

 LA FERME  
DU BUISSON  
CENTRE D'ART CONTEMPORAIN

SCÈNE NATIONALE  
DE MARNE-LA-VALLÉE

Centre **40**  
Pompidou

English  
version

# SOIXANTE DIX SEPT

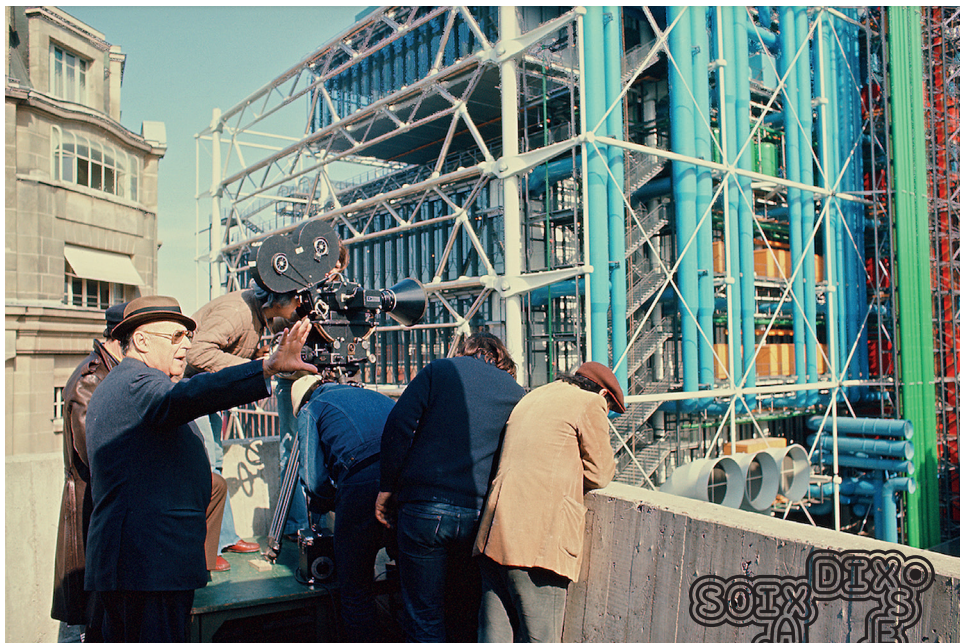
QUAND ROSSELLINI  
FILMAIT BEAUBOURG

[ROSSELLINI FILMING BEAUBOURG]

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

EXHIBITION

11 MARCH - 16 JULY 2017



SOIXANTE  
DIX  
SEPT

## Acknowledgements

Jacques Grandclaude, Marie-France Delobel, Sylvie Boulloud and the Fondation Genesium; Renzo Rossellini and Gabriella Boccardo; Alain Pompidou; Alain Bergala; Margaux Merzouc; Philippe Bosman, Dominique Marcel and the Studio l'Equipe; Frédéric Paul, Serge Lasvignes, Bernard Blistène, Gilles Bion, Jean-Philippe Bonilli, Julia Beurton, Olga Makhroff, Philippe-Alain Michaud, Jonathan Pouthier, Jean Charlier, Marc-Antoine Chaumien, Sennen Codjo, Isabelle Daire, Darrell Di Fiore, Sylvie Douala-Bell, Aurélie Gavelle, Nicolas Gerbier, Carole Hubert, Marcella Lista, Jean-Gabriel Massardier, Etienne Sandrin, Michael Schischke and the Centre Pompidou; Catherine Tieck, Emilie Girault and the Galerie de France; Patrick Imhaus; Yvette Mallet-Roumanteau; Claude Mollard; Françoise Bellaigue; Nicolas Becker; Carole Fournier; CengizHartlap; Florence Cohen and Good Fortune films; Les films du Périscope; Cosmikvideo, 13-17; Philippe Parreno; Renaud Thill, Eva and Luna Thill, Micheline Auvity and Véronique Auvity; the artists and the teams of the Centre Photographique d'Ile-de-France, Frac Ile-de-France / Parc culturel de Rentilly - Michel Chartier and Ferme du Buisson.

## Partners bodies



in association with the Genesium Foundation and Studio l'Équipe



## Media partners



# Introduction

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

With the project *Soixante-Dix-Sept*, 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.

