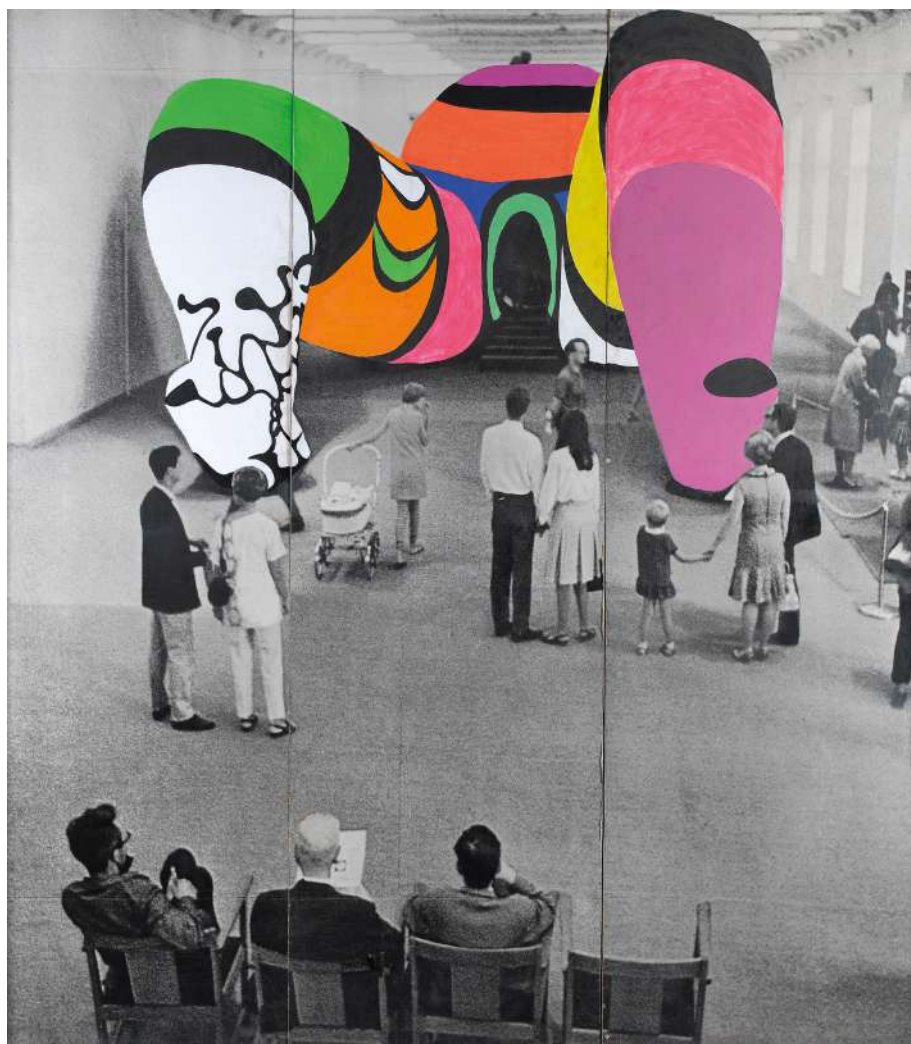


PRESS KIT

NIKI DE SAINT PHALLE, JEAN TINGUELY, PONTUS HULTÉN

26.06.25 → 04.01.26



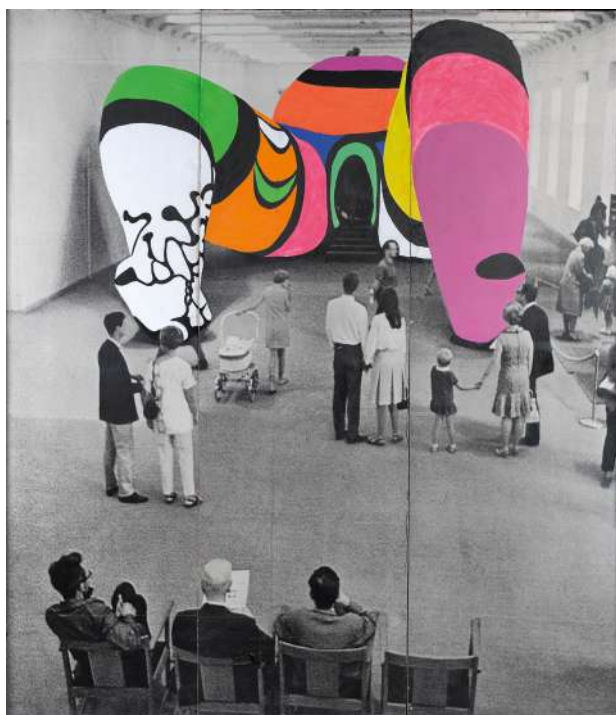
GrandPalais  Centre Pompidou
Rmn

NIKI DE SAINT PHALLE, JEAN TINGUELY, PONTUS HULTEN

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Cover Image
Niki de Saint Phalle, *photo de la Hon repeinte* [photo of the repainted Hon], 1979. Paint on offset print, 300 × 293 cm. Niki Charitable Art Foundation, Santee, Californie © 2025 Niki Charitable Art Foundation / Adagp, Paris. Photo © Niki Charitable Art Foundation. All rights reserved / Katrin Baumann © Hans Hammar skiöld/ Hans Hammar skiöld Heritage



Niki de Saint Phalle, *photo de la Hon repeinte* [photo of the repainted Hon], 1979, Paint on offset print, 300 x 293 cm, Niki Charitable Art Foundation, Santee, California © 2025 Niki Charitable Art Foundation / Adago, Paris. Photo © Niki Charitable Art Foundation. All rights reserved / Karin Baumann © Hans Hammarström / Hans Hammarström Heritage

ABOUT | EXHIBITION

NIKI DE SAINT PHALLE, JEAN TINGUELY, PONTUS HULTEN

26.06.25 → 04.01.26

Grand Palais, Galleries 3 and 4

Exhibition co-produced by the Centre Pompidou
and the GrandPalaisRmn with the kind participation
of the Niki Charitable Art Foundation

Curator

Chief Curator of Contemporary Collections
Musée national d'art moderne – Centre Pompidou
Sophie Duplaix

Associate Curator

Curatorial Assistant
Musée national d'art moderne – Centre Pompidou
Rita Cusimano

Niki de Saint Phalle (1930–2002) and Jean Tinguely (1925–1991) marked the Centre Pompidou's first decades with such spectacular work as *Crocrodrome de Zig & Puce* (1977) in the Forum of the building, and *Fontaine Stravinsky* (1983) at the foot of the Ircam. This exhibition – which inaugurates the collaboration between the Centre Pompidou and the GrandPalaisRmn during the closure of the "Beaubourg" site for renovation – highlights the key moments in the career of this legendary couple united by unfailing artistic ties and a vision of art as an act of rebellion against the established norms.

The exhibition looks back over Niki de Saint Phalle and Jean Tinguely's creations through the prism of Pontus Hulten (1924–2006), the first director of the Musée national d'art moderne at the Centre Pompidou from 1977 to 1981. Thanks to the impetus given by this major who was quickly remarked in the museum world, the two artists enjoyed a high profile. Hulten was inspired by Rimbaud's imperative to "change life" and driven by a radical and innovative museum approach, and he afforded this couple of artists unconditional support. He shared their anarchistic conceptions at the service of an art for all that was multi-disciplinary and participatory, shaking up conventions and retracing the lines.

GrandPalais
Rmn



Centre Pompidou

Pontus Hulten promoted the acquisition of Niki de Saint Phalle and Jean Tinguely's works by institutions and organised retrospectives of both artists at the Centre Pompidou : one of Saint Phalle in 1980 and one of Tinguely in 1988. He also orchestrated the creation of their monumental installations such as *Hon – en katedral* (1966), the giant penetrable Nana at the Moderna Museet in Stockholm, the first institution he directed, and *Le Crocodrome de Zig & Puce* (1977), with its fairground features at the Centre Pompidou in Paris. It was also thanks to Pontus Hulten that Niki de Saint Phalle completed Jean Tinguely's life's work after his death: *Le Cyclop*, a visitable metal monster that features works by artist friends, hidden in the woods of Milly-la-Forêt, near Paris.

The "Niki de Saint Phalle, Jean Tinguely, Pontus Hulten" exhibition offers a historic and entertaining tour in which art, love, friendship and commitment intertwine, while highlighting the utopian ideas and values of artistic provocation shared by all three figures.

The rich collections of the Centre Pompidou, combined with major loans from national and international institutions, allow visitors to discover or rediscover emblematic works by both artists. Tinguely's animated machines that were, to varying degrees, self-destructive and "useless", are a trenchant critique of the mechanisation and technological progress of the industrial society of the post-war boom. Niki de Saint Phalle's Tirs - white reliefs containing bags of coloured paint which she shot at to "make the painting bleed" - overturned the codes of both art and society while highlighting female power. Her famous *Nanas* full of joy and colour echo this iconoclastic approach. The exhibition also features rare archive footage and correspondence in the form of letters and drawings in connection with Niki de Saint Phalle and Jean Tinguely's monumental works and projects, carried out with the complicity of Pontus Hulten.

In addition to celebrating two major artists of the 20th century, who were encouraged by the vision of an exceptional figure of the world of museums, this exhibition questions the horizon of their thought, in which the call for the autonomy of art, questioning of the institution and direct address to the public became drivers of creation.

2025 marks the centenary of Jean Tinguely's birth.

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Find all our press releases and press kits on the [press area online](#)

Press visit
Thursday 19 June 2025, from 11AM to 1PM
By invitation only

Practical Informations

Access
Grand Palais, Galleries 3 and 4
Entrance via square Jean Perrin
17 Avenue du Général Eisenhower,
75008 Paris
Métro lines 1 and 13: Champs
Élysées-Clemenceau
or line 9: Franklin D. Roosevelt

Opening hours
Tuesday through Sunday
From 10AM to 7:30PM,
Friday until 10PM.

