



**Centre 40**  
**Pompidou**

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**40** cities

**75** partner venues

**50** exhibitions

**15** shows, concerts and performances

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Programme for the 40<sup>th</sup> anniversary in each city

**PARTNERS** 63

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# PRESS RELEASE

## 40<sup>TH</sup> ANNIVERSARY OF THE CENTRE POMPIDOU 40TH ANNIVERSARY OF THE CENTRE POMPIDOU AN ANNIVERSARY SHARED WITH AUDIENCES THROUGHOUT FRANCE

10 november 2016



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**centrepompidou40.fr**

**In 2017, the Centre Pompidou is celebrating its 40<sup>th</sup> anniversary throughout France. To share the celebration with a wider audience, it will be presenting a completely new programme of exhibitions, outstanding loans and various events throughout the year.**

Exhibitions, shows, concerts and meetings will be staged in 40 French cities in partnership with museums, contemporary art centres, performance halls, a festival, a key player in France's cultural and artistic fabric and many more.

From late 2016 to early 2018, in 40 cities including Grenoble, Lille, Le Francois in Martinique, Saint-Yrieix-la-Perche, Chambord, Cajarc and Nice, everyone will be encouraged to experience and share the originality of the Centre Pompidou, from an event lasting an evening to an exhibition running for six months, with a combination of exhibitions, concerts, theatre/dance performances and talks.

*"I would like the Centre Pompidou's 40<sup>th</sup> anniversary to be a festival of artistic creation everywhere in France. I would like it to illustrate the vitality of cultural institutions that share the Centre Pompidou spirit, to celebrate the ties we have built with artists, museums, art centres, performance halls and festivals, and to develop and enrich a long history of shared projects that serve art and creation. I would like it to reach out to those who have loved the Centre Pompidou for forty years, as well as to new audiences.*

*The Centre Pompidou's anniversary will involve France's entire territory, through a wide variety of events designed to create, assist, foster and facilitate projects,"* says Serge Lasvignes, President of the Centre Pompidou.

**40** cities  
**75** partner venues  
**50** exhibitions  
**15** concerts and performances

# THREE QUESTIONS

## TO SERGE LASVIGNES, PRESIDENT OF THE CENTRE POMPIDOU

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### WHY CELEBRATE THIS 40<sup>TH</sup> ANNIVERSARY – WHAT IS ITS SIGNIFICANCE?

40 is the age of mastery and action: a splendid age, because it means being truly open to what is going on, and being able to share the experience and strength acquired. The Centre Pompidou has built up one of the largest collections of modern and contemporary art in the world, presented 325 exhibitions, and organised performances, conferences, debates and festivals. With this anniversary, I was not aiming for a self-celebration, but to make it a decentralised event – a festival of artistic creation throughout France, with all the institutions that are our friends and share our ambitions, and make up France’s extraordinarily precious cultural network. This shared anniversary is a way of reaching out, not only to those who have always loved and helped the Centre Pompidou, but to new audiences as well.

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### WHAT ARE SOME OF THE ICONIC PROJECTS OF THIS “DECENTRALISED” ANNIVERSARY?

The originality of the Centre Pompidou’s 40<sup>th</sup> anniversary lies in the wide range of events presented to the public throughout France, in partnership with museums, art centres, festivals and performance halls. There is something for everyone: the visual arts, architecture, design, dance, contemporary music, theatre and performance. Audiences have plenty to choose from!

The spirit of the 40<sup>th</sup> anniversary is to encourage people to discover or rediscover the wealth and diversity of the Centre Pompidou collections and the many different facets of art today, through collaborations with regional cultural institutions. For example, the Musée des Beaux-Arts in Rennes wanted to exhibit Belgian video artist David Claerbout’s installation “Bordeaux Piece”, a 13-hour work that has never been shown in France. Other exhibitions based on the collection will take a fresh look at various periods in art history: post-war abstraction in Paris (“Le geste et la matière” at the Fondation Clément in Martinique); megastructures – an architectural concept illustrated by the architecture of the Centre Pompidou, designed by Richard Rogers and Renzo Piano (“Mégastuctures” at the Lieu Unique in Nantes); the Colourists, a movement little-known to most people, halfway between design and architecture, of which the Centre Pompidou has a large collection (“Eloge de la couleur” at La Piscine in Roubaix), and the perception of colour in ceramics (“L’expérience de la couleur” at the Cité de la Céramique in Sèvres). This programme will activate France’s artistic network in every region, from the Eli Lotar retrospective at the Jeu de Paume to the one dedicated to Claude Closky at the Centre des Livres d’Artistes in Saint-Yrieix-la-Perche.

Lastly, with performing arts, the anniversary focuses on the historic links with various locations and the support given to artists. For example, the choreographer Alain Buffard, who is no longer with us, was supported throughout his career by the Centre Pompidou, Les Subsistances in Lyon and the Théâtre de Nîmes. 2017 will therefore be an opportunity to revive one of his creations in partnership with these two institutions. Fanny de Chaillé, who works with theatre, dance and performance alike, is presenting her third creation at the Centre Pompidou, and in Bordeaux, Montpellier and Toulouse. It’s also important to use the anniversary as an occasion to write new chapters of history, and forge relationships with emerging artists, like the dancers and choreographers I-Fang Lin and Volmir Cordeiro.

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### AND IN 40 YEARS’ TIME, HOW DO YOU SEE THE CENTRE POMPIDOU DEVELOPING – WHAT ARE THE CHALLENGES AWAITING IT?

Forty years is too far ahead. We need to meet the challenges here and now, and be able to grasp new forms of modernity. It’s a polycentric world, where we need to explore the new art scenes that are developing, and play our part as well. There are new creative approaches, building endless bridges between art, science and technology. Audiences presented with a many-faceted offer have new expectations, and now seek a more individualised, participatory relationship. We have a burning obligation to move closer to the “other public” – people who do not come spontaneously, who are intimidated by contemporary art. And more generally, we must try not to lose any of the Centre Pompidou’s originality or ability to surprise and move people, while giving them keys to understanding art, and dialoguing with audiences so that we can write the history of modernity together. Lastly, the Centre needs to remain a subtle sensor of an art in a constant state of reinvention, with all its visual, musical and choreographic aspects.

# 1977–2017

The first of a new generation of cultural establishments, the Centre Pompidou was devoted by its founder to modern and contemporary creation, at the crossroads of disciplines: “A cultural centre that is simultaneously a museum and a centre for creation, where the visual arts rub shoulders with music, films, books, and so on.” The underlying idea was that a society is more alert, capable of questioning itself and innovating if it is open to the art of its time.

**Forty years on, the Centre Pompidou has become a major cultural player within and outside France. It brings together a collection of over 100,000 works, a public reading library (the BPI), auditoriums for films and shows, the Institute for Acoustics and Music Research and Coordination (IRCAM), and areas for educational activities under one roof. It presents some twenty-five temporary exhibitions each year. Both an internationally recognised reference and a place of forward thinking, it is also a popular venue that tirelessly seeks to broaden its audiences through its programme and projects. Its revolutionary building has become an icon of 20<sup>th</sup>-century architecture and the embodiment of a particular spirit. It is eminently accessible to the city and its visitors; every type of artistic expression is found within it, transcending barriers and hierarchies between the arts, and constantly stimulating curiosity. In forty years, it has welcomed, surprised, charmed, provoked, questioned and moved over 100 million visitors.**

**At the crossroads of different disciplines, the programme for this 40<sup>th</sup> anniversary illustrates the Centre Pompidou’s commitment to cultural institutions in the regions outside of Paris – essential players in the dissemination and development of art in our time. This network of partnerships throughout the country is characterised by its diversity: museums, art centres, monuments, festivals and show venues with which Centre Pompidou has built up relationships of trust over the years, and which share the same feeling for contemporary creation.**

The Centre Pompidou is marking this anniversary by assisting its partners’ initiatives with exceptional loans of works and co-productions. The 50 exhibitions highlight every section of the Musée National d’Art Moderne’s collections. Some of the events have been scientifically co-devised with one of the Centre Pompidou’s curators. Long-term friendships and new partnerships are both in the spotlight when it comes to the live shows. The shows on offer, which form the core of the anniversary calendar, are either part of partners’ and the Centre Pompidou’s annual programmes, or specific creative moments in the form of festivals (including the “Actoral” festival, the “Latitudes contemporaines” festival, and the “DañsFabrik” festival with Le Quartz). From Arles to Metz, Brest, Armentières and Nantes, the Centre Pompidou and its partners thus support artists, whether they are companies that have already appeared several times at the Centre Pompidou or burgeoning talents.

## AN ANNIVERSARY SHARED WITH IRCAM AND THE BPI

For this anniversary season, IRCAM (Institute for Acoustics and Music Research and Coordination) is presenting five creations in Bourges, Lyon, Marseille, Paris and Strasbourg. Combining music, theatre, dance, opera and the visual arts, the projects are based on a close artistic collaboration with the cities’ show venues. These productions reflect the diversity of artistic forms developed at IRCAM and illustrate its commitment, alongside those who produce and disseminate contemporary creation throughout France.

Meanwhile, the BPI (Public Information Library) is boosting the external campaign of the international documentary film festival “Cinéma du réel”, which it organises. During or after the 2017 edition of the festival (24 March–2 April 2017), iconic films in documentary cinema will be screened in the municipal libraries of Bordeaux, Grenoble, Montpellier and Strasbourg, partner cities of the BPI and members of its co-operation committee as part of their public reading network. Depending on the partner libraries’ choices, there will be public showings of films from the 2017 “Cinéma du réel” competition, films from the BPI collections, including Raymond Depardon’s Reporters (1981), Chantal Akerman’s Histoires d’Amérique [American Stories, Food, Family and Philosophy] (1988), Jean-Louis Comolli’s Marseille, de père en fils (1990), and documentaries linked with contemporary art or which come from the Centre Pompidou’s artist’s film collections.

**ircam**  
Centre  
Pompidou **40**

**Bibliothèque**  
Centre publique d'information  
Pompidou **40**

# FOREWORD

AUDREY AZOULAY

MINISTER OF CULTURE AND COMMUNICATION



On 31 January 1977, a bold and daring cultural establishment opened in the heart of Paris. An unprecedented combination of a museum, a department for programming shows, films and talks, a library and a musical research institute, the Centre Pompidou has been offering audiences another view of culture, mingling every discipline, arousing curiosity and debate, and casting a fresh look on contemporary society.

Bringing together modern art, contemporary creation, literature, film, music and dance, and creating bridges between research, innovation and art in a productive confrontation of ideas, the Centre Pompidou was designed as a place for breaking down barriers and opening out to all forms of cultural expression, in order to question contemporary society more probingly and further its evolution.

Forty years on, it has become a reference both in France and abroad. Housing one of the world's richest collections of modern and contemporary art, the Centre Pompidou is internationally recognised for the quality of its exhibitions, imitated in terms of its multidisciplinary approach, and famous for its singular spirit. It is also one of those symbolic places that illustrate freedom of thought, expression and creation.

It thus wants its fortieth anniversary to be celebrated everywhere in France, by joining forces with the rich fabric of institutions throughout the country, and sharing its collection with them.

At a time when culture can more than ever provide a response to withdrawal and a means of opening out to other people, I am delighted that the Centre Pompidou is reaching out to so many people through its spirit and art works, and helping to further culture in our country through an ever-stronger involvement with cultural players in the regions outside of Paris.

I would like to thank the teams of the Centre Pompidou and its partners, who have worked so hard on all these projects to ensure an anniversary year bursting with exchanges and culture.

Audrey Azoulay  
Minister of Culture and Communication

# THE PROGRAMME







# ARLES

LIVE SHOW – DANCE

## JULIE NIOCHE NOS AMOURS

THÉÂTRE D'ARLES

24 MARCH 2017

[www.theatre-arles.com](http://www.theatre-arles.com)

In this creation, choreographer and dancer Julie Nioche and dancer Miguel Garcia Llorens seek out traces of our former loves. Digging deep into memories to revive them and bring them into the present, entering into a dreamlike state to intensify them while they metamorphose. The bodies of the two dancers are immersed in a space of modular light. The drawings on their skins, like tattoos, mingle and disappear in the movement. The choreography is structured around the intricate score of Bach's Goldberg Variations, played by Alexandre Meyer. "Creating a dance for two to share something that seems too intimate, but which represents something 'shared' between audience and performers. Drawing on the musical structure of Bach's Goldberg Variations to create a danced score and another musical variation. Sinking into the Glenn Gould's singing when he plays this work – an indelible humming bearing witness to his presence. Reviving memories of love [...]. Blurring the identity of our bodies [...]. Transforming the space and the bodies through the movement of a luminous object used as a stage design."

Julie Nioche

A subsidised venue designed for new pieces, the Théâtre d'Arles focuses on singular writings in the realm of theatre, circus and dance, giving a central place to hybrid forms that draw on the idea of crossover, as conveyed by a new generation of artists. It has been directed by Valerie Deulin since 2007.

**Also at the Centre Pompidou in the autumn of 2017 – with the Paris Autumn Festival**

théâtre\_ARLES

scène conventionnée pour les nouvelles écritures

EXHIBITION – PHOTOGRAPHY

## LE SPECTRE DU SURREALISME

ARLES, LES RENCONTRES DE LA PHOTOGRAPHIE

3 JULY – 24 SEPTEMBER 2017

[www.rencontres-arles.com](http://www.rencontres-arles.com)

Curator: Karolina Ziebinska-Lewandowska

The exhibition based on the Centre Pompidou's photographic collections looks back on themes arising from the meeting between Surrealism and photography. Starting with major works like Jacques-André Boiffard's *Le Gros orteil*, Brassai's *Sculptures involontaires*, Man Ray's *Nus* and Dora Maar's *Portrait d'Ubu*, the exhibition explores the paths traced by these "classics" of Surrealism. It shows how post-war artists drew on the Surrealist sensibility, interpreting and developing it; how they adapted the Surrealists' relationship with reality to their own ends, sometimes slipping into minor details, highlighting political issues, pursuing the abolishment of artistic rules and restoring women's status as subjects. Beyond its chronological continuity, the exhibition creates a dialogue between seemingly distant artistic ideas, such as those of Hans Bellmer and Aneta Grzeszykowska, Boiffard and Hannah Villiger, Brassai and Zoe Leonard, Dora Maar and Eva Kotátková, René Magritte and Erwin Wurm, and Raoul Ubac and Arthur Tress.

**ARLES  
2017**

LES RENCONTRES  
DE LA PHOTOGRAPHIE

# ARMENTIÈRES

LIVE SHOW - DANCE

## DOMINIQUE BAGOUET RE-CREATION BY CATHERINE LEGRAND JOURS ÉTRANGES

LE VIVAT

4 APRIL 2017

[www.levivat.net](http://www.levivat.net)

[www.gymnase-cdc.com/festivals/le-grand-bain-4](http://www.gymnase-cdc.com/festivals/le-grand-bain-4)

Co-production between Le Vivat – Le Gymnase | CDC Roubaix – Hauts-de-France, as part of the “Le Grand Bain” festival

Catherine Legrand, accompanied by six female dancers, revisits a major piece by Dominique Bagouet, *Jours étranges*. Bagouet was one of the iconic choreographers of the new French dance scene that burgeoned in the early Seventies, was institutionalised in 1981 and then became established on the international scene. The dancers embody turbulence, exaltation, rebellion and fragility to the music of the Doors’ album *Strange Days*. A nostalgic, sensual and incandescent hymn to youth that has marvellously stood the test of time more than 25 years after its creation.

Catherine Legrand, now overseeing the “re-creation” of *Jours étranges*, was Dominique Bagouet’s assistant on the original piece, and provides a highly moving testimony of it.

**Also at the Centre Pompidou from 9 to 11 March 2017**

Le Vivat is a subsidised venue for dance and theatre in Armentières; its main artistic purpose is to assist artists and audiences. As well as a programme of dance, theatre and multidisciplinary shows, Le Vivat lays on residences for research and creation, meetings with artists, debates and a festival, *Vivat la danse!*, celebrating its 20<sup>th</sup> anniversary in January 2017.



