

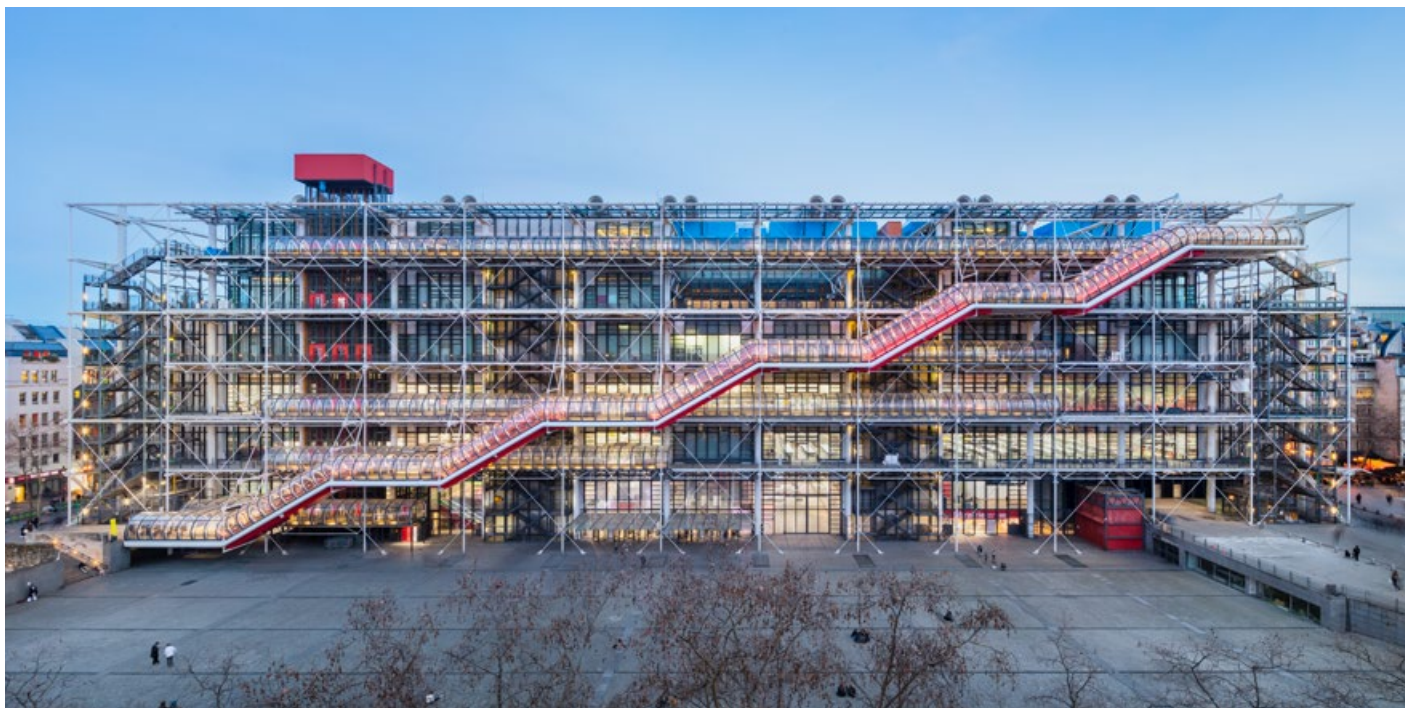
PRESS KIT | SEPTEMBER 25

THE CENTRE POMPIDOU WORLDWIDE



THE CENTRE POMPIDOU WORLDWIDE CONTENTS

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View of the west facade of Centre Pompidou in 2023
Architects Renzo Piano and Richards Rogers – Photo: © Sergio Grazia

AN INTERNATIONAL APPROACH FROM THE OUTSET

Since its creation, Centre Pompidou has positioned itself as an institution that is both firmly rooted in the city and resolutely international in its outlook. This international outlook has become a defining feature of its identity.

This commitment was reflected in the decision to appoint Pontus Hultén, a Swedish museum director with a cosmopolitan vision, as director of the Musée National d'Art Moderne in 1973. For him, the purpose of the newly created Centre Pompidou was to “place Paris at the heart of cultural exchanges” and to engage French artistic creation in a constant dialogue with the international scene.

This positioning began to take shape with the inaugural exhibitions – Paris-New York, Paris-Berlin, Paris-Moscow – which laid the foundations for a connected museum, attentive to the intersections between avant-garde movements, territories and disciplines. The Centre has also emerged as pioneer in the recognition of non-Western scenes, with major exhibitions such as *Magiciens de la terre* (Magicians of the Earth - 1989), *Alors la Chine ?* (What About China? - 2003) and *Africa Remix* (2005).

The international dimension of Centre Pompidou is also reflected in its architecture. The building was designed as “a place for all people”, in the words of Richard Rogers. This bold architectural choice embodies the desire to open up the institution and make it a space for sharing at the heart of a constantly changing world.

The Centre's openness is naturally reflected in its collections: nearly 50% of the works in its collection come from international artists. This balance is the result of a remarkable history, as the current collection was inherited from both the Musée du Luxembourg and the Musée des Écoles Étrangères, reflecting its diverse origins and perspectives from the outset. Beyond the museum, the Centre's multidisciplinary departments and organisations (Ircam, Bpi, the Culture and Creation Department) are not

left behind, each operating since the origins in their own field within an ecosystem of international partnerships, collaborations and co-productions. Ircam, in particular, operates within a network in its creative, research and educational activities.

Finally, Centre Pompidou has established itself as a key player in exchanges between museum institutions worldwide. Each year, around 6,000 works are loaned out, 50% of them abroad.

The end of the 1990s witnessed the affirmation of a globalized art scene, which led to a transformation of cultural institutions and an increase in the importance of network logics. The international experience of the Guggenheim, followed by that of the Louvre Abu Dhabi in the 2010s, demonstrated that a museum cannot be summed up by the building that houses it, but is embodied by a spirit, a set of values and expertise that can be exported. In this context, the closure of Centre Pompidou in the late 1990s was an important step in the structuring of its international action, including travelling exhibitions, dissemination of the Centre's scientific and cultural expertise, and the development of its own resources.

A UNIQUE AND AMBITIOUS INTERNATIONAL MODEL

Over the past decade, this approach has been taken to a new level with the implementation of an ambitious and original model of international development, that set Centre Pompidou apart in the global museum landscape.

It all began in 2015 with the opening of the first Centre Pompidou outside of France, in Malaga. In 2019, a second project was launched in Shanghai. Today, the development is rapidly accelerating: four new projects are in progress in Seoul, Brussels, Foz do Iguaçu in Brazil and Jersey City and will open in the months and years to come. These Centre Pompidou are opportunities to strengthen Centre Pompidou's cultural presence on a global scale,



Aerial view of Centre Pompidou in 1977; architects Renzo Piano and Richards Rogers
Photo: © Centre Pompidou Archives

but also to forge lasting ties with local art scenes. In addition to that is an exceptional partnership with the Royal Commission for AlUla (RCU) to promote contemporary art through, among other things, support for the creation of a museum.

This international development is in line with several clear objectives:

- Extending the reach of the Centre Pompidou collection to new audiences;
- Passing on the Centre's expertise in conservation, scenography, multidisciplinary program planning, cultural institution management, publishing and innovation – valuable know-how for many stakeholders in France and abroad who are keen to benefit from it;
- Building bridges between art scenes, in a logic of mutual enrichment and dialogue with the French one, by adding sometimes new artists to the collections, or new curators to the museum reflection;
- Contributing to French cultural diplomacy by embodying an open cooperation, flexible and with high standards, promoting Centre Pompidou's values, accessibility, sharing, cultural dialogue, as well as its multidisciplinary DNA;
- Strengthening the Centre's economic model by developing its own resources and consolidating its financial autonomy in order to face operational and deployment activity-related costs, which are all the more crucial as the Centre is entering a phase of renovation of its iconic building.

