

LAFAYETTE ANTICIPATIONS

Fondation d'entreprise Galeries Lafayette

LE CENTRE

NE PEUT



TENIR

Press Kit

June 18, 2018

9 rue du Plâtre
F-75004 Paris

Danielle Dean, *Bazar*, film still, 2018.
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PRESS RELEASE

Le centre ne peut tenir

Wednesday, June 20 to Sunday, September 9,
2018

Isabelle Andriessen, Lucy Beech, Ève Chabanon, Cooking Sections (Daniel Fernández Pascual and Alon Schwabe), Julien Creuzet, Danielle Dean, Kenny Duncan, Rana Hamadeh, Paul Maheke in collaboration with Ligia Lewis and Nkisi, Jumana Manna, Yuri Pattison.

With the participation of Andrés Jaque / Office for Political Innovation.

The new Parisian art foundation, Lafayette Anticipations, presents *Le centre ne peut tenir*, its first group exhibition in its building renovated by OMA/Rem Koolhaas, located at the heart of the Marais.

Drawing its title from W.B. Yeats' landmark poem *The Second Coming* (1919), the exhibition reverses the Irish poet's lamentation of a world losing its meaning to embrace the phrase – "the centre cannot hold" – as an affirmation. Featuring a group of French and international artists, the exhibit tackles the current reinforcement of cultural, social, and political categorizations, and hints at the necessity of producing more subtle and less dichotomous methods to address them. It postulates that these differences, understood not in terms of separation, but as intimately linked categories, could foster a rebalance of power.

Exclusively constituted of new commissions (films, installations, performances, and sculptures), most of which have been created on site in the Fondation's workshop, *Le centre ne peut tenir* highlights the voices of practitioners engaged with shifting identities and geographies. It gathers investigations into the construction of the self at a time of ever-fluctuating borders, prompting an urgent reassessment of local and global interactions.

The exhibition will be accompanied by a book conceived, RISO-printed and bound in the Agora, on the ground floor of the Fondation. This place of exchange and discussion was conceived by Andrés Jaque and his firm Office for Political Innovation; as well as a public program marked by two symposia on Saturday, July 7 and Saturday, September 8, that will elaborate on the artists' investigations and methodologies. In addition to the exhibited artists, speakers and performers include: Titilayo Adebayo, Omar Berrada, Nkisi, Ippolito Pestellini Laparelli, Maboula Soumahoro, and Claire Tancons.

Curated by François Quintin and the Lafayette Anticipations curatorial platform: Charles Aubin, Anna Colin, and Hicham Khalidi.

All presented pieces were produced by Lafayette Anticipations - Fondation d'entreprise Galeries Lafayette.

IN THE CENTRE, ELSEWHERE

Since their creation in 1894 by Théophile Bader, the Galeries Lafayette have been situated at the centre of the French capital, boulevard Haussmann. More than one century later, as the Champs-Élysées store prepares to open in March 2019, promising to explore experience as experiment and play, the geography and organisation of our business is reexamined. Such change is no leap of faith, but rather stems from the belief that while history builds strong identities, the future fosters new stories. As such, our stalwart commitment to the construction of common value based on beauty, goodness and quality brought us far outside of Paris even; from the Prado in Marseille to the Pudong in Shanghai, the Galeries Lafayette's recent endeavors have introduced us to new modes of organisation and distribution. It is clear, now more than ever, that certain historic models can no longer hold, as demonstrated by the systemic disruption of political, social, economic and ecological strata, bastions of a dimming era. Collaborative constructions serve as the blueprint of a new ecosystem, united by design and direction.

Though the narrative arc remains open, our history has proved that at the nexus of these changes lies creativity. Art, architecture, fashion and design practices served as motors to my great-great grandfather's vision. Five generations later, our expanding scope of action has prompted us to reaffirm the place of the creator at the centre of our story. Lafayette Anticipations, the Galeries Lafayette's general interest foundation located in the heart of the Marais, is the embodiment of this engagement. It is in this space, conceived with OMA/Rem Koolhaas, that we are providing contemporary creators a unique toolbox to help model a reinvigorated society carried by new ideas, then shared with the public at large.

*Indeed, at Lafayette Anticipations we do not take our historic location for granted, and we acknowledge fully that with this centrality comes a responsibility to address the shifting identities and geographies of our time. Though just recently opened, the Fondation is already put to the test by its own devices. *Le centre ne peut tenir*, Lafayette Anticipations' first group show, is constituted of eleven artists and one architect; eleven new productions will emerge, having been for the most part conceived and constructed on site, in the Fondation's workshop. While the new pieces presented in the exhibition materialize in the centre of Paris, they are imagined by creators from all around the world, some being revealed to a local audience for the very first time. Every day, the participating artists stemming from France, Spain, Nigeria and Lebanon to name a few countries of origin, push the limits of our in-house production and exhibition practices, and introduce new opportunities to reassess contemporary cultures. Their collective investigation into the alternative construction of the self within ever-fluctuating boundaries, provides a robust breeding ground for decentralized creative processes, within an urban hub. In this sense, their agency serves as vital resistance to inertia.*

*Through the discrete responses provided by each artist in the exhibit, we understand that a "centre" may be minute, marginal or masked in the shadows of the known and commonly accepted. At the onset of Lafayette Anticipations' creation, we wagered that joining forces with the unknown was the only way to invent new and meaningful perspectives. With *Le centre ne peut tenir*, we now embrace the urgency of such a pact, fulfilled by the voices, minds and bodies of those who imagine possibility.*

Guillaume Houzé

President of Lafayette Anticipations –
Fondation d'entreprise Galeries Lafayette

ISABELLE ANDRIË SSEN



Tidal Spill, 2018

Biography

Isabelle Andriessen (born in 1986, The Netherlands) lives and works in Amsterdam. She investigates different ways to physically animate inanimate materials, and questions what is between being human and non-human, between living and non-living. She is artist in residence at Rijksakademie, Amsterdam until December 2018. Besides she participated in the Arts & Science Honours Program of the KNAW Royal Dutch Academy of Science and Academy of Arts in 2016 following her studies at the Malmö Art Academy in Sweden and at the School of the Arts Institute Chicago.

Recent solo exhibitions include:

Tschumipaviljoen, in Groningen's public space (2018), *Resilient Bodies* at Hotel Maria Kapel, Hoorn (2017) and Galleri CC, Malmö (2016). Andriessen has taken part in group exhibitions at: Juliette Jongma Gallery, Amsterdam (2018), CAB Contemporary Art Center, Brussels (2017) and Skulptur Bredelar, Bredelar (2016). Later this year, her work will be presented in a group exhibition in Stedelijk Museum, Amsterdam.

Public program :

The backstage of production

Sunday, June 24, 4 PM

The artist in conversation with

Hicham Khalidi (curator)

& Dirk Meylaerts (head of production)

Tidal Spill, 2018

Contamination is at the heart of *Tidal Spill*, an installation comprised of several sculptural elements that have gone through different types of treatment, sometimes chemical, sometimes electric. While one sculpture perspires and oozes, the others oxidize and become covered in crystals that evolve throughout the exhibition. Their claim to organicity is also present in their shapes which, in certain cases, resemble bone and muscular tissues perhaps made mutant by the surrounding toxicity – as well as through their texture: hyperrealistic pores, folds, moles, scars and skin stretches appear on the surface of the dismembered shapes.

The artist has described the works as “zombie sculptures” with symptoms related to metabolism and disease, which in turn provide them with a sense of motion, evolution and degradation through the duration of the exhibition. Linked via tubes through which various fluids travel, the five sculptures evoke a co-dependent infection. Their claim for agency does not come from a healthy place; on the contrary, it emerges from the realm of the toxic and the diseased, and as such is reminiscent of Jane Bennett's observation in *Vibrant Matter* (2009) that trash is no less than “an accumulating pile of lively [...] matter”. *Tidal Spill* is the tidy leftover of an inorganic and organic waste site, in which such distinctions have become irrelevant and new species are emerging.

First institutional presentation in France.



© Isabelle Andriessen

Isabelle Andriessen, production process of *Tidal Spill*, 2018.



© Isabelle Andriessen

Isabelle Andriessen, production process of *Tidal Spill*, 2018.

LUCY BEECH



Reproductive Exile, 2018

Biography

Lucy Beech (born in 1985, United-Kingdom) lives and works in London and Berlin. Her films are often situated between documentary and fiction, and engage with communities of marginalized women. The artist has explored how contexts such as biomedicine, death, wellness, diagnosis and illness involve the construction of narrative, focusing on power and the production of visibility in relation to the female body as well as structures of care, wellbeing and the economies deployed around these themes.

Alongside her solo practice Beech has worked with Edward Thomasson (since 2007), with whom she develops choreographies that involve the live construction of sound. She has presented exhibitions and performances at: Tate Britain, Londres (2017); the Liverpool Biennale (2016); Maureen Paley, Londres (2016); Site Gallery, Sheffield (2016); Lisson Gallery Londres, Frieze Live, Londres; James Fuentes, New York; Tetley Leeds; The Harris Museum and Art Gallery, Preston (2015).

Reproductive Exile, 2018

Reproductive Exile is a documentary fiction on the theme of transnational assisted conception. It focuses on the movement of bodies and bio-genetic substances across borders in what has come to be known as 'reproductive exile'. The film maps the apparatus of transnational assisted reproduction, following the story of a woman whose bodily processes are facilitated by a chain of human and non-human female bodies, invisibly linked by the production of sex hormones central to reproductive technologies.

