

PRESS KIT | SEPTEMBER 2025

CENTRE POMPIDOU FRANCILIEN FABRIQUE DE L'ART

 **Centre Pompidou**
Francilien
fabrique de l'art



**MINISTÈRE
DE LA CULTURE**

*Liberté
Égalité
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 **Région
îledeFrance**



**PARIS
SACLAY**
Communauté d'agglomération



Centre Pompidou Francilien – fabrique de l'art IS made possible thanks to close collaboration with the Ile-de-France region, the Essonne department, the Paris-Saclay urban area community, and the city of Massy, with support from the French government.

CENTRE POMPIDOU FRANCILIEN – FABRIQUE DE L'ART

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**Public information point at the Maison du Projet
Centre Pompidou Francilien – fabrique de l'Art
Place de France
91300 Massy, FRANCE**

A forward-looking arts institution must be open to the city and accessible to as many people many as possible. This has been the ambition of Centre Pompidou Francilien – fabrique de l'art from the outset.

As a conservation centre, it will provide storage for the collections of Centre Pompidou and the Musée National Picasso-Paris – representing almost 150,000 and 5,000 works respectively – as well as workshops that meet the highest international standards, making the site a place of excellence for collection management and conservation.

As a cultural hub that is open to the public, it will welcome contemporary creation in all its forms, and offer a rich program aimed at all audiences, from Île-de-France and around the world.

Deeply rooted in its local area, open to the most diverse walks of life, a place to live, meet, learn and discover, this unique venue will be home to a daily celebration of the arts in unrivalled proximity to the works and at the intersection between disciplines.

BY THE NUMBERS

→30,000 M²
Conservation and
creation hub

→24,900 M²
for Centre Pompidou
(including 4,000 m² of
workshops and 13,000
m² of storage)

→3,000 M²
of cultural and
reception
spaces

→2,100 M²
for the Musée
national Picasso-
Paris (including 250
m² of workshops and
850 m² of storage)

→3,000 M²
of terraces
accessible to
the public

CENTRE POMPIDOU FRANCILIEN – FABRIQUE DE L'ART

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Centre Pompidou is creating a cutting-edge facility for the management and conservation of its collections: Centre Pompidou Francilien - fabrique de l'art.

This new site, which is scheduled to open in autumn 2026, brings together for the first time the complex work of conservation and management of heritage artworks on one hand, and on the other, the goals of openness and cultural programming at the local scale and beyond.

Centre Pompidou Francilien has been designed as a hybrid project: a professional site of conservation, research, and technical and scientific expertise, as well as a cultural site, offering the public new ways to access modern art and contemporary creation.

This dual mission was part of the rationale behind the choice of Massy out of nine potential sites.

A project designed with local authorities

From the outset, the project was planned in close consultation with local authorities - the Île-de-France Region, the Essonne Department, Paris-Saclay Urban Authority and the Town of Massy.

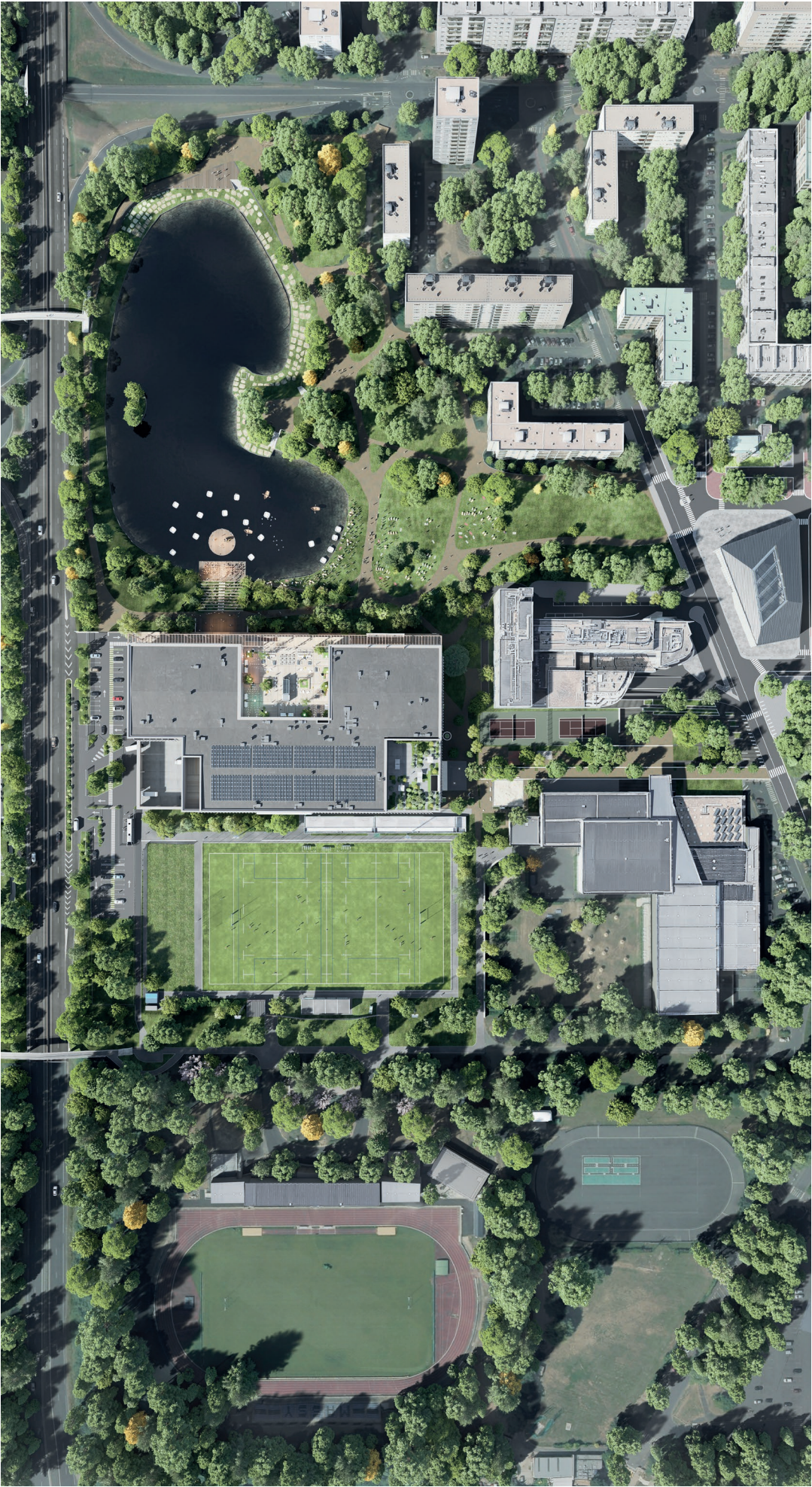
Starting in 2019, the guidelines for the cultural project have been defined in dialogue with the local region and ecosystem, while a prefiguration program over the past five years has offered chances to test collaborations with local cultural stakeholders and prepare the public for the opening of this new venue.

