

COMMUNICATIONS
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PRESS PACK



LATIFA ECHAKHCH
PRIX MARCEL DUCHAMP 2013
8 OCTOBER 2014 – 5 JANUARY 2015

LATIFA

ECHAKHCH

Centre
Pompidou

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PRIX MARCEL DUCHAMP 2013

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ESPACE 315, LEVEL 1

17 july 2014



communications and
partnerships department
75191 Paris cedex 04

director

Benoît Parayre

telephone

00 33 (0)1 44 78 12 87

e-mail

benoit.parayre@centrepompidou.fr

press officer

Dorothee Mireux

telephone

00 33 (0)1 44 78 46 60

e-mail

dorothee.mireux@centrepompidou.fr

www.centrepompidou.fr

Adiaf

press officer

Caroline Crabbe

telephone

00 33 (0)6 10 19 36 31

e-mail

caroline.crabbe@adiaf.com

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PRESS RELEASE

LATIFA ECHAKHCH

PRIX MARCEL DUCHAMP 2013

8 OCTOBER 2014 – 5 JANUARY 2015

ESPACE 315, LEVEL 1

From 8 October 2014 to 26 January 2015, the Centre Pompidou is presenting a work by Latifa Echakhch, winner of the 2013 Prix Marcel Duchamp, in Espace 315.

Latifa Echakhch has devised a specific project for the Centre Pompidou, which follows on from other exhibitions: «Latifa Echakhch. Goodbye Horses» at the Kunsthaus Zurich in 2011, «The scene takes place» at the Eva Presenhuber Gallery in 2013, and «All around fades to a heavy sound» at the kamel mennour gallery this year. In all these exhibitions, Latifa Echakhch explored an idea where circuses and shows become ghostly spectacles emptied of public and performers following «nobody knows» what kind of events or disasters.

With Espace 315, the artist once more places ideas about the stage, decorum and traces at the heart of her approach. The exhibition, consisting of several sculptural components, has a strongly unified feel. The artist seeks to build up a dramatic scene. By making play with the backstage area, the whole work suggests a wide range of meanings and interpretations ranging from a disappointing materiality to images of mental landscapes. Latifa Echakhch transforms the venue into a dense, dreamlike place halfway between earth and sky, frozen in a twilight world.

As they move around, visitors discover different fragments of history, objects that are almost derisory, and recollections of childhood drawn from the very depths of memory, then immersed in black ink.

«The jury were impressed by the way Latifa Echakhch brings out all the potential of the space she fills by using easily recognisable elements,» says jury president Alfred Pacquement. «Her work, halfway between Surrealism and Conceptualism, poses succinct, precise questions on the importance of symbols, and conveys the fragility of modernism. The artist does not force a specific reading of her works on the viewer: she leaves their meaning open, free from any dogmatism.»

The artist was acclaimed for her work as a whole, presented to the jury of the Prix Marcel Duchamp by her reporter, Rein Wolfs, director of the Kunst- und Ausstellungshalle der Bundesrepublik Deutschland in Bonn. She follows on from the two-man team of Dewar & Gicquel, winners of the 2013 Prix Marcel Duchamp 2013.

Latifa Echakhch is represented by various galleries: kamel mennour in Paris, kaufmann repetto in Milan, the Dvir Gallery in Tel Aviv, and the Eva Presenhuber Gallery in Zurich.