The film is shot in Czech Republic in a newly renovated facility where the lack of legislation offers a degree of freedom to a diverse range of commissioning parents, the protagonist is introduced to 'Eve' (short for Evatar) branded as the 'mother of all micro humans'. Developed and utilized by entrepreneurial clinics to revolutionize drug testing and enable individualized patient treatment, Eve is the future of drug testing in women and personalized medicine. As the intended parent discovers more about her body's incapacity to produce the hormones she needs to stimulate her ovaries she becomes obsessed with Eve, confiding in her about the drugs she injects daily; derived in some cases from pregnant horse urine and in others from concentrated urine of menopausal women. When the ovaries are stimulated to produce eggs, the response can at times be excessive and in a drug-induced hallucination exacerbated by the side effects of ovarian hyper stimulation, the protagonist visualizes the intricate constellation of invisible bodies, human and animal, that work, care, constitute and provide for her reproductive journey.

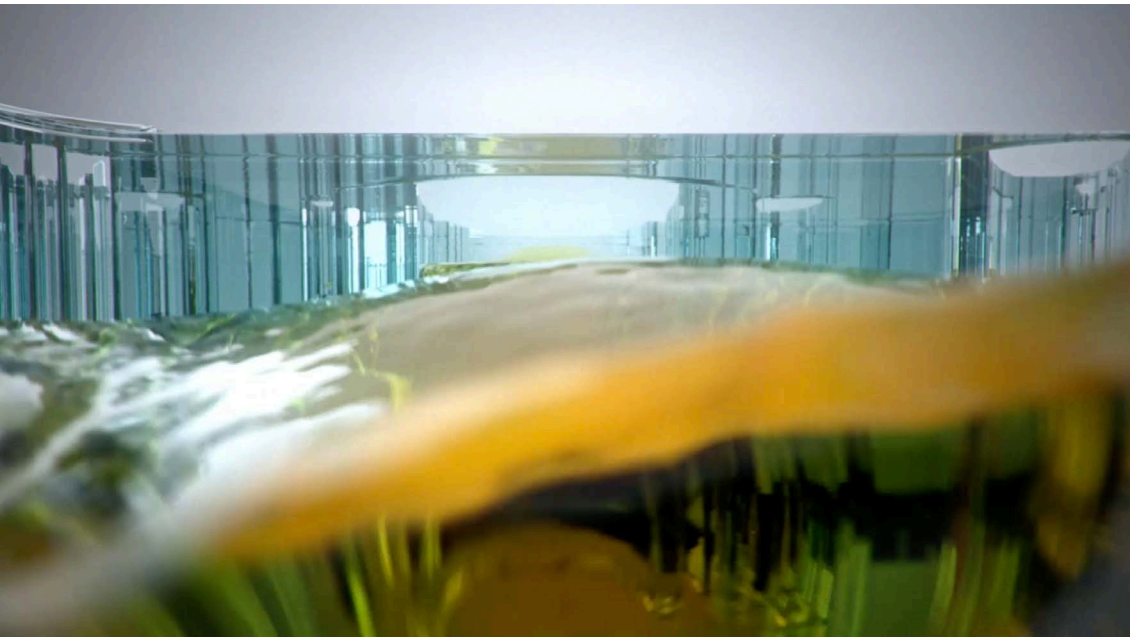
The film is co-commissioned by Lafayette Anticipations – Fondation d'entreprise Galeries Lafayette, Paris, De La Warr Pavilion, Bexhill-on-Sea, and Tramway, Glasgow.

First institutional presentation in France.



© Lucy Beech

Lucy Beech, *Reproductive Exile*, Film still, 2018.



© Lucy Beech

Lucy Beech, *Reproductive Exile*, Film still, 2018.

ÈVE CHABANON



© Lafayette Anticipations

The Surplus of the Non-Producer, 2018

Biography

Ève Chabanon (born in 1989, France) lives and works in London. She studied at the Haute École des Arts du Rhin (HEAR) in Strasbourg and at the Open School East, London/Margate. Through performance, writing and objects, Ève Chabanon creates situations – involving most often local communities, marginalized groups within and outside of educational structures – that produce spaces for questions and arguments. Her most recent project is *The Anti-Social Social Club: Episode One, The Chamber of the Dispossessed*, a performance set up as a public debate at Barking Town Hall council chambers (2017). The purpose was to discuss, with a cross section of the borough, how to govern ourselves, how to organise, live, work and survive together. Sitting in the same seats and using the same microphones as the councillors, the audience became active participants, transforming the location into an imaginary shelter; this moved beyond art or theatre, and underlined the way in which open debate should be incorporated in the democratic political process.

Ève Chabanon is currently working on two exhibitions, at Frac Grand Large (Dunkirk) and Clearview (London), both in 2018.

The Surplus of the Non-Producer, 2018

The Surplus of the Non-Producer's starting point is the difficulty, or even the incapability experienced by the craftsman, the artist or the exiled cultural practitioner when confronted with legal or practical factors. These can include the lack of access to tools or to a workspace, the absence of traces to prove one's past work or one's network. Some of these practitioners eventually abandon their practice, considered obsolete or too far removed from Western European canons. *The Surplus of the Non-Producer* questions the relationship between practice and identity, not only to prompt a debate, but also to create potential and value for those involved in the project.

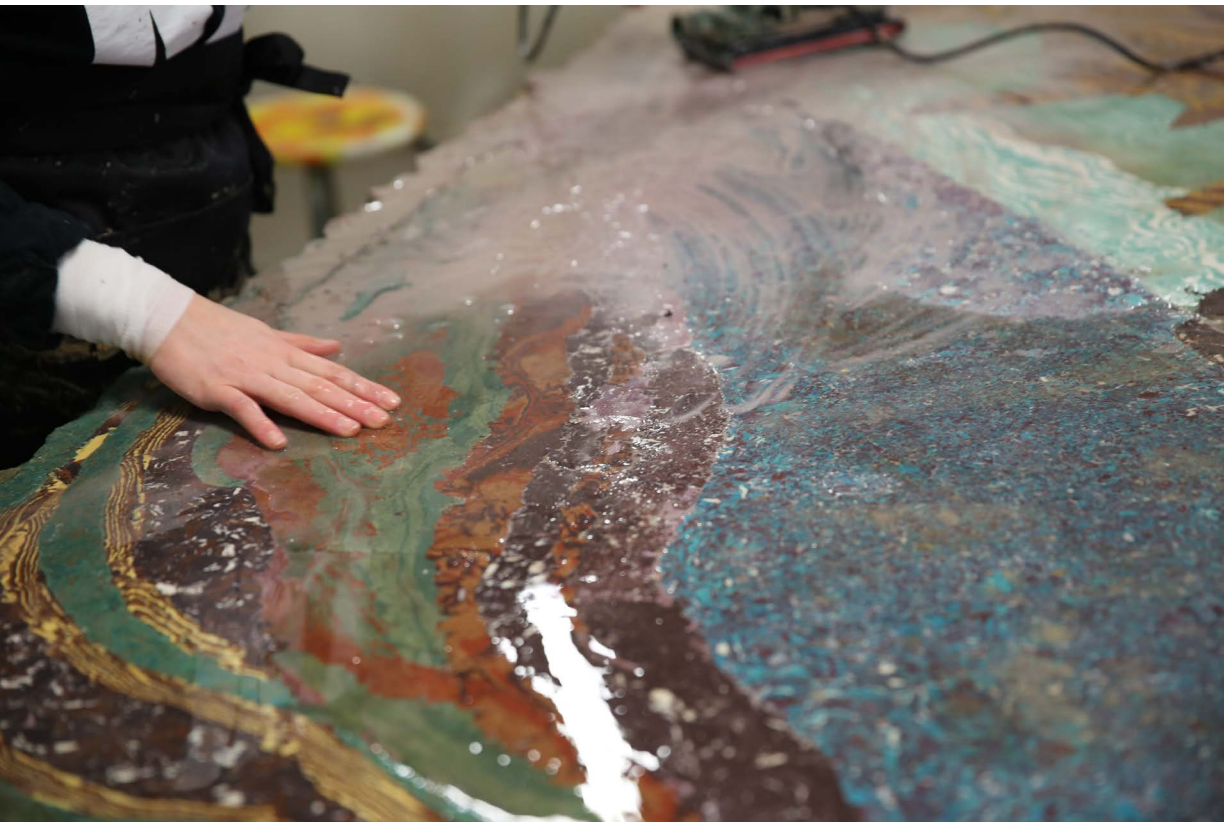
The formal center of gravity for *The Surplus of the Non-Producer* is an object situated halfway between a sculpture and a conversation piece. Evoking a large mineral fragment nuanced by multiple layers and veins, this piece was developed by Ève Chabanon in the Lafayette Anticipations workshops, in close collaboration with the stucco worker Abou Dubaev, employed by the Fondation via La Fabrique Nomade, an organization advocating for the valorisation and professional integration of migrant craft workers. The mineral fragment juxtaposed to a floral composition, also made in partnership with an organisation who supports the professional lives of persons in exile, serves as the set of the film which is the second part of the project. During the exhibition, the artist and a film-making team of the said "non-producers" will direct a short film. This fiction tackles the main and secondary economies of non-production, providing a voice to the practitioners involved in the project.

First institutional presentation in France.



