

COMMUNICATION  
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PRESS KIT



# PROGRAMME 2018 HIGHLIGHTS

# 2018

Centre **40**  
Pompidou

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communication and  
partnerships department  
75191 Paris cedex 04

director  
**Benoît Parayre**  
telephone  
**00 33 (0)1 44 78 12 87**  
e-mail  
**benoit.parayre@centrepompidou.fr**

press officers

**Dorothee Mireux**  
00 33 (0)1 44 78 46 60  
dorothee.mireux@centrepompidou.fr

**Timothée Nicot**  
00 33 (0)1 44 78 45 79  
timothee.nicot@centrepompidou.fr

**Anne-Marie Pereira**  
00 33 (0)1 44 78 40 69  
anne-marie.pereira@centrepompidou.fr

**Élodie Vincent**  
00 33 (0)1 44 78 48 56  
elodie.vincent@centrepompidou.fr

# PROGRAMME 2018 HIGHLIGHTS

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<b>CÉSAR</b> THE RETROSPECTIVE 13 DECEMBER 2017 - 26 MARCH 2018	p. 2 - 3
<b>SHEILA HICKS</b> 7 FEBRUARY - 30 APRIL 2018	p. 4
<b>DAVID GOLDBATT</b> 21 FEBRUARY - 13 MAY 2018	p. 5
<b>CHAGALL, LISSITZKY, MALEVITCH</b> THE RUSSIAN AVANT-GARDE AT VITEBSK (1918-1922) 28 MARCH - 16 JULY 2018	p. 6
<b>U.A.M</b> UNE AVENTURE MODERNE (A MODERN ADVENTURE) 1929-1958 30 MAY 2018 - 27 AUGUST 2019	p. 7
<b>MUTATIONS / CRÉATIONS</b> CODER LE MONDE (CODING THE WORLD) RYOJI IKEDA VERTIGO 13 JUNE - 27 AUGUST 2018	p. 8 - 9
<b>FRANZ WEST</b> 12 SEPTEMBER - 10 DECEMBER 2018	p. 10
<b>LE CUBISME</b> 17 OCTOBER 2018 - 25 FEBRUARY 2019	p. 11

13 DECEMBER 2017

26 MARCH 2018

GALLERY 1

LEVEL 6

## CÉSAR

# THE RETROSPECTIVE

This retrospective marks the 20<sup>th</sup> anniversary of the artist's death. Famous by the age of 25, César enjoyed an artistic career of more than 50 years. He is, however, the last major figure among the Nouveaux Réalistes (New Realism) not to have been accorded a retrospective at the Centre Pompidou. Through more than a hundred pieces displayed in the largest of the Centre Pompidou's exhibition spaces – among them the most famous of his major works, as well as representatives of lesser-known series – this exhibition will offer an unprecedented overview of the career of one of the greatest sculptors of his time, in all its diversity and coherence.



*César Blu Francia 490, 1998,*

Collection particulière © ASP Alex Soto Photo

Born in Marseille in 1921, César began his artistic education there before attending the École Nationale Supérieure des Beaux-Arts in Paris. In the French capital he met Alberto Giacometti, Germaine Richier and Pablo Picasso, among others, and frequented the artists of Saint-Germain-des-Prés and Montparnasse.

He very quickly attracted attention with a distinctive personal technique, the welded iron of the human, animal and insect figures that gained him his first solo show, held at the Lucien Durand gallery in 1954. He soon found himself famous, his work exhibited in London and New York.

### INTELLIGENCE OF ACTION

Articulating his work in relation to both modernism and the classical tradition, César developed a practice based on what Pierre Restany called an opposition between "homo faber" and "homo ludens". Playing on the tension between the assured mastery of the sculptor and the unknowability of the new, César astonished his public when at the turn of the 1960s he produced his first "Compressions".

A cause of scandal when shown at the Salon de Mai (1967), these were the first of a developing series that would come to an end only with the artist's death in 1998. The "Compressions" represented one of the most radical moves in 20<sup>th</sup>-century sculpture; shown at both the Kassel Documenta and the Venice Biennale, they would inspire a host of artists, from the Frenchman Bertrand Lavier to the Americans Linda Benglis and Charles Ray.

