

COMMUNICATIONS  
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PRESS BOOK



**PRIX MARCEL DUCHAMP 2007**

**TATIANA TROUVÉ**

**4 BETWEEN 3 AND 2**

**25 JUNE – 29 SEPTEMBER 2008**

**PRIX MARCEL  
DUCHAMP**

**Centre  
Pompidou**

# PRIX MARCEL DUCHAMP 2007 TATIANA TROUVÉ

4 BETWEEN 3 AND 2

25 JUNE – 29 SEPTEMBER 08

ESPACE 315, LEVEL 1

**Centre Pompidou**  
**Communication Departement**  
**75191 Paris cedex 04**  
director of communications  
**Laurent Glépin**  
press relations manager  
**Isabelle Danto**  
press officer  
**Dorothee Mireux**  
telephone  
**00 33 (0)1 44 78 46 60**  
e-mail  
**dorothee.mireux@centrepompidou.fr**

**Adiaf**  
**www.adiaf.com**  
press officer  
**Caroline Crabbe**  
telephone  
**00 33 (0) 6 10 19 36 31**  
e-mail  
**carolinecrabbe@wanadoo.fr**

**www.centrepompidou.fr**

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EN PARTENARIAT AVEC



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## 1. TATIANA TROUVÉ, PRIZE-WINNER OF PRIX MARCEL DUCHAMP

Established by the Adiaf (Association pour la Diffusion Internationale de l'Art Français, [www.adiaf.com](http://www.adiaf.com)) in partnership with the Centre Pompidou, the Prix Marcel Duchamp is intended to promote the international recognition of artists working in France.

The prize for 2007 has been awarded to Tatiana Trouvé, born in Cosenza (Italy) in 1968, who in recent years has made her mark with exhibitions in France's leading contemporary art spaces (Double Bind, Palais de Tokyo, Paris, 2007, Aujourd'hui, hier, ou il y a longtemps..., CAPC, Bordeaux, 2004) and solo shows in London and New York, as well participating in group shows in France and abroad.

Trouvé's exhibition at the Centre Pompidou redefines the geography of Espace 315 to produce an indeterminable space, putting perception into question through the play of scale and perspective. Corridors stretch to infinity, while the space is divided in the middle by a pierced black metal grille; on the walls are new drawings (from the "Remanence" series), black on black, in which forms drawn in graphite pencil or cut from sheet tin emerge and disappear with changes in the angle of view. Bronze sculptures seem to defy the laws of physics, a rope rises up to curve through the air... A whole new world in the interstices of the old.

The title of the exhibition, "4 between 3 and 2", refers to the idea presiding over the creation of this world, the search for an intermediate dimension, a fourth, temporal dimension, between the three dimensions of sculpture and the two dimensions of drawings – a temporality that finds physical expression in the time of the exhibition in a continuous fall of black sand across the walls of the principal space, suggesting the gradual disappearance of the exhibition itself, its obliteration in and by time.

[illegible]



### 3. BIOGRAPHY

Born in 1968 in Cozensa, Italy.  
She lives and works in Paris, France.

#### SOLO EXHIBITIONS (SELECTION):

##### 2008

- Centre Pompidou, Paris
- Johann König Gallery, Berlin, Germany
- FRAC Pays de la Loire, Carquefou, France (curator: Laurence Gateau)

##### 2007

- "Time Snares", Galerie Emmanuel Perrotin, Miami, U.S.A.
- "Double bind", Palais de Tokyo, Paris, France (curator Marc Olivier Wahler)
- Villa Arson, Nice, France (curator: Eric Mangion)

##### 2005

- "Il est arrivé quelque chose", Galerie GP & N. Vallois, Paris
- "Djinns", CNEAI, Chatou, France
- "Extraits d'une société confidentielle", Frac PACA, Marseille, France

##### 2004

- "Tatiana Trouvé, Juste assez coupable pour être heureuse", MAMCO, Geneva, Switzerland

##### 2003

- "Tatiana Trouvé", Kunstverein, Freiburg, Germany (curator: Dorothea Strauss)
- "Tatiana Trouvé, Aujourd'hui, hier, ou il y a longtemps...", CAPC, Bordeaux, France

