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# **Works from the Lafayette Anticipations Collection**

The Moulin Family Endowment Fund 11 October 2019 – 16 February 2020



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The Musée d'Art Moderne de Paris is presenting fifty works by French and international contemporary artists from the Lafayette Anticipations Collection – Moulin Family Endowment Fund (Paris), which now comprises over 300 items. This is the first time a part of this family collection – the result of a passion for art going back several generations – is being shown in a museum. The exhibition will be marked by a donation to the Musée d'Art Moderne.

Centring on works and installations acquired since 2005 and involving sculpture, video or performance, the exhibition takes a look at **the latest developments in art** and sums up artists' ability to investigate and decipher our **ever-changing world**. Its underlying concern is with the concepts of **proximity**, **sharing** and, especially, **dialogue** – the way artworks interact with the public and respond to each other, but are also transformed by mutual contact. Monumental pieces (Yngve Holen, Julien Creuzet) alternate with more discrete – sometimes barely perceptible (Anicka Yi), works calling on sight and hearing (Raphaela Vogel) or smell, but also on the imaginary realms of science and fiction (Max Hooper Schneider, Peter Coffin). All together, they form a panorama in which both the senses and the intellect are stimulated.

However **singular** and autonomous they may be, the works on show have in common, each in their own way, the capacity to reflect the metamorphoses of our world. They convey a certain **poetic opacity** (Ketuta Alexi-Meskhishvili, Olga Balema, Trisha Donnelly) often based on the readymade (Danai Anesiadou). They draw as much on prehistory as on the digital (Marguerite Humeau, Rachel Maclean) and deploy images of **fragmentation**, **transmutation** and even **disappearance** as living metaphors: in the course of the exhibition smoke, liquids and plastic emerge in different forms (Michaela Eichwald, Guillaume Leblon).

Each work suggests an **open organism**, a world in miniature (Ian Kiaer) or an evolving one resistant to the very idea of static conservation. They seem shot through with the memory of their own past (Yorgos Sapountzis, Liz Magor), as well as with the promise of their possible reinvention.

They speak of **fractures** (Saâdane Afif) as much as **creative force** (Anne Imhof), given that destruction can also enable **rebirth** (Michael E. Smith, Petrit Halijaj, Pauline Curnier Jardin).

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Mélanie Matranga You, 2016 Collection Lafayette Anticipations, Paris © Mélanie Matranga



By spurring dialogue and interaction between different works relating poetically to **complex** and **multifaceted elements** inspired by the Eastern and Western theories (**Metal**, in addition to **Water**, **Fire**, **Air** and **Earth**), the exhibition sets up situations – **microclimates** – which, brought together, contribute to the creation of more **global** atmosphere, although it too is in flux: more or less cold, humid, hot, temperate or dry (Camille Blatrix, Michel Blazy, Reto Pulfer, Rachel Rose, Timur Si-Qin).

The exhibition sets out to rethink the outdated dichotomies between the concepts of nature and culture in a world of alleged progress where humankind, part animal, part machine, destroys as much as it produces. By way of alternatives humanity can opt for dematerialization, the revalorization affects (Mélanie Matranga, Delphine Coindet) or an identity either performed (Wu Tsang) or recovered (Rosalind Nashashibi and Lucy Skaer). Thus the exhibition rejects the fatalist view of things: indeed, by reclaiming power the works invite us to rethink our relationship to art and through art, to the world (Cameron Rowland, Matthew Angelo Harrison, Abraham Cruzvillegas, Lili Reynaud Dewar).

With: Saâdane Afif, Ketuta Alexi-Meskhishvili, Danai Anesiadou, Matthew Angelo Harrison, Olga Balema, Eric Baudelaire, Camille Blatrix, Michel Blazy, Katinka Bock, Peter Coffin, Delphine Coindet, Julien Creuzet, Abraham Cruzvillegas, Pauline Curnier Jardin, Trisha Donnelly, Vava Dudu, Michael E. Smith, Michaela Eichwald, Lydia Gifford, Petrit Halilaj, Yngve Holen, Max Hooper Schneider, Marguerite Humeau, Anne Imhof, KAYA (Kerstin Brätsch and Debo Eilers), Morag Keil, Ian Kiaer, Guillaume Leblon, Maggie Lee, Sam Lewitt, Rachel Maclean, Liz Magor, Helen Marten, Mélanie Matranga, Lucy McKenzie, Rosalind Nashashibi and Lucy Skaer, Shahryar Nashat, Reto Pulfer, Lili Reynaud Dewar, Rachel Rose, Cameron Rowland, Yorgos Sapountzis, Timur Si-Qin, Tatiana Trouvé, Wu Tsang, Raphaela Vogel, Erika Vogt, Anicka Yi.