### BOLDNESS IN MATERIALS

Guided by the accidental logic of his materials, the inventive César then made a dialectical move of sorts in developing his "Expansions", informed by a principle opposed to that of the "Compressions", squashed metal giving way to expanded polyurethane foam and other such materials which the artist might colour and polish, deploying his skills in a fashion more typical of Classical sculpture. Like the welded iron pieces, the "Compressions" and "Expansions" were quickly recognised as foundational moments in modern sculpture. They would be followed by the "Casts" and the "Human Imprints", which again brought a new dimension to the artist's work. César's use of a 3D pantograph to effect the enlargement of a cast of his own thumb for an exhibition on the theme of the hand prompted the development of a new aspect to his practice in the deliberate variation of scale and material – an innovation in the art of representation. The idea of self-portraiture would be a recurrent theme in his work.

### AN ARTIST OF HIS TIME

At the height of his fame at the turn of the 1970s, César was an emblematic representative of the art of his time. Associated with France's New Realist movement organised around critic Pierre Restany since 1960, he showed all over the world, creating expansions in public at events that were equally performances. From Paris to São Paulo and from London to Milan, César allied the permanence of the Classical tradition with radical and inventive interventions, often spectacular and ephemeral. Rejecting the shibboleths of both classics and moderns, he developed an original approach that mediated between the intensity of the often unpredictable experiment demanded by the art of his day and the wisdom of the long-term that came from the patient and laborious practice of assemblage.

### AN UNFLAGGING POWER OF INVENTION

The 1980s saw César create a good number of monumental sculptures, and at the end of the decade he was awarded the Japanese Praemium Imperiale. He was exhibiting all over the world, but official French institutions either ignored him or felt his time was past. Yet retrospectives at Marseille, the Jeu de Paume and the Fondation Cartier reminded the public of the crucial role he had played and of his continuing power of invention, and he would subsequently represent France at the Venice Biennale and enjoy retrospectives in Milan, Malmö, Mexico City and elsewhere. Early champions such as France's Otto Hahn, Pierre Restany, Daniel Abadie and Catherine Millet were succeeded by a new generation of critics from all over the globe who discovered his work anew, underlining its originality and highlighting the artist's interest in the most diverse and most different of materials, from marble to chiffon, from iron to straw, from plastic to paper.

César appears today as an artist whose continual reinvention of his practice was guided by the logic of the materials he made his own. Both sombre and jovial – like his work, which both indicts industrial society and playfully transforms its materials – César was without a doubt one of the great sculptors of his age, one of those whose unmistakable works count among the icons of modernity.

### THE EXHIBITION

This retrospective has been conceived and organised by Bernard Blistène, Director of the Musée national d'art moderne, assisted by Bénédicte Ajac, Curatorial Officer at the Musée national d'art moderne, and Hervé Derouault, responsible for production. It will occupy a spacious gallery open onto the city of Paris, underlining the deep connection between César's work and the urban world. Bringing together 130 pieces from all over the world, the exhibition will offer an unprecedented opportunity to view representative selections of some lesser-known series of works – the early welded iron pieces, the "Envelopments", the "Encagements", the "Champions" of 1986, created from crashed rally cars, or the "Suite milanaise" of 1998. It is organised thematically in terms of the major series into which the artist's work can be divided. The exhibition design is marked by fluidity, so as to bring out both the monumental character of the works and the principles of seriality and repetition that undergird them. The characteristic duality of César's practice, simultaneously oriented to Classical and Modern, reflects a conflict not only in the artist but in the art of the 20<sup>th</sup> century as a whole, between the emancipation of the material, on the one hand, and the continuing draw of classical preoccupations, on the other.

### THE CATALOGUE

As well as Bernard Blistène's introduction, the catalogue will feature a number of new contributions, including an essay by Robert Storr and tributes by artists Bertrand Lavier and Charles Ray. It will also include an anthology of critical texts by such authors as Douglas Cooper, Sam Hunter, Alain Jouffroy, Daniel Abadie, Otto Hahn, Pierre Restany, Catherine Millet and Philippe Sollers, together with an artist biography studded with quotations from César's unpublished writings.

curator

**Bernard Blistène**

Director, Musée national d'art moderne

press contact

**Timothée Nicot**

timothee.nicot@centrepompidou.fr

00 33 (0)1 44 78 45 79

7 FEBRUARY  
30 APRIL 2018

GALLERY 3  
LEVEL 1

## SHEILA HICKS

The Centre Pompidou is to devote an exhibition to Sheila Hicks, a pioneer of textile art. Her works in wool, linen and cotton raise important aesthetic questions too often forgotten.



