

# SOIXANTEDIXSEPT

## WHEN ROSSELLINI FILMED THE CENTRE POMPIDOU

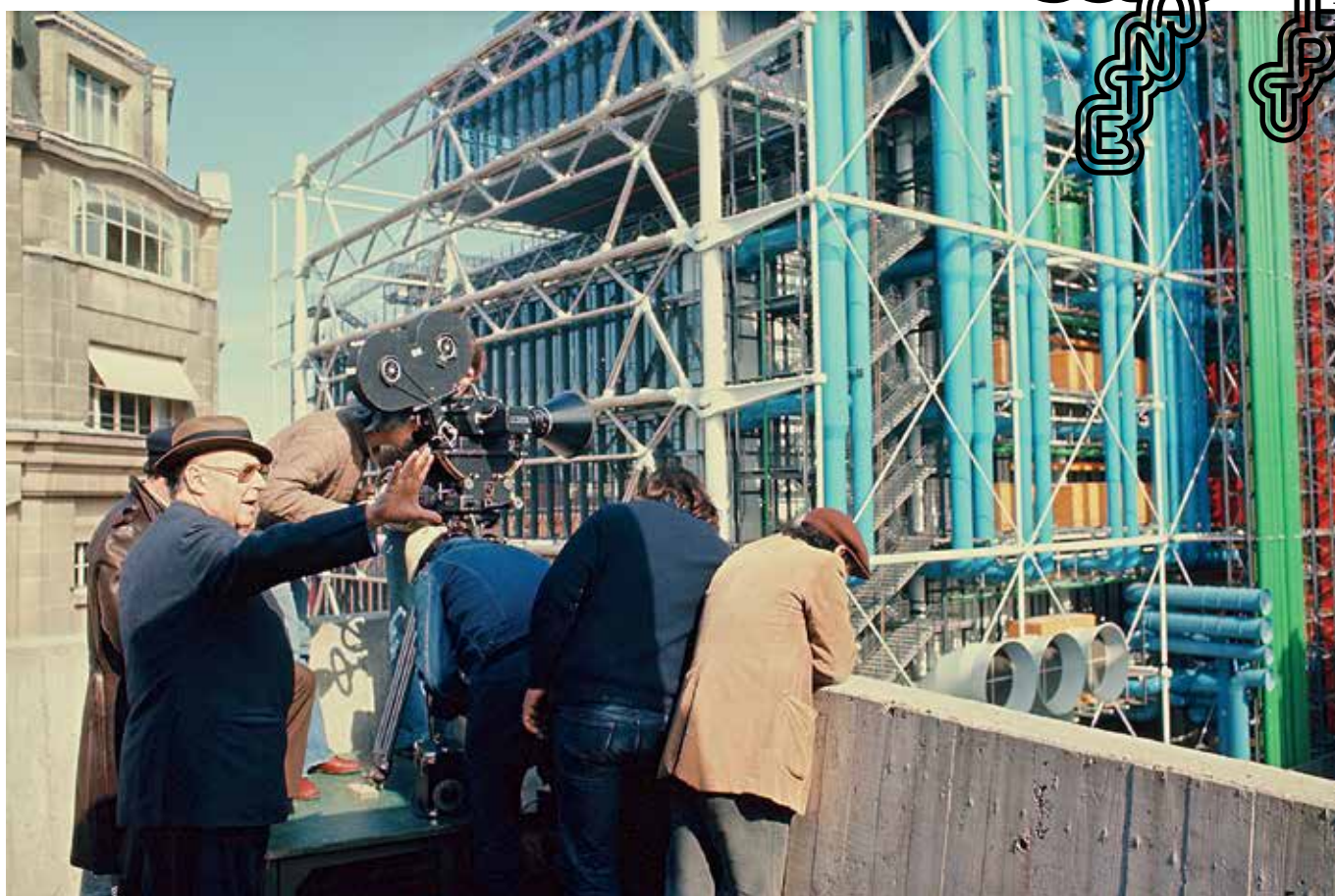
Roberto Rossellini  
Jacques Grandclaude  
Marie Auvity  
Brion Gysin  
Gordon Matta-Clark  
Melvin Moti

An exhibition for the Centre Pompidou's 40th anniversary

exhibition  
11 March -  
16 July 2017

press preview  
Thursday 9 March  
advance registration required

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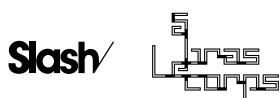
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## partner bodies



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## media partners



cover image : Roberto Rossellini, *shoot of  
Le Centre Georges Pompidou, 1977*, ©  
Fondation Genesium / Jacques  
Grandclaude © D.R.

