



TRAVELLING EXHIBITION
BENEATH THE MOON II

young public

travelling exhibition

**JOURNEY
THROUGH
THE CITY**

Centre
Pompidou

**Centre
Pompidou**

www.centrepompidou.fr

JOURNEY THROUGH THE CITY BENEATH THE MOON II

**A PLAY-WORK BY THE SCULPTOR
MIQUEL NAVARRO FOR
FIVE TO TWELVE-YEARS OLDS**

**Direction des publics
Service de l'action éducative
et de la programmation
des publics jeunes**

commissaire de l'exposition
Boris Tissot

itinérance
Anne-Marie Héricourt

téléphone
33 (0)1 44 78 47 06

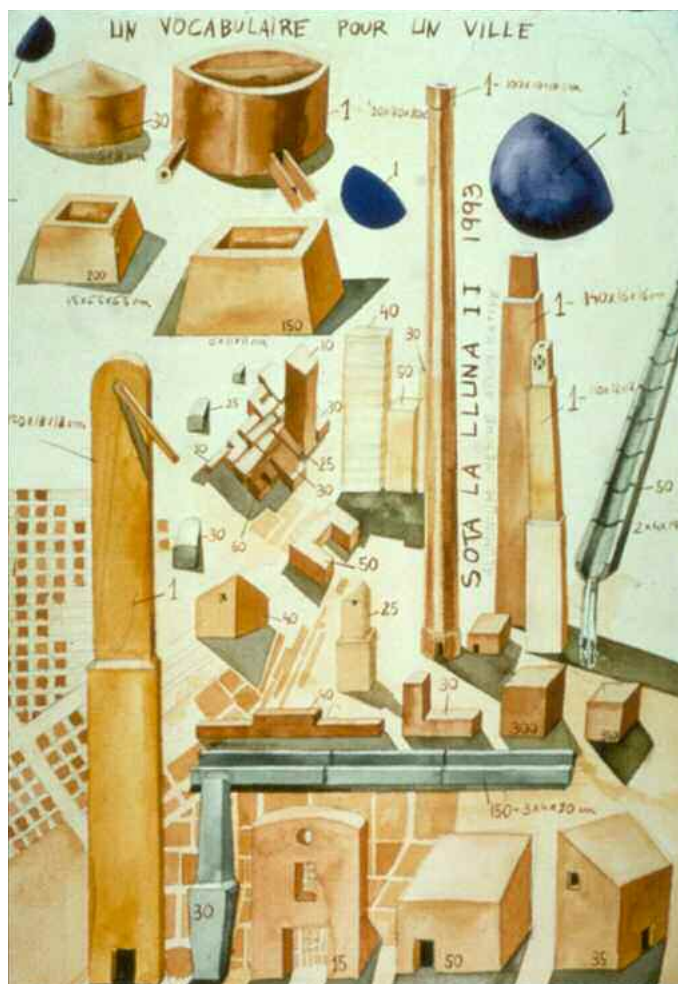
télécopie
33 (0)1 44 78 13 87

mél
ahericourt@centrepompidou.fr

site internet jeune public
**[www.centrepompidou.fr/
hors-les-murs](http://www.centrepompidou.fr/hors-les-murs)**

SOMMAIRE

1 - PRÉSENTATION	page 3
2 - ACTIVITIES: PATHWAYS TO EXPLORE	page 4
3 - MIQUEL NAVARRO'S CITIES	page 5
4 - TECHNICAL AND FINANCIAL DETAILS	page 6

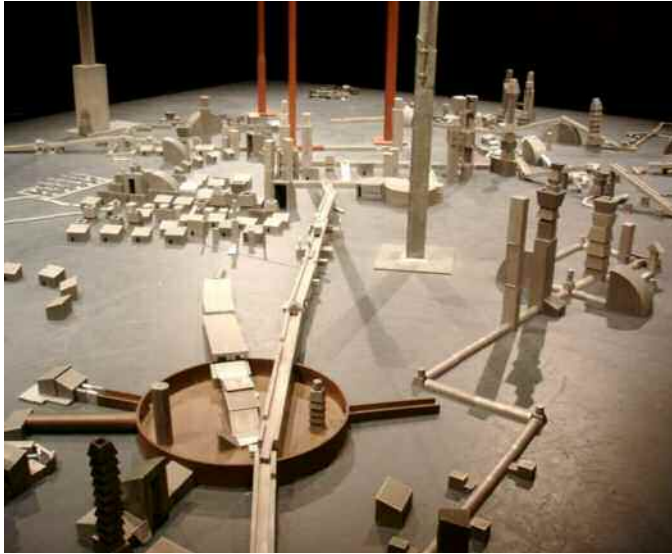


1 - PRÉSENTATION

Spread out at ground level over a surface area of 50 sq m, the work *Beneath the Moon II* resembles a city seen from above. The eye travels over an expanse of features which are often repeated and combined: cubes, pyramids, towers, columns... Empty sections contrast with extremely dense areas, narrow passageways counter broad avenues, the huge and the tiny coexist.

