

LAFAYETTE  
ANTICIPATIONS

Fondation Galeries Lafayette



# MARK LECKEY

## As Above So Below

*2 April → 20 July 2025*

PRESS KIT

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Mark Leckey, *Florucci Made Me Hardcore*, 1999.

# MARK LECKEY

## *As Above So Below*

Exhibition | 2 April → 20 July 2025

The British artist Mark Leckey invites visitors into the heart of an exhibition unfolding around the ecstatic—that transportive state beyond the individual self. The gathered works recall unusual experiences and encounters that the artist has had, through which he became disoriented by the intense feelings they aroused.

The title *As Above So Below* is borrowed from the *Emerald Tablet*, a foundational text in western alchemy, first attested around the 7th to 9th century. This expression implies a permanent relationship between the cosmos and the earthly world, the animate and inanimate, the visible and invisible.

Mark Leckey strives to transform the ordinary into the extraordinary through his work, showing how music, dance, or the city at large can be vectors for experiencing the sublime. A highway bridge, a bus shelter, road-safety adverts, street-lamps, or an amusement park become, in his eyes, portals to another realm.

Fascinated by the Middle Ages, the artist also draws upon diverse iconographic references from the period. Our own era reminds him of medieval animist thought, insofar as our use of smartphones and artificial intelligence transform the objects around us into animate beings.

Across each of the works, Mark Leckey mobilizes experiences that allow him to feel an intense emotion and, in turn, an altered relationship to the world.

**Curator:** Elsa Coustou

Free entrance

Mark Leckey's bilingual exhibition catalogue (English & French)

Talks, concerts, workshops and performances programme on [lafayetteanticipations.com](http://lafayetteanticipations.com)



Mark Leckey, *Fiorucci Made Me Hardcore*, 1999.

# MARK LECKEY

## *Biographical highlights*

**Mark Leckey (1964, Birkenhead, UK) lives and works in London. He is the winner of the 2008 Turner Prize.**

Currently on show at Gladstone Gallery in New York until February 2025 in the exhibition *3 Songs from the Liver*, the artist's work has been presented in solo exhibitions in international institutions such as Espace Louis Vuitton, Tokyo (2024); Sant'Andrea de Scaphis, Rome (2022); Tate Britain, London (2019–20); Glasgow International, Glasgow (2018); Cubitt, London (2017); SMK, Copenhagen (2017); MoMA PS1, New York (2016–17); Galerie Buchholz, Berlin (2016); Cabinet, London (2015); Haus der Kunst, Munich (2015); Kunsthalle Basel, Basel (2015); WIELS, Brussels (2014); Hayward Gallery Touring (The Bluecoat, Liverpool; Nottingham Contemporary, Nottingham; De La Warr Pavilion, Bexhill-on-Sea) (2013); The Hammer Museum, Los Angeles (2013); The Banff Center, Banff (2012); Serpentine Gallery, London (2011); Institute of Contemporary Arts, London (2009); Le Consortium, Dijon (2007–08);



Migros Museum für Gegenwartskunst, Zürich (2003); Gavin Brown's enterprise, New York (2000).

His works are held in numerous public collections including the Centre Pompidou, Paris; the Museum of Contemporary Art, Los Angeles; the Museum of Modern Art, New York; Tate, London; the Walker Art Center, Minneapolis.



Vue de l'installation de Mark Leckey *Nobodaddy*, 2018, Tramway, Glasgow International, 2018

## SELECTION OF EXHIBITED WORK GROUND FLOOR

### ***Nobodaddy*, 2018**

The sculpture *Nobodaddy* is a scaled-up version of a statuette from the Wellcome Collection in London. Believed to represent the biblical figure of Job, the original work may have had a medical purpose. The title *Nobodaddy*, a play on the words 'nobody' and 'daddy', is borrowed from the English painter and poet William Blake (1757–1827), who conjured the name as a way of ridiculing authority in the Christian God.

Through a system of speakers inserted in various apertures, the work broadcasts a soundtrack in which Mark Leckey has modulated his own voice. In a trompe-l'œil manner, a screen placed behind functions as a mirror: by showing the work's back, its presence in the space is amplified. Placed at the centre of the exhibition, *Nobodaddy* punctuates the rhythm of an orchestrated loop in which the videos around it turn on and off in the course of its own vocalizations.

*"I filled these holes with speakers for two reasons: first I wanted him to become this giant ventriloquist doll I could speak through."*

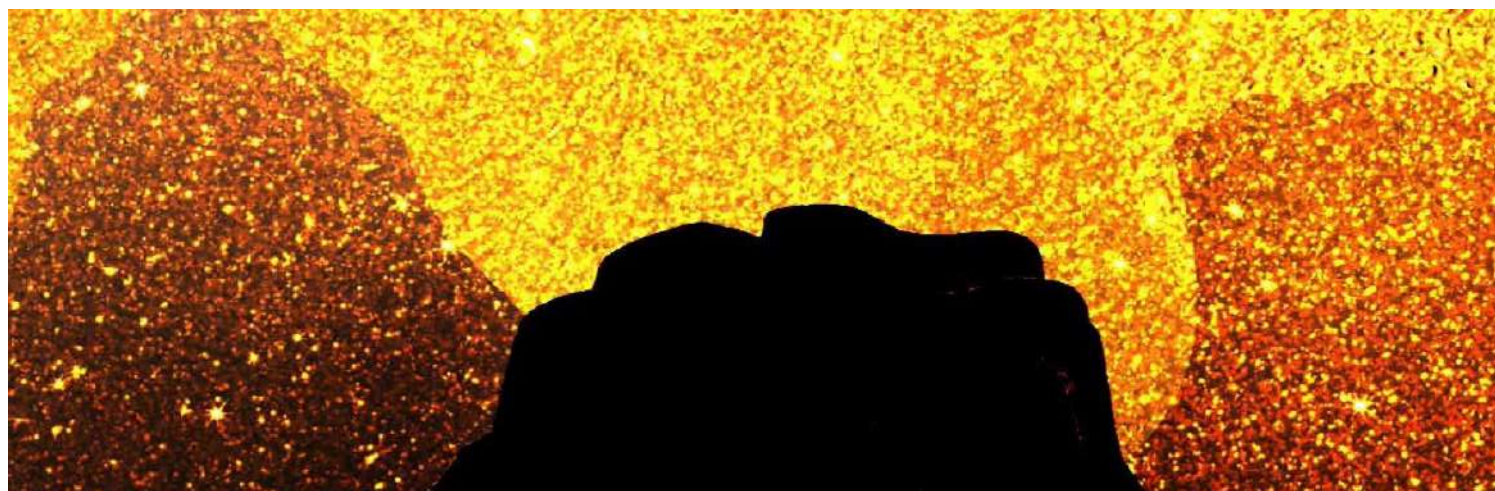
*The other reason is I wanted him to be in sound, as sound comes in, it enters you."* Mark Leckey

### ***The Genius Loci*, 2024**

This video explores the flyover as a motif. Recurring throughout Mark Leckey's work, it emerges from his childhood memories in the suburbs of Liverpool. As a teenager, the artist glimpsed a pixie, the malevolent creature from British folklore, under a highway bridge.

As a place of encounter and transformation, the flyover, in his work, is suffused with a magical power, and the title *The Genius Loci* evokes the concept of a site's protective spirit. Hence, through this film, he invites us to reflect on its symbolism by going back in time, confronting reconstructed images of these sites of circulation. Moving from the contemporary to the antique, it shows how each of these infrastructural elements constitute entities in and of themselves.

As witnesses of time's passage, these bridges create a link between past and present, the real and the imaginary, and between different communities.