LATIFA ECHAKHCH BY REIN WOLFS

Her works are often charged with hidden political meanings, whether historical or topical. From time to time, her Moroccan origins play a role but generally this is quite a limited one. Although Latifa Echakhch was born in 1974 at El Khnansa, in Morocco, she grew up in the French Alps. After a long stay in Paris, she lives and works once again in the alpine region and for several years now – but this time on the Swiss side. Political meanings often appear within her work when, for instance, she is confronted from a poetic and dreamy viewpoint with the story of the Israeli-Palestinian conflict. Or even at the Venice Biennial where she simulates the struggle for national identity in the national pavilions with a forest of masts without flags (*Fantasia [Empty Flag]*, 2011). Or finally when, under the title *For each Stencil a Revolution* (2007), she covers the walls of an exhibition space by upholstering them entirely with carbon paper, letting the blue colours from the carbon paper trickle towards the ground thanks to the use of an aggressive solvent. Here, Echakhch combines Yves Klein's blue revolution with the historical value of tracts calling for political upheaval. Echakhch links various sensorial experiences together in a synesthesia-like manner by placing them within a romantic and surrealist tradition. The music is suggested by way of a scale engendered by means of systems hanging different images at different heights, like a partition (*Morgenlied*, 2012); the numbering of innumerable resolutions by the United Nations Security Council is diverted from its primary mission by a musician, following the technique of the twelve tones elaborated by Schönberg in a composition for piano enveloping the space (*Résolutions*, 2009 – work in progress). Echakhch's manner of working is associativo-reasoned and poetico-disquieting. As soon as unreserved beauty seems to impose itself everywhere, a disruptive element is incorporated; and when a system risks becoming easily predictable, she introduces a strategy into the game allowing her to counteract it. In this way, she always forcefully stamps her art with the imprint of her obstinacy, thereby inciting a watchful acceptance. Latifa Echakhch's art is simply precise and segmented, minimal and emotional, aesthetic and profound.

With her precise and minimal works, Latifa Echakhch constructs meaningful associations.

In her exhibition praxis, most of the time Latifa Echakhch conceives the museum space in its globality, like a block which she can either invest with a large installation work where each element is interdependent, or transform a singular narration through gestures as personal as they are precise. Often starting from a minimal layout and the simplest materials, she succeeds in arranging works within the space whose formal power is not encumbered with human or poetic, emotional or political, historical or intercultural benchmarks. On the contrary, a real appreciation of interpretations and associations emerges by connecting the pieces of an exhibition together in different manners.

2. BIOGRAPHY

Born in 1974 in El Khnansa (Maroc), Latifa Echakhch lives and works in Martigny (Switzerland). Her work has been shown in France and abroad in many personal exhibitions: at the macLYON, at the Hammer Museum in Los Angeles, at the Kunstmuseum Liechtenstein in Vaduz, at the Columbus Museum of Art (Ohio), at the Portikus in Frankfurt am Main, at the Kunsthaus of Zurich, at the Museum Haus Esters in Krefeld, at the MACBA in Barcelona, at the Fri Art in Freiburg, at the GAMeC in Bergamo, at the Kunsthalle of Basel, at the Bielefelder Kunstverein, at the Kunsthalle Fridericianum in Cassel, at the FRAC Champagne-Ardenne in Reims, at the Swiss Institute of New York, at the Tate Modern in London, at the Magasin in Grenoble ; and also collectives exhibitions: at the Palazzo Grassi - Pinault Foundation in Venice, at the Power Station of Art in Shanghai, at the MoMA PS1 in New York, at the Palais de Tokyo and at the Musée d'Art Moderne de la Ville de Paris, at the Frac Nord-Pas de Calais in Dunkerque, at the centre d'art contemporain la Synagogue de Delme, at the Centre d'Art Contemporain Genève, as part of the 11th Biennial of Sharjah, at the Aargauer Kunsthaus in Aarau, at the Signal - Center for contemporary art in Malmö, at the Den Frie Centre of Contemporary Art in Copenhagen, at the Kunsthalle Basel, as part of the 54th Biennial of Venice, at the Fundació Joan Miró in Barcelona, at the Contemporary Arts Museum Houston, at the GAM - Galleria Civica d'Arte Moderna e Contemporanea in Turin, at the Beirut Art Center, at the CAC de Vilnius, as part of the Biennial Art Focus of Jérusalem and the Manifesta 7 in Bolzano, at the Museum Anna Nordlander in Skellefteå at the Studio Museum in Harlem, New York.

