

**Centre
Pompidou
Málaga**

PRESS KIT

The “Centre Pompidou Málaga” invites the public to experience the Centre Pompidou through its large and varied collection, its excellent programme, its mix of artistic disciplines and its innovative mediation programmes designed for all audiences.

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5 March 2015



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PRESS RELEASE

THE CENTRE POMPIDOU PRESENTS THE FIRST POP-UP POMPIDOU, IN MALAGA

The first “Pop-Up Pompidou” will open to the public in Málaga, Andalusia, on March 28 2015. The “Centre Pompidou Málaga” will be staying for five years in the Cubo, a cultural centre built on the city’s harbour in 2013 and adapted to host the Pop-up Pompidou.

It will offer a very wide public a chance to experience the Centre Pompidou through its large and varied collection, its excellent programme, its mix of artistic disciplines and its innovative mediation programmes.

Málaga, Picasso’s native city, has made culture and museums the focus of a new era in its development. The city’s current dynamic thrust is based on the creation and establishment of top-quality cultural events and museums. Málaga possesses a wealth of cultural assets: the third largest offer in Spain after Madrid and Barcelona.

In Málaga, the Pop-Up Pompidou will provide a permanent circuit of several dozen works chosen from the Centre Pompidou’s incomparable collection, inviting audiences to a journey through the art of the 20th and 21st centuries. It will present two to three themed or monographic temporary exhibitions each year, devised by the Centre Pompidou’s curators and drawn from the various segments of the collection (including photography, design, architecture and video). The “Pompidou experience” will also take the form of multidisciplinary programmes devoted to dance, performance, the spoken word and cinema, and the aid provided by mediation set-ups, designed for younger audiences in particular.

A strategic project initiated by Centre Pompidou President Alain Seban, Pop-up Pompidous are designed to display the Centre Pompidou collection, and more broadly, to create or consolidate new networks abroad, and attract new audiences in France and throughout the world.

This concept draws on all the experience, innovations and success of the Mobile Centre Pompidou: an experimental project which travelled around France between October 2011 and September 2013, attracting some 250,000 visitors. Pop-up Pompidous will further the cultural decentralisation initiative embodied in the Mobile Centre Pompidou, and become the spearhead of the institution’s international development.

They can be set up in existing museums, museographic or heritage venues as yet without a programme or currently being transformed, and also venues that are not dedicated to culture and are in the process of being re-qualified. Working hand-in-hand with local cultural networks, the Pop-up Pompidous will thus act as a leaven or a “cultural driving force”.

A MEANS OF FURTHER EXPANSION FOR THE CENTRE POMPIDOU

Outside France, Pop-up Pompidous will be the means for establishing new connections with emerging contemporary art scenes, thus furthering the development and influence of the Centre Pompidou collection – one of the world’s two largest in modern and contemporary art, with nearly 100,000 works.

They will help to consolidate the Centre Pompidou model by further highlighting its extraordinary collection, expertise and values. They will also foster more enduring relations than those permitted by classical temporary travelling exhibitions, by generating new resources in new territories of artistic globalisation.

In France, this open-minded, federative project aimed at decentralisation will reach out to audiences through a close partnership with local authorities, cultural players and associations. Cities wishing to host a Pop-up Pompidou will soon be able to apply. The Centre Pompidou will thus be able to share the nation’s rich modern and contemporary art collections and implement its mission of public service throughout France, reflecting the ambition of the Ministry of Culture and Communication, for the national collections to be enjoyed by an ever-wider audience.

A MESSAGE FROM THE MAYOR OF MÁLAGA

Over the past few years, the city of Málaga has undergone major development in all sectors, particularly that of culture, thus strengthening the city's national and international reputation.

Lying in a magnificent natural setting, with a population of nearly 600,000, Málaga is the capital of the Iberian Peninsula's leading tourist region, and one of the most important in Europe. It acts as a bridge between Europe and North Africa, and shares the Mare Nostrum (Mediterranean) with the latter, as only a few kilometres separate the two coasts. In addition, it possesses excellent infrastructures (a motorway network, an airport with more than 100 international links, a high-speed railway station and a cruise ship terminal) connecting it with all destinations. These assets make it open, welcoming and receptive – a reality reflected in its art, culture, traditions and sense of hospitality. 3,000 years of history lie behind this extremely modern city, which possesses magnificent remains of the cultures and civilisations that forged the Europe of today: Phoenician, Roman, Arab and Christian.

Today, Málaga possesses around 30 museums, including the outstanding Picasso museum, the Casa Natal and the center of contemporary art and Carmen Thyssen museum. These are a driving force for the economy and tourism, and an essential element in the culture, education and creation of contemporary society values for future generations of Málaga-dwellers.

Málaga is also an international yardstick in terms of research and innovation and emerging technologies – as witness the Club Málaga Valley and Smartcity projects. Málaga is a notable forerunner in sustainable development, having successfully combined technological development with respect for the environment, thus offering a better quality of life to its citizens and visitors.

The Málaga City Hall has provided an iconic building known as "El Cubo" ("the Cube"), located on the harbour (Quay no. 1), as the home for the Centre Pompidou. This location is an excellent entry and crossing point for the many tourists visiting the historical centre. In addition, the port zone, now integrated into the city, has become a genuine area for relaxation, leisure, good food and cultural events of all kinds, making it one of the districts most visited by tourists and the inhabitants of Málaga and its surrounding region.

The "Centre Pompidou Málaga" set up within El Cubo undeniably emphasises the social and cultural calling of this zone, which will continue after the Centre Pompidou has left, since the cultural purpose of this building was written into the sale agreement signed in 2004 between the port and the city council.

This new cultural presence in the city will be an outstanding example of private-public collaboration.

FRANCISCO DE LA TORRE PRADOS
Mayor of Málaga

A MESSAGE FROM THE PRESIDENT OF THE CENTRE POMPIDOU

The “Pop-up Pompidou” is a new concept: one that I believe to be extremely promising for the Centre Pompidou, and decisive for its future. The idea is to present a few dozen works from the museum’s modern and contemporary collections for three to four years at existing venues in France and abroad, providing an overview of 20th and 21st century art, together with temporary exhibitions highlighting all segments of the collection, and activities for younger visitors. The experience acquired in terms of mediation designed for new audiences, with tools developed through the mobile Centre Pompidou, and for teenagers, with the strategic Studio 13/16 project, will naturally come into play.

