The Marcel Duchamp Prize was created in 2000 by the ADIAF, Association for the International Diffusion of French Art, which is the most important group of contemporary art collections in France today. Its ambition is to honour a French artist or artist residing in France and working in the field of the plastic and visual arts: installation, video, painting, photography, sculpture ... In keeping with the essential artist from whom it takes its name, this prize wishes to bring together the most innovative artists of their generation on the French scene and encourage all the new artistic forms that stimulate creation. The Marcel Duchamp Prize is organized in partnership with the Centre Pompidou and with the FIAC which hosts an exhibition of the nominated artists:

Céleste BOURSIER-MOUGENOT  
Born in 1961 - galerie Xippas

Cyprien GAILLARD  
Born in 1980 - galerie Bugada&Cargnel

Camille HENROT  
Born in 1978 – galerie Kamel Mennour

Anne-Marie SCHNEIDER  
Born in 1962 – galerie Nelson Freeman

With the support of: Lombard Odier, Sanofi-Aventis, Artcurial, DTAM, Fondation d’entreprise Hermès, Inlex IP Expertise
THE ADIAF
Collectors committed to supporting and promoting the French scene
Page: 3

THE MARCEL DUCHAMP PRIZE
Bringing together the most innovative artists of their generation
Page: 4

10TH MARCEL DUCHAMP PRIZE
A selection of 4 artists illustrating the effervescence of contemporary art in France
Page: 5

PARTNERS OF THE MARCEL DUCHAMP PRIZE
The support of companies committed to cultural patronage
Page: 11

CONTACTS
Page: 12
Founded in 1994, the ADIAF – Association for the International Diffusion of French Art (legislation 1901) - is the most important group of contemporary art collectors in France today. Presided over by Gilles Fuchs, former chairman of NINA RICCI, collector and winner of the 2003 Montblanc prize for cultural patronage, the association now counts more than 300 members. The ADIAF’s ambition is to support contemporary French art and contribute to raising its international profile by making France’s young artistic scene better known worldwide. The ADIAF also intends to develop a “collector’s spirit” and make a wider public aware of the vitality of contemporary creation.

Main events include:

The Marcel Duchamp Prize, a collectors’ prize created by the ADIAF in 2000 to support and promote French artists as well as foreign artists living in France.


Triennial exhibition “De leur temps”: making up a unique panorama of recent acquisitions by French collectors, it testifies to their strong commitment to the art “of their times”: first exhibition in Lille/Tourcoing in 2004, second in Grenoble in 2007 and a third planned for 2010 in Strasbourg.

Program of activities proposed to members of the association: meetings with artists, visits to private collections, exhibition previews, collectors’ trips, conferences....
The Marcel Duchamp Prize was created in 2000 by the ADIAF. Its ambition is to honour a French artist or artist residing in France, representative of his or her generation, and working in the field of the plastic and visual arts: installation, video, painting, photography, sculpture ... In keeping with the essential artist from whom it takes its name, this prize wishes to bring together the most innovative artists of their generation and encourage all the new artistic forms that stimulate creation. This one-of-a-kind collector’s prize allows a new generation of artists to benefit from a structure that promotes their recognition, gives much greater visibility to their works and helps raise their profile on the international scene.

Le PRIX MARCEL DUCHAMP is organized in partnership with the Centre Pompidou, National Museum of Modern Art, which has chosen to widen its way of selecting exhibited artists via the eye of the collector. Since 2005, the FIAC, Paris International Contemporary Art Fair, has joined forces with the organizers and offers a wide showcase to the selected artists, giving them even greater visibility with French and foreign collectors. The result of a private initiative relayed by a public institution, the Marcel Duchamp Prize mobilizes a network of people from the art world of outstanding merit: artists selected according to the most rigorous criteria, French and foreign collectors, critics and recognized experts. Since its launch, more than 40 artists, winners and nominees, have been honoured by the Marcel Duchamp Prize. They make up a unique panorama of French creation reflecting all of its richness and diversity.

HOW IT WORKS

The originality of the MARCEL DUCHAMP Prize resides in the way the artists are selected as it is the members of the ADIAF’s selection committee, i.e. the collectors, who establish the list of nominated artists. The “selection of artists” is then submitted to an international jury of experts highly respected for their opinions throughout the contemporary art world, including curators and critics as well as French and foreign collectors. The presentation of the artists’ works is made by reporters to the jury chosen by the artists themselves. The selection committee and international jury are renewed for each prize.