# SOIXANTEDIXSEPT (SEVENTY SEVEN)

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## Centre Pompidou's 40th anniversary

**In 2017, the Centre Pompidou is celebrating its 40th anniversary throughout France. To share the celebration with a wider audience, it will be presenting a completely new programme of exhibitions, outstanding loans and various events throughout the year.**

Exhibitions, shows, concerts and meetings will be staged in 40 French cities in partnership with museums, contemporary art centres, performance halls, a festival, a key player in France's cultural and artistic fabric and many more.

At the crossroads of different disciplines, the programme for this 40th anniversary illustrates the Centre Pompidou's commitment to cultural institutions in the regions outside of Paris – essential players in the dissemination and development of art in our time.

## SoixanteDixSept

### **Three exhibitions for the Centre Pompidou's 40th anniversary**

from 11 march to 16 july 2017  
press preview thursday 9 march, advance registration required  
opening saturday 11 march

**SoixanteDixSept**  
***When Rossellini filmed the Centre Pompidou***  
at La Ferme du Buisson, Noisiel

**SoixanteDixSept**  
***Hôtel du Pavot...***  
at frac Île-de-france - Le château/Parc culturel de Rentilly-Michel Chartier – Bussy-Saint-Martin

**SoixanteDixSept**  
***Experiment***  
at Le Centre Photographique d'Île-de-France, Pontault-Combault

With exhibitions and a festival, three key contemporary art venues in Seine-et-Marne (France's département no. 77), recall the emblematic date – 1977 – of the opening of the Centre Pompidou, that "power plant for decentralisation", and revive the spirit of an era on a broad geographic front.

To keep visitors on their toes and ideas on the move, the three art centres will be displaying works created or acquired in 1977, works by artists born in 1977, and works focusing on the Centre Pompidou and its history.

The project takes a look at a specific vision of art and society, a crucial utopic impulse that still fuels contemporary creativity. This reassessment forty years down the track brings an understanding of the museum's active role in history as a force for conservation but also for shaping a future.

# WHEN ROSSELLINI FILMED THE CENTRE POMPIDOU

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**Curator**  
**Julie Pellegrin**

Roberto Rossellini  
Jacques Grandclaude  
Marie Auvity  
Brion Gysin  
Gordon Matta-Clark  
Melvin Moti

**In 1977, Roberto Rossellini devoted his last film to the opening of the Centre Pompidou, as personal testimony to the advent of a new artistic, architectural and cultural modernity. Now, after forty years of neglect, his film has resurfaced. The Italian director approached the museum in a way nobody else ever has, catching spectators' stunned amazement on the spot. This extraordinary adventure is revealed by hitherto unshown archives from the film's producer Jacques Grandclaude and Marie Auvity's documentary account of its making. In response to this remarkable material, works by Brion Gysin, Gordon Matta-Clark and Melvin Moti from the Centre Pompidou collection offer subjective visions of the museum and its history.**

The brand new Centre Pompidou opened in 1977, offering the public its first taste of Contemporary art. Roberto Rossellini devoted his last film to this historic moment. In doing so he testified to the advent of a new artistic, architectural and cultural modernity. With a camera constantly on the move and an amazing system of hidden microphones, he filmed the museum in a way nobody else ever has, catching spectators' stunned amazement on the spot.

Rarely screened over these last 40 years, this remarkable work has been made the beating heart of the exhibition. It is accompanied by hitherto unshown archival material from producer and comrade in arms Jacques Grandclaude: a step by step video montage of the director at work, 2500 photographs of the shoot, and hours of sync rushes recorded with Rossellini's hidden microphones. This immersive experience of the Italian master's method and the Centre Pompidou's first days is revisited here in a film specially made for the exhibition, in which Marie Auvity gets the original crew to talk about the making of the Rossellini film and its relationship with the Pompidou's creative spirit.

Out of this presentation arises the issue of how we see the museum and what it produces: its mix of democratisation and mass culture, and the invention of a new kind of visitor, a new form of museography and a new relationship with society. What kind of memory lives on in museums, and what projections, critiques and reshaping is it subject to?