Reservation coming soon on
billetterie.centrepompidou.fr

Prices
Ticket: Full price €17
Reduce price €14 (Ages 18–25
inclusive / students up to age 30
inclusive / holders of the large family
card)
Tribu ticket €48

Free for visitors under 18,
visitors with disabilities (with an
accompanying person if assistance is
required), recipients of minimum
social benefits, job seekers.

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THE EXHIBITION

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3 QUESTIONS FOR...

SOPHIE DUPLAIX, CURATOR OF THE EXHIBITION

The friendship and artistic collaboration between Niki de Saint Phalle, Jean Tinguely and Pontus Hulten are the central focus of this exhibition. How did this relationship shape the extraordinary projects they created together ?

The unfailing love which Niki de Saint Phalle and Jean Tinguely felt for one another was characterised by admiration as well as by competition. For Niki de Saint Phalle, although "Jean exudes electric energy as soon as he enters a room," he was, as she put it, "My workmate, my love, but also my rival." As for Tinguely, he encouraged his partner from the moment they met. "Niki, dreams are everything, methods are nothing, they can be learnt." Tinguely helped her build the underlying structure for numerous monumental projects using his 'eye of a man from the Middle Ages'. He had a gift for scaling up Saint Phalle's small models without needing the assistance of an architect, conscious that he was bringing her dreams of gigantic structures, extraordinary palaces and fabulous gardens to life. For her part, she worked in resin with a group of loyal practitioners who supported her with projects on a variety of scales. Tinguely was also quick to say that "Niki is the world's first great female sculptor."

Their first major collaboration, *Hon-en katedral (She – A Cathedral)* came to fruition in 1966 thanks to Pontus Hulten. Hulten became friends with Tinguely in the mid-1950s, and then with Saint Phalle towards the end of 1960 when he was the director of the Moderna Museet in Stockholm. How did the artists manage to build *Hon*, this monumental goddess of fertility, in just a few weeks? It was as impressive and accomplished on the outside as it was on the inside, and visitors could enter to enjoy all kinds of attractions. Pontus Hulten was able to pull off this impressive feat thanks to the unique relationships he built with artists, partly because he had been an artist himself at the outset. His approach was not to impose anything and instead to allow artists to express their feelings and ideas in a continuous dialogue which was enriched by his own reading and visual experiences. He would then support them with all the resources available to him as an art professional, such as exhibition venues, potential buyers and assistance with production.

What was fascinating was Pontus Hulten's ability to embrace artists' projects to the point of 'getting his hands dirty', or, in other words, by working alongside them and picking up a paintbrush, a spray can or any other tool necessary to bring an artwork to life. His patience also shone through in his interactions with artists who constantly sought his advice, asked for support or who simply wanted to share their stories. The highly personal nature of the correspondence revealed in the body of archived material concerning Saint Phalle, Tinguely and Hulten (illustrated letters, postcards, etc.) shows how close their relationship was. However, Pontus Hulten's firmness in certain situations is striking. When Saint Phalle and Tinguely were desperately seeking to repatriate to Europe 'The Fantastic Paradise', their second major collaboration which had been created for the French Pavilion at the 1967 World Expo in Montreal, conditions were set by Hulten. He was willing to move heaven and earth to find the necessary funding to bring the work back, but on the condition that it was donated to the Moderna Museet in Stockholm. Today, visitors to the Swedish museum can see this monumental ensemble, which depicts a cruel love contest through pairs of sculptures, each created by one of the artists.



Niki de Saint Phalle and Jean Tinguely, impasse Ronsin, Paris, 1961
Photo © Centre Pompidou, Mnam-Cci, Bibliothèque Kandinsky/Shunk and Kender Collection/
Dist. GrandPalaisRmn. Photo ShunkKender © J. Paul Getty Trust, all rights reserved.
Gift of the Roy Lichtenstein Foundation in memory of Harry Shunk and Janos Kender

In what way did Niki de Saint Phalle, Jean Tinguely and Pontus Hulten share a political and social vision of art ?

Niki de Saint Phalle, Jean Tinguely and Pontus Hulten shared political as well as artistic affinities. In her article for the exhibition catalogue, Bernadette Dufrêne provides an excellent analysis of what this political dimension meant for each of the three protagonists. She describes it as 'joyful anarchism'.

How does this anarchism manifest itself in the artworks? For Niki de Saint Phalle, it is all about challenging the conventional practices of painting on the one hand (as seen in her *Tirs* paintings) and those of sculpture on the other (as seen in her *Nanas* and large-scale creations). It was also about supporting the cause of women in a nuanced way, rather than through hard-line feminism, and demonstrating female power without renouncing femininity. For Tinguely, creating useless, deceptive and sometimes comical machines undermined the very idea of technological progress itself. Although Tinguely also referred to anarchism in his remarks and in some of the titles he gave his pieces, he himself acknowledged that his reading on the subject shaped his thinking less than it did his rebellious attitude towards art and institutions. The key issue of individual autonomy is reflected in his desire to create art for everyone – art which is participatory and allows the audience to find fulfilment, or, in other words, to have fun and put the world into perspective. Niki de Saint Phalle's work encapsulates these ideas perfectly. Art should break free from its traditional boundaries, invite everyone to engage with it without restraint, suggest new standards of beauty and thrive in public spaces.

This desire to push beyond conventions found its counterpart in Hulten's philosophy and actions. With his artistic soul and academic background, he was able to put theory into practice in the institutions he led. For him, it was not a question of renouncing the institution, but rather of using it to subvert its fundamental principles in the name of artistic freedom and the freedom of the visitor. Niki de Saint Phalle and Jean Tinguely gave him the opportunity to bring his ideas to life. Whether it was *Hon* and its scandalous success at the Moderna Museet in Stockholm in 1966, or the *Crocodrome de Zig & Puce*, a collaborative installation in the spirit of a funfair exhibited at the Forum du Centre Pompidou in 1977 (the year the centre opened), Hulten took the risk of unsettling an institution by introducing completely new approaches. If, according to him, 'movement in art (...) exemplifies pure anarchy in its most beautiful form', this movement should be understood as referring to the work itself, the fluidity sought between disciplines and ultimately the interaction between participatory art and the audience itself. These are the key principles which Hulten would develop in all the institutions he led.



Niki de Saint Phalle, Pontus Hulten, and Jean Tinguely during a dinner at the artists' home-studio Essonne, September 1982 Photo © Estate Leonardo Bezzola

While the exhibition is on at the Grand Palais, the Centre Pompidou building will be closing to the public at the end of September 2025 so that renovation work can begin. Why is it interesting, at this specific moment in time, to look at the work of Pontus Hulten in his role as the first director of the Musée national d'art moderne at the Centre Pompidou ?

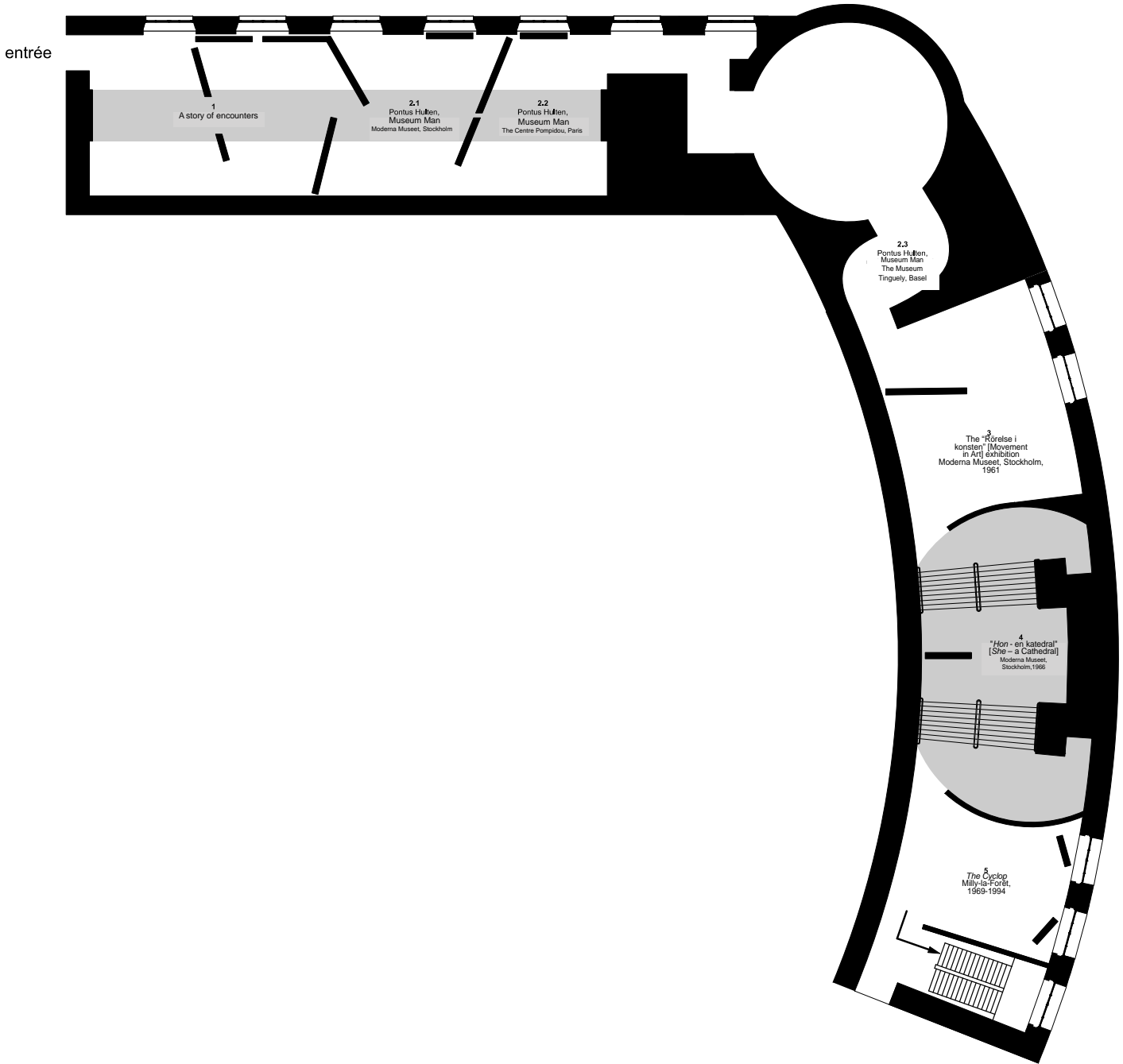
The Centre Pompidou is entering a period of significant reflection. It needs to be reimagined for 2030, rather than simply restored in its current form. In order to achieve this, it is essential to revisit the debates, the controversies and the utopian ideals which led to its creation. Pontus Hulten was a prominent figure in this exciting period in the cultural history of France. He was appointed in 1973 and moved to Paris to take part in the planning of what was then known as the 'Centre Beaubourg'. He would go on to share his vision, that of a multidisciplinary cultural centre open to life where the general public would play a central role, with the young team of architects chosen to design the building, who also held very similar ideas.