The Pop-up Pompidou is first and foremost part of a strategy based on cultural decentralisation and the development of the collection managed by the Centre Pompidou. It has been illustrated on varying scales through various projects since 2007: the Centre Pompidou-Metz, of course, a real pioneer that broke new ground and notably inspired the Louvre Lens; the mobile Centre Pompidou, which reached out to over 246,000 visitors, providing many of them with their first ever “museum experience”; “Un jour, une œuvre”: an initiative on a smaller scale that continues to acquire a following, where a work is exhibited for a day, and its creator invited to present it, in a non-museum venue in the Paris region. With this simple and innovative programme, we have introduced works from the collection, with guest appearances from their creators, to audiences in city halls, shopping centres and even prisons. This is the ideal time for agile, imaginative projects. We can take initiatives that continue along this path without needing to construct any new buildings. The Pop-up Pompidou is one of them. It gains from all the experience acquired with previous projects, and gives a fresh impetus to one of our original callings: providing access to the art of our time to as many people as possible.

The globalisation of the art scene is central to our actions: this is the key challenge for a contemporary art museum in the 21st century. We need to open out in every way to the international scene, particularly emerging scenes, and spread our influence throughout the world. Today, this open-mindedness is given shape by our successful policy of extra-mural exhibitions, which welcomed 667,000 visitors all over the world in 2013. More broadly, it needs to foster an increasingly dynamic management of the collections, and provide ever-more open interpretations of the history of modern and contemporary art. The Pop-up Pompidou reflects all these aims and gives structure to this impetus. It enables the Centre Pompidou to be present everywhere in the world, and to forge global networks of partnerships and collaborations with the aim of enriching the collection. In this way, by reflecting the new global reality of contemporary creation, it will remain genuinely universal, and maintain the Centre Pompidou’s position as one of the 21st century’s top three modern and contemporary art museums.

The first Pop-up Pompidou will be set up in 2015 in Picasso’s native city, Málaga, which is making culture and museums central to a new chapter in its development. We see this first embodiment as a laboratory that will naturally help us to try out and refine our ideas. We also see it as a showcase for a concept that I hope will develop all over the world. This is why, in close partnership with the city council, and with the goodwill and determination of its mayor, Francisco de la Torre Prados, the Centre Pompidou will be giving the very best of itself in Málaga.

ALAIN SEBAN

President of the Centre Pompidou



Ambassade de France en Espagne

A MESSAGE FROM THE AMBASSADOR OF FRANCE IN SPAIN

What a beautiful symbol to choose this great city of Andalusia - where Picasso was born - for the first inauguration of the *Centre Pompidou Provisoire* abroad!

I'm delighted by this happy ending and I wish to congratulate everybody that has made this great project possible.

Malaga was not chosen by chance; it is the result of the common bet of the Mayor of Malaga and the President of the *Centre Pompidou* on culture and modernity.

Everybody knows how central the *Centre Pompidou* is to our cultural life and its contribution to contemporary creation in France.

And we all welcome Malaga's ambition: far from contenting herself with the assets offered to her by history and geography, Malaga goes on attracting renowned museums, such as the Picasso Museum, the Contemporary Art Centre or the Thyssen Museum to increase its international reputation.

I have no doubt that the installation of the *Centre Pompidou* in the "Cubo", situated on the busiest costal street of Malaga, will give the city a tremendous visibility.

I'm also convinced that this will be yet another reason to visit this beautiful Andalusian city. And I'm happy that this project will contribute to bring together even more French and Spanish people.

I sincerely wish full success to this new and beautiful Franco-Spanish adventure.

JÉRÔME BONNAFONT

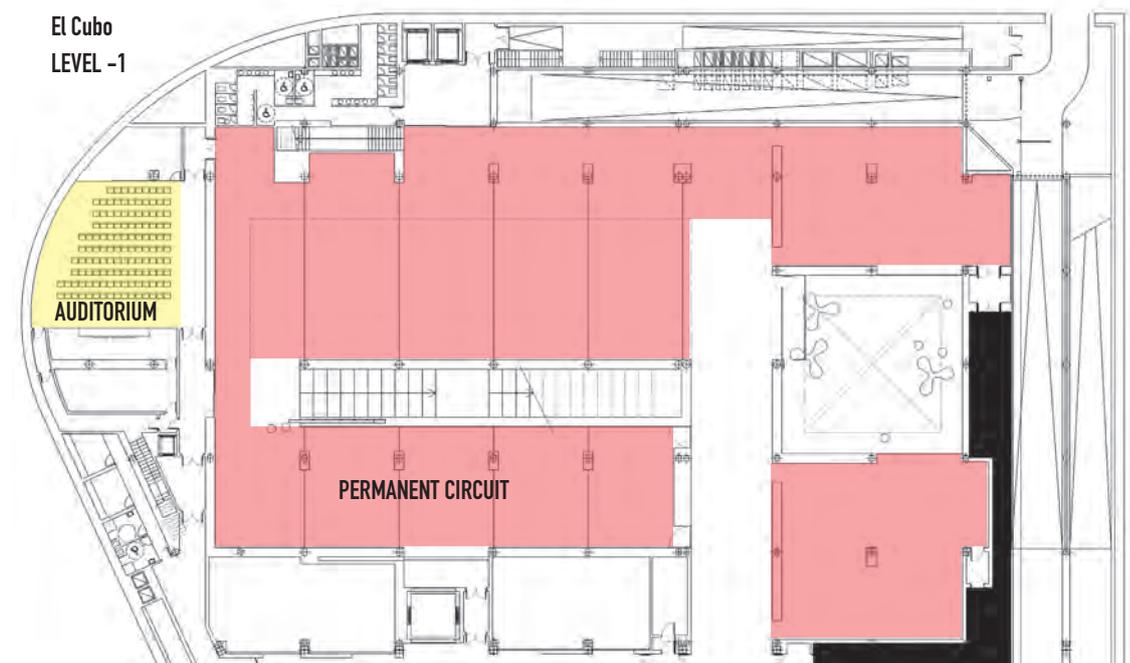
Ambassador of France in Spain

1 / A JOURNEY THROUGH THE ART OF THE 20TH AND 21ST CENTURIES

In Málaga, a permanent themed circuit presents a selection of around 90 works from the Centre Pompidou collection.