© Lafayette Anticipations

Ève Chabanon and Abou Dubaev, *The Surplus of the Non-Producer*, 2018.



© Lafayette Anticipations

Ève Chabanon and Abou Dubaev, *The Surplus of the Non-Producer*, 2018.

COOKING SECTIONS

Losing Cultures, 2018



© Sara Savage

Biography

Cooking Sections is **Daniel Fernández Pascual** (born in 1984, Spain) and **Alon Schwabe** (born in 1984, Israel), a London-based duo trained in architecture and visual arts, namely at Goldsmiths University in London. Often engaged in long-term research driven projects, Cooking Sections examines the systems that organize the world through the politics of food. Using installation, performance, mapping and video, their work explores the overlapping boundaries between geopolitics, visual arts, and the built environment.

Cooking Sections' work has been presented at Storefront for Art and Architecture in New York (2017), the Neue Nationalgalerie Berlin (2014), the U.S. Pavilion for the 2014 Venice Architecture Biennale, and dOCUMENTA(13) in 2012. Cooking Sections is part of Manifesta 12 in Palermo. Their writing has been featured in a number of international magazines including e-flux magazine, Frieze magazine, and Volume as well as publications such as *OfficeUS* (Lars Müller) and *Forensic Architecture* (Sternberg Press). Their book *The Empire Remains Shop* (2018) is published by Columbia Books on Architecture and the City.

Public program :

Book launch, *The Empire Remains Shop*
Friday, June 22, 7 PM
The artists in conversation with
Claire Tancons (curator and researcher)

Losing Cultures, 2018

With *Losing Cultures*, Cooking Sections inaugurates a new body of research that examines narratives around food territories, epitomized in the cherished French notion of "terroir". At the heart of their research is the invention of an indisputable correlation between "origin" and "quality" for food products. The duo's starting point for *Losing Cultures* lies in the French colonial project in Algeria and the competition between wine producers on either side of the Mediterranean that led French policy-makers to establish protective terminologies at the beginning of the twentieth century. With *Losing Cultures*, Cooking Sections studies the advent of quality-controlled systems intertwined with the construction of territories driven by the need to circumscribe "Frenchness" in food-making, leading to a complex system of labels and certifications such as AOC (*Appellation d'origine contrôlée*) or IGP (*Indication géographique protégée*).

Losing Cultures takes this line of inquiry further by putting it to the test of climate change. Through a year-long series of interviews and field visits with wine and cheese producers and agricultural researchers (*INRA, INAO, Institut des Sciences de la Vigne et du Vin...*), the duo has studied carefully the strategies used to preserve territorial symbolic and economic values. Their project addresses how the growing impact of climate change erodes and reshapes borders, modifies flavours and consequently challenges the vocabulary used to describe the new qualities of products coming from changing landscapes. The work is composed of a sound piece written by the artists, accompanied by a collection of images gathered throughout their research. The piece is presented in an immersive environment, echoing a natural cheese ripening cave long since abandoned; it calls for a more subtle reading of these current ecological transformations. It seeks a vocabulary that could anticipate the new characteristics of products emerging from these shifting landscapes. *Losing Cultures* invokes the invention of new ways of "reading" and of "eating" the French landscape.

First institutional presentation in France.

COOKING SECTIONS

Losing Cultures, 2018

Boundaries are images drawn in our brain.

They are lines full of semantic contradictions, full of images and laws, full of labour and dreams.

On the frontiers of France, the shore proved to be not a fixed object, but a dynamic set of relations.

Connections. Triangulations. Transmutations. Alienations. Transubstantiations.

Perceptions...of fragments...of a nation...

Like the divide between land and water, today the frontiers of climatic zones are also moving, and in their movement both the heat from the sun and the frontier begin to fade.

After the Sun King was pushed to recognise his surroundings, the sun is pushing us to recognise the changes in a territory's terroir.

Food territories are no longer like those static illustrations that Victor Levasseur used to thrust foods on the imaginary of French regional culture in the 1850s.

He depicted regions bounded by an abundance of grapes, and barrels, and bottles, and vines...

But these regions and products do not overlap any longer.

Wine has ceased to taste like the map.

Now it tastes like a south-facing slope; or of grapes over-exposed to the sun.

...Wine tastes like a hot July.

This is how the sun sounds to the human ear...Hear...the sun.

Cooking Sections, Losing Cultures, Excerpt from the sound piece, 2018.

COOKING SECTIONS

Losing Cultures, 2018

Les frontières sont des images mentales.

*Ce sont des lignes riches de contradictions sémantiques,
chargées d'images et de lois, de labeur et de rêves.*

*Aux frontières de la France, le littoral se révéla être, non pas un
objet fixe, mais un ensemble de relations dynamiques.*

*Connections. Triangulations. Transmutations. Aliénations.
Transsubstantiations.*

Perceptions...des fragments... d'une nation...

*À l'image du partage entre terre et eau, les frontières des zones
climatiques sont mouvantes aujourd'hui et, dans ce
mouvement, ce sont à la fois la chaleur du soleil et la frontière
qui commencent à s'estomper.*

*Après que le Roi Soleil a été forcé à reconnaître son territoire, le
soleil nous force à reconnaître les changements dans le
terroir.*

*Les territoires alimentaires ne ressemblent plus à ces illustrations
statiques dans les années 1850 que Victor Levasseur utilisait
pour ancrer les denrées dans l'imaginaire de la culture
régionale française.*

*Il y représentait des régions délimitées par une abondance de
raisins, de tonneaux, de bouteilles et de vignes...*

Mais ces régions et ces produits ne se chevauchent plus.

Le vin a cessé d'avoir le goût de la carte.

*Maintenant, il a le goût d'une pente exposée au sud, ou de
raisins surexposés au soleil.*

... Le vin a un goût de juillet chaud.

C'est ainsi que le soleil sonne à l'oreille... Ouir ... soleil.

Cooking Sections, *Losing Cultures*, Extrait de la pièce sonore, 2018.



Montaigut-le-Blanc natural affinage caves, field research, November 2017.



El-Medhi grape harvest, Algeria, research document.

JULIEN CREUZET



© Marie Deteneuille

*In my hands
gesture, rest, touch,
the touch of my mouth,
on your skin, slip my fingers.
My hands are not
between, my palms,
the lines, the riverbed,
the blood, the red wind,
to say hello, long echoes,
long strange language,
long note recalcitrant, held
to say word, without meaning,
without you, feel me alight.*

*The thief's hands,
the hands of the rifle
the hands of the thief painter
the hands of our dirty hands
I touch you, slowly, rub again*

*I tell you,
spiral, turning,
I'm winding you
howling storm*

*I was in front of him
man, transparent
rubber*

*I was, whistling
fold of tongue
leaf, undulating*

*howling storm
the painter painted the war
after stealing the men*

*I screamed without understanding
the hairy electric (...), 2018*

Biography

A visual artist, a filmmaker, a performer and a poet based in Paris, **Julien Creuzet** (born in 1986, France) creates composite environments that organize bridges between the imaginary from elsewhere, the social reality right here, and the forgotten histories of minorities. The artist uses different media such as languages which mutually enrich one another. As they become intertwined, they create coincidences and wordplay that are both precise and relaxed and give free reign to the imagination. Born in 1986, he lives and works in Paris. He is a graduate of the Ecole des Beaux-Arts in Caen, the Beaux-Arts in Lyon and the Fresnoy-Studio national des arts contemporains.

Julien Creuzet has had presentations at the 14th Lyon Biennale and solo exhibitions at the Fondation Ricard and Bétonsalon, and will have a solo exhibition at the Rencontres d'Arles at the invitation of the Palais de Tokyo in collaboration with Fisheye.

JULIEN CREUZET

In my hands (...), 2018

Julien Creuzet creates here a dialogue between a network of musical conches and several suspended sculptures that remind us of oversized hands – references to the avant-garde at the beginning of the 20th Century. The installation starts with these large shells in a vast array of sizes and origins. There is the *charonia tritonis* from the Lybian Sea, the *lambis conch* from the tiny island of Cabrit in Martinique, the *syrinx aruanus* from Hunter Island in Tasmania and the *cassis cornuta* from the Red Sea in Yemen, all acquired by the artist in the Paris suburbs and hence a reflexion of the constant commercial and cultural exchanges across continents. These conches span across different contexts and uses. They are used as wind instruments in many coastal populations such as in the Pacific Islands. They are also well known in India where they have a deeply sacred meaning as they are used during religious ceremonies. Lastly, in the French West Indies, they provided a direct form of communication amongst the plantations to announce various events (the arrival of a boat, births or social uprisings).



© Julien Creuzet

Julien Creuzet, View of a sketch for *In my hands (...)*, 2018.

DANIELLE DEAN



©Jeff Vespa

Bazar, 2018

Biography

British-American artist of Nigerian descent, **Danielle Dean** (born in 1982, United-States) studied Fine Art at Central Saint Martins in London and received her MFA from California Institute of the Arts. She has been a Whitney Independent Study Program Fellow in New York and is an alum of the Rijksakademie in Amsterdam. Dean currently teaches at Cranbrook Academy of Art in Detroit.

Her work focuses on deconstructing commercial narratives, branding and advertising strategies that often play a role in the construction of the self. She examines commercial images and languages that vehicle ideologies and shape subjectivities, while attempting to unravel their power structures. Often this material (from Nollywood-style soap operas, animation movies, slogans from commercials and political speeches) are rearticulated and combined to critical effect in video works and multimedia installations.