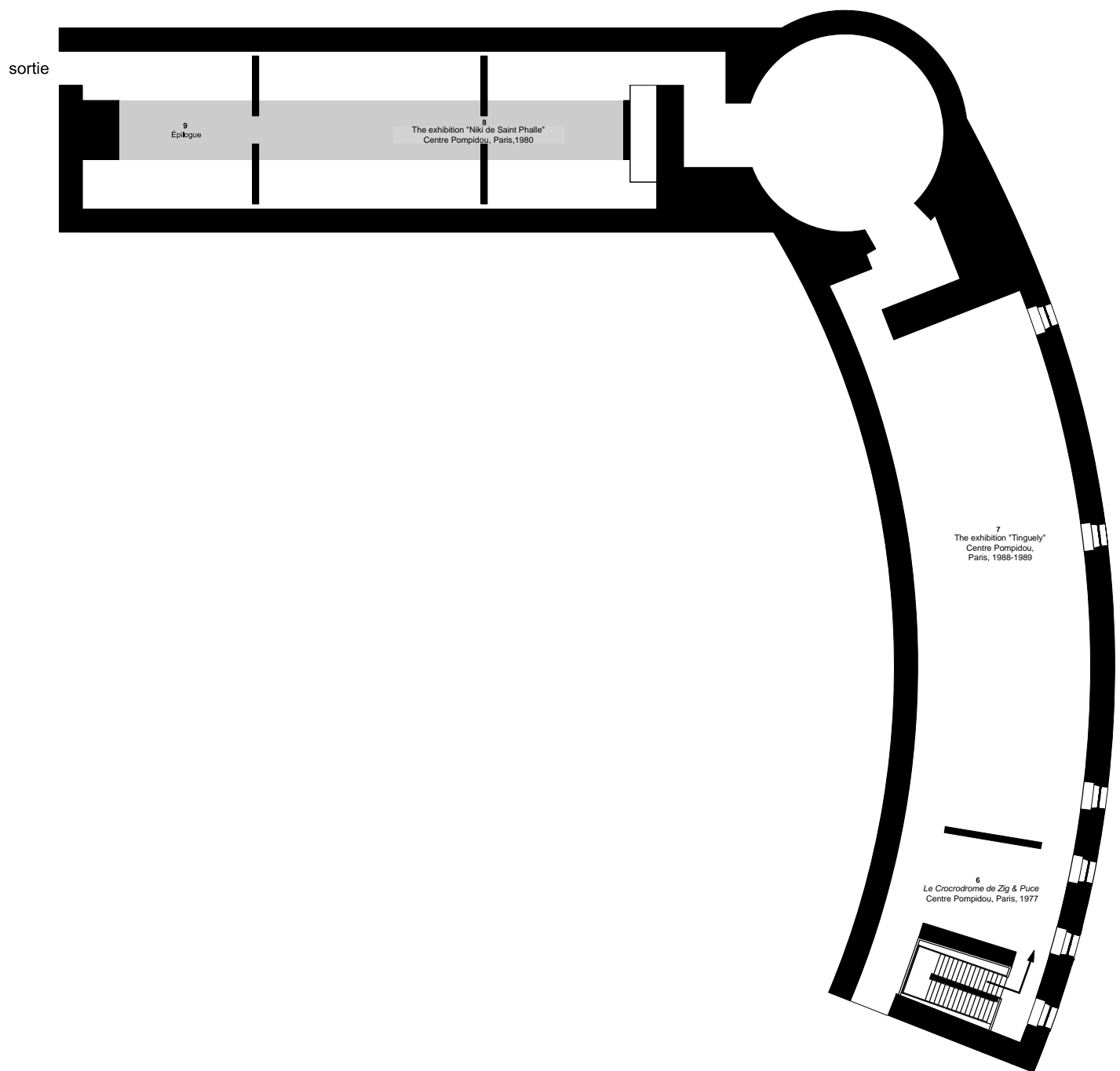
This enthusiasm led to the creation of an extraordinary institution, which has aged somewhat since then. Its reopening must reaffirm the grand utopian ideals of its early days, but these must, of course, be adapted to the changes in our society. Pontus Hulten remains a key figure for the Centre Pompidou due to his innovative museum layouts, his groundbreaking interdisciplinary exhibitions and his relationship with art and the general public which have all ensured that his legacy will live on.

MAPS
1/2

Grand Palais, Galleries 3 and 4

Scenographer
Laurence Fontaine





CHAPTERS OF THE EXHIBITION

INTRODUCTION

Texts written by Sophie Duplaix,
curator of the exhibition

Taking a historic and entertaining approach, this exhibition highlights the relationships between three major figures of 20th-century art: two passionate, rebellious artists, Franco-American Niki de Saint Phalle (1930-2002) and Jean Tinguely from Switzerland (1925-1991), and an exceptional museum curator from Sweden, Pontus Hulten (1924-2006).

Love and friendship, audacity, the challenges they set each other, reciprocal influences and solidarity during trying times shaped the amazing careers of the three protagonists as they created spectacular works and original projects. Presented here in about ten chapters, they are all unique adventures experienced in a spirit of freedom, commitment and anarchism, as well as complicity and joy.

The rich Centre Pompidou collection, combined with major loans from French and foreign institutions, affords a chance to discover or rediscover Jean Tinguely's animated sound machines and Niki de Saint Phalle's colourful sculptures and reliefs. Rare films from the archives and precious correspondence in illustrated letters also guide the exploration of these ambitious projects, sometimes of titanic proportions, by the two artists, encouraged or supported by Pontus Hulten, a ground-breaking museum director who defied convention and the first director of the Musée national d'art moderne at the Centre Pompidou.



Shooting session by Niki de Saint Phalle, Impasse Ronsin, Paris, June 26, 1961. On the left: Jean Tinguely
© 2025 Niki Charitable Art Foundation / Adagp, Paris. Photo © Centre Pompidou, Mnam-Cci, Kandinsky Library / Shunk and Kender Collection / Dist. GrandPalaisRmn.
Photo ShunkKender © J. Paul Getty Trust, all rights reserved.

CHAPTERS OF THE EXHIBITION

1. A STORY OF ENCOUNTERS

Pontus Hulten first met Jean Tinguely in 1954, while on one of his frequent trips to Paris, at Tinguely's first personal exhibition in a gallery. Hulten had studied art history in his home city of Stockholm where he sometimes worked for the National Museum of Fine Arts. He also produced artwork of his own. His fascination for Tinguely's work and the way it incorporated movement gradually convinced him to give up his own art, all the better to defend and promote the creative output of those whose approach he admired. Tinguely and his wife, artist, Eva Aeppli, had arrived in France from Switzerland in 1952. In winter 1954/1955, they moved to Impasse Ronsin in Paris, a melting-pot of artists of all nationalities, including sculptor Constantin Brancusi. In 1956, the couple met Niki de Saint Phalle, working in a studio she had been loaned there, and her husband, Harry Mathews. Both couples then experienced sentimental difficulties, ultimately leading them to break up. In 1960, Tinguely and Saint Phalle embarked on a love affair. Tinguely introduced his new partner to Pontus Hulten, who was immediately taken with the output of this young artist, even though she was yet to produce the series of *Tirs* which was to make her famous.



Jean Tinguely, Impasse Ronsin, Paris, early 1960s. Photo © Centre Pompidou, Mnam-Cci, Kandinsky Library / Shunk and Kender Collection / Dist. GrandPalaisRmn. Photo ShunkKender © J. Paul Getty Trust, all rights reserved. Gift of the Roy Lichtenstein Foundation in memory of Harry Shunk and Janos Kender



Niki de Saint Phalle, *Tir*, session of June 26, 1961
Various objects, plaster, metal, acrylic paint on wood, 322 × 210 × 35 cm
MAMAC, Museum of Modern and Contemporary Art, Nice © 2025 Niki Charitable Art Foundation / Adagp, Paris. Photo © Ville de Nice / Muriel Anssen

CHAPTERS OF THE EXHIBITION

2.1 PONTUS HULTEN, MUSEUM MAN: THE MODERNA MUSEET, STOCKHOLM

Pontus Hulten started out as a museum curator in 1949 on a temporary contract with the Nationalmuseum in Stockholm, where he was then hired in 1957. He was put in charge of modern art at the institution, and took part in the development of the department that was to become the Moderna Museet of Stockholm in 1958, with a building of its own. He took on scientific responsibility but was not officially appointed as director until 1963. Thanks to his avant-garde multi-disciplinary programming and its innovative policy aimed at the general public (extended opening hours, activities for children...), he succeeded in forging an international reputation for the museum. His premise was that the acquisition of works for the collection was central to the remit of the museum, whose activities should nurture it in return. The famous exhibition that he laid on in 1963/1964 with help from the Friends of the Moderna Museet, "The Museum of our Wishes", is an example of his strategy to enhance the collections. After endless negotiations, he managed to exhibit masterpieces of modern art and leveraged the success of the exhibition to obtain a significant budget from the Swedish government in order to acquire such masterpieces gradually. Ever loyal to his artist friends, he also acquired many of Niki de Saint Phalle's and Jean Tinguely's works for the Moderna Museet by way of purchases and donations, including the outstanding *Paradis fantastique* (Fantastic Paradise) dated 1966/1967.