A major project for the Paris metropolitan area

The Paris region, more than any other in France, is marked by hypercentralisation, with cultural activity overly concentrated in inner-city Paris. The choice to locate this new site in the outskirts of the city was strongly supported by the Ile-de-France Region, to contribute to restoring balance to the capital region and its cultural development. This priority is fully consistent with Centre Pompidou's missions and purpose, as an institution committed to democratising access to culture since 1977.

Collaborations will be set up between the museum and research professions, to build a benchmark centre for hosting researchers.

The Centre Pompidou Francilien will contribute alongside Paris-Saclay University to raising the profile of this department, which will benefit from cultural and scientific expertise.



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Photo: © Jean-Michel Molina



Henri Matisse, *La Blouse roumaine*, 1940 - Centre Pompidou Collection. Musée national d'art moderne - Centre de Création Industrielle.
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A thriving cultural sphere

By choosing Massy, in Essonne, the department of Paris-Saclay, Centre Pompidou Francilien is joining one of the most ambitious towns in Île-de-France in terms of culture. Alongside the Opéra de Massy – the only opera house in the suburbs – and its resident orchestra, the Paul B. concert hall, the Massy Circus Festival, media libraries, cinemas and the Conservatory, Centre Pompidou Francilien will become part of the finest cultural scene in the Île-de-France region outside of Paris.

In Essonne, contemporary art occupies an important place, with the Domaine de Chamarande, home to the Fond Départemental d'Art Contemporain, and the Centre d'Art de Brétigny, which is a potential source of future partnerships.

Covering 30,000 square metres and designed as a new template for an arts institution adapted to the multi-centric reality of the Île-de-France region, Centre Pompidou Francilien has been designed as an “art factory” serving as a centre of excellence to conserve, restore and display works, as well as a new arts and creation hub that is embedded in its local area.

A place for the public

This new site will house 150,000 works from Centre Pompidou – Musée national d'art moderne and 5,000 from the Musée national Picasso-Paris, as well as hosting various activities of conservation, restoration and mediation, providing a space for the public to experience art in new ways. Centre Pompidou Francilien will represent a new, unique artistic and cultural destination, developed through dialogue with all local stakeholders (culture, universities, schools, associations).

It will host exhibitions, workshops for all ages, encounters, shows and performances. Its inclusive and multidisciplinary program will enable the Île-de-France public to become actively involved in their experience of art and to discover many original approaches.

New conservation spaces

The facility will include new storage space for the collections of the Centre Pompidou – Musée national d'art moderne and Musée national Picasso-Paris, in compliance with optimal conservation standards and featuring additional spaces to allow for constant new additions to the public collections.

It will make the most of its proximity with Paris-Saclay University, benefiting from the University's skills, as well as from collaborations between museum and research activities. With the aim of becoming a model centre for excellence, these storage spaces will be partially open to the public, so that visitors can enjoy a new way to experience artworks and discover museum professions.

Innovative exhibitions and a flourishing program

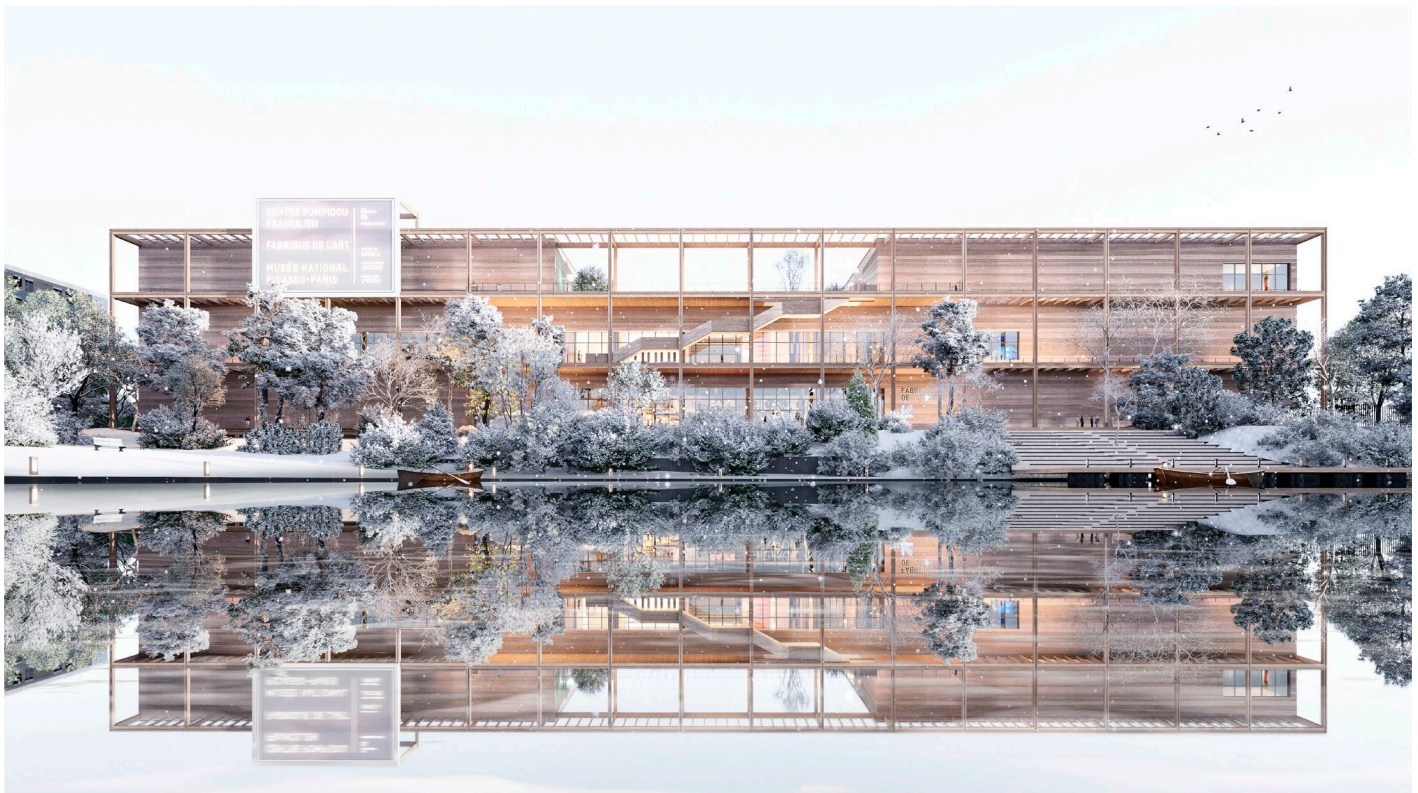
Centre Pompidou Francilien will create a rich, bustling arts and culture program, which will showcase its collections through exhibitions, creative residencies and education programs. In all of its programming and scenography installations, the Centre Pompidou Francilien will focus on eco-design and the inclusion for all members of the public.