Recent solo exhibitions include *True Red Ruin* at the Museum of Contemporary Art Detroit (2018), and *a shoe, a phone, a castle* at Commonwealth and Council in Los Angeles (2017). Danielle Dean's work was featured in recent group exhibitions such as *It Can Howl* at Atlanta Contemporary Art Center (2016), *Shifters* at Art in General in New York (2016), and *Made in L.A.* at the Hammer Museum in Los Angeles (2014). Her film *True Red Ruin (Elmina Castle)* was presented this year at the Artist's film international at The Whitechapel Gallery in London. Later this year, her work will be presented in a group exhibition in Stedelijk Museum, Amsterdam.

Bazar, 2018

For this new video, Danielle Dean immersed herself in the archives of the Bazar de l'Hôtel de Ville and the Galeries Lafayette department stores. Examining a century of the store's annual catalogues for mail-order selling, the artist selected key household items (coffee mills, washing machines, outdoor furniture, camping tents...) associated with the construction of the "typical" French family lifestyle over the course of the 20th century. *Bazar* seeks to deconstruct the gender roles assigned by these objects, as well as the imaginaires of race and class they evoke.

In parallel, Danielle Dean gathered around her a group of four French women, mainly of African descent, to discuss their relationship to marketing strategies and consumerism through a series of semiotic workshops led in partnership with French scholar Maboula Soumahoro. The outcome of this process is a 10-minute-long video showing the four women alongside the artist traversing several set-ups of the archives while turning objects into props. "It is a journey, a search to fit in or escape", explains the artist. Visually, the video ingeniously merges together images with different qualities, from archives to illustrations, passing through 3D animation. The video embeds in the work the voices of the four participants who recount personal memories collected through interviews throughout the work process. They emphasize how creativity offers a way to engage with over-determining power dynamics in subject construction. Furthermore, several photo collages accompany the video and extend its universe of the deconstruction of images.

First institutional presentation in France.

Coproduced with On the Boards (Seattle); with the support of Creative Capital.



©Danielle Dean

Danielle Dean, *Bazar*, film still, 2018.



©Danielle Dean

Danielle Dean, *Bazar*, film still, 2018.

KENNY DUNKAN



©Julian Heargraves

MAS-A-PWOTEKSYON, 2018

DUAL CONDITIONING SYSTEM. LOTTA BODY SET AND TWIST, 2018

TRANSFERTS 1, 2 et 3, 2018

Biography

Born in Pointe-à-Pitre in 1988, **Kenny Dunkan** grew up on the island of Guadeloupe. He regularly takes his inspiration from the visual culture of the Caribbean, in particular its carnivals, renowned for their reversal of social, cultural and political roles, in order to develop a corpus of work that addresses the French colonial heritage and its persistent or ongoing modes of representation. For this, Dunkan often uses his own body, which he spotlights via different media, from video to performance, as well as sculpture and assemblage.

A graduate of the École nationale des Arts Décoratifs de Paris in 2014 with the congratulations of the jury, he was the winner of the ADAGP Visual Arts Prize at the Salon de Montrouge in 2015. From 2016 to 2017, Dunkan was a resident at the Villa Médicis (the French Academy in Rome).

MAS-A-PWOTEKSYON, 2018

DUAL CONDITIONING SYSTEM. LOTTA BODY SET AND TWIST, 2018

TRANSFERTS 1, 2 et 3, 2018

In a double movement, comprised on the one hand of overexposure and on the other of a quest for protection, Kenny Dunkan tackles the stakes involved in the representation of black bodies. In this work he summons and revisits several references belonging to the iconography of Christian religious sculpture. In this manner, the three shrouds on the wall bear the imprint of his body. The flakes from freshly scrubbed skin after a bath become pigments that permeate a canvas. Traces emerge that fly in the face of the stereotypes of the body's "purity" and "impurity". This display of intimacy is completed by lying figures in the classical tradition of the "gisants" (recumbent figures), the funerary sculptures of important historical figures. The artist built two armours which reference as much the funereal protections which accompanied the deceased into the after life, as fetishist mise-en-scenes. They challenge stereotypes associated to the black body: from its vulnerability within the public space to its hypersexualisation.



©Mathieu Faluomi

Kenny Duncan, *MUSIC TEMPLE*, 2017.



©Kenny Duncan

Kenny Duncan, *HYDRA*, 2017.

RANA HAMADEH



© Kristien Daem

The Ten Murders of Josephine, 2018

Biography

Rana Hamadeh (born in 1983, Lebanon) is a visual and performance artist based in The Netherlands, where she studied at the Dutch Art Institute. Drawing on a curatorial approach within her artistic practice, she develops longstanding, discursive projects that think through the infrastructures of justice in relation to the histories and present manifestations of coloniality. Her work stems from an extended investigation into specific concepts and terms, treating the field of theory as fiction.

Hamadeh's previous solo exhibitions include projects and/or collaborations with Witte de With Center for Contemporary Art (Rotterdam, 2017), The Institute of Modern Art (Brisbane, 2016), The Showroom (London, 2016); Nottingham Contemporary (2015); Western Front (Vancouver, 2015); Gallery TPW (Toronto, 2015) and Kiosk (Ghent, 2014). Group exhibitions include a.o. Contour Biennial (2017), The Moscow Biennial (2015), The New Museum (New York., 2014); e-flux (New York., 2014), The 8th Liverpool Biennial (2014), Wattis Institute (2014), 12th Biennale de Lyon (2013); The Lisson Gallery (2013) and the Van Abbemuseum (2008/2011). In 2017, the artist won the Prix de Rome.

The Ten Murders of Josephine, 2018

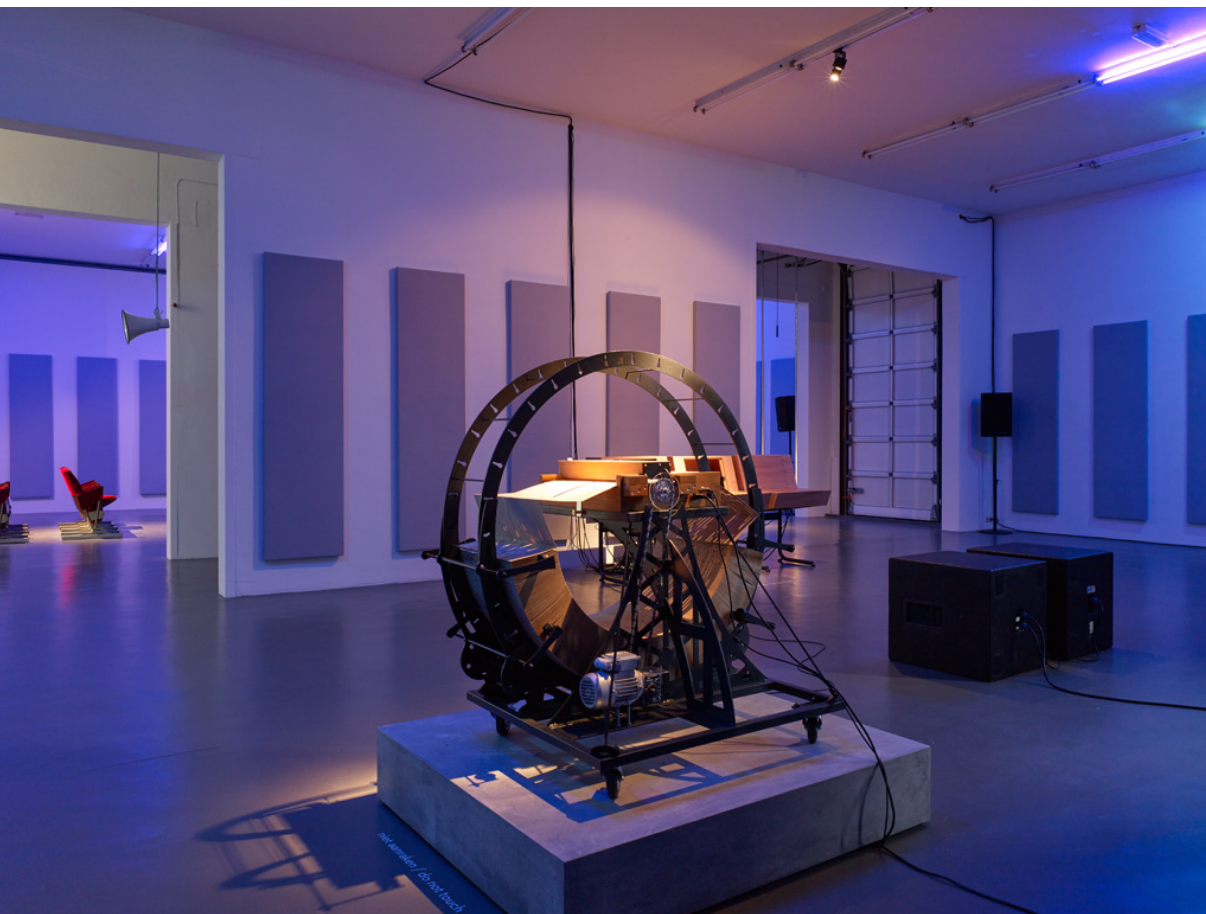
The Ten Murders of Josephine is a longstanding Opera project by Rana Hamadeh that is structured through several evolving iterations, consecutively challenging and replacing one another. These variations include a series of sound-based compositions, theatrical productions, writings and a film-in-the-making. The Opera's protagonist, Josephine, loosely based on Kafka's mouse songstress, is introduced as a structuring agent of the project. The current installation at Lafayette Anticipations is configured as a networked system of interplaying parts (organ, phone, fax machine, loudspeakers), allowing the Opera to emerge and disintegrate across a looping score. Interrupted by the live processing of the audience's speech and fragmentations of the score made by a looping organ-book.