In response to Rossellini's objective approach, works from the Centre Pompidou provide resolutely subjective artistic visions. When the Italian was filming, Brion Gysin was investing his photographs of the facade with his private hallucinations and Gordon Matta-Clark had already used the building site for *Conical Intersect*, his most famous social/architectural work. When the Italian was filming, Melvin Moti was being born, and thirty years later he came up with *No Show*, a recreation of a guided tour of a museum containing no artworks. A "performance" made, he said, for the future, "a future we're not even ready for yet." Just as we weren't ready for those baffling objects, the Centre Pompidou and Rossellini's film.

in association with the Genesium Foundation and Studio l'Équipe

# WORKS AND ARTISTS

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Roberto Rossellini,  
*Le Centre Georges  
Pompidou*, 1977

**Transferred from 35mm film,  
colour, sound, 58 mins**  
© Fondation Genesium / Jacques  
Grandclaude

1977. France's Ministry of Foreign Affairs decides to commission a film about the opening of the Centre Pompidou, with an eye to international media attention. Working with the production company Communauté de Cinéma "Création 9 Information", it called on one of the world's greatest filmmakers, Roberto Rossellini, to bear witness to this historic event: the birth of a globally acclaimed cultural model.

Discovering the Centre Pompidou as he filmed it, Rossellini became fascinated by his subject and the reactions it was triggering. The upshot was a one-off cinematic wonder: the camera moved systematically at eye level along dolly tracks laid down inside the museum; and the traditional voice-over commentary was dropped in favour of visitors' spontaneous reactions, caught on the spot by a crafty network of hidden microphones.

Working two months before his death, the founder of Neo-Realism turned this remarkable, unexpected encounter into his ultimate legacy. Today this film plunges us back into the public's stunned discovery of Contemporary art. And offers rare, exemplary insights into the possibilities for filming museums and exhibitions.

Jacques Grandclaude,  
*Rossellini au travail  
(Rossellini at work)*,  
1977

**Montage of transferred 16 mm  
films, colour, sound, 120 mins**  
© Fondation Genesium / Jacques  
Grandclaude

Roberto Rossellini's last producer and comrade in arms, Jacques Grandclaude worked tirelessly with him from January to May 1977, just before the director's death in Rome. Heading up the Communauté de Cinéma "Création 9 Information" production company, he produced *Le Centre Georges Pompidou* while at the same time filming the master "at work" and documenting the process step by step, from the beginning of the shoot to the end. Much more than just a making-of, these hitherto unseen rushes, with their emphasis on the creative dimension, are unique testimony to the Rossellini method and the relationship between the cinema and the museum.

"I know of no equivalent to these rushes of Rossellini shooting *Le Centre Georges Pompidou*. I have never seen a film follow so closely, and with such exactness, intelligence and creativity, a filmmaker at work."  
Alain Bergala

Marie Auvity,  
*Le dernier film (The Last  
Film)*, 2017

**2K video, colour, sound, 20 mins**

So as to put Rossellini's film into a contemporary perspective, La Ferme du Buisson commissioned a film from visual artist and producer Marie Auvity. In the wake of Rossellini filming Beaubourg and Grandclaude filming Rossellini, she decided to pursue the story within a story by filling in its neglected background. What she offers is a journey through memory, a reconstruction based on the recollections of Jacques Grandclaude and punctuated by interviews with the other main participants – Claude Mollard, Patrick Imhaus, Alain Bergala, Yvette Mallet and others – in the key places concerned.

## Unshown archives

This film "triptych" will be rounded off by remarkable archival material from the Genesium Foundation collection.

2500 photographs taken during shooting in the form of 46 contact sheets. This goldmine of on-the-spot images provides an account not only of the shooting, but also of a human adventure summed up in the ambience of the first days of the Centre Pompidou: the works being hung, the museum teams and artists (notably Jean Tinguely) busying themselves in the different spaces, and the surrounding urban and social context.

20 hours of hitherto unseen sync rushes not used in the film. Listening to them gives us a far broader vision of the spectators' reactions and comments. Here we are listening "blind": not always knowing which works are being referred to, we have to resort to the power of our imagination.