It is being rolled out according to a model which stands out by several specific features:

- A wide range of formats: co-produced key exhibitions, loans of works, scientific partnerships with the ecosystem of major international museums, project management assistance for the construction of a museum and for the definition of its artistic and

cultural project in AlUla, consulting in the fields of museography, cultural engineering, and of course, Centre Pompidou abroad.

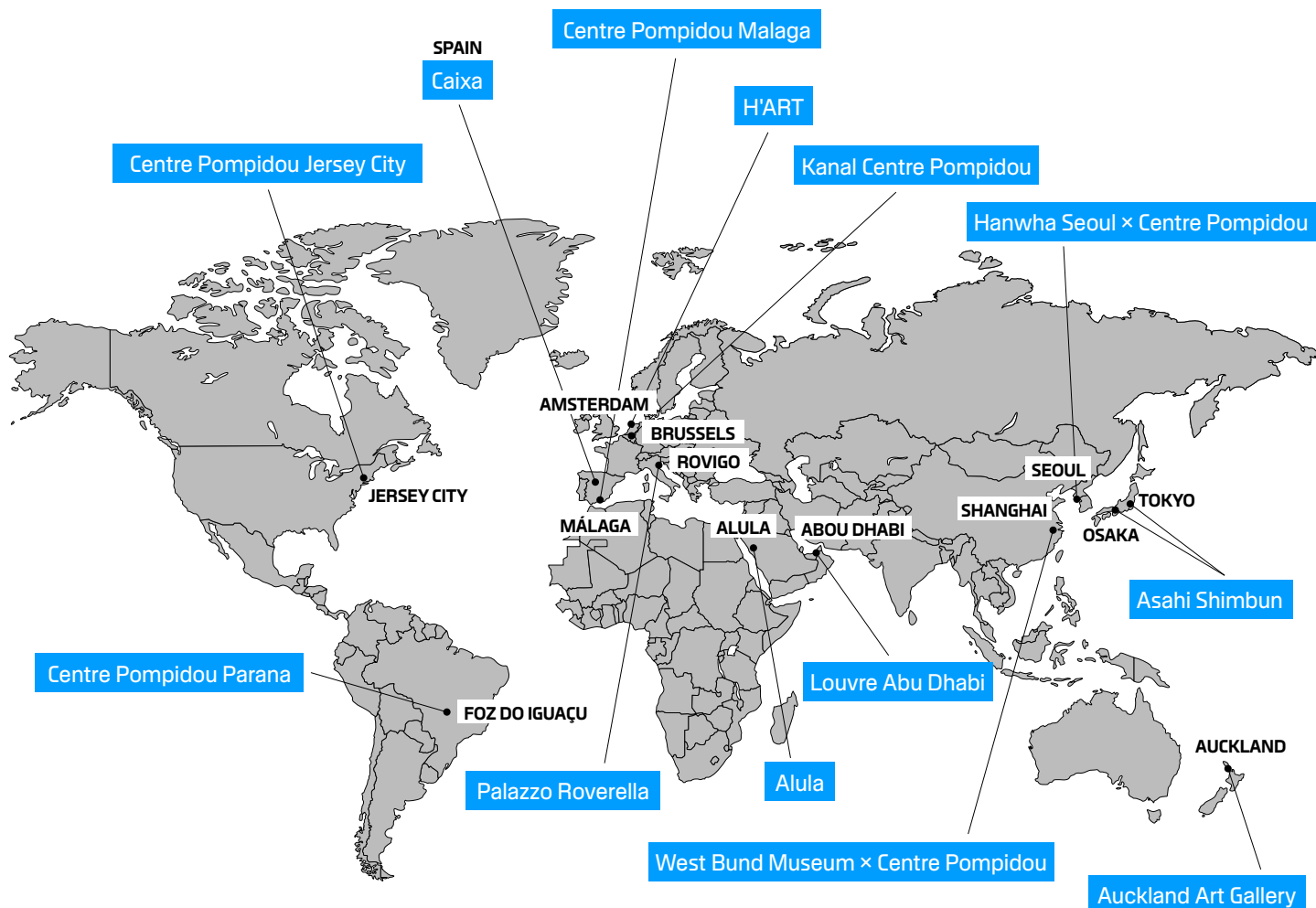
- Non-permanent partnerships: the Centre prioritizes medium-term collaborations rather than the creation of permanent centres. This enables public and private partners to make commitments in line with their resources and gives them the opportunity to take up the torch after a few years. This agile approach encourages the emergence of new cultural stakeholders.
- Customised collaborations, tailored to each context, whether in terms of architecture with new constructions in Foz do Iguaçu or Jersey City, or for the rehabilitation of existing sites, in Brussels, Malaga or Seoul; or in terms of culture, thanks to programs designed in close collaboration with local stakeholders and adapted to the social, cultural and economic challenges of each territories.

Contrary to the approach of exporting a fixed model, Centre Pompidou develops projects based on listening and exchange. It is about more than just sharing the national collection, but also to enrich it and nurturing research and creation by fostering fertile dialogues between curators, artists, exhibition organisers and audiences from all walks of life. This distribution model, based on long-term partnerships, also offers a fresh way of rethinking the Centre's modalities of action, in light of contemporary issues. By bringing works to audiences rather than audiences to works, this measure is part of a commitment to reduce its environmental impact, as visitor travel is the main source of carbon emissions in the museum sector.

Thus, as renovation work begins on its iconic building, Centre Pompidou emphasises that its future extends beyond the Beaubourg plateau. Between Centre Pompidou Francilien - Fabrique de l'Art, a future site 30 minutes from the centre of Paris, and the Constellation program rolled out around the world, the Centre is continuing to transform itself to better embody a cultural model that is vibrant, mobile and deeply engaged in the contemporary world.

MAP OF THE LONG-TERM PARTNERSHIPS WORLDWIDE

5/37



OUR PARTNERS WORLDWIDE

INTRODUCTION

6/37

Whether by engaging its collections and name — as in Malaga, Shanghai, Seoul, or Brussels — or by sharing its expertise and professional know-how — as in AlUla, Izmir or Haiti, Centre Pompidou affirms its international presence through the desire to share its values, to promote dialogue and exchange, as well as its multidisciplinary model, open to all forms of art.

Although the most visible projects are those that bear the name “Centre Pompidou”, the teams are also involved with a wide range of partners: for instance, Centre Pompidou plays a role in the Louvre Abu Dhabi, by its presence on the Board of Directors of the France Museum Agency, by supporting the reinforcement of expertise within the Emirati team, and by organizing exhibitions based on works from its collection.

In Izmir in Turkey, Centre Pompidou has been collaborating for two years with the Arkas Foundation on the creation of a new multidisciplinary cultural space and the definition of a program combining modern and contemporary art exhibitions.

In Haiti, in partnership with the French Agency for Development, Centre Pompidou supports the Haïti’s Art Center to train its teams on collection management. It also supports the restoration of artworks damaged by the current conflict.



ALULA

AlUla, a UNESCO World Heritage Site since 2008, is home to Hegra, a Nabataean necropolis where French and Saudi teams have been conducting archaeological excavations for many years. Situated along the ancient Incense Route, at the crossroads of numerous civilizations, the site traces five millennia of history. Beyond the preservation of its archaeological sites and natural ecosystem—including oases, mountains, and desert landscapes—the development of AlUla's artistic and cultural programs is a core part of its mission: supporting Saudi and AlUla-based artists, enhancing quality of life, contributing to the planning and development of AlUla, and fostering intercultural dialogue among artists and creators.