Sheila Hicks, *Banisteriopsis - Dark Ink*, 1968-94  
© Philadelphia Museum of Art, Philadelphia © DR

For more than half a century, Sheila Hicks has been a distinctive figure on the international art scene. In the early 1960s, she lived in Mexico, where she became close to architect Luis Barragán and artist Mathias Goeritz, who both encouraged her to continue on the new road she had opened up with her textile works. In the years that followed, she worked with weavers in India and Morocco before moving to Paris.

At the Centre Pompidou, pieces of different periods form a highly colourful, monumental installation. Non-chronologically arranged, this allows visitors to explore for themselves, following their own eyes, the guiding themes of a body of work that celebrates colour, material and form. In counterpoint, a display of several dozen "Minimes", very small format weavings, offer a glimpse into the "research laboratory" that lies behind the artist's whole production.

The exhibition highlights Sheila Hicks' unique way of weaving together non-Western traditions and modernist forms, the legacy of the Bauhaus and aspects of Anti-Form, in a work balanced at the intersection between the applied arts and contemporary art. The exhibition is completed by a range of photographic and video documentation that offers a glimpse of the artist's manner of working and her travels and encounters.

curator

**Michel Gauthier**

Curator in the Department of Contemporary Art,  
Musée national d'art moderne

press contact

**Dorothee Mireux**

dorothee.mireux@centrepompidou.fr

00 33 (0)1 44 78 46 60

21 FEBRUARY  
13 MAY 2018

GALLERY 4  
LEVEL 1

## DAVID GOLDBLATT

The Centre Pompidou is to stage the first French retrospective of the work of David Goldblatt, a key figure in the world of South African photography and a leading representative of politically engaged documentary.



David Goldblatt, *Woman on Bench, Joubert Park, Johannesburg*  
from the series *Particulars*, 1972

© David Goldblatt © Centre Pompidou / Dist. RMN-GP / Philippe Migeat

David Goldblatt's work fascinates, bears witness, commits itself. From the very beginning of his career in the 1960s, David Goldblatt has been an acute social observer, his sensibility honed by the politics he conveys in his work. Today considered to be landmarks in the history of documentary photography, his early series, such as "In the Mines" or "Afrikaners", dissect the complexity of social relationships under apartheid, bringing to them an eye one still sees at work in much more recent photographs. He has maintained over 40 years a distinctive relationship of tension between his subjects, the land, politics and representation.

The exhibition at the Centre Pompidou surveys the whole of Goldblatt's career through a selection of major series drawn from the photographer's own archives, French collections, and the holdings of the Goodman Gallery, Johannesburg. It also features less well-known work, such as Goldblatt's first photographs taken in the Cape Town docks. The "In the Mines" series is displayed in its entirety, in the two different layouts the photographer conceived for its publication in book form. The exhibition also includes some of the "Particulars" series held by the Centre Pompidou, as well as more recent work, represented by the "Intersections" series.

curator

**Karolina Ziebinska-Lewandowska**

Curator, Photography Department  
Musée national d'art moderne

press contact

**Élodie Vincent**

[elodie.vincent@centrepompidou.fr](mailto:elodie.vincent@centrepompidou.fr)

00 33 (0)1 44 78 48 56



28 MARCH  
16 JULY 2018

GALLERY 2  
LEVEL 6

## CHAGALL, LISSITZKY, MALEVITCH THE RUSSIAN AVANT-GARDE AT VITEBSK (1918-1922)

The Centre Pompidou is to devote an exhibition to the Russian and Soviet avant-garde as represented by the so-called School of Vitebsk. Concentrating on the emergence of the movement in the years between 1918 and 1922, around the commanding figures of Marc Chagall, El Lissitzky and Kazimir Malevich, the exhibition explores the extraordinary explosion of revolutionary artistic activity in the city.



