



TRAVELLING EXHIBITION  
for children

# MON OEIL

**Perspectives on point of view**

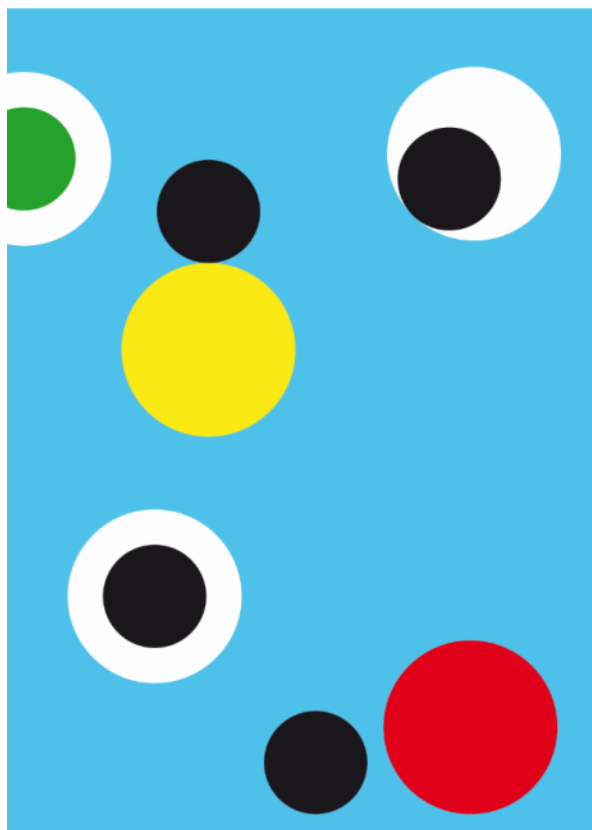
Centre  
Pompidou

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[www.centrepompidou.fr](http://www.centrepompidou.fr)

# MON ŒIL

**Perspectives on point of view**



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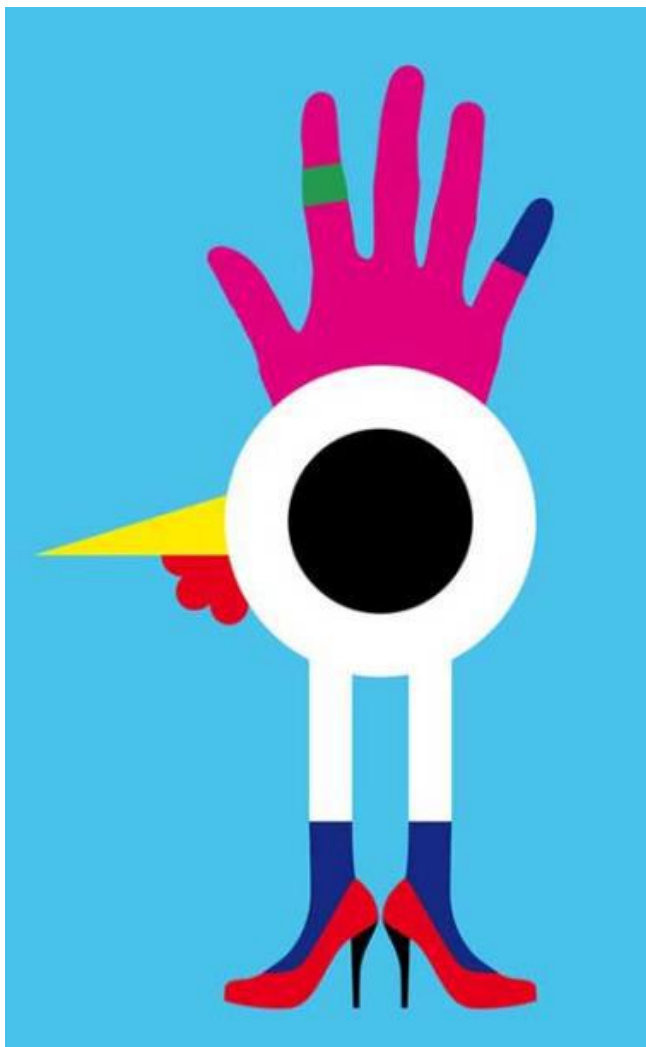
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Site internet jeune public  
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## 1 – INTRODUCTION

Mon Oeil, the lead character in the Centre Pompidou's web series for children, asked five artists – illustrators and graphic designers – to come up with interactive installations enabling children to immerse themselves in their distinctive and colourful visual worlds. There are adventures in looking for young and old: hunting for motifs with Raphaël Garnier, discovering the architectural secrets of the Centre Pompidou with Vincent Broquaire, playing with reflections on Pierre Vanni's balloon, shifting about Paul Cox's mobile modules to get a better view, and creating coloured compositions with the forms conceived by Stéphane Kiehl. From animated films to visual arts workshops, each artist shares his perspective on making art.