SOLO SHOWS (selection)

2014

All around fades to a heavy sound, kamel mennour, Paris, France.

2013

Marcel Duchamp Prize, Fiac 2013, Paris, France.

Laps, Musée d'art contemporain de Lyon, France.

Latifa Echakhch, Hammer Project, Hammer Museum, Los Angeles, USA.

The scene takes place, Galerie Eva Presenhuber, Zurich, Switzerland.

Bait/Home, Dvir Gallery, Tel Aviv, Israël.

2012

TKAF, kamel mennour, Paris, France.

Verso, kaufmann repetto, Milan, Italy.

Latifa Echakhch, Columbus Museum of Art, Columbus, USA.

Die Vögel, Portikus, Frankfurt am Main, Germany.

Latifa Echakhch. Goodbye Horses, Kunsthaus, Zurich, Switzerland.

2011

Von Schwelle zu Schwelle, Museum Haus Esters, Kunstmuseen, Krefeld, Germany.

2010

Le Rappel des oiseaux, FRAC Champagne-Ardenne, Reims, France.

La Ronda, MACBA, Barcelona, Spain.

Still life, Frame still, Fri Art, Freiburg, Switzerland.

Le Rappel des oiseaux, GAMeC, Bergamo, Italy.

Saïd tea, Dvir Gallery, Tel Aviv, Israël.

2009

Les Sanglots longs, Kunsthalle Fridericianum, Cassel, Germany.

Partitas, Bielefelder Kunstverein, Bielefeld, Germany.

Pendant que champs brûlent, kamel mennour, Paris, France.

Francesca Kaufmann, Milan, Italy.

Movement and Complication, Swiss Institute, New York, USA.

2008

Speakers' Corner, Tate Modern, London, UK.

Vita Kuben, Norrlandsoperan, Umeå, Sweden.

2007

Il m'a fallu tant de chemins pour parvenir jusqu'à toi, Le Magasin, Grenoble, France.

GROUP SHOWS (selection)**2014**

L'illusione della Luce, Palazzo Grassi – François Pinault Foundation, Venice.

Decorum: Carpets and tapestries by artists, Power station of Art, Shanghai, China.

Solution de Continuité, Frac Franche-Comté, Besançon, France.

Le futur commence ici, Frac Nord-Pas de Calais, Dunkerque, France.

2013

Schizophonie, centre d'art contemporain la Synagogue de Delme, France.

Decorum. Tapis et tapisseries d'artistes, Musée d'Art Moderne de la Ville de Paris, France.

Holes in the Walls, Early Works 1948 – 2013, Fri Art Centre d'art de Fribourg, Switzerland.

EXPO 1 : New York, MOMA PS1, New York, USA.

The Black Moon, «Nouvelles vagues», Palais de Tokyo, Paris, France.

Hotel Abisso, Centre d'Art Contemporain Genève, Switzerland.

Re:emerge, Towards a New Cultural Cartography, Sharjah Biennial 11, United Arab Emirates.

Prix Marcel Duchamp, Musée des Beaux-Arts de Libourne, France.

2012

Latifa Echakhch & Charlemagne Palestine, Drumming like a woodpecker, Signal - Center for contemporary art, Malmö, Sweden.

The Spirit Level, Gladstone Gallery, New York, USA.

All our relations, 18th Biennale of Sydney, International Festival of Contemporary Art, Australia.

It is what it is. Or is it?, Contemporary Arts Museum, Houston, USA.

Latifa Echakhch & David Maljkovic), Morgenlied, Kunsthalle Basel, Bâle, Switzerland.

2011

Volume!, MACBA, Barcelona, Spain.

You are not alone, Fundació Joan Miró, Barcelona, Spain.

ILLUMInazioni / ILLUMInations, 54th Venice Biennale, Italy.

Eroi (Heroes), GAM - Galleria Civica d'Arte Moderna e Contemporanea, Turin, Italy.