Following the intergovernmental agreement signed in April 2018 between France and the Kingdom of Saudi Arabia, the Royal Commission for AlUla (RCU) and Centre Pompidou established a consultancy partnership to support the creation of a contemporary art museum in AlUla. This collaboration reflects a long-term vision built on reciprocity, local engagement, and the creation of a sustainable cultural ecosystem. Centre Pompidou shares its expertise across several key areas: professional training, programming, collection management, publishing, audience engagement, and exhibition production.

The institution is actively involved in the design and development of the contemporary art museum, whose construction has been entrusted to the French-Lebanese architect Lina Ghotmeh. Both the architectural concept and the museum's cultural and scientific vision are guided by a contextual approach, respecting AlUla's landscape, integrating with the local community, and prioritizing public engagement.

A major milestone of this partnership will be the presentation of the exhibition "Arduna. Our Land" in January 2026, in a temporary space on the museum site ahead of its official opening. The exhibition will foster a dialogue between the Centre Pompidou national collections and those of the RCU, complemented by new artist commissions, a publication, a mediation program with workshops, and a series of talks and performances.

A second agreement, signed in July 2025, concerns a donation to support the renovation of the historic Centre Pompidou building.

THE EXISTING CENTRE POMPIDOU

9/37

- **Centre Pompidou Málaga**
- **West Bund Museum × Centre Pompidou, Shanghai**



CENTRE POMPIDOU MÁLAGA SPAIN

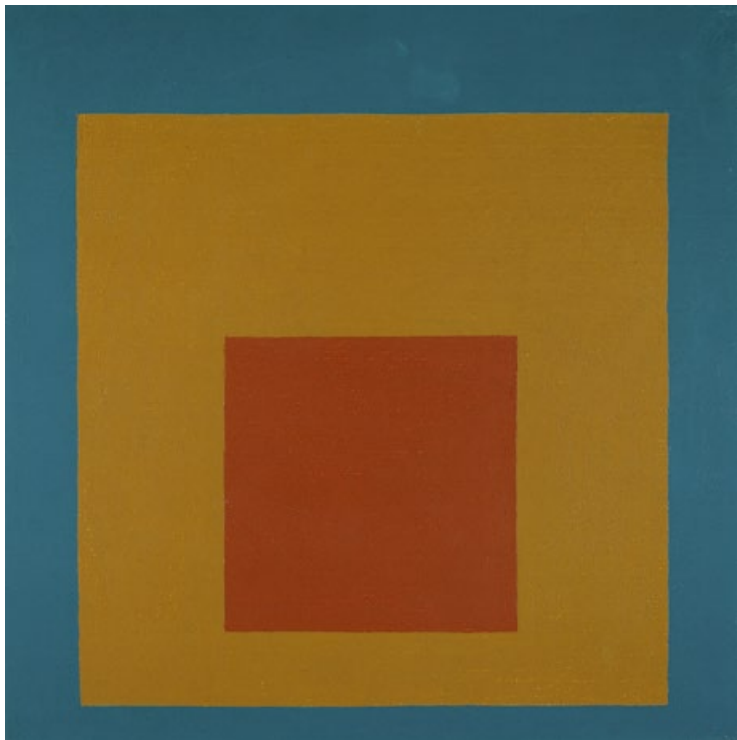
Centre Pompidou Malaga celebrates this year its 10th anniversary, ten years during which more than 1.5 million visitors have been able to enjoy the riches of the Centre Pompidou collection with a program of exhibitions showcasing all media from the 20th and 21st centuries: painting, photography, drawing, video, sculpture, installation, design, architecture etc.

Centre Pompidou draws on its collections to design and produce semi-permanent exhibitions and temporary exhibitions. Six long-term exhibitions and more than twenty temporary exhibitions have been presented to date.

Since 2015, Centre Pompidou Málaga has showed its ambition to being part of the local art scene, with a particular focus on Spanish artists, which is perfectly embodied in the "Hors Pistes" festival, a co-production between the teams of Centre Pompidou and Centre Pompidou Malaga.

Centre Pompidou has always been a pioneer on the production of mediation programs, especially catering to young people. Centre Pompidou Málaga has followed suit, with a specific young people's area and program. Since 2015, it has presented 12 exhibition-workshops designed by Centre Pompidou.

Centre Pompidou Málaga, Centre Pompidou's first overseas location, facilitates the dissemination of the collection to a wide audience and the sharing of the institution's expertise. Its integration into Málaga has helped to make the city a renowned cultural destination. The partnership agreement, signed on 3 September 2014 for a period of 5 years, was extended in March 2025 for a further ten years.



Josef Albers, *Homage to the Square*, 1958.
Oil on Isorel, 61 x 61 cm © Josef and Anni Albers Foundation / Adagp, Paris
© Centre Pompidou, MNAM-CCI/Jacqueline Hyde/Dist. Grand Palais Rmn

TO OPEN EYES MIRADAS DE ARTISTA*

03.07.2025 → 31.01.2027

* Artists' Gaze

Curated by

Valentina Moimas et Anne-Charlotte Michaut

Semi-permanent exhibition

The title of this exhibition echoes the famous phrase used by Josef Albers to define his educational mission. The German artist and teacher saw art as above all an experience, inseparable from life. In that sense, he stated that the meaning of art is to "learn to see and feel life". "To open eyes" is a guiding principle that applies as much to his approach to teaching as to his artistic practice.

Contrary to the myth of the genius or avant-garde artist, this exhibition looks at how artists view art, society and the world. It brings together and contrasts a range of perspectives, from Marcel Duchamp to Julie Mehretu, Joseph Beuys, Judy Chicago, Nicolas Schöffer, Louise Bourgeois and Donald Judd. Featuring 150 works selected from the collections of the Musée National d'Art Moderne, "To Open Eyes. Miradas de artista" (To Open Eyes. Artist's Gaze) demonstrates the richness and diversity of these works in terms of medium, period and creative context.

"To Open Eyes" is a free journey offering an open and non-exhaustive overview of major movements and breaks that have marked the history of Art in the 20th and 21st centuries, until the recent creations reflecting contemporary issues. Neither chronological nor narrative, the exhibition is structured around plastic, formal or thematic connections and unfold in six polyphonic and transdisciplinary chapters. These works offer insights into our relationship to history and spirituality, on the place of the body in art and societies, but also the way in which utopias shape our imaginations. They all contribute, as a whole and independently, to the ongoing redefinition of art and our relationship with the world.



Annette Messenger and Christian Boltanski at the opening of the Richard Serra exhibition at the Centre Pompidou in 1983
Photo © André Morain

AM CB

ANNETTE MESSENGER AND CHRISTIAN BOLTANSKI

21.11.2025 → 06.04.2026

Curated by

Annalisa Rimmaudo

Temporary exhibition

Annette Messenger and Christian Boltanski are two major French artists who have been recognised on the international scene since the 1970s. As partners in their personal lives, they decided early on to separate their careers in order to succeed independently of each other.

The exhibition aims to re-establish the dialogue between their works, revealing affinities that have rarely been analysed due to the lack of confrontation between them over the years. Several works, most of them from Centre Pompidou's collection, created over three decades (between 1968 and 2020), are presented, reflecting their common interests, methods and languages, while evoking very different perceptions.

From the artists' books, a place for the strangest inventories, to displays designed to collect fictional stories, through the experimental use of photography, the use of common objects and materials, and large mixed installations with pseudo-autobiographical themes, Messenger and Boltanski stimulated each other by seeking to surpass themselves.

Beyond certain themes that have preoccupied them individually, such as destiny and the human condition for Boltanski and the place of women in society for Messenger, what becomes apparent over time is the absence of the body for Boltanski and its presence for Messenger. This different approach has formal and conceptual consequences as a reference to human nature.



It's Playtime! © Centre Pompidou Malaga

IT'S PLAYTIME!

21.02.2025→02.2026

Exhibition-workshop by Guda Koster

For kids

Designed by Dutch artist Guda Koster, "It's Playtime!" is an immersive installation made up of seven brightly coloured sculptural play structures. The legs of mannequins are combined with geometric and graphic shapes, concealing certain parts of the body. The audience explores a joyful, and enigmatic world.