LE GYMNASE  
CENTRE DE DÉVELOPPEMENT CHORÉGRAPHIQUE  
ROUBAIX | HAUTS-DE-FRANCE

# BORDEAUX

EXHIBITION – GRAPHIC ARTS

## NOS IDENTITÉS VISUELLES “PARIS – BORDEAUX/ BORDEAUX – PARIS”

CAPC – MUSÉE D'ART CONTEMPORAIN  
DE BORDEAUX

28 JUNE – 31 DECEMBER 2017

Curator: Martine Péan  
[www.capc-bordeaux.fr](http://www.capc-bordeaux.fr)

Crossovers, shifts, exchanges and homology run through the respective visual identities of the CAPC Musée d'Art Contemporain of Bordeaux and the Centre Pompidou, where Jean Widmer, Michel Aphenbero, Daphné Duijvelshoff, Pierre Bernard and Zak Kyes, with a contribution from László Moholy-Nagy, have rationalised the original intentions and taken on the design. Graphic creations form the cultural landscape of the two institutions, using very few signs: the typography, colour range, layout, and the logo or absence of a logo, in various versions on a series of supports that have been constantly renewed for 40 years.

The Centre Pompidou and the CAPC share a history of urban transformation and site requalification through a new cultural ambition. Before the Centre Pompidou, the heart of Paris was characterised by the parking wasteland of Les Halles; before the CAPC, the Lainé warehouses in the centre of Bordeaux were a mecca of commercial operations, later abandoned as a wasteland for several years. In forty years, the Centre Pompidou and the CAPC have established themselves through the power of their urban history and visual identity.

As Willem Sandberg said, “If we want to remain ourselves, we have to change constantly: the future starts today, so let’s go with it.” The circuit proposed in tribute to the designers is an itinerary that reflects the resonance between the cities (exhibition, seminars and discovery events).

**C** musée  
**A** d'art contemporain  
**P**  
**C** de Bordeaux

DOCUMENTARY CINEMA

BORDEAUX MUNICIPAL LIBRARY

DATES TO BE CONFIRMED

[bibliotheque.bordeaux.fr](http://bibliotheque.bordeaux.fr)

With support from the BPI (Public Information Library), which is boosting the external campaign of the international documentary film festival “Cinéma du réel”, which it organises, the Bordeaux Municipal Library is screening films from the 2017 competition during or after the festival period (24 March – 2 April 2017).

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LIVE SHOW – THEATRE

# FANNY DE CHAILLÉ

## LES GRANDS

CARRÉ-COLONNES, SCÈNE COSMOPOLITAINE  
SAINT-MÉDARD-EN-JALLES / BLANQUEFORT /  
BORDEAUX MÉTROPOLÉ

16 AND 17 MARCH 2017

[www.lecarrelescolonnes.com](http://www.lecarrelescolonnes.com)

“To see three people grow up physically and intellectually in an hour, on a stage. To take this theory literally, summoning nine actors – three children, three teenagers and three adults – to play the same role. The hour-long show consists of doing something impossible: seeing people grow up. To take advantage of theatrical illusion to construct our piece through one of the things it makes possible: the construction of a fiction. To create the impossible through the theatre – impossible images and situations in order to question reality more deeply, or rather to contaminate reality more effectively by means of fiction. To see beings constructing and/or deconstructing themselves: the child we have been, the teenager we were, the adult we are. How did we get there?”

Fanny de Chaillé.

Carré-Colonnes, Scène Cosmopolitaine is a venue dedicated to live shows, whether produced or distributed, set up in Bordeaux Métropole. Contemporary and international, it lays on a transdisciplinary season and two festivals: the Festival International des Arts de Bordeaux Métropole (FAB) and the “Échappée Belle” Festival.



# BOURGES

EXHIBITION – VISUAL ARTS

## CARTOGRAPHIE REN@RDE

IN BOURGES

→ TRANSPALETTE – EMMETROP

6 OCTOBER – 17 DECEMBER 2017

[www.emmetrop.fr](http://www.emmetrop.fr)

→ LA BOX\_ENSA

AUTUMN 2017

[www.ensa-bourges.fr/index.php/fr/la-box](http://www.ensa-bourges.fr/index.php/fr/la-box)

→ RENCONTRES BANDITS MAGES

FRICHE L'ANTRE-PEAUX

3 NOVEMBER – 19 NOVEMBER 2017

[www.bandits-mages.com](http://www.bandits-mages.com)

IN METZ

→ 49 NORD 6 EST – FONDS RÉGIONAL D'ART

CONTEMPORAIN DE LORRAINE

JANUARY – FEBRUARY 2018

[www.fraclorraine.org](http://www.fraclorraine.org)

The group project *Cartographie ren@rde* is based on the theoretical thinking of Paul (Beatriz) Preciado: an exploration of the recent development of contemporary identity processes, opposing two forms of political strategies within cultural and artistic practices. The first, "lion-like", aims to standardise identities in an overall linear narrative linked with modernity. The second, "fox-like", reasserts the irreducible singularity of identities, which arise from the complex meeting between territory, cultures and individual journeys. A "fox map" is constructed of the thousands of narratives which mingle, oppose and respond to each other, playing and also bearing witness to a great upheaval: the eruption of new technologies, life sciences and the ineluctable diminution of biodiversity.

*Cartographie ren@rde* seeks to see, understand and analyse this field as applied to contemporary art. It proposes three exhibitions, a festival and four modes of questioning, with each place focusing more particularly on a group of works or a theme.

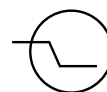
The Centre d'Art Transpalette is constructing a more historical exhibition (from 1977 to the present day). It presents a selection of historic and recent works – drawings, photographs, installations, videos, performances and records of performances – from both the Centre Pompidou's collections and those of Gina Pane, Pipilotti Rist, Anne-Marie Schneider, William Burroughs, John Giorno, Derek Jarman, Michel Journiac, Paul McCarthy, Bruce Nauman, Natacha Nisic and more than ten other artists.

The Rencontres Bandits-Mages respond by bringing the "cartographie ren@rde" into play through the group creation of an area for exhibitions, performance and the screening of videos and films from the collections of the Centre Pompidou and other institutions, both French and foreign.

Meanwhile, La Box de l'Ensa will be presenting an iconic work from the Centre Pompidou collections linked with this theme.

Through a programme of performances and talks, the 49 Nord 6 Est - FRAC Lorraine endeavours to see how the post-porn sphere can enrich this debate.

ARTCULTURES & AUTRES  
emmetrop



TRANSPALETTE



| : : : : : : : : : : |  
la box \_ bourges

école nationale supérieure d'art  
de bourges

49 NORD  
6 EST  
FRAC  
LORRAINE



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LIVE SHOW – MUSIC

# CAIRN ENSEMBLE CAMPO SANTO IMPURE HISTOIRE DE FANTÔMES

MAISON DE LA CULTURE DE BOURGES

16 MARCH 2017

[www.mcbourges.com](http://www.mcbourges.com)

Concert/installation for five musicians, electronic and stage & video system

*Campo Santo* involves the exploration of a forgotten place: Pyramiden, once a flagship city of Soviet culture, a northern mining town on the 78th parallel, lost in the Norwegian archipelago of Spitzberg. In the golden age of Soviet socialism, it was symbolic of a human organisation constructed around work. Now abandoned, the town is synonymous with a destruction caused mainly by economic decline and the failure of a cultural model. *Campo Santo* is a musical piece by Jérôme Combier, and a stage and video piece by Pierre Nouvel. Simultaneously installation and concert, it encourages us to examine the ruins of our societies and how they are worn away by time; an expedition to the far north and this forgotten city, where Jérôme Combier and Pierre Nouvel have collected sounds and images. *Campo Santo* is also a ghost story evoking the history of the men and women who lived in Spitzberg, and who have left traces of their existence there.

Composition and concept: Jérôme Combier,  
Commissioned by the State and the Domaine National  
de Chambord (Jérôme Combier's residence)  
Staging and video: Pierre Nouvel  
General production: Thomas Leblanc  
Lighting design: Bertrand Couderc  
Stage assistant: Bertrand Lesca  
Computer music production IRCAM: Robin Meier  
Cairn Ensemble: Sylvain Lemêtre et Arnaud Lassus  
(percussion), Fanny Vicens (accordeon), Christelle Séry  
(electric guitar), Cédric Jullion (flute)

Executive production: Cairn Ensemble  
Co-production of the Théâtre d'Orléans, Scène  
nationale, IRCAM-Centre Pompidou, Le Tandem, Scène  
nationale Arras-Douai, MCB° Maison de la Culture de  
Bourges/Scène nationale  
Hosting/distribution: Théâtre des Treize Arches,  
Brive-la-Gaillarde  
Set building: Workshops of the MCB° Maison  
de la Culture de Bourges/Scène Nationale  
Work residence accommodation: Villa Medici,  
Académie de France, Rome





# BREST

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EXHIBITION – VISUAL ARTS

## GESTES CANAILLES

(PROVISIONAL TITLE)

PASSERELLE, CENTRE D'ART CONTEMPORAIN

4 FEBRUARY – 29 APRIL 2017

Curators: Volmir Cordeiro, Marcela Santander Corvalán,  
Margot Videcoq and Etienne Bernard

[www.cac-passerelle.com](http://www.cac-passerelle.com)

As part of the Centre Pompidou's 40<sup>th</sup> anniversary celebrations, in partnership with the 2017 DañsFabrik festival, laid on by the Quartz-Scène nationale de Brest, the exhibition *Gestes canailles* is the source code and reference base for the next piece by choreographer Volmir Cordeiro, *L'oeil, la bouche et le reste*, to be created at La Passerelle on 1 March 2017.

Expression – the thematic target and driving force of the exhibition – intensifies and even completes the singular changeover of a sensation into the embodiment of a danced gesture.

Conceived as a kind of millefeuille, the exhibition will show works attempting to formulate a complex, open and unfinished expressive function within the choreographic field. Choices are made through free association and the power of stimulation, via the desire to disturb the eye before a huge mass of gestures. The exhibition will show and give rise to games of inspiration, reinterpretation, phantom-materials, an era, from one artist to another, from the early 20<sup>th</sup> century to the present day.

The exhibition is based on a selection of works presented during the Centre Pompidou's *Vidéodanse* series.

It also includes a performative section entitled *Une nuit des visages*, on 4 March 2017, during which several choreographers, including Aude Lachaise, Ana Rita Teodoro and Mark Tompkins, will propose excerpts from pieces presented through films exhibited or forms created for the occasion.

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Centre  
d'art  
contemporain  
**PASSERELLE**

*Brest – FR*

LIVE SHOW – DANCE

AS PART OF THE DAÑSFABRIK FESTIVAL

[www.dansfabrik.com](http://www.dansfabrik.com)

## DOMINIQUE BAGOUET RE-CREATION BY CATHERINE LEGRAND JOURS ÉTRANGES

QUARTZ

1 MARCH 2017

[www.lequartz.com](http://www.lequartz.com)

Catherine Legrand, accompanied by six female dancers, revisits a major piece by Dominique Bagouet, *Jours étranges*. Bagouet was one of the iconic choreographers of the new French dance scene that burgeoned in the early Seventies, was institutionalised in 1981 and then became established on the international scene. The dancers embody turbulence, exaltation, rebellion and fragility to the music of the Doors' album *Strange Days*. A sensual, nostalgic and incandescent hymn to youth that has marvellously stood the test of time more than 25 years after its creation.

Catherine Legrand, now overseeing the "re-creation" of *Jours étranges*, was Dominique Bagouet's assistant on the original piece, and provides a highly moving testimony of it.

**Also at the Centre Pompidou from 9 to 11 March 2017**

LIVE SHOW – DANCE

AS PART OF THE DAÑSFABRIK FESTIVAL

[www.dansfabrik.com](http://www.dansfabrik.com)

## I-FANG LIN EN CHINOISERIES

LA CARÈNE, CONTEMPORARY MUSIC ROOM,  
IN BREST

3 MARCH 2017

[www.lacarene.fr](http://www.lacarene.fr)

*En Chinoiseries* is based on the title of a piece for two dancers by Mathilde Monnier from 1990, the year when the Taiwanese dancer and choreographer I-Fang Lin arrived in France. Halfway between personal experience and the history of dance, this creation invites us to sail with her through the archipelago of her memory and past, with a look at contemporary creation in Europe and the Chinese and Taiwanese repertoires of the Fifties and Sixties.

I-Fang Lin invites François Marry, the singer, composer and multi-instrumentalist of the group François & The Atlas Mountains, and establishes a common ground between two personalities, two continents and two cultures. Together they discuss the desire to be a star and the fantasy of being exposed and adulated as an artist, musician or choreographer.

**Also at the Centre Pompidou  
from 17 to 19 November 2016**

An event initiated by Le Quartz – Scène nationale, DañsFabrik is a festival dedicated to the art of choreography, which takes place all over Brest for a week. A festival of choreographic writing, DañsFabrik illustrates dance in its times, in its development, in its relationship to the stage, in its relationship to time and space, and in its relationship to performance. The festival moves into several areas of the city, the result of a productive discussion between the Passerelle contemporary art centre, the La Carène contemporary music room, the Centre National des Arts de la Rue Le Fourneau, the Maison du Théâtre, the Mac Orlan (the municipal dance room) and the Cabaret Vauban (a legendary venue in Brest, and a vibrant night-life space).

LE QUARTZ  
SCÈNE NATIONALE BREST

DAÑS  
FABRIK  
FESTIVAL DE BREST

# BUSSY-SAINTE-MARTIN NOISIEL PONTAULT-COMBAULT

EXHIBITION - VISUAL ARTS

## SOIXANTEDIXSEPT

THREE VENUES, SEVERAL CHAPTERS

→ FERME DU BUISSON, NOISIEL

→ CHÂTEAU DE RENTILLY

(FRAC ÎLE-DE-FRANCE/PARC CULTUREL DE RENTILLY), BUSSY-SAINTE-MARTIN

→ CENTRE PHOTOGRAPHIQUE D'ÎLE-DE-FRANCE, PONTAULT-COMBAULT

Exhibition: 11 March - 16 July 2017

+ Festival Performance: 3-4 June 2017

+ Robert Breer, Films (a retrospective) in April 2017

*SoixanteDixSept*: through a game of numbers, this project in several chapters uses the symbolic creation date of the Centre Pompidou — that “centre of decentralisation” — to breathe the spirit of an epoch into the whole country again. Works created or acquired in 1977, and works and reinterpretations by artists born in 1977 are divided between the three contemporary art centres in Seine-et-Marne (French administrative *département* no. 77) to get works, audiences and ideas moving around.

Through three exhibitions, a performance festival and the circulation of different audiences, the project looks back on a vision of art and society, a key time spawning utopias that still make their appearance in contemporary creation. Reconsidering this moment after forty years means understanding how a museum makes history, preserving but also modelling a future.

## SOIXANTEDIXSEPT #1

FRAC ÎLE-DE-FRANCE, LE CHÂTEAU,  
PARC CULTUREL DE RENTILLY,  
BUSSY-SAINTE-MARTIN

11 MARCH - 16 JULY 2017

Curator: Xavier Franceschi

[www.fraciledelfrance.com/lieux/chateau](http://www.fraciledelfrance.com/lieux/chateau)

The exhibition contains a series of landscapes with a wealth of formal and semantic analogies, providing an unprecedented experience. Based on *Chambre 202*, *Hôtel du Pavot* by Dorothea Tanning, an installation unfolds incorporating works with a Surrealist touch (Roger Parry), making play on explicit links with the work of the American artist as regards materials (Burri) and situations (Arroyo). This relationship with the organic, the Internet and a certain strangeness in Tanning's work continues in other more recent works (Jalain).

The second part of the exhibition opens with experimental, forward-looking forms, particularly from the late Seventies, consisting of films and videos, with works that reveal another relationship with reality, whether this involves transposing by renewing narrative methods (Burgin, Michals), or intervening: a reality experienced as various experiments with a performative aspect (Gudmunsson). In a singular way, the exhibition thus reflects the reality of a crucial period in art and the Centre Pompidou's view of it at the time of the museum's creation.

← frac  
ile-de-france  
↳ le château  
rentilly

MARNEetGONDOIRE  
communauté d'agglomération

Parc culturel de Rentilly

## SOIXANTEDIXSEPT #2

FERME DU BUISSON, NOISIEL

11 MARCH – 16 JULY 2017

Curator: Julie Pellegrin

Associated artist: Marie Auvity

[www.lafermedubuisson.com](http://www.lafermedubuisson.com)

The exhibition at the Ferme du Buisson sees the Centre Pompidou of 1977 as a tool for recording and screening – a sounding board for everything that went before it, and a driving force for what was going to happen. The exhibition becomes a machine for exploring time and other dimensions. It acts as an archaeological dig consisting of non-chronological narrative layers, where dates contaminate each other. Like events, the works in the collection appear and disappear in a flickering progression. They cohabit with a soundtrack by Marie Auvity, mingling witnesses from past and present, echoing the little-known film by Roberto Rossellini on the opening of the Centre Pompidou. This exhibition stages a “projected museum”, summoning bachelor machines, stage and film machinery, fragmentation, deconstruction, hallucinations, the need for conservation and an anti-museum, and a theatre of operations and illusion.