Beneath the Moon II is an imaginary city that can be read in a myriad of ways: here there are factory chimneys and irrigation canals, there squares, and elsewhere skyscrapers or ordinary houses... But it is also a game, "a vocabulary for a city" yet to be invented, and its components are like words that can be put together by hand. Children are invited to remodel this space and transform it according to rules to play by and pathways that can be endlessly reinvented. Out of this meeting-point between a child's way of seeing and the artist's, new urban landscapes will emerge every day.

This installation was commissioned from the sculptor Miquel Navarro by the Children's Workshop of the Pompidou Centre in the context of the exhibition *The City*, staged by the Pompidou Centre from February to May 1994.



2 – ACTIVITIES: PATHWAYS TO EXPLORE

In the course of the activities, the city will disclose its secrets before the children's eyes. As they give voice to the city: its monuments and squares, its neighbourhoods and subterranean life, its street scenes and scenes by night, its greenery... with Miquel Navarro's game, the children will discover ideas such as verticality, horizontality, form, structure...

1. Ask the children to make an inventory of all the different forms of city life suggested by Miguel Navarro. Then imagine a city of wind, a city on water, a labyrinthine city, a subterranean city, a high city and a low city...

When they come to the play area, the children discover a city already constructed by other children. With the activities leader, a dialogue is initiated about this city which is to be decoded. Then they clear away this city so as to create a different one.

2. Study the map of a city, and its structure, and create an imaginary city by choosing a particular urban layout.

By considering the urban layout of a medieval city and/or a modern city like New York or Moscow, Paris or Venice... you find that observations and questions arise. Does a city always emerge from a preestablished plan? A city is an organisation of what is filled in (built areas, private spaces) and what is empty (connecting routes, squares, public spaces). Are cities all alike?...

3. The settlement and development of a city in most instances depends upon its surroundings. Construct an imaginary city in the knowledge that a river flows through it. Discuss the form this city takes and how it should be built.



3 - MIQUEL NAVARRO'S CITIES

The Spanish artist Miquel Navarro likes to imagine and build cities with reference to the cities of his own country and his native region, Valencia, or else other cities he has come to know on his travels. But our notions of Paris, London or Berlin, just like Navarro's cities, are also a mental construct fixed in time and influenced by our behaviour, our habits and our social practices. In Navarro's cities, there are no points of orientation with a preordained reading. The spectator moves around these cities just like an ordinary tourist sightseeing and going from place to place. This takes time. The city cannot be understood and experienced all in one go. It is perceived piece by piece, little by little as one goes along. Thus, Miquel Navarro's cities suggest countless ways of seeing urban space.

THE SIMULTANEITY OF DIFFERENT TEMPORAL SPACES

Cities are constructions in space but also in time. The design of a city is a continuous movement of development in space at varying speeds; cities become transformed over time. Yet their dynamic does not obliterate their past. They transform themselves by processes of combination rather than replacement. Thus, in Paris as elsewhere, structures from different periods live side by side: the Louvre, the thermal baths at the Cluny Museum, the Eiffel Tower, the Invalides...

AERIAL PERSPECTIVE AND MINIATURISATION

Aerial perspective allows the traveller to discover the geographical space within which the city is inscribed. It also releases a sense of symbolic control over reality.

THE IDEA OF "DESERTIFICATION"

Navarro's cities do without the human figure. They are cities whose structures can easily emerge because they are deserted and their living energy is neutralised. But they are nonetheless full of meanings and for visitors they disclose clues to human presences.

THE INTERFACE BETWEEN THE COUNTRYSIDE AND THE CITY

The spaces in Navarro's cities can be abruptly transformed. There is a tension between fullness and emptiness, density and dispersal, the closed and the open.

This tension is present in structures such as towers. The fullness of the edifice, the emptiness of the horizon, a building once stranded in open countryside and now inside the city...

According to the historical moment that the children will imagine for their city, be it the Middle Ages with its medieval towers, the 19th century with its factory chimneys, or the contemporary period with its huge skyscrapers, these buildings too become transformed, responding to the specific needs of each age.

THE CITY'S LANDMARKS

The city has its emblems, its buildings as evidence, like the Arch of la Défense, Notre Dame, the Eiffel Tower, the Empire State building. These are the material signs of a particular type of cultural, political, religious or economic power...



4 - TECHNICAL AND FINANCIAL DETAILS

Insurance: provided by the Pompidou Center

Surface required: 100 m²

Volume of the truck: 20 m³

Weight: 1000 kg

COMPOSITION OF THE EXHIBITION

9 crates containing around 1000 metal components

RENTAL PRICE

On demand

ADDITIONAL COSTS PAID BY THE PARTNER INSTITUTION

- Transport both ways (to be estimated)
- Making a 50 m² floor covered in grey linoleum (height: 5 cm)
- 2 handlers for the installation of the 7 large components on the floor (1/2 day for setting-up and 1/2 day for dismantling)

SECONDMENTS

- 2 missions (between 3 days to a week depending on the country), all expenses paid, for the exhibition curator and an education officer from the Centre Pompidou, to do an advisory day on the educational uses of the game and to be present at the opening.
- 1 mission (between 3 days to a week depending on the country), all expenses paid, for someone from the Centre Pompidou to carry out a check when the exhibition is being dismantled.