



MUSEÉS DE LA VILLE DE STRASBOURG



OF THEIR TIMES (3) 10 YEARS OF CREATION IN FRANCE: THE MARCEL DUCHAMP PRIZE

**MUSEUM OF MODERN AND CONTEMPORARY
ART OF STRASBOURG, FRAC ALSACE
NOVEMBER 6TH 2010 / FEBRUARY 13TH 2011**

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1. The Project

“Of their times (3), 10 years of creation in France: the Marcel Duchamp Prize” is the third chapter of a series of exhibitions (after the Museum of Tourcoing in 2004 and the Museum of Grenoble in 2007) initiated by the ADIAF (Association for the International Diffusion of French Art). This association today includes nearly 300 collectors and art lovers who, according to their own unique tastes, are committed to promoting and backing “artists of their times”. Spurred on by Michel Poitevin, this third edition will be devoted to artists of the Marcel Duchamp Prize, established in 2000 by the ADIAF and celebrating its tenth anniversary this year.

The exhibition presented at MAMCS and at the Frac Alsace allows the public to see or have a second look at prize winners as well as the entire group of artists nominated for the prize, totaling nearly 40 of today's creators.

Fruit of the crossroads between private collectors (75 collections) and public institutions, the exposition brings to the forefront 150 works from private collections, on view at Strasbourg's Museum of Modern and Contemporary Art and at the Frac Alsace, Sélestat. The selected works are evidence of the diversity of practices used by contemporary artists. Thus we find paintings (Adam Adach, Carole Benzaken, Bernard Frize...), sculpture (Didier Marcel, Xavier Veilhan, Wang Du...), photography (Valérie Belin, Eric Poitevin, Philippe Ramette...), video (Dominique Gonzalez-Foerster, Laurent Grasso...) and installations (Thomas Hirschhorn, Michel Blazy, Tatiana Trouvé, Claude Lévêque...). Lively portrait of the French artistic scene, the exhibition builds a representative inventory of the vitality found inside today's art, translating the discerning eye of the collectors/loaners. While the artists undeniably demonstrate their uniqueness of approach, certain issues such as an understanding of political and social current events, a taste for the bizarre and dreamlike or again lessons of art history are also manifest in numerous creations. A visit has been etched out, emphasizing these recurring themes inside the exhibition. Alongside the possible artistic filiations put in perspective, it presents works that have rarely been shown together, thus highlighting the approach of their authors. This is an invitation to the public to question what characterizes contemporary art of our times, selected works give us keys to understanding the poetic, political, experimental and often critical aspects behind established codes in art and society.

2. The Visit

2.1 At the Museum of Modern and Contemporary Art of Strasbourg:

The exhibition “Of their times 3” and the approximately 150 works that it assembles, will be shown in several areas throughout the museum of Modern and Contemporary Art. Thus, the *Pierre Ardouvin Theater*, delightful invitation for visitors to enjoy in the back of the nave is an integral part of the exhibition. In addition, 600 m2 traditionally showing temporary exhibitions have been designed to structure a visit organized around a set of themes. Finally, a section of the first floor that normally houses MAMCS contemporary collection, around the *Mathieu Mercier pavilion*, created after his nomination for the Marcel Duchamp Prize in 2003, will be used to present the remainder of the exhibition, a space especially devoted to installations and videos. In all, over 1,200 m2 where the most significant works of French creation over the last ten years will be on display.

The sheer amount of works and their diversity led the curators to reflect upon the organization of a coherent visit, while allowing for a certain amount of surprise. “Of their times 3” will be displayed in the following manner: assembled in a same space we find not works by the same artist or those produced the same year, but works which share a common problematic. Seven main themes can be identified: “Actualités”- “De l’autre côté du miroir”/ “Through the looking glass” – “Vanities of vanities” – “La conquête des espaces”/ “Conquering Space” – “Heritages” are on display in the temporary exhibition room on the ground floor, – while “La vie mode d’emploi”/ “Life a user’s manual” and “Villes et architectures” are developed on the first floor.

“ACTUALITES”

This first theme opens the exhibition with the objective of demonstrating how artists, in witness to their times, are the actors, scriptwriters, or directors for society’s show, at times with a scathing approach (Thomas Hirschhorn), or a humoristic one (Bruno Peinado), but never indifferent. Today’s world with all its unsettling excess and extremes is thus quite often at the heart of their work. Media (Wang Du), religion (Kader Attia), urban violence (Rebecca Bournigault), the feminine condition (Valérie Belin), standardization (Pierre Bismuth), or again important events of a popular nature (Carole Benzaken) become the favorite subjects of today’s creators. Metaphorical or literal, sometimes even deliberately shocking, the artists approach is rarely devoid of the critical, shaking us out of our passivity so that we may take on a position of indignation.