For the first time, visitors will get a glimpse behind the scenes of a national collection, and a vision of the work involved. Centre Pompidou has designed **guided tours of the storerooms**, enabling visitors to discover the life cycle of the artworks, from their entry into the collection, to their analysis, restoration, storage and more. This is also an exceptional opportunity to learn about the reasons for creating a conservation centre, and to explore the various roles at a museum via the professionals who contribute to the conservation of these works: restorers, framers, packers,

curators... The proximity between the exhibition and storage spaces offers an innovative approach to the encounter between the public and Europe's leading collection of modern and contemporary art: **understanding the history of art in a new way and discovering the museum's expertise.**

Sharing know-how will be at the heart of the project at Centre Pompidou Francilien, with a particular focus on the expertise of museum professionals and knowledge of the collection.

Lastly, Centre Pompidou Francilien will showcase the Musée national d'art moderne's new acquisitions and foster dialogue between contemporary artistic creations.



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AN ARCHITECTURAL PROJECT ROOTED IN CENTRE POMPIDOU'S DNA

8/31



© PCA-STREAM

A “Janus” building

Designed by Parisian agency PCA-STREAM, Centre Pompidou Francilien – fabrique de l’Art is a building with two faces, expressing the paradox of its ambitious program: on one side is the vault, a closed-off monolith, where a controlled amount of natural light is let into the workshops so as to ensure the best conservation and restoration conditions for two of the world’s biggest modern art collections. On the other is a welcoming, open profile, to unite a new Île-de-France public around the collections and museum activities, continuing the avant-garde philosophy of Renzo Piano and Richard Rogers’ project.

Mirroring how Centre Pompidou opens up to the city via the Beaubourg Piazza, Centre Pompidou Francilien unfolds onto Parc de la Blanchette and the lake, via a tree-lined path.

Visitors will be received at the café’s shady terrace, which will extend in landscaped tiers towards the lake. The first-floor exhibition spaces, open to the public, enjoy a wooden walkway from which to contemplate the park, similarly to how visitors admire the Beaubourg square from Centre Pompidou.

On the second floor, a vast viewing area overlooking the canopy will host public events. The wooden staircase linking the passageway to the panoramic viewpoint along the façade is reminiscent of Centre Pompidou’s iconic “Chenille”. The proportions of the building are similar in length to the Centre, contributing to this far-off invocation, particularly when it is duplicated through its reflection in the lake.

“The architect did an excellent job integrating the project into the site, and the references to the Centre Pompidou’s architecture are subtle but well and truly present,” remarks Giorgio Bianchi, architect/partner, Renzo Piano Building Workshop.



© PCA-STREAM - Conceptual representation subject to change

A carefully thought-out building and tool

Two years of fine-tuning through dialogue with the teams at Centre Pompidou and the Musée Picasso enabled PCA-STREAM to design streamlined and optimised facilities for a world-class conservation tool. It has been compacted as much as possible, to reduce unnecessary surface area and save on materials and budget.

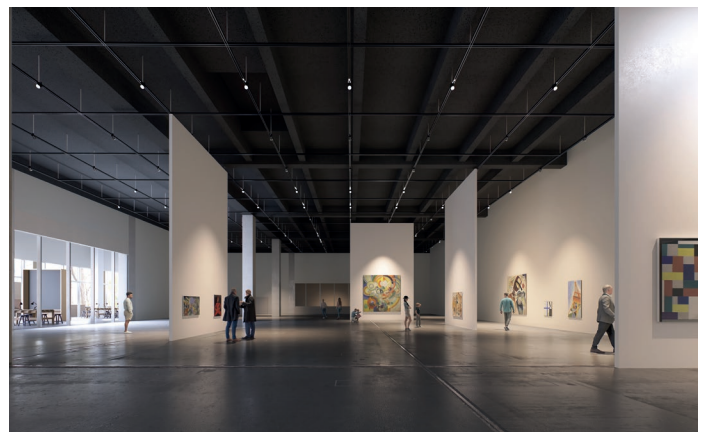
The secure conservation centre offers a full range of storage types and capacities. The storerooms are organised across three levels, including a space reserved for the Musée Picasso, which operates independently. The large, heavy collections occupy the ground floor, and lighter works inhabit the upper floors. Adjacent to the storerooms, the workshops are located on the first and second floors in the northern part of the building.

The modular exhibition plateau is equipped with a technical grid adapted to different types of exhibitions, and overlooks the storerooms on the first floor.

Improved working conditions

Distribution follows a simple cross-shaped layout, optimised for ultra-efficient organisation, based on the principle of forward flow from the logistics yard.

Reducing distances between the workshops and storerooms facilitates traffic and encourages synergy between teams. Everything has been designed to provide the best possible working conditions and excellent comfort for teams, with indirect lighting in the workshops during daylight hours, generous views and a huge, accessible terrace with plants.



© PCA-STREAM - Conceptual representation subject to change



© PCA-STREAM - Conceptual representation subject to change

A cornerstone environmental ambition

Centre Pompidou Francilien embodies a new generation of cultural institutions, based on restraint, resilience and reversibility. Designed to keep its footprint as small as possible, it combines environmental performance, frugal construction and flexibility of use.

Its compact structure limits land use and reduces material and energy requirements. Wood was chosen for the exostructure, floors and framework, as a biosourced, renewable and low-carbon material. This choice is part of a low-carbon approach, limiting the use of non-renewable resources.

The project also prioritises energy autonomy, with almost 2,000 m² of solar panels installed on the roof. The cubic structure, identical on each level, guarantees modularity and adaptability of use over time, essential conditions for extending the building's lifespan. This frugal, adaptable piece of architecture is also a response to the challenges of the 21st century: building without using up, lasting without becoming brittle, welcoming without limiting.



© PCA-STREAM

A symbolic and practical façade

The simple geometry of the exterior façade is formed by a double layer of geological concrete almost 50 cm thick, with first-rate inertial performance. Its materiality reveals strata of sediment, a reminder of the importance of soil in preserving our ecosystems. The vertical blades of the workshop windows give the building a magical kinetic effect at nightfall and contribute to the passive thermal protection of the façade according to its orientation, while preserving exterior views.

A dialogue between nature and culture

The project follows the natural north-south orientation of the site, creating an ecological corridor with Parc de la Blanchette, its lake and the Massy-Opéra district. The layout preserves the fringe of trees on the property boundary, and part of the roof and façade are planted. This dialogue between the building and the park marks a new alliance between nature and culture, where the large passageways offer a new way of contemplating the surrounding biodiversity, while the planted steps, an amphitheatre stretching down to the lake, can be used for open-air artistic encounters.



© PCA-STREAM



© PCA-STREAM

A partnership contract

With the agreement of the French government, a partnership contract was chosen for the partial financing, design/build, operation and maintenance of a building to manage and conserve Centre Pompidou's collections, for a period of 25 years from delivery of the project.

The investment cost is €105 million excluding VAT, or €126 million including VAT, at currency rates in January 2023.

The local authorities – the Île-de-France Region, Essonne Department, Paris-Saclay Urban Authority and Town of Massy – are providing substantial support for the construction of the Centre Pompidou Francilien, representing €42 million, i.e. one third of the investment cost.