An exhibition catalogue will be published by Paris Musées with essays of Elena Filipovic and Tim Ingold.

Free entrance for under-26s on late-closing nights and weekends.

# Lafayette Anticipations The Moulin Family Endowment Fund

Based on Ginette Moulin and Guillaume Houzé's family collection, The Moulin Family Endowment Fund was founded in 2013 and is recognised as a Public Interest institution, it is directed by Guillaume Houzé and François Quintin, established two expert advisory committees: comprizing initially Michel Gauthier, Marianne Lanavère and Saâdane Afif, who has since been joined by Elena Filipovic and Francesco Stocchi. Firmly oriented towards emerging art, the fund has assisted numerous artists to complete works by an assistance in production or acquisition.

#### **Visitor information**

Musée d'Art Moderne de Paris 11 Avenue du Président Wilson 75116 Paris Tél. 01 53 67 40 00 www.mam.paris.fr

Open Tuesday – Sunday 10 am – 6 pm Open late: Thursday 10 pm

#### **Admission**

Full rate: 12€ Concessions: 10 € Free for under-26s on late-closing nights and weekends.

#### **Cultural activities**

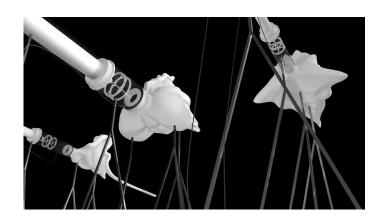
Information and bookings Tél. 01 53 67 40 80



# The exhibition itinerary

### **OPENING WORKS**

The exhibition opens with two works that play on the gap between the terrestrial and the aerial, in relation to an action or to the past (Anne Imhof, Marguerite Humeau). An intentionally incomplete alphabet is scattered throughout the exhibition (Éric Baudelaire).



Marguerite Humeau, *The Opera of Prehistoric Creatures (Walking Whale, Terminator Hell Pig, Mammoth Imperator)*, 2012
Courtesy de l'artiste et de C L E A R I N G Brussels / New York
Collection Lafayette Anticipations
Vue 3D : Le Studio Humain

### **METAL**

The first section explores the diversity of metal transformation. It questions machines in relation to human emotions (Camille Blatrix, Delphine Coindet), or through computer-assisted 3D creations (Lucy McKenzie) which echo them indirectly. The works in this part of the exhibition may also be taken as commentary on a society of mass production, insofar as they call into question abundance or luxury (Yngve Holen), means of communication (Sam Lewitt), or advertising (Timur Si-Qin). The works may also take on a discrete, minimalist and critical form (Cameron Rowland).



Camille Blatrix, La liberté, l'amour, la vitesse, 2015 Collection Lafayette Anticipations © Camille Blatrix



Delphine Coindet, *Dear M.*, 2008 Collection Lafayette Anticipations © Adagp, Paris, 2019 Photo: © Annik Wetter



### **WATER**

From imaginary black, contaminated rain (Michel Blazy) to a fertile and protective grotto (Reto Pulfer), works in the second section of the exhibition explore a certain number of mechanisms and chemical reactions specificto the fluids and liquids present in the human body and environment. Saliva (Lili Reynaud Dewar), mineral water, or water used to dilute paint (Michaela Eichwald) – fluids can be seen as a metaphor for time and it incessant flow (Helen Marten), or generate a memory through moulds and imprints (Yorgos Sapountzis). Hybrid and shapeless creatures may emerge (Olga Balema), but also falsely hygienic objects designed at human scale (KAYA). Water, ink and stains can also be linked to dissolving, and symbolize the end of a narrative, as in the manga tradition (Ian Kiaer).



Helen Marten, *Ludic Organ*s, 2011 Collection Lafayette Anticipations © Helen Marten, courtesy de l'artiste et de la König Galerie Photo: © Marc Domage, FIAC 2011

### **FIRE**

Fire follows on from the two first elements. Symbol of destruction, but also of malediction – or even of sacrifice and death (Saâdane Afif) – fire can also represent rebirth (Liz Magor), or be rooted in magic, anger, fury or voluntary hysteria (Raphaela Vogel). Between the fantastical and initiatory, several works in the exhibition broach the idea of trial by fire (Rachel Maclean, Pauline Curnier Jardin). This element can also be seen as a celebration of the intensity of a relationship or of the power of gaze (Vava Dudu), or even evoke a magical connection to matter (Erika Vogt).