## SOIXANTEDIXSEPT #3

CENTRE PHOTOGRAPHIQUE D'ÎLE-DE-FRANCE,  
PONTAULT-COMBAULT

11 MARS – 16 JUILLET 2017

Curator: Nathalie Giraudeau

Co-Curators: Audrey Illouz, Rémi Parcollet,

Marcelline Delbecq, Marina Gadonneix and Aurélie Pétre

[www.cpiif.net](http://www.cpiif.net)

The collaborative project put forward by the CPIF performs images as well as producing new works. Making play with a selection from the Centre Pompidou collections based on the number 77, curators and artists extricate a network of meanings from a “circumstantial-magical” assemblage of pieces, which illustrate the experimental energy of the art scene in the Seventies. Critic Audrey Illouz (1976), art historian Rémi Parcollet (1977), and the artists Marina Gadonneix, Marcelline Delbecq (1977) and Aurélie Pétre (1980) are invited to react to this exhibition context.

These artists explore the question of performative experimentation and as they do so, construct a relationship with the images and a state of being in the world, part of which could be inherited from the Seventies.



FESTIVAL – PERFORMANCES

## PERFORMANCE DAY #2

3-4 JUNE 2017

Curator: Xavier Franceschi,

Nathalie Giraudeau, Julie Pellegrin

Collaboration: Fondation Serralvès (Porto)

et festival Playground (Louvain)

The festival takes on a broader dimension with this second edition. As part of the Centre Pompidou's 40<sup>th</sup> anniversary celebrations, it moves into the various partner venues: all areas in the Ferme du Buisson, the Centre Photographique d'Île-de-France in Pontault-Combault and the FRAC Île-de-France, “Le Château” at the Parc Culturel in Rentilly. As the concluding event in the three *SoixanteDixSept* exhibitions, the festival is based on the idea of “performed music”. The artists are invited to dream up performances, readings, guided tours, concerts and pieces based on stories of museums and collections.

CINEMA

## ROBERT BREER FILMS (A RETROSPECTIVE)

CINÉMA DE LA FERME DU BUISSON, NOISIEL  
APRIL 2017

Curators: Vincent Eches, Julie Pellegrin, Dominique Toulat

With the PULP Festival/In collaboration with the galerie gb agency

For the first time in France, La Ferme du Buisson is presenting all the films of Robert Breer, paying tribute to an exceptional collection built up by the Centre Pompidou over the years.

Starting with the film 77 presented in the exhibition, these theatre screenings reveal the long line of films made by the American artist, from his membership of various artistic avant-garde movements, to the key role played by his output in cartoon strips and animated images. Over sixty years, Robert Breer built up a funny and stimulating body of work, where forms engendered others through collage, and where movement was seen as a tool for creating jokes and astonishment and animated cinema as a machine for producing metamorphoses. So it was natural for his films to spill over from the exhibition into the PULP Festival, a festival devoted to strip cartoons and animated film at the crossroads of the arts by the national scene and cinema.

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EXHIBITION - VISUAL ARTS AND MUSIC

## APRÈS VOUS / AVEC VOUS. FAIRE COMME UN

MAISON DES ARTS GEORGES POMPIDOU

APRIL - DECEMBER 2017

[www.magp.fr](http://www.magp.fr)

How can we become a community? What is it that is “comme-un” – common – to us? These questions echo the political injunctions that appear as soon as cultural institutions need to be positioned and their freedom of action, vital for artistic work, guaranteed. Depending on the context, art risks being exploited for the sake of tourism or to foster social integration. It is difficult for artists to guard against such scenarios, while defending the conviction that art fundamentally has no other obligation than to be artistic.

The three exhibitions presented in 2017 at the Maison des Arts Georges Pompidou feature works from the Centre Pompidou collection in collaboration with one of its partner bodies, IRCAM. After an exhibition by Mathieu Provansal between 1 April to 4 June, the Franz West Auditorium invites audiences to hear sound pieces by young artists between 1 July and 3 September. The season closes with an exhibition by David Coste and Sébastien Vonier between October and December.



# CHAMBORD

EXHIBITION – PAINTING

## GEORGES POMPIDOU ET L'ART: UNE AVENTURE DU REGARD

DOMAINE NATIONAL DE CHAMBORD

18 JUNE – 19 NOVEMBER 2017

Curator: Yannick Mercoyrol

[www.chambord.org](http://www.chambord.org)

From his purchase of *La Femme 100 têtes* by Max Ernst in 1930, to that of a portrait of Jacques Villon a few days before his death in 1974, Georges Pompidou was a passionate admirer and collector of works by leading figures in modern art and the avant-garde between the Fifties and Seventies. He hung them first in his home at Matignon, then at the Elysée Palace. The exhibition reflects the choices of Georges Pompidou and features the artists present in his collection or enthroned in places of power: a “precipitate” of three decades of painting in France. Sixty works (paintings, drawings and sculptures), including the celebrated furniture set designed by Pierre Paulin for the Elysée, are exhibited under the high ceilings of the château, a place President Pompidou was particularly fond of. Taken from the collection of the Centre Pompidou and various private collections, including that of Alain Pompidou, the works selected form a new and unprecedented group in the national estate of Chambord.



# CHÂTEAU-GONTIER

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EXHIBITION - VISUAL ARTS

## PAROLE, PAROLE

LE CARRÉ, SCÈNE NATIONALE ET CENTRE D'ART  
CONTEMPORAIN DU PAYS DE CHÂTEAU-GONTIER  
28 JANUARY - 23 APRIL 2017

Curator: Bertrand Godot  
[www.le-carre.org](http://www.le-carre.org)

From the person who talks to the person who listens, from the organic to design, from the lecturer to the poet, the exhibition addresses the spoken word from the viewpoint of transmission and memory. It explores the vocal medium in its various social, artistic and political functions. The word is sung in the title of the exhibition, while with Einstein, it is scientific. With *Restez à l'écoute*, Claude Closky evokes the words of speakers while William Burroughs develops the poetic word.

From the origins of language to performed text, from delineated phrases to talked forms and from writing to movement, the word takes numerous and ever-changing forms. The exhibition also questions the place of the person who receives this spoken word. A series of chairs from the early 20<sup>th</sup> century encourage the audience to listen in a setting linked with the speech, while Pierre Paulin takes us back to the basic organ, the tongue, without which there would be no spoken word.



# CHATOU / VÉLIZY-VILLACOUBLAY

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EXHIBITION – VISUAL ARTS

1977

CENTRE NATIONAL EDITION ART IMAGE (CNEAI),  
CHATOU

MICRO ONDE, CENTRE D'ART DE L'ONDE,  
VÉLIZY-VILLACOUBLAY

1 APRIL – 23 JULY 2017

Curator: Yann Chateigné

[www.cneai.com](http://www.cneai.com)

[www.londe.fr](http://www.londe.fr)

Micro Onde, Centre d'art de l'Onde, and the CNEAI join forces for a double exhibition. With works and documents from the collections of the Centre Pompidou and the CNEAI, relating to artists who have marked the history of the two art centres, the project explores two chapters of an unfinished story.

At Micro Onde, a group of artists from different disciplines are invited to construct the invisible archive of numerous technological, cybernetic dimensions of an initially institutional utopia dreamed up in the light of the machine. The second chapter is built on the traces of individual destinies that traversed the art and counterculture of late Seventies Paris. At the CNEAI, in partnership with Tiphany Blanc, the project maps the ramifications of another French revolution that has remained in the shadows, based on the figure of artist, publisher and collector Pascal Doury, who died in 2001.

**cneai = l'onde**



# DIJON

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EXHIBITION - VISUAL ARTS

## TRUCHEMENT

LE CONSORTIUM

18 MARCH - 18 JUNE 2017

[www.leconsortium.fr](http://www.leconsortium.fr)

Sometimes anniversaries go hand in hand. In 2017, the Centre Pompidou will be forty years old, and so will Le Consortium. The history of people, the mechanics of projects and action by artists have been interlinked in various moments and situations from their past. Unforgettable for its very generosity, the invitation to Le Consortium to exhibit at the Centre Pompidou, based on activating its collection, took the form of an updated biographical narrative in 1998. An exercise in memory, this joint anniversary in 2017 will be like a collection of short stories through which two characters move, taking the time and the occasion to support each other by means of the art works.

Le Consortium  
· centre d'art ·

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LIVE SHOW

LE CONSORTIUM

DATES TO BE CONFIRMED

[www.leconsortium.fr](http://www.leconsortium.fr)

For many years the Centre Pompidou has maintained regular relationships with theatres and festivals in France. For its 40<sup>th</sup> anniversary, it is collaborating still further with all the regional partner structures that enable live shows to demonstrate their rich creativity. A project in partnership with Le Consortium is currently being set up.

The purpose of Le Consortium, the first contemporary art centre subsidised by the Ministry of Culture in 1982, is to produce and exhibit contemporary works, enhance the public heritage in this sphere, promote and disseminate art, and train people in the art and ideas of today. It is also involved in thinking and experiments on cultural engineering and the administration of cultural and artistic actions linked with the performing arts.

# LE FRANÇOIS, MARTINIQUE

EXHIBITION – VISUAL ARTS

## LE GESTE ET LA MATIÈRE UNE ABSTRACTION « AUTRE » (PARIS, 1945–1965)

FONDATION CLÉMENT

22 JANUARY – 16 APRIL 2017

Curator: Christian Briend, with the assistance of Nathalie Ernoult.  
[www.fondation-clement.org](http://www.fondation-clement.org)

The Centre Pompidou is presenting an exhibition at the Fondation Clément devoted to non-geometric abstract painting, as it developed in Paris after the Second World War. Referred to since then as “arte informale”, “lyrical abstraction”, “Tachism”, “gestural art” or “matérialist art” in turn, this kind of abstraction, which never formed a homogeneous movement, expressed artists’ desire to “start from scratch” after the dark years of the war. Beyond the diversity of artistic approaches, this style, which challenged both realism and rationalism, was characterised by an instinctive practice and a direct relationship with the material.

In the Fifties, this “art autre” (“other art”) reached a wide audience both within and outside France, mainly due to the enlightened critics and entrepreneurial gallery owners who emerged in the creative turmoil of Paris after the Liberation. Chiefly focusing on artists like Olivier Debré, Jean Dubuffet, Hans Hartung, Georges Mathieu, Gérard Schneider and Pierre Soulages, the exhibition will also feature less famous artists who contributed to this essential movement in abstraction. Abandoning chronology, the presentation of fifty-odd paintings, taken solely from the Centre Pompidou collection, has been organised as nine sequences.

These put the emphasis in turn on major visual characteristics, like the formless, the imaginative world of soil, the constructive gesture or, in contrast, one inspired by calligraphy, a certain persistence in terms of landscapes, the desire to propose a language of signs or use the grid motive inherited from Cubism, ending with the lure of the monochrome, found with a number of artists.

FONDATION CLÉMENT

# GRENOBLE

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EXHIBITION – PAINTING

## KANDINSKY LES ANNÉES PARISIENNES (1933–1944)

MUSÉE DE GRENOBLE

29 OCTOBER 2016–29 JANUARY 2017

Curators: Guy Tosatto and Sophie Bernard

[www.museedegrenoble.fr](http://www.museedegrenoble.fr)

A pioneer of abstract art, Wassily Kandinsky (1866–1944) is one of the most iconic figures in modern art. This exhibition takes a fresh look at the final period in the artist's work, less well-known, yet highly prolific. Fleeing Nazi Germany for France in December 1933, Kandinsky settled in Neuilly-sur-Seine with his wife Nina. Here, over ten years, he developed a completely new style known as "biomorphic": that of the "Great Synthesis", a concentrate of the geometric vocabulary of the Bauhaus years and the first abstract works of the 1910s. The exhibition is receiving exceptional support from the Centre Pompidou in the form of sixty or so paintings and drawings, together with a number of documents now in the Bibliothèque Kandinsky, and will also feature pictures from several major international institutions.

**Musée de Grenoble**

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DOCUMENTARY CINEMA

MUNICIPAL LIBRARIES OF GRENOBLE

DATES TO BE CONFIRMED

[www.bm-grenoble.fr](http://www.bm-grenoble.fr)

In 2017, with support from the BPI (Public Information Library), the municipal libraries of Grenoble are laying on a boosted programme around the documentary film, including films from the 2017 competition of the "Cinéma du réel" Festival (24 March – 2 April 2017), which is organised by the BPI, together with documentaries from the BPI collection. These include Raymond Depardon's *Reporters* (1981) and Chantal Akerman's *Histoires d'Amérique* [*American Stories, Food, Family and Philosophy*] (1988).

# HYÈRES

EXHIBITION - VISUAL ARTS

## CHARLES ET MARIE-LAURE DE NOAILLES MÉCÈNES DU 20<sup>E</sup> SIÈCLE

CENTRE D'ART VILLA NOAILLES

30 JUNE - 1 OCTOBER 2017

Curators : Stéphane Boudin-Lestienne and Alexandre Mare  
[www.villanoailles-hyeres.com](http://www.villanoailles-hyeres.com)

In 1951, Charles and Marie-Laure de Noailles, "considering it unacceptable" that the Musée National d'Art Moderne (before the creation of the Centre Pompidou in 1977) possessed no works by Giacometti, decided to give the institution *La Table surréaliste*, bought in 1934 for their house, the Villa d'Hyères. This initial piece is joined by numerous pieces from the Musée National d'Art Moderne directly linked with them (by Man Ray, Dalí, Buñuel, Brancusi, Ernst Laurens and Lipchitz). They make up around a hundred works evoking extraordinary personalities free from prejudice, with a taste for cross-disciplines and belief in creation. Their constantly growing collection evolved through different hangs and affinities, mingling sculpture, painting and literature as well as photography and film. The exhibition does not aim to give a comprehensive overview of this improbable collection, but to reflect its spirit. And this splendid venture is taking shape in the Villa Noailles itself: a remarkable building and a manifesto of modernism, where the two patrons welcomed so many artists and intellectuals.



# IVRY

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EXHIBITION - VISUAL ARTS

## HABITER

CENTRE D'ART CONTEMPORAIN D'IVRY

- LE CRÉDAC

14 SEPTEMBER - 17 DECEMBER 2017

Curator: Claire Le Restif

[www.credac.fr](http://www.credac.fr)

Le Centre d'art contemporain d'Ivry - Le Crédac is laying on a multidisciplinary circuit reflecting the bold styles of past and present industrial design, on the occasion of a double anniversary: the 30<sup>th</sup> of Ivry's Centre d'Art Contemporain and the 40<sup>th</sup> of the Centre Pompidou. This features works from the Centre Pompidou collections (Pierre Charpin, Renée Gailhoustet and Roland Dubrulle, Willy Guhl and Jean Renaudie) and the participation of Boris Achour, Lara Almarcegui, Leonor Antunes, Michel Aubry, Karina Bisch, Martin Boyce, Pol Chambost, Nicolas Chardon, Delphine Coindet, Koenraad Deddoeleer, Geert Goiris, Fernand Léger, Maximum, Aliénor Morvan, Bojan Šarčević and Mathias Schweizer (programme under way). The exhibition is presented in key venues of Ivry's architectural heritage: the Manufacture des Œillets (built in 1890 on the model of the Daylight Factory) and the town centre, renovated by the architects Renée Gailhoustet and Jean Renaudie between 1968 and 1986.



# LIBOURNE

EXHIBITION - DRAWING

## JOAN MIRÓ ENTRE ÂGE DE PIERRE ET ENFANCE

CHAPELLE DU CARMEL - MUSÉE DES BEAUX-  
ARTS DE LIBOURNE

13 MAY - 19 AUGUST 2017

Curator: Thierry Saumier

[www.ville-libourne.fr](http://www.ville-libourne.fr)

Joan Miró, “the international Catalan”, was one of the most reflective and inventive artists of the 20<sup>th</sup> century. The drawings contained in this exhibition show how the artist largely, freely and resolutely borrowed from children’s compositions and drawings, and from all forms created by prehistoric man. His poetic language arose from the combined influences of childhood and the Stone Age. Weary of the codes of academic realism, Miró sought in children’s drawings the naïveté of a graphic gesture unconstrained by any conventions conveyed through education and culture, together with a propensity to distortion and deformity. Deeply moved by the aesthetic abilities of the “first men”, he captured a similar force, making a distinct break and returning to the roots of art. He thus undertook a journey into the “primitive” through a process of unlearning and forgetting.