The remainder of the expenditure (investment and operating costs) will be financed by Centre Pompidou by re-orienting current rental costs as well as by further funding efforts, taken on by the institution.

The total budget for Centre Pompidou Francilien will amount to around 6% of Centre Pompidou's annual budget over 25 years. At the end of this 25-year period, the French government will own the site.

Schedule

Construction work began in July 2024, with opening scheduled for autumn 2026.

- Watertight/airtight: December 2025
- Completion of technical and architectural trades: May 2026
- Tests, dry run, pre-opening operations: February to July 2026
- Safety and security committees: late June 2026
- Building made available: July 2026
- Opening of the Centre Pompidou Francilien: autumn 2026

A consortium tailored to the needs of the project and the local area

The consortium of signatories consists of VINCI Construction (project manager), VINCI Energies France and PublicImmo Reim, in association with architectural firm PCA-STREAM.

VINCI Construction, VINCI Energies France and PublicImmo Reim have carefully selected a panel of the most appropriate stakeholders to respond to programming, architectural and territorial challenges, as well as issues related to sustainability and long-term maintenance.

The members of the consortium have recognised experience in the field of complex public projects, general public performance contracts, design/build contracts and partnership contracts, and share solid understanding of the global cost approach over long periods of time, which is a true indicator of the sustainability of buildings.

The strength of the consortium is based, among other things, on the quality of the relationships between its various members, who have been partners for many years on multiple projects, the recognition and complementary nature of each member's expertise, and their understanding of the challenges of this type of partnership for public authorities.

The consortium:

- VINCI Construction (project manager)
- VINCI Energies France
- PublicImmo Reim

The contracting authority:

- ADIM Paris Île-de-France (VINCI Construction subsidiary), property developer

The general contractor:

- CBC (VINCI Construction subsidiary), general contractor

The maintenance provider:

- VINCI Facilities (subsidiary of VINCI Energies France) and Arteis

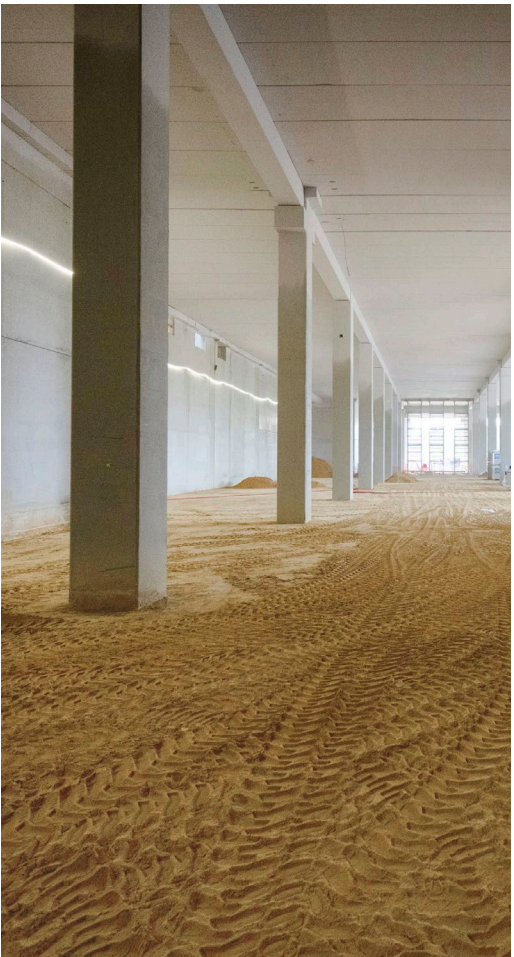
The project management team:

- PCA-STREAM
- ATIXIS, general contractor
- Bollinger + Grohmann, wooden structure
- Etamine, environmental engineering
- Structures Île-de-France, concrete and metal structure
- Studio Fa, acoustics
- VPEAS, quantity surveyor
- WSP France, fluids, lifts and external works

The consultants:

- Bas Smets, landscape designer
- Studio Adrien Gardère, scenographic and museographic designer
- AINU, preventive conservation
- Studio Fahrenheit, fire safety prevention, accessibility and fire safety systems coordinator
- Dynatech, health and safety coordinator
- Cronos Conseil, public safety study
- Bureau Véritas, technical controller
- ACC'S, traffic
- Enexco, airtightness





Double page photos © Michael Tubiana



PREFIGURATION EVENTS: HIGHLIGHTS IN SEPTEMBER AND OCTOBER 2025

17/31



Robert Delaunay, *The City of Paris*, 1910-1912
Centre Pompidou Collection, National Museum of Modern Art – Industrial Creation Center
Public domain, photo © Centre Pompidou, MNAM-CCI/Georges Meguerditchian/
Dist. Grand Palais Rmn

Since 2019, as part of creating this new facility, Centre Pompidou and its partners have offered a prefiguration program of arts and culture throughout the Île-de-France region, to provide more opportunities to meet local residents and strengthen links with regional stakeholders. Several formats are proposed to reach a wide audience, from schoolchildren to families, young people to adults. These include recurring initiatives throughout the year (La Fabrique Mobile for pupils in Years 3 and 4, Station Bébé Mobile in conjunction with crèches and maternal and child protection centres, etc.), major events in collaboration with Opéra de Massy (Sister Ship by Maxime Rossi in 2021, presentation of Picasso's backdrop for *Parade* in 2022, programming around the presentation of Braque's backdrop for *Salade* in 2023, etc.) and more one-off initiatives with partners in the field ("La loi du mouvement" in 2021 and "Fabien Verschaere 1 + 1 = 11" in 2024 at the Domaine de Chamarande, the Massy Club with CinéMassy, etc.).

While the historic "1 Day, 1 Artwork" events and Studio 13/16 in middle schools continue, a new program at the Opéra de Massy is highly anticipated from starting in September 2025, a year before the public opening. MuMo x Centre Pompidou is also back with a new exhibition, "En voyage."

Presentation of four original works by Robert and Sonia Delaunay

Four original works by Sonia and Robert Delaunay will be presented on the grand stage of the Opéra de Massy as of September 5, 2025. This exhibition of works by Robert Delaunay (*Autoportrait*, 1909 – *La ville de Paris*, 1910-1912 – *La Tour Eiffel*, 1926, from the Centre Pompidou collection) and Sonia Delaunay (*Portugal*, 1937, from the CNAP collection), accompanied by lectures from Centre Pompidou, is divided into visits specifically for school groups and visits for the general public.

Opéra de Massy → beginning September 5, 2025

"Delaunay Concert"

As part of the prefiguration events for Centre Pompidou Francilien, an exceptional concert will spark dialogue between music and visual arts, featuring works by Francis Poulenc (*Concerto for organ, strings and timpani*), Claude Debussy (*Danse sacrée* and *Danse profane* for harp and strings), Erik Satie (*Gymnopédie n°3*) and Albert Roussel (*Sinfonietta for strings*). The paintings by Robert and Sonia Delaunay, exhibited on stage, extend the vibrations of the musical program through colour and light.