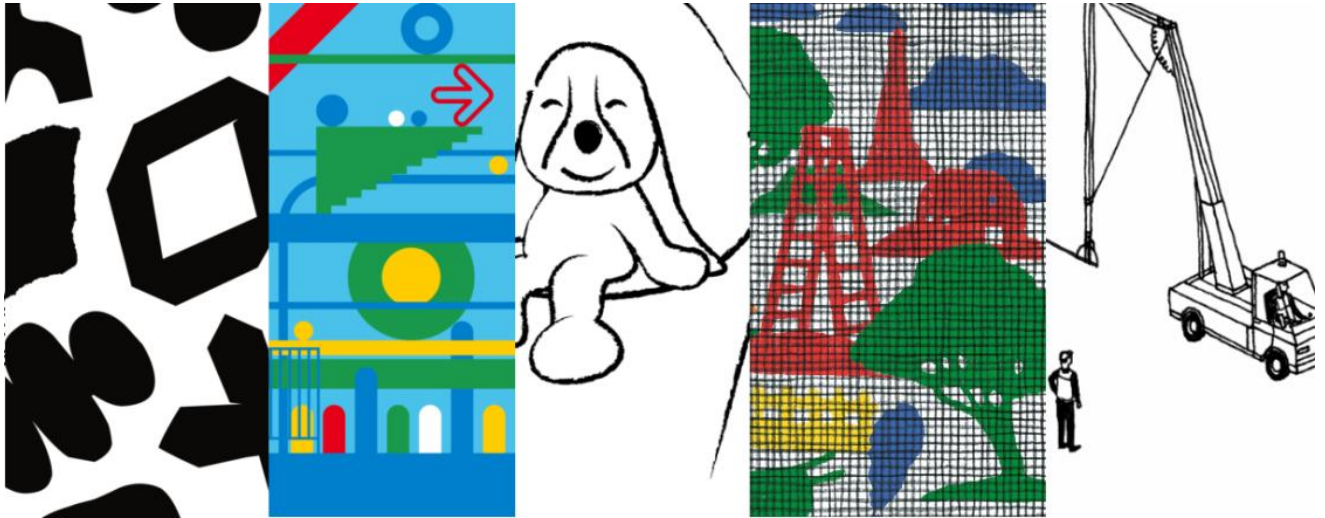




## LOOKING AT POINT OF VIEW

“Point of view” can mean the position from which you look at something or someone. It can also mean a way of seeing things, a personal opinion. The five artists here – all graphic artists or illustrators – were invited to share their points of view on making art. How can a step to one side, a distorting mirror or a change of position change the way we see what we’re looking at? To “see things differently”, you have to move, touch, experiment and perhaps pull apart, before rebuilding, imagining and inventing for yourself. In “Mon Œil, l’exposition”, the artists invite visitors to develop their own point of view by playing with the visible so as to nourish the imagination and transform the real.





## 2 – PRINCIPLE OF THE EXHIBITION

This exhibition/workshop enables children to explore the question of point of view through five original installations presented in a shared space. Through these it introduces the vocabulary associated with point of view (framing, solid/transparent, perspective, interpretation, composition, reinterpretation...) and prompts the child to experience the different points of view associated with the disposition of the body, the use of specific tools, anamorphoses, etc.