The exhibition-workshop is designed as a playground for experimentation, allowing children to explore multiple possibilities: sneaking, crawling, interacting with the visible and the invisible. Materials, lighting effects and costumes become tools for (self) transformation.

Amsterdam-based visual artist Guda Koster develops work that crosses boundaries between disciplines: sculpture, installation, photography and performance. At the heart of her approach is clothing, which she sees as a medium in its own right: "In our daily lives, our social position, our role and our identity are visible through what we wear," says Guda. "In this sense, dressing can be seen as a form of visual art, a way of expressing how we see ourselves and how we want others to see us."

Her works suggest the possibility of a personal and intimate playground, imbued with a light, joyful exuberance.



Wols (also known as Alfred Otto Wolfgang Schulze), Butterfly Wing, 1947
Oil on canvas 55x 46cm, Centre Pompidou Collection, Paris -
National Museum of Modern Art - Industrial Creation Center - Public domain
Photo © Centre Pompidou, MNAM-CCI/Jacques Faujour/Dist. GrandPalaisRmn

MOVEMENT AND MATTER

INTERNATIONAL ABSTRACTIONS (1945-1965)

7.05. → 07.09.2026

Curated by

Christian Briend, assisted by Anne Foucault

Temporary exhibition

The exhibition "Le Geste et la Matière" (Movement and Matter) is devoted to an important moment in art history when, after the Second World War, a new form of abstraction emerged in Paris. Unlike the geometric abstraction that had prevailed until then, this new movement was gestural and matterist. Influenced by the automatism advocated by Surrealism, these painters favoured spontaneous gestures, often requiring great physical effort, and invented new ways of covering the canvas.

In the 1940s and 1950s, the French capital served as a platform for artistic exchange, with a dense network of galleries and a generation of art critics who worked to promote groups of artists. Paris, which once again became the centre of the art world, attracted European artists, often driven out of their countries by authoritarian regimes, as well as Americans, encouraged to settle in the capital thanks to the G.I. Bill, and many artists from Asia.

Cutting across various important movements in 20th-century art history, such as Informalism, American Action Painting and Gutai in Japan, the forty or so paintings (often large-format) in the exhibition "Le Geste et la Matière" are divided into five sections. "Art autre" (An "Other" Art) reflects the notion of the "informal" that critic Michel Tapié championed from 1950 onwards. "Échanges transatlantiques" (Transatlantic Exchanges) looks at the relationship between the art scenes in Paris, New York and Montreal. "Le Noir est une couleur" (Black is a Colour) brings together artists who limit themselves to black, highlighting in particular the more or less controlled brush movements. "Asia/Occident" (Asia/the West) highlights the work of Asian painters inspired by this new aesthetic. For their part, Western artists showed themselves to be just as sensitive to calligraphy and Far Eastern spirituality. Finally, "Une diffusion européenne" (European Dissemination) shows that gestural abstraction is rapidly becoming a common language that is widely shared.



WEST BUND
MUSEUM
西岸美术馆

拉乌尔·杜菲回顾展
快乐的旋律
Raoul Dufy
The Melody of Happiness
2023.11.10 - 2024.02.25

展厅 03

西岸美术馆展览艺术中心及博物馆合作展览项目
Cooperation Exhibition Center Art Museum & Museum of Art Project



WEST BUND MUSEUM × CENTRE POMPIDOU, SHANGHAI

Building on the success of the Centre Pompidou × West Bund Museum Project, in late November 2023, Centre Pompidou and the West Bund Museum announced the renewal of their partnership first signed on 19 December 2018 for a duration of 5 years.

During this second phase, Centre Pompidou and the West Bund Group extend all aspects of their collaboration and develop new projects in a dynamic of joint construction.

In a city where the number of museums has grown considerably over the past decade, the Centre Pompidou × West Bund Museum Project appears as truly unique, as much for its international cooperation model as its program. For as of today, thanks to its opened and demanding program, it is one of the most renowned cultural venues in China. With its exhibitions, the project also sheds new light on previously unknown artistic figures, movements and themes.

Furthermore, the attention paid to the local cultural context is embodied in Centre Pompidou's strong commitment in terms of research and education. Thus, the long-term exhibitions and temporary exhibitions provide many new gateways to art history and creative scenes in China, particularly via collaborations with many artists and local institutions such as Shanghai Museum.

Centre Pompidou's acquisition policy reflects this dynamic. As a matter of fact, the museum holds nearly 300 Chinese artworks, including more than 170 created after 1976. Recently, in the spirit of collaboration in this second phase of the partnership, Centre Pompidou has strengthened the presence of Chinese artists in its collection through major acquisitions. Especially during the exhibition co-produced by West Bund Museum and Centre Pompidou, "China: A New generation of artists", that took place in 2024 following a joint prospecting effort. Thanks to the support of Chanel, this led to an acquisition campaign featuring 21 works from 15 emerging artists, such as Alice Chen, Cui Jie, Hu Xiaoyuan, Lu Yang, Qiu Xiaofei or Shan Xin, most of whom didn't have a representation at the Centre Pompidou collection until then. This acquisition also includes an emblematic piece by Huang-Li, artist from the historic The Stars Art Group.

The 2025-2026 program will especially focus on this intercultural conversation which opens up new perspectives from which Centre Pompidou can view its own collection. Centre Pompidou also hopes to continue its work prospecting on the emergent scene in China with a regular program of exhibitions.

Lastly, significant efforts in education, mediation and the offer catering to young people and families, via a rich program of exhibitions and activities will be accentuated, in order to continue to attract the general public to the Centre Pompidou × West Bund Museum Project.



Peter Doig, 100 Years Ago, 2001
Oil on canvas, 229 x 359 cm – Centre Pompidou Collection, National Museum of Modern Art – Industrial Creation Center – © Peter Doig.
All Rights Reserved, DACS / Adagp, Paris, 2025 – Photo © Centre Pompidou, MINAMCCI/Audrey Laurans/Dist. Grand Palais Rmn

重塑景观 蓬皮杜中心典藏展(四) **REINVENTING LANDSCAPE** 28.04.2025→18.10.2026

Curated by

Christien Briend

Semi-permanent exhibition

“Reinventing Landscape”, the fourth semi-permanent exhibition at West Bund Museum x Centre Pompidou since it first opened, highlights for this new section the landscape art. This was a highly popular theme in the 19th century, with Impressionism making it a core theme, landscapes in 20th and 21st centuries underwent some profound mutations. As proof, the presentation here has been designed as a vast journey on the theme, drawing on the very rich Centre Pompidou’s collection of paintings, installations, photography, film, design and new media.

Each of this exhibition’s seven sections has been dedicated to various ways of representing the natural and urban environments in which human societies evolve. From 1905 to the present, developments in the depiction of landscapes have been envisaged according to stylistic categories, as well as exploring the viewpoints adopted by the artists and their treatment of light. Their interventions at the heart of nature have also been addressed, as well as the attempts to recreate environments akin to landscapes within the exhibition.

This exhibition opens with a masterpiece from Centre Pompidou’s contemporary collection, “100 Years Ago” by English painter Peter Doig (2001), a large landscape in which the sole figure seems to be questioning the viewer about their relationship with nature.

The works on display illustrate the richness of artistic approaches to landscape: cubist geometrization, surrealist mental visions, gestural abstraction or the emotional intensity of expressionism. Some explore the effects of light or adopt unusual perspectives, such as aerial views. Others focus on the modern city or the memory embodied in places. Finally, panoramic formats invite total immersion, concluding the journey with a celebration of nature in perpetual transformation.