Mark Leckey, *Carry Me into The Wilderness*, 2022

## ***Carry Me into The Wilderness, 2022***

[Link to video](#)

After spending months observing the world from his window during the Covid-19 pandemic lockdowns, Mark Leckey felt a profound sense of wonder and vertigo during his first outing in a park. He captures this raw emotion, its 'muchness', by recording his reaction, then creating a video around this ecstatic moment.

The artist also references sacred art by imitating the aesthetic of Byzantine icons, which, by design, offered direct communication with the divine world. The artist is likewise inspired by a medieval painting of Lorenzo Monaco (1370–1425) that depicts a hermit in a cave, bathed in divine light.

According to the artist, the cave is a space for accessing transcendence. The intensity of his own experience is conveyed by the soundtrack through its repetition of the words 'I am overwhееееelmed', which resonate louder and louder, evoking the refrains of canticles sung in churches to glorify God.

## ***Ally Pally Map, 2025***

*Ally Pally Map* reproduces the grounds map of Alexandra Palace, a 19th-century Victorian building in North London, in whose park Mark Leckey was walking when he felt this sense of rapture and disorientation.

Enlivened by stickers representing certain works on display, this map also functions as a kind of floorplan of the exhibition.



Mark Leckey, *Ally Pally Map*, 2025



Mark Leckey, *To the Old World (Thank You for the Use of Your Body)*, 2021–22

### ***To the Old World (Thank You for the Use of Your Body), 2021–22***

[Link to video](#)

In creating this installation, Mark Leckey used an online video-clip that had left a strong impression on him. In this short film, a young man throws himself through the window of a bus-shelter, breaking it into thousands of pieces. To this original scene, the artist has added a slow-motion re-enactment played by an actor. The sound is in turn amplified, the scream of a passer-by becoming a meditative chant.

What could have been no more than an image of degradation instead becomes an evocation of the sublime: a passage from banal, daily reality to a state of extreme emotion. The bus shelter upon which the video is projected, diverted from its original function, metamorphoses into a portal to another realm. Mark Leckey captures the violent act's essence, becoming a symbol of a collision between the profane and the sacred.

*"The bus stop smash was posted on @uk-bants... instagram and I wanted this squalid little act, shitty in its resolution, to become immense. Exulted, meaning to 'leap up' or 'leap out': So, for me he exults through the bus stop."* Mark Leckey

### ***Taken-out of the Place-You stand, 2025***

*Taken-Out of the Place-You-Stand* is a sculpture representing a levitating human figure. The character wears a monk's habit and seems to come from another era. In the background, a screen shows the image of a gilded surface illuminated by candlelight, evoking sacred painted icons or else a digital illusion.

The theme of levitation can recall Christian narratives and states of rapture experienced by saints, notably Joseph of Cupertino (1603–1663). This ascension also symbolizes a rupture with the material world, a transition between the visible and invisible, the terrestrial and heavenly, a vertigo in the face of the unknown.

*"Time is arrested and the character just hangs in this latent space. It could be a moment of exalted rapture or he could be plummeting to earth. Either way, he is stuck in this intolerable interval."* Mark Leckey



Mark Leckey DAZZLEDDARK, 2023.

### **DAZZLEDDARK, 2023**

[Link to video](#)

In this video—filmed at Margate, a UK coastal city known since the 19th century for its Dreamland amusement park—a face-off plays out between the sea, menacing and infinite, and a brightly coloured amusement park.

Through *DAZZLEDDARK*, Mark Leckey calls forth ambivalent childhood memories of his own amusement park outings. Dreamland, with its flashing neon and spinning attractions, becomes a delirious vision, where wonder dances with trepidation. In his scenario, toys that have escaped from the park come alive and shunt toward the beach, caught up in a swirl of lights and arcade-game sounds, of laughter and electronic racket.

Mark Leckey here orchestrates a sensory experience oscillating between euphoria and vertigo. At the end of the video, come morning, the toys lie lifeless on wet sand. The thrill is gone, leaving a strange melancholy in its wake.

### ***Mercy I Cry City*, 2024**

Appearing through a squint, which recalls those small apertures in churches, the video *Mercy I Cry City* immerses us in a depopulated medieval city. Reconstructed using computer-generated imagery, this city offers a futurist vision of a bygone world.

In creating this work, Mark Leckey was inspired by the painting *Una città sul mare* ("City by the Sea") by the Italian painter Sassetta (1392–1450). Before the invention of perspective, medieval artists combined multiple points of view in a single image in order to represent the world in three dimensions. Mark Leckey is particularly interested in this process in that it recalls the flood of images created by artificial intelligence.

*Mercy I Cry City*, presenting a city suspended between the medieval era and our own digital world, creates an intermediate space, at once bygone and yet-to-come.



## 2<sup>nd</sup> FLOOR

*When My Eyes is a Loop Hole*, 2025  
*If I Eye Enything It Shall be Invisible*, 2025  
*Everywhere, Eyeballs are Aflame*, 2025  
*My Eyes In the Time of Apparitions*, 2025

The images for these four luminous panels are borrowed from a road safety campaign launched in 2019 by the organisation Transport for London, responsible for public transit in Greater London. Mark Leckey replaces the original slogans with phrases taken from short poems or titles of artworks that pertain to vision.

*My eyes in the time of apparitions* is the title of a drawing by the German painter August Natterer (1868–1933), who suffered from hallucinations. *Everywhere Eyeballs are Aflame* is the title of a lithograph by the French symbolist painter Odilon Redon (1840–1916), created to illustrate *The Temptation of Saint Anthony* by Gustave Flaubert (1821–1880), a text describing a series of apparitions.

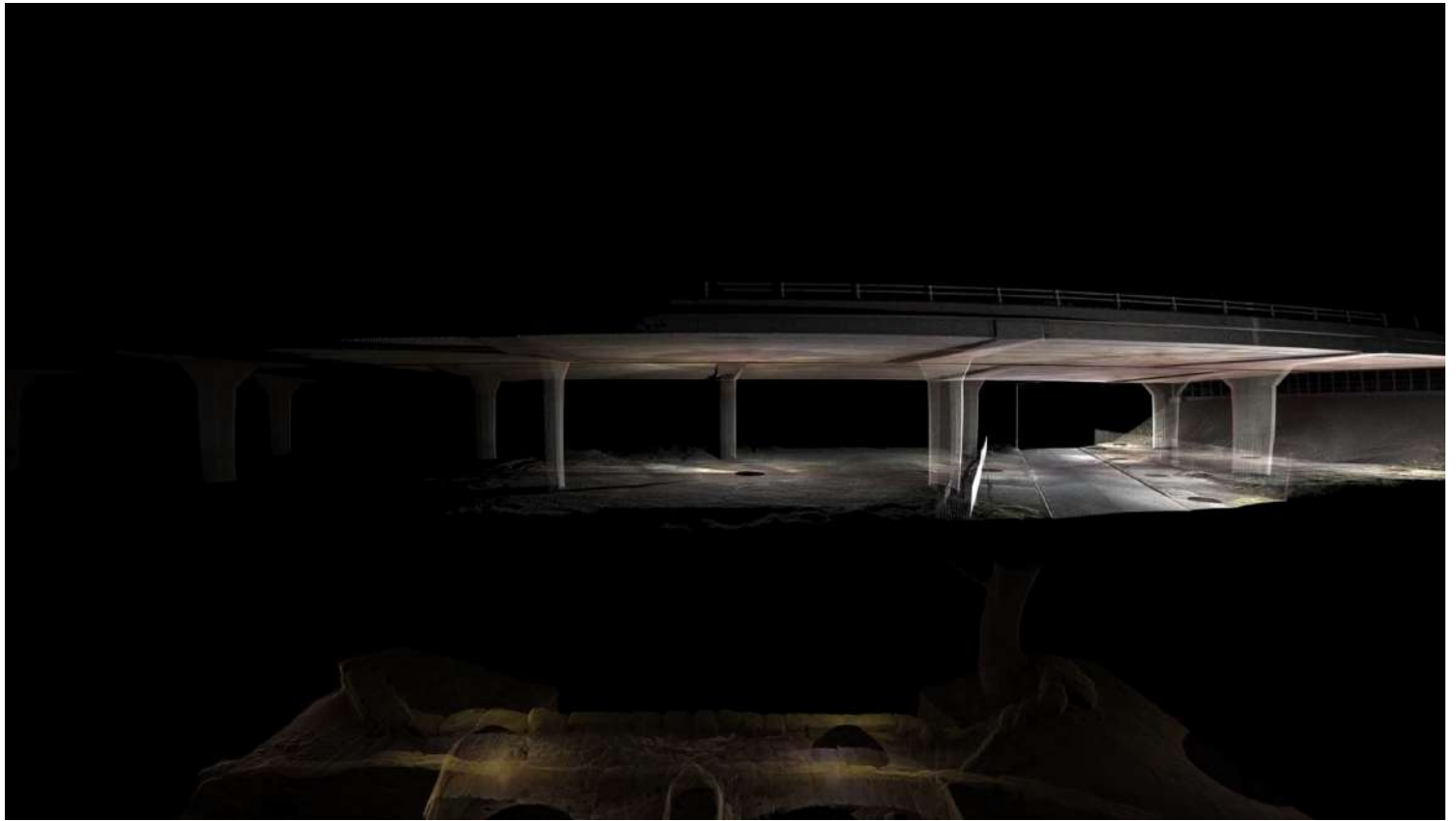
The eyes looking out at us seem to see something which we are missing: the future, a truth, or another world. Just like Byzantine icons, these images address us directly.