##### 2002

- "Tunnel Airlines", Galerie GP & N. Vallois, Paris, France
- "Polders", Palais de Tokyo, Le Module, Paris, France (curator: N. Bourriaud & Jérôme Sans)

##### 2000

- "Hollywood ne veut pas de moi...", Galerie G.P. & N. Vallois, Paris, France.
- "Tatiana Trouvé", Le Quartier, Centre d'Art Contemporain, Quimper, France

##### 1998

- "Conjonction des hasards heureux", (sur une proposition du FRAC PACA), MAC, Marseille, France

##### 1997

- "Tatiana Trouvé", Villa Arson, Nice, France

##### 1994

- Projekt Raum, Zürich, Switzerland

##### 1993

- Kunstcentrum de Boterhal, Hoorn, Netherlands

##### 1991

- Atelier 63, Haarlem, Netherlands



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**GROUP EXHIBITION (SELECTION):****2007**

- "Medio dia - media noche", Centro Cultural Recoleta, Buenos Aires, Argentina
- "Prix Marcel Duchamp", Cour Carrée du Louvre, FIAC 2007, Paris
- "Think with the Senses - Fell with the mind", 52nd edition of Venice Biennial, Italy (curator Robert Storr)
- "Art Unlimited", Art Basel, Switzerland
- "Air de Paris", Centre Pompidou, Paris, France (curator: Christine Macel)
- "Z.P.C. Volet #3: Entreprises singulières", MAC/VAL, Vitry sur Seine, France
- "French kissing in the U.S.A.", The Moore Space, Miami, U.S.A.
- "Here, I disappear", The appartement Athens, Greece (curator: Ghislaine Dantan)

**2006**

- "Printemps de septembre", Toulouse, France, (curator: Pascal Pique et Mirjam Varadinis)
- "La Force de l'Art", Grand Palais, Paris
- "Partenaire Particulier", FRAC PACA, Marseille, France, (curator: C. Moulène et M. Villeneuve)
- "Notre Histoire...", Palais de Tokyo, Paris, (curator: Nicolas Bourriaud et Jérôme Sans)
- Reopening of the Musée d'Art Moderne de la Ville de Paris, Paris

**2005**

- "SingulierS - Art Contemporain en France", Musée des Beaux Arts de Guandong, Canton, China (curator: Thierry Raspail)

**2004**

- "Hors-d'oeuvre : Ordre et désordres de la nourriture", CAPC, Bordeaux, France (curator: François Poisay)
- "De leur temps, collections privées françaises", ADIAF, Musée des Beaux-Arts, Tourcoing, France
- "Tour-détours de Babel", MAMCO, Genève, Switzerland

**2003**

- "Clandestini/Clandestines", Arsenal, 50e Biennale of Venice, Venice, Italy
- "Quel meilleur endroit?", Maison de Balzac, Paris, France (curator: Cédric Aurelle)
- 1st Biennial of Prague, Prague, Czech Republic

**2002**

- "Ironie du sort", Bunkier Sztuki, Krakow, Poland
- "Self-In Material Conscience", Fondation Sandretto, Turin, Italy (curator: Eric Mangion)
- "La vie, au fond, se rit du vrai", CAPC, Bordeaux, France
- "Voilà la France !", C.E.S.A.C., Turin, Italy (curator: Andrea Busto)
- Nouvel accrochage des collections permanentes du M.N.A.M., Centre Pompidou, Paris, France

**2001**

- "Lost in the supermarket", Espace Paul Ricard, Paris, France (curator: Jean-Yves Jouannais)
- "Squatters", Museum Serralves, Porto, Portugal (curator: Miguel Perez Viciente Totoldi)
- "Art-wall-sticker (collection 2001)", Espace Paul Ricard, Paris, France (curator: Gilles Touyard)
- "Troubler l'écho du temps", Musée d'Art Contemporain, Lyon, France (curator: Thierry Raspail)

**2000**

- "Petits leurres et faux-semblants", Chapelle Saint-Martin de Méjan, Arles, France
- "Villes intimes", CAPC, Bordeaux, France (curator: François Poisay)
- "Objets/Projets", Center of Art Shed im Eisenwerk, Frauenfeld, Suisse
- "Voilà, le monde dans la tête", M.A.M.V.P, Paris (curator: Suzanne Pagé)
- "Que saurions-nous construire d'autre?", Villa Noailles, Hyères, France (curator: Christine Macel et Eric Mangion)
- "Prélèvements d'espaces", Friche de la Belle de Mai, Marseille, France
- "Le monde dans une coquille de noix", FRAC PACA, Marseille, France