Man Ray, Chess Set, 1946,
1994, Centre Pompidou Collection, Paris
National Museum of Modern Art - Industrial Creation Center
© Man Ray 2015, Trust / Adagp, Paris

FLUXUS, BY CHANCE

25.09.2025 → 22.02.2026

Curated by

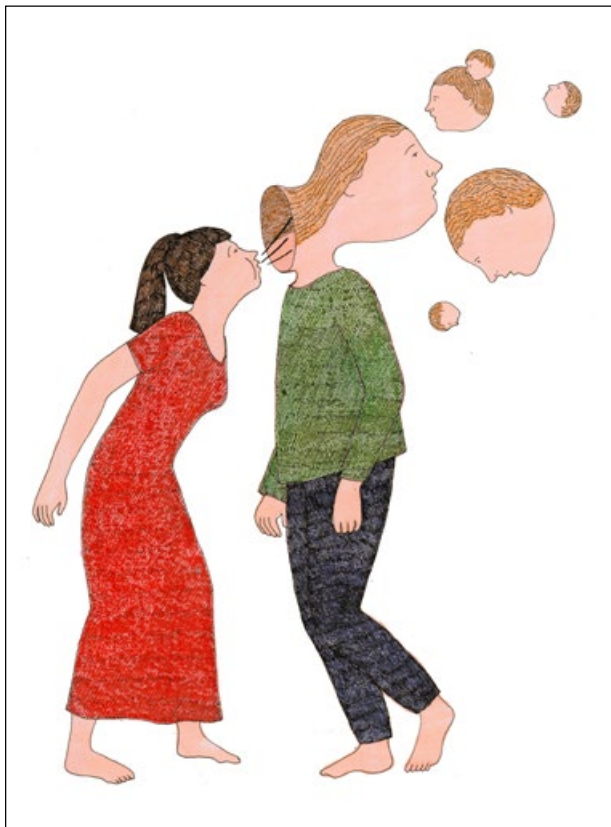
Frédéric Paul

Temporary exhibition

Fluxus emerged at the turn of the 1950s and 1960s from the coming together of individuals who were not artists but became so through emulation. George Brecht was a chemist before becoming an artist. Robert Filliou was an economist before becoming an artist. La Monte Young was a musician before becoming an artist. Emmett Williams was an anthropologist before becoming an artist. George Maciunas was a graphic designer (and colour-blind) before becoming an artist, and so on. Their individual experiences offer a large experimental potential to share, because Fluxus was a collective, cosmopolitan and participatory adventure. Through events and play, it sought to break down the boundaries and hierarchy between audience and artist. Maciunas came up with the name for this emerging group.

Fluxus comes from the word flux, and Fluxus activism spread through festivals, with the publication of a wide variety of magazines and editions, advocating art without works and without virtuosity, against the persistent over-valuation of the autographed art object, whose presumed excellence lay in its uniqueness, even after Duchamp. In this respect, Fluxus anticipated conceptual art.

The exhibition extends to the Dada antecedent and some of its natural heirs such as Jonathan Monk and Claide Closky. It also pays tribute to Huang Yong Ping, a self-proclaimed Dadaist, and to Geng Jianyi, an influential professor at the China Academy of Fine Arts who, at least telepathically, could not have been unaware of Fluxus.



Marion Fayolle, *Postillons*, 2022
© Editions Magnani, © Marion Fayolle

TENIR TÊTE IMMERSIVE INSTALLATION BY MARION FAYOLLE

DATES TBC

Curated by

Alizée Sabouraud et Marika Belle

For children

Marion Fayolle's immersive installation is built like an encampment, a bivouac. Visitors are invited to discover what is hiding inside the three large "tent-heads". Imagined in resonance with the artist's work, this nomadic installation reveals its secrets through exploration, play and contemplation. This installation immerses children in a summer atmosphere, recalling outdoor holidays, where they can play with all the codes associated with camping: sleeping bags, playing with shadows and light, hanging clothes out to dry, gazing at the stars... Each of the tent-heads reveals moments of sharing, discovery and, of course, play.

The first tent invites children to experiment with shadow play, in which parts of the body intertwine. Arms and hands come to life and become characters for new stories. After darkness comes the time for dreams. Lying down on the floor, let yourself be carried away by Marion Fayolle's animated images and discover the finesse of her drawings and the humour and poetry hidden in the artist's mind. In the last tent, comfortably wrapped in strange and unique duvets, with their eyes fixed on the stars, visitors contemplate themselves in mirrors, offering them a unique perspective.

Young and old alike can wander through the Playground from West Bund Museum as if in a landscape. They are invited to pick up and wear, as if by magic, tunic-like garments, allowing them to immerse themselves and be transported into the artist's world.

THE UPCOMING CENTRE POMPIDOU

21/37

- **Hanwha Seoul × Centre Pompidou**
- **Kanal Centre Pompidou, Brussels**
- **Centre Pompidou Paraná**
- **Centre Pompidou Jersey City**

HANWHA SEOUL × CENTRE POMPIDOU

In summer 2023, Centre Pompidou signed a partnership agreement to create Centre Pompidou x Hanwha Seoul, in South Korea. This exhibition area will be in the famous Tower 63, a building of over 11 000 m², located in Yeouido, the finance district of the city. The agency Wilmotte & Associés is in charge of remodelling the interior of this establishment.

The choice of Seoul as a partner city is by no means insignificant, as the Republic of Korea, and particularly its capital Seoul, has seen its museum and cultural offerings grow and diversify steadily over the past decade. The exhibitions presented there attract a large number of visitors every year, both national and international, from a wide range of ages and backgrounds.

For this novel collaboration, Centre Pompidou will be putting on a series of eight monographic and themed exhibitions, at a rate of two a year for years, from the Musée National d'Art Moderne's modern collections. Covering nearly 1500 m² in a space entirely dedicated to Centre Pompidou, these exhibitions will focus on major 20th century artists and movements.

In addition to this rich program of previously unseen works, one of the ambitions of Centre Pompidou x Hanwha-Seoul, whose opening date is scheduled on the first semester of 2026, is to offer an educational space within the same building where young visitors can explore and interact with the works of art.



Ateliers Kanal © Bart Grietens / Kanal-Centre Pompidou

KANAL CENTRE POMPIDOU, BRUSSELS

Following the signing of a structural partnership agreement in 2017, Centre Pompidou, the Brussels-Capital Region and the Kanal Foundation are laying the foundations for the creation of a new cultural and multidisciplinary centre in the former Citroën garage on Place de l'Yser in Brussels.

During an initial prefiguration, "Kanal brut" phase from 5 May 2018 to 29 June 2019, a program of exhibitions and live performances was implemented, designed by Centre Pompidou in collaboration with cultural stakeholders in Brussels. It attracted 400 000 visitors.

In 2020, KANAL-Centre Pompidou entered into its second phase, with the launch of building works and the implementation of consulting services provided by Centre Pompidou on a host of topics, especially the organisation and operating of the site, collection management and exhibition production.

A third phase was launched in 2023, including an opening program by artistic director Kasia Redzisz. The program includes the Centre Pompidou collection and was designed in collaboration between the curator staffs from Centre Pompidou and Kanal Centre Pompidou.

In a 40 000 m² building, KANAL-Centre Pompidou will present exhibitions of modern and contemporary art, an interdisciplinary program of exhibitions, performances, films, sound and outreach for all audiences. For the duration of the partnership, Centre Pompidou and Kanal Centre Pompidou will present a long-term exhibition organised from the Centre Pompidou collection. Staff from Centre Pompidou propose twice a year temporary exhibitions of modern art and photography. This European artistic and cultural project opens to the public on 28 November 2026. The partnership runs until 2031.



3D of the building designed by Solano Benítez © Solano Benítez, 2025

CENTRE POMPIDOU PARANÁ

On 28 May 2025, Centre Pompidou and the State of Paraná signed a Memorandum of Understanding formalising the creation of a Centre Pompidou in Foz do Iguaçu, scheduled to open in 2028. This ambitious project is the culmination of a collaboration that began in 2022, to support the State of Paraná in opening an internationally renowned art centre in an exceptional nature reserve.