PRIZE’S ENDOWMENT

- Nominated artists
  MARCEL DUCHAMP PRIZE exhibition at the FIAC
  Publication by the ADIAF of a catalogue of the four selected artists
- Winner
  One person show at the Centre Pompidou in the 315 space
  Financial endowment of 35 000 euros made by the ADIAF
  Participation by the ADIAF in the production of the work
  Publication by the Centre Pompidou of a catalogue of the winning artist
10th MARCEL DUCHAMP PRIZE

NOMINATED ARTISTS

Céleste BOURSIER-MOUGENOT
Born in 1961 - Galerie Xippas

Cyprien GAILLARD
Born in 1980 - Galerie Bugada&Cargnel

Camille HENROT
Born in 1978 – Galerie Kamel Mennour

Anne-Marie SCHNEIDER
Born in 1962 – Galerie Nelson Freeman

INTERNATIONAL JURY

Nicolas BOURRIAUD (France), Curator and Art Critic
Laurent BUSINE (Belgium) Director of the Grand Hornu
Sabine DUMONT-SCHÜTTE (Germany), Collector
Gilles FUCHS (France), President of the ADIAF, Collector
Richard LANE (United States), Collector
Jacqueline MATISSE-MONNIER (France, United States), Artist
Alfred PACQUEMENT (France), Director of the National Museum of Modern Art, Centre Pompidou

REPORTERS

Elena FILIPOVIC (Cyprien Gaillard), Art Historian, Curator at the Wiels Centre of Contemporary Art
Eric DE CHASSEY (Anne-Marie Schneider), Director of the Villa Medici
François QUINTIN (Céleste Boursier-Mougenot), Director of the Xippas gallery
Ami BARAK (Camille Henrot), Exhibition Commissioner
Céleste Boursier-Mougenot's works are set at the intersection between experimental music and the plastic arts. A member of musical groups and composer for the choreographer and director Pascal Rambert, in 1994 he decides to go into the field of plastic arts. His research leads him towards the realization of interacting sound and shape producing environments whose partially controlled combination does, in point of fact, escape their author. From china dishes clinking together in a swimming pool caused by swirling water generated by a pump (Sans titre, série III, 1999) to a series of vacuum cleaners connected to harmonicas and controlled by electric guitar tuners (Harmonichaos, 2000), the one constant factor of Céleste Boursier-Mougenot's productions is the generating of a random musicality albeit potentially determined by the tools from which they are formed. Another particularly spectacular work gathers together sparrows and electric guitars connected to amplifiers in a closed space (From Here to Ear, 2008). On contact with the instruments, the birds produce notes which respond or add to those of their own song. The poetry of the encounters made possible by this device specifically results from the part that is uncontrolled or determined by the autonomous mechanisms of the work and from their musical quality. In the same way, the shapes produced are partially determined by the necessities of the installation. To this is added a participative dimension. Indeed, the spectator is invited to wander through the installations, to sit down and listen to the music and thus enjoy the experience of an elusive and unique moment of perfection.

Exhibitions (selection)

2010
No Vinyl Any More, La Maison rouge, Fondation Antoine de Galbert, Paris.

2009-2010
Videodrones (version 6), Musée Chagall, Nice.

2009
Variation, Pinacothèque, Sao Paulo.

2006
États seconds, Le Collège / FRAC Champagne-Ardenne, Reims.

2003
Cyprien Gaillard’s photos, videos, paintings or even his engravings question the imprint of man in nature or in the urban space. Interested in the history of architecture, he establishes the connections between ancient sites and modern cities and proposes an inventory of what might be the archaeological remains of tomorrow. Cyprien Gaillard’s oeuvre is given to read like the landscapes of future ruins: hybrid constructions which speak of the past while denying its existence, Cyprien Gaillard’s ruins are accompanied by a reflection both present and premonitory on destruction and memory.