#### 1999

- "Le Temps libre, son imaginaire, son aménagement, ses trucs pour s'en sortir", Courant d'Art 6e édition, Deauville, France (curator: Jean-Charles Massera)
- "Hypothèses de collection", FRAC PACA, Musée du Luxembourg, Paris (curator: Eric Mangion)
- "Entrevoir", Villa du Parc, Annemasse, France

#### 1998

- "Gothic", Château de Val Fréneuse, Rouen, France
- "Le Temps de l'esprit", Kunstverein Passau, Germany
- "Transmission", Espace des Arts, Châlons-sur-Saône, France
- "Bonne Année", Galerie Air de Paris, France

#### 1995

- "Shedalle", Zurich, Switzerland

#### 1994

- "4 Composites", Deventer, Netherlands

#### 1992

- "Wond Werk", Den Boss, Netherlands

#### PRIX :

- Prix Marcel Duchamp, 2007
- Prix Paul Ricard, 2001

#### COLLECTION PUBLIQUE :

- Fonds Départemental d'Art Contemporain du Val de Marne.
- Frac Ile-de-France.
- Frac Aquitaine.
- Frac Limousin.
- Frac Provence-Alpes-Côte d'Azur.
- Frac Poitou-Charentes.
- Collection CAPC, Bordeaux.
- C.N.A.P. / F.N.A.C.
- M.N.A.M. (Musée National d'Art Moderne),
- Centre Pompidou, Paris.
- Musée d'Art Contemporain de Lyon (dépôt du F.N.A.C.).
- Musée d'Art Moderne de la Ville de Paris.

## 4. CATALOGS

### DERNIÈRES PUBLICATIONS

#### ADIAF/PRIX MARCEL DUCHAMP 2007

Un-deux ... quatre éditions

Size: 22 x 27 cm, 48 pages

Bilingual French/English

Price: 20 euros

#### Tatiana Trouvé

Edition Verlag der Buchhandlung Walther König

Size: 24 x 28 cm, 250 pages

French and English version

Authors: Tatiana Trouvé, Robert Storr, Catherine Millet, Richard Schusterman

### CATALOGUE DE L'EXPOSITION

#### Tatiana Trouvé

Collection Espace 315

Directed by: Françoise Bertaux

Editions du Centre Pompidou

Size: 17 x 22 cm, 80 pages

Bilingual French/English

Price: 18 euros

Authors: Jean-Pierre Bordaz, Elie During



Sans titre, série « Rémanence », 2008  
pencil on paper, lead, tin - 76 x 113 cm

© Tatiana Trouvé

### EXTRACTS

All the quotations are extracts from the exhibition catalogue "Tatiana Trouvé – 4 Between 3 and 2", Collection Espace 315, Editions du Centre Pompidou, Paris 2008.

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#### "THE SPEED OF SHADOWS...ON THE INTERWORLDS OF TATIANA TROUVÉ"

Elie During. Translated by Charles Penwarden

[...]

#### Virtual activities

In this sense Trouvé's installations are formal equivalents of psychic spaces: spaces of waiting and reminiscence, spaces of imminence and slow transformations that take effect silently, each one envisages the form and the general workings of memory, rather than its specific content (ideas, memories, little secrets). The objects that it encloses are indeed not so much represented, as in the theatre, as projected. Even when constructed in three dimensions and installed in the space moved through by the viewer, they are always *drawn*. Trouvé does not much like to talk about installations, although for reasons of convenience we may find ourselves using this term: this is because to install, as she said, is always to hide something, whereas to draw is to reveal, clear, open up possibilities. But the objects that are drawn are not abstract for all that: on the contrary, they are as singular as can be. They are *virtual* objects, that is to say, freighted with potential. Kept in reserve, latent, they are not frozen, nor are they dormant: they are in *sleep mode*, as we say of domestic apparatus that are on but not functioning.