# WORKS AND ARTISTS

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## Brion Gysin

b. 1916 in Taplow (UK), d. 1986 in Paris

Painter, poet, inventor and writer, Brion Gysin is famous for having worked with William Burroughs on the literary "cut-up" technique and for his "permuted poems", the best known of which is the tautological sound piece *I Am That I Am*. Defying all pigeonholing, Gysin advocated a radically interdisciplinary approach and became a practitioner of the multimedia performance at a time when only scientists were exploring the new technological tools. His pioneering works subvert reality with a mix of perceptual and poetic experiment, and today his influence on artists, musicians and writers continues to be felt.

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### *The Last Museum, 1977*

**10 colour contact sheets, each  
59.8 x 49.8 cm**

**Centre Pompidou, Paris, Musée  
National d'Art Moderne / Centre  
de Création Industrielle**

In 1973, Brion Gysin moved definitively to Paris, living in a small apartment opposite what was soon to become the Centre Georges Pompidou. The unique exoskeletal structure of the building immediately reminded him of his early gridded paintings and he decided to make a photographic record of the project as it advanced. Adopting a photocollage approach, he came to see his contact sheets not as grids, but as architectural forms in their own right, the result being a cut-up interpretation of the famed facade. During the second half of the 1970s he concentrated on photographing details of the building of which he considered himself the "secret architect".

### *Dreamachine, 1976*

**Painted and cut cartridge paper,  
Altuglas, light bulb and motor,  
120.5 x 29.5 cm**

Described as "the first art object to be seen with the eyes closed", the *Dreamachine* was designed at the Beat Hotel in the late 1950s by poet Brion Gysin and mathematician Ian Sommerville. It consisted of a cylinder, originally of openwork cardboard, containing a light bulb and revolving, thanks to a phonograph motor, at 78 rpm. Watched with the eyes closed, the flickerings generated by this multidimensional kaleidoscope generates a stroboscopic effect that causes optical hallucinations. The coloured shapes and images thus "seen" constitute an authentic imaginary museum. Acquired in 1977, the *Dreamachine* was one of the first works in the new Centre Pompidou's collection.

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### *Untitled, 1961*

**Brown ink rolled onto paper,  
66 x 93.5 cm  
Private collection**

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### *The Last Museum, 1974*

**Black and white photograph,  
40 x 30.6 cm  
Thieck Collections**



# WORKS AND ARTISTS

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## Gordon Matta-Clark

b. 1943 in New York, d. 1978

A major figure on the American art scene in the 1970s, Gordon Matta-Clark is known for his spectacular "Building Cuts" and dissections of abandoned buildings. Instead of scaffolding, constructing and stacking, he subtracts sections of walls to reveal the internal structure of the building viewed from the street and thus shatters the habitual relationships of scale. After beginning as a performance artist, from 1971 onwards Matta-Clark devoted himself to site-specific works. His work was widely exhibited in the United States, as well at the Musée d'Art Moderne in Paris in 1974 and in Berlin, Milan, Düsseldorf and Chicago. He took part in various biennials, including São Paulo in 1971 and Venice in 1980, and in documenta VI in Kassel in 1977.

### *Conical Intersect*, 1975

**Transferred from 16 mm film, colour, silent, 17 mins  
Centre Pompidou, Paris, Musée National d'Art Moderne / Centre de Création Industrielle**

Made in 1975 for the Paris Biennial, *Conical Intersect* is one of Gordon Matta-Clark's most famous "Building Cuts". When his original plan to make holes in the Centre Pompidou, then under construction, was rejected, he turned to two nearby buildings slated for demolition as part of the redevelopment of the Les Halles neighbourhood. *Conical Intersect* takes the form of a cone cutting a spiral through walls and floors, with its point piercing the roof of the house next-door and giving passers-by a glimpse of the skeleton of the Centre Pompidou. The play of light created here takes its inspiration from a film by Anthony McCall, *Line Describing a Cone* (1973), which opens with a patch of light gradually tracing a cone shape in space. On the cusp between sculpture and architecture, *Conical Intersect* reverses the usual construction process by exposing the internal structures of the buildings. With its social and historical implications, it is guided by an urge to critique today's urban environment by modifying our perception of it.

## Melvin Moti

b. 1977 in Rotterdam

Of Caribbean extraction, Dutch artist Melvin Moti began with black and white photography before taking up video. Fascinated by anecdotes and experiences overflowing the habitual channels of historical and scientific narrative, Moti begins each project with elaborate research and investigations designed to foreground his non-events. In works like *No Show* (2004), *The Prisoner's Cinema* (2008), *Stories from Surinam* (2002), *Miamilism* (2008), *Untitled* (2008) and *Eigenlicht* (2012) he invites us to meditate on the definitions of darkness and light, of the visible and the non-visible.