Opéra de Massy → Friday September 12, 2025, 8pm

Workshops for young audiences

To extend the *Delaunay experience*, this time with a younger audience, a "cercle et mouvement" ("circle and movement") workshop for children is offered at the Maison du Projet from September on, open to families and subject to registration.

Maison du Projet

Monday to Friday, 9am to 7pm (except public holidays)

book by calling +33 1 44 78 12 33

or online at billetterie.centrepompidou.fr

p/\rc by Eric Minh Cuong Castaing, Compagnie Shōnen
September 19 and 20, the Opéra de Massy will host the show
p/\rc by Compagnie Shōnen, which invites visitors to discover
a large park with a new set of standards from which specific
dances are born, bringing together dancers and children with
mobility disorders. Some are physically unable to perform, so they command their on-stage avatars: telepresence robots. Bodies and alternative motor skills come together. The dancers are both prostheses for bodies that are considered impaired, and toboggans, living merry-go-rounds. The robots push, pull, take care of the children and engage in strange hand-to-hand combat with the dancers. What is the difference between "presence" and "telepresence"? What does it mean to make (yourself) "accessible"? Spectators are invited to explore the stage and get up close to these interdependent dances, their actions and movements shaking up this strange indoor park, a park outside the norm.

This show is a co-production between the Centre Pompidou and the Scène Nationale de l'Essonne.

Opéra de Massy

Friday, 19 September (11 am and 2.30 pm)

Saturday, 20 September (2.30 pm and 5.30 pm)

Duration: 45 mins

Book at www.opera-massy.com



p/\rc © Cha Gonzalez

MuMo × Centre Pompidou

Between September 22 and October 17, 2025, MuMo will be stopping off in four districts of Massy with its exhibition, "En voyage."

Based around a selection of modern and contemporary works, MuMo educators introduce the public to the artists' world through a sensitive, active approach and appropriate teaching materials. Here, through the theme of travel, visitors discover how artists invent new ways of representing the horizon thanks to this constant source of inspiration. Art is influenced by travel, and travel in turn is modified by art. While most of the journeys we think about involve physically moving from one place to another, virtual journeys from our armchairs, taking place in our minds, also cross time and cultures. They are facilitated by books and works of art. The MuMo project by Art Explora and Centre Pompidou dates back to 2021, as part of the mission to reach out to local audiences, and therefore has a key role to play in this busy period in Massy.

MuMo × Centre Pompidou

22→09.27.2025 **Atlantis district**

09.29→10.04.2025 **Villaine district**

Opening on 10.04.2025

06→10.10.2025 **Vilmorin district**

13→10.17.2025 **Opéra de Massy district**



Peter Klasen, *Etr*, 1974. Acrylic paint on canvas, 114 x 146 cm.
 Centre Pompidou Collection, Paris. Musée national d'art moderne – Centre de Création Industrielle. © Adagp, Paris, 2025. Photography credit: Centre Pompidou, MNAM-CCI/
 Philippe Migeat/Dist. GrandPalaisRmn

THE CENTRE POMPIDOU COLLECTION: A COLLECTION OF MODERN AND CONTEMPORARY ART LIKE NONE OTHER IN THE WORLD



Joan Mitchell, *La Grande Vallée XIV (For a Little While)*, 1983 - Centre Pompidou Collection. Musée national d'art moderne - Centre de Création Industrielle
© Estate Joan Mitchell - Photo © Centre Pompidou, MNAM-CCI/Bertrand Prévost/Dist. Grand Palais Rmn

With 150,000 works, Centre Pompidou - Musée national d'art moderne has the leading collection of modern and contemporary art in Europe. It is one of the world's reference ensembles of 20th and 21st century art. The multidisciplinary nature of the works and the wealth of huge ensembles showcase and shed light on the founding movements and masters of modern and contemporary art.

Spotlighted are Fauve artists (Georges Braque, André Derain, Raoul Dufy) and German Expressionists (Ernst Ludwig Kirchner, August Macke, Max Pechstein); Henri Matisse, Georges Braque, Pablo Picasso, Juan Gris, Fernand Léger, Marc Chagall, Robert and Sonia Delaunay, Natalia Goncharova, Georges Rouault, František Kupka and Wassily Kandinsky are also represented, and so is the "Paris School": Amedeo Modigliani, Jules Pascin and Chaïm Soutine.

The avant-garde movements that emerged during World War I and marked the inter-war period are also present: Dada in Zurich (Jean Arp, Sophie Taeuber-Arp) then in Paris, with the essential contributions of Marcel Duchamp and Francis Picabia, German New Objectivity (Otto Dix), the Bauhaus School (Wassily Kandinsky, Paul Klee), Russian Suprematism (Kasimir Malevich)

and De Stijl (Theo Van Doesburg, Piet Mondrian). Surrealism features prominently, with works by Salvador Dalí, Max Ernst, André Masson and Joan Miró - and a particular highlight: a reconstructed wall from André Breton's studio.

For the period after World War II, the Parisian art scene is depicted through iconic works of Art Informel (Jean Dubuffet), Gestural Abstraction (Hans Hartung, Pierre Soulages) and Geometric Abstraction (Victor Vasarely). American art is represented through major works by Abstract Expressionists Jackson Pollock, Mark Rothko and Barnett Newman. Modern sculpture is very much present, with works by Étienne-Martin, Alberto Giacometti, Julio González, Antoine Pevsner and Germaine Richier.

There is also the studio of the sculptor Constantin Brancusi, the collection's flagship piece. The New Realists (Arman, César, Jacques Villeglé, Niki de Saint Phalle) and members of Arte Povera (Giuseppe Penone, Jannis Kounellis) and Fluxus (Joseph Beuys) are also present, as are representatives of what's known as "kinetic" art (Yaacov Agam). Minimal and conceptual art also feature prominently in the contemporary collection (Donald Judd, Dan Flavin, Joseph Kosuth and Carl Andre).

Beyond these major movements, the Musée national d'art moderne has always endeavoured to represent individual artists and particularly major figures of the French scene, from Louise Bourgeois and Daniel Buren to Annette Messager and Christian Boltanski. Furthermore, works by women artists have been the subject of a particularly active acquisition policy since the 2000s, which has made it possible to bring in works or add to ensembles by artists such as Orlan, Sheila Hicks and Dorothy Lannone.

Lastly, the dynamic of globalisation, now embraced by all major museums, has opened the door to unexplored or little-represented scenes such as India, the Middle East, Africa and China. Works by Atul Dodiya, Farid Belkhaia, El Anatsui and Cai Guo-Qiang, for example, have joined the collection.

Since 2000, Centre Pompidou has intensified its acquisitions of living artists in France, while undertaking work at a global level. It has also concentrated its efforts on several cultural scenes and eras, from countries in former Eastern Europe to Asia, via countries in Africa and the Middle East.