Inherited from the genre of legal spectacle, *The Ten Murders of Josephine* explores the constitutive conditions of 'validity' within legal discourse. One of the artist's cues within the composition is the *Gregson vs. Gilbert* legal case of 1783 – the only surviving record of the massacre in which the captain of the Zong slave ship ordered the drowning of 133 African slaves in order to claim insurance over their deaths. This benchmark case not only points to the blood-chilling legal logic of the slavery system, but, further, continues to inform our understanding of 'valid speech' as the ethos of modern citizenship. Hamadeh's opera questions the requirements to constitute oneself as a 'testimonial subject' not only outside the bounds of the court of law, but also in place of the legal subject.



© Rana Hamadeh

Rana Hamadeh, *The Ten Murders of Josephine*, Commissioned by Witte de With Center for Contemporary Art, Rotterdam, 2017.



© Kristien Daem

Rana Hamadeh, *The Ten Murders of Josephine*, Commissioned by Witte de With Center for Contemporary Art, Rotterdam, 2017.

PAUL MAHEKE

In collaboration with Ligia Lewis and Nkisi

Levant, 2018



©Alfredo Esteban

©Dorothea Tuch



Biographies

Paul Maheke (born in 1985, France) lives and works in London. Through a varied and often collaborative body of work comprising performance, installation, sound and video, Maheke considers the potential of the body as an archive in order to examine how memory and identity is formed and constituted. The artist studied at the École nationale supérieure d'arts in Cergy and at Open School East, London/Margate.

Previous solo exhibitions include: *Acqua Alta*, Galerie Sultana, Paris; *What Flows Through and Across*, Assembly Point, London; *In Me Everything is Already Flowing*, Center, Berlin (all 2017); and *I Lost Track of the Swarm*, South London Gallery (2016). Selected group exhibitions include: *Ten Days Six Nights*, Tate Modern, London; *Diaspora Pavilion*, 57th Venice Biennale, Italy; *Posthuman Complicities*, Akademie der Künste, Vienna (all 2017); *Slope-tend-big*, Grand Union, Birmingham; and *Ways of Living*, David Roberts Art Foundation, London (all 2016). In 2018 Chisenhale Gallery (London, UK) will present his first major solo presentation in a UK institution.

As co-founder of NON Worldwide, whose *raison d'être* is described as "a collective of African artists and of the diaspora, using sound as their primary media, to articulate the visible and invisible structures that create binaries in society, and in turn distribute power", **Nkisi's** ethos and music is imbued with a certain punk sensibility along with a political push back against conformity. Her DJ sets draw from a wide range of influences forming a fast paced and exhilarating experience in the dance. Her production reflects deeply on these influences and provide a sound that is equally relentless and evocative.

Ligia Lewis is a dancer and choreographer. Following dance studies at the Virginia Commonwealth University in the United States, She has worked in multiple contexts including that of the theatre and museum. Engaging with affect, empathy, and the sensate, her choreography considers the social inscriptions of the body while evoking its potentiality. Her work can be described as experientially rich and complex. Within her practice, Lewis continues to provoke the nuances of embodiment. In 2017, Lewis was awarded a Bessie for Outstanding Production for her latest stage work, 'minor matter' and in 2018, a Foundation for Contemporary Arts Award in the field of dance. Both her stage works 'minor matter' (2016) preceded by 'Sorrow Swag' (2014) continue to tour internationally. She is currently preparing her latest stage work, presented in part by Biennale de l'Image en Mouvement (Geneva) and HAU Hebbel-am-Ufer (Berlin), for Fall 2018.

PAUL MAHEKE

In collaboration with Ligia Lewis and Nkisi

Levant, 2018

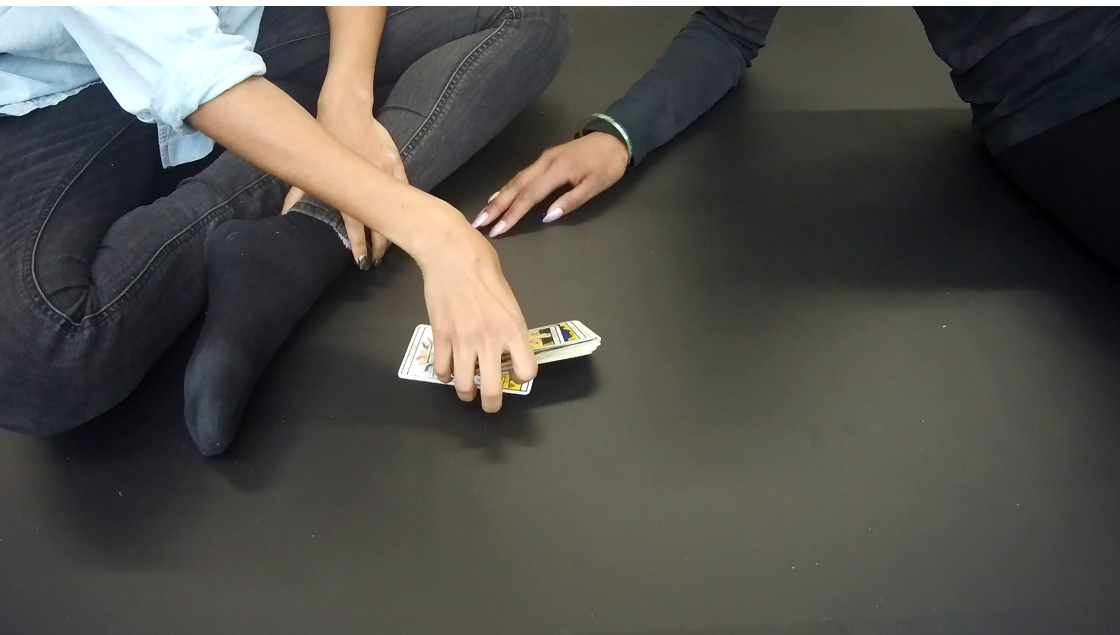
Levant is an installation by Paul Maheke incorporating a video made in collaboration with Ligia Lewis and Melika Ngombe Kolongo aka Nkisi. The three practitioners have come together around their shared desire to exit the field of representation in order to propose new, more abstract forms, that address notions of excluded bodies and identities. Translucence and a blurring of the field of vision are at the heart of this work which oscillates between visibility and erasure. Concise repetitive gestures, mumbled words akin to spells being cast, ambiguous objects, ghostly shadows and long echoes serve as strategies to build a poetic, ambiguous and penetrating space. The film brings together the three protagonists without necessarily showing them: it focuses in particular on a sequence of movements performed by Ligia Lewis to the rhythm of a soundtrack composed by Nkisi.

The collaboration between Maheke, Lewis and Nkisi will culminate in a performance presented on Saturday, 7 July 2018 at Lafayette Anticipations, and performed by Titilayo Adebayo.



© Paul Maheke

Paul Maheke, in collaboration with Ligia Lewis and Nkisi, Rehearsal for *Levant*, 2018.



© Paul Maheke

Paul Maheke, in collaboration with Ligia Lewis and Nkisi, Rehearsal for *Levant*, 2018.



Paul Maheke, *Levant*, film still, 2018.

JUMAÑA MANNA



© Michel Koczy

Insurance Policy, 2018

Biography

Jumana Manna (born in 1987, United States) is a Palestinian artist working primarily with film and sculpture. Her work explores how power is articulated through relationships, often focusing on the body and materiality in relation to narratives of state-building, and histories of place. Manna received a BFA from the National Academy of Arts in Oslo and an MA in Aesthetics and Politics from California Institute of the Arts.

She has participated in multiple festivals and exhibitions, including the BAFICI, IFFR Rotterdam, Tate Modern, Marrakech Biennale 6 and The Nordic Pavilion, 57th Venice Biennale. Manna was awarded the A.M. Qattan Foundation's Young Palestinian Artist Award in 2012, the Ars Viva Prize for Visual Arts and was nominated for the Preis der Nationalgalerie für junge Kunst in 2017.

Insurance Policy, 2018

In this work, Jumana Manna has produced an anthropomorphic taxonomy of the khabya. A key feature of rural Levantine architecture, these traditional seed storage chambers were built into the interior of homes to preserve grains for sowing and annual consumption.

The clay sculptures replicate the predecessor of the fridge, but Manna elevates them into gridded structures found in other kinds of refrigerated, industrial storage systems such as seed banks. With these kinds of playful moves, Manna confronts traditional and modern approaches to seed collection.

Slag – or leftover matter from coal mining – spills into various areas of the exhibition space, another kind of extraction from the earth, a source of energy that irreversibly transformed agricultural processes, not least its storage and circulation systems.

This installation continues to elaborate on the motifs of Manna's latest feature *Wild Relatives* (2018) which follows a transaction of seeds sent from Aleppo, Syria, to the Arctic coal-mining island of Svalbard where the Global Seed Vault is located, and then back to Lebanon. These works build on her interest in the contradictions of modernity's archiving compulsion and the cycles of preservation and erasure that come with it.