2010

21st Century: Art in the First Decade, Queensland Art Gallery, Gallery of Modern Art, Brisbane, Australia.

One Leading Away from Another, 303 Gallery, New York, USA.

After Architects, Kunsthalle Basel, Basel, Switzerland.

Strange Comfort (Afforded by the Profession), Kunsthalle Basel, Basel, Switzerland.

Isole mai trovate/ Islands never found, Genova Palazzo Ducale Fondazione per la Cultura, Venice, Italy.
Leopards in the Temple, SculptureCenter, New York, USA.

2009

The Pursuit of Pleasure, Barriera, Turin, Italy.
Le spectacle du quotidien, Xème Biennale de Lyon, France.
Lichtzwang, Dvir Gallery, Tel Aviv, Israël.

PRIZE ET RESIDENCIES (selection)

2013

Prix Marcel Duchamp, Paris, France.

2011

Mies van der Rohe-Stipendium, Krefeld, Germany.

2006

Iaspis - International Artists' Studio Program in Sweden, Stockholm, Sweden.

3. PUBLICATION

Latifa Echakhch

Prix Marcel Duchamp 2013

Authors: Jean-Pierre Bordaz, Latifa Echakhch, Bartomeu Mari

Co-edited: kamel mennour & Centre Pompidou, Paris

Bilingual Français / Anglais

96 pages – broché

Format: 17 x 22 cm

Publication date: octobre 2014

ISBN : 978-2-84426-685-9

4. VISUALS FOR THE PRESS



Latifa Echakhch
© Photo. Annik Wetter



La dépossession, 2014

Prepared theatre backcloth, paint, steel tube and straps

Variable dimensions

Canvas: 1000 x 1000 cm

Views of the exhibition

« All around fades to a heavy sound »,

kamel mennour, Paris, 2014

© Latifa Echakhch

© Photo. Fabrice Seixas

Courtesy the artist and kamel mennour, Paris





Ciel standard, 2013

Ceiling lowered to 226 cm – standard heights of Modulor from Le Corbusier-, stripped electric cables, socket and light bulb
4 x 5 m

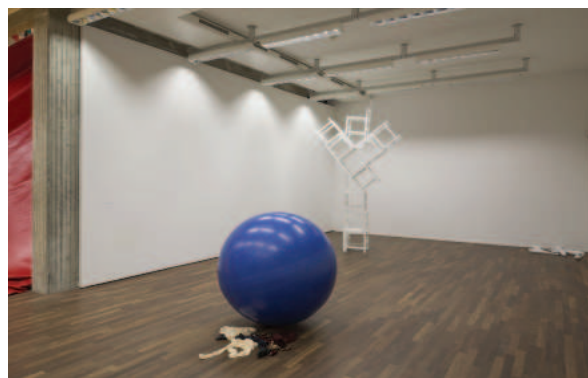
Le Modèle, 2013

Assembled linden tree wood , acrylic paint et throwing knives
180 cm (diameter) x 6 cm
Views of the exhibition,
Marcel Duchamp Prize,
FIAC 2013, Grand Palais, Paris
© Latifa Echakhch
© Photo. Fabrice Seixas
Courtesy the artist and kamel mennour, Paris





Views of the exhibition «Latifa Echakhch. Goodbye Horses»,
Kunsthaus Zurich, 2012 – 2013
© Latifa Echakhch
© Photo. Mancia/Bodmer, FBM Studio, Zurich/
Kunsthaus Zurich
Courtesy the artist; kamel mennour, Paris;
Eva Presenhuber, Zurich; kaufmann repetto, Milan



**Morgenlied**, 2012

Steel, exhibition panels

Variable dimensions

Views of the exhibition «Latifa Echakhch & David Maljkovic', Morgenlied», Kunsthalle Basel, 2012