The collection has acquired works by Kader Attia, Olafur Eliasson, Dominique Gonzalez-Foerster, Wade Guyton, Petrit Halilaj, Firenze Lai, Ibrahim Mahama and Ernesto Neto, Otobong Nkanga, Roman Ondák, Gabriel Orozco, Damián Ortega, Philippe Parreno, Khalil Rabah, Anri Sala, Shimabuku, Thu Van Tran, Adrián Villar Rojas, Kemang Wa Lehulere, Yin Xiuzhen, and more.



Martial Rayssé, *America America*, 1964
Centre Pompidou Collection. Musée national d'art moderne – Centre de Création Industrielle.
© Adagp, Paris, 2025 - Photo © Centre Pompidou, MNAM-CCI/Philippe Migeat/Dist. GrandPalaisRmn



Marcel Duchamp, *Roue de bicyclette*, 1913 / 1964
Centre Pompidou Collection. Musée national d'art moderne – Centre de Création Industrielle
© Association Marcel Duchamp / Adagp, Paris, 2025 - Photo © Centre Pompidou, MNAM-CCI/Christian Bahier and Philippe Migeat/Dist. GrandPalaisRmn

THE COLLECTION BY THE NUMBERS (2024)

→150,000
artworks

→2,800
works loaned in France

→2,993
works loaned internationally

→5,313
works currently placed in regional museums



Tamara de Lempicka, *Jeune fille en vert*, 1927-1930 - Centre Pompidou Collection. Musée national d'art moderne - Centre de Création Industrielle.
 © Tamara de Lempicka Estate, LLC / Adagp, Paris, 2025 - Photo © Centre Pompidou, MNAM-CCI/Bertrand Prévost/Dist. GrandPalaisRmn



Valérie Belin, *No Title*, 2006
Centre Pompidou Collection. Musée national d'art moderne - Centre de Création Industrielle - © ADAGP, Paris, 2025 - Photo © Centre Pompidou, MNAM-CCI/Philippe Migeat/Dist. GrandPalaisRmn



Charlotte Perriand, *Bibliothèque de la Maison du Mexique*, 1952
Centre Pompidou Collection. Musée national d'art moderne - Centre de Création Industrielle
© Adagp, Paris, 2025 - Photo © Centre Pompidou, MNAM-CCI/ Jean-Claude Planchet/Dist. GrandPalaisRmn

Centre Pompidou's graphic art collection features over 20,000 drawings and prints. It has grown considerably over the years.

In the space of almost 40 years, **the photo collection of the Musée national d'art moderne** has become one of the most important in the world. With over 45,000 prints and 60,000 negatives, it covers the history of 20th-century photography, with a particular focus on the European avant-garde movements (Surrealism, New Vision, Constructivism), while remaining attentive to contemporary creation, which has been a major component of its acquisitions in recent years.

Featuring over 13,000 works, the architecture collection of the Musée national d'art moderne is now one of the most important in the world. It demonstrates the fundamentally multidisciplinary nature of modernity. What ties the collection together is the notion of the architectural project, developed from design to completion, in all its forms: models, drawings, prototypes and texts by architects.

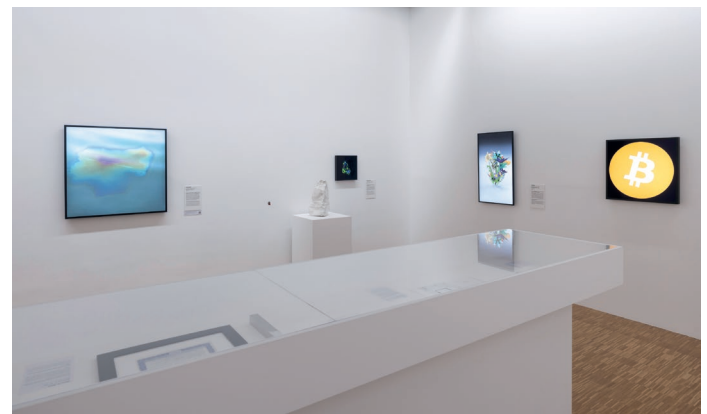
Currently comprising some 8,000 works by almost 900 designers, from the early 20th century to the present day, Centre Pompidou's design and industrial prospective collection focuses on the language of creation, taking as much interest in the object itself as in the process of creating it. It reviews the research conducted by creators – designers, architects and graphic designers – who shaped the history of modernity in the 20th century, opening up new aesthetic and technical possibilities in the 21st.

Centre Pompidou's film collection is like none other in the world and features around 1,400 works, mostly produced on film by visual artists and filmmakers from a wide range of geographical and cultural backgrounds. It covers over a century of experimental and artistic cinematographic practices that developed on the fringes of the cinema industry. Every year the Musée national d'art moderne acquires new works, both historical and contemporary, which it preserves in their original format. It carries out digitisation

campaigns in constant evolution, thus helping protect the cinematographic heritage for which it is responsible as well as disseminating it, using all the means offered by digital technology.

The new media collection contains over 2,600 works including installations, videotapes, sound works, digital films and interactive digital media, dating from 1963 to the present day. Among the treasures of the historic collection are important ensembles and unique pieces (often produced by Centre Pompidou) by pioneering figures in video, sound poetry and experimental music. More recently, NFTs have also entered the collection.

The Kandinsky Library manages the heritage collections and holds over 18,000 print works by major artists of the 20th and 21st centuries, testifying to the expansion of artistic practices to various print media. This exceptional ensemble is fundamentally multidisciplinary, and brings together manuscripts, printed materials, photographs, films and videos. Resolutely international, it features over 180 archive collections that bear witness to the diversity of players who contributed to the modern and contemporary art movements.



NFTs, "The Poetics of the Immaterial: From Certification to Blockchain".
Photo: © Centre Pompidou, MNAM-CCI, Hélène Mauri, 2023

THE MUSÉE NATIONAL PICASSO-PARIS: THE MONOGRAPHIC MUSEUM OF AN ARTIST AND HIS WORLD 23/31



Pablo Picasso, *Femme au fauteuil rouge* (27 January 1932) - © Succession Picasso 2025
Photo © Grand Palais Rmn (Musée National Picasso-Paris) / Mathieu Rabeau

Housed in a 17th-century mansion in the Marais district of Paris, as if nestled in the historic heart of French culture, the Musée National Picasso-Paris collection is the result of donations from the Picasso estate. The artist's entire career is represented in this priceless collection, an indisputable symbol of modern art. Comprising works from Picasso's studio collection, which he kept until his death, and his entire archive (over 200,000 pieces), it forms a faithful, intimate portrait of one of the most iconic modern artists.

The collection is known the world over, as well as across France. At the initiative of the museum, which is committed to a major policy of international outreach, the collection has been the subject of numerous travelling and on-site exhibitions, allowing for new approaches and a wide range of fascinating studies, helping to spread Picasso's work more widely.