*Untitled (Sodium Lights)*, 2016

*Sodium Lights* is an installation consisting of lightbulbs and streetlamps of the kind that were used to illuminate public spaces in the UK until the 1990s.

Having today disappeared from the city landscape, these lamps recall a form of urban experience confined to the past. Attracted to their yellow-orange light, Mark Leckey reinforces their intensity by transforming their original purpose. The visual result recalls the effects produced by certain psychotropic substances, including psilocybin mushrooms.

Visitors are immersed in an altered state, where the saturated colour envelops everything around it. This modified perceptual state is, for Leckey, further akin to transportive power of music.



Mark Leckey, *Bridge Fall*, 2021.

### ***In the Lingerin' Twilight Sparkle*, 2019**

*this Lingerin' Twilight Sparkle* extends Mark Leckey's exploration of the flyover as a site of transformation and movement, imbued with a supernatural power. In the first part of the video, he reactivates a childhood memory by gathering a group of youth under a motorway bridge. One of them is seized by invisible forces, while the others experience a shared dream. The characters wear clothes halfway between contemporary streetwear and a medieval look.

Mark Leckey creates an aesthetic where these clothes lend the scene a dimension at once urbane and mystical. As is often the case with the artist, these clothes are charged with emotion and serve as markers of communal belonging. By playing with these hybrid references, *In This Lingerin' Twilight Sparkle* inscribes fashion within a network of signs where identity can be invented.

In the second part of the video, the artist and dancer Tom Heyes, known as Blackhaine, contorts himself under a reconstructed bridge, affected by the infrastructure's magic power. His dance—abrupt and erratic—seems to oscillate between trance and resistance.

On the other side, the gathered youth, to resist his power, arc their bodies in imitation of the bridge's form. This gesture, between submission and defiance, expresses the site's ambiguous influence.

### ***2 TERRIFYING, 2 FASCINATING...2 MUCH!*, 2024**

Mark Leckey here reproduces the work *Huyendo de la crítica* (*Escaping Criticism*), created in 1874 by the Spanish painter Pere Borrell del Caso (1835–1910). This trompe-l'œil plays with visitors' perceptions by testing the boundaries between representation and reality, as the young man tries to escape his painting. The character suddenly seems to see beyond the frame or else to be headed to another, frightening reality.

In mobilizing this image, Leckey offers a wider reflection on the historical evolution of our perceptions of the world.



Mark Leckey, *Fiorucci Made Me Hardcore*, 1999.

## 3<sup>rd</sup> FLOOR

***Fiorucci Made Me Hardcore*, 1999**

[Link to video](#)

*Fiorucci Made Me Hardcore* is the work that signalled Mark Leckey's entry on the arts scene in the early 2000s. The video showcases various groups from the British counterculture scene between the 1970s and 1990s. In compiling VHS tapes from concerts, parties, and archives, Mark Leckey undertakes an act that prefigured the future of such content, before it became digitised and massively diffused over the Internet.

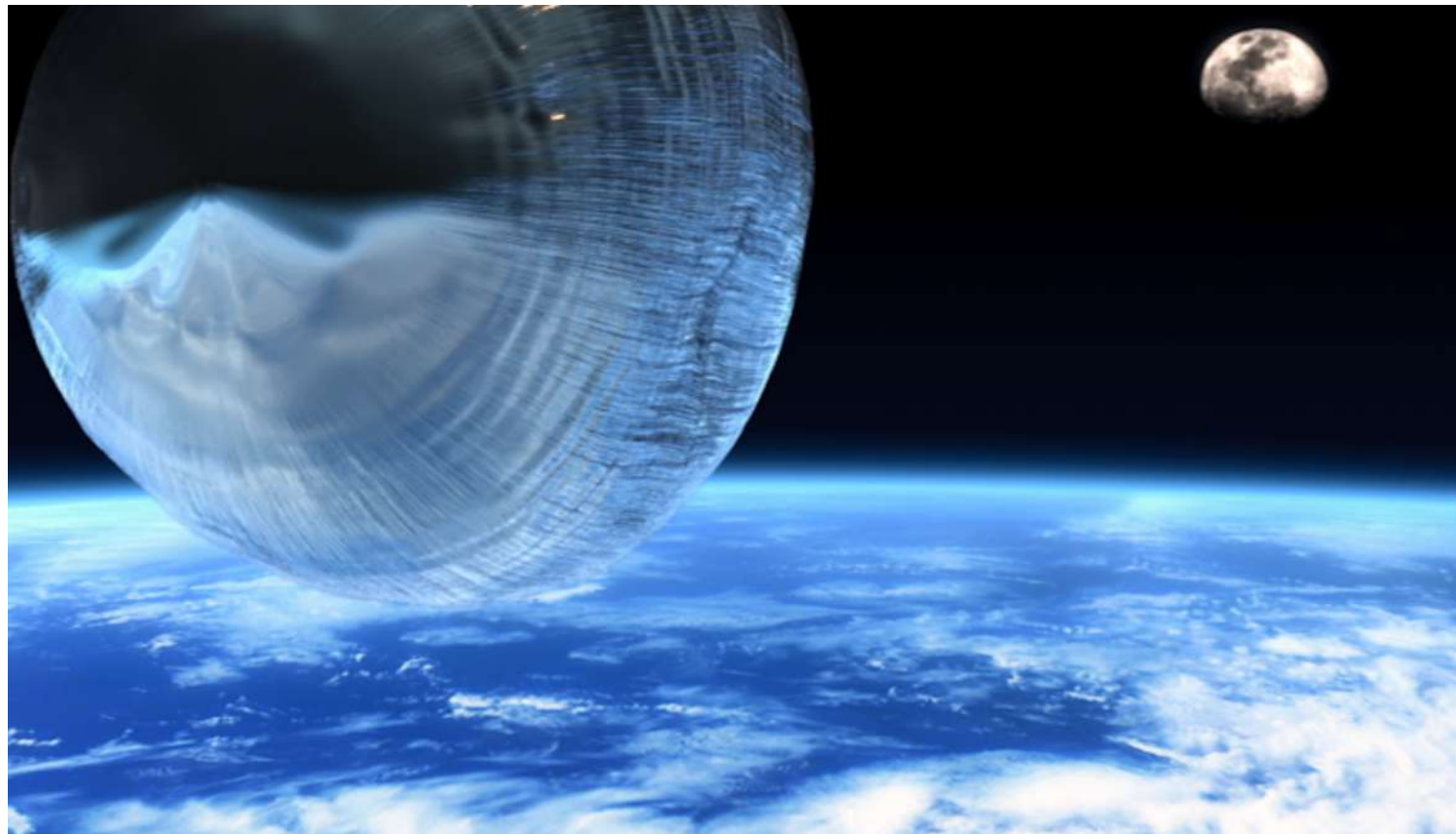
Bodies become liberated, possessed by a force that seems larger than themselves. We encounter numerous images of euphoric youth, whose body language and clothing map out an intimate and collective web. Northern Soul dancers; silhouettes in Jazz Funk clubs; casuals, who mixed football hooliganism with Italian and French designer fashion; and rave scenes all appear in turn.