# LILLE

LIVE SHOW – DANCE

## ANNA HALPRIN / MORTON SUBOTNICK / ANNE COLLOD & GUESTS PARADES & CHANGES, REPLAY IN EXPANSION

FESTIVAL LATITUDES CONTEMPORAINES

(VENUE TO BE CONFIRMED)

7-24 JUNE 2017

[www.latitudescontemporaines.com](http://www.latitudescontemporaines.com)

Long banned in the US because of its nude content, *Parades & Changes*, a major work by choreographer Anna Halprin, created in 1965 in collaboration with Morton Subotnick, had a decisive influence on American post-modern dance. Based on structured improvisation and the use of musical scores as a tool for creation and writing, the piece involves a series of “parades” that move through the theatrical space and make play on altered daily actions, sound bodies, travelling objects, distended temporalities and multiple sensorialities. In dialogue with Anna Halprin, now aged 96, Anne Collod proposes a rediscovery of this piece in a complete, radical re-look at the various versions between the Sixties and 2000, in a totally new form.

**Also at the Centre Pompidou on 27 and 28 April 2017**

Founded in 2003, the Latitudes Contemporaines association has created a festival in France devoted to new forms of live show in which the body occupies a dominant place. Since its creation, the festival has established itself as a space open to artistic approaches involving aesthetic, sensitive or relational explorations with audiences. The intensive three-week programme in June will be staged in Lille, Arras, Valenciennes and Courtrai. It creates a space of joint artistic expression that can be defined in many different ways, with no restrictions on form, in a similar state of tension, conducive to exchanges on what has meaning or singularity in the reality of the 20<sup>th</sup> century.

Latitudes Contemporaines seeks to provide a living testimony of its time, exploring deeply topical questions arising from the definition of art and the body's place in society through sensitive perceptions, the role of individuals as viewers and creators, and the identities and discourses that drive us.

LIVE SHOW – DANCE

## I-FANG LIN EN CHINOISERIES

FESTIVAL LATITUDES CONTEMPORAINES

(VENUE TO BE CONFIRMED)

7-24 JUNE 2017

[www.latitudescontemporaines.com](http://www.latitudescontemporaines.com)

*En Chinoiseries* is based on the title of a piece for two dancers by Mathilde Monnier from 1990, the year when the Taiwanese dancer and choreographer I-Fang Lin arrived in France. Halfway between personal experience and the history of dance, this creation invites us to sail with her through the archipelago of her memory and past, with a look at contemporary creation in Europe and the Chinese and Taiwanese repertoires of the Fifties and Sixties.

I-Fang Lin invites François Marry, the singer, composer and multi-instrumentalist of the group François & The Atlas Mountains, to establish a common ground between two personalities, two continents and two cultures. Together they discuss the desire to be a star and the fantasy of being exposed and adulated as an artist, musician or choreographer.

**Also at the Centre Pompidou  
from 17 to 19 November 2016**



# LYON

EXHIBITION – DRAWING

## HENRI MATISSE LE LABORATOIRE INTÉRIEUR

MUSÉE DES BEAUX-ARTS DE LYON

2 DECEMBER 2016–6 MARCH 2017

Curators: Sylvie Ramond and Isabelle Mond-Fontaine

[www.mba-lyon.fr](http://www.mba-lyon.fr)

A retrospective is being devoted to the work of Henri Matisse (1869-1954), famous for his paintings vibrant with glowing colours. The artist was also a keen draughtsman, drawing being a daily practice that enabled him to enjoy the greatest possible freedom. Through a selection of 250 works, the exhibition reveals the development of his drawing through various series: the Academies, the Fauve brush drawings of 1905-1906, his portraits during the 1910s, the “Fifty drawings” in the style of Ingres of 1919-1920 prefiguring the odalisques of the Nice period, and the transparent line drawings of 1935-1937, followed by the meticulously worked major charcoal drawings of 1938-1939, the “flowering” of his “Themes and Variations” of 1941-1942, and the last monumental brush drawings of 1947-1952.

Matisse’s drawing is nonetheless intimately linked with his paintings and sculptures, and, of course, with his engravings, which cannot be taken separately. It anticipates, prepares, accompanies and prolongs all the other techniques he used. Around a few motifs and figures of models, which form dossiers dotted around the exhibition, a number of major paintings and sculptures are set in relation to their drawn or engraved environment, as they used to be in his studio.

The museum had already presented the works by Matisse held by the Centre Pompidou, when it reopened in 1998. It now pays further tribute to the artist. In 1941, Matisse underwent surgery in Lyon, emerging “reawakened” and full of a new energy, as can be seen in the work that followed. He was very fond of the city, and gave the Musée des Beaux-Arts a number of drawings from the “Themes and Variations” series, together with several illustrated books.

MUSÉE  
DES BEAUX-ARTS  
DE LYON



EXHIBITION – VISUAL ARTS

## BIENNALE DE LYON

20 SEPTEMBER – 31 DECEMBER 2017

Curator: Emma Lavigne

[www.biennaledelyon.com](http://www.biennaledelyon.com)

The theme of the 14<sup>th</sup> edition of the Biennale de Lyon, chosen by its artistic director Thierry Raspail, is “The Modern”. With this word, he invited Emma Lavigne, director of the Centre Pompidou-Metz, to devise this new edition at La Sucrière and the MAC Lyon (20 September to 31 December 2017). Masterpieces from the Centre Pompidou collection form an overview of the contemporary scene – random, constantly changing, multiple, diffracting into a group of moving data like Calder’s majestic mobile, January 31, which Jean-Paul Sartre saw as a little celebration, “an object defined by its movement, which does not exist beyond it” and the hanging installation A=P=P=A=R=L=T=L=O=N by Cerith Wyn Evans, inspired by the poetry of Mallarmé. The Biennale de Lyon becomes an endlessly recomposed moving landscape, traversed by the flows inherited from a modernity described by Baudelaire as “the transitory, the fugitive, the contingent, half of the art whose other half is the eternal and immutable”.





LIVE SHOW - MUSIC AND INSTALLATION

# ENSEMBLE CAIRN CAMPO SANTO, IMPURE HISTOIRE DE FANTÔMES

THÉÂTRE DE LA CROIX ROUSSE

23 MARCH 2017

[www.croix-rousse.com](http://www.croix-rousse.com)

Concert/installation for five musicians, electronic and stage & video system

*Campo Santo* involves the exploration of a forgotten place: Pyramiden, once a flagship city of Soviet culture, a northern mining town on the 78th parallel, lost in the Norwegian archipelago of Spitzberg. In the golden age of Soviet socialism, it was symbolic of a human organisation constructed around work. Now abandoned, the town is synonymous with a destruction caused mainly by economic decline and the failure of a cultural model. *Campo Santo* is a musical piece by Jérôme Combier, and a stage and video piece by Pierre Nouvel. Simultaneously installation and concert, it encourages us to examine the ruins of our societies and how they are worn away by time; an expedition to the far north and this forgotten city, where Jérôme Combier and Pierre Nouvel have collected sounds and images. *Campo Santo* is also a ghost story evoking the history of the men and women who lived in Spitzberg, and who have left traces of their existence there.

Composition and concept: Jérôme Combier,  
Commissioned by the State and the Domaine National de Chambord (Jérôme Combier's residence)

Staging and video: Pierre Nouvel

General production: Thomas Leblanc

Lighting design: Bertrand Couderc

Stage assistant: Bertrand Lesca

Computer music production IRCAM: Robin Meier

Cairn Ensemble: Sylvain Lemêtre et Arnaud Lassus (percussion), Fanny Vicens (accordeon), Christelle Séry (electric guitar), Cédric Jullion (flute)

Executive production: Cairn Ensemble

Co-production of the Théâtre d'Orléans, Scène nationale, IRCAM-Centre Pompidou, Le Tandem, Scène nationale Arras-Douai, MCB° Maison de la Culture de Bourges/Scène nationale

Hosting/distribution: Théâtre des Treize Arches, Brive-la-Gaillarde

Set building: Workshops of the MCB° Maison de la Culture de Bourges/Scène Nationale

Work residence accommodation: Villa Medici, Académie de France, Rome



LIVE SHOW - DANCE

# ALAIN BUFFARD LES INCONSOLÉS

LES SUBSISTANCES

NOVEMBER 2017

[www.les-subs.com](http://www.les-subs.com)

"Les Inconsolés" is a game of deconstruction through the spoken word, video and dance created by Alain Buffard in 2005 and now revived by Fanny de Chaillé, Matthieu Doze and Christophe Ives. Staging those indelible moments that linger on after an event, "Les Inconsolés" attempts a back-and-forth journey of the intimate between the violent place of the original distress and the recurrent imagery of its reconstruction. Inspired by Goethe's disturbing poem "The Erl-King", the show captures the moment where faces disappear between emptiness and appeasement, and gestures blend together. "Les Inconsolés" mingle in disparate mirror games, and in games of alliance and "dis-alliance". They are also absences and ghosts: they are in love, and they are furious.

This show is presented with help from the PI:ES Alain Buffard, which promotes the work and memory of Alain Buffard.

## Also at the Centre Pompidou in the autumn of 2017

An international laboratory of artistic creation dedicated to theatre, dance, circus arts, music and digital technology, Les Subsistances is located in a former convent founded in the 17th century, which was later a military barracks. Converted into a cultural venue in 2001, Les Subsistances provides help to artists in the performing arts. The venue hosts them in residences, providing accommodation and rehearsal rooms so that they can work on their projects. Throughout the year, the public are invited to follow the work of the artist by attending meetings, rehearsals and technical workshops before seeing the actual shows.

**Su** **LES**  
**SUBSISTANCES**

# MARSEILLE

EXHIBITION – VISUAL ARTS

## APRES BABEL, TRADUIRE

MUCEM

14 DECEMBER 2016–20 MARCH 2017

General curator: Barbara Cassin

[www.mucesm.org](http://www.mucesm.org)

Is the diversity of language a curse or an opportunity? It could be an opportunity that determines a broader world, provided there are translations. Translation is a historical issue: it is how our civilisation was formed, through Greece, Rome and the Arab world. It is also a contemporary issue and a political lesson: how can we manage the differences? The first section of the exhibition leads us from figures of Babel — like the model monument by Vladimir Tatlin, an exceptional loan from the Centre Pompidou — to the politics of language and the obvious fact of translating, from the tablets of Sumer to the contemporary biotope. The second section shows flows and people: the “translation of knowledge” in a selection of works ranging from Aristotle to the Arabian Nights, Marx and Tintin; the translation of the divine word – the Bible in Hebrew and Latin, and the Koran; the task of the translator, from the dragoman to the artist (Poe and his poet translators). The exhibition also focuses on the untranslatable: how does the corpus of a language resist, how are ambiguities dealt with, and what happens “between” the same and the other?

Exhibition staged with assistance from the Bibliothèque Nationale de France, the Fondation Martin Bodmer and the Centre Pompidou

MUCEM

LIVE SHOW – MUSIC

## QUATUOR DIOTIMA NOUVELLES ŒUVRES

LA FRICHE BELLE DE MAI

15 MAY 2017

as part of the Les Musiques Festival of the GMEM-CNCM-Marseille  
[www.gmem.org](http://www.gmem.org)

The string quartet has always had an extraordinary aura, from the age of the Enlightenment (Haydn, “inventor” of the genre), to the present day. From Beethoven to Bartók, Ligeti and Ferneyhough, this embodiment of the idea of a musical conversation has always been the supreme test of a composer. Today, the contribution of electronics to the string quartet opens a range of unimagined possibilities to a new generation of musicians, as witnesses this concert devoted to the Diotima quartet.

Mauro Lanza: a new work for string quartet and electronics commissioned by IRCAM-Centre Pompidou, the European ProQuartet-Centre for chamber music, the Warsaw Autumn Festival and Milano Musica

Ashley Fure: a new work for string quartet and electronics commissioned by GMEM, Théâtre d’Orléans, IRCAM-Centre Pompidou and the European ProQuartet-Centre for chamber music,

Musical computerisation: Charles Bascou (GMEM), Manuel Poletti (IRCAM)

Co-production: IRCAM -Centre Pompidou, GMEM



LIVE SHOW – MUSIC

# MUSICATREIZE ENSEMBLE VOCES NOMADAS LES CHANTS DE L'AMOUR

SALLE MUSICATREIZE

13 JUNE 2017

[www.musicatreize.org](http://www.musicatreize.org)

The new work *Voces nómadas*, written by the Spanish composer Alberto Posadas for the vocal soloist ensemble Musicatreize explores the link between voices and a “virtual instrumental space” that generates the electronic writing. How does an instrument transform the influence of the voice? It consists of creating the shadow of a virtual ensemble and making play with it like an “acoustic trace”. The Musicatreize ensemble also perform *Les chants de l'amour* by Gérard Grisey, one of the founding fathers of spectral music, which emerged at the end of the 20<sup>th</sup> century, and marked a young generation of composers stimulated by the idea of timbre and the process of time.

Direction: Roland Hayrabedian

IRCAM musical computerisation:

Thomas Goepfer

Gérard Grisey: “Les chants de l'Amour”

Alberto Posadas: “Voces nómadas” for vocal ensemble and electronics, commissioned by Annie Clair, the Festival Olivier Messiaen au Pays de La Meije, the Musicatreize Ensemble and IRCAM-Centre Pompidou; first performance

ENSEMBLE  
MUSICATREIZE



LIVE SHOW – DANCE

# FESTIVAL ACTORAL

PROGRAMME UNDER WAY

AUTUMN 2017

[www.actoral.org](http://www.actoral.org)

For many years, the Centre Pompidou has maintained regular relationships with theatres and festivals throughout France. For its 40<sup>th</sup> anniversary, it is collaborating further still with all the partner structures in the regions outside of Paris. Thanks to these partnerships, the live show can express its full breadth and creativity. A project in partnership with the Actoral Festival is currently being drawn up.

Founded in 2001 by Hubert Colas, Actoral – an international festival of contemporary art and writings – questions contemporary writings in every realm of art. Every autumn in Marseille, it embarks on a programme exploring the rich diversity of today's creation through the work of fifty or so artists.

actoral  
festival

EXHIBITION – PAINTING

## FERNAND LÉGER LE BEAU EST PARTOUT

CENTRE POMPIDOU-METZ

20 MAY – 30 OCTOBER 2017

Curator: Ariane Coulondre

[www.centrepompidou-metz.fr](http://www.centrepompidou-metz.fr)

The Centre Pompidou-Metz pays tribute to the personality and work of Fernand Léger, the painter of cities and modern life who celebrated all the changes of his times. This new retrospective paints a portrait of a curious artist fascinated by his period and open to the other arts. Through more than a hundred major works, the exhibition explores the relationship of Léger's painting with poetry, film, architecture and the live show throughout his career.

Fernand Léger was quick to appreciate the beauty of modern life, now marked by speed and a profusion of sensations. If "Beauty was everywhere", what could painting contribute? Breaking with artistic conventions, Léger's work responded to this challenge by seeking visual effectiveness with a daring, colourful approach. The artist drew from his times and was fascinated by popular shows, cinema, circus arts and music hall. To give painting a fresh impetus, he moved beyond the frame and brought colour into life. The exhibition highlights his numerous artistic collaborations. The friend of several of the century's key creators, including the Fratellini circus family, Le Corbusier, Blaise Cendrars and Charlotte Perriand, Léger established himself in a broader history of modernity.

With exceptional loans from the Centre Pompidou and major collections in France and abroad, this thematic and transdisciplinary circuit highlights the ever-topical character of Léger's painting, which sought to reconcile a demanding new visual language with a popular dimension. Through plentiful archive material, the exhibition reveals his many facets as a creator and a man: the author of significant works on painting, the tireless teacher in a studio where many artists came to study, the traveller gifted with an extraordinary facility for observation, and the artist committed to social progress and the spread of culture. The spirit of the Centre Pompidou, now celebrating its 40<sup>th</sup> anniversary, reflects Fernand Léger's ideal at the time of "a direct art that can be understood by everyone."