“There are several things at stake with this inaugural permanent exhibition presented in the “Centre Pompidou Málaga». Through a varied overview representative of the Centre Pompidou collections, *it aims to* show the many facets of modern and contemporary representation; to restore its fragmented image, through the way artists looked at the Other and themselves and the way the avant-gardes systematically deconstructed narrative and vision, and to reflect the mirror of the image back to the viewers, thus immersing them in the imagination of their times,” says Brigitte Leal, who is head heritage curator and assistant director at the Musée National d’Art Moderne, and curated the “Centre Pompidou Málaga” display selected from its collections.

For two and a half years, this display of a selection of works from the centre Pompidou collection can be seen in an area of 2,000 m². Five main themes are covered in the circuit: metamorphoses, self-portraits, the man without a face, the political body and the body in pieces.



METAMORPHOSES

Picasso broadened the possibilities and boundaries of the portrait more than any other artist. He redefined it as a subjective, ambivalent transcription, like a challenge to resemblance. The portrait, reflecting the artist’s emotion on seeing his model, was subjected to modern transformations of identity, and was the source of metamorphoses. Liberated from any realistic reproduction, it was conceptualised and codified according to the model. This fundamental transformation of the portrait, foreshadowed by Cubism, found its full expression in the Thirties under the influence of Surrealism’s notion of “convulsive beauty”, itself fed by Freudian concepts of the unconscious and subconscious. Full of concrete or symbolic allusions to the personalities represented, portraits became visual metaphors – versatile, phantasmagorical, erotic images full of humour and imagination.

This Picassian model of extreme formal liberty is still found today, and has generated a number of pastiches and variations, like those of Antonio Saura, Gérard Gasiorowski and Erró, who have reinterpreted portraits of one of Picasso's chief models during the Thirties, the photographer Dora Maar, by drawing on the same repetitive, unrealistic and sometimes comical devices. The Picassian concept of a visual "splits", supported by the use of collage, is also found in contemporary portraits of a protean, grotesque character, which deny any kind of idealisation and plunge deep into the troubled waters of contemporary sexuality, asserting with Antonio Saura that painting is life, "totality in expansion, nothingness in everything, in deepest black".

In total contrast to the painter's emotion before his model, Rineke Dijkstra focuses on the viewer's questions before a painting. His video installation *I See a Woman Crying (The Weeping Woman)* (2009 - 2010) makes reference to Picasso's 1937 painting *La femme qui pleure* (London, Tate Gallery), simultaneously a portrait of Dora Maar and an allegory of the Spanish Civil War. We discover a painting (which is never shown on the screen) through the reactions of a young audience who make comments on it, and the emotions it arouses in them. Play with the triangular mirror, which activates the relationship between model, work and viewer, between object and subject, illusion and reality, emphasises the magic of specular representation.

SELF PORTRAITS

Realistic or fictional projections, a mirror of the same and of the other person within them: in the 20th and 21st centuries, artists' self-portraits shattered the simplistic image of a unique self to explore all the aspects of otherness. Head-on confrontations that engaged artists' relationships with their audience, emphasising their melancholic propensity (Julio Gonzalez, *Last Self-Portrait*, 1942), confronting their sexual bipolarity (Van Dongen, *Self-portrait as Neptune*, 1922; Ed Paschke, *Joella*, 1973), or celebrating their creative power (Chagall, *Dimanche*, 1952-1954), artists' self-portraits were the most speaking emblems of their work (Tinguely, *Self-portrait*, 1988).

A tragic or comic mask, a death's head whose tortured features disappear before our eyes (Francis Bacon, *Self-portrait*, 1971), the artist's self-portrait also embodies the disappearance of human integrity under the blows of history (Zoran Music, *Self-portrait*, 1988).

THE MAN WITHOUT A FACE

The First World War and its cortege of mutilated, blind ghosts transformed the image of man. Chirico's figures were anonymous mannequins with Antique style drapes, reflecting nostalgia for a lost harmony (*Deux personnages*, 1920). The tubular nudes of Fernand Léger, seemingly dipped in steel, were "object figures" similar to the industrial mechanical elements that compete with human activity (*Femmes dans un intérieur*, 1922). Their dehumanisation conveyed Léger's Cubo-Futurist message: "For me, the human face and the human body are no more important than keys or bicycles [...]. We should consider the human face not as a sentimental but as a plastic value." After the war, New Realists and Pop artists reinvented the image of modern man in a critical relationship with popular culture, underlining the alienation of the consumer.



Max Ernst
L'imbécile (The Imbecile), 1961
Purchased by the State, 1962. Attribution: 1962
Centre Pompidou Collection, Paris
© Adagp, Paris



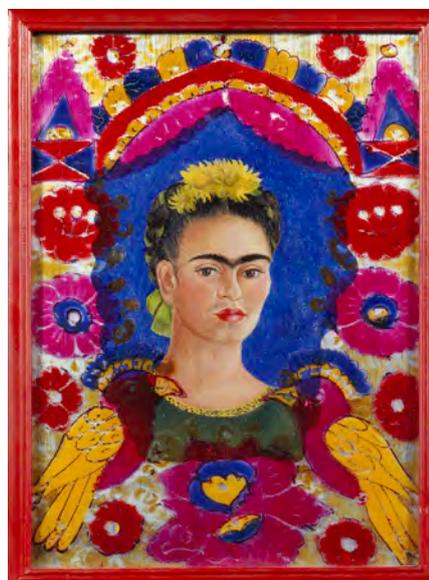
Rineke Dijkstra
I See a Woman Crying (The Weeping Woman), Tate Liverpool, 2009 - 2010
Purchased in 2011
Centre Pompidou Collection, Paris
© Rineke Dijkstra



Francis Bacon
Self-portrait, 1971
Donated by Louise and Michel Leiris, 1984
Centre Pompidou Collection, Paris
© Francis Bacon Estate/All rights reserved/
Adagp, Paris



Picasso Pablo
Le chapeau à fleurs (The Flowered Hat), 10/04/1940
Donated by Louise and Michel Leiris, 1984
Centre Pompidou Collection, Paris
© Picasso Estate



Frida Kahlo
The Frame
attributed title: *Autoretrato (Self-portrait)*, 1938
Purchased by the State, 1939 Attribution: 1939
© Banco de México Diego Rivera Frida Kahlo
Museums Trust, Mexico, D.F. / Adagp, Paris