These years were marked by numerous issues in the UK, particularly under Margaret Thatcher's government (1979–90), whose policies led to a massive unemployment surge, disproportionately impacting the most vulnerable.

The countercultures that Mark Leckey depicts thereby offer a portrait of the working class through these years of tumult. In the video, he manipulates time, slowing down or speeding up bodily movement, superposing audio samples from Kraftwerk, Nightmares on Wax, or archival voiceovers. In this space, where music and images are not always in synch, the video engages in a form of fragmented remembrance, where memories endlessly follow one another.

***Fiorucci Made Me Hardcore (ghosted version)*, 2019**

Twenty years after creating *Fiorucci Made Me Hardcore*, Mark Leckey created a 'ghosted' version: copying the video's original VHS master by alternating between two videocassette recorders, seeking to render its sound nearly pure static.



Mark Leckey, *Dream English Kid, 1964–1999 AD*, 2015.

### ***Dream English kid 1964–1999, 2015***

[Link to video](#)

In this autobiographical video, Mark Leckey retraces memories of his youth, from his birth in 1964 up to the end of the 1990s. He combines fragments of archival footage found on the internet with computer-generated imagery.

Having discovered a recording on YouTube of a Joy Division concert that he attended at 15, the artist took on the challenge of reconstructing key episodes of his life by assembling different recordings or video extracts found online. Among these images are street scenes filmed from the back window of a car, a highway bridge, a woman in fishnet tights doing her hair, a London squat, as well as sequences that call forth the fear of nuclear war and the social instability that marked this period.

Through this video, touched by melancholy and a certain disquiet, Mark Leckey offers perspective on the way societies and individuals remember their past. It questions the authenticity of the memories supported, if not outright created, by the images that surround us. Entering the digital era has transformed our relationship to memory, now externalized, anonymized, and diffused through huge databases of images.

### ***Soundsystem, 2012***

Mark Leckey created five *Soundsystems* between 2003 and 2016.

Through these setups, the artist pays homage to the power of music and its role in the construction of cultural and communal identities. A true living sculpture, the *Soundsystem* is an immersive sound machine that goes beyond a static exhibition object, capable of animating everything around it. Since first being exhibited in 2003, Leckey has activated his *Soundsystems* through diverse performances where he mixes his own recordings while also inviting other artists, transforming the work into a space of transmission and resonance.



# EXHIBITION CATALOGUE

The exhibition catalogue acts like an extension of the exhibition experience, providing a deeper insight into the richness and complexity of Mark Leckey's work. The book features contributions from several contributors including Henry Bruce Jones, Elsa Coustou, Simon Critchley, Isobel Harbison, Mark Leckey and Sheena Patel.

Through their texts, they explore essential dimensions of Leckey's work, such as the central place of music and video or the medieval aesthetic in his recent works.

## Authors:

Mark Leckey  
Elsa Coustou  
Henry Bruce Jones  
Isobel Harbison  
Simon Critchley  
Sheena Patel

## ALSO

### Mark Leckey exhibition booklet

Each exhibition at Lafayette Anticipations is accompanied by a new volume in the booklet collection which provides previously unpublished content to help the audience better understand the works and the artists' approach.

