. Each, in its own way, attempts to draw the impossible portrait of Leiris (Jean-Michel Alberola), or tries to illustrate his poems (Marcel Miracle), or seeks to pay homage to his pioneering vision in the field of ethnography having led to post-colonial studies (Mathieu Abonnenc, Miquel Barceló, Kader Attia, Camille Henrot).

3.

MICHEL LEIRIS: IMPORTANT DATES

- 1901 Birth of Julien Michel Leiris in Paris on 20 April.
- 1912 Leiris saw *Impressions d'Afrique* by Raymond Roussel.
- 1921 While studying chemistry, Leiris partook in post-war nightlife in Paris. He met Max Jacob and Erik Satie.
- 1922–23 He started writing his *Journal* and first poetic essays under the direction of Max Jacob. Leiris frequented André Masson's workshop, rue Blomet. He saw *Parade* by Picasso and *Petrouchka*, which he later considered as "crucial". He participated in "Dimanches de Boulogne", at Daniel-Henry Kahnweiler's home.
- 1924 Leiris became friends with Georges Bataille and joined the surrealist group. He met Picasso.
- 1925 Commissioned by Antonin Artaud to comprise the "Glossaire du merveilleux", he made his first play on words in *Révolution surréaliste*: "Glossaire, j'y serre mes gloses". He published *Simulacre* with André Masson.
- 1926 Michel Leiris married Louise Godon, aka Zette, Kahnweiler's step-daughter. He went to his first bullfight with Picasso in Fréjus.
- 1927 First long trip, to Egypt and Greece, where he wrote *Aurora*. Publication of *Point cardinal*.
- 1929 Breaking from surrealism, Leiris joined the *Documents* magazine, headed by Georges Bataille, Georges-Henri Rivière and Carl Einstein. He published his first articles on art (Giacometti, Miró, Picasso) and articles with autobiographical content ("Une peinture d'Antoine Caron"). He was deeply moved by the negro magazine *Blackbirds*, and developed a passion for jazz. A personal crisis led him to start psychoanalysis.
- 1930 He wrote "L'œil de l'ethnographe" for *Documents*. The discovery of a diptych by Cranach preserved at Dresden Museum led him to write *Lucrèce, Judith et Holopherne*, a primer for *L'Âge d'homme*.
- 1931–33 He went as a secretary-archivist on the ethnographical mission Dakar-Djibouti under the direction of Marcel Griaule, during which he wrote *L'Afrique fantôme*. Upon his return, at the head of Département de l'Afrique noire at Musée d'ethnographie, he took classes at Institut d'ethnologie, specialising in museography.
- 1934 *L'Afrique fantôme* was published by Gallimard shocking the ethnological community. Leiris went back into psychoanalysis and started writing *L'Âge d'homme*.
- 1935 In Valence, Leiris attended a bullfight with Rafaelillo, ascertaining his lasting "afición". After Roussel's suicide in 1933, he published "Comment j'ai écrit certains de mes livres de Roussel". He met Marcel Duchamp and Jacques Lacan.
- 1938 Publication of *Miroir de la tauromachie* and *Abanico para los toros*. Leiris gave a conference on "Le sacré dans la vie quotidienne" at Collège de sociologie, which he co-founded with Bataille and Caillois. Death of Colette Peignot; he published *Le sacré* and *Histoire d'une petite fille*, with Bataille. He wrote *L'homme sans honneur*, a primer for *La Règle du jeu*.
- 1939 Publication of *L'Âge d'homme* by Gallimard, and *Glossaire, j'y serre mes gloses*. Leiris was drafted and sent to Beni-Ounif in Algeria where he read Proust and Freud.
- 1941 Upon his return to Paris, he started writing *Biffures*, the first volume of *La Règle du jeu*, which took him until 1976. He partook in clandestine magazines. Members of the Musée de l'Homme network were arrested.
- 1942 French police arrested Deborah Lifchitz and handed her over to the Nazis. Leiris met Jean-Paul Sartre.
- 1943 Leiris was nominated Head of Research at CNRS. Publication of *Haut-Mal*, a collection of poetry.
- 1944 Leiris became part of the steering committee of *Temps modernes*.
- 1945 Leiris participated in Mission Lucas in Ivory Coast and Gold Coast, which dealt with issues linked to forced labour. He wrote "De la littérature considérée comme une tauromachie", preface to the republication of *L'Âge d'homme* (1946). Publication of *Nuit sans nuit*. He met Aimé Césaire.
- 1946 Publication of *Aurora*, his poetic novel from the surrealist period.