The cadaverous mannequins of George Segal (*Movie House*, 1966-1967), petrified in the banal everyday life of the city dweller, belonged to the iconography of American solitude immortalised by Edward Hopper – morbid images which converged with the awareness of human precariousness and the enigmatic character of its representation. “Starting everything from basics, as I see beings and things – above all beings and their heads, their eyes on the horizon, the curve of the eyes, the watershed. I no longer understand anything about life, about death, about anything.” (Alberto Giacometti)

THE POLITICAL BODY

Long absent from the artistic landscape, women established their alternative vision of the world, rebelling against the patriarchal order, through the image of their own staged bodies. The stereotype of the woman-object whose curved and polished body was for sale, like a car (Peter Klasen, 1967) was ridiculed by Orlan (*Le baiser de l'artiste. Le distributeur automatique ou presque no. 2*, 1977/2009). Her parodies of the body/slot machine returned the contemporary Eros to its function as an everyday consumer object. Close to the “individual mythologies” movement, Annette Messager used a violent fictional device (14 showcases containing stuffed birds swaddled like babies or dolls) to question the morbid impulses of childhood. Other women artists, committed to active feminist movements, used the political force of the body in filmed performances. Linked with body art, the cathartic happenings of Carolee Schneemann (*Body Collage*, 1967) and Ana Mendieta (*Untitled. Blood Sign 2 Body Tracks*, 1974), broadened the boundaries of the body through profane ceremonial dances. *Barbed Hula* by Sigalit Landau, whose naked body, surrounded with barbed wire, gyrates on a beach in Tel Aviv to the rhythm of a sacrificial Hula Hoop, is the very image of a frontier destroyed by war and soaked in blood by history.

THE BODY IN PIECES

With Cubism and his *Demoiselles d'Avignon* in 1907, Picasso finally broke with the myth of academic beauty. Now immersed in primitive art, he denounced “the beauties of the Parthenon, the Venuses, the nymphs and the Narcissuses [which] are all lies. Art is not the application of a canon of beauty, but what the instinct and the brain can conceive independently of the canon.” The Thirties were tormented with images of the Other. Under the impetus of the sadistic eroticism and thinking of Georges Bataille, haunted by transgression and animality, a new, fluctuating, disconcerting image of man emerged. The Cyclopean creatures that appear in Picasso, Victor Brauner and Julio González had their roots in the archaic violence of myths (including that of Daphne, the Greek nymph who was changed into a laurel tree to escape Apollo). They prefigured hybrid, polymorphic and primitive representations of the human body, which, going beyond the monstrous, communicated their own overflowing energy.

Subversive right through to his last paintings of nudes (*Couple*, 1971), Picasso invented a genuine corporeal language for the 20th century. Choreographed bodies (Ferran Garcia Sevilla, *Pariso 20*, 1985), dismembered and wounded bodies (Antoni Tapies, *Les jambes*, 1975), bodies upended to elude any discourse and “prove that reality is image” (Georg Baselitz, *Die Madchen von Olmo II*, 1981), absent bodies, bodies blending into the mass (Kader Attia, *Ghost*, 2007), or reduced to their remains, to rags of memory (Christian Boltanski, *Réserve*, 1990): all these convey an intensely pathetic image of man.

**Alberto Giacometti**

Femme nue debout (Standing Female Nude), 1954
Donated by the artist to the State, 1957. Attribution:
1957
Centre Pompidou Collection, Paris
© Alberto Giacometti Estate (Fondation Giacometti,
Paris and Adagp, Paris)

**Jean Hélion**

Au cycliste (With Cyclist), 1939
Purchased by the State, 1968. Attribution: 1976
Centre Pompidou Collection, Paris
© Adagp, Paris

**René Magritte**

Le viol (Rape), 1945
Bequeathed by Mrs Georgette Magritte in 1987
Centre Pompidou Collection, Paris
© Adagp, Paris

**Fernand Léger**

Femmes dans un intérieur (Women in an Interior), 1922
Bequeathed by Baronne Eva Gourgaud in 1965
Centre Pompidou Collection, Paris
© Adagp, Paris

**Alexander Calder**

Mask, 1929
Donated by the artist in 1966
Centre Pompidou Collection, Paris
© Calder Foundation New York / Adagp, Paris



Kader Attia

Ghost, 2007

Donated by the Société des Amis du Musée National d'Art Moderne, 2008. Projet pour l'art contemporain, 2007
Centre Pompidou Collection, Paris
© Adagp, Paris