Bilingual French - English — €5

### Mark Leckey exhibition catalogue

#### Caractéristiques

#### Éditions Lafayette Anticipations

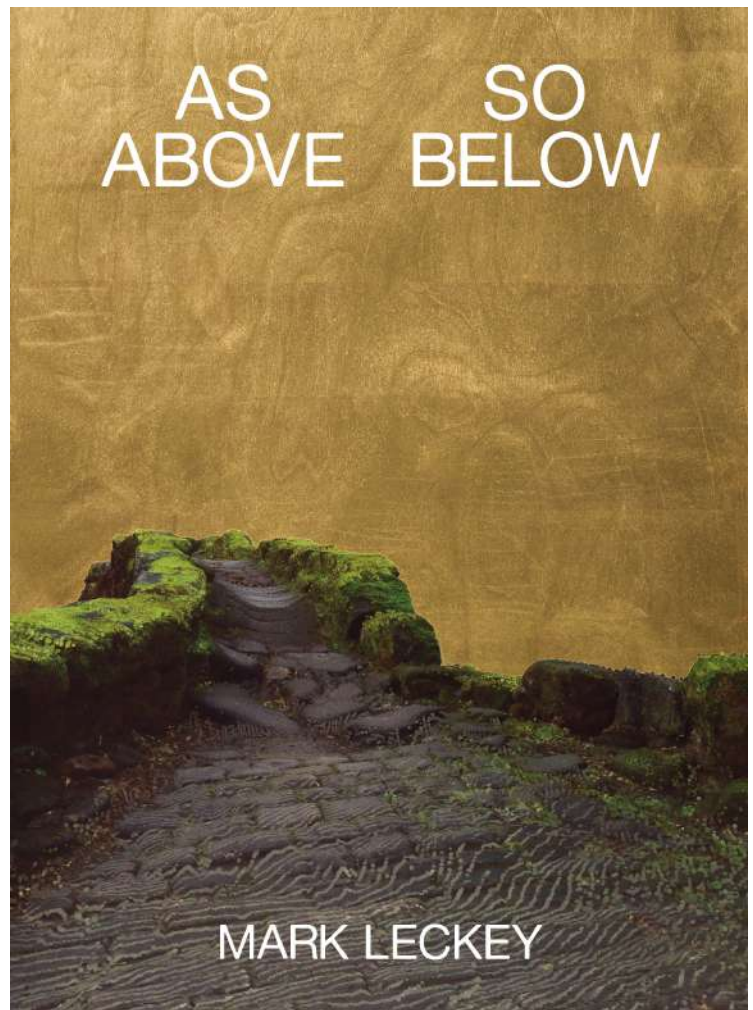
Bilingual French - English

c. 176 pages

978-2-490862-55-9

Design: Clément Gicquel

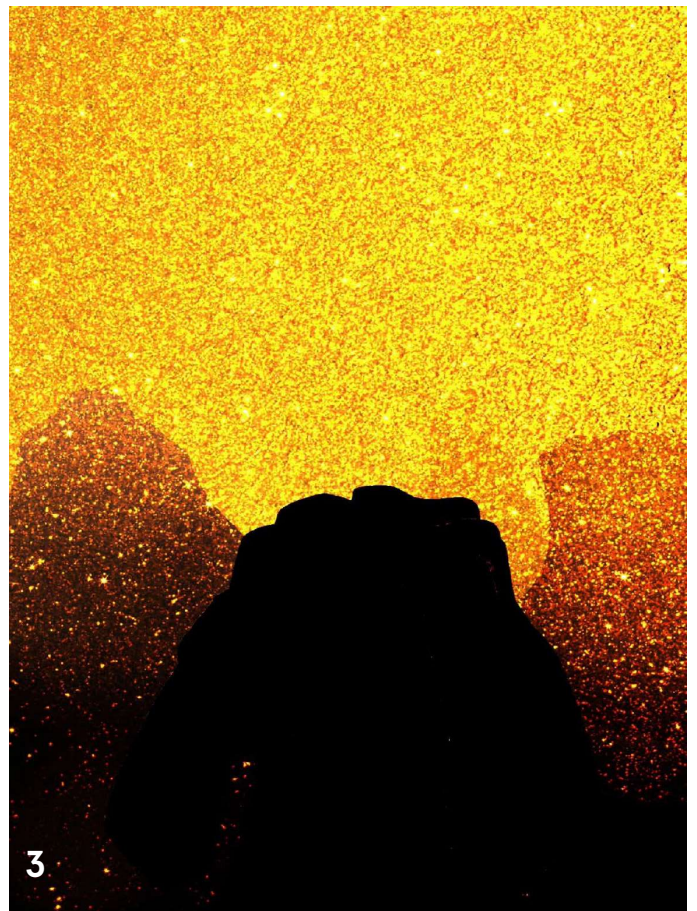
€35



# PRESS VISUAL

The press visuals are free of rights for the promotion of the exhibition.

For any request of high definition visuals, you can contact the Claudine Colin Communication agency, a FINN Partners Company: +33 (0)1 42 72 60 01 / [louis.sergent@finnpartners.com](mailto:louis.sergent@finnpartners.com)



1. Installation view of Mark Leckey *Nobodaddy*, 2018, Tramway, Glasgow International, 2018. Courtesy the artist and Cabinet, London. Photo: Keith Hunter

2 - 3. Mark Leckey, *Carry Me into The Wilderness*, 2022. Video. Courtesy the artist and Cabinet, London

[Link to video](#)

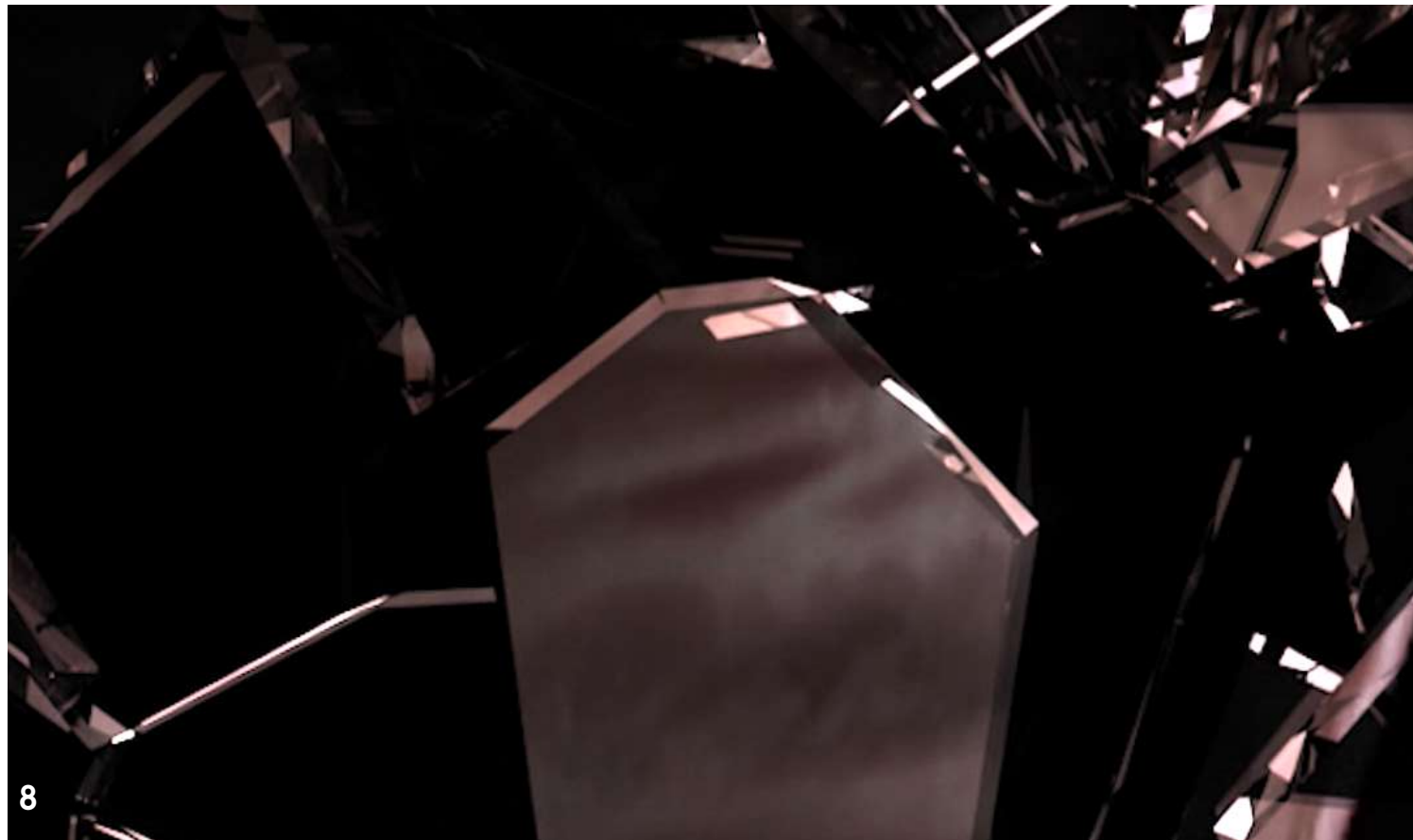


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4. Mark Leckey, *Carry Me out of The City II*, 2022. Wooden panels (details). Courtesy the artist



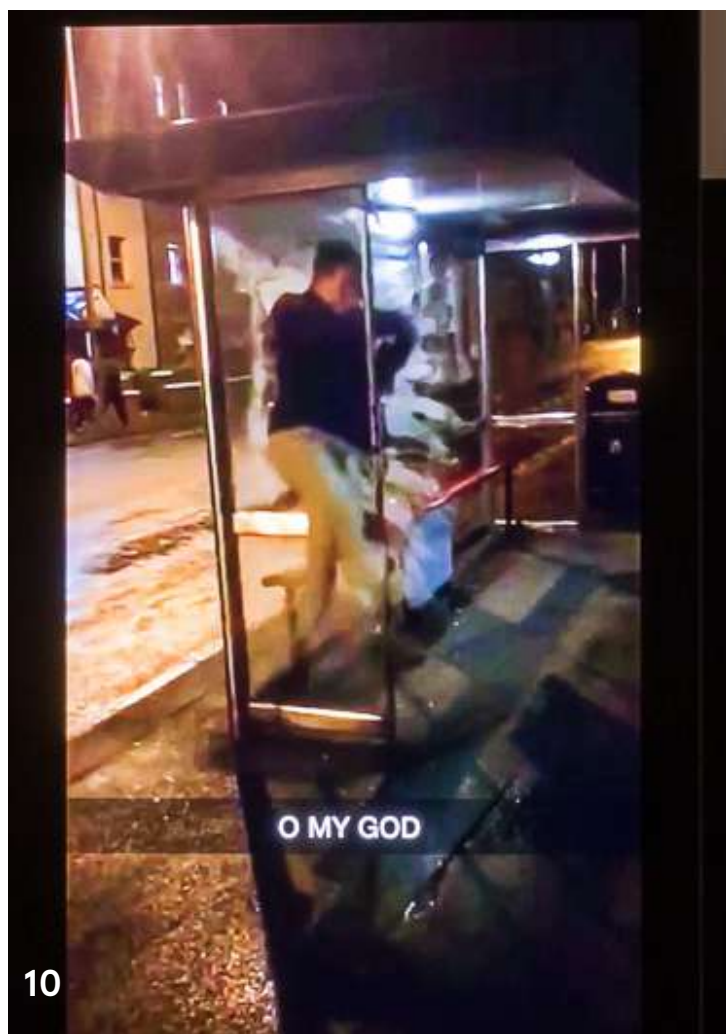
5 - 7. Mark Leckey *DAZZLEDDARK*, 2023. Video. Courtesy the artist and Cabinet, London  
[Link to video](#)