Rachel Maclean, Feed me, 2015 Collection Lafayette Anticipations © Rachel Maclean



#### **AIR**

The fourth section focuses on air, evoking the limits of visual perception: the olfactory, in its link to memory (Anicka Yi), but also the mirage and the illusion created by smoke (Guillaume Leblon), the butterfly effect (Julien Creuzet), or the reflection and deforming effects of light that refuse to be defined literally (Trisha Donnelly). Here, air is also the heir of ether, one of the fundamental aspects of the Greek Theory of Elements, closely associated with the realm of ideas.



Anicka Yi, *The Last Diamond*, 2015 Collection Lafayette Anticipations Vue de l'exposition «7,070,430K of Digital Spit» à la Kunsthalle, Bâle, 2015 Photo: Philipp Hänger / Kunsthalle Basel

### **EARTH**

The last element of the exhibition, earth, gathers works that raise various questions: the redefinition of a world map (Abraham Cruzvillegas), love and its possible configurations (Maggie Lee, Mélanie Matranga), as well as collective and historically decisive fantasies that link bodies and territories (Rosalind Nashashibi and Lucy Skaer). This theme may also concern a possible archaeology of the present (Danai Anesiadou), the re-interpretation of culturally-anchored works (Matthew Angelo Harrison), or allegorical representations of the world (Peter Coffin). Performance responds to the evocation of the absence of bodies (Shahryar Nashat, Ketuta Alexi-Meskhishvili), linking up communities and identities (Wu Tsang). These works also call toxicity into question (Max Hooper Schneider), as well as potential half-animal, half-human metamorphoses (Michael E. Smith), taxidermy and the conservation politics (Petrit Halilaj), tools and transformed materials (Tatiana Trouvé, Lydia Gifford, Katinka Bock).

Max Hooper Schneider, *Cold War Dishwasher (Uranium Glass)*, 2015 Collection Lafayette Anticipations © Max Hooper Schneider Courtesy de l'artiste et de High Art, Paris Photo : © High Art Paris

#### CONCLUSION

The exhibition ends with a poetic and hallucinatory evocation of the upheavals that characterize our times and that we are called on to take a stance on: violence against human beings (Morag Keil) and natural catastrophes (Rachel Rose). At the metaphorical crossroads between earth and metal, these works invite the visitors to go through the exhibition once again.



# **Cultural program**

# **ACTIVITÉS**

### **ADULTS**

Guided visits are organized with our guides on Tuesdays at 12:30 pm (reservation on site, full rate € 7, reduced rate €5)

#### **CHILDREN**

Book online: www.mam.paris.fr

Fun tours followed by a workshop for children aged 4–6 The 5 elements

Ateliers pour les 7-10 ans Nature & culture

The Incubators ages 11-14 three-day sound and image workshop from 1:30 pm-5:30 pm 22, 23 and 24 October 2019 11, 12 and 13 February 2020

#### **GROUPS**

Guided tours and specific tours for the visually impaired and lip-reading tour also available, or open visits.

Booking required

### **EVENTS**

#### THURSDAY 28 NOVEMBER 2019 AT 7:30 PM

Performance Abraham Cruzvillegas, auTOIconstruction, a destructive evening

Salle Matisse (free event, limited seating)

#### THURSDAY 12 DECEMBER AT 8:00 PM

Performance by Anne Imhof and Eliza Douglas Inside the museum spaces (free event, limited seating)

#### DATE TO BE CONFIRMED

Wu Tsang / Artist Talk

Salle Matisse (free event, limited seating)

Pease find the complete performances program: www.mam.paris.fr

**Cultural mediators** are present throughout the exhibition every **Thursday evening** (7 pm-10 pm) and **Saturday** and **Sunday afternoons** (2pm-6 pm).