There is no need, indeed, to see the *B.A.I.* installed in its totality to get an idea of the active melancholy of this project that is the lunar or chthonian face of the artist's frenetic productivity, as attested in its way by the *Rémanence* series. The implicit is already disseminating its effects through the discreet presence of the Polders. Nestled in corners of the exhibition space like tongues of land reclaimed from the sea, these structures of uncertain scale (between the maquette and child-sized architecture) disrupt the organisation of the dimensions, while copper conduits interconnect the pieces, rise up to the ceiling, pass through the picture walls, suggesting perpendicular circulation to the natural deambulation of the "beholder." Thus this universe which is described as deliberately closed and self-sufficient is constantly spreading, mingling, finding ways through (low doors or air gratings), contaminating the surrounding space in ever more diverse forms, in order to infuse it with tension, as could be seen recently at the rope-turning building in the Arsenale, Venice, or again at the Centre Pompidou.

### Between 3 and 2: furtive dimensions

However, it is not enough to join, to connect, to spread in every direction: it is also necessary to *articulate*, and to this end to rethink the form of the space itself, its specific dimensionality. Various operations contribute to this: one can project from one dimension to another, thicken a dimension, take over parallel or perpendicular dimensions, probe the edges; but also, and most interestingly, install oneself *between* two dimensions, and by the same token make apparent the way in which they diverge from each other.

True becomings, those that bring into play a new regime of time itself, as Deleuze explained, always take place between two beings or levels of reality. And, we should add: between two dimensions. It is sometimes said that Trouvé's installations and sculptures are bereft of function, deserted, mute, the vestiges of an absent or absented humanity. The dark *Rémanence* series may seem to confirm this reading. But for those who can see and those who can hear, these virtual objects quiver with muffled activity. See them imperceptibly unfold in the vibrant light of the neons, in that special, fractionary dimension (between  $n$  and  $n+1$ , between 2 and 3) that is uniquely theirs, and that the artist sometimes figures almost literally by making apparent the interior space of a partition separating two adjoining spaces. This is the case with the piece presented for the Prix Marcel Duchamp in 2007. It goes without saying that such a partition, which as we see it is thick, does not in itself have the substance of a physical frontier: it is as immaterial as the plane running across two spaces. The interstice is a habitable space, escaping ordinary measurement, but through which it is necessary to pass in order to understand certain imperceptible evolutions or involutions. One could say, more generally, that adjoining or limit zones are the conditions of existence of virtual objects that exist only when moving, like waves. Here, sand fills a module that is gradually fading, there a tubular structure attached to a kind of desk is about to be submerged by a little landslide of gravel; silence reigns, but at the same time everything is charged, everything is aquiver, everything lives with a microscopic agitation to the rhythm of a time that is infinitely more diluted than our own.

Let us return for a moment to this question of intermediary dimensions, to the "4 between 3 and 2". The theory of fractals described by Benoît Mandelbrot gives an idea of what a fractionary dimension – one not expressed by an integer – can mean. The dimension of a line, of a circle, or in general of a regular curve, is always equal to 1. But the fractal curve conceived by Koch ("Koch's Curve") is, because infinitely bent and folded back on itself, already no longer quite a line but not yet a surface. Its intermediary dimension can be calculated: it is strictly greater than 1, and strictly below 2. A systematically "holed" or "aerated" volume offers a comparable example, between dimension 2 and dimension 3.

Intermediary or interstitial dimensions unfold the coordinates of what one could call "interworlds" – intermediary worlds. "Infra-thin" (*inframince*), Duchamp would have said. And we know how doggedly, for his own ends, he set out to find a tangible figuration of the fourth dimension. The notes for the *Large Glass* bear witness to the fact that he reached the threshold of a strictly topological definition of the notion of dimension, thereby breaking with the mystifying esotericism that still informed the discourse of the Cubists on the vertiginous fourth dimension. The only way of grasping this supplementary dimension in a positive way, and of escaping the demon of analogy, is to invent a subtractive procedure. Duchamp employs the procedure of the cut: just as dimension 2 (a surface) can be cut by a line that traverses it from one side to the other, and dimension 3 (a volume) by a plane that cuts it in two, the fourth dimension can be defined as that which allows itself to be cut by dimension 3. In other words, the three-dimensional space around us cuts through the fourth dimension like a scissor stroke; it inserts itself into it like a corner. Thus the virtual, which is the other name of the fourth dimension, is not another world, a transcendent elsewhere inaccessible to the imagination, but which insists, so to speak, on the surface of our own, or on its edges: it is a tangential or perpendicular world rather than a "parallel" one, the virtual image of which caught in the surface of a mirror is one of various figurations.<sup>1</sup>

<sup>1</sup> On this point, see Elie During, "Mondes virtuels et quatrième dimension : Duchamp, artiste de science-fiction" in *Alliage*, no. 60, June 2007.