Marc Chagall, *Paysage cubiste*, 1919-1920

© Centre Pompidou / RMN-Grand Palais / Ph. Migeat © ADAGP, Paris, 2017

The movement was sparked by the establishment of the Vitebsk School of Art, which opened under the directorship of Chagall in 1919. The exhibition thus coincides with the hundredth anniversary of the painter's taking up his post as commissar for fine arts for the region.

Among those he invited to teach at the new institution were El Lissitzky and Kazimir Malevich, the two great representatives of the Russian/Soviet avant-garde, and it was there that Malevich would found the very first artist's collective, called UNOVIS, "Champions of the New Art".

Concentrating on the works of these three great artists, and featuring 200 major pieces drawn from all over the world, the exhibition is the first to focus on this key moment in the Modernist adventure and this important centre of development of the Soviet avant-garde.

curator

[Angela Lampe](#)

Curator of Modern Art  
Musée national d'art moderne

press contact

[Anne-Marie Pereira](#)

[anne-marie.pereira@centrepompidou.fr](mailto:anne-marie.pereira@centrepompidou.fr)

00 33 (0)1 44 78 40 69

30 MAY  
27 AUGUST 2018

GALLERY 1  
LEVEL 6

# U.A.M. UNE AVENTURE MODERNE (A MODERN ADVENTURE) 1929-1958

MALLET-STEVENS, LÉGER, DELAUNAY, GRAY,  
PERRIAND, PROUVÉ, LE CORBUSIER, CASSANDRE...

The Union des Artistes Modernes (French Union of Modern Artists) was one of the most broad-ranging of 20th-century artists' associations. The Centre Pompidou is to devote an unprecedented retrospective to this major current of European Modernism, which helped make Paris one of the world capitals of the avant-garde. The U.A.M. brought together not only architects, painters and sculptors, but also furniture makers, photographers, fabric designers, jewellers, bookbinders, poster artists and graphic designers.



Pierre Chareau, *Desk for Robert Mallet-Stevens*, 1927 © DR © Centre Pompidou  
service de la documentation photographique, Distr. RMN-GP

Established in France in 1929, but open to artists and designers from all over the world, by the time of its dissolution in 1958 the Union des Artistes Modernes had had more than 170 members, without counting the guests who also appeared at its events.

French Modernism owes its reputation to a few names today universally recognised, among them Fernand Léger, Sonia Delaunay, Henri Laurens, Eileen Gray, Charlotte Perriand, Pierre Chareau, Robert Mallet-Stevens, Jean Prouvé, Le Corbusier and Pierre Jeanneret.

Other names might equally spring to mind – René Herbst, Louis Sognot and Charlotte Alix, Hélène Henry, Elise and Djo-Bourgeois, Gustave Miklos, Cassandre, Paul Colin, Jean Carlu, Raymond Templier, Henri Puiforcat... – but all these eminent figures were members of the U.A.M. whose membership covered every field of art and design.

French modernism's continuous investigation of forms, materials, technologies and colours found expression in works that found universal acclaim, very many of which are here assembled.

The exhibition offers a comprehensive survey of French Modernism from the early 20th century to the late 1950s, illuminating the ties that bound artists, architects and designers together – some antedating the foundation of the U.A.M. – among them the Salon d'Automne set up by Frantz Jourdain and their participation in the association's own influential exhibitions.