Sophie Calle, Shephard Gregory

No Sex Last Night, 1995

Purchased in 1999

Centre Pompidou Collection, Paris

© Adagp, Paris



John Currin

The Moroccan, 2001

Purchased from the Andrea Rosen Gallery in 2002

Centre Pompidou Collection, Paris

© John Currin. Courtesy of Gagosian Gallery, New York



Georg Baselitz

Die Mädchen von Olmo II

(The Girls from Olmo II), 1981

Purchased in 1982

Centre Pompidou Collection, Paris

© Georg Baselitz



Tony Oursler

Switch, 1995

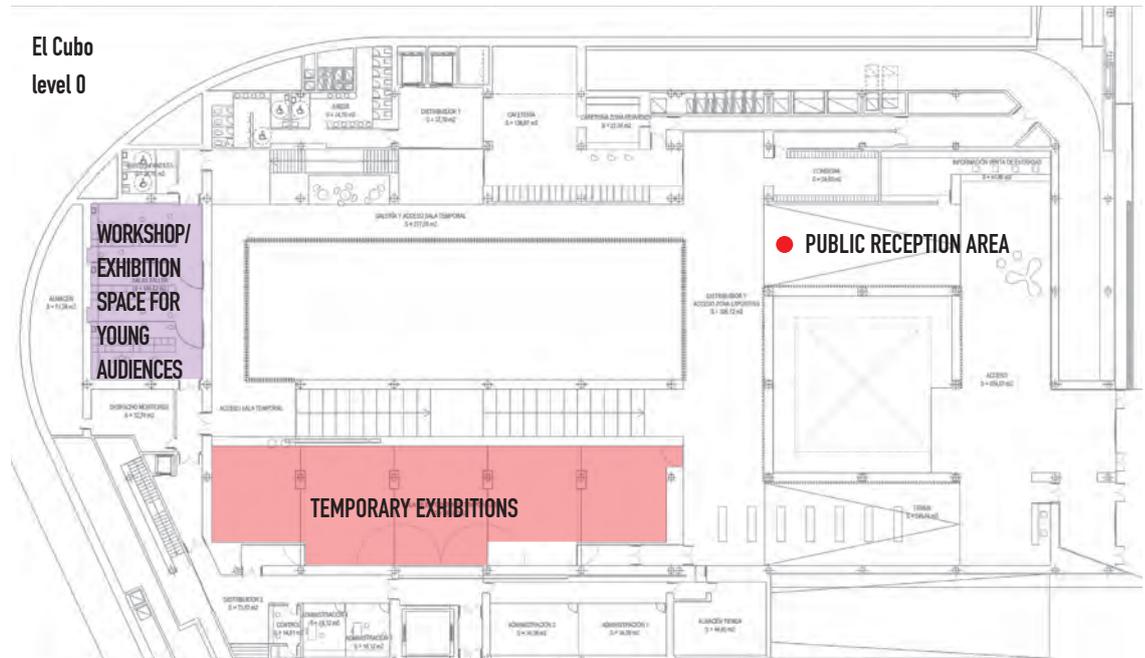
Purchased in 1996

Centre Pompidou Collection, Paris

© Tony Oursler

2 / A PROGRAMME OF TEMPORARY EXHIBITIONS AND EVENTS OPEN TO ALL FIELDS OF CREATION

In a dedicated area of 363 m² on level 0 of El Cubo, a programme of two or three temporary exhibitions will be laid on each year for visitors to the “*Centre Pompidou Málaga*».



These exhibitions, lasting from 3 to 6 months (depending on the type of works on show), will be devised by curators of the Musée National d'Art Moderne and will draw on various segments of the Centre Pompidou collection, such as photography, design, architecture, video... The two visual arts exhibitions of 2015 will be dedicated to Joan Miro's works on paper and to the works of women photographers in the 1920s and 1930s.

Between these exhibitions, events open to other creative disciplines and the movement of ideas – such as dance, film and the spoken word – will be scheduled for shorter periods in the same area, thus helping to create a buzz.



3 / A MULTIDISCIPLINARY TERRITORY

THE MOVEMENT OF IDEAS, DANCE, PERFORMANCE AND FILM ...

A multidisciplinary approach lies at the heart of the Centre Pompidou's purpose and identity. "I passionately wanted Paris to possess a cultural centre (...) that would be both a museum and a centre for creation, where the visual arts would mingle with music, film and books," said President Pompidou, the founder of the cultural centre that bears his name. Nearly 40 years after it opened in 1977, it has remained faithful to this vision. This approach laid down the foundations of a venue where a huge number of people could access all fields of creation, and where one of the world's largest museums, a number of cinema auditoriums and performance halls, a musical research Institute (IRCAM) and a public reading library were all contained in a single place.

Pop-up Pompidous give life to this fundamental multidisciplinary approach everywhere they are set up, while adapting to local venues and contexts. They will be spaces open to new forms of live performance, and will help to create a buzz and intensify the pace of programmes, making "live" events and performance part of the same circuit as the exhibitions.

In communal areas or in the spaces where works are presented, dance, film, moving images and performance will be staged in programmes such as "Vidéodanse" or the "Festival Hors Pistes".

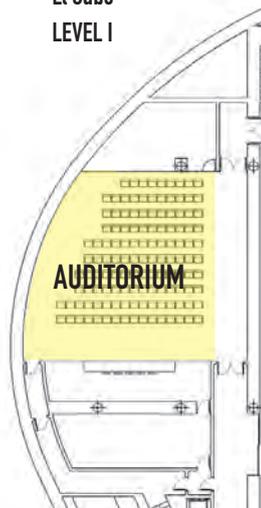
Vidéodanse

Sharing all the wealth of the modern and contemporary choreographic scene

Born over 30 years ago from a fertile intuition as to the role of new media capable of restoring the fragile, almost elusive memory of dance, Vidéodanse has enabled an audience of novices and the initiated alike to discover the history and variety of the modern and contemporary choreographic scene. In an environment profoundly transformed by the dramatic appearance of digital technology and the spread of the Internet, this key event in the Centre Pompidou programme has been successfully revamped. In a new set-up, introduced during the fifth "Nouveau Festival" of the Centre Pompidou, the showing of films on large screens provides a chance to exhibit dance in museographical spaces. The themes chosen offer an ever more diverse public an "Ariadne's thread" to guide them through the enchanted labyrinth of contemporary dance. At the "Centre Pompidou Málaga", this set-up will be further enriched by the relationship between shows/installations and choreographic works performed "live" in the Vidéodanse area. Dance, far from confining itself to the space allocated to it, will now conquer other territories by establishing a new dialogue between visual works and bodies in movement.



El Cubo
LEVEL I



The spoken word

The spoken word will also be the subject of regular get-togethers, cycles based notably on the works from the Centre Pompidou collection exhibited, or on specific themes. These cycles of the spoken word will be performed in a 232 m² theatre seating 128 on level -1 of El Cubo.

Conferences, debates and readings will help audiences get over the sometimes “questionable” moment when they first encounter a work, and will foster understanding of all the thought contained – or supposed – in the work of modern and contemporary artists. These cycles are designed as spotlights on questions raised by the presentation of the collections. In doing so, not only the history of art and critique will be brought into play, but also a discourse on architecture, design, graphic design and the many links between the visual and other arts.

4 / FOSTERING DIALOGUE; AROUSING CURIOSITY; PROVIDING THE KEYS TO UNDERSTANDING

The Pop-up Pompidou is a tool for discovering art. It aims to help new audiences get to know the Centre Pompidou, become familiar with its collections and, beyond that, develop more sensitivity to the creation of our times.

It will offer a new venue focused on culture, sharing and sociability to both occasional audiences (mainly tourists) and the residents of Málaga and its surrounding area.

At the heart of the concept lies an innovative “cultural mediation”, based on the globally acclaimed expertise developed in this area by the Centre Pompidou – the first cultural institution in the world to devise and offer workshops for children, together with an area dedicated to teenagers, Studio 13/16.