Jumana Manna, *Wild Relatives*, film still, 2018.



©Marco Pinarelli

Jumana Manna, *Cyclamen*, 2015.

YURI PATTISON

public solitude (crisis cast), 2018

Biography

Yuri Pattison (born in 1986, Ireland) lives and works in London. Pattison's work explores the multiple relationships between visual cultures, space, communication technologies and the circulation of information. The artist covers the various media often juxtaposed or dispersed, uses data and metadata, along with a mixture of factual materials, archival sources and historical fragments.

Solo exhibitions include *context, collapse, mother's tankstation project*, London; *Trusted Traveller*, Kunst Halle Sankt Gallen (both 2017) and *user, space*, Chisenhale Gallery (2016). Recent group exhibitions include *The Dutch Savannah*, Museum Hedendaagse Kunst, Museum De Domijnen; *Territories of Complicity, transmediale 2018 face value*, HKW – Haus der Kulturen der Welt, Berlin (both 2018); *The Policeman's Beard is Half Constructed*, Bonner Kunstverein; *The Everywhere Studio*, ICA Miami; *STILL HUMAN*, Rubell Family Collection/ Contemporary Arts Foundation, Miami; and *Extra Bodies*, Migros Museum, Zurich (all 2017); British Art Show 8 (touring 2015–2017); *Transparencies*, Bielefelder Kunstverein / Kunstverein Nürnberg, *The Weight of Data*, Tate Britain (2015). Pattison was the recipient of the 2016 Frieze Artist Award.

Public program:

The backstage of production
Thursday, July 12, 7:30 PM
The artist in conversation with
Hicham Khalidi (curator)
& Crisis Cast (film production company)

public solitude (crisis cast), 2018

Yuri Pattison presents a new video work produced in close collaboration with Crisis Cast, a film and event production company specialising in crisis management role-play and disaster training dramas. The company simulates crises, such as traffic accidents and security events for corporate and government clients worldwide, including the UK Home Office. Its experience in developing exercises relating to surveillance, public safety and border security served as the basis for the collaboration with the artist.

public solitude (crisis cast) is born out of the artist's interest in airports as complex socially construed spaces, with unique sets of rules and behaviours. With artist acting as commissioning client a number of procedural, sometimes banal, behavioural exercises were devised by Crisis Cast for the video. The movie takes place in an unfinished and long since scuppered theatre in central London, that doubles as the airport setting with the role-players performing the characters of travellers, border security agents, and suspects. The work serves as a document of the one day shoot with the production processes and mechanisms of the simulation laid bare.

This video furthers the artist's interests in consensus reality, simulation and modelling as well as in hard and soft concepts such as borders and identity. The video sheds light on the often outsourced aesthetic production processes used by governments at a time of major upheavals in foreign policy, exemplified by the hardening of borders and immigration controls both in the United Kingdom and worldwide.

First institutional presentation in France.



©Yuri Pattison

Yuri Pattison, *public solitude (crisis cast)*, view of film in production, 2018.



©Yuri Pattison

Yuri Pattison, *public solitude (crisis cast)*, view of film in production, 2018.

ANDRÉS JAQUE

Office for Political Innovation



©Luis Díaz Díaz

The Transvector, 2018

Biography

Architect **Andrés Jaque** (born in 1971, Spain) is currently living and working between New York where he teaches (Columbia and Princeton universities) and Madrid where his architecture agency, the Office for Political Innovation, is based. In his words, Jaque sees architecture as a “political and non-ideological activity”, that is to say, as a constant practice of negotiation between various actors. Jaque and his architecture agency undertake both commercial commissions such as residential housing, contemporary art fairs (e.g. ARCO in Madrid), the redevelopment of public spaces, as well as conceptual projects ranging from videos, performances, and multimedia installations. His most recent exhibitions *Sex and the So-Called City* was held at Storefront for Art and Architecture in New York. Addressing the legacy of the eponymous cult TV series of the early 2000s, Jaque examined in this exhibition the then radical urban change experienced by New York under mayor Michael Bloomberg. It is part of a series of works, including *Pornified Homes* (Oslo Architectural Triennial, 2016) and *Intimate Strangers* (London Design Museum, 2017) through which Jaque and his office explore the way real estate and online interactions are producing new forms of sexualized urbanisms.

In 2014, Andrés Jaque received the Silver Lion of the Venice Biennale and in 2016, he was awarded with the Frederick Kiesler Architecture and Art Prize. Jaque currently co-curates the Manifesta 12 biennial in Palermo, together with Ippolito Pestellini, Bregtje van der Haak, and Mirjam Varandinis.

The Transvector, 2018

For *Le centre ne peut tenir*, Andrés Jaque and his agency Office for Political Innovation turn the Fondation’s ground floor into an active site for the exhibition’s public programme. In line with the building’s ethos of modularity, Jaque imagines a flexible environment that will morph throughout the exhibition’s three months to accommodate talks, panel discussions, readings, performances, and book launches. The installation is thus understood as a space to welcome diverse types of mobility, perception, and activity. Acting as an arena to test decentred configurations, *The Transvector* fosters possibilities to assemble and disassemble its own structure, to encourage alternate forms of interactions.

Conceived as a lively meeting point, it will also welcome the Fondation’s risograph printer that will publish throughout the summer the exhibition’s ever-evolving catalogue.



Andrés Jaque / Office for Political Innovation, *The Transvector*, Modeling of the space for discussion and exchange featured in *Le centre ne peut tenir*, 2018.



Andrés Jaque / Office for Political Innovation, *The Transvector*, Modeling of the space for discussion and exchange featured in *Le centre ne peut tenir*, 2018.

LIST OF PIECES

Isabelle Andriessen, *Tidal Spill*, 2018

Série de sculptures

Céramique, bacs en métal, sulfate de fer, dichromate de potassium, permanganate de potassium, résistances, cire de paraffine, silicone, aluminium, compresseur frigorifique, tubes, senteur, air comprimé.

Sculpture series

Ceramic, metal containers, iron sulphate, potassium dichromate, potassium permanganate, paraffin wax, silicone, aluminium, resistors, refrigerant compressor, tubes, aroma, compressed air.

Crédits

Conseillers techniques : Stephan Kuderna, Marianne Peynenburg, Kees Reedijk, Anthony Sgard

Ingénieur frigoriste : Henk Komin

Nez : Tanja Deurloo, Christophe Laudamiel

Assistant technique : Anami Schrijvers

Fabrication : IJskoud BV, Bronsgieterij Kemner

Partenaire : Rijksakademie van Beeldende Kunsten

Lucy Beech, *Reproductive Exile*, 2018

Vidéo HD / Durée : 30 minutes

HD Video / Duration: 30 minutes

Crédits

Scénariste et réalisatrice : Lucy Beech

Productrice : Aude Mohammedi-Merquiol

Producteur exécutif : Mikulas Novotný

Chef opérateur : Lukáš Milota Focus

Assistant opérateur : Jakub Vrbik

Assistant caméra : Zdenek Vichr

Assistante réalisatrice : Zuzana Walter

Chef opérateur son : Adam Laschinger

Ingénieur du son : Honza Skála

Décors : Matej Sykora

Costumes : François Virlovet, Sabrina

Nguyenngocho, Mariam Sylla

Chauffeur : David Moravčík

Assistants de production : Adriana Ingeliová,

Noé Robin, Sylvain Dreyfuss

Montage : Lucy Beech

Composition : Graham Massey

Design sonore : Rob Szeliga

Étalonnage : Ludovic Roussaux

Effets visuels : Kazusyoshi Sato, Nadeem Ali

Casting :

Anne Von Keller

Laurence Bouvard

Melinda King

Abigail Rice

Katherine Veckerová

Eva Larvoire

Tereza Paclova Richtrová

Vilma Frantová

Maren Brown

Lucia Jágerčíková

Remerciements : Anna Colin, Rosie Cooper,

Claire Jackson, Oliver Laric, Hélène

Malmanche, Bill Beech, Rob Crosse

Ève Chabanon, *The Surplus of the Non-Producer*, 2018

Installation

Stuc, contreplaqué, métal, rideau, fleurs.

Installation

Stucco, plywood, metal, curtain, flowers.

Crédits

Fabrique de la sculpture : Ève Chabanon et Abou Dubaev

Production du film : Billie Ness Production

Réalisatrice : Ève Chabanon

Assistante réalisatrice : Pascaline Morincôme

Assistant de production : Olivier Iturerere

Scénariste : Abdulmajeed Haydar

Acteur : Aram Ikram Tastekin

Chanteuse : Nassima Shavaeva

Monteur : Abdul Rahman Alwafaei

Design graphique : Yara Al Najem

Composition florale : Ana Vega et du Pain & des Roses

Partenaires et collaborateurs : La Fabrique Nomade, L'Atelier des Artistes en Exil, du Pain & des Roses, Thot

Cooking Sections, *Losing Cultures*, 2018

Installation multimédia

Durée : 25 minutes. En français et anglais en alternance toutes les demi-heures.

Multimedia installation

Duration : 25 minutes. In French and in English, alternating every half-hour.