curators

**Frédéric Migayrou**

Assistant Director, Musée national d'art moderne

**Olivier Cinqualbre**

Curator, Musée national d'art moderne

press contact

**Dorothee Mireux**

dorothee.mireux@centrepompidou.fr

00 33 (0)1 44 78 46 60



13 JUNE  
27 AUGUST 2018

GALERIES 3 & 4  
LEVEL 1

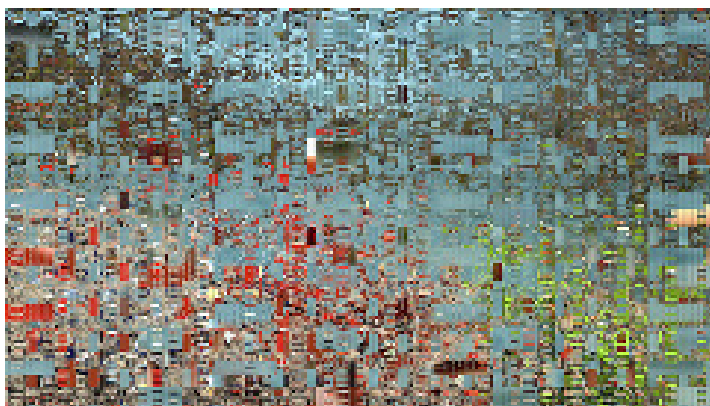
# MUTATIONS / CRÉATIONS

## CODER LE MONDE (CODING THE WORLD)

### RYOJI IKEDA VERTIGO

Resolutely forward-looking, “Mutations / Créations” is an annual programme of events fostering dialogue between art, science and technology, and a survey of emerging trends. It brings together at the Centre Pompidou the key actors in the worlds of the sensible and the intelligible: the artists, engineers and researchers transforming the present.

While the first event focussed on modes of design and production associated with 3D printing, this year’s programme, featuring two exhibitions and a forum, will look at code and digital creation.



Casey Reas, *Ultraconcentrated*, 2013 © Casey Reas

#### ARTISTS OF THE EXHIBITION

Manfred Mohr, Frieder Nake, George Nees, Hiroshi Kawano,  
Ken Knowlton, Gottfried Honegger, Vencejlas Richter,  
Leonardo Mosso, Vera Molnar, Ianis Xenakis, Merce Cunningham,  
William Forsythe, Open Ended Group, Mishka Henner,  
Farah Atassi, Ross Lovegrove, Casey Reas, Andy Lomas,  
Maria et Erwin Verstaappen...

## CODER LE MONDE (CODING THE WORLD)

GALLERY 3

Extending over 500 square metres in the Centre Pompidou’s Galerie 3, the group exhibition “Coder le Monde” offers an introduction to the creative use of code through timelines, installations and screenings, tracing over a period of 40 years the key moments in the emergence of a digital culture that has today become a taken-for-granted part of everyday life.

Artists, musicians, writers, architects, and designers in all sorts of fields have pioneered an alternative approach to the digital, and the exhibition includes a space dedicated to live coding that also provides a platform for live presentations.

The exhibition is organised in six sections: the Algorists (an international art movement, 1955 to 1975), contemporary music, digital literatures, digital form creation in architecture and design, the body and code, and technologies for the visualisation of code and datascares.



Ryoji Ikeda, *Matrix [5ch version]*, 2009  
© Ryoji Ikeda © photo Ryuichi Maruo

## RYOJI IKEDA

GALLERY 4

As part of the second edition of "Mutations / Créations" the Centre Pompidou is to stage an exhibition of the work of Japanese artist Ryoji Ikeda, known for his work with sound and video. Ikeda explores the experimental music of the decades since the 1980s, when he was involved in the establishment of the Japanese interdisciplinary collective Dumb Type, whose complex installations offer a critical look at digital technology. His work has since combined sound and video in sophisticated digital manipulations that skirt the limits of the perceptible and representable.

In his installations, sound and light are mathematical objects generating ephemeral systems the nature of whose experience by the spectator is central to the work. For this exhibition the artist has created for the Centre Pompidou an entirely new double installation, an immersive visual and acoustic journey.

## VERTIGO

WITH THE IRCAM

"Vertigo" is a forum for art and innovation organised each year by the Ircam, the institute for musical research attached to the Centre Pompidou, as part of the Mutations / Créations programme. It offers multidisciplinary events exploring digital creation and innovation in the fields of music, the visual arts, architecture and design. The forum brings together in Paris the key actors in the worlds of the sensible and the intelligible: the artists, engineers, researchers and entrepreneurs who are transforming the present.

In a world revolutionised by technological change, in a society turned to the future, the forum exhibits and shares new fictions and new art objects and the novel logics of production that span artist's studio and laboratory. It offers an encounter of disciplines and cultures generally unaware of each other, a vertiginous glance at the world we live in.

On the programme are prototype presentations, keynote speeches on critical and reflective themes, round table discussions and first-person accounts of artistic practice at grips with engineering and scientific research.