LIVE SHOW – MUSIC

## TERRY RILEY / LA NÒVIA IN C

CENTRE POMPIDOU-METZ

DATE TO BE CONFIRMED

[www.centrepompidou-metz.fr](http://www.centrepompidou-metz.fr)

*In C* is a cornerstone of 20<sup>th</sup>-century music. This work by Terry Riley marked the beginning of a highly important movement in academic Western music: repetitive (or Minimalist) music. A score for a free choice of instruments, *In C* has been played by the world's top ensembles and performed in an astonishing variety of versions. An extraordinary piece, *In C* is recognised for its influence on many musicians, including The Who, The Velvet Underground, Soft Machine and Tangerine Dream.

This creation proposes a new version of *In C*, played on traditional instruments — the hurdy-gurdy, cabrette, chabrette, béchonnet bagpipe, violins, stringed tambourine, banjo, and so on — by a dozen musicians from the La Nòvia collective. Based in the Haute-Loire region, the collective encompasses several musical groups (including Flux, Toad, Duo PuechGourdon, Jéricho and La Baracande) established in a wide territory (Auvergne, Rhône-Alpes, Béarn, Limousin, Cévennes and Franche-Comté). With its instruments from a bygone age, this collective builds bridges between traditional music from central France and the modernity of Minimalist composers.

This concert, which resonates with the Live Show programme laid on by the Centre Pompidou-Metz since it opened in 2010, also finds a particular echo with the Musicircus exhibition on 20<sup>th</sup>-century art and music, with iconic works from the Centre Pompidou, which runs until 17 July 2017

**Also at the Centre Pompidou on 5 May 2017**

# MONTPELLIER

EXHIBITION – VISUAL ARTS

## FRANCIS BACON / BRUCE NAUMAN FACE À FACE

MUSÉE FABRE

1 JULY – 5 NOVEMBER 2017

Curator: Cécile Debray

[www.museefabre.montpellier3m.fr](http://www.museefabre.montpellier3m.fr)

Francis Bacon and Bruce Nauman represent two generations of artists who developed a body of work in different artistic contexts: one a British painter making play with references to pictorial and film tradition so as to subvert them in a highly individual expressionism; the other a key American artist working in video, sculpture and installations, questioning language and the body.

Both, through very different means, see art as an experience, and express a fascination with the body and its possible deformations and transformations, its position in an enclosed space, its ability to push itself to the limits of experience, giving a sense of violence to the viewer's confrontation with their art. The role of chance, performance and the importance of the workshop also form meeting points for exploring the idea of a reality that is unfixed, with unstable, moving forms that question the immutable structures of life in an endless performance.

Through 60-odd works, the confrontation of these two careers that seem poles apart at first glance — painting versus installation and video; figurative British tradition versus the American underground scene; expressionism versus minimalism — provide a completely fresh idea of these two great 20<sup>th</sup>-century artists.

Based on a group of ten or so works from the Centre Pompidou collection, together with pieces from other museums and private collections, this exhibition celebrates the 40<sup>th</sup> anniversary of the Centre Pompidou and the ten years since the reopening of the Musée Fabre de Montpellier Méditerranée Métropole, together with their regular collaboration.



LIVE SHOW – THEATRE

## FANNY DE CHAILLÉ LES GRANDS

HUMAIN TROP HUMAIN

CENTRE DRAMATIQUE NATIONAL DE MONTPELLIER

DATE TO BE CONFIRMED

[www.humaintrophumain.fr](http://www.humaintrophumain.fr)

“To see three people grow up physically and intellectually in an hour, on a stage. To take this theory literally, summoning nine actors – three children, three teenagers and three adults – to play the same role. The hour-long show consists of doing something impossible: seeing people grow up. To take advantage of theatrical illusion to construct our piece through one of the things it makes possible: the construction of a fiction. To create the impossible through the theatre – impossible images and situations in order to question reality more deeply, or rather to contaminate reality more effectively by means of fiction. To see beings constructing and/or deconstructing themselves: the child we have been, the teenager we were, the adult we are. How did we get there?” Fanny de Chaillé.

### Also at the Centre Pompidou in the autumn of 2017

The Théâtre Humain trop humain (hTh) – CDN Montpellier (formerly Tréteaux du Midi, then Théâtre des 13 Vents) is a national drama centre created in 1968 in the Domaine de Grammont in Montpellier. Directed by Rodrigo García since 2014, it chiefly focuses on contemporary theatre, dance, performance and the digital arts. It hosts several festivals, and lays on talks, readings, concerts and exhibitions.



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## DOCUMENTARY CINEMA

MEDIA LIBRARIES OF MONTPELLIER

MÉDITERRANÉE MÉTROPOLE

DATES TO BE CONFIRMED

[mediatheques.montpellier3m.fr](http://mediatheques.montpellier3m.fr)

With support from the BPI (Public Information Library), the media library network of Montpellier Méditerranée Métropole is laying on a boosted film programme based on documentary cinema, including films from the 2017 competition of the international documentary film festival “Cinéma du réel” (24 March – 2 April 2017), organised by the BPI, documentaries from the BPI collection and films on the theme of architecture.

# MONT-SAIN-MICHEL

EXHIBITION – SCULPTURE

## GERMAINE RICHIER

ABBAYE DU MONT-SAINT-MICHEL

SUMMER OF 2017

Curator: Ariane Coulondre

[www.abbaye-mont-saint-michel.fr](http://www.abbaye-mont-saint-michel.fr)

A French national heritage site since 1874, a UNESCO World Heritage site and one of the six most visited cultural sites in France, the Abbey of Mont-Saint-Michel illustrates the architectural expertise and know-how of generations of master builders. Built at a height of 80 metres at the top of the Mount, this monument is a technical and artistic feat, enchanting the eye with a wealth of architectural forms, from the beginning of its construction in the 10<sup>th</sup> century to the restoration work of the 19<sup>th</sup>.

The Centre Pompidou and the Centre des Monuments Nationaux, in charge of the maintenance, conservation and restoration of the Abbey together with its accessibility to the public, have decided to combine an iconic national heritage site with a series of equally spectacular sculptures.

Although Germaine Richier was one of the most important French sculptors of the post-war period, her work is still relatively unknown. The artist known as “L’Ouragane” — after one of her sculptures of 1949 — developed a figurative style remarkable for its expressive power and working of the material after she studied under Bourdelle. Making play with the union of mineral, vegetable and animal, she created “hybrid beings”, capturing natural forces in bronze.

The Mont-Saint-Michel exhibition will contain a selection of major works retracing the development and intensity of Germaine Richier’s work during the Forties and Fifties.

CENTRE DES MONUMENTS NATIONAUX

# NANTES

EXHIBITION – ARCHITECTURE

## MÉGASTRUCTURES

LE LIEU UNIQUE

29 MARCH – 21 MAY 2017

Curator: Aurélien Lemonier, Gwenaël Delhumeau

[www.letieuunique.com](http://www.letieuunique.com)

What is meant by Mégastructures? This architectural concept belongs to no movement, no group of theorists and no doctrine or architectural style. Since the late Fifties, it has defined a forward-looking vision of the constructed environment and the industrial landscapes contained in it. The idea it conveys orients the architectural concept towards a “concrete utopia” in a world without scale, a world-city, where all functions are superimposed on the “programme” of the modern city. The exploratory approach at the origin of Mégastructures sees architecture as a chance for radical reform, a project for society, leading the modern movement to question the humanistic aspect once more.

This narrative appears and makes its way through very different environments: the Japan of the Metabolists, and the circles of former students of the AA School in London, the Ecole des Beaux-Arts in Paris and the architecture schools of Vienna and Florence. It is staged mainly by architects, and recited, interpreted and commented by critics or exegetes like Reyner Banham and Michel Ragon. One forges the word “mégastructure”, the other “chants” it in a perspective of a futurology and a projection harking back to the industrial revolution. Mégastructures might construct something like the critical, renewed icons of a coupling between man and industry. What they could then capture would be the technical gesture as the start of a transformation of the environment. They would thus produce the image of an activity based on the relationship between man and his environment. As Gilbert Simondon wrote in 1965, “Even if technologies had no usefulness or purpose, they would have meaning: with the human species they are the most concrete expression of the power to evolve: they express life.” This is perhaps the scale — that of life, its evolution and culture’s dynamics of adaptation — on which we should now address the question of Mégastructures: an approach, its tactics and its strategies.



LIVE SHOW – MUSIC

## TERRY RILEY / LA NÒVIA IN C

LE LIEU UNIQUE

28 APRIL 2017

[www.letieuunique.com](http://www.letieuunique.com)

*In C* is a cornerstone of 20<sup>th</sup>-century music. This work by Terry Riley marked the beginning of a highly important movement in academic Western music: repetitive (or Minimalist) music. A score for a free choice of instruments, *In C* has been played by the world’s top ensembles and performed in an astonishing variety of versions. An extraordinary piece, *In C* is recognised for its influence on many musicians, including The Who, The Velvet Underground, Soft Machine and Tangerine Dream.

This creation proposes a new version of *In C*, played on traditional instruments — the hurdy-gurdy, cabrette, chabrette, béchonnet bagpipe, violins, stringed tambourine, banjo, and so on — by a dozen musicians from the La Nòvia collective. Based in the Haute-Loire region, the collective encompasses several musical groups (including Flux, Toad, Duo PuechGourdon, Jérico and La Baracande) established in a wide territory (Auvergne, Rhône-Alpes, Béarn, Limousin, Cévennes and Franche-Comté). With its instruments from a bygone age, this collective builds bridges between traditional music from central France and the modernity of Minimalist composers.

### Also at the Centre Pompidou on 5 May 2017

Le Lieu Unique, Nantes’ national theatre, directed by Patrick Gyger since 2011, is a space for artistic exploration and a ferment of cultural ideas and sharing, with a range of disciplines and audiences. Its credo is the spirit of curiosity in different realms of art: the visual arts, theatre, dance, drama and music, together with literature, philosophy, architecture and the humanities. A place of productive frictions, the former LU biscuit factory houses a number of establishments alongside the areas dedicated to creation, making it a central venue in Nantes.



# NICE

EXHIBITION - VISUAL ARTS

## À PROPOS DE NICE : 1947-1977

MUSÉE D'ART MODERNE ET D'ART  
CONTEMPORAIN DE NICE

24 JUNE - 15 OCTOBER 2017

Curator: Hélène Guenin, with the assistance of Rebecca François  
Associate curators: Florence Ostende and Géraldine Gourbe.  
As part of the "Écoles de Nice" season staged by the City of Nice  
Under the general curatorship of Jean-Jacques Aillagon  
[www.mamac-nice.org](http://www.mamac-nice.org)

In Nice, one summer's day in 1947, three young men decided to share the world. Yves Klein, the future master of IKB, appropriated the blue infinity of the sky; the poet Claude Pascal took on the air, and the Earth and its riches fell to Arman. This legendary, casual pact led to a group whose electrifying gestures and encounters dramatically disrupted the history of art. In Paris in 1977, the Centre Pompidou celebrated this adventure with the exhibition *À propos de Nice*, retracing artistic emulation between 1947 and 1977, orchestrated by Ben, the great agitator and one of the instigators of this epic period. In 2017, the MAMAC looks back at this "crystallisation" brought about by charismatic personalities moving along a "crazy line" linking Nice with various international art capitals. These revolutionary gestures, this rebellion in terms of thought and form, these unashamed attitudes and fascination for mythologies are all conveyed in the exhibition circuit.

The exhibition's title is a direct reference to the eponymous film by Jean Vigo and Boris Kaufman, a remarkable "documented point of view" on the modernisation of the Côte d'Azur city in the early 1930s.

 VILLE DE NICE

MAMAC  NICE

  
MUSEES DE NICE

 musée de France

EXHIBITION – VISUAL ARTS

## A DIFFERENT WAY TO MOVE NEW YORK 1960–1980

CARRÉ D'ART

7 APRIL – 17 SEPTEMBER 2017

Curator: Marcella Lista

[www.carreartmusee.com](http://www.carreartmusee.com)

Minimalist art involves the advent of raw industrial materials, elementary structures and serial layouts. When this term appeared, spawned by New York critics in the mid-Sixties, most artists rejected it, and with it the idea of similarity based on the visual appearance of their works. Sol LeWitt made the famous comment that Minimalism “meant different things to different people”. The exhibition takes a fresh look at the history of this profound reshaping of artistic practices, in search of new forms of construction. Based on the Centre Pompidou collections, together with various loans and performances, it broadens the viewpoint from Minimalist masterpieces to shared centres where the visual arts, dance and music reinvented themselves in a close and productive relationship during the Sixties and Seventies. Artists, choreographers and composers first crossed paths in Anna Halprin’s San Francisco improvisation studio in the late Fifties, then in New York lofts in 1960, and finally in the intense performative experiments that took shape at the Judson Memorial Church in 1962. “It was vital to find a different way of moving”, wrote choreographer and film director Yvonne Rainer. The radical works resulting from these explorations began a new relationship in space and time with the audience.

The exhibition puts forward a new view of Minimalist forms in a broader perspective. It suggests the way in which time-related arts – not only dance and music but also the texts, films and videos forming the core of “post-Minimalist” conceptual approaches from the mid-Sixties onwards – brought about a major change in formal thinking about the object. The development of a physical awareness puts the conflictual polarity between concept and perception at the forefront of artistic research.



LIVE SHOW – PERFORMANCE

# ANNE COLLOD REPRISE DE BLANK PLACARD DANCE BY ANNA HALPRIN

CARRÉ D'ART  
DURING THE EXHIBITION  
[www.carreartmusee.com](http://www.carreartmusee.com)

In San Francisco in 1967, in reaction to the Vietnam War and reflecting social discontent, Anna Halprin created the *Blank Placard Dance*, a silent demonstration where dancers paraded with blank placards. Anne Collod revives this historic work, which now explores the political aspect of performance and its relationship with the urban space.

Other performances, concerts and revivals of choreographed works are being staged at the Carré d'Art in collaboration with regional institutions.



Musée d'art contemporain de Nîmes

LIVE SHOW – PERFORMANCE

# SIMONE FORTI DANCE CONSTRUCTIONS

CARRÉ D'ART  
DURING THE EXHIBITION  
[www.carreartmusee.com](http://www.carreartmusee.com)

At La Monte Young's invitation in the spring of 1961, Simone Forti presented "five dance constructions and other things" in a New York loft. In this group of pieces, which she said were based on the idea of culture, the choreographer introduced a completely new way of thinking about movement. In *Huddle*, the performers make up a compact mass, distributing their weight collectively. In *Hangers*, the force of gravity is put to the test through hanging ropes. Other actions use sound or the voice. This work echoes the "single events" of La Monte Young: the reduction of the work to a single action, given by a simple instruction to dancers and non-dancers.

A reconstruction of these pieces, which recently entered the collection of the MoMA in New York, is being laid on by the Master Exerce class of the Institut Chorégraphique International – CCN de Montpellier, directed by Simone Forti and Sarah Swenson.



Institut Chorégraphique International  
— CCN Montpellier - Occitanie / Pyrénées  
Méditerranée — Direction Christian Rizzo

LIVE SHOW – DANCE

# ANNA HALPRIN / MORTON SUBOTNICK / ANNE COLLOD & GUESTS PARADES AND CHANGES, REPLAY IN EXPANSION

THÉÂTRE DE NÎMES

3 MAY 2017

[www.theatredenimes.com](http://www.theatredenimes.com)

Long banned in the US because of its nude content, *Parades & Changes*, a major work by choreographer Anna Halprin, created in 1965 in collaboration with Morton Subotnick, had a decisive influence on American post-modern dance. Based on structured improvisation and the use of musical scores as a tool for creation and writing, the piece involves a series of “parades” that move through the theatrical space and make play on altered daily actions, sound bodies, travelling objects, distended temporalities and multiple sensorialities. In dialogue with Anna Halprin, now aged 96, Anne Collod proposes a rediscovery of this piece in a complete, radical re-look at the various versions between the Sixties and 2000, in a totally new form.

**Also at the Centre Pompidou on 27 and 28 April 2017**

LIVE SHOW – DANCE

# ALAIN BUFFARD LES INCONSOLÉS

THÉÂTRE DE NÎMES

AUTUMN 2017

[www.theatredenimes.com](http://www.theatredenimes.com)

“Les Inconsolés” is a game of deconstruction through the spoken word, video and dance, created by Alain Buffard in 2005 and now revived by Fanny de Chaillé, Matthieu Doze and Christophe Ives. Staging those indelible moments that linger on after an event, “Les Inconsolés” attempts a back-and-forth journey of the intimate between the violent place of the original distress and the recurrent imagery of its reconstruction. Inspired by Goethe’s disturbing poem “The Erl-King”, the show captures the moment where faces disappear between emptiness and appeasement, and gestures blend together. “Les Inconsolés” mingle in disparate mirror games, and in games of alliance and “dis-alliance”. They are also absences and ghosts: they are in love, and they are furious.