**11 March – 16 July 2017**

## **SoixanteDixSept**

Three exhibitions for the Centre Pompidou's 40<sup>th</sup> anniversary

### **SoixanteDixSept**

#### ***Quand Rossellini filmait Beaubourg***

at La Ferme du Buisson

### **SoixanteDixSept**

#### ***Hôtel du Pavot...***

at Frac île-de-france, le château /  
Parc culturel de Rentilly

### **SoixanteDixSept**

#### ***Experiment***

at Centre Photographique d'Île-de-France

**3 June 2017**

## **Performance Day**

The museum Performed

at Centre Photographique d'Île-de-France  
and at Ferme du Buisson

# Introduction

## **SoixanteDixSept**

Quand Rossellini filma  
Beaubourg

[Rossellini Filming Beaubourg]

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

Curator: Julie Pellegrin

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 historic moment has now been revisited by Marie Auvity in a film specially made for the exhibition. For the first time those involved are given the chance to talk about a dual, interlinked adventure: the making of the Rossellini film and the creation of the Centre Pompidou.

Out of this overall 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 reshapings is it subject to?

In response to the objectivity of the founder of Neo-Realism, works from the Centre Pompidou provided uncompromisingly 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 Rossellini was filming Beaubourg, just a few months before his death, Melvin Moti had just been born. Thirty years later Moti 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.

# Roberto Rossellini

b. Rome, 1906, d. Rome, June 3<sup>rd</sup> 1977.



© photo Emile Ouroumov

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## *Le Centre Georges Pompidou, 1977*

Transferred from 35mm film, colour, sound, 58 mins

Writer and director: Roberto Rossellini

Producers: Jacques Grandclaude and  
the Communauté de Cinéma

© Fondation Genesisium / Jacques Grandclaude

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Roberto Rossellini was born on May 8, 1906. Master filmmaker Roberto Rossellini, as one of the creators of neo-realism, he is one of the most influential directors of all time. His films influenced Hollywood movies as well as France's nouvelle vague. Rossellini produced his first classic film, the anti-fascist *Rome, Open City* in 1945. Two other neo-realist classics soon followed, *Paisà* and *Germany in the Year Zero*. Born with postwar shooting conditions, neorealism movement is characterized by the simple direct depiction of lower-class life. After his meeting with Ingrid Bergman, Rossellini realized much acclaimed *Stromboli* and *Journey to Italy*. Rossellini's late career marks a return to his nonrealist period, and his eventual turn to the creation of didactic films for television meant to educate the mass audience. Roberto Rossellini died of a heart attack in Rome on June 3, 1977.

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 his film plunges us back into the public's stunned discovery of Contemporary art. It reveals, too, the Centre Pompidou as we have never seen it, in all the ferment of its very first days: the building's complex structure, the works making up the inaugural exhibition, a radically new kind of museology, as well as artists actually at work and the reactions of the visitors.

Thus Rossellini offers rare, exemplary insights into the possibilities for filming museums and exhibitions.

# Jacques Grandclaude

b. 1936 in Vesoul (France).

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 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. Rossellini agreed to «be filmed filming Beaubourg» and two crews, together with two photographers, followed him on a daily basis.

«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*, film critic, Roberto Rossellini specialist



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## *Rossellini au travail [Rossellini at Work]*, 1977

Montage of transferred 16 mm films, colour, sound, 120 mins

Writer and director: Jacques Grandclaude

Producers: Jacques Grandclaude and the Communauté de Cinéma

© FondationGenesium / Jacques Grandclaude

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Much more than just a making-of, these hitherto unseen images add up to a unique account of the Italian director's method, his relationship with the museum, film technique and his crew, and the way he gradually appropriated his working space. They show us an extremely ambitious shoot whose stellar crew included celebrated New Wave cameraman Nestor Almendros; the tools Rossellini brought into the museum, including dozens of metres of dolly tracks, a uniquely innovative sound recording system; and most of all his famous remote-controlled 25-250 zoom lens. No wonder the critics were so impressed: «His zoom allows for endless changes of perspective, and moving ceaselessly from close-up to wide shot and vice versa he expresses that fundamental interdependence between the individual and his environment, between the whole and the part.» And in this specific case, between artwork and spectator, between a building and its city.