© Latifa Echakhch

© Photo. Kunsthalle Basel, 2012/Serge Hasenböhler

Courtesy the artist, kamel mennour, Paris and kaufmann repetto, Milan

**Fantasia (Empty Flag)**, 2011

White standard-bearers in fibreglass and steel bases

Variable dimensions

Views of the exhibition «ILLUMInazioni - ILLUMInations», 54th International Art Exhibition La Biennale Di Venezia

© Latifa Echakhch

© Photo. Roberto Marossi

Courtesy the artist, kamel mennour, Paris and kaufmann repetto, Milan



Tour de Babel, 2010-2011

Wood

Variable dimensions

Views of the exhibition «Von Schwelle zu Schwelle»,
Museum Haus Esters, Kunstmuseen, Krefeld, 2011

© Latifa Echakhch

© Photo. Volker Döhne

Courtesy the artist, kamel mennour, Paris
and Dvir Gallery, Tel Aviv



À chaque stencil une révolution, 2007

A4 carbon paper, glue, methylated spirit

Variable dimensions

Views of the exhibition «Speakers' Corner», Tate Modern, Londres, 2008

© Latifa Echakhch

© Photo. Latifa Echakhch

Courtesy the artist, kamel mennour, Paris and kaufmann repetto, Milan

**Chapeau d'encre**, 2011

Hat, polyester resin and indian ink

Variable dimensions

Views of the exhibition «Von Schwelle zu Schwelle»,
Museum Haus Esters, Kunstmuseen, Krefeld, 2011

© Latifa Echakhch

© Photo. Volker Döhne

Courtesy the artist and kamel mennour, Paris

**Tkaf**, 2011

Installation in situ. Brick and pigment.

Variable dimensions

Mer d'encre, 2012

Floor installation. Bowler hat, resin and ink.

Variable dimensions

Tambour 11', 2012

Black indian ink on canvas.

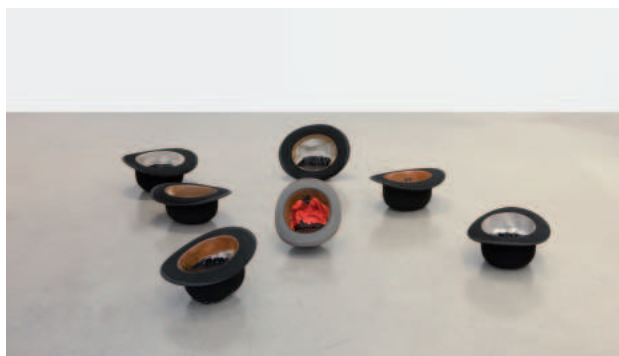
173 cm de diameter

Views of the exhibition «Tkaf», kamel mennour,
Paris, 2012

© Latifa Echakhch

© Photo. Fabrice Seixas

Courtesy the artist and kamel mennour, Paris

**Mer d'encre**, 2012

Floor installation.

Bowler hat, resin and ink.

Variable dimensions

Views of the exhibition «Tkaf» [detail],

kamel mennour, Paris, 2012

© Latifa Echakhch

© Photo. Fabrice Seixas

Courtesy the artist and kamel mennour, Paris

5. PRIX MARCEL DUCHAMP

ADIAF collectors make a commitment to promote the international influence of the French scene.

A prize created by the ADIAF (association for the international dissemination of French art), staged in partnership with the Centre Pompidou.

Founded in 1994, and chaired by Gilles Fuchs, the ADIAF (association for the international dissemination of French art) brings together over 300 contemporary art collectors with an intense commitment to the exploration of creativity. With support from French companies, and from businesses established in France, the ADIAF endeavours to promote the international influence of the French art scene and heighten wider public awareness of contemporary creation as a living force.

Created in 2002 to put the spotlight on artists in the French scene, the Prix Marcel Duchamp is now one of the most prestigious contemporary art prizes. To date it has acclaimed 13 winners out of around 60 artists considered the most innovative of their generation. From the outset, the prize has enjoyed a partnership with the Centre Pompidou, which every year invites the winner for a three-month solo exhibition in Espace 315.