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- 1947 Publication with Georges Limbour of *André Masson et son univers*. He participated in creating the magazine *Présence africaine*.
- 1948 Leiris took charge of the “Espèce humaine” collection at Gallimard. New ethnographical missions in Martinique and Guadeloupe, at the invitation of Aimé Césaire, and in Haiti where he met up with Alfred Metraux and studied voodoo rites. Publication of *La langue secrète des dogons de Sanga*.
- 1950–51 Publication of “L’ethnographe devant le colonialisme” followed by *Race et civilisation* (1955). He wrote the film script for *La course de taureaux* by Raoul Braunberger. Republication of *L’Afrique fantôme*, and *Pierres pour un Alberto Giacometti* for an exhibition on the sculptor at Gallery Maeght.
- 1952 2nd mission to the French West Indies. Leiris participated in Congrès de la paix in Vienna.
- 1954 Publication of “Picasso et la comédie humaine ou les avatars de Gros Pied”, in *Verve*.
- 1955 Publication of *Fourbis*, marking the start of acclaim by critics. Elected Satrap at Collège de pataphysique, Leiris travelled to China with the Association des amitiés franco-chinoises delegation. Publication of *Contacts de civilisation en Martinique et Guadeloupe* and *Bagatelles végétales*.
- 1957 Suicide attempt. Giacometti visited his bedside and made some drawings.
- 1958 Publication of *La Possession et ses aspects théâtraux chez les éthiopiens de Gondar*. He attended several Puccini operas (*Turandot*, *Manon Lescaut*, *Madame Butterfly*).
- 1960 He signed “Manifeste des 121” (the right to conscientious objection in the Algerian war), following which he received a reprimand from the CNRS.
- 1961 Publication of *Vivantes cendres, innommées*, poems by Leiris, sketches by Giacometti, and *Nuits sans nuit et quelques jours sans jour*.
- 1964 He wrote “Le peintre et son modèle”, for the exhibition at Gallery Leiris. Publication of *Grande fuite de neige*.
- 1965 Leiris met Francis Bacon at a retrospective on *Giacometti* at Tate Gallery in London. He saw *Tragédie du Roi Christophe* by Aimé Césaire at Théâtre de l’Odéon. Worked on the *Chefs-d’œuvre du Musée de l’Homme* exhibition. Attended his last bullfight, in Barcelona.
- 1966 Publication of *Brisées*. He participated in Festival mondial des arts nègres in Dakar. Publication of *Fibrilles*, 3rd volume of *La Règle du jeu*.
- 1967 He wrote a preface for the Francis Bacon exhibition at Gallery Maeght. Publication, with Jacqueline Delange, of *Afrique Noire, la création plastique* by Gallimard (dedicated to Aimé Césaire). Trip to Cuba for the 22nd Salon de Mai. He contributed to the *Cuba Colectiva* Mural. He wrote *Titres et travaux* in order to apply for the position of Director of Research at CNRS.
- 1968 He participated in Congrès culturel des intellectuels in Havana. Became involved in the student movement and conceived the *Passages à l’âge d’homme* exhibition at Musée de l’Homme.
- 1969 Publication of *Cinq études d’ethnologie*. Leiris participated in the first Pan-African Festival in Algiers. Publication of *Mots sans mémoire*.
- 1970 He backed the Foyer des travailleurs Maliens. Publication of *Wifredo Lam*.
- 1971 He wrote the preface to Francis Bacon exhibition catalogue at Grand Palais.
- 1976 Publication of *Frêle Bruit*, 4th and last volume of *La Règle du jeu*.
- 1979 Leiris participated in *Rites de la mort* exhibition at Musée de l’Homme.
- 1980 Publication of *Au verso des images*, a compilation of texts on art. He wrote a preface for *La musique et la transe* by Gilbert Rouget. He refused the Grand Prix National des Lettres.
- 1981 Publication of *Ruban au cou d’Olympia*.
- 1983 Donation of Kahnweiler-Leiris’ collection to Centre Pompidou, Musée national d’art moderne and Musée de l’Homme.
- 1985 Publication of *Langage Tangage ou Ce que les mots me disent*.
- 1986 Leiris founded the magazine *Gradhiva* with Jean Jamin.
- 1987 Publication of *Ondes*, collection of poems, and *Roussel l’ingénu*.
- 1988 Publication of *À cor et à cri*. Death of Louise Leiris. Leiris bequeathed his manuscripts and library to Bibliothèque littéraire Jacques Doucet, and the rest of his fortune to Amnesty international, Fédération internationale des droits de l’homme and MRAP.
- 1989 Publication of *Images de marque*.
- 1990 Michel Leiris died on 30 September in Saint-Hilaire (Essonne).
- 1992 Publication of *Journal, 1922–1989*, released by Jean Jamin (Gallimard).

4.

PRELIMINARY LIST OF ARTISTS MATHIEU ABONNENC

Mathieu ABONNENC
Jean ARP
Kader ATTIA
Francis BACON
Miquel BARCELÓ
Jacques-André BOIFFARD
Marcel DUCHAMP
Max ERNST
Alberto GIACOMETTI
Juan GRIS
Camille HENROT
Wifredo LAM
Élie LASCAUX
Eli LOTAR
MAN RAY
André MASSON
Marcel MIRACLE
Joan MIRÓ
Jean PAINLEVÉ
Pablo PICASSO

Numerous anonymous works from “arts premiers”, Dogons and Bambara masks, objects and sculptures, Ethiopian manuscripts, and Caribbean objects are also presented in the exhibition.

5. VISUALS FOR THE PRESS

Download exhibition visuals at:

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