© photo Emile Ouroumov

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Synch rushes from the shooting of Roberto Rossellini's *Le Centre Georges Pompidou*, 1977

© Fondation Genesisium / Jacques Grandclaude

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For his documentary *Le Centre Georges Pompidou*, Roberto Rossellini made a radical decision: to replace the standard voice-over commentary with on-the-spot reactions from the spectators. To do this he and his team set up an extraordinary system of microphones hidden in the museum and in his technician's shirtsleeves; this was the «direct sound» of the Neo-Realist tradition. Rossellini rejected all *mise en scène* in favour of an authenticity that consisted in following situations and people to their logical conclusion.

In doing so he created a true «sound image», in which ambient sound intermingled with guides' voices, the noises of the building, and the delighted descriptions of artworks – as well as the expressions of outrage – of a general public exposed to Contemporary art for the first time in France. These unedited recordings, which were not used in the film, immerse us, disturbingly, in a special era and the ferment of the Centre Pompidou's first days. It is as if we were there.

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Photographs of the shooting of Roberto Rossellini's *Le Centre Georges Pompidou*, 1977

2,500 colour photographs (46 contact sheets  
42 x 29.7 cm)

© Fondation Genesisium / Jacques Grandclaude

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Combined with the synch rushes, this enormous accumulation of photographs taken during the shooting of Rossellini's film immerses us in, simultaneously, the Italian master's method and the Centre Pompidou as it was at the time: its incredible architecture, its urban context, its first exhibitions, its vast library. A closer look reveals a host of details: the piazza, not yet sloping and home to a gigantic exhibition for children; the museum's movable hanging facilities; works in the first exhibition dating as far back as 1900; and Tinguely and Niki de Saint Phalle busily constructing their *Krokodrome* as the public looks on.

*All the film material on show has been reassembled and restored by Studio L'Équipe of Brussels.*

# Marie Auvity

b. 1973 in Valence (France).  
Lives and works in Paris.



© photo Emile Ouroumov

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## *Le dernier film* [The Last Film], 2017

2.5K video, colour, sound, 32 mins  
Production Ferme du Buisson

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### With:

Jacques Grandclaude  
Patrick Imhaus  
Yvette Mallet-Roumanteau  
Claude Mollard

Camera: Boris Memmi

Digital imaging, special effects: Nicolas Michel

Postproduction and logistics: Renaud Thill

Sound recording: Yohann Henry

Sound effects, sound editing and mixing:  
Renaud Thill

Editing: Manon Falise

Production: Marie Auvity, Florence Cohen  
(Good Fortune Films)

Calibration: Theodore Sanchez

With the generous participation  
of the Centre Pompidou

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. Accompanied by those involved at the time, Auvity takes us down memory lane to the key sites of the events of 1977. Based on the account given by Jacques Grandclaude, her reconstruction is punctuated by interviews with Patrick Imhaus and Yvette Mallet-Roumanteau, who instigated the Centre Pompidou/Rossellini project, and Claude Mollard and Robert Bordaz, who headed up the administrative side.



# Melvin Moti

b. 1977 in Rotterdam (Netherlands).  
Lives and works in Rotterdam.

Of Caribbean extraction, Dutch artist Melvin Moti began with black and white photography before taking up video. Fascinated by anecdotes and experiences overspilling 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.



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## *No Show*, 2004

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

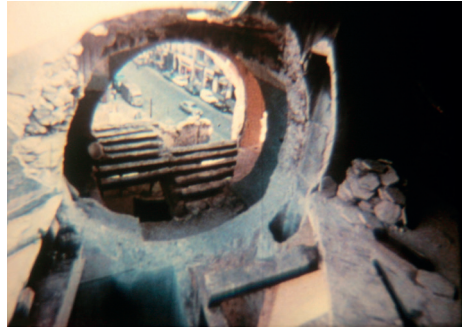
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During the Second World War the works in the Hermitage Museum were moved out to safer quarters. Only the empty frames remained on the walls. In 1943 the curator Pavel Gubchevsky took a group of soldiers on a guided tour of the void museum space. After 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.