Using her own specific methods, Trouvé returns to all the Duchampian questions, from the “delayed” temporality of the project to “infra-thin” procedures, via the interstitial conception of the dimensions. But on this last point her daring lies in taking a further step, by turning the problem back on itself: dimension 4, she says, is what slips in between 3 and 2, in the way certain physicists, invoking string theory, now explain that the supplementary space-time dimensions are somehow “rolled” up in the ordinary dimensions.

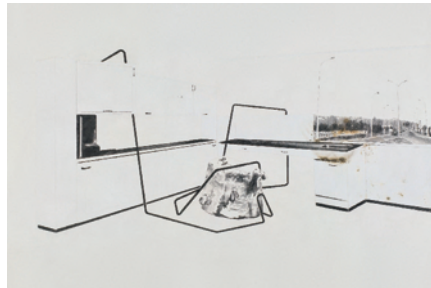
[...]

Although they stymie the logic of function and use, there is nothing absurd about Trouvé’s *dispositifs*: they all function, in their own particular ways. Better, they function *together*, through all the possible connections that could be invented between them. Whatever we say about them, these anamorphoses of time offer very little purchase for “fiction”. We should not imagine them charged with a hidden meaning needing to be brought to light. “Uncanniness”, “enigma”, “secret”, “haunting” – not even these ideas take us very far here. We must simply try to see differently. And, to begin with, adapt to the principle of equivalence between waking and dreaming which underpins these constructions on uncertain, inappropriable scales that are no more suited to children than they are to sprites. Trouvé’s strength lies in the way – going beyond any kind of atmosphere – she is able to assert the obviousness of a universe that is autonomous and substantial and nevertheless utterly alien to habitual coordinates and scales. That this universe ultimately owes nothing to the imaginary solicitations that we might be tempted to find in it, that there is nothing metaphorical about the objects or drawings that offer so many cutaways views of it (even though one can always find metaphors of whatever one is looking for everywhere here), that, finally, they have nothing in particular to “tell” us, even though we all start guessing at the possible uses for these *dispositifs*, at bodies for these unlikely prostheses – this is inherent in the very nature of this work which draws its necessity from the specific temporality of the project and of artistic memory. Tatiana Trouvé takes this as the horizon of all her work: tirelessly, from join to join, she imagines and constructs a space for the reflection and concentration of her activity, a polymorphous and fascinating space that is worlds away from all theatre.

## 5. VISUALS AVAILABLE FOR PRESS USE



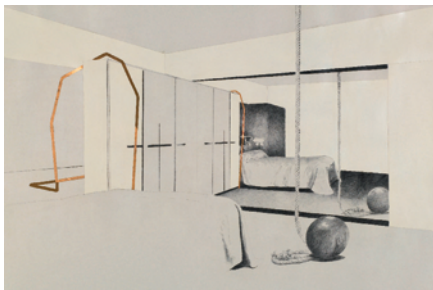
Portrait Tatiana Trouvé  
Photo : Jean Christophe Mazur



**02**  
*Sans titre (de la série "Intranquility")*, 2007  
Pencil on paper, burns  
76 x 113 cm  
Photograph: Marc Damage  
Courtesy Almine Rech Gallery, Bruxelles  
Courtesy Galerie Emmanuel Perrotin,  
Miami & Paris  
Courtesy Galerie Johann König, Berlin



**04**  
*"Polder"*, 2005  
Resin, metal, painted copper  
454 x 500 x 450 cm  
Photograph: André Morin  
Collection du Musée d'Art Moderne  
de la Ville de Paris  
Courtesy Almine Rech Gallery, Bruxelles  
Courtesy Galerie Emmanuel Perrotin,  
Miami & Paris  
Courtesy Galerie Johann König, Berlin