This show is presented with help from the PI:ES Alain Buffard, which promotes the work and memory of Alain Buffard.

**Also at the Centre Pompidou in the autumn of 2017**

The Théâtre de Nîmes, a state-subsidised venue for contemporary dance, hosts numerous local, national and international companies each season. It possesses two stages and a stage set construction workshop. A genuine place for creation, it co-produces shows and hosts artistic and technical teams in creative residences, assists associate artists and participates in international exchange programmes. During the 2016-2017 season, it will present 41 shows in a variety of fields including theatre, dance, opera, music, circus and children’s shows.



théâtre de nîmes  
scène conventionnée pour la danse contemporaine

# PARIS

EXHIBITION – PHOTOGRAPHY

## ELI LOTAR (1905–1969) A RETROSPECTIVE

JEU DE PAUME

14 FEBRUARY – 28 MAY 2017

Curators: Damarice Amao, Clément Chéroux, Pia Viewing  
[www.jeudepaume.org](http://www.jeudepaume.org)

The Jeu de Paume and the Centre Pompidou are joining forces to co-produce this exhibition, based on the archives and contents of the photographer's studio, now in the Centre Pompidou, and period prints recently located in international collections and institutions.

The Romanian-born French photographer and film director Eli Lotar (Eliazar Lotar Teodorescu) moved to France in 1924. A close friend of Germaine Krull, he published work in most avant-garde reviews and took part in the major international exhibitions of the time. His famous series on the abattoirs of La Villette fascinated the Surrealists. A partner of Jacques-André Boiffard, collaborator of Roger Vitrac, Antonin Artaud and the Préverts, friend of Alberto Giacometti and head of the photography section of the AEAR (Association of Revolutionary Writers and Artists), Eli Lotar left a body of work that embodies all the daring, inventiveness and political commitment of the inter-war period.

The retrospective entitled "Eli Lotar" at the Jeu de Paume reveals the extent of this work, from his contribution to modernism, to his social and political commitment and his relationship with Surrealism. Devoted to Eli Lotar's early career, the first part of the exhibition features a series of images illustrating his contribution to the modernist vocabulary typical of the time. His fascination for the aesthetics of the machine and the transformation of reality into pure graphic abstraction are both examples of the European New Vision that developed in the early Twenties. The exhibition then focuses on Eli Lotar's links with Surrealism, although he was never an official member of the group, while the third section illustrates the social and political sensitivity that imbued his entire career. From his photographs of workers in Zuydersee, taken at the same time as the eponymous film by Joris Ivens, to his despairing vision of the village of Las Hurdes alongside Luis Buñuel and his last film on the slums of Aubervilliers, Eli Lotar was a photographer

and film director for whom awareness of the plight of the truly destitute was crucial in the political and social context of 1930s Europe. A section is thus devoted to the relationship between the artist's politically-biased photographs and films, and ends with his photographs of the victorious Frente Popular in Spain (1936).

Lastly, the photographer is shown as part of his intellectual and artistic network through his travels, and his portraits of Surrealists and figures from the world of film and live shows. One of his most outstanding collaborations consisted of his photos and collages for the Théâtre Alfred Jarry brochure by Roger Vitrac and Antonin Artaud in 1930. A series of photographs from Alberto Giacometti's studio, together with the sculptor's bust of Eli Lotar, illustrate their friendship and partnership between 1940 and 1965. This retrospective aims to reassess the role played by this crucial figure in modern photography.

JEU DE PAUME

EXHIBITION – VISUAL ARTS

## FRANÇOIS MORELLET, LE RETOUR !

LA MONNAIE DE PARIS

24 FEBRUARY – 21 MAY 2017

Curators : Bernard Blistène and Chiara Parisi  
[www.monnaiedeparis.fr](http://www.monnaiedeparis.fr)

At the Monnaie de Paris (Paris Mint), François Morellet unfolds his work and makes play with verticality and slopes to up-end his 18th-century drawing rooms. A dialogue is built up between the great French artist's vision and the collection of the Centre Pompidou, the architecture of the Monnaie de Paris and the Seine.

Activating François Morellet's protocols, this tribute stages his most trailblazing works and projects, mainly through limitless architectural installations going as far as the bridges and the quay opposite the Monnaie de Paris.

This fresh celebration of François Morellet's work is also an occasion to create a vertical sculpture park on the far side of the Monnaie de Paris, with the unexpected emergence of different generations of artists.



EXHIBITION – VISUAL ARTS

## DERAIN, BALTHUS, GIACOMETTI

MUSÉE D'ART MODERNE DE LA VILLE DE PARIS

2 JUNE – 29 OCTOBER 2017

Curator: Jacqueline Munck  
[www.mam.paris.fr](http://www.mam.paris.fr)

The Musée d'Art Moderne de la Ville de Paris is staging a completely new exhibition exploring the relationship between three major artists of the 20<sup>th</sup> century: Derain, Balthus and Giacometti. Through a selection of 200 works, it retraces significant moments in their artistic friendship. Their meeting in 1933 and the intensification of their relationship after 1935 made for numerous cross-influences between their lives and works. Beyond their lifelong mutual admiration and affection, they were united by a profound, shared aesthetic. Numerous guiding themes mark the sections of the exhibition: the Italian journey, a fascination with the "profession", the cultural outlook and the "return to the museum", through which the three artists made play with the codes of representation, styles and techniques – formal clarity, chiaroscuro, dramatisation and the "invention of a pathos". A chronological thematic circuit features large landscapes and still lifes together with portraits of the same actors, collectors, friends, shared gallery owners and models. Lastly, a broad sequence brings together post-war works betraying the doubts and obsessions of a faltering world.

MUSÉE  
D'ART  
MODERNE  
DE LA VILLE DE PARIS

EXHIBITION – VISUAL ARTS

## PICASSO 1947. UN DON MAJEUR AU MUSÉE NATIONAL D'ART MODERNE

MUSÉE NATIONAL PICASSO – PARIS  
SECOND HALF OF 2017

[www.museepicassoparis.fr](http://www.museepicassoparis.fr)

In the Hôtel Salé, the Musée National Picasso-Paris is presenting the ten masterpieces given by Pablo Picasso to the Musée National d'Art Moderne for its opening in 1947. An occasion to celebrate two key moments in the history of the museum's collection — its inauguration at the Palais de Tokyo and its transfer to the Centre Pompidou — with a fresh look at masterpieces such as *Atelier de la modiste* (1926), *La Muse* (1935) and *L'Aubade* (1942). This project draws on the collections of the two partner establishments in order to present the works with archives and documents outlining the history of their creation, acquisition and first exhibition. The exhibition also features in a publication highlighting the state of research on this significant moment in the history of art and the national collections.

**PICASSO**

MuséePicassoParis

EXHIBITION – VISUAL ARTS

## LE FONDS MARC VAUX RETRACER LA VIE DES ŒUVRES DANS LA PHOTOGRAPHIE

BÉTONSALON/VILLA VASSILIEFF  
THROUGHOUT 2017

[www.betonsalon.net](http://www.betonsalon.net)

[www.villavassilieff.net](http://www.villavassilieff.net)

A former carpenter who learned photography after being wounded in the First World War, Marc Vaux began to take his camera to artists' studios in Montparnasse and Paris in the 1920s, producing 250,000 glass plates until his death in the early Seventies. Holding one of Marc Vaux's photographs from the Centre Pompidou's reserves in one's gloved fingers means seeing an off-camera view of the history and work of over 6,000 artists, together with the movement of the works: a way of retracing and fostering relationships between artists and the migration of ideas through the many different paths that belie a Eurocentric, homogeneous approach to modernity.

The Centre Pompidou recently began a huge project for digitising the Marc Vaux collection, and assisting with the precise inventory of these thousands of glass plates provides a chance to continue the partnership begun in 2016 between the Centre Pompidou, its Bibliothèque Kandinsky and the Villa Vassilieff. It is a matter of exploring the very process of heritage designation as it takes place in a series of gestures, manipulations and reprocessing, by documenting it through new photographs.

A programme of events (seminars, workshops, tours, etc.) will make it possible, through different viewpoints of the collection, to pinpoint the language of polyphonic, transnational modernities nourished by individual stories and political commitments, often lost in an excessively linear narrative.

**Bétonsalon – Centre d'art et de recherche**



LIVE SHOW – MUSIC

# ENSEMBLE CAIRN CAMPO SANTO IMPURE HISTOIRE DE FANTÔMES

CENTQUATRE-PARIS

8 JUNE 2017

As part of the IRCAM ManiFeste-2017 Festival  
[www.104.fr](http://www.104.fr)

Concert/installation for five musicians, electronic and stage & video system

*Campo Santo* involves the exploration of a forgotten place: Pyramiden, once a flagship city of Soviet culture, a northern mining town on the 78th parallel, lost in the Norwegian archipelago of Spitzberg. In the golden age of Soviet socialism, it was symbolic of a human organisation constructed around work. Now abandoned, the town is synonymous with a destruction caused mainly by economic decline and the failure of a cultural model. *Campo Santo* is a musical piece by Jérôme Combier, and a stage and video piece by Pierre Nouvel. Simultaneously installation and concert, it encourages us to examine the ruins of our societies and how they are worn away by time; an expedition to the far north and this forgotten city, where Jérôme Combier and Pierre Nouvel have collected sounds and images. *Campo Santo* is also a ghost story evoking the history of the men and women who lived in Spitzberg, and who have left traces of their existence there.

Composition and concept: Jérôme Combier,  
Commissioned by the State and the Domaine National de Chambord (Jérôme Combier's residence)  
Staging and video: Pierre Nouvel  
General production: Thomas Leblanc  
Lighting design: Bertrand Couderc  
Stage assistant: Bertrand Lesca  
Computer music production IRCAM: Robin Meier  
Cairn Ensemble: Sylvain Lemêtre et Arnaud Lassus (percussion), Fanny Vicens (accordeon), Christelle Séry (electric guitar), Cédric Jullion (flute)

Executive production: Cairn Ensemble  
Co-production of the Théâtre d'Orléans, Scène nationale, IRCAM-Centre Pompidou, Le Tandem, Scène nationale Arras-Douai, MCB° Maison de la Culture de Bourges/Scène nationale  
Hosting/distribution: Théâtre des Treize Arches, Brive-la-Gaillarde  
Set building: Workshops of the MCB° Maison de la Culture de Bourges/Scène Nationale  
Work residence accommodation: Villa Medici, Académie de France, Rome



ensemble  
cairn



LIVE SHOW – MUSIC

# ENSEMBLE LUCILIN KEIN LICHT

OPÉRA COMIQUE

18, 19, 21 AND 22 OCTOBER 2017

[www.opera-comique.com](http://www.opera-comique.com)

*Kein Licht* is a project giving rise to a new form of opéra comique, a completely new meeting between the text by Elfriede Jelinek, the eruptive theatre of Nicolas Stemann and the music of Philippe Manoury. A creation with a European dimension, rooted in the tradition of opéra comique and its Germanic cousin, Singspiel, also established on either side of the Rhine. Singspiel is literally a "sung play" alternating spoken and sung text from the time of Mozart: *The Abduction from the Seraglio* and *The Magic Flute* are seminal masterpieces in this vein. Appealing, cheeky and innovative all at once, the former is reborn here to sing and speak of us and our disasters and exploits.

Music: Philippe Manoury  
Texts: Elfriede Jelinek  
Musical direction: Julien Leroy  
Staging: Nicolas Stemann  
IRCAM musical computerisation:  
Thomas Goepfer  
Stage design: Katherine Nottrodt  
Video: Claudia Lehmann  
Lighting: Raienr Casper  
Costumes: Marysol del Castillo  
Lucilin Ensemble

Produced and commissioned by the Opéra Comique  
Co-production: Ruhrtriennale, Festival Musica de Strasbourg, Opéra National du Rhin, IRCAM-Centre Pompidou, Théâtre de la Ville de Luxembourg, National Theatre of Zagreb, Münchner Kammerspiele and the Lucilin Ensemble.

With support from the Fonds de Création Lyrique et de la Copie Privée.

Winner of the Fedora Prize in 2016.





# PAU / TARBES

EXHIBITION – GRAPHIC ARTS

## PIERRE DI SCIULLO TYPOÉTRAC LES MOTS POUR LE FAIRE

LE BEL ORDINAIRE, ESPACE D'ART  
CONTEMPORAIN PAU-PYRÉNÉES WITH A  
WORKSHOP AT THE ÉCOLE SUPÉRIEURE D'ART  
DES PYRÉNÉES

[www.belordinaire.agglo-pau.fr](http://www.belordinaire.agglo-pau.fr)  
[www.esapyrenees.fr](http://www.esapyrenees.fr)

### The exhibition

26 APRIL – 1 JULY 2017

LE BEL ORDINAIRE

Curator: Francesca Cozzolino

This exhibition takes visitors into Pierre Di Sciullo's studio to discover his work on typography and sound. Through his creations, Pierre Di Sciullo changes the perception of writing and the act of reading, together with the link between representation and action. Bringing together new projects produced during 2016, the exhibition is an invitation to act through words, to engage viewers in actions that require the manipulation of writing and a physical relationship with what is written. This experimental, interactive exhibition stages new situations of perception for visitors through performative reading and writing set-ups. Making play with everyday language, visitors are asked to complete a sentence, guess the meaning of secret writing, compose imaginary speeches and invent new idioms.

**BO**  
le Bel Ordinaire  
espace d'art contemporain

**PpP**  
Pau Portes des Pyrénées

### The workshop

MONDAY 15 – FRIDAY 19 MAY 2017

ÉCOLE SUPÉRIEURE D'ART DES PYRÉNÉES

Organisation : Jean-Marie Blanchet

Language is defined in practical terms as human beings' faculty for expressing their thought by means of a system of conventional, vocal and/or graphic signs. The workshop proposes an approach to writing that combines orality with its graphic expression. It involves moving between sound and graphic design in the form of set-ups based on interactive digital principles. This workshop supported by ESA Pyrénées offers second-year students of the Graphic Design and Multimedia course a chance to grasp the work of Pierre di Sciullo through his Syllabophone project. It lasts for a week, starting with a presentation on his work by the artist himself.

ÉCOLE  
SUPÉRIEURE  
D'ART  
DES PYRÉNÉES  
—  
PAU TARBES

# RENNES

EXHIBITION – VIDEOS AND INSTALLATION

## DAVID CLAERBOUT

MUSÉE DES BEAUX-ARTS

10 JUNE – 3 SEPTEMBER 2017

Curator: Anne Dary

[www.mbar.org](http://www.mbar.org)

The work of David Claerbout combines video film and a montage of still images, archive images and computer-generated images, in which the artist reveals information other than a narrative or a plot, showing the duration, space or light. Of dizzying complexity or delicate simplicity, his creations make reference to painting rather than the cinema. The exhibition unveils these two aspects of his work. For example, the piece belonging to the Centre Pompidou collection, *Bordeaux Piece* (2004), consists of a 13-hour video loop and two soundtracks broadcast on loudspeakers and headphones. The plot comes from Jean-Luc Godard's film *Le Mépris* [*Contempt*], based on a novel by Alberto Moravia. Filmed every day during a month in the summer, the seven shots making up each day are repeated, constructing a false fiction in which "the real issue [...] is to give form to the duration by means of natural light," says the artist. In counterpoint, a 19-second poetic work, *Breathing Bird* (2012), shows two birds looking at each other from either side of a window.



MUSÉE  
DES BEAUX-ARTS  
DE RENNES

RESEARCH AND EXPERIMENTS – VISUAL ARTS

## ALORS QUE J'ÉCOUTAIS MOI AUSSI LA BIBLIOTHÈQUE KANDINSKY

LA CRIÉE CENTRE D'ART CONTEMPORAIN

JANUARY – JUNE 2017

Curators : Sophie Kaplan, Félicia Atkinson,

Julien Bismuth and Yann Sérandour

[www.criee.org](http://www.criee.org)

There are several ways of approaching art: through direct contact with works — the museum being the most obvious place for this type of encounter — and by experiencing them indirectly, most often through books, magazines and the Internet.

As objective as the reproduction of a work may be, it is not the work. The filter of the reproduction — probably in a book or magazine, where it most often goes hand-in-hand with an exegesis — de-realises the work, making it somewhat ghostly in a way. But this "ghostly being" of works opens out a field of many interpretations, from the most scientific to the most fantastical.