The largest collection in the world

The collection of the Musée national Picasso-Paris is the only one in the world to provide a comprehensive journey of the highest standards through Picasso's painted, sculpted, engraved and drawn work, creating a precise picture of the artist's creative

process, through sketches, studies, drawings, sketchbooks, successive phases of engravings, photographs, illustrated books, films and documents. A veritable tour through modern art, it is the result of three successive donations, granted to the French government by the heirs of Pablo Picasso in 1979, then by the heiress of Jacqueline Picasso in 1990, and finally, by Maya Ruiz-Picasso in 2023. It has been supplemented by some exceptional ensembles: Picasso's personal collection (pieces of Iberian statuary, masks from Africa and Oceania, paintings by Le Nain, Corot, Vuillard, Cézanne, Gauguin, Matisse, "Le Douanier" Rousseau, Renoir, Braque, Modigliani and Miró, and drawings by Degas, Chirico and Giacometti) donated to the state by his heirs in accordance with the artist's wishes.

Exceptional archives

A few years after Picasso's death in 1973, his heirs decided to entrust the French state with his personal archives: papers, manuscripts, prints and photographs, to facilitate the study of his work while guaranteeing the integrity of a collection built up and preserved by the artist throughout his life. Paired with the works that entered the national collections in the 1979 gift, these objects and documents form the basis of one of the most remarkable Picasso collections ever assembled.



Pablo Picasso, *Homme à la cheminée* (1916) - © Succession Picasso 2025
Photo © GrandPalaisRmn (Musée National Picasso-Paris) / Adrien Didierjean

This archive was given to the representatives of what was then the Ministry of Culture and Communication, first physically, in 1980, and then legally, through a manual donation, in 1991.

From the outset, scientific responsibility has been shared jointly by representatives of the Musée National Picasso-Paris and the Archives National. It was assigned to the Musée National Picasso-Paris by decree in February 1992, with responsibility for its definitive classification, inventory, management and scientific research within the framework of the law on archives. The collection is estimated at almost 17,000 photographs and 200,000 written and printed archives. Picasso's personal archives are one of the strengths and special features of the museum's collection, and have been extensively documented. In this respect, the Picasso Studies Centre marks a new turning point for the museum, making it possible to exploit and interpret this remarkable collection.

Combined with the museum's leading position in the world of fundamental research into materials and techniques, it gives the Musée National Picasso-Paris a central role at international level, both for the presentation of the work of one of the most inventive artists, and for research into his life, his work and modern art in general.

THE COLLECTION BY THE NUMBERS

→ **50,000**

works by Picasso,
including 4 090 graphic
works, 297 paintings
and 368 sculptures

→ 46 paintings, 20 sculptures
and 64 graphic works in
Picasso's private collection.

→ **200,000 +**
archive items

→ 11 000 books and over
8 000 documents in
the museum library.

→ **1,907**
works loaned in
2022 - 2023



© Centre Pompidou

Set out in the statutory decree of national museums, the sovereign missions of inventorying, conserving, restoring and enriching collections require dedicated and functional facilities.

The creation of Centre Pompidou Francilien will make it possible to meet the needs associated with the many movements of works (Centre Pompidou grants among the most loans of any museum in the world) and short- and long-term storage needs, with specific facilities, in compliance with international conservation standards, particularly in terms of security and climate and pest control.

The building's functionalities will specifically respond to the constraints of the processing chain for artworks and related activities. The new site will offer excellent conditions for studying artworks, with dedicated workspaces and workshops specifically located to facilitate the work of the teams. The Centre Pompidou Francilien is designed to be a centre of excellence for contemporary art research, a living conservation space and a place for training and scientific and technical exchange.

Restoring and preserving works of art

Within the new Centre Pompidou Francilien, an integrated department will be responsible for conserving and preserving the Centre Pompidou collection, whether in storage, in transit or on display.

Five treatment areas will be set up according to the collection's specialisations: paintings, sculptures and installations, graphic works, photographs, and design and architecture.

These workshops are equipped with all the necessary equipment tailored to each specialisation, for the conservation and restoration of the entire collection. Centre Pompidou's restoration team will carry out all its work there, joined from time to time by contract restorers to prepare works for exhibitions and loans, as well as for study and preservation.

Knowledge of the materiality of the works, from their chemical composition to the nature of the techniques used, is a prerequisite for any restoration work. Two areas will therefore be dedicated to physico-chemical analysis: a chemistry laboratory and an imaging area, which can host researchers for collaborative work, particularly from our partner, Paris-Saclay University.

Artwork management

Centre Pompidou – Musée national d'art moderne is one of the largest lenders of art in France and abroad.

The Works Management Department is made up of several units: Collections Management, Exhibition Management, the Packing Workshop and the Trucking Unit. Collections Management handles all the administrative, legal, financial and technical aspects of moving works from the collection for loans, exhibitions outside Centre Pompidou and Centre Pompidou worldwide. Exhibition Management deals with the administrative, legal, financial and technical aspects of moving works for exhibitions organised within the institution. The Packing Workshop is responsible for manufacturing all types of crates and packaging – it is the only facility of its kind across all French public institutions. Lastly, the Trucking Unit has a heavy goods vehicle to move pieces as part of the rotation of works in the Museum's exhibition rooms and during acquisition committees.

At Centre Pompidou Francilien, there will be a packing and crating workshop equipped with high-tech facilities. The delivery areas for artworks will be able to accommodate several very large transport vehicles simultaneously. The traffic plan inside the building will allow the works to be moved around smoothly and safely.

Digitisation of works and the photo library

Centre Pompidou – Musée national d'art moderne has an excellent photograph database of the works in its collection, which is part of the institution's documentation policy as well as its dissemination activities. There is at least one image of nearly 80% of the collection, and a high-definition image of 76%, making it one of the richest photo libraries in the field of modern and contemporary art.

This database is an educational reference tool, and can be used to develop its own resources through its commercialisation. The photographic coverage of the collection is carried out in-house by dedicated teams using specific equipment and high-tech studios.

→ **76 %**
of works in the collection digitised in high definition.



© Centre Pompidou



© Blandine Soulage

PRESS RELEASE | APPOINTMENT

APPOINTMENT OF ALEXIA FABRE AS MANAGING DIRECTOR OF CENTRE POMPIDOU FRANCILIEN - FABRIQUE DE L'ART

05.09.25

With the full agreement of Minister of Culture Rachida Dati and all public partners supporting the creation of Centre Pompidou Francilien – fabrique de l'Art – the Île-de-France Region, the Essonne Department, the Paris-Saclay Urban Authority and the Town of Massy – Centre Pompidou is pleased to announce the appointment of Alexia Fabre as Managing Director of the forthcoming Centre Pompidou in Massy.

This appointment, one year before the planned opening in autumn 2026, marks an important step in the project's development.

Alexia Fabre is a chief heritage curator with a wealth of experience at the head of major cultural institutions. She has directed the Musée Départemental de Gap (1993-1998), the Musée d'Art Contemporain du Val-de-Marne - MAC VAL (1998-2022), and the Beaux-Arts de Paris (2022-2025). She was also the artistic director of Nuit Blanche in 2009 and 2011, and guest curator of the 17th Lyon Biennial of Contemporary Art (2024-2025).

Her well-established career, at the intersections of contemporary creation, management of cultural institutions and development of local cultural policies, testifies to her commitment to art that is open to the world and rooted in local communities.

