

## SoixanteDixSept

Three exhibitions celebrating the 40<sup>th</sup> anniversary of the Centre Pompidou

Centre Photographique d'Île-de-France  
La Ferme du Buisson

frac île-de-france, le château / Parc culturel de Rentilly - Michel Chartier

11 March – 16 July 2017

### Hôtel du Pavot...

Andrej ABRAMOU, Mac ADAMS, Eduardo ARROYO, John BALDESSARI, Hannes BECKMANN, Robert BREER/ Pontus HULTEN, Victor BURGIN, Marc Camille CHAIMOWICZ, Paul CORNET, Lucio FANTI, Esther FERRER, ROBERT FILLIOU, Jose FIORAVANTI, GENERAL IDEA, Emile GILIOLI, Aroldo GOVERNATORI, Sigurdur GUDMUNDSSON, Erich HARTMANN, Marius HERMANOWICZ, Francis JALAIN, Edmund KUPPEL, Jiri KOVANDA, Ugo LA PIETRA, Urs LÜTHI, Annette MESSEGER, Duane MICHALS, Dore O. / Werner NEKES, Slobodan PAJIC, Max PAM, Neša PARIPOVIC, Roger PARRY, Dieter ROTH / Richard HAMILTON, Ulrich RÜCKRIEM, Dorothea TANNING, Monique TIROUFLET, Jean-Luc VILMOUTH, Piet ZWART



Dorothea Tanning *Chambre 202, Hôtel du Pavot*, 1970 © The Estate of Dorothea Tanning / Adagp, Paris.  
Photo : Centre Pompidou, MNAM-CCI/Georges Meguerditchian/Dist. RMN-GP. Collection Centre Pompidou,  
Paris Musée national d'art moderne - Centre de création industrielle

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## ***SoixanteDixSept: le projet***

Through several exhibitions and a festival, three key venues for contemporary art in Seine-et-Marne (French administrative *département* no.77) use the symbolic creation date of the Centre Pompidou – “centre of decentralisation” – to breathe the spirit of an epoch into the this territory again.

The three art centres present works created or acquired in 1977, works by artists born in 1977 or works about the museum and its history to get audiences and ideas moving around. The project looks back on a vision of art and society, a key time spawning utopias that still make their appearance in contemporary creation. Reconsidering this moment after forty years means understanding how a museum makes history, preserving but also modelling a future.

## ***SoixanteDixSept Hôtel du Pavot ...***

frac île-de-france, le château / Parc culturel de Rentilly - Michel Chartier

Curator : Xavier Franceschi

The exhibition contains a series of landscapes with a wealth of formal and semantic analogies, providing an unprecedented experience.

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, forward-looking 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.

In a singular way, the exhibition thus reflects the reality of a crucial period in art and the Centre Pompidou's view of it at the time of the museum's creation.

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## ***SoixanteDixSept*** ***When Rossellini filmed the Centre Pompidou***

La Ferme du Buisson



Curator: Julie Pellegrin in association with Marie Auvity

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 in oblivion, 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 Genesium Foundation, 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.

## ***SoixanteDixSept*** ***SoixanteDixSept Experiment***

Centre Photographique d'Île de France



Curator : Nathalie Giraudeau

A project in collaboration with artists Marcelline Delbecq (1977), Marina Gadonneix (1977) and Aurélie Pétrel (1980), art critic Audrey Illouz (1978) and art historian Rémi Parcollet (1977).

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.

## ***Performance Day #2***

**Festival de Performance**

**3 juin 2017**

Centre Photographique d'Île de France / Ferme du Buisson

Curators: Xavier Franceschi, Nathalie Giraudeau, Julie Pellegrin, Fondation Serralves (Porto)

The festival is based on the idea of "performed museum". The artists are invited to dream up performances, readings, guided tours, concerts and pieces based on stories of museums and collections.