Designed for those who never or only occasionally visit cultural venues, the Pop-up Pompidou offers its visitors a new approach to art based on interaction. This consists of first attracting their attention by arousing curiosity and emotion, then giving them the keys to understanding and sharpening their perception. This mediation takes place not only in front of the works but also in multifunctional mediation areas, where the curiosity of the uninitiated and art lovers alike is stirred up through the transmission of knowledge, debates, surprise events, games and questioning.

The Pop-up Pompidou is intended to implement a policy involving audiences and original forms of mediation, which establishes a close link with the local social fabric, and stimulates innovative educational, community and cultural partnerships extending beyond the Pop-up Pompidou. In this way, it is hoped that the experience will inspire a cultural dynamic capable of becoming independent, thus benefiting the host town.

Through its mediation work with audiences, the Centre Pompidou fosters wide attendance and primarily addresses those who are not naturally drawn to visit museums. The Centre Pompidou should thus help the city of Málaga to establish its cultural policy, notably by increasing a sense of diversity, accessibility and education as regards modern and contemporary art.

Each Pop-up Pompidou will be a sociable place that is “frequented” more than merely “visited”

MEDIATION AT THE POP-UP POMPIDOU

SHARING THE EXPERIENCE OF ART WITH EVERYONE

Mediation at the “Centre Pompidou Málaga” is devised specifically for each display.

The mediation approach factors in the precise nature of the audience (Málaga residents, tourists, individuals or groups, and so on), and provides an accompaniment designed to develop a real relationship with the works. It is tailored not to only people who know little or nothing about modern and contemporary art but also to experienced audiences, and fosters a sensitive approach so that they will be inspired to repeat the unique experience of seeing an original work in the flesh. With teaching tools, leaflets, audio guides and special circuits, each set-up is designed to transcend the scientific approach of the work to give audiences a taste for art,



and enable them to grasp contemporary creation as a factor of cultural dialogue and development.

The first display focuses on the themes of the body, the portrait, the self-portrait and metamorphoses. The choice of works takes viewers on a journey through the 20th and 21st centuries, enabling them to appreciate the variety of media used by artists in modern and contemporary art. The mediation set-ups will be based on the particular character of the exhibition and the formal and theoretical issues involved.

Mediation will be based on the practices and resources of the city of Málaga, in view of creating a local dynamic around the Pop-up Pompidou and its programme.

AN AREA ENCOURAGING PARTICIPATION, INVOLVEMENT AND INTERACTION

At the entrance, an open, welcoming area forming a natural part of the visitors' itinerary will provide the resources needed for an introduction to the "Centre Pompidou Málaga". This welcoming and multifunctional area – the first visitors walk through when they leave the ticket desk – will be the starting point of the circuit.

It offers a reassuring, appealing first contact with the team of mediators, when visitors can choose the best form of visit for them: a family itinerary, an audioguide on a selection of works in the display, leaflets or teaching material.

A dedicated area will encourage feedback on the visit with a tag wall, on which the public's impressions are displayed in the form of comments.

INTERACTING WITH THE WORKS IN THE COLLECTION

Mediation for adults

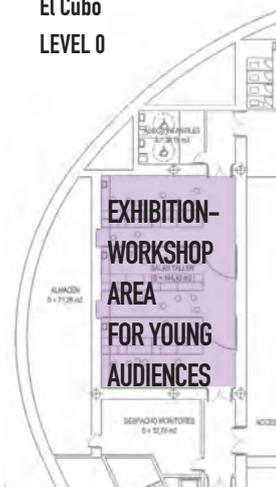
Two sorts of visit are proposed: independent, or with a guide.

Independent visitors have the choice of several resources for approaching the display: leaflets, an audioguide, and expanded texts and notices.

Guided tours are based on dialogue and the desire to share knowledge in order to make the visit a genuine experience. Various itineraries make it possible to explore works from different angles: themed visits with educational tools, or "flash" tours – short tours where several people try out different ways of looking at works.



El Cubo LEVEL 0



For children

Workshop exhibitions

For 30 years, the Centre Pompidou has implemented artistic awareness actions for children aged 6 to 12 and very small children through workshops, exhibitions and meetings with artists.

This approach, now developed throughout the world within cultural institutions, will be put into action with the audiences of the “Centre Pompidou Málaga”.

The key to its success lies primarily in placing children and parents in a creative situation. They are encouraged to discover, experiment and make things together, according to rules of the game that act as a springboard for their imaginations. Designed for a broad public, the workshop-exhibitions can be attended by children with their families, or as part of a school project.

In Málaga, they will shed particular light on the display by creating links with proposals by artists such as Miquel Navarro and Erró. The Spanish sculptor Miquel Navarro has created a game/work entitled “Beneath the Moon II”, consisting of hundreds of building components. Participants are invited to build their ideal city according to the rules of the game, which are drawn up as a group. Starting from a repertory of images created especially by Erró for the “Mécacollages” workshop, the artist invites children to compose their portraits. The assembled images chosen for this collage reveal facets of their personalities, halfway between dream and nightmare, fantasy and reality. This portrait gallery provides a chance for the participants to discuss their work together.

Alternating with workshop-exhibitions, a programme of workshops will introduce children to the theme of the portrait, based on numerous ways of representing the self.

Events

Highlights that create a buzz and new forms of experience for all audiences will be staged throughout the year. These proposals will be the occasion for approaching the world of the museum in a different way, and for diverting the codes of the traditional visit in order to approach contemporary creation from a new, festive or unusual angle.

These highlights will make it possible to regularly increase communication around an event, to surprise visitors, and enhance the image of the Museum within communities of identified audiences. They will help to make the “Centre Pompidou Málaga” a key venue in the cultural life of the city – one that is attractive, lively and dynamic.

5 / MÁLAGA

GOING ALL OUT ON CULTURE AND MUSEUMS



A DYNAMIC CULTURAL SCENE

The city of Málaga is undergoing a remarkable phase of development. With nearly 600,000 inhabitants, it has now established itself as the economic capital of Andalusia.

The aim of its invitation to the Centre Pompidou for the first set-up of a Pop-up Pompidou outside France is to consolidate this position as a cultural capital in the south of the Iberian Peninsula. Málaga is a participatory, community-spirited city, and the policy of its city council is designed to capitalise on the diversity and involvement of its inhabitants, thus making Málaga a city of knowledge and culture.