In one of the videos in the series Real Remnants of Fictive Wars (2003-2007), the artist has filmed an artificial cloud of smoke which he created thanks to industrial extinguishers placed near to Robert Smithson’s Spiral Jetty, constructed in 1970 in the state of Utah. Engulfed by a sudden rise in the water in 1972, more than anything this emblematic work of Land Art attests to randomness, a principle dear to Smithson and characterizing the transforming and destructive power of the forces of nature. In the video by Cyprien Gaillard, the vaporous cloud emerging from the jetty demonstrates the fine line uniting destruction and the sublime. Thus the artist, by simulating the process of deterioration, spotlights the passage of time. In his series of paintings The New Picturesque, he seeks to bring out the picturesque quality of a classic landscape by making the narrative elements disappear from the painting under a layer of white paint symbolizing a ghostly presence. The diversity of Cyprien Gaillard’s oeuvre seems to assert that if there is an end to history, the vocation of ruins as memory is to reconstruct us within the continuum of time.

Hélène Conesa

Exhibitions (selection)

2010
Cyprien Gaillard, Mario Garcia Torres, Hirshhorn Museum and Sculpture Garden, Washington
MMK, Museum für Moderne Kunst, Frankfurt am Main
Obstacle to Renewal, Kunsthalle Basel, Basel
Disquieting Landscapes, Wexner Center for the Arts, Columbus

2009
Sedimented Landscapes, Laboratorio 987, MUSAC, Museo de Arte Contemporáneo de Castilla y León, León

2008
Glasgow 2014, Hayward Gallery, London, organisée par / curated by Tom Morton
Since the mid 2000s, Camille Henrot applies herself to asking in updated terms the question which has nourished artistic practices since the various reactivations of ready-made: how to recycle the ordinary in a poetic space? Assuming the crossbred heritage of popular cultures and experimental practices without establishing a hierarchy amongst them, her work seizes the objects which make up our immediate environment. In this way she misappropriates films belonging to mainstream cinema in order to apply them to the processes of experimental cinema. With King Kong Addition (2007), three versions of the famous film are strictly superimposed to form a garbled and poetic image. In doing so, she respects the qualities belonging to the initial document, which retains its narrative structure and its subject, but allows this poetic shift by which an object shared by all acquires a certain singularity. In her exhibition at the galerie Kamel Mennour in 2009, she gathered together, through some motifs drawn from the consumer culture, the imaginative world that matches our perception of Ancient Egypt. Her work signifies an attachment to drawing, as perceptible in some of the processes employed as it is in the linear structure, which appears, for instance, in her recent assemblages. In the series, Espèces menacées, we discover sculptures obtained by the assembling of mechanical car elements, a poetic kind of displacement going by way of the line in which warped exhaust pipes and rods form the drawing of a hybrid animal and vegetable creature. Camille Henrot’s universe both convenes and confronts Picasso, guy Debord, Yona Friedmann, Kenneth Anger or DJ Chloé. So many atypical personalities who apply themselves to foiling artistic classifications in order to grasp what makes up the imaginary landscape surrounding us.

Exhibitions (selection)

2010
Yona Friedman, Merz Tier, Neugerriemshneider, Berlin.
2009
Pour ne pas mourir deux fois, Centre d’Art Le Lait, Hôtel de Vivies, Castres.
2008
Le Nouveau Monde, Musée des Beaux-Arts, Bordeaux.
2007
2005
Anne-Marie Schneider’s drawings have much in common with writing: they have the spontaneity and the evocative power but also the character of intimacy. Drawings as if we are writing letters or browsing through a newspaper. In the form of little series or ensembles, gradually they deploy the iconography of a singular universe, inhabited by the dreams, the anguish and the little obsessions or desires of the artist. They bring together elements borrowed from ordinary everyday life, either autobiographical or from the world of myths and tales: skeletons, a series of faces, kitchen utensils and hybrid characters clash and combine in often unexpected rapprochements. Therefore, this is more about aggregates than about a strict narration, sometimes delivering versions of the same theme with variable intonations, in the manner of repeated exercises in style. The techniques of acrylic or gouache on paper, of watercolour or ink render the gesture perceptible in its spontaneity but also in its fragility. Anne-Marie Schneider incorporates and records these little accidents like indicators of sensitivity, seismographs of her qualms and feelings. As for the texture of the paper, it lends itself to distortion and to aging which also are part of the perception and life of the work.

The tragic is never very far away from these little comic or caustic sketches: death is present, appearing like an allegory or suggested by the drama being played out in the background, as in the series La Noyade. Alienation, imprisonment and boredom are other themes that we come across in this universe and which sometimes logically lead to a more global vision, a political stand or simply a civic-minded and sensitive viewpoint.