**01**  
*Sans titre (de la série "Intranquility")*, 2007  
Pencil on paper, vinyl, copper  
76 x 113 cm  
Photograph: Marc Damage  
Courtesy Almine Rech Gallery, Bruxelles  
Courtesy Galerie Emmanuel Perrotin,  
Miami & Paris  
Courtesy Galerie Johann König, Berlin



**03**  
*Sans titre (de la série "Remanences")*, 2008  
Pencil on paper, lead, tin  
76 x 113 cm  
Courtesy Almine Rech Gallery, Bruxelles  
Courtesy Galerie Emmanuel Perrotin,  
Miami & Paris  
Courtesy Galerie Johann König, Berlin



**05**

*View of the exhibition at Villa Arson, Nice, 2007*  
 Photograph: Marc Damage  
 Courtesy Almine Rech Gallery, Bruxelles  
 Courtesy Galerie Emmanuel Perrotin,  
 Miami & Paris  
 Courtesy Galerie Johann König, Berlin



**07**

*Sans titre, 2007*  
 Bronze, metal, leather, cement, Formica,  
 Plexiglas, mirror, marble, epoxy painting  
 160 x 421 x 610 cm  
*View of the exhibition at l'Arsenale,  
 Biennale de Venise, 2007*  
 Photograph: Daniele Resini  
 Courtesy Almine Rech Gallery, Bruxelles  
 Courtesy Galerie Emmanuel Perrotin,  
 Miami & Paris  
 Courtesy Galerie Johann König, Berlin



**09**

*Sans titre, 2007*  
 Metal, blue epoxy painting, brown leather  
 203 x 161 x 131 cm  
*View of the exhibition "Time Snares"  
 at Galerie Emmanuel Perrotin, Miami, 2007*  
 Photograph: Mariano Peuser  
 Courtesy Galerie Emmanuel Perrotin, Miami  
 & Paris



**06**

*Sans titre 2007*  
 Iron, rubber  
 215 x 500 x 500 cm  
*View of the exhibition at l'Arsenale,  
 Biennale de Venise, 2007*  
 Photograph: Daniele Resini  
 Courtesy Almine Rech Gallery, Bruxelles  
 Courtesy Galerie Emmanuel Perrotin,  
 Miami & Paris  
 Courtesy Galerie Johann König, Berlin



**08**

*Sans titre, 2007*  
 Wood, formica, metal, epoxy painting,  
 plexiglas, leather, resin  
 184 x 840 x 500 cm  
*View of the exhibition "Time Snares"  
 at Galerie Emmanuel Perrotin, Miami, 2007*  
 Photograph: Mariano Peuser  
 Courtesy Galerie Emmanuel Perrotin,  
 Miami & Paris



**10**

*Sans titre, 2008*  
 Bronze  
 277 x 270 x 185 cm  
 Photograph: Marc Damage  
 Courtesy Almine Rech Gallery, Bruxelles  
 Courtesy Galerie Emmanuel Perrotin,  
 Miami & Paris  
 Courtesy Galerie Johann König, Berlin



## 6. THE MARCEL DUCHAMP PRIZE

[www.adiaf.com](http://www.adiaf.com) 

### 2007 EDITION

#### • Nominated artists

**Adam Adach** - Painter

Born in 1962 in Warsaw (Poland), lives and works in Paris and Warsaw

Galerie Jean Brolly, Paris

Rapporteur: Julia Garimoth, curator au Musée d'art moderne de la Ville de Paris

**Pierre Ardouvin** - Installations

Born in 1955 in Crest (France), lives and works in Paris

Galerie Chez Valentin, Paris

Rapporteur: Caroline Bourgeois,  
director of Plateau - FRAC Ile-de-France

**Richard Fauquet** - Installations

Born in 1963 in La Châtre (France), lives and works in Châteauroux

Galerie Art: Concept, Paris

Rapporteur: Yannick Miloux, historien d'art, director of FRAC Limousin

**Tatiana Trouvé** - Installations

Born in 1968 in Cosenza (Italy), lives and works in Paris

Galerie Emmanuel Perrotin, Miami & Paris; Almine Rech Gallery, Bruxelles; Johann König, Berlin

Rapporteur : Elie During, agrégé de philosophie, professeur à l'Ecole des Beaux-Arts de Lyon et à l'Ecole d'art d'Annecy.