Located in the immediate vicinity of the Iguaçu Falls, a UNESCO World Heritage site and Brazil's second most popular tourist destination, the future Centre Pompidou is firmly rooted in a strong cultural and tourist dynamic. It aims to welcome a wide audience of international visitors and local and South American communities.

In keeping with the identity of the Parisian institution, the multi-disciplinary program of the future art centre will combine modern and contemporary art exhibitions, live performances, festivals, major film series, conferences and artist residencies. Located at the heart of the Triple Frontier between Brazil, Argentina and

Paraguay, Centre Pompidou Paraná will draw on the vitality of the artistic creation in South America, as well as the specific dynamics that characterise the region, from local communities to its deep connection with nature.

The architectural project has been entrusted to Solano Benítez, a Paraguayan architect who won an award at the Venice Biennale in 2016 and is known for his innovative use of brick and eco-friendly materials. Echoing the iconic Centre Pompidou building, the new centre will open onto a public piazza and house exhibition spaces, performance halls, educational workshops, a research library, art laboratories, as well as a restaurant and shop.

With strong historical ties to Brazil, more than 90 Brazilian artists are represented in its collections, this project is a unique opportunity for Centre Pompidou to strengthen its links with the Brazilian and South American cultural scenes.



Jersey City Centre Pompidou © KRE

CENTRE POMPIDOU JERSEY CITY

Continuing its partnership launched in 2021, Centre Pompidou signed a Memorandum of Understanding with Jersey City in early 2025 for the opening of a Centre Pompidou in the heart of one of the youngest and most multicultural cities in the United States. This unique partnership will see the creation, by 2030, of a multi-disciplinary art centre, a new kind of laboratory placing education and community spirit at the heart of its agenda.

Centre Pompidou Jersey City will be located in Journal Square, a district undergoing urban renewal and very accessible. It will be part of a mixed-use development designed by developers KRE Group, and will occupy a floor area of around 8 000 m² spread over five levels. The architecture firm OMA, founded by Rem Koolhaas, is responsible for the architectural design of the future art centre, which will house two exhibition galleries, educational workshops, an events space and an outdoor terrace with a view over Manhattan.

The program aims to highlight artistic exchanges between the United States and France, as well as the major contemporary issues affecting the country and Jersey City in particular. Masterpieces from Centre Pompidou collection will be exposed and contemporary creation will be a particular focus, with invitations extended to contemporary American and international artists.

From 2024 a prefiguration program will be launched, with the active support of Centre Pompidou, to meet local residents, forge partnerships with local cultural, educational and community players, and identify the public's expectations. This grassroots approach aims to anchor the project in the local community and ensure it is constructed in partnership with local stakeholders.

Centre Pompidou teams are committed to supporting the development of this project in all its dimensions: defining the artistic and educational program, designing the architectural project, strategic planning and supporting the implementation of the prefiguration program.

THE EXHIBITIONS WORLDWIDE

INTRODUCTION

26/37

Since it opened in 1977, Centre Pompidou has pursued its original mission: constantly seeking to attract a wider audience and reach national and international audiences. Today, its collection of nearly 150 000 works makes Centre Pompidou one of the world's leading lenders of art, with an average of more than 6 000 loans per year, including around 4 000 international loans. This proactiveness has enabled Centre Pompidou to establish strong and lasting partnerships with international museums and institutions. With the museum closing for renovation in Paris between 2025 and 2030, an exceptional program of monographic and thematic exhibitions will be launched in Europe and worldwide.

This period of transition will not only make artistic treasures that would otherwise remain in storage accessible to an international audience, but also forge lasting partnerships with museums abroad. Centre Pompidou is transforming a logistical curb into a powerful lever for cultural dissemination, enhancing its role as a catalyst for intercultural dialogue and the promotion of modern and contemporary art on the global stage. Moreover, from an economical point of view, the revenues generated by these circulations help offset the financial impact of the building closure.

The fruitful partnerships forged since 2023 will continue to develop until 2030 and beyond, enabling Centre Pompidou to establish a long-term geographical presence alongside fellow partner institutions, and to optimise the movement of works by geographical area and the maximum number of stages per project.

Besides exceptional loans, the uniqueness of Centre Pompidou's international exhibitions lies in the specificity of each collaboration.

As part of this, Centre Pompidou co-produces exhibitions with exceptional partners and engages on long-term partnerships with hosting spaces for travelling exhibitions. For instance, we

could mention joint projects between Centre Pompidou, MoMA and the Philadelphia Museum of Art to that have brought together, for the first time, the three largest museum collections dedicated to Marcel Duchamp. This collaboration echoes the inaugural Centre Pompidou exhibition in 1977. Another example is the exhibition "Surreal on Paper" at the Statens Museum for Kunst in Copenhagen, which draws on graphic collections to explore and rediscover the imaginary of the surrealist movement. In such projects, the different teams combine their collections, drawing on in-depth scientific and cultural research.

In parallel, between 2025 and 2030 Centre Pompidou is engaging in several long-term partnerships built around exhibition programs curated by the Musée national d'art moderne. These structural collaborations ensure continuity with local teams, in a co-construction spirit. Among the most remarkable examples are: Fundacio la Caixa in Spain, with new agreement to present three exhibitions by 2030; the H'ART Museum in Amsterdam, which will host four major exhibitions between 2025-2030; the Auckland Art Gallery, which will present exhibitions starting in 2028. In Japan, three projects will be developed in partnership with the Asahi Shimbun group from 2029 onwards. The Centre Pompidou's European presence will also be strengthened through its partnership with Artemisia in Italy, with a major Kandinsky exhibition in 2026 at the Palazzo Bonaparte in Rome, along with additional collaborations that are currently being discussed in smaller Italian cities.

Each exhibition project is conceived as a bespoke dialogue between the hosting institution and Centre Pompidou. This approach enables the creation of a unique exhibition, tailored to the philosophy of the venue, its audience and its cultural context. Each stage of the process becomes an opportunity to revisit the initial concept, with a renewed and enriched perspective.

CENTRE POMPIDOU'S TRAVELLING EXHIBITIONS

27/37

- Art and Nature - A Century of Biomorphism**
- Matisse**
- Brancusi**
- Kandinsky**
- The People of Tomorrow**
- Surréalism**



Salvador Dalí, *The Rotting Donkey*, 1928
Oil, sand, gravel on Isorel 61 x 50 cm,
Collection Centre Pompidou, Paris, National Museum of Modern Art - Industrial Creation Center
© Salvador Dalí, Gala-Salvador Dalí Foundation / Adagp, Paris - Photo © Centre Pompidou, MNAM-CCI/
Bertrand Prévost/Dist. Grand Palais Rmn

ART AND NATURE A CENTURY OF BIOMORPHISM

Curated by

Angela Lampe

Reflecting the multidisciplinary spirit of the Centre Pompidou collection, this selection of over eighty works brings together painting, sculpture, photography, film, design and architecture in a thematic and immersive journey that explores the fertile dialogue between the arts and nature - from surrealism to the present day - drawing on the notion of "biomorphism" introduced in 1936 by Alfred H. Barr Jr.

The works are divided into four thematic sections, bring together masterpieces by Pablo Picasso, Wassily Kandinsky, Joan Miró and Jean Arp, as well as scientific films, modernist photographs, design objects and contemporary architectural models.

- The "Metamorphosis" section introduces works that blur the boundaries between anthropomorphic, zoomorphic and plant forms, particularly in surrealism, giving rise to hybrid sensations.
- The "Mimicry" section shows how nature in its various aspects including plants, animals and minerals becomes a model and source of inspiration for artists, who reproduce its forms, textures and movements in painting, photography, on screen and in design objects.