### curators

**Frédéric Migayrou**

Associate Director

Musée national d'art moderne

**Marie-Ange Brayer**

Curator and Head of Design and  
Industrial Future

**Frank Madlener**

Director, Ircam

### press contact

**Timothée Nicot**

timothee.nicot@centrepompidou.fr

00 33 (0)1 44 78 45 79

12 SEPTEMBER  
10 DECEMBER 2018

GALLERY 2  
LEVEL 6

## FRANZ WEST

The Centre Pompidou and Tate Modern are coming together to offer an unprecedented survey of the work of Austrian artist Franz West (1947–2012). This exhibition will represent the first major opportunity to judge the importance of one who was a key figure for a whole community of artists from the 1970 onward and who continues to inspire young artists today.



Franz West, *Group with Cabinet*, ensemble of 8 sculptures, 2001  
© Franz West © Centre Pompidou / Dist. RMN-GP / Ph. Migeat

Franz West was one of a generation profoundly marked by the Viennese Actionism and Performance Art of the 1960s and 1970s. Interested in philosophy and psychoanalysis, he sought to relocate art in everyday life and to call into question the status of the work of art. He was renowned in particular for the interactive aspect of his works, concerned with the body and its occupation of space. Between 1977 and 1982 West made a name for himself with his *Passstücke* (*Adaptives*), plaster pieces made to be handled by the public. In the 1980s he made sculptures of papier mâché, sometimes in collaboration with other artists, among them Heimo Zobernig and Albert Oehlen. Throughout his career, he worked with musicians, theatre directors, writers, choreographers and photographers. In exploring the relationship between art and the public he produced sculptures that were also seats, like his famous *Chaise longue*. His last years were notable for large coloured sculptures installed in the public realm, some in Central Park, New York, others in the Place Vendôme à Paris or on the Stubenbrücke bridge in Vienna.

A charismatic personality, winner of a Golden Lion at the Venice Biennale of 2011 and twice selected for the Kassel Documenta (IX & X), Franz West is – like certain other leading contemporary artists such as Mike Kelley or Gerhard Richter – a key figure for a younger generation of artists in particular, many of whom have returned to sculpture. Through a series of landmark works borrowed from such major foreign institutions as MoMA, New York, the Ludwig Museum, Cologne, and MUMOK in Vienna, the exhibition looks back over a career of 40 years, notably featuring the drawings and works on paper – less well known to the general public – the papier mâché sculptures of the 1980s, the big installations of the 1990s and the open-air sculptures of the 2000s. In doing so, it explores both the artist's ironic sensibility and his original approach to materials, colours and forms.

curator

**Christine Macel**

Head of Contemporary Art  
Musée national d'art moderne

**Mark Godfrey**

Senior Curator  
Tate Modern, Londres

press contact

**Timothée Nicot**

timothee.nicot@centrepompidou.fr

00 33 (0)1 44 78 45 79

17 OCTOBER 2018  
25 FEBRUARY 2019

GALLERY 1  
LEVEL 6

31 MARCH  
5 AUGUST 2019

KUNSTMUSEUM  
BASEL

## LE CUBISME

The Centre Pompidou here proposes an unprecedented investigation of one of the founding movements of modern art : Cubism. Bringing together some 300 works by the most important of the Cubist artists, such as Picasso, Braque, Derain, Laurens, Delaunay, Léger, Picabia and Duchamp, the exhibition reveals the exchanges between the artists and their interlocutors in the intellectual and social world of the time.

Chronologically organised and intended to foster an understanding of the key concepts and the tools and procedures that underwrote the unity of the movement, the exhibition brings together for the first time the most decisively important works and most significant series, revealing the simultaneously experimental and collective character of this foundational venture.

The social and historical dimensions of the Cubist world are explored through exemplary works and documentary resources, immersing visitors in the nexus between Cubism and literature, poetry, music and various fields of thought. It examines the movement's sensitivity to the modern and ponders on its relationship to corresponding scientific and technical discoveries.

This exhibition is produced in partnership with Kunstmuseum Basel.



Henri Matisse, *Tête blanche et rose*, 1914

© Succession Henri Matisse © Centre Pompidou, MNAM-CCI / P. Migeat / Dist. RMN-GP

curator

**Brigitte Leal**

Assistant Director

Musée national d'art moderne

**Ariane Coulondre**

Curator, Musée national d'art moderne

**Christian Briend**

Curator, Musée national d'art moderne

press contact

**Élodie Vincent**

elodie.vincent@centrepompidou.fr

00 33 (0)1 44 78 48 56



2018