### *No Show*, 2004

**Video installation, digitised 16 mm film, colour, sound, 24 mins  
Centre Pompidou, Paris, Musée National d'Art Moderne / Centre de Création Industrielle**

During the Second World War the works in the Hermitage Museum were moved out to safer quarters. Only the empty frames remained on the walls. In 1943 the curator Pavel Gubchevsky took a group of soldiers on a guided tour of the void museum space. After several months' research Melvin Moti successfully recreated this ghostly promenade in *No Show*. Mingling fiction and documentary, he invites the viewer to an exhibition in which the works exist solely through the words and passionate recollections of one man. Focusing more on the absence of images than on their over-exposure, Moti's excursion recreates the dominance of the oral over the visual.

# AVAILABLE IMAGES

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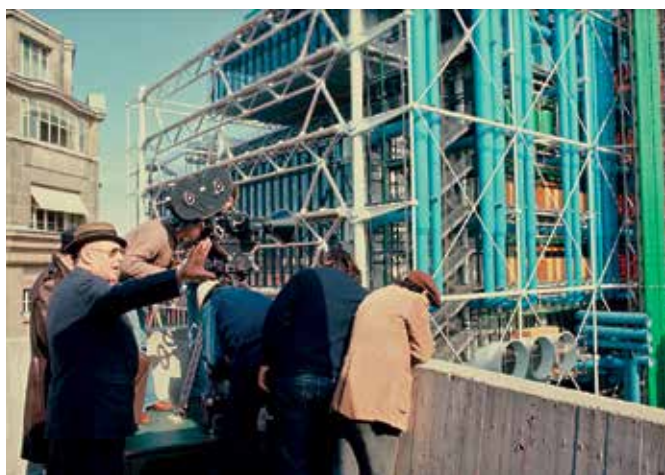
Roberto Rossellini, shoot of *Le Centre Georges Pompidou*, 1977, © Fondation Genesium / Jacques Grandclaude © D.R.



Roberto Rossellini, shoot of *Le Centre Georges Pompidou*, 1977, © Fondation Genesium / Jacques Grandclaude © D.R.

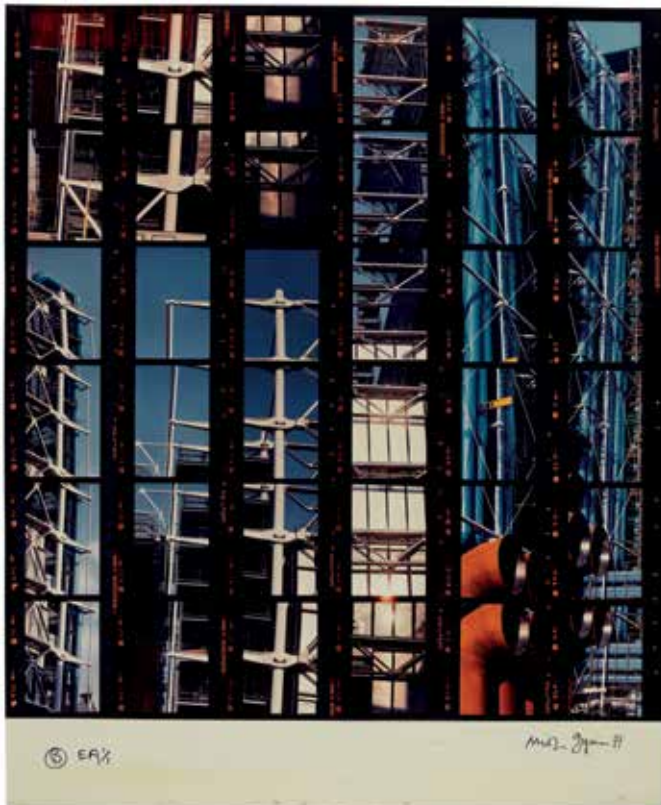


Roberto Rossellini, shoot of *Le Centre Georges Pompidou*, 1977, © Fondation Genesium / Jacques Grandclaude © D.R.