Fabre's experience working for local authorities, particularly in Gap and Vitry-sur-Seine, and her ability to forge links between artists and local residents, will be essential assets in bringing Centre Pompidou Francilien to life and raising its profile.

Centre Pompidou is extremely pleased to announce this appointment, which fully embodies the ambition shared by all project partners: to make this new facility a major cultural hub, supporting creation, transmission and dialogue with all members of the public, at the heart of the Île-de-France region.

Department for Communication and Digital Technology

Director

Geneviève Paire

Head of the Press Unit

Dorothee Mireux

dorothee.mireux@centrepompidou.fr

Press Officer

Céline Janvier

celine.janvier@centrepompidou.fr

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Centre Pompidou Francilien - fabrique de l'Art is made possible by its partnership with the Île-de-France Region, the Essonne department, the Paris-Saclay Urban Community and the Town of Massy, with the support of the French government.



MINISTÈRE
DE LA CULTURE
Liberté
Égalité
Fraternité



THE ÎLE-DE-FRANCE REGION

"Since 2016, the Île-de-France Region has made culture a priority, devoting a substantial budget to it every year, with €103 million in 2024.

Cultural action in the region is deeply rooted in partnership. It occurs through collaboration with cities, departments and the national government. It covers all areas of culture: performing arts, heritage, cinema, audiovisual and video games, books and reading, sculpture, visual and digital arts, young artists and artistic and cultural education in all disciplines, particularly for secondary school pupils.

The aim of the Île-de-France Region is to promote culture for all throughout the local area. Our objectives are to rebalance the cultural offer in Île-de-France and fight against territorial divides, promote young creation and the emergence of new talents and provide access to high-quality cultural and artistic opportunities for residents on the outskirts – especially in rural areas – close to where they live.

Centre Pompidou Francilien - fabrique de l'Art, to which the Île-de-France Region is contributing €20 million, is part of our cultural strategy, summed up in three key words: inclusion, travelling and creation."

Valérie Pécresse,
President of the Regional Council of Île-de-France

Florence Portelli,
Vice-President for Culture, Heritage and Creation

→103 M€
The Île-de-France Region's 2024 culture budget



THE ESSONNE DEPARTMENT

"The Essonne Department is very proud to welcome one of the world's largest collections of modern and contemporary art to Massy. This will complement the already extensive range of artistic works on offer to the public in Essonne, thanks in particular to the Domaine de Chamarande and the Fonds Départemental d'Art Contemporain. From Dagobert to Racine, Boileau and Madame de Sévigné, not forgetting Gustave Caillebotte, Jean Cocteau and Hubert Robert, Essonne has seduced a great many artists and visitors since the Renaissance, with its rich cultural and natural heritage, offering a setting that is conducive to wonder and inspiration. Centre Pompidou's future restoration and conservation centre will also offer international exhibitions and artistic performances in the Essonne region, stimulating creativity and synergy with local cultural structures. This is a huge opportunity for the cultural vitality of our department!"

François Durovray
President of the Departmental Council of Essonne



THE PARIS-SACLAY URBAN AUTHORITY

“Centre Pompidou Francilien in Massy – what an opportunity and honour for the Paris-Saclay Urban Community! The new centre to exhibit and conserve the Centre Pompidou collection and the partnership with the Musée National Picasso-Paris will strengthen the region's cultural offering and allow new audiences to discover contemporary art. It's also a chance to forge new partnerships with players in innovation and higher education! Paris-Saclay locals can't wait to discover this new site, which will play a key role in the urban area's artistic ecosystem in the future, alongside the Opéra de Massy and the Théâtre de Longjumeau, which currently has the largest capacity of its kind in the outer suburbs.”

Grégoire de Lasteyrie,
President of the Paris-Saclay Urban Authority

PARIS ●
SACLAY

THE TOWN OF MASSY

“As the northern capital of Essonne and the urban centre of the Saclay plateau, with direct access from Orly, Massy is undeniably one of the central hubs that give structure to the Île-de-France region.

A city of culture (Opéra, Salle Paul B), a service centre (31,000 jobs, with major groups such as Carrefour and Nokia) and a place of innovation (quantum and deeptech start-ups), Massy is the model of the suburbs: a diverse, energetic and creative town. Dynamic and working-class (with 38% social housing), Massy is a town that encourages growth through its emphasis on education, its formative sports clubs and its debut album music festival. The arrival of Centre Pompidou Francilien in 2026 will consolidate its role as the southern capital of Greater Paris.”

Nicolas Samsoen
Mayor of Massy

 **massy**
ma ville avance

PARIS-SACLAY UNIVERSITY

Paris-Saclay University is a leading university of Europe and the world, covering the fields of science and engineering, life sciences and health, and humanities and social sciences. It was created through the combined efforts of universities, Grandes Écoles and research bodies. Its scientific policy closely links research and innovation, and focuses on both fundamental and applied sciences to respond to the major challenges facing society. From undergraduate to doctoral studies, as well as Grandes Écoles programs, Paris-Saclay University offers courses in a wide range of disciplines, designed to help students succeed and enter the professional world. It prepares graduates for a fast-changing society, where critical thinking, agility and the ability to renew your skills are key.

www.universite-paris-saclay.fr

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PARIS-SACLAY

Centre Pompidou Department for Communication and Digital Technology

Director

Geneviève Paire

genevieve.paire@centrepompidou.fr

Head of the Press Unit

Dorothee Mireux

dorothee.mireux@centrepompidou.fr

Press Officer

Céline Janvier

celine.janvier@centrepompidou.fr

International Press Officers

Inas Ananou

inas.ananou@centrepompidou.fr

Mia Fierberg

mia.fierberg@centrepompidou.fr

centrepompidou.fr

@centrepompidou

#centrepompidou

See all our press kits and releases
in our online [press area](#)

Musée national Picasso-Paris s Communication and Audience Development Department

Director

Leslie de Ferran-Lechevallier

leslie.lechevallier@museepicassoparis.fr

Head of the Communication Department

Naëma Stamboul

naema.stamboul@museepicassoparis.fr

Press Relations

Claudine Colin Communication/Finn Partners

Alexandre Holin, Press Officer

alexandre.holin@finnpartners.com

PCA-STREAM

Director of Communications

Tiphaine Riva

triva@pca-stream.com

VINCI Construction

Director of Communications

Maxime Guignard

New Functional Works Delegation IDF

maxime.guignard@vinci-construction.fr

Île-de-France Region

servicepresse@iledefrance.fr

Essonne Departmental Council

Director of Communications

Élise Cordonnier

ecordonnier@cd-essonne.fr

Media Relations Officer

Bénédicte Robert

BeRobert@cd-essonne.fr

Paris-Saclay Urban Community

Director of Communications

Séverine Alfaiate

severine.alfaiate@paris-saclay.com

Town of Massy

Director of Communications

David Fréon

d.freon@mairie-massy.fr

Paris-Saclay University

service.presse@universite-paris-saclay.fr