Jean Tinguely, *Méta-matic no. 17*, 1959
Painted iron and wood, paper, ink, latex, fuel-powered motor
330 × 170 × 190 cm
Moderna Museet, Stockholm
Gift of the Friends of the Moderna Museet, 1965
© Adagp, Paris, 2025. Photo © Moderna Museet, Stockholm



Niki de Saint Phalle, *L'Accouchement rose* [The Pink Birth]
1964
Plaster, paint, various objects, textile fibers, and wire mesh
on wooden panel. 219 × 152 × 40 cm.
Moderna Museet, Stockholm. Gift of the artist, 1964
© 2025 Niki Charitable Art Foundation / Adagp, Paris.
Photo © Moderna Museet, Stockholm



The Fantastic Paradise by Niki de Saint Phalle and Jean Tinguely on the roof of the French Pavilion at Expo 67 in Montreal. From left to right: *Le Bébé-monstre* and *Le Char Raspoutine*, *La Grosse Nana* and *La Perceuse*, *La Nana embrochée* and *La Machine*. © 2025 Niki Charitable Art Foundation / Adagp, Paris; © Adagp, Paris, 2025.
Photo © J. Paul Getty Trust

CHAPTERS OF THE EXHIBITION

2.2 PONTUS HULTEN, MUSEUM MAN: THE CENTRE POMPIDOU, PARIS

On the strength of the Moderna Museet's international reputation, Pontus Hulten was invited to Paris in 1973 by Robert Bordaz, a French senior civil servant in charge of a project to build an arts centre on the Beaubourg Plateau in central Paris. Hulten thus played an active role in prefiguring the future Centre Pompidou, in collaboration with the young team of architects made up of Renzo Piano and Richard Rogers. He was then appointed as the first director of the Musée National d'Art Moderne at the Centre Pompidou, which opened to the public in 1977. He held this position until 1981, when he was asked to help create the MOCA (Museum Of Contemporary Art) in Los Angeles. Throughout his term of office in Paris, and even afterwards, Pontus Hulten continued to promote the work of his artist friends Jean Tinguely and Niki de Saint Phalle. He enhanced the collection with their works (purchases, government attributions, donations), organised retrospective exhibitions and even gave them carte blanche for a spectacular project in the Forum of the Centre Pompidou. The two artists embodied the spirit of openness to life that Hulten aspired to for the museum. His idea of an arts institution catering to the general public, in which all art forms were to rub shoulders in a playful, productive dynamic, had much in common with Saint Phalle's and Tinguely's mindset, as they propounded art for all, as a part of life.



Presentation of the model of the future Centre Georges Pompidou in the offices on Boulevard Sébastopol: Prime Minister Jacques Chirac, MNAM Director Pontus Hulten, and President Robert Bordaz.



Jean Tinguely, *Sculpture méta-mécanique automobile* [Meta-Mechanical Automobile Sculpture], 1954
Iron, painted sheet metal, wind-up mechanism. 134 × 79 × 56 cm.
Centre Pompidou, Musée National d'Art Moderne, Paris.
© Adagp, Paris, 2025. Photo © Centre Pompidou, Mnam-Cci / Dist. GrandPalaisRmn



Niki de Saint Phalle, *Le Monstre de Soisy* [The Monster of Soisy], c. 1966
Plaster, various objects and materials, paint, metal structure. 180 × 253 × 163 cm.
Centre Pompidou, Musée National d'Art Moderne, Paris. Gift of Pontus Hulten, 2005.
© 2025 Niki Charitable Art Foundation / Adagp, Paris. Photo © Centre Pompidou, Mnam-Cci / Audrey Laurans / Dist. GrandPalaisRmn

CHAPTERS OF THE EXHIBITION

2.3 PONTUS HULTEN, MUSEUM MAN : THE MUSEUM TINGUELY, BASEL

When Niki de Saint Phalle and Jean Tinguely decided to get married in 1971, they were not really longer romantically involved anymore, yet they remained inextricably linked through their art. They each felt that they were best placed to defend the artistic legacy of the other if ever one of them should disappear. When Tinguely died in 1991, Saint Phalle was therefore entrusted, as his official widow, with the great responsibility of managing his estate, as well as deciding on a museum dedicated to his work, the founding principles of which had been established when he was still alive. Saint Phalle had a choice between two projects which were diametrically opposites in spirit. One was the anti-museum conceived by Tinguely, which had already taken shape in a gigantic warehouse, La Verrerie, in an isolated area in the countryside in Fribourg, Switzerland, which was meant to receive only a limited number of visitors. Tinguely's works were exhibited there in a dark atmosphere, alongside those of his friends Niki de Saint Phalle, Eva Aeppli, Daniel Spoerri, Bernhard Luginbühl... The other, more conventional project could be launched in Basel, thanks to the support of Tinguely's art collector friend Paul Sacher, with whom he had often discussed a possible museum in the city of his youth. Niki de Saint Phalle opted for this second solution, against the opinion of most of his friends, but with support from Pontus Hulten, who became the first director and elaborated the museography of the opening display, in 1996.



Jean Tinguely, *Ballet des pauvres* [Ballet of the Poor], 1961
Metal, various objects, electric motor, 390 × 360 × 220 cm.
Museum Tinguely, Basel / a cultural commitment by Roche.
Former Pontus Hulten Collection
© Adagp, Paris, 2025. Photo © Museum Tinguely, Basel
Photo © Christian Baur

CHAPTERS OF THE EXHIBITION

3. THE "RÖRELSE I KONSTEN" [MOVEMENT IN ART], EXHIBITION MODERNA MUSEET, STOCKHOLM, 1961

The question of movement in art fascinated Pontus Hulten, who sought to document its history throughout his career. The exhibition on this theme which he considered holding in his Stockholm museum in 1961 started out, however, at the Stedelijk Museum in Amsterdam, another prestigious museum of modern and contemporary art in Europe. Its director, Willem Sandberg, who Hulten admired, designed the exhibition with him and the artist Daniel Spoerri, as well as Jean Tinguely and engineer Billy Klüver. An augmented version of the exhibition was presented at the Moderna Museet, Stockholm, and then travelled to the Louisiana Museum of Modern Art in Humlebaek, Denmark. It featured some 30 works by Tinguely, while Niki de Saint Phalle presented only two of her works, but could highlight her totally innovative work on the *Tirs* (Shootings) by organising performances at each venue. This major exhibition was a decisive moment in the history of 20th-century art, thanks to input from museum curators, artists and an engineer.



Niki de Saint Phalle during a shooting session held in a courtyard in Stockholm on 14 May 1961, ahead of the opening of the "Rörelse i konsten" exhibition at the Moderna Museet (17 May–3 September 1961).
Photo: Lennart Olson
© Lennart Olson / Hallands Konstmuseum



Cyclogreveur, 1960, de Jean Tinguely, exhibition "Rörelse i konsten", Moderna Museet, Stockholm (17 May–3 September 1961)
© Adagp, Paris, 2025. Photo : Lennart Olson
© Lennart Olson/Hallands Konstmuseum

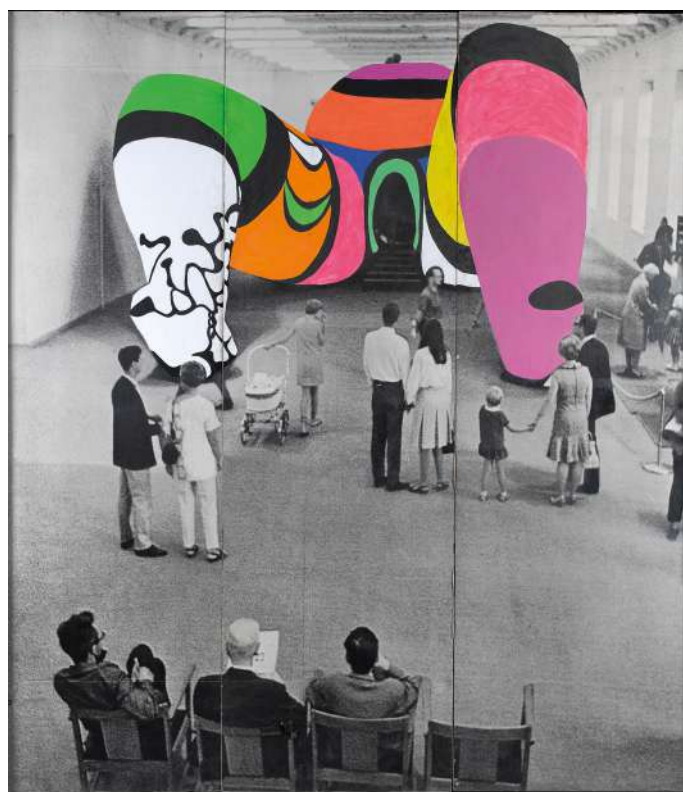


Niki de Saint Phalle, *Martyr nécessaire / Saint Sébastien / Portrait de mon amour / Portrait of Myself*, March–April 1961
Mixed media and paint on wood panel, 123 × 91 × 14 cm
Private collection, courtesy Galerie Georges-Philippe et Nathalie Vallois. Photo © Clérin–Morin
© 2025 Niki Charitable Art Foundation / Adagp, Paris