The Bibliothèque Kandinsky is a place where tens of thousands of magnificent ghosts rub shoulders with comments by thousands of ghost seekers. La Crieé Centre d'Art Contemporain summons eight figures (an acrobat, a psychoanalyst, a musicologist, a medium and four visual artists) to take its shelves as a subject for study, adventures and curiosity. This quest gives rise to interesting objects which provide numerous fabulous tales, in a multitude of forms (narratives, performances, publications, etc.) — all more or less detailed, more or less true.

With: Jean-Baptiste André, Félicia Atkinson, François Bonnet, Julien Bismuth, Virginie Yassef, Yann Sérandour and Gérard Wajcman

LA CRIÉE  
CENTRE D'ART  
CONTEMPORAIN  
RENNES - F

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LIVE SHOW - THEATRE

# “METTRE EN SCÈNE” FESTIVAL

THÉÂTRE NATIONAL DE BRETAGNE

AUTUMN 2017

PROGRAMME UNDER WAY

[www.t-n-b.fr/fr/mettre-en-scene](http://www.t-n-b.fr/fr/mettre-en-scene)

For many years, the Centre Pompidou has maintained regular relationships with theatres and festivals throughout France. For its 40<sup>th</sup> anniversary, it is collaborating further still with all the partner structures in the regions outside of Paris. Thanks to these partnerships, the live show can express its full breadth and creativity. A project in partnership with Théâtre National de Bretagne/Renne is currently being set up, as part of the “Mettre en Scène” Festival.

Each November, the Théâtre National de Bretagne/Rennes (TNB), a European centre for dramatic and choreographic production, stages the “Mettre en Scène” Festival. Created in 1995 by Marie-Odile Wald and François Le Pillouër, this festival is an international get-together between stage directors and choreographers. “Mettre en Scène” organises a space and a time for finding new forms and writings. Focusing on creation, the event is intended as a space for research.

The 2017 edition will open a new chapter in the “Mettre en Scène” Festival, as it is the first overseen by the new head of the TNB, stage director Arthur Nauzyciel. It will thus mark the start of a new artistic journey at the TNB, of which the Centre Pompidou is delighted to be a partner.

Mettre en Scène is staged in collaboration with several cultural organisations in the Brittany region, and is supported by the Ministry of Culture and Communication, the City of Rennes, the Brittany Regional Council, the *département* of Ille-et-Vilaine and Rennes Métropole.

  
CENTRE EUROPÉEN THÉÂTRAL ET CHORÉGRAPHIQUE  
CENTRE DRAMATIQUE NATIONAL

METTRE  
EN SCÈNE

EXHIBITION – PAINTING

## LES SOULAGES DU CENTRE POMPIDOU

MUSÉE SOULAGES

16 JUNE – 5 NOVEMBER 2017

[musee-soulages.rodezagglo.fr](http://musee-soulages.rodezagglo.fr)

The exhibition re-situates the development of the painter Pierre Soulages' work within the Centre Pompidou collections, through a series of acquisitions and donations that pays tribute to the artist's generosity and the commitment of the curators.

This presentation re-situates ten or so works dating from 1948 to 2002 – paintings on canvas and on paper – in the context of their creation, accompanied by texts and documents: seventy years of painting brought back to its lines of force, from the modest *Goudrons sur verre* of 1948, set beside the cartoons and glass creations from the stained-glass experiment in Conques, and the majestic, radical *Outrenoir* paintings. The Paris works dialogue with those of Rodez.

The work of Pierre Soulages has been shown three times in large-scale monograph exhibitions at the Musée National d'Art Moderne, then at the Centre Pompidou, in 1967, 1979 and 2009-2010. His inventiveness and vitality straddle two centuries, particularly through the *Outrenoir* paintings in full light.

The Musée Soulages presents works dating from 1946 to 2015, and none of his early pieces. The exhibition highlights the dynamic energy of the public collections. Room after room, through specific hangs, it sheds light on the attitude of a painter who likes chance and invention: "an approach that engages both mankind and the world; mankind being the viewer as much as the artist." (*Esprit*, 1958). Pierre Soulages sees this anniversary as an occasion to renew the hang of a museum that he has always wished to be in constant movement.

# ROQUEBRUNE- CAP-MARTIN

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EXHIBITION – DESIGN AND ARCHITECTURE

**EILEEN GRAY**

**UNE ARCHITECTURE DE L'INTIME**

CAP MODERNE

MAY – SEPTEMBER 2017

Curators: Renaud Barrès, Tim Benton and Cloé Pitiot  
[capmoderne.com](http://capmoderne.com)

This exhibition on the work of Eileen Gray pays tribute to the genius of the Irish artist, simultaneously an architect, designer, painter and photographer, whose work spanned the Art Deco and modern periods. The exhibition is an introduction to the work of one of the greatest designers of the 20<sup>th</sup> century, celebrated by the Centre Pompidou in a monograph exhibition in 2013. It dialogues directly with Villa E-1027, the house she built with Jean Badovici, which lies a short distance from the former railway station hosting the exhibition.

The themes of the exhibition are space, the body, light, colour, matter, materials, sound and music, function, language and landscape. It highlights seven major architectural projects created by Eileen Gray during her career. Based on a selection of documents, documentaries, texts and models, it presents the interiors she designed in Paris for Mme Mathieu Levy in Rue de Lota in the early Twenties, then in Boulevard Suchet at the beginning of the Thirties, together with the layouts designed for Jean Badovici in Rue Chateaubriand and Rue Bonaparte in Paris in 1931, then for Villa E-1027 in Roquebrune-Cap-Martin between 1926 and 1929, and lastly for the two houses she designed for herself (Tempe a Pailla in Menton, starting in 1931 and Lou Pérou, near Saint-Tropez, in 1954).



# ROUBAIX

EXHIBITION – DESIGN, ARCHITECTURE, GRAPHIC ARTS

## ELOGE DE LA COULEUR

LA PISCINE

1 APRIL – 11 JUNE 2017

Curators: Cloé Pitiot, Marion Guibert

[www.roubaix-lapiscine.com](http://www.roubaix-lapiscine.com)

An exhibition dedicated to colour as applied to landscapes, architecture, design and graphics.

In the period immediately after the war, a new sphere of creation established colour as a specific, independent tool for constructing the environment. In France, the pioneers Jacques Fillacier, Georges Patrix and Bernard Lassus invented a profession at the crossroads of architecture and design: colourism-consultancy. The Seventies saw a second generation of colourists emerge with André Lemonnier, Jean-Philippe Lenclos, Michel and France Cler, Victor Grillo, Fabio Rieti and Ryoichi Shigeta. In 1997, the Centre Pompidou acquired a huge collection representing the eclecticism of the work of all these colourists, now presented for the first time at La Piscine-Musée d'Art et d'Industrie André Diligent. This unique group highlights a little-known chapter in the history of architecture and design in the second half of the 20<sup>th</sup> century.

The wide variety of their backgrounds and approaches has resulted in a huge range of visual proposals: some involve a landscape-based treatment of colour, others transform the space through “supergraphic” motifs, and a third approach is embodied in monumental art. While the specific features of colourists are identified and incorporated into the architecture and landscape, colour becomes the tool for designing industrial products.



# ROUEN

EXHIBITION – SCULPTURE

## PICASSO / GONZÁLEZ UNE AMITIÉ DE FER

MUSÉE LE SECQ DES TOURNELLES

1 APRIL – 11 SEPTEMBER 2017

Curators: Brigitte Léal, Anne-Charlotte Cathelineau  
and Pauline Duée

[www.museeeseccqdestournelles.fr](http://www.museeeseccqdestournelles.fr)

Through forty or so works chosen from the Centre Pompidou collection (sculptures in iron, copper and bronze, objets d'art and drawings), the exhibition retraces the career of the sculptor González, from his first wrought-iron works through to his deconstruction of the human figure, his silverwork and his militant commitment to the victims of the Spanish Civil War. To elucidate the creative process, the presentation is enriched with archive documents and tools from his workshop in Arcueil. Highlighted in the heart of the world's largest wrought-iron collection, his works find a new resonance. The exhibition also sheds light on the artistic links and bonds of friendship between the two artists, particularly through one of Picasso's notebooks — a loan from the Musée Picasso — containing three drawings by González.



# SAINT-GERMAIN LA BLANCHE-HERBE

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EXHIBITION – VISUAL ARTS ET ARCHIVES

## INTIMITÉ

INSTITUT MÉMOIRES DE L'ÉDITION  
CONTEMPORAINE (IMEC)

25 JUNE – 25 OCTOBER 2017

Curator: Gérard Wajcman

[www.imec-archives.com](http://www.imec-archives.com)

“The time has come to play with museums.” This was the proposal put forward by Hubert Damisch in 1997, which he accomplished at the Boijmans-van Beuningen Museum in Rotterdam in an exhibition entitled *Moves*. Here, the museum’s space of celebration and legitimation became a place of critical manoeuvres where the works, now pieces in a timeless chess game, looked at each other themselves.

And now the time has come to play with the Centre Pompidou, for its 40<sup>th</sup> anniversary! Exhibiting works from its collections in a place like the IMEC introduces them to new audiences and questions the intimate nature of works of art as archives.

Hubert Damisch’s exhibition in Rotterdam closely followed the one staged by Hans Haacke, *Viewing Matters*, where the artist simply decided to take out all the works in the museum’s reserves and exhibit them in the light of day. For a long time, contemporary artists have been introducing archives into art, revealing their underside and various stages in creation, or raising material archives to an aesthetic status. Each in their own way, museums and archives accomplish the fundamental task of providing access to something unseen, hidden, secret and intimate that was not visible before. In this way, at the IMEC, in this place where writers deposit an invisible part of their work, we see works exposing the intimacy of life, artists or the world. And in this place of writing, which preserves things that are not seen – and are sometimes genuine treasures – images, films and videos will be on show, many of them rare. In this period of tyrannical transparency, where there is more and more to see and we see less and less, the exhibition pays a new tribute to the shadowy side, enabling the joy of discovery.



# SAINT-YRIEIX-LA-PERCHE

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EXHIBITION - VISUAL ARTS

## CLAUDE CLOSKY LES PUBLICATIONS

CENTRE DES LIVRES D'ARTISTES

24 JUNE - 16 SEPTEMBER 2017

Curators: Christian Lebrat, Didier Mathieu

[www.cdla.info](http://www.cdla.info)

Claude Closky released his first books — which he published himself at the time — at the end of the 1980s. *Quatre cent vingt* was published in a run of five in 1989. Since then, a profuse amount of printed matter has appeared in the artist's work: brochures, books, ephemera (postcards, invitations, etc.), posters and prints, wallpapers and contributions to various revues and catalogues. If it existed, the catalogue raisonné of his publications would contain a remarkable number of entries. This prolific corpus is decidedly part of the history of this form of publication, which appeared in the early 1960s and is now known as an "artist's book". Claude Closky was also one of the rare artists of the Nineties to move from the page to the screen, which he achieved without falling into the trap of mingling and confusing media, carefully preserving the specific features and qualities of each one. The exhibition of artists' books, devised by the artist, draws on the collections of the Centre Pompidou's Bibliothèque Kandinsky and the Centre des Livres d'Artistes. It contains around 120 publications and webpages.



# SÈVRES

EXHIBITION – VISUAL ARTS

## L'EXPÉRIENCE DE LA COULEUR

CITÉ DE LA CÉRAMIQUE

11 OCTOBER 2017 – 2 APRIL 2018

Curator: Frédéric Bodet

[www.sevresciteceramique.fr](http://www.sevresciteceramique.fr)

The purpose of this exhibition is to show colour-producing techniques in the field of ceramics to the public. For the first time, it invites viewers to discover the numerous glazes, colour ranges and colour charts produced in the laboratory and decoration workshops at the Sèvres porcelain factory, from its creation in the 18th century to the present day. The exhibition then addresses the question of colour perception from a sensorial point of view (light/space/gesture/material). These approaches are illustrated by the works of great ceramists (including Théodore Deck, Emile Decoeur, Jean Girel and Edmund de Waal) and figures in 20<sup>th</sup>-century art (Albers, Delaunay, Jongerius, Hicks, and so on), taken from the national collections of Sèvres, Limoges, the Centre Pompidou and Les Arts Décoratifs. All these objects are set in relation to each other, with a commentary provided through a confrontation of the disciplines — painting, photography, glass, textiles, architecture, design, gastronomy and cosmetics. The exhibition includes numerous loans from artists and galleries, and various residences specifically focused on colour are being laid on for ceramists (Emmanuel Boos), artists (Ann Veronica Janssens) and designers (Scholten & Baijings, Doshi Levien) at the factory.

*Sèvres*  
CITÉ DE LA CÉRAMIQUE

# STRASBOURG

LIVE SHOW – MUSIC

## ENSEMBLE LUCILIN KEIN LICHT

OPÉRA NATIONAL DU RHIN

22, 24 AND 25 SEPTEMBER 2017

As part of the Musica Festival

[www.festivalmusica.org](http://www.festivalmusica.org)

A Thinkspiel for actors, singers, musicians and electronic music in real time.

*Kein Licht* is a project giving rise to a new form of *opéra comique*, a completely new meeting between the text by Elfriede Jelinek, the eruptive theatre of Nicolas Stemann and the music of Philippe Manoury. A creation with a European dimension, rooted in the tradition of *opéra comique* and its Germanic cousin, *Singspiel*, also established on either side of the Rhine. *Singspiel* is literally a “sung play” alternating spoken and sung text from the time of Mozart: *The Abduction from the Seraglio* and *the Magic Flute* are seminal masterpieces in this vein. Appealing, cheeky and innovative all at once, the former is reborn here to sing and speak of us and our disasters and exploits.

Music: Philippe Manoury

Texts: Elfriede Jelinek

Musical direction: Julien Leroy

Staging: Nicolas Stemann

IRCAM musical computerisation:

Thomas Goepfer

Stage design: Katherine Nottrodt

Video: Claudia Lehmann

Lighting: Raienr Casper

Costumes: Marysol del Castillo

Lucilin Ensemble

Produced and commissioned by the Opéra Comique

Co-production: Ruhrtriennale, Festival Musica

de Strasbourg, Opéra National du Rhin, IRCAM-Centre

Pompidou, Théâtre de la Ville de Luxembourg,

National Theatre of Zagreb, Münchner Kammerspiele

and the

Lucilin Ensemble.

With support from the Fonds de Création Lyrique et

de la Copie Privée.

Winner of the Fedora Prize in 2016.

DOCUMENTARY FILM

MÉDIATHÈQUES DE STRASBOURG

DATES TO BE CONFIRMED

[www.mediatheques.strasbourg.eu](http://www.mediatheques.strasbourg.eu)

With support from the BPI (Public Information Library), the media library network of Strasbourg is laying on a boosted film programme based on documentary cinema in 2017, including films from the 2017 competition of the international documentary film festival “Cinéma du réel” (24 March – 2 April 2017), organised by the BPI, together with documentaries from the BPI collection, including Raymond Depardon’s *Reporters* (1981) and Chantal Akerman’s *Histoires d’Amérique [American Stories, Food, Family and Philosophy]* (1988).

**musica**

festival international  
des musiques d’aujourd’hui  
Strasbourg

# TOULOUSE

EXHIBITION – VISUAL ARTS

## AUTOUR DU NOUVEAU RÉALISME LES DADAS DES DANIEL

LES ABATTOIRS – FRAC MIDI-PYRÉNÉES

2 FEBRUARY – 28 MAY 2017

[www.lesabattoirs.org](http://www.lesabattoirs.org)

The celebrated exhibition of the two Daniels: Daniel Cordier and Daniel Spoerri. At the time when his gallery was active, Daniel Cordier supported, exhibited and acquired several works by the New Realists, particularly Tinguely, Arman and César. This anniversary provides an occasion to present a collection of works based on New Realism for the first time in Toulouse, and accompany it with a monograph project with the artist Daniel Spoerri, focusing particularly on his own work, his collections and Daniel Cordier's collection of objects.