“VANITIES OF VANITIES”

A neon forming the word “Ether” opens this space devoted to the eternal theme of the passing of time. This invitation to slip into the immaterial, ethereal world where time seems suspended is reinforced by works that oscillate between the traditionally pictorial (Philippe Cognée, Adam Adach) and contemporary vanities (Eric Poitevin, Michel Blazy, Laurent Grasso).

“THROUGH THE LOOKING GLASS”

In the same way that Lewis Carroll lets Alice cross to the other side of the looking glass, certain contemporary artists also seem tempted to shake up their works and those observing them, with a dreamlike dimension that unsettles our traditional points of reference. Stretching time to make it palpable (Richard Fauguet), twisting spatial points of reference (Leandro Erlich), animating objects (Camille Henrot), toying with scale (Gilles Barbier) or again putting the individual in an unlikely situation (Philippe Ramette), today’s artists lead us into a strange universe where poetry, the dream and even magic reign.

“LA CONQUETE DE L’ESPACE / CONQUERING SPACE”

Whether it’s treated through painting, video, sculpture or photography, when all is said and done landscape is at the heart of the approach of the artists assembled in this section, each proposing a renewed look at or often a rereading of emblematic works of the genre. Retouching is thus characteristic of Cyprien Gaillard’s approach, who deliberately alters a classic canvas or a major work of land art to create a new, decidedly fictional space. Fictional also describes the landscape made of fantasy constructions and imaginary ruins found in Nicolas Moulin’s work. As for Didier

Marcel's sculptures, they present themselves as true "slices chosen from nature", shifted around and reconstructed. These "concrete landscapes" are in contrast to thick monochromes by Pascal Pinaud, a sort of abstract landscape intended to sing the praises of industrial beauty. Beyond the clouds, Xavier Veilhan observes the meeting of nature and man's action, by way of an airplane ripping through the sky.

"HERITAGES"

Respectful homage, discrete evocation or mocking pastiche are among the attitudes adopted by today's artists vis-à-vis their peers. Certain creators, like Olivier Blanckart poke fun at images anchored in collective memory, pretext for the artist to develop a game that tinkers with reconstitution, indifferently dipping into larger history or popular culture. Others take it upon themselves to borrow from History (La Menine by Philippe Cognée taken directly from Velasquez's painting, Mathieu Mercier's resolutely neo-plastic "shelves", Saâdane Afif's stick one would swear was signed by Cadere), even literality (dictionary page by Gilles Barbier). Reference to old masters is sometimes more discrete all while manifest, as in the painting by Stéphane Calais who makes no secret of his admiration for the painterly world of Watteau and Fragonard.

First floor

Two sculptures, one from Wang Du, the other by Mathieu Mercier, welcome the visitor to the first floor to continue the visit. The works presented in this section combine both videos and monumental installations (including those by Laurent Grasso, Dominique Gonzalez-Foerster, Claude Lévêque, Nicolas Moulin, Anri Sala, Camille Henrot), with drawings, paintings, sculptures and photos, that, together, etch out two thematic sections respectively entitled :

"Life a user's manual / La vie mode d'emploi" and "Villes et architectures".

"LA VIE MODE D'EMPLOI / LIFE A USER'S MANUAL"

The works shown around the Mathieu Mercier Pavilion, (which MAMCS' visitors are quite familiar with), seem to be taken from different novels portraying fragments of existences. However the elements that build the inventory of daily life, objects and scenes of domestic life assembled here sweep away any sort of banality. Money (Claude Closky, Valérie Belin), family secrets (Philippe Perrot), nature (Carole Benzaken) or again accidents (Anne-Marie Schneider) are never treated as such but always with a certain distance. This removal is expressed by certain artists in a quest for musicality (Céleste Boursier-Mougenot, Saâdane Afif), the introduction of an unreal or dreamlike dimension (Tatiana Trouvé, Pierre Ardouvin), or even a pronounced taste for the kitsch (Philippe Mayaux).

"VILLES ET ARCHITECTURES"

The troubling growth of megapolises today and the urban phenomenon in general incites numerous contemporary artists. Isolating sections of urbanity, without our knowing whether they are under construction or deconstruction, photos by Stéphane Couturier capture moments which seize upon the story of cities in progress. For her part, Valérie Jouve places her models in the middle of large interchangeable entities composing a large, impersonal, imaginary almost abstract town. These works share space with abstract painting by Bernard Frize and Michel Blazy's Landscape, other options to evoke the notion of exponential growth, also found in the painting of Philippe Cognée. In the middle, Didier Marcel becomes the architect of a miniature construction, depicting a building slated for destruction that he magnifies the way one would a billboard.