CHAPTERS OF THE EXHIBITION

4. *HON - EN KATEDRAL* [*SHE - A CATHEDRAL*], MODERNA MUSEET, STOCKHOLM, 1966

The "*Hon – en katedral*" exhibition ran at the Moderna Museet in Stockholm from 4 June to 4 September 1966. It indisputably sparked the most reactions, even from abroad, for its originality and audacity. Invited by Pontus Hulten to produce a large-scale project in his museum, Niki de Saint Phalle, Jean Tinguely and the Swedish artist Per Olof Ultvedt met in April in Stockholm without any specific ideas. They finally agreed to build a gigantic *Nana* (Girl) in the spirit of those that Saint Phalle had started creating the previous year. This goddess of fertility was visibly pregnant and was produced on a monumental scale in a matter of weeks, with the help of Pontus Hulten who also pitched in with tools and paintbrushes. Visitors were to enter via the vagina to discover a playful and joyfully noisy animated world: actual sculptures, as well as a gallery of fake paintings by modern masters, a tiny cinema, a vending machine for beverages, a slide, a goldfish pond, a telephone booth, a lovers' bench... As planned, the work was then destroyed at the end of the exhibition, having enjoyed considerable success. Only a few fragments remain, including the head and a fragment of the shell, both exhibited here.



Niki de Saint Phalle, *photo de la Hon repeinte* [photo of the repainted Hon], 1979. Paint on offset print, 300 × 293 cm. Niki Charitable Art Foundation, Santee, California © 2025 Niki Charitable Art Foundation / Adagp, Paris. Photo © Niki Charitable Art Foundation. All rights reserved / Katrin Baumann © Hans Hammarstiöld / Hans Hammarstiöld Heritage

CHAPTERS OF THE EXHIBITION

5. *THE CYCLOP*, MILLY-LA-FORÊT, 1969-1994

In the late 1960s, Jean Tinguely, Niki de Saint Phalle and the Swiss artist Bernhard Luginbühl imagined secretly producing a gigantic head, a "monster", in the thick of the forest. They chose a site in Milly-la-Forêt to the south of Paris, near the village where Tinguely and Saint Phalle moved in 1964, after leaving Impasse Ronsin in Paris. This gigantic edifice made of scrap metal and other salvaged materials, later known as *The Cyclop*, took 25 years to make. Tinguely oversaw the construction with the help of various collaborators and asked several artist friends to display their work inside the out-sized sculpture. After it was vandalised in the 1980s, the artists donated the work – still in progress – to the French government in 1987. It was opened to the public in 1994, once Saint Phalle had finally completed it according to Tinguely's instructions after his death, with help from Hulten who became the first president of Association Le Cyclop. This organisation was created to ensure the longevity and animation of the work, which was registered on the inventory of the Centre National des Arts Plastiques (CNAP).

Cyclop, sound creation 2025 for the "Niki de Saint Phalle, Jean Tinguely, Pontus Hulten" exhibition

Thanks to a partnership between IRCAM and the Centre National des Arts Plastiques (CNAP), the owner of Jean Tinguely's work *The Cyclop*, the sounds of all the work's active mechanisms have been archived. Based on about twenty hours of recordings of the sound events (creaking gears, clinking metal balls and rods...), an 8-minute imaginary journey through the monster was specially created for the exhibition.

Recording / Creation by Ircam

Yann Brecy, Luca Bagnoli

Co-production Ircam-Centre Pompidou, Centre national des arts plastiques, GrandPalaisRmn.



GrandPalais

Further information about Jean Tinguely's *Cyclop* in Milly-la-Forêt can be found at lecyclop.com

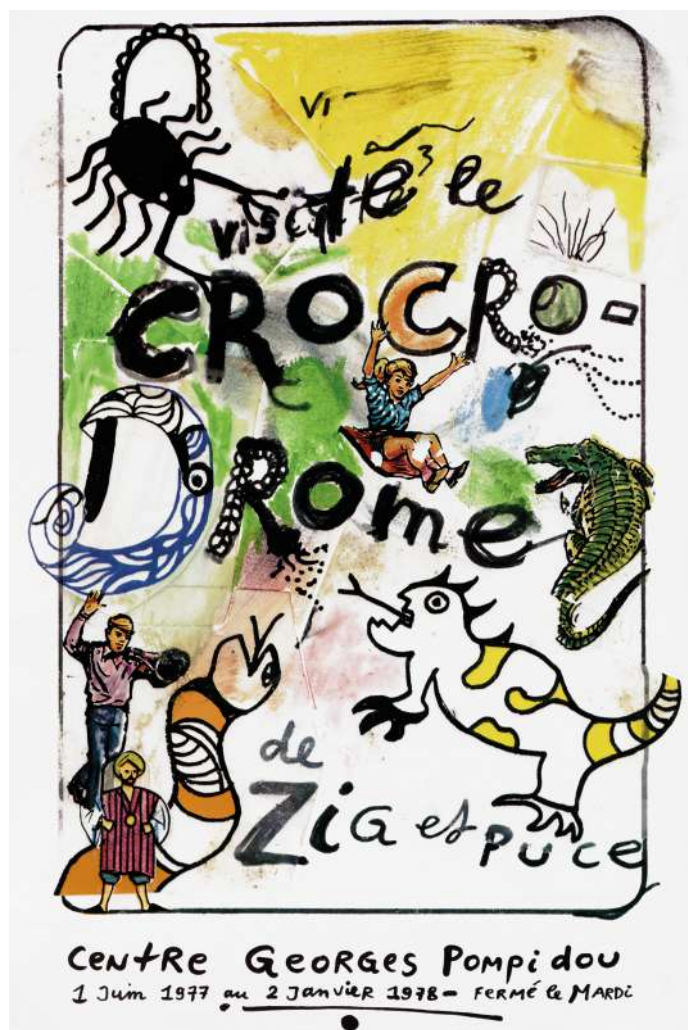


Jean Tinguely, enhanced print of the *Cyclop*, with dedication to Seppi Imhof, 1977
Felt-tip pen, ballpoint pen, oil pastel and collage on color silkscreen. 65 x 50 cm.
Museum Tinguely, Basel / Roche Cultural Commitment. Donation by Josef Imhof.
© Adagp, Paris, 2025. Photo © Museum Tinguely, Basel, Fredi Zumkehr, Bildpunkt AG

CHAPTERS OF THE EXHIBITION

6. LE CROCODROME DE ZIG & PUCE, CENTRE POMPIDOU, PARIS, 1977

Pontus Hulten conceived the Centre Pompidou as a place where the general public could hang out and have fun. In 1977, when the building opened, he invited Tinguely, Saint Phalle and Luginbühl, along with other participants, to produce a playful, spectacular project in the Forum. *Le Crocodrome de Zig & Puce* is a collective work in the form of a gigantic monster some 30 metres long. It was animated from its jaw, designed by Saint Phalle, to its intestines, by Luginbühl, by way of its back, designed by Tinguely. Its stomach was a ghost train, and a circuit of metal balls ran all the way through. There were other animated areas, and an independent project by Daniel Spoerri, *Le Musée sentimental* and *La Boutique aberrante*, on the theme of curiosity cabinets. The public was able to watch the work in progress in the weeks through to the opening in early June, as well as its destruction after seven months of frantic activity. Hulten had pulled off the feat of providing visitors to the institution with pure moments of entertainment while taking ownership of a work by playing. His idea is to make the public aware of its autonomy of action, and to put it in a better position to apprehend the museum's works on display on the upper floors of the building.



Jean Tinguely, *The Crocodrome of Zig et Puce*
© Centre Pompidou, 1977. Illustration: Jean Tinguely
© Adagp, Paris, 2024 and Niki de Saint Phalle
© Niki Charitable Art Foundation / Adagp, Paris, 2024