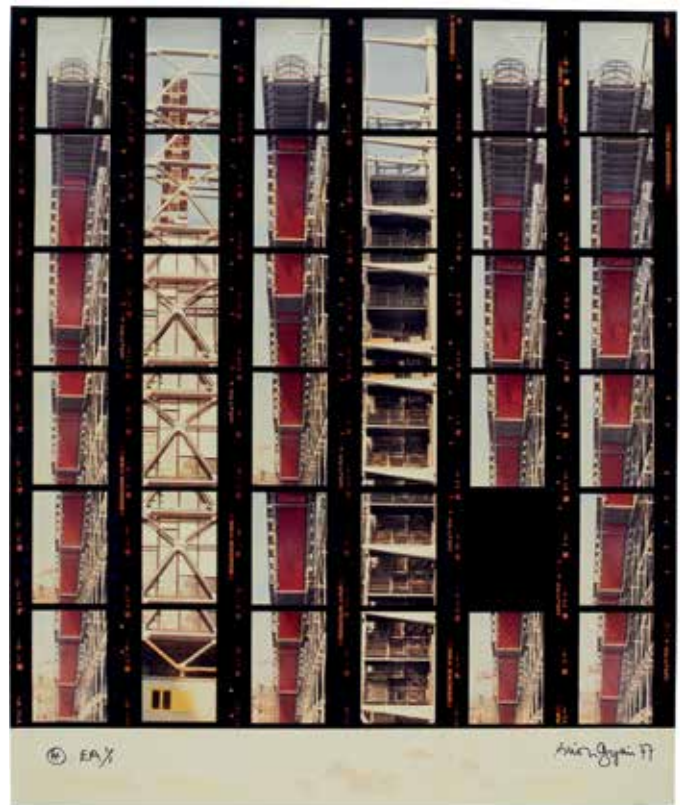


Roberto Rossellini, shoot of *Le Centre Georges Pompidou*, 1977, © Fondation Genesium / Jacques Grandclaude © D.R.





Brion Gysin, *The last museum*, 1977,  
collection Centre Pompidou - MNAM-CCI / Philippe  
Migea / Dist. RMN-GP,  
© Galerie de France – Paris



Brion Gysin, *The last museum*, 1977,  
collection Centre Pompidou - MNAM-CCI / Philippe  
Migea / Dist. RMN-GP,  
© Galerie de France – Paris



Gordon Matta-Clark, *Conical Intersect*, 1975,  
collection Centre Pompidou - MNAM-CCI /  
Bertrand Prévost / Dist. RMN-GP,  
© Adagp – Paris 2017



Melvin Moti, *No Show*, 2004, courtesy of the artist

# ELSEWHERE IN SEINE-ET-MARNE

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SoixanteDixSept  
*Hôtel du Pavot...*

**frac Île-de-france, le château/  
Parc culturel de Rentilly-Michel  
Chartier – Bussy-Saint-Martin**

**Curator  
Xavier Franceschi**

Based on *Chambre 202, Hôtel du Pavot* by Dorothea Tanning, an installation unfolds incorporating works with a Surrealist touch, making play on explicit links with the work of the American artist as regards materials and situations. This relationship with the organic, the Internet and a certain strangeness in Tanning's work continues in other works, all linked by the year 1977. The second part of the exhibition opens with experimental, forwardlooking forms, particularly from the late Seventies, consisting of films and videos, with works that reveal another relationship with reality – and with works borrowed from other Frac – whether this involves transposing by renewing narrative methods, or intervening: a reality experienced as various experiments with a performative aspect.

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77600 Bussy-Saint-Martin, France  
[www.parcculturelrentilly.fr](http://www.parcculturelrentilly.fr)  
[www.fraciledefrance.com](http://www.fraciledefrance.com)



Dorothea Tanning *Chambre 202,*  
*Hôtel du Pavot, 1970*  
© The Estate of Dorothea Tanning /  
Adagp, Paris

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## SoixanteDixSept *Experiment*

**Centre Photographique  
d'Île-de-France**

**Curator  
Nathalie Giraudeau**

With the collaboration of  
**Marcelline Delbecq** (1977)  
**Marina Gadonneix** (1977)  
**Aurélie Pétre**l (1980)  
artists

**Audrey Illouz** (1978)  
art critic

**Rémi Parcollet** (1977)  
art historian

The CPIF selected works that are emblematic of the 1970s feminist art scene from the collections of the Centre Pompidou, works that bear witness to the extraordinary vitality of artistic experimentation at that time. The artists and art critics invited to react to these emblematic works in the context of this exhibition explore the notion of performance-based experimentation by producing new images, thereby revealing how we are still connected today to this crucial period in contemporary art history.