Crédits

Texte : Cooking Sections (Daniel Fernández Pascual et Alon Schwabe)

Relecture et corrections (anglais) :

Jesse Connuck

Traduction : Isabelle Delpech et Charles Aubin

Voix française : Tarek Lakhrissi

Voix anglaise : Gemma Brockis

Arrangements sonores : Kerwin Rolland

Remerciement : Madeleine Planeix-Crocker

Julien Creuzet, *In my hands (...)*, 2018

Bois, colle, encre de Chine, silice, résine, sèche-cheveux, air, électricité, *cassis cornuta*, *charonia tritonis*, *lambis conch*, *syrinx aruanus*, anches, câbles, cordes et tissus.

(Inspiration, apnée, expiration)

Wood, glue, ink, silica, resin, plastic, blow dryers, air, electricity, cassis cornuta, charonia tritonis, lambis conch, syrx aruanus, reed, cables, ropes and textiles. (Inhalations, apnea, exhalations)

Danielle Dean, *Bazar*, 2018

Vidéo / Durée : 10 minutes

5 photocollages

Video / Duration : 10 minutes

5 photo collages

Crédits

Interprètes : Ingrid Cesto, Elodie Diudat, Julie Douine, Emilie Ouedraogo alias Lady MadSkillz. Musique : "Lighters up" de Mozarf (album : Morf against mmp2 extinction).

Archives : Galeries Lafayette et BHV

Tournage 1

Réalisatrice : Danielle Dean. Caméra : Anton Yourtchouk. Prise de son : Kerwin Rolland

Tournage 2

Réalisatrice : Danielle Dean. Première assistante réalisatrice : Marjorie Marramaque. Directeur de la photo : Thomas Letellier.

Assistant image : Marcel Ange Michaud. Chef-opérateur du son : Théophile Bernard-Brunel. Chef électricien : Amida Belgharbi.

Électricien : Luka Wenglarz. Productrice : Corinne Castel. Assistante de production : Vanessa Lapiere

Effets spéciaux 3D : Romain Guillet. Effets spéciaux 2D : Justin Weber. Post production : Arnaud Dezoteux

Montage : Constance Vargioni. Étalonnage : Marie Gascoin. Montage son : Catherine Dhoir. Mixage : Mathias Rostagno. Bruitage : Krishoo Monthieux. Coordination technique et masterisation : Nicolas Bacou

Remerciements : Florence Brachet, Emanuele Coccia, Stéphanie Desvaux, Amelyn Ng, Marcela Perez, Manuel Shvartzberg, Maboula Soumahoro, Alex Tsocanos.

Coproduction On the Boards (Seattle). Avec le soutien du programme Creative Capital.

Kenny Dunkan, MAS-A-PWOTEKSYON, 2018

Colliers de serrage en nylon, Écrous en acier bruni, chaussures, PMMA acrylique, styling gel protéiné et wax capillaire.

Nylon hose clamps, black oxide steel nuts, shoes, PMMA acrylic, protein styling gel and hair wax.

DUAL CONDITIONING SYSTEM. LOTTA BODY SET AND TWIST, 2018

PMMA acrylique, colliers de serrage en nylon, conditionneur pour cheveux, cheveux naturels.

PMMA acrylic, nylon hose clamps, hair conditioner, hair.

TRANSFERT 1, 2 et 3, 2018

Serviettes de bain, mélanine, bois, aluminium.

Bath towels, melanin, wood, aluminum.

Rana Hamadeh, The Ten Murders of Josephine, 2017

Composition pour opéra / installation sonore. Orgue de Barbarie, téléphone, télécopieur, panneaux LED. Cette version a été adaptée pour une seule salle. / Durée : 45 minutes

Composition for an Opera / 8-Channel installation with Organbook and Keyframe, telephone printer ; 3 Synchronized LED text displays. This version has been specifically adapted for a single space. / Duration: 45 minutes

Crédits

Collaborateurs techniques

Conception son et conception lumière : Jorg Schellekens

Design : Andre Castro & radOvan Misovic

Traitement de la voix : Andre Castro

Voix / Vocaliste solo : Gerrie de Vries

Choeur : Aerea Negrot et Gerty van de Perre

Commentaires : Rosa de Graaf

Création orgue de Barbarie et partition

Decap Company. Consultant : Rik Fernhout

Équipe curatoriale

Directrice du Witte de With : Defne Ayas

Curatrice : Natasha Hoare

Curateur Lafayette Anticipations : Hicham Khalidi

Productrice : Maaïke Gouwenburg

Producteur : Patrick C. Haas

Assistante curatoriale : Rosa de Graaf

The Ten Murders of Josephine est une commande du centre d'art contemporain Witte de With à Rotterdam. Co-production A.P.E. (Art Projects Era) et Productiehuis Theater Rotterdam. Soutien en production de Lafayette Anticipations - Fondation d'entreprise Galeries Lafayette et In4Art Collection. *The Ten Murders of Josephine* est soutenu par le Fonds Mondriaan, AFAC, Fonds 21, Gemeente Rotterdam, et le Prins Bernhard Cultuurfonds.

Remerciements : Omar Berrada, Danielle Gallegos, Tanja Elstgeest, Huub Krom / Oorbit Studio, Studio Santeboutique, Hicham Khalidi, Lafayette Anticipation - Fondation d'entreprise Galeries Lafayette, François Quintin, Rik Fernhout, équipe Witte de With, et Sisters in Crime study group.

Paul Maheke, *Levant*, 2018

Installation multimédia : vidéo HD, bande sonore (18 min, boucle), bois peint, tapis de danse, globes lumineux, résine, cheveux synthétiques et débris
Durée : 59 minutes, boucle

*Multimedia installation: HD video, sound (18 min, looped), painted wood, dance mat, light globes, resin, synthetic hair and debris
Duration: 59 minutes, looped*

Crédits

Caméra et conception : Paul Maheke
Chorégraphie et mouvement : Ligia Lewis
Composition : Melika Ngombe Kolongo, aka Nkisi.

Jumana Manna, *Insurance Policy*, 2018

Installation
Céramique, béton, calcaire, pigments, craie, acier, scories, charbon.

*Installation
Ceramics, concrete, limestone, pigments, chalk, steel, slag, charcoal.*

Crédits

Remerciements : Samya Abid, Atelier Eric van Hove, Ahmad Ayet al-Haj, Rashid Amjar et Haig Aivazian.

Yuri Pattison, *public solitude (crisis cast)*, 2018

HD Vidéo silencieuse, lecteur média pour affichage dynamique

Durée : variable, en boucle

HD Video, silent, networked digital signage media player

Duration : variable, looped

Crédits

Produit par Crisis Cast avec Yuri Pattison

Réalisateur : Brian Mitchell

Directeur de production : Stephen Bailey

Monteur : Ben Cato Clough

Chef de production : Francesca Hunt

Ingénieur son : Tom Tailford

Eclairage : Adam Collins

Camera : Janez Feasey, Carlos Rubio,

Subash Chand, James Wilson

Casting : Lisa-Maria Berg, Arun Daniel, Tim Delap, Lauren Ensign, Piers Hunt, Olaf Jones, Tom Ward-Thomas, Nyla Levy, Jacob Markies, Kirsten Moore, Kerry Owen, Bhasker Patel, Oliver Phillips, Halle Scott, Harmage Singh Kalirai, Anthony Thomlinson, Catherine Tremain, Megan Warman, Grant Waterman, Sam Waterman, David Waterman
Dresseur : Louis Whittaker

Photographe de plateau et assistant de

l'artiste : Kris Lock

Mise en scène : Andrew Belis

Courtesy l'artiste ; Labor, Mexico City;
mother's tankstation limited, Dublin &
London.

Andrés Jaque, *The Transvector*, 2018

Installation

Polystyrène, bois, impression papier, vinyle

Installation

Polystyrene, wood, printed images on paper, vinyl

Crédits

Andrés Jaque / Office for Political Innovation

Roberto González García, Laura Mora, P

aola Pardo. Sara Ayoub, Felipe Arango,

Ayushi Droliia, Melodi Esgin,

Magdalena Sapunar, Clément Vergé.

Réalisation : Gasoil Production

PUBLi CATIONŖ

Le centre ne peut tenir, 2018

Throughout the exhibition period, a temporary printing workshop is installed in the Agora, on the ground floor of Lafayette Anticipations. In this space will be printed the exhibition's catalogue, using a risography technique. Serving as both a catalogue and an account of the group show's evolution, the texts will be published in September 2018, fully conceived, printed and bound at the 9 rue du Plâtre. It will evolve with the passing weeks, piling up its pages in the exhibition spaces; the public is invited to attend printing sessions held every Friday. Marie Proyart and Jean-Marie Courant will create the graphic design, assisted by Maëlle Brientini for the layout. Vincent Longhi (Studio Fidèle) and Oscar Ginter (Quintal Éditions), 2 risographists from a comic book and illustration background, will contribute their expertise on this specific printing technique prized by artists for its particular rendering and its random "defects" with which one has to play, similarly to a "mechanical" serigraphy.