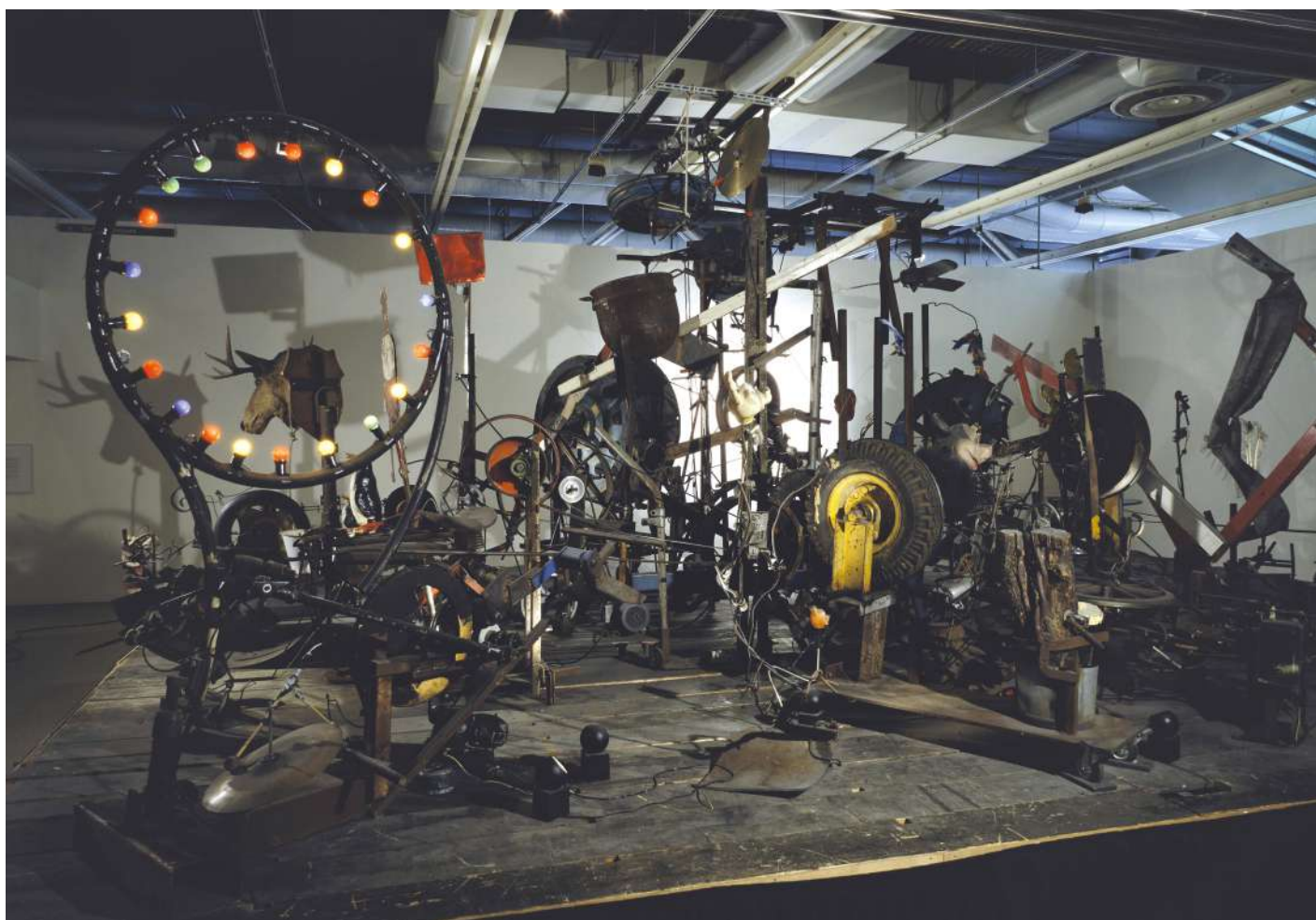


Pontus Hulten at the Centre Pompidou, Paris, June 1977
Photo © Centre Pompidou, Mnam-Cci, Kandinsky Library / Jacques Faujour / Dist. GrandPalaisRmn

CHAPTERS OF THE EXHIBITION

7. THE "TINGUELY" EXHIBITION, CENTRE POMPIDOU, PARIS, 1988-1989

Hulten had been supporting Tinguely since the 1950s, when he organised a personal exhibition in a Stockholm gallery and simultaneously published the first in-depth article on his work. But his greatest contribution to raising awareness of the artist's work was indisputably his 1972 monography, which he put together during a year-long isolation. This book was published to coincide with the Tinguely exhibition at the Moderna Museet in Stockholm in 1972, which was held the previous year at the Centre National d'Art Contemporain in Paris, among other venues. Pontus Hulten had left the Centre Pompidou in 1981, but was asked back as a consultant to the presidency in 1988, and brought the Tinguely retrospective he had put together as artistic director for the Palazzo Grassi in Venice the previous year, to Paris. His 1972 monography served as a reference for the various versions of the catalogue of this travelling exhibition, which also stopped off in Turin, on the way between Venice and Paris. For the Paris exhibition, Tinguely added a new series, *Les Philosophes* (The Philosophers), and chose to exhibit these and other recent works in a vast area that was freely accessible to the public, just outside the entrance to the galleries of his retrospective. Several major works from this exhibition at the Centre Pompidou are on show here.



Jean Tinguely, *L'Enfer, un petit début* [Hell, a small beginning], 1984
Metal, various objects and materials, electric motors. 370 x 920 x 700 cm.
Centre Pompidou, Musée national d'art moderne, Paris.
© Adagp, Paris, 2025. Photo © Centre Pompidou, Mnam-Cci/Jacques Faujour/Dist. GrandPalaisRmn

CHAPTERS OF THE EXHIBITION

8. THE "NIKI DE SAINT PHALLE" EXHIBITION CENTRE POMPIDOU, PARIS, 1980

Niki de Saint Phalle initially declined Pontus Hulten's offer of an exhibition at the Centre National d'Art Contemporain ahead of the opening of the Centre Pompidou, but later agreed in principle to a retrospective at the new Parisian arts centre, in 1980. For this exhibition which was to travel widely, the artist selected works from all her series for a circuit which was not strictly chronological. The retrospective also featured photographs, drawings and models to highlight the monumental, architectural dimension of several Saint Phalle projects, some of which were still in progress. The exhibition poster presented an uncompromising, colourful drawing of a woman in suspenders. With many sculptures in the same spirit alongside the *Tableaux-tirs* dripping with paint that were suggestive of a violence traditionally associated with virility, the exhibition was disconcerting. Or perhaps, it attracted the open-minded visitors willing to embrace new ideas as they contemplated the artwork on show at the highly innovative Centre Pompidou, with its emphasis on hi-tech, colour and modularity. Several iconic works from the 1980 retrospective are on display here.



Niki de Saint Phalle surrounded by Nanas in her studio-home, Essonne, circa 1965
© 2025 Niki Charitable Art Foundation / Adagp, Paris. Photo © Georges Kelaidites / Fonds J.B. Gillot / adoc-photos



Niki de Saint Phalle, *Crucifixion*, circa 1965
Various objects and textile on wire mesh, 236 x 147 x 61.5 cm
Centre Pompidou, Musée national d'art moderne, Paris.
© 2025 Niki Charitable Art Foundation / Adagp, Paris.
Photo © Centre Pompidou, MNAMCCI/Dist. GrandPalaisRmn



Niki de Saint Phalle, *Black Rosy or My Heart Belongs to Rosy*, 1965
Fabric, wool threads, and paint on wire mesh, 225 x 150 x 85 cm
Niki Charitable Art Foundation, Santee, California
© 2025 Niki Charitable Art Foundation / Adagp, Paris

CHAPTERS OF THE EXHIBITION

9. EPILOGUE

Before his death in 1991, Jean Tinguely had fully orchestrated his spectacular funeral in his hometown of Fribourg himself. Niki de Saint Phalle paid homage with a new series of works, the *Tableaux éclatés* (Shattered Paintings). As the artist's widow, she found herself in charge of managing his estate. Her correspondence with Hulten shows that she consulted him on many major decisions, such as the creation of a museum dedicated to Tinguely, the future of *The Cyclop* and the completion of her own major work, *The Tarot Garden* in Tuscany, as well as happily sharing her everyday ups and downs. In 1992, Pontus Hulten was working as director of the Kunst- und Ausstellungshalle der Bundesrepublik Deutschland in Bonn, where he organised an important travelling retrospective of Saint Phalle's work, which also came to the Musée d'Art Moderne of the City of Paris. In 1993, Saint Phalle's fragile health prompted her to move back to the US, where she had grown up. She chose California for its climate which would benefit her lungs. She remained in close contact with Hulten through to her death in 2002. Hulten died in 2006, leaving behind him the image of an exceptional museum curator and untiring defender of the artists.



Niki de Saint Phalle, Poster for the "Niki de Saint Phalle" exhibition in Bonn (June 19 – November 1, 1992) featuring a handwritten dedication by the artist to Pontus Hulten. Lithograph and graphite pencil on paper. 59 x 41.7 cm. Moderna Museet, Stockholm. Gift of Pontus Hulten, 2005.

© 2025 Niki Charitable Art Foundation / Adagp, Paris.
Photo © Moderna Museet, Stockholm



Niki de Saint Phalle, Jean II (Meta-Tinguely), 1992
Wood, paint, metal elements, and electric motors on a wooden panel,
155 x 125 x 40 cm
Niki Charitable Art Foundation, Santee, California.
© 2025 Niki Charitable Art Foundation / Adagp, Paris

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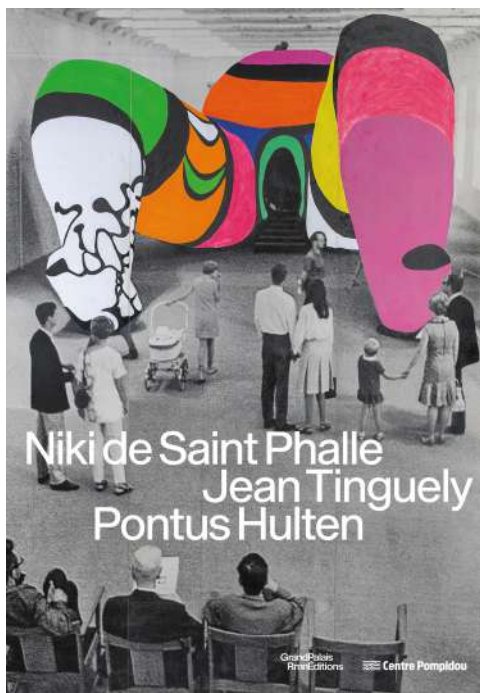
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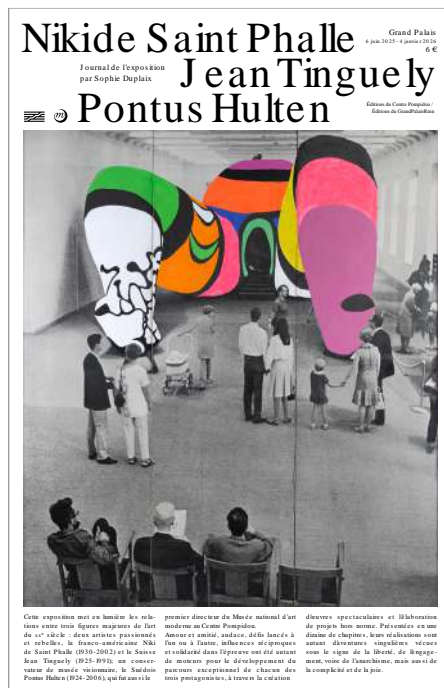
PUBLICATIONS