Free for 18-26 year-olds for lat night closing and weekends

#### **WEB APP**

**ReBond** is the **free web app** that gives voice to artists and allows you to discover the production of the works of "You" It is developed by Lafayette Anticipations with the support of Paris Musées.

https://rebond.lafayetteanticipations.com





### **REOPENING OF THE MUSEUM**

A more modern and more welcoming museum. From October, 11 discover the renovated Musée d'Art Moderne de Paris:

- a renovated reception area
- a fresh presentation of the collection: a century of art history seen through major works
- an enriched, easy-to-follow visitor experience

A free, fun weekend for all from October 11 to 13.

Full programme available soon on: www.mam.paris.fr

### **HANS HARTUNG**

#### LA FABRIQUE DU GESTE

#### 11 October 2019 - 1 March 2020

To mark its reopening after renovations lasting a year, the Musée d'Art Moderne de Paris is presenting **La Fabrique du Geste**, a monographic exhibition by **Hans Hartung** from October, 11 2019 to March, 1 2020.

Given that his last retrospective in a French museum dates from 1969, it was time to restore the visibility Hans Hartung (1904–1989) so richly deserves. This exhibition brings a fresh eye to the oeuvre of this major 20th-century artist and his crucial role in art history: Hartung was a forerunner of abstraction, one of the most influential artistic discoveries of his time.

# A NEW PRESENTATION OF THE COLLECTION

In a presentation of more than 500 works from its collection, the Musée d'Art Moderne de Paris looks back over a history of seminal acquisitions and major donations that began in 1937.

This new presentation of the art of the 20th century draws on the main masterpieces of Picasso, Matisse, Braque, Derain, Freundlich, Robert and Sonia Delaunay, Léger, Rouault, Bonnard, Vuillard, Fautrier, Picabia, Ernst, De Chirico, Niki de Saint Phalle and other greats. The emphasis is simultaneously on Surrealism and forms of realism, abstraction and the new postwar currents (Claude Cahun, Aurélie Nemours). The exhibition closes with the most recent contemporary acquisitions (Christopher Wool, Anita Molinero, Jan Dibbets) Juliana Huxtable and a tribute to all the museum's donors.



# **Visitor information**

# MUSÉE D'ART MODERNE DE PARIS

#### **Postal address**

11, Avenue du Président Wilson, 75116 Paris Tél. 01 53 67 40 00 www.mam.paris.fr

#### **Public transport**

• Métro : Alma-Marceau ou Iéna (line 9)

Bus: 32/42/63/72/80/92

• Vélib' bike stations : 3, av. Montaigne or 2, rue Marceau

• RER C : Pont de l'Alma (ligne C)

#### **Opening hours**

Tuesday-Sunday, 10 am-6 pm (last entry 5:15 pm)

- Open late: Thursday, 10 pm exhibitions only (last entry 9:15 pm)
- · Closed Mondays and some public holidays

#### **Admission**

· You, Works from the Lafayette Anticipations Collection:

Full rate: 12€ Concessions: 10€ Cultural liaison personnel will be in attendance for lat night closing and weekends; free for 18–26 year-olds.

- Passes Hans Hartung: La fabrique du geste and You: Works from the Lafayette Anticipations Collection: 16€ (full rate), 14€ (concessions)
- Free for under-18s

The exhibition is accessible to people with motor disabilities and reduced mobility.

No-queue tickets: www.mam.paris.fr

# **Press Officer**

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# Paris Musées

# THE CITY OF PARIS MUSEUMS NETWORK

United since 2013 under the Paris Musées banner, the City of Paris museums and heritage sites are home to collections as remarkable for their diversity as for their quality. In a gesture of outreach visitor services have been upgraded, more attractive entrance fees introduced for temporary exhibitions, and special provision made for visitors unfamiliar with this kind of cultural context. The permanent collections (which are free\*), the temporary collections and the varied cultural activities drew 3 million visitors in 2018. By consulting the Paris Musées website you can keep up to date on what's happening at the museums, get acquainted with the collections, and prepare your visit: parismusees.

\* Except for the heritage sites: the lle de la Cité Archaeology Crypt, the Catacombs and Hauteville House

# THE PARIS MUSÉES PASS

## VISIT WHEN AND WHERE YOU LIKE!

The Paris Musées Pass means unlimited, no-queue access to all temporary exhibitions in the 14 City of Paris museums, together with special prices for museum activities, reductions in the bookshops, boutiques, cafés and restaurants, and advance information on museum events. More than 16,000 people are currently holders of the Paris Musées Pass.

All information: Museum reception or : <u>www.parismusees.</u> <u>paris.fr</u>