• "Creation" presents the way in which living beings transform themselves into art and how artists appropriate this in their creative processes, from the Italian creators of Arte Povera to the most innovative designers and architects.

• The "Threats" section showcases contemporary art that highlights the dangers of climate change, growing pollution and virus mutations; anxiety-inducing factors that are destabilising our natural environment.

Travelling exhibition at the Caixa Forums – Spain ARTE Y NATURALEZA. UN SIGLO DE BIOMORFISMO 2023→2025

The exhibition began its tour in September 2023 at the Caixa Forum in Barcelona, followed by Madrid, Zaragoza, Valencia and Seville, ending in autumn 2025 in Palma de Mallorca. It has already been visited by almost 300 000 people.



Henri Matisse, *Margaret with black cat*, 1910
Oil on canvas 94 x 64 x 2.3cm, Gift from Barbara Duthuit in memory of Claude Duthuit, 2013
Centre Pompidou Collection, Paris National Museum of Modern Art - Industrial Creation Center
Public domain photo © Centre Pompidou, MNAM-CCI/Georges Meguerditchian/Dist. Grand Palais Rmn

MATISSE

Curated by

Aurélie Verdier

The art of Henri Matisse (Cateau-Cambrésis, 1869 - Nice, 1954) stubbornly embodies one main idea: that of a work to be accomplished, a path to be followed.

The work of one of the most masterful colourists of the 20th century invites us to recreate a journey that is both sensitive and theoretical: a journey that questions the very conditions of painting, its materiality and its space, but also its situation beyond the canvas; its emotional and political dimension.

Travelling exhibition at the Caixa Forum - Spain CHEZ MATISSE. EL LEGADO DE UNA NUEVA PINTURA 2025→2026

The exhibition *At Home with Matisse. El legado de una nueva pintura* (*At home with Matisse. The legacy of a new painting*) takes visitors on a journey that the artist himself took – following the whims of his influence on creative centres and lands both real and imaginary in 20th-century creation, in contact with the international avant-gardes. With Matisse, as well as after him.

This outstanding exhibition, designed for the Caixa in Barcelona and Madrid, features a selection of major works from the Centre Pompidou collection, one of the very few public collections capable of tracing the entire career of this artist who was born in the north of France and worked throughout his life in the south.

Bringing together some thirty paintings, all of them masterpieces that Matisse “relentlessly reworked”, the exhibition also highlights major figures of the 20th and 21st centuries, from Sonia Delaunay to Natalia Goncharova and Daniel Buren.

The exhibition also explores connections, some of which are yet to be imagined.

A video by Zoulikha Bouabdellah concludes the exhibition, offering a critical reflection on the place of the female model in Matisse’s work through the quintessentially Matissean theme of dance.

This raises the question of the meaning of the title of this exhibition at the Caixa in Barcelona: “At Home with Matisse”. The name of the artist is like a place in which we can understand Matisse in his historic dimension as much as for our present, like a perpetual fresh start for painting, this medium that he always used to call the “summit of his desire”.

Travelling exhibition at the H'ART Museum, Amsterdam - Netherlands CHEZ MATISSE

DATES TBC

In autumn 2026, the rooms of H'ART Amsterdam will host the third exhibition in the partnership with Centre Pompidou, devoted to Henri Matisse.



Constantin Brancusi, *The Sleeping Muse*, 1910
Bronze 16.5 x 26 x 18 cm, Purchase, 1947, Centre Pompidou Collection,
Paris National Museum of Modern Art - Industrial Creation Center
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MNAM-CCI/Philippe Migeat/Dist. Grand Palais Rmn

BRANCUSI

Curated by

Ariane Coulondre

This travelling exhibition pays tribute to major 20th-century artist Constantin Brancusi (1876-1957), considered to be the father of modern sculpture. Originating from Romania, Brancusi settled in Paris in 1904 after crossing Europe, and upon his death, chose to bequeath his entire Parisian workshop to France. The exhibition has been put together from this benchmark collection. It marks a unique moment in the history of the collection before the Brancusi studio is reconstructed at Centre Pompidou in 2030.

Travelling exhibition at the H'ART Museum, Amsterdam - Netherlands **BRANCUSI, THE BIRTH OF MODERN SCULPTURE** 20.09.2025→18.01.2026

The exhibition *Brancusi, the Birth of Modern Sculpture* is one of the chapters in the multi-year partnership between the H'ART Museum and Centre Pompidou - following the *Kandinsky* exhibition in 2024.

This is the first solo exhibition of Brancusi's work in the Dutch capital and the second in the Netherlands (the only retrospective of the artist's work took place in The Hague in 1970).

Exploring the different facets of his art, this exhibition presents a selection of major sculptures accompanied by their original pedestals, photographs and films by the artist. It is organised into seven sections, revealing the themes that Brancusi explored throughout his five-decade career and highlighting the revolution that his sculpture represented.

A bilingual illustrated catalogue provides further insight into the exhibition and explores Brancusi's little-known relationship with the Dutch avant-garde, particularly his links with the De Stijl group.

Travelling exhibition at the Neue Nationalgalerie, Berlin - Germany **CONSTANTIN BRANCUSI** 20.03.2026→09.08.2026

In spring 2026, the Neue Nationalgalerie in Berlin will be hosting a major exhibition dedicated to sculptor Constantin Brancusi, organised in collaboration with Centre Pompidou. With over 150 works (sculptures, paintings, drawings, photographs, films and rarely exhibited archive documents), this is the first comprehensive exhibition devoted to this exceptional artist in Germany for over 50 years.

Presented within the iconic architecture of Mies Van der Rohe, this exhibition showcases the artist's emblematic series (*The Sleeping Muse*, *The Kiss*, *The Infinite Column*, etc.) and sheds light on his creative process: direct carving, simplification of forms, play on pedestals, light, movement, and the masterful staging of sculpture through photography and cinema. At the heart of the exhibition is a partial reconstruction of Brancusi's legendary studio, on display for the first time outside Paris since it was bequeathed to the French state in 1957.



Wassily Kandinsky, *Yellow-Red-Blue*, 1925
Oil on canvas 128 x 201.5cm, Donation from Mrs. Nina Kandinsky in 1976
Centre Pompidou Collection, Paris National Museum of Modern Art – Industrial Creation Center,
Public domain Photo © Centre Pompidou, MNAM-CCI/Adam Rzepka/Dist. Grand Palais Rmn

KANDINSKY

Curated by

Angela Lampe

The work of Wassily Kandinsky (1866-1944), has long been considered to be the first expression of non-figurative art in the early 20th century. Abstract art has now been acknowledged to have sprung from several sources, still, this Russian artist's decisive contributions to the idea of "autonomous" art, freed of all references to the outer world, shine through his theoretical work and in his role as instigator, publisher and teacher. Thanks to donations and the succession of his widow Nina Kandinsky, Centre Pompidou conserves the most comprehensive collection of works by this 20th century key artist.

Travelling exhibition at the Palazzo Bonaparte, Rome - Italy

DATES TBC

This retrospective, featuring some sixty works by Kandinsky, retraces his extraordinary journey through Russia, Germany and France. The exhibition has been divided into five chapters, charting his initial figurative works, the beginnings of abstract art in Munich, his return to his Russian homeland during the revolutionary years, his teachings at the Bauhaus and finally his later years in Paris.

At the age of thirty, the young Russian decided to give up his law studies and leave his homeland to pursue a career as a painter in Munich. Two artistic experiences were decisive: first, the discovery of one of Claude Monet's *Haystacks*, whose powerful non-figurative rendering made a lasting impression on him, and second, a performance of *Lohengrin* at the Bolshoi Theatre. Wagner's opera revealed to him the inherent power of an art form as abstract as music, capable of generating colourful inner images. The synthesis of the arts would become a constant in Kandinsky's work, particularly from 1911 to 1914. The outbreak of war in 1914 put an end to this effervescent period in Munich. The Russian artist was forced to return to his native country, where he helped to restructure the artistic life of revolutionary Russia until he was invited in 1921 to join the famous Bauhaus school in Germany. But its closure by the Nazi regime in 1933 forced Kandinsky into exile once again, this time to Paris, where he remained until the end of his life in 1944.