For the Centre Pompidou's 40<sup>th</sup> anniversary, the project presented in Toulouse is based on a long-term partnership between the Musée National d'Art Moderne and the Abattoirs de Toulouse around Daniel Cordier's collection, donated to the Centre Pompidou, of which a large part has been loaned to Toulouse and permanently exhibited there since the Abattoirs opened in 2000.

les Abattoirs  
FRAC MIDI-PYRÉNÉES

LIVE SHOW – DANCE

## ALAIN BUFFARD LES INCONSOLÉS

THÉÂTRE GARONNE

AND CDC TOULOUSE/MIDI-PYRÉNÉES

DATE TO BE CONFIRMED

[www.theatregaronne.com](http://www.theatregaronne.com)

[www.cdctoulouse.com](http://www.cdctoulouse.com)

"Les Inconsolés" is a game of deconstruction through the spoken word, video and dance, created by Alain Buffard in 2005 and now revived by Fanny de Chaille, Matthieu Doze and Christophe Ives. Staging those indelible moments that linger on after an event, "Les Inconsolés" attempts a back-and-forth journey of the intimate between the violent place of the original distress and the recurrent imagery of its reconstruction. Inspired by Goethe's disturbing poem "The Erl King", the show captures the moment where faces disappear between emptiness and appeasement, and gestures blend together. "Les Inconsolés" mingle in disparate mirror games, and in games of alliance and "dis-alliance". They are also absences and ghosts: they are in love, and they are furious.

This show is presented with help from the PI:ES Alain Buffard, which promotes the work and memory of Alain Buffard.

**Also at the Centre Pompidou in the autumn of 2017**

LIVE SHOW – THEATRE

# FANNY DE CHAILLÉ

## LES GRANDS

THÉÂTRE GARONNE  
AND CDC TOULOUSE / MIDI-PYRÉNÉES  
JANUARY 2018

[www.theatregaronne.com](http://www.theatregaronne.com)  
[www.cdctoulouse.com](http://www.cdctoulouse.com)

“To see three people grow up physically and intellectually in an hour, on a stage. To take this theory literally, summoning nine actors – three children, three teenagers and three adults – to play the same role. The hour-long show consists of doing something impossible: seeing people grow up. To take advantage of theatrical illusion to construct our piece through one of the things it makes possible: the construction of a fiction. To create the impossible through the theatre – impossible images and situations in order to question reality more deeply, or rather to contaminate reality more effectively by means of fiction. To see beings constructing and/or deconstructing themselves: the child we have been, the teenager we were, the adult we are. How did we get there?” Fanny de Chaillé.

### Also at the Centre Pompidou in the autumn of 2017

Since its founding, the Théâtre Garonne has endeavoured to promote contemporary creation, and applies an artistic policy that involves providing audiences with a huge variety of works in the fields of theatre, dance, music and all disciplines linked with the stage arts. It seeks to shed light on the approach of established artists and assist the emergence of innovative aesthetics: new dramatic writings, and works sometimes often performed on international stages but too little presented on a regional or national level. The aim of the CDC Toulouse/Midi-Pyrénées is to promote all forms of creation in choreography throughout its territory, and on a national and international level, by raising awareness in audiences and assisting them, providing professional training for dancers, and creating and managing a documentation centre on dance.

théâtre **garonne**  
scène européenne



# TOURS

EXHIBITION – INSTALLATION AND VISUAL ARTS

## KLAUS RINKE DÜSSELDORF, MON AMOUR

CENTRE DE CRÉATION CONTEMPORAINE

OLIVIER DEBRÉ

OCTOBER 2017 – APRIL 2018

Curator: Alain-Julien Laferrière

[www.cccod.fr](http://www.cccod.fr)

Klaus Rinke is reviving his *Instrumentarium* in Tours, a sculpture created in 1985 for the Forum of the Centre Pompidou, mingling water from the Seine and the Rhine. In the great hall of the Centre de Création Contemporaine Olivier Debré, water from various rivers of Europe will be mingled this time, including the Loire and the Danube, the last big wild rivers on the continent. This update re-situates the work at the heart of a contemporary approach to water and the European artistic, cultural and geopolitical issues linked with it. It gives shape to one of the ambitions of the programme for the great hall of the Centre de Création Contemporaine Olivier Debré: the presentation and reactivation of major historical installations dating from the Sixties to the present day.

*Instrumentarium* is the high point of a collective exhibition built up from the personal archives of Klaus Rinke. They form the basis of a narrative of life in the Rhineland starting in the 1960s, enriched with a selection of major works from the collections of the Centre Pompidou and the Kunstakademie Düsseldorf: an occasion for the living memory of Klaus Rinke to dialogue with the works of artists who have shaped Düsseldorf's extraordinary art scene, and create suitable conditions for some of the most important artists of our times to emerge.



# VILLENEUVE D'ASCQ

EXHIBITION - VISUAL ARTS

## ANDRÉ BRETON ET L'ART MAGIQUE

(PROVISIONAL TITLE)

LAM - LILLE MÉTROPOLÉ MUSÉE D'ART  
MODERNE, D'ART CONTEMPORAIN ET D'ART BRUT  
JUNE - SEPTEMBER 2017

Curator: Jeanne-Bathilde Lacourt  
[www.musee-lam.fr](http://www.musee-lam.fr)

*L'été au LaM 2017* focuses on André Breton, the founder of Surrealism and a member of the Compagnie de l'Art Brut, which had a unique approach in the history of 20<sup>th</sup>-century creation. At the sale of his collection in 2003, the LaM bought many objects and archive documents, while the Centre Pompidou took in all the objects exhibited behind his desk in Rue Fontaine. The works and documents of the LaM collection related to this Studio Wall and evoked through digital documents, together with several loans, dialogue together in the form of a Cabinet of Curiosities. An occasion to bring together some of the artists cherished by Breton, including Baya, Aloïse Corbaz, Fleury-Joseph Crépin, Augustin Lesage, Scottie Wilson, Adolf Wölffli, Max Ernst, Wassily Kandinsky, Paul Klee, André Masson, Joan Miró and Jean Degottex. Manuscripts together with natural, non-Western and antique objects all illustrate the writer's rich, diverse thinking and how it irrigated the century. As a tribute to the author of *L'Art magique [Magical Art]*, the LaM is proposing a multifaceted exhibition exploring some of his obsessions: the interior model, automatism, alchemy, the metaphor and the marvellous.



# VITRY-SUR-SEINE

COLLECTIVE CREATION RESIDENCE

## PAULINE LEBRUN AND ANNA KATHARINA SCHEIDEGGER LE SENS DE LA DÉRIVE

PERFORMANCES AND MEETINGS WITH THE ARTISTS  
DURING EUROPEAN MUSEUM NIGHT ON 20 MAY 2017  
REVIVAL IN AUTUMN 2017 AT THE MAC VAL AND  
STUDIO 13/16

[www.macval.fr](http://www.macval.fr)

The MAC VAL (the contemporary art museum of the Val-de-Marne *département*) is contributing to the celebrations for the Centre Pompidou's 40<sup>th</sup> anniversary by setting up various cultural and artistic actions for teenagers and young adults, devised and coordinated by the artists Pauline Brun and Anna Katharina Scheidegger. These projects, co-created with the audiences, resonate with themes running through the artistic programme for 2017: the construction of narratives, the making of history and its supposed reparation, the exploration of questions on territory, identity (national, cultural, etc.) and reciprocity.

**MAC VAL**  
Musée d'art contemporain  
du Val-de-Marne

### Pauline Brun

Visual artist, dancer and choreographer  
Educational and cultural project

With the education partnerships of the civic centre and Balzac elementary school in Vitry-sur-Seine, and volunteer teenagers.

During workshops carried out all through 2017, Pauline Brun invites teenagers to imagine quirky uses for the museum and its surroundings and to find spaces to occupy, takeover and infiltrate. Every person takes part in the creation, writing and production of collective artistic proposals (halfway between visual arts and choreography), making play with areas that are marginal, apart and on the fringe of the museum space. The jointly written protocols and scores are performed, adapted and updated from one group to another and one museum to another, between the MAC VAL and the Centre Pompidou.

### Anna Katharina Scheidegger

Visual artist  
Artist's residence

With the education partnerships of the Portes du Midi Civic Centre in Vitry-sur-Seine, and the network of educators from the Val-de-Marne, with volunteer teenagers.

Anna Katharina Scheidegger is invited to a residence at the MAC VAL to work on the territory with its resident teenagers from Paris or the Val-de-Marne. The residence consists of a new stage in video work carried out between 2008 and 2010 with the group of young "plotters" from Roubaix, who practice parkour: the art of moving around in an urban environment. The young people have been closely associated with this work and its development, producing a video piece that puts freedom of movement at the heart of the process – a "flight" over obstacles and walls that are no longer seen as barriers or limits, but as decors to be grasped, using the body as a tool.



# PARTNERS

Created in 2005, the Platform association groups together the 23 FRACs (Regional Contemporary Art Funds) with three aims in view: to foster collective thinking about the missions and challenges of FRACs; to create a resource and information centre for its members and partners; to develop regional and international exchanges and cooperative projects through invitations to foreign curators.

Since 2003, under the impulse of FRACs in the Greater Eastern region of France, then with Platform's coordination, projects have been carried out in Italy and Poland (2003), Spain and the UK (2004), Germany and Slovakia (2005), Israel and the Czech Republic (2006), Argentina, Italy and Romania (2007), Belgium and Lithuania (2008), and Croatia (2007 and 2012). In 2010, the free hand given to American curators made it possible to organise *Spatial City: An Architecture of Idealism*, the first FRAC travelling exhibition in America, with artists' residences devised for each stage of the project in Chicago, Milwaukee and Detroit.

Between 2011 and 2013, together with the 23 FRACs, Platform coordinated the event "Les Pléiades" for the 30<sup>th</sup> anniversary of the FRACs. Exhibitions giving carte blanche to an artist were staged in each region, followed by an amalgamated exhibition at Les Abattoirs Frac-Midi-Pyrénées. In 2014, Platform coordinated *A Republic of Art*, the international section of the 30<sup>th</sup> anniversary of the FRACs.

To highlight the major changes accomplished over the past ten years and the new buildings for the FRACs, the travelling exhibition *FRAC – Nouvelles architectures* was co-produced with the Centre Pompidou. Platform is continuing its actions on the international stage (such as the exhibition *What is not visible is not invisible* at the National Museum of Singapore from 7 October 2016 to 19 February 2017, followed by a tour in Asia) and in France. One of these is a national FRAC week-end on 5 and 6 November 2016, designed to introduce the activities of the FRACs to a large number of people.

# D.C.A

## FRENCH ASSOCIATION FOR THE DEVELOPMENT OF CONTEMPORARY ART



Created in 1992, d.c.a is a national network grouping together fifty contemporary art centres located throughout France in urban, suburban and rural zones alike.

The purpose of d.c.a is to unite France's contemporary art centres in order to provide access to today's creation to all audiences, and contribute to the worldwide spread of specific actions by contemporary art centres by organising events in France and abroad. d.c.a also aims to foster the mobility of artists and professionals in contemporary art by developing artistic and cultural cooperative ventures on an international scale with other contemporary art networks and structures, thus contributing to the professionalisation and structure of the visual arts sector. With 1.6 million visitors each year (including 200,000 schoolchildren), 2,000 artists exhibited and 1,000 works produced annually, contemporary art centres are dynamic, innovative organisations recognised within and outside France. Many of them have contributed to the outline of art history for over thirty years, and are spearheads for cultural decentralisation policies.

Through their ambitious programmes and structural singularities, art centres are vital set-ups for producing and distributing contemporary art in France. They all have fundamental missions in common: organising exhibitions, producing works and furthering experimentation by being genuine laboratories for research and exploration. In addition, contemporary art centres play a major role in artistic and cultural education, enabling school audiences to experience contemporary art through specific actions and appropriate tools. More broadly, contemporary art centres are on hand to help all audiences discover today's art by fostering a sensitive experience and knowledge of works.

Supported by the Ministry of Culture and Communication and the Île-de-France Region, d.c.a is a reference network and a player in France's cultural policy, ensuring representation throughout the country and promoting access to culture and creation.

For the last four years, Enedis (formerly ERDF) has been a major sponsor for culture, supporting four key exhibitions in Paris: “Dalí”, “Jeff Koons”, “Picasso.mania” and “Magritte. La Trahison des images”.

Changing its name to Enedis on 31 May 2016, Europe’s leading electricity distributor naturally decided to continue its support for cultural action and thus enable a large number of people to discover all the excitement of art, nourish their curiosity and nurture an open mind. Art, in which past, present and very often the future cross paths, is one of this country’s most powerful vehicles in terms of influence.

Today, Enedis is extremely proud to provide further support to the Centre Pompidou as it celebrates its 40<sup>th</sup> anniversary throughout France in 2017. In Grenoble, Lille, Saint-Yrieix-la-Perche, Chambord, Cajarc and Nice alike, a rich and varied programme invites a broad public to experience, explore and share unique moments of artistic discovery throughout the territory. For Enedis, this partnership naturally reflects the values of the company, whose blue vehicles criss-cross the roads of France each day at all times and in all weather conditions, carrying out the work so vital for the proper distribution of power to France’s people.

With over 1,000 branches across the country, Enedis embodies the values of proximity, commitment, professionalism and solidarity, forging a bond of trust between its 39,000 employees and 35 million customers throughout the country.

The societal and environmental initiatives implemented by Enedis in the exercise of its activities are crucial for the company. ERDF has changed its name but not its mission; with Enedis, we are extending our new-generation public service mission and developing a new, more innovative and collaborative “connected” model. We are reaffirming our commitment to the energy transition and the development of territories participating in the Centre Pompidou’s 40<sup>th</sup> anniversary.

Enedis’ renewed commitment to the Centre Pompidou embodies a long-term approach to artistic and cultural sponsorship. Through its actions, as ERDF yesterday and Enedis today, the company is keen to further the discovery and sharing of the art and creation of our time with as many people as possible. This approach also involves Enedis’ desire to consolidate its relationship with the Centre Pompidou and assert its commitment of public service to culture.

Through these community-spirited actions, Enedis expresses its vision of solidarity, the environment and culture: a service for everyone, everywhere.

Culture everywhere and for everyone; electricity everywhere and for everyone – this is the very foundation of the public service action carried out by Enedis each day across France.

# RADIO FRANCE



With its seven radio stations, four music groups and remarkable concert halls, Radio France furthers the dissemination and spread of culture to huge numbers of people, in line with its public service mission.

Radio France draws on the rich variety of its radiophonic and musical activities to play its role as a promoter and disseminator of culture to the general public through music, live shows, the visual arts, film and literature. Radio France is particularly committed to the successful celebrations of the Centre Pompidou's 40<sup>th</sup> anniversary, which it will be assisting throughout the year on its radio stations France Culture and France Bleu. Its involvement will thus help to spread the Centre Pompidou's influence in every region of France, and enable its citizens to enjoy the extraordinary programme laid on by the Centre Pompidou.

A radio station expert in all kinds of knowledge and creation, informative, universal and questing, both rigorous and accessible, France Culture covers a broad spectrum of subjects. Ideas, science, literature and theatre are the main themes of events with the "France Culture" label. The Imagine festival, a major weekend of creative thinking co-produced with the Centre Pompidou in June 2016, is one of the most speaking illustrations.

Meanwhile, France Bleu – a radio station that is useful, sharing, friendly, supportive and entertaining – cultivates emotional closeness with artists, covering all the fields that might interest its listeners on a daily basis: community spirit, discovery, entertainment, leisure, culture, sport, society, solidarity, cooking, health, cars and traffic, with national events that take local form throughout the country and regional events of national interest.

This partnership, forged to celebrate the Centre Pompidou's 40<sup>th</sup> anniversary, will provide new opportunities for collaboration with the Radio France stations, all in view of promoting culture and artistic creation.

# FRANCE TÉLÉVISIONS



It is a very great honour for France Télévisions to be one of the Centre Pompidou's partners as it celebrates its 40<sup>th</sup> anniversary.

In a few years, the Centre Pompidou has earned a glowing worldwide reputation and fulfilled its mission of promoting modern and contemporary art. It is a fine example to all those who, like us, fight each day to preserve the French cultural exception and bring the works of creators to the public eye. At a time of cultural globalisation and the dangers of standardisation, it is vital to appreciate the work of venues devoted to creation and exhibitions. This partnership is also a marvellous chance for France's public television channels to spread the word about contemporary art to audiences. It is a vital democratic challenge to ensure that as many people as possible are aware of the creative struggles and work of today's artists. France Télévisions endeavours to contribute to this by acting as a go-between between the art world and the general public. We do this on our channels, not only through dedicated programmes, but also whenever there may be a propitious moment for the public. This is one of the priorities in our public service missions, which are a source of pride to us. We are counting on this anniversary as a magnificent occasion for audiences to make contact with contemporary art.

40 is a wonderful, youthful age – especially for the Centre Pompidou!

[centrepompidou40.fr](http://centrepompidou40.fr)