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8- 10. Mark Leckey, *To the Old World (Thank You for the Use of Your Body)*, 2021-22. Video installation. Courtesy the artist and Cabinet, London  
[Link to video](#)



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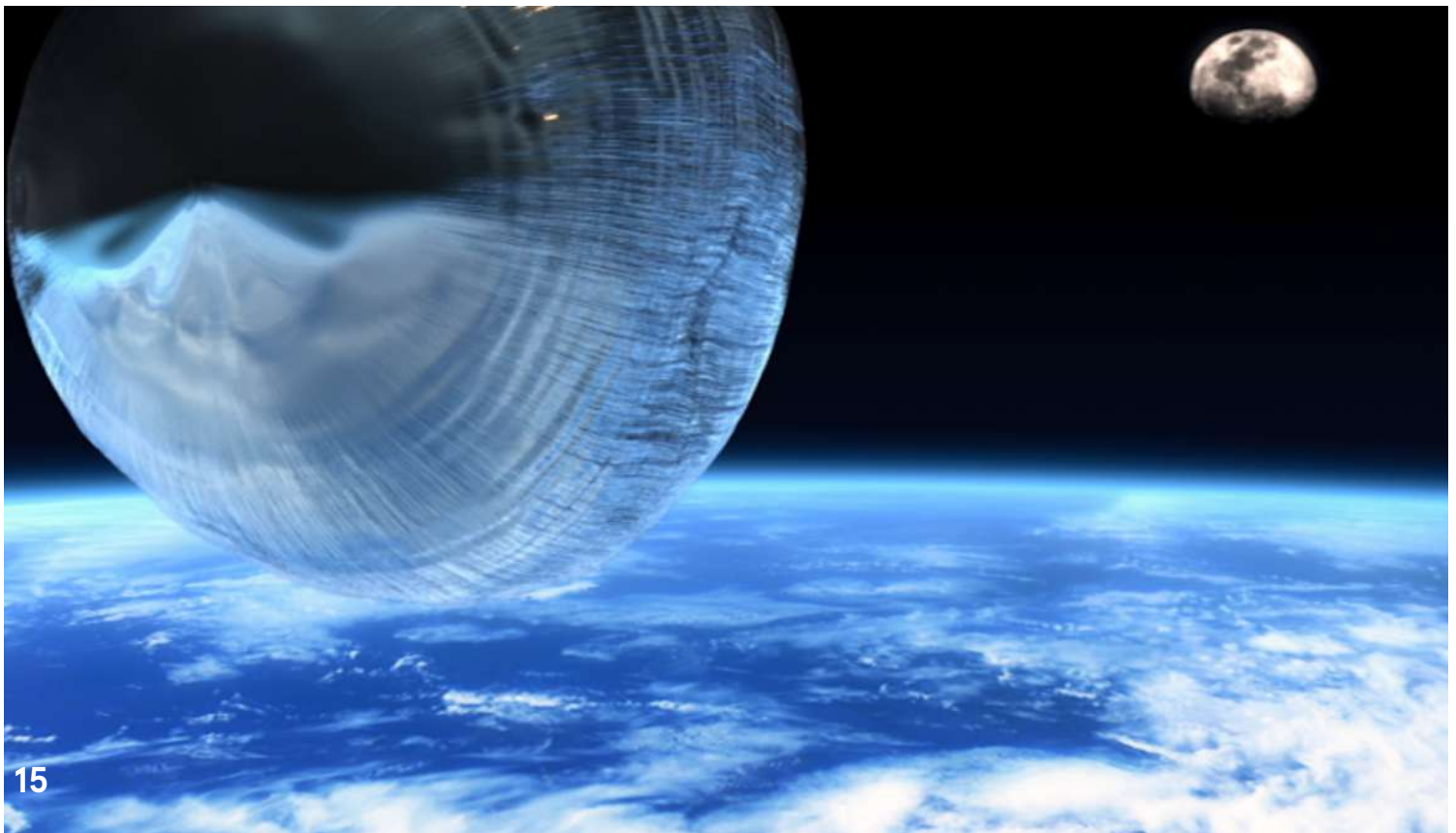


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11 – 13. Mark Leckey, *Fiorucci Made Me Hardcore*, 1999. Video. Courtesy the artist and Cabinet, London  
[Link to video](#)



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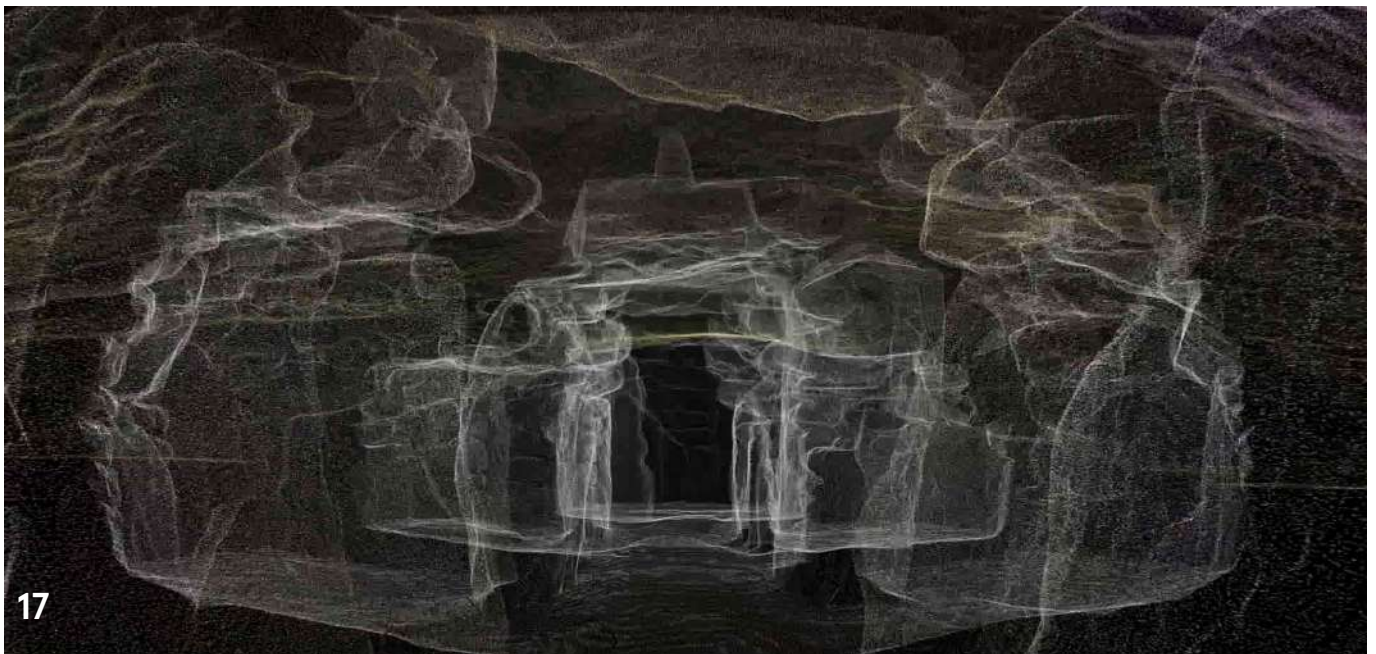