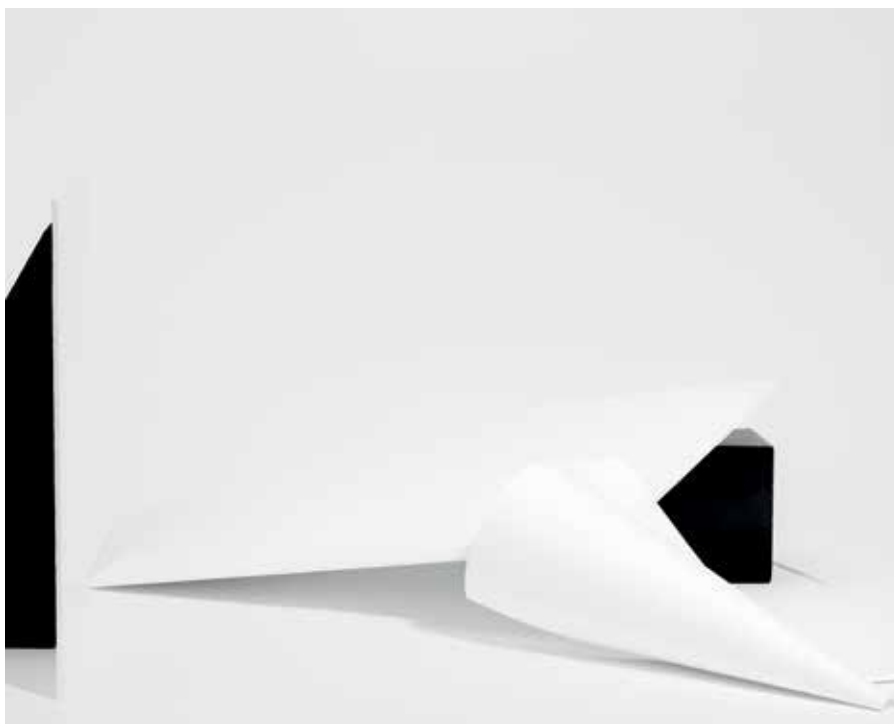
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Centre photographique d'Île-de-France  
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Cour de la ferme briarde  
77340 Pontault-Combault, France  
[www.cpiif.net](http://www.cpiif.net)

*Sans titre (no title, Eva Hesse) 2015.*  
Série Après l'Image.  
© Marina Gadonneix



# EVENTS CALENDAR

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Press  
invitations  
upon request

## Saturday 11 March

### Opening

11:15 am  
shuttle leaves Paris,  
place du Châtelet  
[reservation@fraciledefrance.com](mailto:reservation@fraciledefrance.com)

12 noon  
**frac île-de-france - le château /  
Parc Culturel de Rentilly -  
Michel Chartier, Bussy-Saint-  
Martin (77)**

Introductory talk and tour of the *Hôtel du Pavot...* exhibition, followed by a buffet lunch.

2:30 pm  
**Centre photographique d'Île-de-  
France, Pontault-Combault (77)**

Tour of the *Experiment* exhibition, with the associated artists and curators.

4:30 pm  
**La Ferme du Buisson, Noisiel (77)**

Tour of the exhibition  
*When Rossellini filmed the Centre  
Pompidou*

6 pm  
large-screen showing of Roberto  
Rossellini's *Le Centre Georges Pompidou*  
in the presence of its producer, Jacques  
Grandclaude.

6 pm and 7:30 pm  
shuttle returns to Paris

## Saturday 13 May

### Taxi tram

Trip to the three venues: from the Centre  
photographique d'Île-de-France to frac  
Île-de-France, le château / Parc Culturel de  
Rentilly – Michel Chartier, via La Ferme du  
Buisson  
bookings: 01 53 34 64 43  
[taxitram@tram-idf.fr](mailto:taxitram@tram-idf.fr)

## Saturday 25 June

### Guided Tour with the curators

Guided tours of the three exhibitions with  
curators Xavier Franceschi (Château de  
Rentilly), Julie Pellegrin (Ferme du Buisson)  
and Nathalie Giraudeau (Centre  
photographique d'Île-de-France).

Meeting point at Rentilly for the first visit.