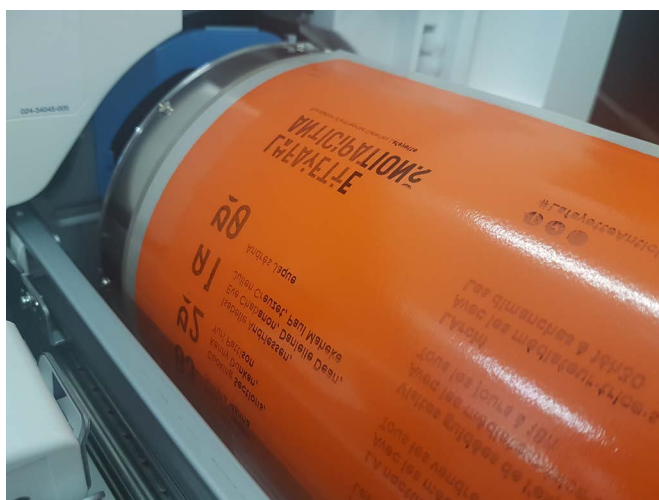
The book will contain a foreword section presenting the curatorial challenges of the exhibition, a portfolio by the photographer Pierre Antoine and a chapter dedicated to each artist where different elements will allow to better consider their work and its production's steps.

A booklet made in risography presenting the publication project with more details has been attached to this press kit.

This project is made in partnership with RISO France.



Risography workshop set up in *The Transvector*, conceived by Andrés Jaque / Office for Political Innovation for Lafayette Anticipations' Agora.



PUBLIC PROGRAM & CULTURAL OUTREACH

Public program

Several regular gatherings related to the exhibition are organized with the artists and the curatorial team, marked by two gatherings on Saturday, July 7 and Saturday, September 8 with several guests.

More generally, Lafayette Anticipations proposes a public program complete with visits, gatherings, events, and workshops. The public program develops numerous perspectives – on the backstage of production processes, and the exploration of the concept of “anticipation”, but also practice-based workshops for children and adults organized by artists in the Studio.

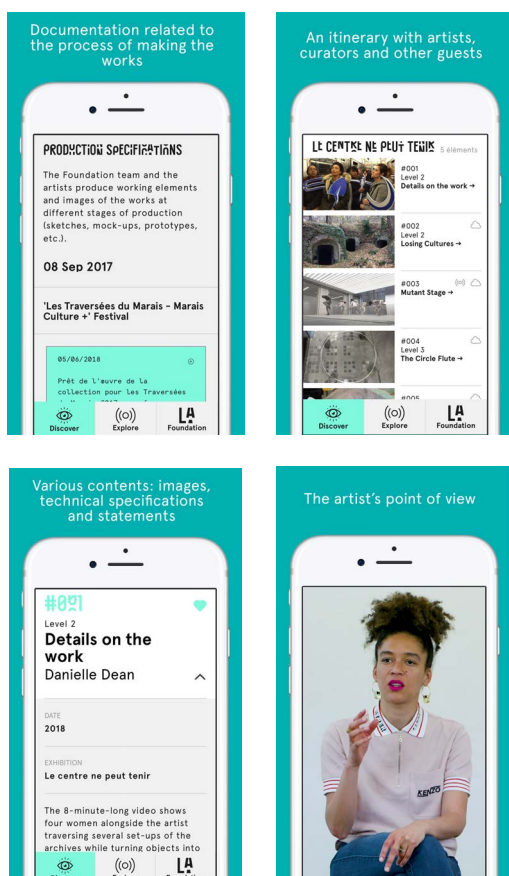
ReBond: a cultural outreach application

Lafayette Anticipations offers its visitors a unique experience of digital visit, known as ReBond. This is a free, optional service.

The exploration of the exhibition in progress is structured in different stages, resulting in a carefully thought-out itinerary. The artists may participate in this tour directly, as well as the curator(s) and other guests. A plurality of voices and perspectives are therefore blended together, generating the visitor’s interest and curiosity in the artworks on display, yet still allowing him/her to forge their own interpretation.

To benefit from this service, visitors have two possibilities, both accessible on their smartphone. They can either download an application, or consult the service via a dedicated website. For this, visitors are required to activate their location tracking. When they pass by certain artworks within the exhibition spaces, indicated by a certain symbol, a screen appears on their phone, offering a menu of various audio-visual content produced with the aim of providing visitors with greater information about specific artworks.

The application also offers visitors production notes (via ReSource). This consists of a screen listing archives of different documents related to the process of making the work. In a sense, the aim here is to reveal what happens behind the scenes in the production of an artwork, including the secrets of its fabrication. The visitor can consult and keep these discoveries on his/her phone. He or she can also make a contribution, by commenting directly in the application. All members of the public, whether art experts or complete amateurs can therefore establish their own relationship to the artworks; everyone is invited to share their experiences and to discover the ideas, work, and the individual and collective efforts behind these formal proposals.



THE STORE & CAFÉ-RESTAURANT

The Store: À Rebours

46 rue Sainte-Croix-de-la-Bretonnerie

Open every day from 11 AM - 8 PM

Closed on Tuesday

Open on Sunday from 1 - 8 PM

À Rebours is a small novelty shop nourished by the big ambitions of creation. Serving as the Fondation d'entreprise Galeries Lafayette's commercial alter ego, À Rebours pays tribute to Huysmans' novel of the same name. The store is particularly inspired by the book's antihero and his art of collecting, prompting him to investigate the tastes of his era. The 100 m² store offers contemporary objects - little, if not available elsewhere. Unusual, witty, useful and quirky, the selection is an answer to the emergence of new forms of production and consumption, respectful of their materials, know-hows and creators. À Rebours is the outpost for a conscious trade, open to the ideas that transform and embellish our daily life.

www.instagram.com/areboursparis



©Alex Pommier



©Romain Laprade

The Café-Restaurant: Wild & the Moon

9 rue du Plâtre

Open on Monday, Wednesday, Sunday from 9 AM - 8 PM, and Thursday, Friday, Saturday from 9 AM - 10 PM

Closed on Tuesday. No reservation required

Wild & the Moon is settling into the Fondation's café-restaurant space, located on the ground floor of the 9 rue du Plâtre. Inscribed in an urban movement, Wild & the Moon was created by a tribe of food lovers, in collaboration with chefs, nutritionists and naturopaths. All products are made from 100% organic, gluten-free, local, ethically sourced, seasonal and plant-based ingredients, that bring a little bit of nature in our busy lives. Wild & the Moon seeks to be the spokesperson for this all-natural and healthy movement, so as to spread its word. A slow food spirit set to an urban beat, a project harmoniously inscribed in the Fondation's ecosystem.

wildandthemoon.en



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TEAM

Lafayette Anticipations

Guillaume Houzé, President
François Quintin, Managing Director
Laurence Perrillat, Administrator
Hélène Dunner, Administrative assistant
Emmanuelle Canas, Secretary
Judith Peluso, Head Technical and Building Supervisor
Dirk Meylaerts, Directeur of Production
Aude Mohammedi Merquiol, Head of Production coordination
Romain Bertel, Head of Workshop
Lisa Audureau, Project manager - Collection and Production
Gilles Baume, Head of Education and Outreach
Émilie Vincent, Welcome desk and ticketing supervisor
Matthieu Bonicel, Head of Publishing and Information Technology
Madeleine Planeix-Crocker, Interim Head of Communications
Alice Choquart, Project manager - Communications, Publications and Outreach
Oksana Delaroff, Assistant Head of Cultural Outreach
Mahé Donin de Rosière, Assistant Head of Cultural Outreach
Simon Gérard, Public Outreach Intern
Noé Robin, Administration and Production Intern
Raphaël Duboscq, Intern Communications, Publications and Outreach

Charles Aubin, Associate curator
Anna Colin, Associate curator
Hicham Khalidi, Associate curator

Société La Maîtrise

(Store and Café-Restaurant)

under the direction of **François Quintin** and

Elisabeth Cazorla

Pauline Vincent, Head of operations

Thérèse Boon-Falleur, Project Manager

Léa Siboni, Intern

Contacts presse

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The press kit and associated visuals are available for download on the Lafayette Anticipations press room: <https://www.lafayetteanticipations.com/en/espace-presse>

Lafayette Anticipations – Fondation d'entreprise Galeries Lafayette

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PRACTICAL INFORMATION

Opening hours

Monday, Wednesday, Sunday: 11 AM - 8 PM
Thursday, Friday, Saturday: 11 AM - 10 PM
Closed on Tuesday

Access

9, rue du Plâtre - 75004 Paris
44, rue Sainte-Croix-de-la-Bretonnerie - 75004 Paris

Metro

Rambuteau : line 11
Hôtel de Ville : lines 1 & 11
Châtelet - Les Halles : lines 4, 7, 11, 14 & RER A, B & D

Bus

Archives - Rambuteau : 29 & 75
Centre Georges Pompidou : 38, 47, 75 N12, N13, N14 & N23
Hôtel de Ville : 67, 69, 76, 96, N11 & N16

Autolib'

36, rue du Temple
37, rue Sainte-Croix-de-la-Bretonnerie

Parking

31, rue Beaubourg
41-47, rue Rambuteau
4, place Baudoyer

Admission

Full admission fee: 8 €

Reduced admission fee: 5 €

Students, youth under 26 years of age, seniors as of 65, teachers, members of the Maison des Artistes and Agessa, residents of the Cité internationales des arts, guides and mediators. Presentation of valid identification required.

Free admission:

Lafayette Anticipations laissez-passer, youth under 18 years of age, jobseekers, recipients of minimum social benefits, disabled visitors and their aide, refugee and asylum seekers, journalists, ICOM, AICA and CEA members. Presentation of valid identification required.

The Fondation's ground floor, café-restaurant and store are accessible free of charge.

Membership program

Lafayette Anticipations offers its visitors the opportunity to join a privileged annual membership program. Members benefit from numerous advantages including free access to visit and revisit the Fondation's exhibits.

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