#### • Jury for the 2007 Marcel Duchamp prize

**Blake Byrne**, Collector (Los Angeles, Etats-Unis)

**Gilles Fuchs**, President de the ADIAF (France)

**Jacqueline Matisse-Monnier**, Artiste (France)

**Alfred Pacquement**, Director of the National Museum of Modern Art (France)

**Silvio Perlstein**, Collector (Belgique)

**Joëlle Pijaudier**, Director of Muséums of Strasbourg (France)

**Adam Szymczyk**, Director of Kunsthalle Basel (Switzerland)

- The Marcel Duchamp Prize is awarded to an artist resident in France.
- It encompasses all means of expression in all the visual arts such as painting, sculpture, installation, photography and video.
- The nominees benefit from a collective exhibition under the aegis of the FIAC.
- The winner is awarded 35,000 euros.
- The winner is then invited by the Musée National d'Art Moderne to create a new work to be exhibited for two months at the Centre Pompidou.
- The ADIAF compiles a catalogue dedicated to the winner and nominees.
- The Centre Pompidou publishes a catalogue dedicated to the winner.



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## A COLLECTORS' PRIZE

The **Marcel Duchamp Prize** was created in 2000 by the ADIAF, (Association for the international distribution of French art), the largest group of private and amateur contemporary art collectors in France, as an initiative, amongst others, for promoting French artists internationally. Its aim is to encourage all new art forms that stimulate contemporary creation, and to give recognition to a promising artist living in France and working in the domain of the visual and plastic arts.

This collectors' prize was set up in collaboration with the Centre Pompidou, the Musée National d'Art Moderne and, since 2005, the FIAC, the International Contemporary Art Fair in Paris.

The artists nominated for the **Marcel Duchamp Prize** are unusually selected by a committee of collectors and art amateurs selected by the ADIAF. This international jury is composed of experts such as curators, critics and French and international collectors, whose advice is valued highly in the domain of contemporary art.

After **Thomas Hirschhorn** (2000-2001), **Dominique Gonzalez-Foerster** (2002), **Mathieu Mercier** (2003), **Carole Benzaken** (2004), **Claude Closky** (2005), **Philippe Mayaux** (2006), **Tatiana Trouvé** is the prize winner of Prix Marcel Duchamp 2007.

## SUPPORT FROM COMPANIES ENGAGED IN ART SPONSORSHIP

**Lombard Odier Darier Hentsch** - [www.lodh.com](http://www.lodh.com)

Founded in 1796, Lombard Odier Darier Hentsch & Co. is one of the oldest established private bankers in Geneva, and one of the largest in Switzerland and in Europe. The Group plays a major role in international finance and offers a wide range of advice to a private clientele in matters of heritage, financial products and specialised services.

The associates of Lombard Odier Darier Hentsch & Co have always been engaged with a number of development projects in the domain of culture, education and social responsibility. Aware of the importance of leaving future generations with a renewed and enriched heritage, they are particularly keen to support the artists of tomorrow. The Marcel Duchamp Prize subscribes to these principles by encouraging creativity amongst the young in France, and offering its talented artists the possibility of recognition on an international scale. And so Lombard Odier Darier Hentsch & Co is associated with awarding the MARCEL DUCHAMP PRIZE in Paris, organised jointly since the year 2000 between the ADIAF and the Centre Pompidou, Musée National d'Art Moderne.

**Sanofi-Aventis** - [www.sanofi-aventis.com](http://www.sanofi-aventis.com)

Sanofi-Aventis is one of the world's leading pharmaceutical companies, researching and developing drugs and vaccines that will be accessible to as many people as possible, so enhancing human life. Its highly innovative R&D activities are focussed on its key fields of expertise in thrombosis, cardiovascular disease, diabetes, vaccines, oncology, central nervous system and internal medicine. The company's growth is based on a regional strategy and a comprehensive offer: innovative, mature and generic drugs, over-the-counter medicines, and vaccines. By its very nature, Sanofi-Aventis adapts its business development model to meet the human and economic challenges faced by the world.

**Inlex Ip Expertise** - [www.inlex.com](http://www.inlex.com)

Inlex Ip Expertise is one of the main French offices dealing with the protection of intellectual property rights (trademarks, industrial designs, technological innovations, copyright, unfair competition, etc.).