THE PEOPLE OF TOMORROW

EXHIBITION-WORKSHOP

BY JEAN-CHARLES DE CASTELBAJAC

Commissariat

Isabelle Frantz-Marty

At the invitation of Centre Pompidou, Jean-Charles de Castelbajac presents an exhibition-workshop for families to discover and experiment his poetic and symbolic universe. This immersive experience awakens kids their artistic sensibilities and draw their attention to the powerful symbols of our times, of a universal and personal language.

Flags, totems, and the primary colours that have been emblematic of Jean Charles de Castelbajac, accompanied by the sounds of Julien Granel, compose a scenography specially designed for the Lugano space adapted make up eight educational activities based on signs, symbols and universal language.

Travelling exhibition
at the Museo in Erba, Lugano, Italy
IL POPOLO DI DOMANI
27.09.2025→17.03.2026

The Erba Children's Museum is holding an exhibition-workshop entitled "Il popolo di domani" (The People of Tomorrow) to celebrate its 25th anniversary. The exhibition takes a sensory and educational approach. As part of the celebrations, the Musée in Erba is also organising a DJ set in conjunction with the exhibition.



Max Ernst, *The Angel of the Home (The Triumph of Surrealism)*, 1937
Special Collection © Adagp, Paris, 2024. Ph © Vincent Everats Photography

SURRÉALISME

Curated by

Didier Ottinger et Marie Sarré

The exhibition "Surréalisme", curated by Didier Ottinger and Marie Sarré, was held at Centre Pompidou from 4 September 2024 to 13 January 2025 and was a huge success, attracting over 550,000 visitors. Part of the museum's Surrealist collection, the first of its kind in the world, was on display to commemorate the centenary of the movement initiated by André Breton in his *Surrealist Manifesto* in 1924.

The diversity of this movement, both in terms of media (drawings, literature, films, photographs) and the origins of the artists (Japan, Mexico, the United States and Denmark), inspired the idea of taking the exhibition abroad. The Paris exhibition has thus inspired several reinterpretations of the exhibition and reflects the rich intellectual and creative effervescence of the period 1924-1969.

Centre Pompidou's surrealist works continue their journey with two exhibitions in Hamburg (Germany) and Philadelphia (USA).

Travelling exhibition at the Hamburger Kunsthalle, Hamburg

13.06→12.10.2025

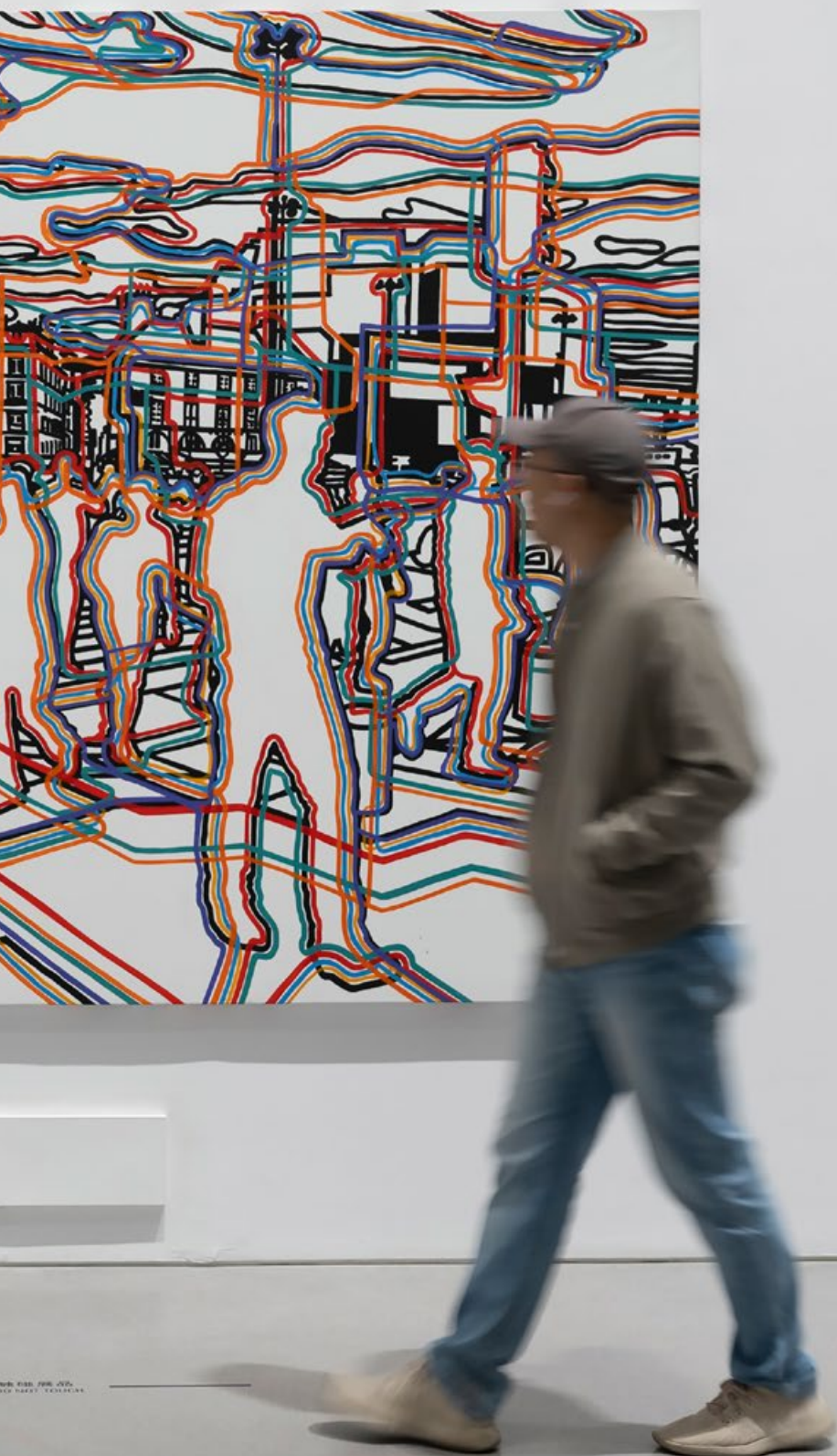
In "Rendez-vous of dreams", visitors are invited to explore the common ground between surrealism and German romanticism, including dreams, the irrational, nature and introspection. The Hamburg galleries offer a unique dialogue between 180 major works of surrealism and 60 key pieces of German romanticism.

This confrontation highlights the poetic and philosophical affinities between two movements separated by a century, but united by the same quest for inner freedom. Works by iconic figures such as Magritte, Ernst and Oppenheim are brought into dialogue with works by Hölderlin, Novalis and Caspar David Friedrich.

Travelling exhibition at the Philadelphia Museum of Art, Philadelphia

13.11.2025→16.02.2026

The Philadelphia Museum of Art presents "Dreamworld: Surrealism at 100" drawn from the Centre Pompidou collection. The exhibition traces the history of the movement through six thematic sections, including one devoted to artists exiled in America during the Second World War. Over 100 works, from Dalí to Kahlo, Cornell to Pollock, illustrate the links between dreams, desire, myth and commitment.



Centre Pompidou x West Bund Museum Project, semi-permanent exhibition, Reinventing Landscape. Highlights of the Centre Pompidou vol. IV, exhibition view, West Bund Museum, Photo: FANG Liang Gérard Fromanger, *Bastille réseaux*, 2007 © Gérard Fromanger

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