# 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.



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## *Conical Intersect*, 1975

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

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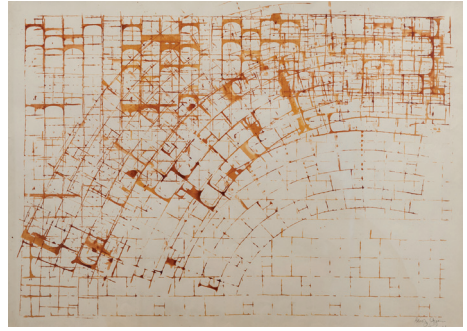
Made in 1975 for the Paris Biennial, *Conical Intersect* is one of Gordon Matta-Clark's most famous «Building Cuts». When his original plan to make holes in the Centre Pompidou, then under construction, was rejected, he turned to two nearby buildings slated for demolition as part of the redevelopment 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.

# Brion Gysin

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

Painter, poet, inventor and writer with Beat Generation connections, Brion Gysin is famous for having developed the literary «cut-up» technique for William Burroughs, 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.



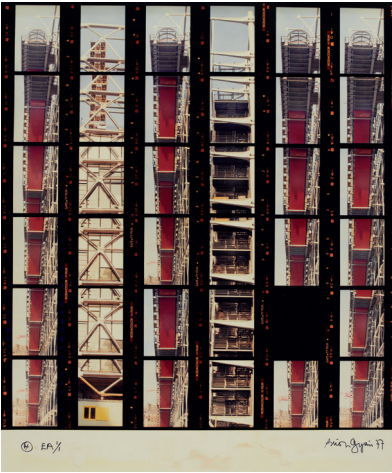
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## *Untitled, 1961*

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

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During a visit to Rome in 1961 Gysin bought a rubber paint roller, or «brayer», onto which he incised a grid that could then be exploited ad infinitum. At the time he used the brayer to make a famous drawing of the paving stones of the Coliseum. Coated with paint, his rollers overlaid his image supports with a coloured grid which for the rest of his life provided a background for his paintings, drawings, prints and photocollages. In the course of his research Gysin made a connection between rolling out grid forms and taking photos: «It took me years to realise that the spool of film in my camera is a roller», he wrote in 1977. Roller photocollages were soon superseded by experiments with contact sheets, which themselves constituted a grid; and composition was effected directly in the camera.

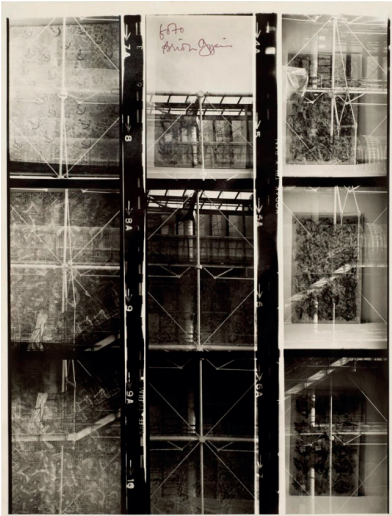



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### *The Last Museum, 1977*

10 colour contact sheets, each 59.8 x 49.8 cm  
 Centre Pompidou, Paris, Musée National d'Art  
 Moderne / Centre de Création Industrielle

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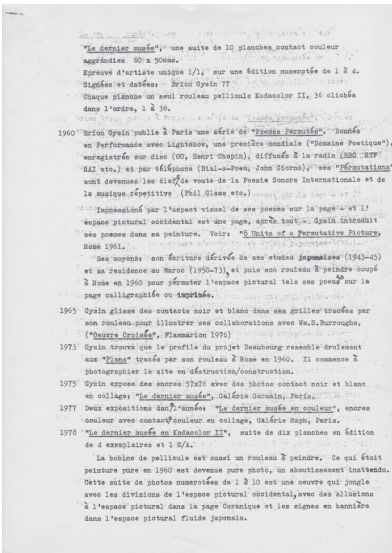
### *The Last Museum, 1974*

Black and white photograph, 40 x 30.6 cm  
 Thieck Collection

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In 1973 Brion Gysin moved definitively to Paris – a small apartment opposite what was soon to become the Centre Georges Pompidou. «When I first saw the project for the Centre Georges Pompidou in 1973 it gave me one of those old goose-pimple flashes of déjà vu,» he wrote in *The Last Museum*, the memoir of his time at the Beat Hotel. «It looked so like my first roller drawings in colour that I abandoned my self-effacing spurious Zen pose long enough to exclaim: 'This is the Last Museum, what else? And who designed it but me!」»

The building's unique exoskeletal structure reminded him of his early grid paintings and he decided to photograph the ongoing evolution of the worksite outside his window. With the resultant photocollages he discovered a new means of expression, seeing his contact sheets not as grids but as structures in their own right. The outcome here can be considered a «cut-up» interpretation of the famous facade. During the second half of the 1970s Gysin concentrated on photographing details of the Centre Pompidou, of which he saw himself as the «secret architect». As proof of his claim he produced a black and white photomontage that he called *The Last Museum: the Centre Pompidou facade overlaid on a roller drawing on his wall as seen through the reflection in his apartment window.*



Excerpts from the manuscript  
by Brion Gysin

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These excerpts from an unpublished manuscript include a biography by Gysin himself, together with texts and quotations dating from when he was working on his Centre Pompidou photographic series.