Dynamic and committed, this firm has been engaged, since it was founded thirteen years ago, in international and interdisciplinary action aimed at promoting and protecting artistic and creative efforts of enterprises of any size, nationality or field of activity. INLEX appreciates the genuinely united approach shown by the ADIAF towards the values associated with art to which our team has subscribed. Hence, for the third consecutive year, we wish to renew our support to the ADIAF and our participation in the **Marcel Duchamp Prize**

**Day Trade Asset Management (DTAM)** - [www.dtam.fr](http://www.dtam.fr)

Founded in 2002 by two bond traders, this Asset Management company has brought to the market a new and innovative strategy: Day Trading in Equities. A pioneer in the French market, it has managed to put together Day Trading and mutual funds. Independent, entrepreneurial, and regulated by the AMF (French Market Authority), DTAM offers dynamic funds, targeted for both individuals and institutions. After 5 years of successful management in Day Trading funds, DTAM has recently launched one of the first "French Hedge Fund: Day Trade Leverage.

In sponsoring young and talented French artists alongside ADIAF, DTAM wants to encourage innovation and contribute to select tomorrows perennial benchmarks....

**Artcurial- Briest Poulain F.Tajan - [www.artcurial.com](http://www.artcurial.com)**

Artcurial is happy to support the Association pour la Diffusion Internationale de l'Art Français in its promotion of French contemporary art, notably through the Prix Marcel Duchamp, intended to raise the profile of young French artists on the international stage. The biggest auction house in France, Artcurial is a major player in the international art market, 70% of its buyers coming from abroad.

The leading house for sales of contemporary art in France over the last decade, in 2006 Artcurial was responsible for the biggest sale of contemporary art ever held in the country. ADIAF's collector members value the exhibitions and sales it organises, featuring the work of both established and emerging artists.

**Axense - [www.axense.fr](http://www.axense.fr)**

The Axense Agency was created from a wish to "communicate differently", and to offer alternative strategies. The whole approach is based on a philosophy of communication and on the principles of company management and societal values. As the company does not only concern itself with matters of economics, it is important to diffuse its values and to move forward in its social involvement with professionals and the general public. Using methods that are poles apart from plugging advertising, Axense proposes a form of communication that focuses on the brand's environment more than on the product itself. It favours an ethical communication that establishes a durable image for its clients in a volatile market. In the course of its development, Axense has become a member, since 2005, of the ADIAF, helping it out with its own promotion such as creating its internet site. A successful partnership thanks to the delicate touch of the agency's management and staff.

**Creativtv - [www.creativtv.net](http://www.creativtv.net)**

The **Marcel Duchamp Prize** is also available on broadband video via the internet with CreativTV, the online television dedicated to the visual arts. CreativTV has been partner of the **Marcel Duchamp Prize** for many years and proposes the public to meet the winner with a multimedia portrait encompassing a filmed interview, a photo report, articles by critics and documentaries.

## 7. PRACTICAL INFORMATION

**PRACTICAL INFORMATION****Centre Pompidou****75191 Paris cedex 04**

telephone

**00 33 (0)1 44 78 12 33**

métro

**Hôtel de Ville, Rambuteau****Opening**

Exhibition open 11 am – 9 pm  
every day ex. Tuesdays

**Admission**

€ 12 -10, concessions € 9 - 8

according to period

ticket valid one day for the

Musée national d'art moderne

and all exhibitions

Free for members of the

Centre Pompidou

(holders of the annual pass)

**Information**

01 44 78 14 63

Buy your ticket on-line and print  
at home:

[www.centrepompidou.fr/billetterie](http://www.centrepompidou.fr/billetterie)**AT THE SAME TIME AT THE CENTRE****TRACES DU SACRÉ**

7 MAY - 11 AUGUST 2008

Press officer

Anne-Marie Pereira

01 44 78 40 69

**DOMINIQUE PERRAULT**

11 JUNE – 22 SEPTEMBER 2008

Press officer

Quentin Farella

01 44 78 49 87

**MIROSLAV TICHÝ**

25 JUNE – 22 SEPTEMBER 2008

Press officer

Anne-Marie Pereira

01 44 78 40 69

**MANAGEMENT**

Curator

**Jean-Pierre Bordaz,**

curator at Musée

national d'art moderne,

Service des collections

contemporaines