For its part, the Centre Pompidou is delighted to dialogue with a city that has placed culture and museums at the heart of a new era in its development. The current dynamic energy

of Picasso's native town is notably based on the creation and establishment of top-quality cultural events and museums. Málaga has a wealth of cultural assets:

- The Picasso Museum, founded in 2003. In 2009 it devoted a monographic exhibition to Kupka, devised around the Centre Pompidou collection and curated by Brigitte Leal, curator at the Musée National d' Art Moderne;
- The Carmen Thyssen Museum features mainly 19th century Spanish artists from the Carmen Thyssen collection, and has a programme of temporary exhibitions.
- The Málaga Contemporary Art Centre has set up its permanent collection in the former municipal market, renovated and enlarged in 2005 by the Spanish architect Rafael Moneo (Pritzker Prize), and has a programme of temporary exhibitions.
- The birthplace of Pablo Picasso, la Casa Natal.
- La Termica, an artistic production and creation centre set up in the city's former hospital and orphanage, hosts artists' residences, concerts, exhibitions and conferences.
- The Málaga Film Festival is a key event for Spanish cinema.
- The Fine Arts Museum (scheduled to open in 2015) will be set up in the former customs house (Palacio de la Aduana), and will present major Andalusian collections covering antiquity to the Renaissance.

A TOURIST DESTINATION AND A LINK WITH THE MEDITERRANEAN

The province of Málaga welcomes nearly ten million tourists every year. The city wishes to offer other experiences as well as bathing activities to the four million people who visit it.

It has an international airport, one of the best-served in Spain, and a recently-opened high-speed train line connecting Málaga and Madrid in just over two hours. The Málaga cruise port is the second largest in the peninsula and is continuing to develop. Historically, Málaga is turned towards the southern shore of the Mediterranean, and has daily links by sea with Morocco (Melilla) and numerous daily flights.

The introduction of a Pop-up Pompidou into this cultural bridge area could help to strengthen the dialogue between the shores of the Mediterranean. The Pop-up Pompidou could also build on the recent experience of the Centre Pompidou in Saudi Arabia, for which specific educational programmes were devised in English and Arabic for an audience of school children and families unfamiliar with contemporary art.

THE "CENTRE POMPIDOU MÁLAGA" MOVES INTO "EL CUBO"

Lying between quays 1 and 2 of Málaga's port, El Cubo has a magnificent location, as it is both on the waterfront and in the heart of the city. This glass and metal cube has been constructed on port land where boats used be to loaded and unloaded in the past.

The building has two levels: a ground floor (level 0) and a lower floor (level -1).

As it possesses areas for permanent or temporary expositions and all the functional services required, it will remain dedicated to culture even when the Centre Pompidou has left.

6 / LIST OF WORKS EXHIBITED

Is subject to change

All the works presented come from
the Centre Pompidou collection

AL-ANI Jananne

A Loving Man, 1996 - 1999

ATTIA Kader

Ghost, 2007

Donated by the Société des Amis du Musée
National d'Art Moderne, 2008.
2007 contemporary art project

BACON Francis

Self-portrait, 1971

Donated by Louise and Michel Leiris, 1984

BASELITZ Georg

Die Mädchen von Olmo II
(*The Girls from Olmo II*), 1981

BOLTANSKI Christian

Réserve (Reserve), 1990

BRANCUSI Constantin

The films of Brancusi, 1923 - 1939

BRANCUSI Constantin

La Muse endormie (Sleeping Muse), 1910
Bequeathed by Constantin Brancusi in 1957

BRAUNER Victor

La formatrice (The Trainer), 1962
Donated by Jacqueline Victor Brauner in 1974

BROWN Glenn

Architecture and Morality, 2004

CALAND Huguette (aka EL KHOURY Huguette)

Visage (Face), 1979
Donated by the Janine Rubeiz gallery in 2013

CALDER Alexander

Mask, 1929
Donated by the artist in 1966

CALLE Sophie, SHEPHARD Gregory

No Sex Last Night, 1995

CHAGALL Marc

Dimanche (Sunday), 1952 - 1954
Acceptance in lieu, 1988

CURRIN John

The Moroccan, 2001

DADO (aka DJURIC Miodrag)

The Cyclist, 1955
Donated by Daniel Cordier in 1989

DE CHIRICO Giorgio

Deux personnages (Two Figures), c. 1920
Bequeathed by Maurice Meunier in 1955

DIJKSTRA Rineke

I See a Woman Crying (Weeping Woman),
Tate Liverpool, 2009 - 2010

DUFY Raoul

Self-portrait, 1948
Bequeathed by Mrs Raoul Dufy in 1963

ERNST Max

L'imbécile (The Imbecile), 1961

ERNST Max

*Trois jeunes dionysaphrodites (Three Young
Dionysaphrodites)*, 1957
Donated by Mrs Anne Gruner-Schlumberger
in 1977

ERRÓ (aka GUDMUNDSSON Gudmundur)

Stravinsky, 1974

ERRÓ (aka GUDMUNDSSON Gudmundur)

Untitled, c. 1969
Donated by the artist in 2009

ERRÓ (aka GUDMUNDSSON Gudmundur)

Tears for two, 1963
Donated by the artist in 2009

ERRÓ (aka GUDMUNDSSON Gudmundur)