Of the exhibition



The catalogue

Niki de Saint Phalle, Jean Tinguely, Pontus Hulten.
Directed by Sophie Duplaix
21 × 30 cm, 336 pages, €45
Co-edition Centre Pompidou / GrandPalaisRmn



The newspaper

Niki de Saint Phalle, Jean Tinguely, Pontus Hulten.
Author : Sophie Duplaix
28 × 43 cm, 24 pages, €6
Co-edition Centre Pompidou / GrandPalaisRmn

Other publication



La Fontaine Stravinsky - Niki de Saint Phalle, Jean Tinguely

Author : Camille Morineau
16,5 × 23,5 cm, 88 pages, €25
Bilingual French/English publication
Edition Centre Pompidou

MEDIATION

The podcast

If you want to go further and learn more about the exhibition, the podcast discusses the incredible artistic adventure between friends Niki de Saint Phalle, Jean Tinguely and Pontus Hulten. This audio documentary explores the story of the three protagonists through the archives and words of Bloum Cardenas, Niki de Saint Phalle's granddaughter and witness to this history, Sophie Duplaix, the Exhibition Curator, and Andres Pardey, Deputy Director of Tinguely Museum in Basel.

The podcast is available in French and English on [the Centre Pompidou website](#) and the Grand Palais application. The transcript of the podcast is free to download on the Centre Pompidou website.

Guided tours

Take a thoughtful, critical and informed look at the creative process and find out about the aesthetic and historical issues raised by the exhibition... These are just some of the highlights which the speakers have in store for visitors.

The guided tour of the exhibition for groups and individuals lasts 1 hour 30 minutes.

Book online at the [Centre Pompidou website](#).

Resources on Niki de Saint Phalle

Digital resources are available on Niki de Saint Phalle and her artworks. These include a biographical overview, a selection of works and additional information to help you learn more about the artist.

Free to view at [centrepompidou.fr](#)

The great art adventure

**Children's workshop inspired by Niki de Saint Phalle
6–10 years (primary school groups – families)
From 13 September 2025**

The Centre Pompidou is offering young visitors and families the chance to explore colour and shape in a different way by drawing inspiration from Niki de Saint Phalle's work, which subverts traditional uses of painting and sculpture to create giant, surprising and colourful beings.

Further information and reservations will be available at [billetterie.centrepompidou.fr](#)

DOCUMENTARY

**NIKI DE SAINT PHALLE, JEAN TINGUELY ET PONTUS HULTEN
ART, AMOUR ET AMITIÉS**

Niki de Saint Phalle, Jean Tinguely et Pontus Hulten
Art, amour et amitiés

Documentary by Sabine Jainski and Thorsten Ernst

Production: Medea Film Factory, Centre Pompidou, Grand Palais Rmn, ZDF, in association with ARTE (Germany/France, 2025, 52mn)

Diffusion on ARTE Sunday 22 June 2025 at 6p.m. and on arte.tv from 22 June to 19 September 2025



The Stravinsky Fountain, by Jean Tinguely and Niki de Saint Phalle (1983), located at Place Igor-Stravinsky in Paris, near the Centre Pompidou

© Medea Film Factory © 2025 Niki Charitable Art Foundation / Adagg, Paris

Dive into the artistic whirlwind of an inseparable trio: the artist couple Niki de Saint Phalle and Jean Tinguely, supported throughout their careers by Pontus Hultén, Swedish art historian and exhibition curator.

She became renowned for her sculptures of rounded, colorful women, while he dedicated himself to curious and poetic machines. United by an unwavering complicity, the artists Niki de Saint Phalle and Jean Tinguely together created a free, participatory, and revolutionary art, making creation an act of rebellion against established norms. Pontus Hultén, the art historian and exhibition curator, and first director of the Musée National d'Art Moderne at the Centre Pompidou, shared their vision of disruptive art. Throughout their careers, he provided them with unwavering support by acquiring some of their works, organizing retrospectives, and granting them carte blanche. Thus, the trio became inseparable.

The filmmakers delve into the heart of the artistic energy born from the collaboration between the two artists and the museum man, notably recounting one of the decisive moments that bound them for many years: an exhibition at the Moderna Museet in Stockholm in 1966, where Pontus Hultén gave Niki de Saint Phalle carte blanche. There, she presented Hon (Elle in Swedish), a gigantic pregnant Nana lying on her back with bent knees, inside of which visitors could enter through an opening located at the level of the vagina to discover, among other things, sculptures by Jean Tinguely within her womb. This documentary traces the journey of a trio guided by a shared artistic vision, who remained close even after the two lovers parted..

Press contact ARTE

Martina Bangert

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m-bangert@artefrance.fr

Further information about the documentary is available at arte.tv

arte

RE-RELEASED IN CINEMAS IN A RESTORED VERSION
**UN RÊVE PLUS LONG QUE LA NUIT, [A DREAM LONGER
 THAN THE NIGHT] A FILM BY NIKI DE SAINT PHALLE**

A dream longer than the night by Niki de Saint Phalle
 In cinemas on 18 June 2025

1976 / France / 82min / Colour / French / Feature film



A Dream Longer Than the Night is Niki de Saint Phalle's second feature film. It was initially released in 1976 in a few cinemas in Paris and returns to French screens on 18 June 2025. It is being distributed by mk2 Films in a newly restored 4K version and is financed by Dior.

Camellia, a little princess who has been magically transformed into a young woman, suddenly discovers a new, fantastic and perilous world: the world of adults. In this world, which is as attractive as it is disturbing, she will have to confront all the rules imposed by men.

The 4K restoration of A Dream Longer Than the Night was made from the film's original 16 mm negatives (image and sound). The restored version reflects the original 1976 edit. The restoration was supervised and produced by Arielle de Saint Phalle and carried out at L'Immagine Ritrovata (Bologna-Paris) in 2023.

Restoration funded by Dior

Cast

Camélia	Laura Condominas
Camélia (child)	Laurence Bourqui
Basile	Laurent Condominas
The Witch	Marina Karella
Sébastien	Humbert Balzan
The Pink General / The Father	Jean Tinguely
The Mother	Niki de Saint Phalle

Staff

Direction & scenario	Niki de Saint Phalle
Cinematographer	Bernard Zitzermann
Editing	Dominique Cazeneuve
Film score	Peter Whitehead
Sound	Paul Bertault
Distribution France	mk2.alt
International Sales	mk2 Films

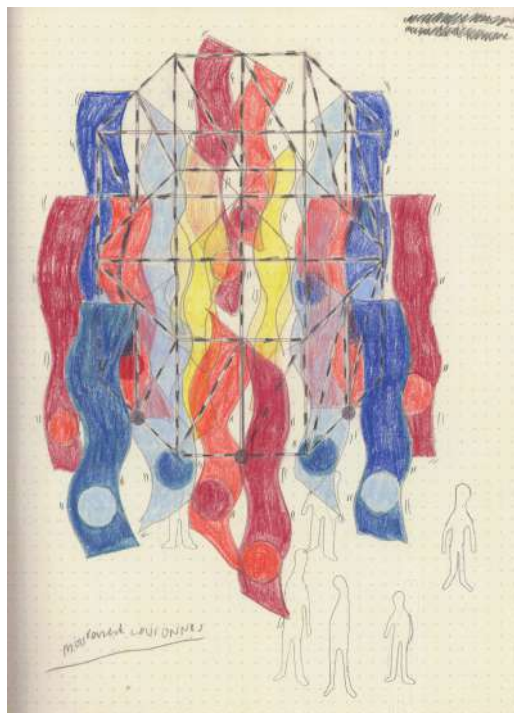
Press contact

Rendez-vous
 Viviana Andriani and Aurélie Dard
contact@rv-press.com

Further information about the release of the film *Un rêve plus long que la nuit* is available on mk2films.com



VOÛTES & VOLUTES
AN ORIGINAL INTALLATION BY THE DUO
MARION PINAFFO & RAPHAËL PLUVINAGE
IN DIALOGUE WITH THE EXHIBITION
11.06.25 → 04.01.26



Marion Pinaffo and Raphaël Pluinage © Pinaffo et Pluinage

Grand Palais, Salon Seine, Young visitors area
 Free admission

Installation co-produced by the Centre Pompidou
 and the GrandPalaisRmn

Curators

Catherine Boireau and Emma Lézier
 Project Managers

Press officer

Céline Janvier
celine.janvier@centrepompidou.fr

Starting in June 2025, as part of its partnership with the Grand-PalaisRmn, the Centre Pompidou will annually invite artists to design a unique installation dedicated to young audiences. This installation will be presented in the Salon Seine, a new space for families at the heart of the Grand Palais. Free and open to all, the Salon Seine is both a place for discovery and for artistic practice.

The first installation has been entrusted to artists Marion Pinaffo and Raphaël Pluinage. Since 2015, this duo has been creating devices that explore invisible technologies or phenomena around us, offering them up for hands-on discovery.

Their artistic approach lies at the intersection of design and visual arts. The installation at the Salon Seine—mechanical, poetic, and airy—captures attention right from the entrance to the Grand Palais. A dialogue is also established with the exhibition "*Niki de Saint Phalle, Jean Tinguely and Pontus Hulten*" presented at the same time.

Activities and games to be carried out with the installation can be collected at the Salon Seine's activity counter, allowing visitors to engage with the artwork in various ways.