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14 – 15. Mark Leckey, *Dream English Kid, 1964-1999 AD*, 2015. Video. With Film London Artists' Moving Image Network and Arts Council England. Courtesy the artist and Cabinet, London  
[Link to video](#)



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16 - 18. Mark Leckey, *The Genius Loci*, 2021. Video. Courtesy the artist and Cabinet, London  
[Link to video](#)



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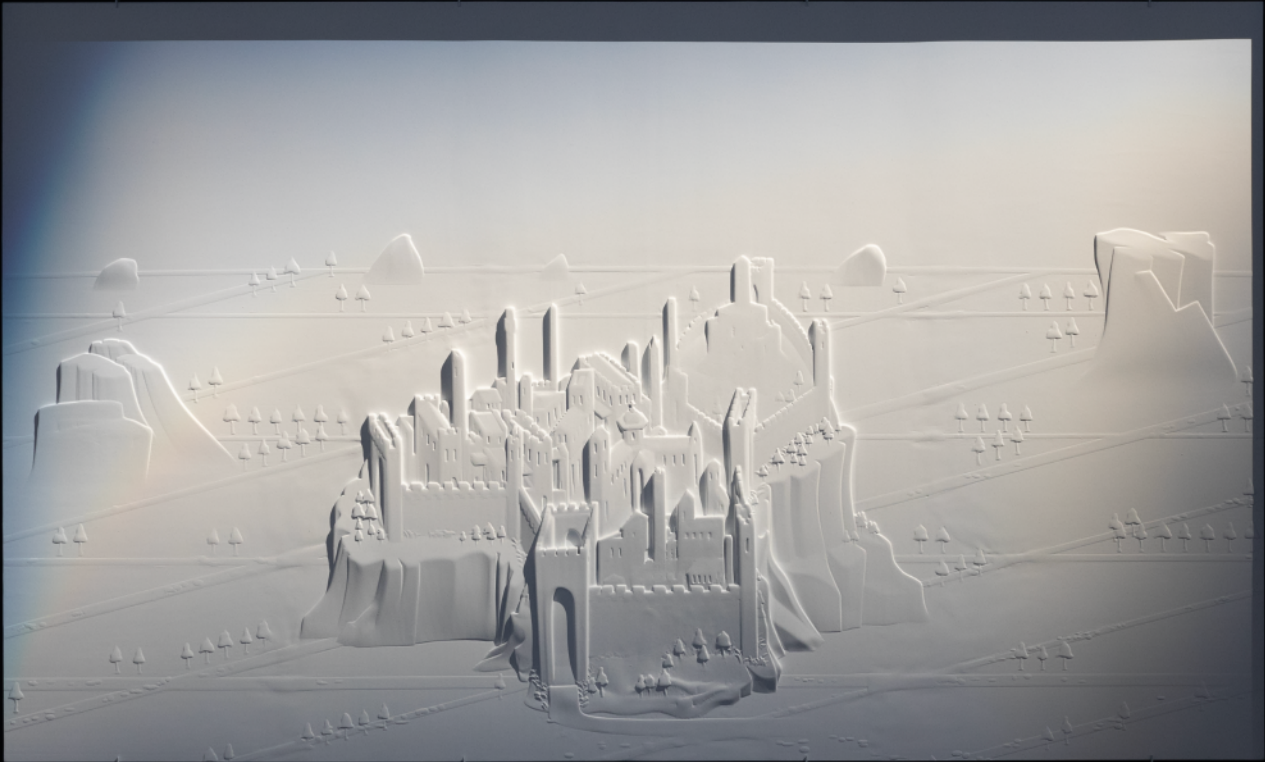
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19. Mark Leckey, *In this Lingering Twilight Sparkle*, 2019, Video. Courtesy the artist and Cabinet, London. Picture © Mark Leckey

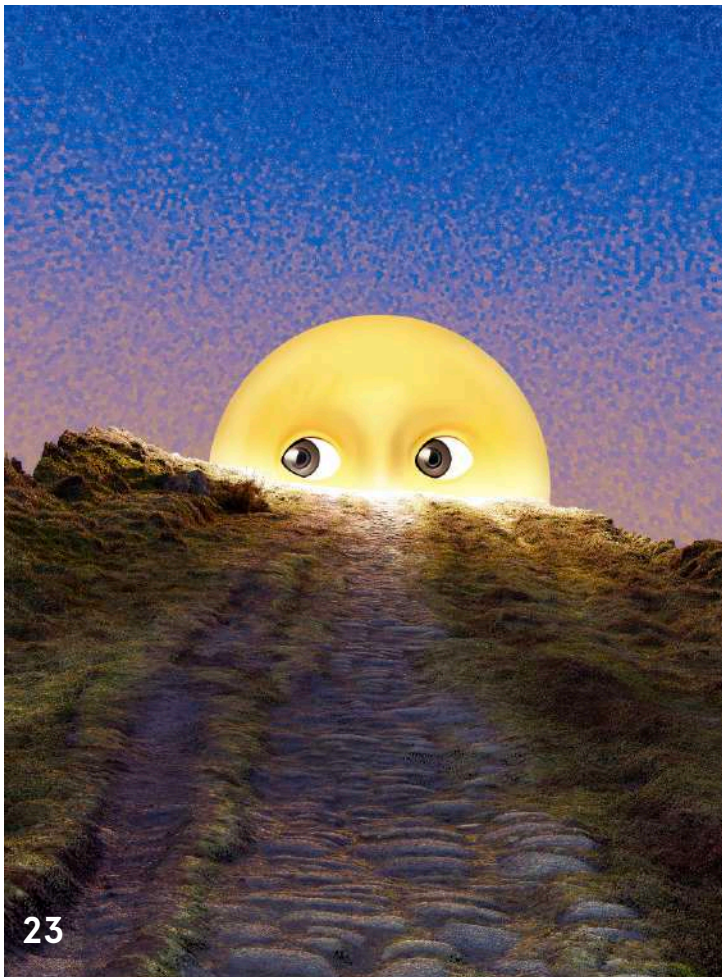
20. Mark Leckey, *Ally Pally Map*, 2024. Courtesy the artist and Gladstone Gallery. Picture © Mark Leckey