Picasso Grosz, c. 1967
Donated by the artist in 2009

FLANAGAN Barry

Soprano, 1981

- GARCIA SEVILLA Ferrán
Pariso 20 (1985)
Donated by the Société des Amis du Musée National d'Art Moderne in 2001
- GASIOROWSKI Gérard
Les régressions I (Regressions I), 1974
- GASIOROWSKI Gérard
Les régressions II (Regressions II), 1975
- GASIOROWSKI Gérard
Les régressions III (Regressions III), 1973
- GASIOROWSKI Gérard
Les régressions IV (Regressions IV), 1975
- GASIOROWSKI Gérard
Les régressions V (Regressions V), 1973
- GASIOROWSKI Gérard
Les régressions VI (Regressions VI), 1973
- GASIOROWSKI Gérard
Les régressions VII (Regressions VII), 1975
- GASIOROWSKI Gérard
Les régressions VIII (Regressions VIII), 1973 - 1975
- GASIOROWSKI Gérard
Les régressions IX (Regressions IX), 1973 - 1975
- GASIOROWSKI Gérard
Les régressions X (Regressions X), 1975
- GIACOMETTI Alberto
Femme nue debout (Standing Female Nude), 1954
Donated by the artist to the State, 1957
- GIACOMETTI Alberto
Caroline, 1965
- GODARD Jean-Luc, MIÉVILLE Anne-Marie
Pas d'histoire (No History), 1976
- GONZÁLEZ Julio (aka GONZALÈS Julio)
The Hooded One, 1935 - 1936
Donated by Mrs Roberta González in 1964
- GONZÁLEZ Julio (aka GONZALÈS Julio)
Mr. Cactus, Cactus Man I, 08 - 1939/1964
Donated by Mrs Roberta González in 1964
- GONZÁLEZ Julio (aka GONZALÈS Julio)
Daphne, 1937 - 1966
Donated by Mrs Roberta González in 1966
- GONZÁLEZ Julio (aka GONZALÈS Julio)
Last Self-portrait, 1941 - 1942
Donated by Mrs Roberta González in 1966
- HÉLION Jean
Au cycliste (With Cyclist), 1939
- KAHLO Frida
The Frame
Attributed title: *Autoretrato (Self-portrait)*, 1938
Purchased by the State, 1939 Attribution: 1939
- KLASEN Peter
Femme-objet (Woman-object) 1967
- LAFONT Suzanne
Marcheur n°1 (Walker no. 1), 1995 - 1998
- LAFONT Suzanne
Gardien (Guardian), 1997
- LAFONT Suzanne
Balayeur (Sweeper), 1997
- LAFONT Suzanne
Dormeur (Sleeper), 1997
- LANDAU Sigalit
Barbed Hula, 2001
- LE FAUCONNIER Henri
(aka FAUCONNIER Henri)
Self-portrait, 1933
- LÉGER Fernand
Femmes dans un intérieur (Women in an Interior), 1922
Bequeathed by Baronne Eva Gourgaud in 1965
- LEMAÎTRE Maurice
Self-portrait de mon père (Self-portrait of my Father), 1994
Donated by the artist in 1995
- LERCH Hartmut
Portrait, 1981

- LEROY Eugène
Self-portrait, recherche de volume
(Self-portrait, Seeking Volume), 1953
 Acceptance in lieu in 2003
- LI YONGBIN
Visage (Face), 2003
- MAGRITTE René
Le viol (Rape), 1945
 Bequeathed by Mrs Georgette Magritte
 in 1987
- MAGRITTE René
Souvenir de voyage (Memory of a Journey), 1926
 Bequeathed by Mrs Georgette Magritte in 1987
- MALANGA Gérard
Andy Warhol: Portrait of the Artist as
A Young Man, 1964 - 1965
- MENDIETA Ana
Untitled (Blood Sign #2 / Body tracks), 03 - 1974
 Deposited by the Centre Pompidou Foundation
 in 2009 (donated by Raquelin Mendieta and
 Ignacio Mendieta to the Centre Pompidou
 Foundation)
- MESSENGER Annette
Les Pensionnaires (The Boarders), 1971 - 1972
- MIRÓ Joan
Femme (Woman), 1969
 Donated by Marguerite and Aimé Maeght
 in 1977
- MUSIC Zoran
Self-portrait, 1988
 Donated by the artist in 1996
- NAUMAN Bruce
Lip Sync, 1969
- ONO Yoko
Eyeblink (Fluxfilm no. 9), 1966
- ORLAN
Le Baiser de l'artiste. Le distributeur
automatique ou presque! n° 2 (The Artist's Kiss.
The Slot Machine, or almost! No. 2), 1977 - 2009
- OURSLER Tony
SWITCH, 1995
- PALADINO Mimmo
Elmo (Helm), 1998
 Donated by Mrs John N. Rosekrans Jr,
 in memory of John N. Rosekrans Jr
- PASCHKE Ed (aka PASCHKE Edward)
Joella, 1973
 Donated by Achim d'Avis in 1991
- PIANO Renzo, ROGERS Richard
Centre Georges Pompidou, 1973
 Donated by the Atelier Parisien d'Urbanisme
 in 2003
- PICABIA Francis (aka ARTINEZ DE PICABIA
 Francis)
Figure et fleurs (Figure and Flowers),
 1935 - 1943
 Donated by Henri Goetz in 1981
- PICABIA Francis (aka MARTINEZ DE PICABIA
 Francis)
Untitled, c. 1946 - 1947
 Donated by Henri Goetz in 1981
- PICASSO Pablo
Le chapeau à fleurs (The Flowered Hat),
 10 /04/1940
 Donated by Louise and Michel Leiris, 1984
- PICASSO Pablo
Tête de femme (Head of a Woman), 1932
- PICASSO Pablo
Couple, 07/02/1971 - 25/06/1971
 Acceptance in lieu in 1990
- RIST Pipilotti
A la belle étoile (In the Open Air), 2007
- SACHS Tom
Hello Kitty, 2001
 Donated by Mrs John N. Rosekrans, Jr.
 in memory of John N. Rosekrans, Jr. with
 assistance from the Georges Pompidou Art
 and Culture Foundation, 2005
- SAURA Antonio
Dora Maar 23.5.83 [1], 1983
 Bequeathed by the artist in 1998
- SAURA Antonio
Goya's Dog, 1979

SCHNABEL Julian
Portrait of J.S. in Hakodate (Japan 1934), 1983

SCHNEEMANN Carolee
Body Collage, 1967

SÉCHAS Alain
Le mannequin (The Mannequin), 1985

SEGAL George
Movie House, 1966 – 1967

SEGALL Lasar
Lucy (Retrato de Lucy VI)
(Lucy (Portrait of Lucy VI)), 1936

SORIN Pierrick
It's really nice, 1998

SUTHERLAND Graham
Standing Form, 1952

TÀPIES Antoni
Legs, 1975
Donated by Aimé Maeght in 1977

TATAH Djamel
Untitled, 1998

TINGUELY Jean
Self-portrait, 1988
Donated by the artist in 1990

TSE Su-Mei
The Echo, 2003
Donated by the Société des Amis
du Musée National d'Art Moderne, 2004
Contemporary Art Project, 2003

VALIE EXPORT
...Remote...Remote, 1973

VAN DONGEN Kees
Self-portrait as Neptune, 1922
Donated by the artist or purchased
by the artist, 1924 - 1927

ZUSH (aka PORTA MUNOZ Albert)
The Girls of my Life, V
1987 - 1988



NOTES