## Saturday 3 June 2017

### **Performance Day : The Performed Museum**

Performance festival

In association with the Centre Photographique d'Ile-de-france, frac île-de-france, Fundação de Serralves-Museu de Arte Contemporânea and the Centre Pompidou.

Curators

#### **Julie Pellegrin**

director, La Ferme du Buisson Art Centre

#### **Xavier Franceschi**

director, frac île-de-france

#### **Nathalie Giraudeau**

director, Centre photographique d'Ile-de-France

#### **Cristina Grande**

dance and performance programmer, Fundação de Serralves-Museu de Arte Contemporânea

#### **Ricardo Nicolau**

exhibitions curator, Fundação de Serralves-Museu de Arte Contemporânea

#### **Pedro Rocha**

music programmer, Fundação de Serralves-Museu de Arte Contemporânea

This second edition sees the performance festival broadening its scope. As part of the Centre Pompidou 40th anniversary celebrations, it is spreading out through the Ferme du Buisson and into partner venues. The core idea is "the museum performed", with artists invited to come up with performances, talks, guided tours, concerts and experiments with artworks involving histories of museums and collections.

## Autumn 2017

### **Robert Breer films (a retrospective)**

Curators

#### **Julie Pellegrin**

#### **Dominique Toulat**

For the first time in France, La Ferme du Buisson is presenting all the films of Robert Breer, paying tribute to an exceptional collection built up by the Centre Pompidou over the years. Starting with the film 77, these theatre screenings reveal the long line of films made by the American artist, from his membership of various artistic avant-garde movements, to the key role played by his output in cartoon strips and animated images. Over sixty years, Robert Breer built up a funny and stimulating body of work, where forms engendered others through collage, and where movement was seen as a tool for creating jokes and astonishment and animated cinema as a machine for producing metamorphoses.



# THE CONTEMPORARY ART CENTRE OF LA FERME DU BUISSON

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**Located on an exceptional site, La Ferme du Buisson is a national cultural centre of international reach. This 19th Century “model farm” features an art centre, a theatre, a cinema and a concert hall, all enabling in an exemplary manner the permeability between disciplines.**

The art centre has for over 25 years been an active producer, diffuser and publisher. Insisting on emerging or rarely seen artists in France, it is a reference for performance, pluridisciplinarity and experimentation on exhibition formats, focused on a dialogue between visual arts and other fields.

Under the direction of Julie Pellegrin, the centre aims to seize every opportunity to create a dialogue between contemporary art and other art forms (with a particular emphasis on theatre and dance), as well as social science (economics, philosophy, anthropology, etc.) The art scene is viewed as being part and parcel of the wider social, political and cultural context.

Solo and group exhibitions mix with publications, talks and performances. The programme focuses on new or rarely seen talent in France, and on the significance of processes and experimentation in the performative dimension of art.



# INFORMATIONS

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## **Centre d'art contemporain de la Ferme du Buisson**

allée de la Ferme  
77186 Noisiel, France  
01 64 62 77 00  
[contact@lafermedubuisson.com](mailto:contact@lafermedubuisson.com)  
[lafermedubuisson.com](http://lafermedubuisson.com)

## **how to get there**

### public transport

RER A to Noisiel  
(20 mins from Paris Nation)

### by car

A4 towards Marne-la-Vallée,  
exit Noisiel-Torcy towards Noisiel-Luzard

## **opening hours**

wednesday - sunday  
2 - 7:30 pm  
open to 9 pm on event days

## **exhibition tours**

guided tours on request

### tours with a difference:

Saturdays at 4:00 pm

### family tours/workshops:

1st Sunday of each month at 4:00 pm

### booking for group tours:

[rp@lafermedubuisson.com](mailto:rp@lafermedubuisson.com)

## **admission**

free

The Centre d'art contemporain de la Ferme du Buisson is supported by : Drac Ile-de-France/ Ministère de la Culture et de la Communication, Communauté d'Agglomération de Paris Vallée-de-la-Marne, Conseil Général de Seine-et-Marne, Conseil Régional d'Ile-de-France.

It is a member of the Relais network of art centres in the Seine-et-Marne département, of the Ile-de-France contemporary art network Tram, and of d.c.a., the French Association for the Development of Art Centres.en Seine-et-Marne), Tram (art contemporain en Ile-de-France) et d.c.a. (association française de développement des centres d'art).



d.c.a