ONE WINNER OUT OF FOUR ARTISTS IN THE FRENCH SCENE

Every year, the Prix Marcel Duchamp goes to an artist chosen from four contenders, either born or resident in France, who work in the plastic and visual arts producing installations, video, painting, photography and sculpture.

The originality of the Prix Marcel Duchamp lies in the way the artists are selected. The list of nominees is drawn up by the members of the ADIAF selection committee – meaning that they are collectors. This «selection» is then submitted to an international jury of experts whose opinions carry weight in the contemporary art world: curators, critics and collectors from within and outside France. The selection committee and the international jury change with each edition of the prize.

The result of an exemplary partnership between the private and public sector, the Prix Marcel Duchamp involves first-class players in the art world: artists selected according to rigorous standards, curators from the major institutions, French and foreign collectors and well-known experts.

Around 60 artists in the French scene have been marked out by the Prix Marcel Duchamp, including its 13 winners to date:

Thomas Hirschhorn (2000) - Dominique Gonzalez-Foerster (2002) - Mathieu Mercier (2003) - Carole Benzaken (2004) - Claude Closky (2005) - Philippe Mayaux (2006) - Tatiana Trouvé (2007) - Laurent Grasso (2008) - Saâdane Afif (2009), Cyprien Gaillard (2010), Mircea Cantor (2011), Daniel Dewar et Grégory Gicquel (2012), Latifa Echakhch (2013).

WHAT THE PRIZE BRINGS

Nominated artists

Prix Marcel Duchamp exhibition in a regional museum (in 2013, the Musée des Beaux-arts in Libourne),

Prix Marcel Duchamp exhibition at the FIAC,

Publication by the ADIAF of a catalogue devoted to the four artists.

Winner

Three-month solo exhibition at the Centre Pompidou in Espace 315,

Prize money of €35,000 provided by the ADIAF,

Contribution of up to €30,000 from the ADIAF for producing the work at the Centre Pompidou,

Publication of a catalogue by the Editions du Centre Pompidou

Invitation to the Venice Biennale preview evening organised by Artcurial.

International exhibitions

Invitations to exhibitions dedicated to the French scene featuring Prix Marcel Duchamp artists

13rd edition of the Marcel Duchamp Prize

Laureate : Latifa Echakhch

Nominated artists

Farah Atassi, born in 1981 in Bruxelles

Lives and works in Paris in France

Represented by: Galerie Xippas, Paris - www.xippas.com

Latifa Echakhch, born in 1974 in Marocco

Lives and works in Martigny in Switzerland

Represented by: kamel mennour, Paris - www.kamelmennour.com

Claire Fontaine, collective founded in Paris in 2004

Represented by: Galerie Chantal Crousel, Paris et Galerie Air de Paris.

www.crousel.com – www.airdeparis.com

Raphaël Zarka, born in 1977 in Montpellier

Lives and works in Paris.

Represented by: Galerie Michel Rein, Paris - www.michelrein.com

International jury 2013

Bernhard Mendes Bürgi (Switzerland), Director of the Kunstmuseum of Basel

Gilles Fuchs (France), Président de l'ADIAF, Collector

Jacqueline Matisse-Monnier (France, USA) - Artist

Alfred Pacquement (France), Director of the Musée national d'art moderne, Centre Pompidou,

President of the jury

Giovanni Springmeier (Germany), Collector

Poul Erik Tøjner (Denmark), Director of the Louisiana Museum of Modern Art of Copenhagen

Sylvie Winckler (France), Collector

Rapporteurs 2013

Suzanne Cotter, Director of the Museu Serralves of Porto in Portugal (Raphaël ZARKA)

Donatien Grau, Academic (Claire FONTAINE)

Marjolaine Lévy, art critic and curator (Farah ATASSI)