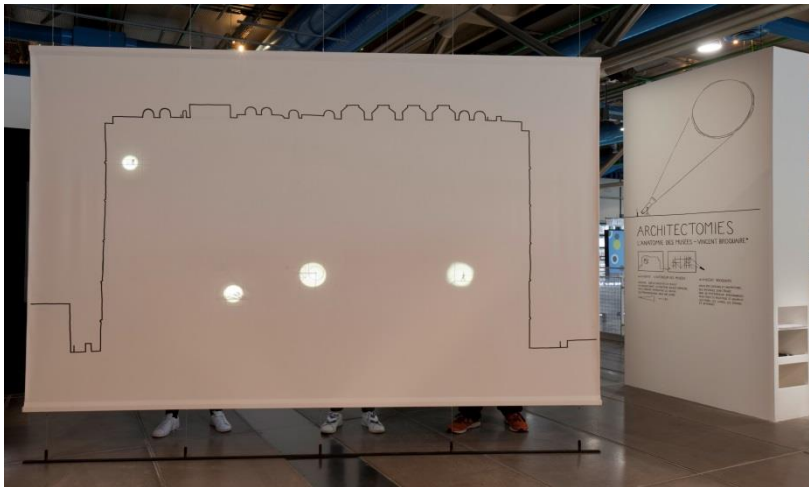
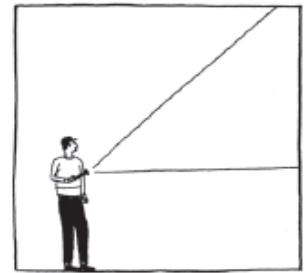
Five installations representing the visual world of each artist, organised around the theme of point of view.

A screening area to watch videos by the artists and other works from the Centre Pompidou's New Media collection (Norman McLaren, Len Lye, Robert Breer...)

### 3 – THE ARTISTS AND THEIR INSTALLATIONS

#### VINCENT BROQUAIRE

Vincent Broquaire's work as a draughtsman deals with the relationships between nature and the new technologies, with mankind at the centre as the great decision-maker and manipulator who takes the landscape – terrestrial or extraterrestrial – as a kind of perfectible scenery to be constantly remade. Armed with its technologies, mankind shifts, modulates, amplifies, maintains, reveals, accentuates or eliminates any and every feature of its environment. With an eye both quirky and aware, Vincent Broquaire explores the ever-shrinking space between reality and (science) fiction.



#### Architectomies

*Architectomies* explores the anatomy of architecture and its associated imaginary. The installation takes us on a journey into the Centre Pompidou building, showing what usually remains unseen, so raising questions about our perceptions – the child's perceptions and point of view. With its mechanisms, organic forms and figures in strange-looking lifts, the installation combines the imagined, the scientific, the absurd and the unexpected.



## Paul Cox

Paul Cox is mainly a painter, and what he prefers to paint are landscapes, in which he is particularly interested in the layering of planes that this installation explores in its own way. He also makes picture books, posters – for the theatre, especially – and sets and costumes for ballet and opera.



## Pièces

The installation consists of a set of self-supporting modules mounted on castors that visitors can move about as they wish, forming a mobile labyrinth that offers a playful encounter with framing and point of view, complicating the issue with partitions mirrored, clear or tinted, revolving, etc.





## Raphaël Garnier

Working in a range of disciplines such as graphics, illustration, textile design and sculpture, Raphaël Garnier engages in a bricolage of visual codes, extending the boundaries of the image. His works are constructed and reduplicated in some ways like DNA.

### *Art'chéologie*

Visitors discover a strange landscape, full of forms to explore, as if they had entered an episode of Art'bracadabra. The wallpaper is scattered with drawings in relief. The workshop involves finding these drawings and taking a rubbing using a lead pencil on paper. Children can thus create compositions by superimposing and repeating the rubbings they discover – a treasure hunt that introduces them to the idea of invisible traces.