2.2 At the Frac Alsace and the Saint-Quirin Chapel (in partnership with the Town of Sélestat) - Sélestat:

Gilles Barbier - Valérie Belin – Olivier Blanckart - Damien Deroubaix - Thomas Hirschhorn - Claude Levêque – Pascal Pinaud

The Frac Alsace is showing the work of seven artists who are also on view at Strasbourg's Museum of Modern and Contemporary Art. The exhibition unfurls in two locales, the exhibition room of the Frac Alsace and the Saint-Quirin Chapel, a secularized chapel located a short two hundred meters from the Frac. Installations, photography, paintings...all the work, primarily chosen from within the private collections of ADIAF members, traces out a different sort of visit of the French contemporary art scene, complementary to those at MAMCS. Around the topic of the place given to beauty and the esthetic, central to each of the pieces, the exhibition stresses the tension between the work's setting on one hand and the relationship between art and politics on another. Assembled as such, these works and their power to question build a slightly grandiloquent landscape, both radical and farcical when the human figure that emerges seems reduced to an image evoking both a playful spirit and issues around representation. Each of the two spaces is designed like a theater, and as front edge of the stage pieces that conjure up the question of décor and performance and which define art at the crossroads of a creative process underlining presentation or self-representation. Covering the immense back wall of the Frac Alsace, *Tous les dégoûts sont dans ma nature*, by Pascal Pinaud, plays with space's transparency, opening it up to the exterior while reducing it to an image. Initially created in 2007 for La Verrière Hermès in Brussels, this attractive baroque installation is composed of rugs completely covering the wall and hung with disparate paintings the artist has borrowed from several of his series. A rich monumental display of Pascal Pinaud's work – who pursues occurrences and the practice of painting –, makes the distinction between work and exhibition ambiguous, and erases hierarchies of value between wall and floor, form and content, work and décor.

In the Saint-Quirin chapel, in place of the alter, the visitor discovers *Stairway to H.* by Olivier Blanckart. This is a representation in volume, of five superimposed layers depicting images taken from a television broadcast on France 2 in 2000 made in Gaza at the beginning of the Second Intifada, telling the story of 12 year old Mohammed al-Dura dying in his father's arms after being struck down by a hail of bullets in a skirmish between Palestinians and Israelis. The original realism of image is transposed here in a sharp, makeshift style typical of Olivier Blanckart, when the real becomes a performance and the visitor is confronted with a horror that television's images no longer project. Inside the work of Thomas Hirschhorn and Damien Deroubaix we find refusal of esthetic seduction, critical project and invective politics thrown into the face of consumer society and Western Democracy. The apocalyptic landscape, a nihilistic universe and references to trash and grunge of the latter are in dialogue with the sculptural language of accumulation, proliferation and impropriety of the former. Thomas Hirschhorn's aquarium is one of the basic constructions that helped build his reputation, a kind of false space of study and conservation in which concretions of tinfoil and scribbled newspaper clippings are heaped in artificial organicity. Facing this, *Les Requins / Sharks* by Damien Deroubaix, like specters announcing a futureless world, enormous monsters in pasteboard which have escaped from their aquarium. The paradoxical figure of shark constructed by Damien Deroubaix places political speech in art on the level of a radical, definitive response, while Thomas Hirschhorn's non-conformism remains anchored in a quest for resistance. In echo of their visual provocation Claude Lévêque plays with the ambiguous invective, in his *Vous allez tous mourir / You are all going to die* with its commonplace, premonitory threat and trembling poetics of daily life. Finally this critical theater is animated with a whimsical portrait gallery by Gilles Barbier and Valérie Belin. Following in the image of his Rabelaisian universe, its clones and washed up super heros, *Le concert autistique* by Gilles Barbier is a participative work that offers visitors the chance to stage themselves. Twelve black masks hanging from the ceiling can be donned: embellished with grotesque outgrowth, a kind of dismal music playing in the background, they are the enactment of the individual's isolation and mental functioning in a closed circuit. Following in this same denunciation of social autism, Valérie Belin presents her Mannequins, resin models of human faces with subtle effects of light that attempt to bring them to life.