Rein Wolfs, Director of the Art and Exhibition Hall of the Federal Republic of Germany, Bonn (Latifa ECHAKHCH)



LES MÉCÈNES DU PRIX MARCEL DUCHAMP

Lombard Odier

A private bank since 1796, the Lombard Odier Group specialises in private and corporate asset management. It has supported the Prix Marcel Duchamp since 2002 in a concern to transmit a rich and constantly evolving artistic heritage to future generations.

www.lombardodier.com

ARTCURIAL

The Artcurial Briest-Poulain-F. Tajan auction house supports the ADIAF and its action for promoting the influence of contemporary art through the Prix Marcel Duchamp, which fosters the visibility of young French creators in the international scene.

www.artcurial.com

Fondation d'entreprise Hermès

The Fondation d'Entreprise Hermès assists those who learn, perfect, transmit and explore the skills and creativity that shape and inspire our lives, both today and in the future. Guided by a central focus on artisanal expertise and creative artistry, the Foundation's activities explore two complementary approaches: know-how and creativity, and know-how and the transmission of skills.

www.fondationentreprisehermes.org

INLEX IP EXPERTISE

Because talent needs particular encouragement when it is creative, original and new, the intellectual property consulting firm Inlex and its specialist department «ARTinLEX» now support contemporary art by joining forces with the ADIAF for the awarding of the Prix Marcel Duchamp.

www.inlex.com

Partners :

Artfavo, CreativTV, DTAM, Horizon Bleu, Lazard Frères Gestion.

6. PRACTICAL INFORMATION

PRACTICAL INFORMATION

Centre Pompidou
75191 Paris cedex 04
telephone
00 33 (0)1 44 78 12 33
metro
Hôtel de Ville, Rambuteau

Opening hours
Exhibition open every day
from 11 am to 9 pm except Tuesdays

Tarif
11 to 13 €, depending on the period
concessions : 9 to 10 €
Valid on day of issue for the musée
national d'art moderne and all exhibitions
Free admissions for Centre Pompidou
members (annual pass holders)

Print your own ticket at home
www.centrepompidou.fr

AT THE SAME TIME AT THE CENTRE

MODERNITÉS PLURIELLES
1905 - 1970
UNTIL 26 JANUARY 2015
press officer
Céline Janvier
00 33 (0)1 44 78 49 87
celine.janvier@centrepompidou.fr

A HISTORY.
ART, ARCHITECTURE, DESIGN
FROM THE 1980S UNTIL TODAY
FROM 2 JULY 2014
press officer
Dorothee Mireux
00 33 (0)1 44 78 46 60
dorothee.mireux@centrepompidou.fr

MARCEL DUCHAMP
PAINTING, EVEN.
24 SEPTEMBER 2014 - 5 JANUARY 2015
press officer
Dorothee Mireux
00 33 (0)1 44 78 46 60
dorothee.mireux@centrepompidou.fr

FRANK GEHRY
8 OCTOBER 2014 - 26 JANUARY 2015
press officer
Anne-Marie Pereira
00 33 (0)1 44 78 40 69
anne-marie.pereira@centrepompidou.fr

ROBERT DELAUNAY
RYTHMES SANS FIN
15 OCTOBER 2014 - 12 JANUARY 2015
press officer
Elodie Vincent
00 33 (0)1 44 78 48 56
elodie.vincent@centrepompidou.fr

MALACHI FARRELL SURROUND
GALERIE DES ENFANTS
FROM THE 18TH OCTOBER 2014
press officer
Dorothee Mireux
00 33 (0)1 44 78 46 60
dorothee.mireux@centrepompidou.fr

JEFF KOONS,
THE RETROSPECTIVE
26 NOVEMBER - 27 APRIL 2015
press officer
Céline Janvier
00 33 (0)1 44 78 49 87
celine.janvier@centrepompidou.fr

CURATOR

Jean Pierre Bordaz
Curator at musée national d'art
moderne, departement of
contemporary collections