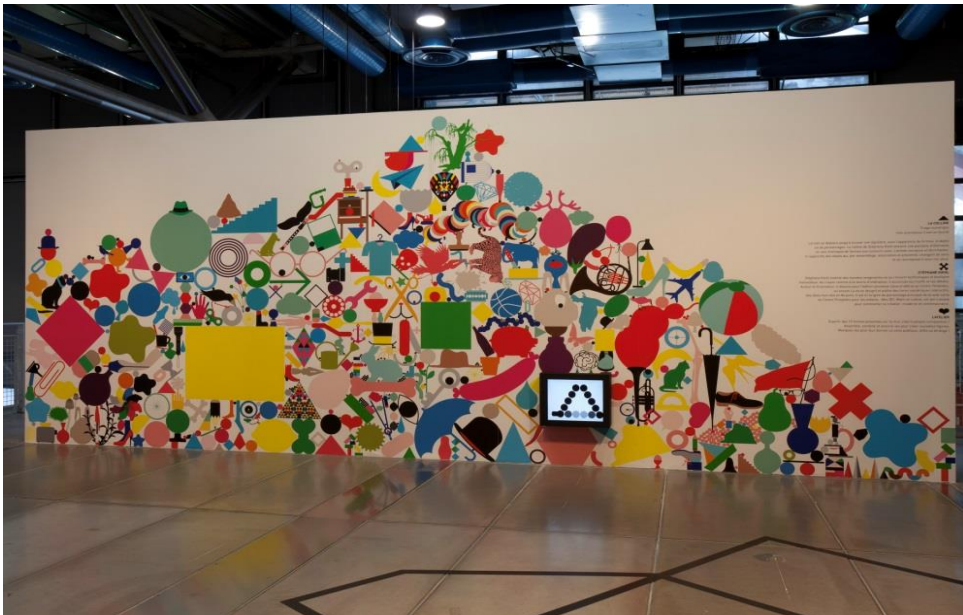
## Stéphane Kiehl

Abundance of detail, vividness of motif, multiplicity of reference – from the classics to the greats of contemporary art. Kiehl's graphics draw on his work in other disciplines in order to best respond to emerging problematics, professional or personal.



## La Colline

Starting with the eye, children explore the graphic reinterpretation of a simple form. Inspired by a narrative of visual motifs that forms part of the work (appearing on a screen), the child – provided with a sheet of paper on which a circle is printed – engages with the basic form of the black circle and the white to invest it with a new, poetic meaning, funny or strange. The visual narrative prescribes no rules, the idea being only to introduce certain constraints.



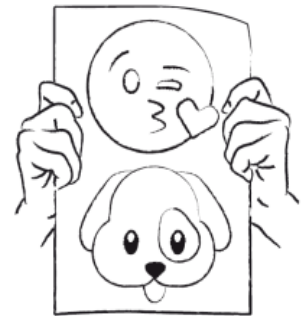
## Pierre Vanni

Vanni's multidisciplinary practice sees him engage with many kinds of graphic design, often in connection with contemporary music. His protean visual universe is intended to appeal to adults as much as to children.



### *Sens dessus dessous!*

Illusion and reality rub shoulders and become indistinguishable. Take up a position, and you become both actor and viewer in this installation. The mirrored sphere offers the image of a crazy world, now squashed, now stretched. Located on two opposite sides of the sphere the little dog that features in the artist's "Assis?" series isn't always easy to place: inside or above?





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## •4 –TECHNICAL AND FINANCIAL

Exhibition space required: 150 m<sup>2</sup>

Rental fees on request

Insurance organised by the Centre Pompidou

## •ADDITIONAL COSTS TO BE MET BY THE PARTNER INSTITUTION:

- Provision of a space of 150 m<sup>2</sup> that can receive Pierre Vanni's sphere (diameter 3 m)
- Return transport
- Provision of space for the screening of the film "Mon Œil", either in a separate partitioned space or within the main exhibition space depending on local conditions
- Execution of floor markings for Paul Cox's installation
- Printing and hanging of wallpapers for the works of Raphaël Garnier and Stéphane Kiehl
- Ceiling suspension system (+ cabling) for Vincent Broquaire's screen
- Creation of signage
- Translation and realisation of film subtitles

## Provision of materials and equipment:

**Pedagogical:** consumables (pencils, blank A3 paper, A3 photocopies [1 per child], washable black felt-tips, torch batteries)

**IT/ audiovisual:** provision of 50-inch LCD screen.

## Provision of staff:

- Handlers for the installation and deinstallation of the exhibition (no. to be specified)
  - Lighting technician + lighting (directional spots for the whole exhibition)
  - Mediators (1 worker per 15 children)
  - Translator for CP staff for the installation of the exhibition, pedagogical training and opening.
- 4 team visits, all expenses paid (transport, accommodation, meals), namely:
- Exhibition curator or Centre Pompidou education officer for the installation of the exhibition, the training of mediators, attending the opening and monitoring early sessions.
  - A Centre Pompidou registrar for the installation and deinstallation of the exhibition
  - A member of the travelling exhibitions unit to draw up a condition report and to participate in the deinstallation of the exhibition.