© photo Emile Ouroumov

## Dreamachine, 1976

Slit metal, light bulb and motor, 85 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.

# The SeventySeven schedule

Saturday 11 March

## **Exhibition opening**

An excursion covering the three venues: Ile-de-France Regional Contemporary Art Collection (FRAC) at le château/Parc culturel de Rentilly-Michel Chartier, La Ferme du Buisson and the Centre Photographique d'Île-de-France (CPIF)

Bookings:

[reservation@fraciledefrance.com](mailto:reservation@fraciledefrance.com)

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Saturday 13 May

## **Taxi tram**

Trip to the three venues: from the Centre Photographique d'Île-de-France to Ile-de-France Regional Contemporary Art Collection (FRAC) at 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)

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Saturday 25 June

## **guided tours 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).

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## **A different kind of guided tour**

every Saturday at 4:00 pm

## **Family tours/workshops**

1<sup>st</sup> Sunday of the month at 4:00 pm and daily during the school holidays

more informations at

[lafermedubuisson.com](http://lafermedubuisson.com)

# Save the date

**3 June 2017**

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

Performance festival

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

This second edition sees the performance festival broadening its scope. As part of the Centre Pompidou 40<sup>th</sup> 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**

**Alex Cecchetti**

Solo show

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

allée de la Ferme  
77186 Noisiel

France

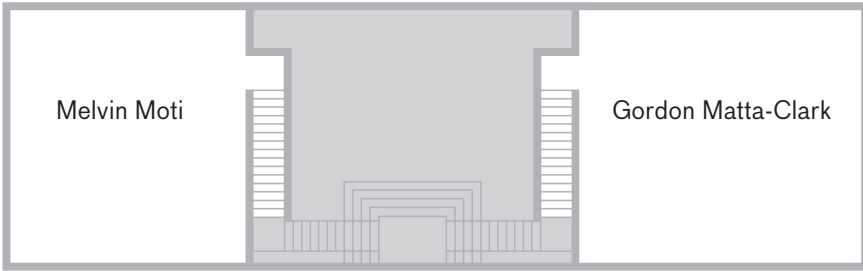
+33 (0)1 64 62 77 00

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

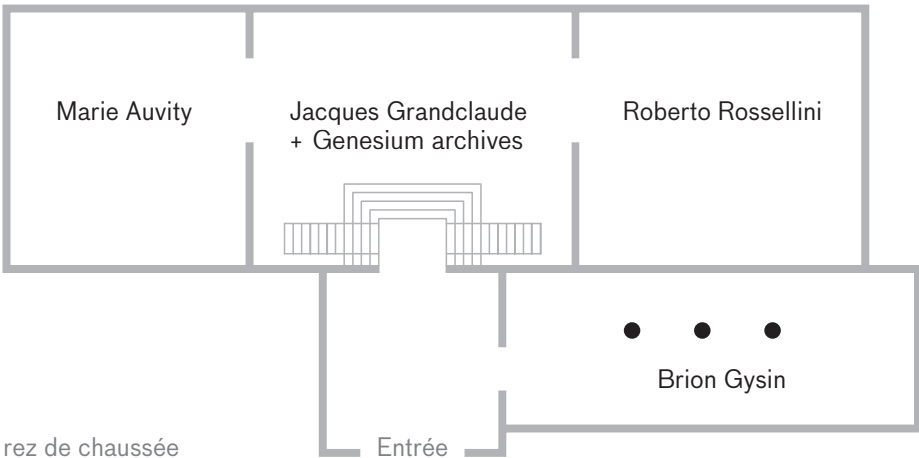
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Traduction du français :  
John Tittensor

# Exhibition plan



2<sup>e</sup> étage



rez de chaussée