21. Mark Leckey, *Void*, 2025. Produced by Lafayette Anticipations-Fondation Galeries Lafayette. Courtesy the artist

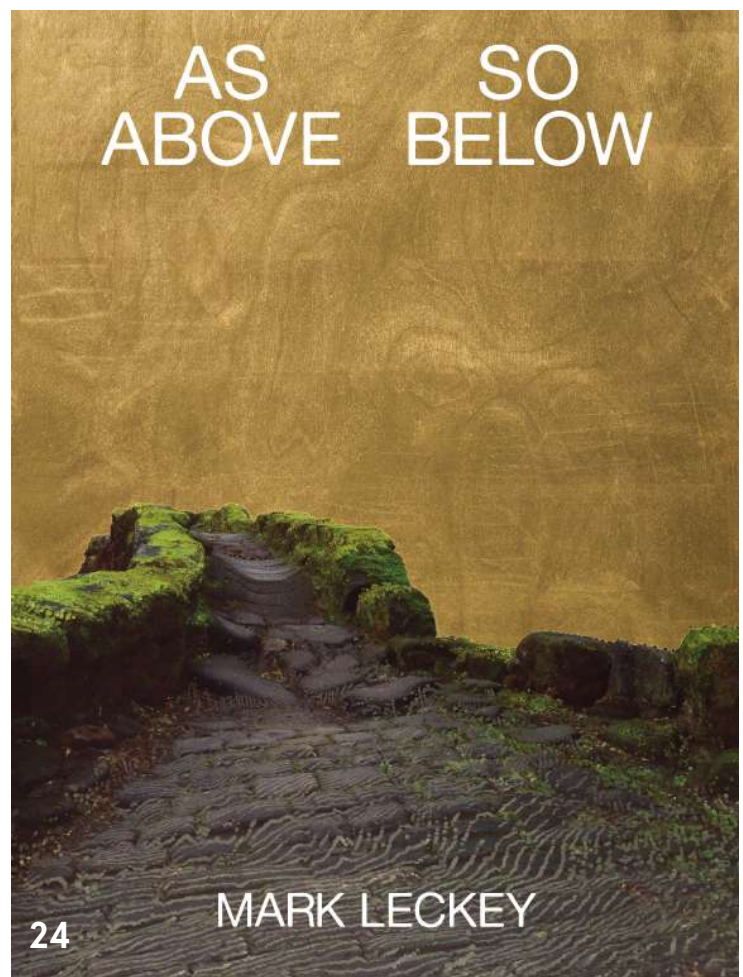
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22. Mark Leckey, *Mercy I Cry City (3D Relief)*, Number 1, 2024, 3D print, acrylic paint. Courtesy the artist and Gladstone Gallery. Picture © Mark Leckey
23. Mark Leckey, *The Old Road Leads to the Future II*, 2025. Courtesy the artist
24. Catalogue's cover, Mark Leckey, *The Old Road Leads to the Future II*, 2025. Courtesy the artist



LAFAYETTE ANTICIPATIONS

# THE FONDATION

## **Lafayette Anticipations, art for another experience of the world**

Created on the initiative of the Galeries Lafayette group, the Fondation is a place of exhibition and sharing dedicated to the visual and performing arts. Located in the heart of Paris in the Marais district, Lafayette Anticipations invites visitors to discover other ways of seeing, feeling, and listening to today's world in order to better imagine, thanks to artists, the world of tomorrow.

## **Expanding horizons**

Each year, the Fondation presents several exhibitions of daring, inspiring, and moving works, offering as many visions of the world as ways of living in it. The emerging music scene is invited to the Closer Music Festival in March, and the performing arts meet the visual arts during the Échelle Humaine festival in September. The public programme reflects, through talks, conversations, and performances, the ideas that shape and shake up our time.

## **Welcoming**

The exhibitions are free of charge and can be viewed alone, in groups, or accompanied by mediators who encourage sharing, for a lively and accessible visit. The Fondation provides events and workshops for young and old alike and opens its doors in order to encourage the expression of all different sensibilities, welcoming the most diverse audiences.

## **Artists and creation at the heart of the Fondation**

The workshop in the basement of the Fondation is a place of experimentation and creation for artists, with custom tools dedicated to production. Each year a new design studio is invited to create visual identities in connection with the exhibitions and festivals.

## **An open space of life**

The ground floor and its agora constitute a space of life that is open to everyone. La Librairie presents the Fondation's publications, books related to the programme and to social issues, as well as design objects. At pluto, the café-restaurant, the cuisine created by chef Thomas Coupeau is offered throughout the day and in the evenings.

## **A space of solidarity and care**

Lafayette Anticipations cultivates a solidarity-based approach to creation: wellness-oriented visits, art therapy programmes, collaborations with partners in the medical-social field, and at-risk populations. The Fondation supports non-profit artistic projects and shares its expertise with young people from all walks of life.

## **Young generations and the spirit of transmission**

Open to young audiences and their families, Lafayette Anticipations is a space for sharing. Texts for children, visits and workshops, festive events and activity books are provided free of charge. In collaboration with education professionals, the Fondation designs activities for visitors ranging from kindergarten to university-level students.

## **A collection of our times**

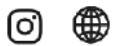
Lafayette Anticipations continues its support for contemporary creation through its collection and acquisitions supported since 2013 by the Fonds de dotation Famille Moulin. Thanks to a committee of experts, the collection expands each year with works by emerging artists. The fund now includes 400 works which are representative of its commitment.



© Léna Domergue / Camille Lecomte, Lafayette Anticipations

# LA LIBRAIRIE

*art & design*



**La Librairie is an address designed for lovers of art, design, beautiful books and surprises.**

Conceived as a gold mine where you can unearth nuggets, you will find Lafayette Anticipations' artists' editions, books and records that echo the programme and current ideas, as well as a singular selection of art and design objects:

- Fine books and essays related to the exhibition ;
- A selection of self-published designers ;
- A living space for publishers highlighting the new scene.

## **A wealth of events**

The programme - book or magazine launches, signings - echoes the exhibitions, the public programme, the Fondation's editions.

Find the full programme of meetings and launches at La Librairie on [lafayetteanticipations.com](https://lafayetteanticipations.com)

Open from Wednesday - Saturday: 11am - 7pm

Sunday: 1pm - 7pm

E-shop: <https://shop.lafayetteanticipations.com/en/>



# pluto

## café-restaurant

**Surrounded by artists' works, the pluto café-restaurant is a place for culinary experimentation in tune with the seasons, from lunch to dinner!**

The brainchild of three childhood friends: Adrien Ducouso, Pierre-Louis Hirel and chef Thomas Coupeau, pluto is a place of life and joy, where Coupeau's gastronomic offerings resonate with the effervescent creativity celebrated at the Fondation. The restaurant offers mischievous and delicious dishes that reflect the inventiveness of the chef, who celebrates flavour, curiosity and indulgence in equal measure.

Nestled in the unique architecture designed by Rem Koolhaas at Lafayette Anticipations, in the heart of the Marais, pluto is the new gastronomic landmark of the Parisian and international cultural scene.

In this exceptional setting, in the sunshine of the Fondation's hidden courtyard, or on its terrace on the quiet, discreet rue du Plâtre,

you'll meet artists passing through Paris, musicians at aftershows, local gallery owners and fashion lovers...

At lunchtime, the menu is relaxed and comforting; in the afternoon, you can stroll around, make appointments and enjoy coffee and pastries, followed by a visit to an exhibition or reading a magazine at the Librairie de la Fondation, just a few metres away; and in the evening, dine in iconoclastic bar and bistro mode.

In the spirit of Zen, this café-restaurant has been designed by the Hugo Haas studio, with bespoke wooden furniture and elegant chairs by Danish brand Frama. Pluto can also be transformed to accompany concerts, parties, artists' dinners and many other Lafayette Anticipations events.

Open Wednesday to Sunday  
Coffee & pastries: 11am - 7pm  
Lunch: 12.30pm - 3pm  
Dinner: 7.30pm - 12am  
[Online booking](#)

# PRACTICAL INFORMATION

## MEDIA PARTNERS

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M Le Magazine du Monde  
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## ADMISSION FEES

Exhibitions: free of charge  
Individual visits: free of charge  
Talks: free of charge  
Workshops: free of charge  
Family activities: free of charge  
Concerts: 10€

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## PRESS CONTACTS

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## OPENING HOURS

From Wednesday to Sunday: 11.00am - 7.00pm  
Soirée Divine: every 1st Thursday Until 10pm  
(except 1st May)

### Métro

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

### Bus

Archives - Rambuteau: 29 & 75  
Centre Georges Pompidou: 38, 47, 75  
Hôtel de Ville: 67, 69, 76, 96

### Vélib

N° 4103: Archives - Rivoli  
N° 4014: Blancs-Manteaux - Archives

### Parking

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