Exhibitions (selection)

2009
Jambes longues, Museum Het Domein, Sittard.

2008

2007
Anne-Marie Schneider. Dessins, FRAC Picardie, Amiens.

2004
Anne-Marie Schneider. Dessins, vidéos, Galerie de l’École supérieure d’art, Lorient.

2003
Fragile Incassable, Musée d’Art moderne de la Ville de Paris.
The main dates for the Marcel Duchamp Prize in 2010 and 2011

22nd to 25th October 2010, PARIS
EXHIBITION OF THE NOMINATED ARTISTS
FIAC - Cour Carrée du Louvre
ANNOUNCEMENT OF THE WINNER: Saturday 23rd October, 11am

6th November 2010 to 28th February 2011, STRASBOURG
DE LEUR TEMPS (3), 10 years of creation in France: the Marcel Duchamp Prize
Museum of Modern and Contemporary Art of the city of Strasbourg
"De leur temps" is a triennial exhibition imagined by the ADIAF which proposes a "snapshot" of French contemporary art collections through a selection of works acquired by private collectors. The third exhibition will be dedicated entirely to the artists – winners and nominees – of the Marcel Duchamp Prize since its creation by the ADIAF in 2000. It is organized in co-production with the Strasbourg Museum of Modern and Contemporary Art directed by Joëlle Piaudier. De leur temps (3) will show a selection of 150 works by 43 artists from the Marcel Duchamp Prize acquired by 75 private collectors.

18th March to 3rd July 2011, TOKYO
FRENCH WINDOW
MORI ART MUSEUM
The first large-scale exhibition of the Marcel Duchamp Prize in a foreign museum, FRENCH WINDOW will reflect the effervescence of the French art scene and its dynamic variety of propositions with the presentation of some of the emblematic works of the 10 winners and a selection of the nominated artists.

4th May to 22nd August 2011, PARIS
EXHIBITION OF THE WINNER OF THE 2010 MARCEL DUCHAMP PRIZE
Centre Pompidou, National Museum of Modern Art, Space 315
MAJOR PARTNERS

LOMBARD ODIER - www.lombardodier.com
Private bankers since 1796, the Lombard Odier Group is specialized in the management of private and institutional capital investment. Aware of the importance of leaving future generations with a renewed and enriched heritage, Lombard Odier has supported the MARCEL DUCHAMP PRIZE for the past eight years.

SANOFI-AVENTIS - www.sanofi-aventis.com
A global leader in the pharmaceutical industry, exploring a broad spectrum of innovative approaches in the field of R&D, Sanofi-Aventis has given its support to the Marcel Duchamp Prize since 2008 and in particular to its promotion of contemporary French art on the international scene.

ACTORS IN THE ART WORLD

FONDATION D’ENTREPRISE HERMÈS - www.fondationentreprisehermes.org
In its commitment to supporting contemporary art, the Foundation programs events for each of the six Hermès exhibition spaces worldwide. It is also a committed sponsor of many other social as well as cultural projects including the Marcel Duchamp Prize’s promotion and accompaniment of young artists.

ARTCURIAL – Briest Poulain F.Tajan - www.artcurial.com
The auction house ARTCURIAL Briest Poulain F.Tajan supports the ADIAF and its promotion of contemporary art through the Marcel Duchamp Prize that helps raise the profile of young French artists on the international scene.

INNOVATIVE YOUNG COMPANIES

INLEX IP EXPERTISE - www.inlex.com
Because talent must be encouraged especially when it is creative, original and new… Inlex, consultants in intellectual property rights and its specialized department “ARTinLEX”, has wished to promote contemporary art by actively supporting the ADIAF’s awarding of the Marcel Duchamp Prize.

Founded by two bond traders in Paris in 2002, this Asset Management Company has known how to combine innovation with long-standing achievement. In sponsoring young and talented French artists alongside the ADIAF, DTAM wishes to encourage innovation and contribute to selecting tomorrow’s perennial benchmarks.

WITH THE COLLABORATION OF

The agency aXense - www.axense.fr
Creator of the new ADIAF website planned to be online for the 2010 FIAC
The online television CREATIVTV - www.creativtv.net
Designs and produces artists’ films for the Marcel Duchamp Prize
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