"Voûtes & Volumes" is a suspended installation above the audience, composed of about twenty articulated pennants mounted on a delicate stained wooden frame. These hanging flags awaken one after another to create ephemeral shapes that transform, respond to each other, and compose a choreography lasting a few minutes at regular intervals. This textile installation is inspired both by ribbon routines in rhythmic gymnastics (GRS) and by Loïe Fuller's Serpentine Dance; like a mechanical ballet inhabiting the Salon Seine, it offers a new echo to Jean Tinguely's moving works featured in the Grand Palais exhibition.

PROGRAM AROUND THE CENTENARY OF JEAN TINGUELY

TINGUELY MUSEUM IN BASEL

Program of the Tinguely Museum in Basel, around the centenary of Jean Tinguely

On the occasion of the 100th anniversary of Jean Tinguely, his innovative and playful work is being celebrated both at the Tinguely Museum in Basel and internationally through a series of exhibitions—including Niki de Saint Phalle, Jean Tinguely and Pontus Hulten—as well as various activities and events. At the Tinguely Museum, the centenary program dedicated to the pioneering Swiss artist focuses on the following highlights:

- Anniversary celebration on 22 May 2025
- *Scream Machines – Train fantôme* by Rebecca Moss & Augustin Rebetez, from 22 May to 30 August 2025
- International conference "Jean Tinguely Revisited", from 20 to 22 March 2025
- New publication for the centenary: *l'univers Tinguely*
- Support for international exhibitions throughout the commemorative year

Scream Machines – Train fantôme by Rebecca Moss & Augustin Rebetez. Until 30 August 2025

Throughout the summer, the Tinguely Museum is presenting the ghost train *Scream Machines* in the park just outside the museum. This large-scale installation, created by British artist Rebecca Moss (b. 1991) and Swiss artist Augustin Rebetez (b. 1986), is built on the structure of a historic ghost train and takes visitors on a journey through an immersive artistic landscape. It echoes *Le Crocodrome de Zig et Puce*, a monumental ghost train installation created by Tinguely in 1977 together with Bernhard Luginbühl, Daniel Spoerri, and Niki de Saint Phalle for the opening of the Centre Pompidou in Paris.

Jean Tinguely Revisited: Critical Rereadings and New Perspectives International Conference

In March, the Tinguely Museum organized a scholarly conference to promote, examine, and publish new interdisciplinary research and analysis on the artist's work. This conference explored Tinguely's art through the lens of contemporary themes, and part of it will be published this summer on the museum's website.

New publication *l'univers tinguely – 15 dimensions dans l'œuvre de Jean Tinguely*

In May 2025, the Tinguely Museum released a new hardcover publication in French, German, and English.

Structured around fifteen selected themes and works, it invites readers to rediscover the impressive diversity of Jean Tinguely's oeuvre.

Tinguely on Tour – Support for numerous international exhibitions

For this centenary, the Tinguely Museum's conservation and restoration team is touring to support various international exhibitions, including in Milan, Duisburg, Somerset, and Paris. Additionally, Tinguely's sculpture *Klamausk* is serving as an ambassador for the EURO 25 football championship in Basel throughout the month of July.

Further information and dates for the various exhibitions and commemorative events can be found on the platform www.tinguely100.com.

The Tinguely Museum, opened in Basel in 1996 on the banks of the Rhine, houses the world's largest collection of works by Jean Tinguely (1925–1991), one of the most pioneering figures in post-war international art. The permanent exhibition offers an overview of Tinguely's artistic creation, spanning a period of forty years.

Currently on view at the Tinguely Museum: Julian Charrière: *Midnight Zone* (until 2 November 2025) and Suzanne Lacy: *By Your Own Hand* (until 7 September 2025).

Plus d'informations sur www.tinguely.ch

MUSEUM
UN
ENGAGEMENT CULTUREL
TINGUELY



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4 rue Brantôme
75191 Paris cedex 4

or to :
marine.prevot@centrepompidou.fr

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Visitor information

Access

Grand Palais, Galleries 3 and 4
Entrance square Jean Perrin
17 Avenue du Général Eisenhower, 75008 Paris
Métro lines 1 and 13 : Champs Elysées-Clemenceau
or line 9 : Franklin D. Roosevelt

Opening hours

Tuesday through Sunday
From 10AM to 7:30PM,
Friday until 10PM.

Prices

Ticket : Full price €17 / Reduce price €14 (Ages 18 —25 inclusive / students up to age 30 ans inclusive / holders of the large family card)
Tribu ticket €48

Free for visitors under 18, visitors with disabilities (with an accompanying person if assistance is required), recipients of minimum social benefits, job seekers.

Reservation coming soon on
billetterie.centrepompidou.fr

The Centre Pompidou POP' Pass

Advantages :

• **Free and unlimited access to exhibitions co-produced by the Centre Pompidou and the Grand Palais, subject to booking a time slot**

• **Free and unlimited access to partner institutions participating in the "Centre Pompidou | Constellation" programme:**

- At the Centre Pompidou-Metz – from January 2025
- At the Monnaie de Paris for the "Georges Mathieu" exhibition — from April 2025
- At the Musée de la musique-Philharmonie de Paris for the "Kandinsky. La musique des couleurs" exhibition — from October 2025

• **Invitations to exclusive events (online talks, evening events, meet-and-greets with artistes, etc...)**

• **Reduced admission for events**

- Mohamed El Khatib, "Le grand palais de ma mère" at the Grand Palais – 13 to 29 June 2025
- The Lyon Dance Biennale – 6 to 28 September 2025

• **Reduced admission to cinema screenings**

- At the Forum des Images: €4 reduced admission to all screenings at the Bpi (documentary film library) – from January 2025
- At the mk2 Bibliothèque x Centre Pompidou: €5.90 reduced admission to all screenings at the Centre Pompidou cinema – from September 2025

Price :

- Solo membership 1 year : 49€
- Solo membership young 1 year (1830 ans) : 25€
- Duo membership 1 year : 76€
- Duo membership young 1 year (1830) : 39€



Further information is available at centrepompidou.fr

GrandPalais Centre Pompidou Rmn

After four years of work, the Grand Palais, an emblematic Parisian monument, gradually reopened for the Olympic and Paralympic Games in 2024. It hosts exhibitions and events as part of a generous, festive program organized by the GrandPalaisRmn.

In 2025, the Centre Pompidou begins its metamorphosis. Its iconic building, located in the Beaubourg district of Paris, will undergo a thorough renovation, which by 2030, will allow it to reconnect with its original utopia. During this unprecedented period, the spirit of the Centre Pompidou will continue to thrive through its Constellation programme, which offers a vast array of exhibitions, live shows, films, meetings and workshops in France and abroad.

The GrandPalaisRmn and the Centre Pompidou are thrilled that the Grand Palais takes on such a central role in this Constellation.

2025 → 2030 CENTRE POMPIDOU IS TRANSFORMING ITSELF

The Centre Pompidou is transforming itself

In 2025, the Centre Pompidou is beginning a major transformation. Starting in the fall, its iconic Parisian building will close for renovation works aimed at reconnecting, by 2030, with its original utopian vision. Meanwhile, the spirit of the Centre Pompidou will resonate through numerous partner venues across France and internationally, thanks to its ambitious cultural program “Constellation”. Additionally, in fall 2026, a new space entirely dedicated to creation and conservation will open in Massy, Essonne: the Centre Pompidou Francilien – fabrique de l’art.

An Iconic Venue Since 1977

Since its opening in 1977, the Centre Pompidou has been a hub of vibrant and engaged culture—a multidisciplinary space deeply rooted in the city and open to the world. It houses Europe’s foremost collection of modern and contemporary art, France’s largest public library (the Bpi), a unique centre for musical research and creation (IRCAM), and a program that highlights landmark exhibitions, distinctive performances and festivals, major film series, and conferences.

Designed by architects Renzo Piano and Richard Rogers in collaboration with Gianfranco Franchini, the building is one of the most emblematic in Paris—a masterpiece of 20th-century architecture. Each year, nearly four million visitors climb the “Chenille”, the iconic external escalator that serves as the building’s signature visual element.

Reinventing the Centre’s Original Utopia

Following several months of relocation efforts and a gradual closure of all its levels, the historic Beaubourg building will launch a vast renovation project in early 2026. The work, entrusted to the architectural firms AIA, Moreau-Kusunoki, and Frida Escobedo,

aims to meet cutting-edge environmental and visitor-access standards. Beyond technical updates, this will also be an opportunity to completely rethink the internal layout to further prioritize creativity in all its forms. The result: a Centre Pompidou that will be even more open to the world and engaged by 2030.

A Centre Pompidou More Vibrant Than Ever!

During the renovation period, the spirit of the Centre Pompidou will live on through the Constellation program, spreading across France and abroad. Partner venues will host unique programming, including exclusive exhibitions, eclectic seasons of live performances and cinema, artist encounters, and family workshops.

Meanwhile, the Bpi will temporarily relocate to the Lumière building in the 12th arrondissement of Paris, offering visitors a redesigned space for more comfortable reading and studying. The IRCAM will remain in its historic location Place Stravinsky. Throughout the renovation works, the Beaubourg neighborhood will remain an active cultural hub with numerous activations.

The Centre Pompidou Francilien – fabrique de l’art Opens in 2026

In fall 2026, a new space dedicated to art and culture will open in Île-de-France. Located in Massy, Essonne, the Centre Pompidou Francilien – fabrique de l’art will house the reserves of both the Centre Pompidou and the Musée National Picasso-Paris.

In addition to serving as a centre of excellence in the conservation and restoration of artworks, this site will feature a multidisciplinary and inclusive artistic program as well as extensive outreach activities, offering an intimate look at the museum’s inner workings and professions. Designed by the PCA-Stream agency, this innovative building will be a true community space for residents of Île-de-France, located just 30 minutes from Paris via Line 18 of the Grand Paris Express