3. The Catalog

« De leur temps (3). 10 ans de création en France : le Prix Marcel Duchamp »

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4. Artists participating in the exhibition

ADACH Adam, born in 1962
AFIF Saâdane, born in 1970
ARDOUVIN Pierre, born in 1955
ATTIA Kader, born in 1970
BARBIER Gilles, born in 1965
BELIN Valérie, born in 1964
BENZAKEN Carole, born in 1964
BISMUTH Pierre, born in 1963
BLANCKART Olivier, born in 1959
BLAZY Michel, born in 1966
BOURNIGAUULT Rebecca, born in 1970
BOURSIER-MOUGENOT Céleste, born in 1961
CALAIS Stéphane, born in 1967
CLOSKY Claude, born in 1963
COGNÉE Philippe, born in 1957
COUTURIER Stéphane, born in 1957
DEROUBAIX Damien, born in 1972
ERLICH Leandro, born in 1973
FAUGUET Richard, born in 1963
FRIZE Bernard, born in 1954
GAILLARD Cyprien, born in 1980
GONZALEZ-FOERSTER Dominique, born in 1965
GRASSO Laurent, born in 1972
HENROT Camille, born in 1978
HIRSCHHORN Thomas, born in 1957
JOUVE Valérie, born in 1964
LÉVÊQUE Claude, born in 1953
MARCEL Didier, born in 1961
MAYAUX Philippe, born in 1961
MERCIER Mathieu, born in 1970
MOULIN Nicolas, born in 1970
PEINADO Bruno, born in 1970
PERROT Philippe, born in 1967
PINAUD Pascal, born in 1964
POITEVIN Eric, born in 1961
RAMETTE Philippe, born in 1961
SALA Anri, born in 1974
SCHNEIDER Anne-Marie, born in 1962
TROUVE Tatiana, born in 1968
VARINI Felice, born in 1952
VEILHAN Xavier, born in 1963
WANG Du, born in 1956

5. The ADIAF

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. The association is presided over by Gilles Fuchs, important French collector and winner of the 2003 Montblanc prize for cultural patronage. Composed of private collectors, backed by French companies, or companies operating in France, the ADIAF's ambition is to support contemporary French art and contribute to raising its international profile, making a wider public aware of the vitality of contemporary creation.

ADIAF's action includes:

The creation and organization of the MARCEL DUCHAMP PRIZE.

a yearly collectors' prize created by the ADIAF in 2000, the Marcel Duchamp prize has become, in a mere decade, one of the most significant prizes in the contemporary art world.

The creation and production of the triennial exhibition "De leur temps"

This exhibition testifies to their strong commitment to the art "of their times": first exhibition in Lille/Tourcoing in 2004, second in Grenoble in 2007. The third edition will take place in Strasbourg in 2010 with a fourth edition planned for Marseille, which becomes the European capital of culture in 2013.

International Exhibitions

Exhibitions of artists representative of the French scene

The ADIAF organizes and participates in exhibitions and events devoted to the French scene: "France, a New Generation" in Madrid and Sintra (1999); "Arrêts sur Images" at the Kunst-Werke, Berlin (2001, Paris-Berlin (2008, 2010) ...

Exhibitions "Around the MARCEL DUCHAMP PRIZE":

Moscow (2004), Cologne (2005), Paris (2006), Shanghai (2010), Tokyo (FRENCH WINDOW in 2011)...

Events for the collectors

Program of activities for members of the association: meetings with artists, visits of private collections, exhibition previews, collectors' trips, conferences...

ADIAF Organization

President: Gilles FUCHS

Vice Presidents: Florence GUERLAIN, Nancy DE LA SELLE

Secretary General: Michel POITEVIN

Treasurer: Daniel GUERLAIN

Administrator: Philippe DOLFI

6. The Marcel Duchamp Prize

Bringing together the most innovative artists of their generation...

Winners:

Thomas Hirschhorn (2000/01) - 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).

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.

The Marcel Duchamp Prize is organized in **partnership with the Pompidou Centre, 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

The 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 Pompidou Centre 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 Pompidou Centre of a catalogue of the winning artist

7. Partners of the Marcel Duchamp Prize

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 is associated with the awarding of The Marcel Duchamp Prize in Paris, co-organized since 2000 with the Association for the International Diffusion of French Art and the Pompidou Centre, National Museum of Modern Art.

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. Day Trade Asset Management/DTAM- www.dtam.fr

A pioneer, founded in Paris in 2002, a leader in independent management associating collective management and day trading, 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 ADIAF website

The online television CREATIVTV - www.creativtv.net, designs and produces artists' films for the Marcel Duchamp Prize

8. MAMCS and the young artistic scene

Welcoming the exhibition “Of their times (3) 10 years of creation in France: the Marcel Duchamp Prize” to the Museum of Modern and Contemporary Art of Strasbourg seems a natural development in its commitment to today’s young artists.

Indeed since its opening in 1998, MAMCS has made a conscious effort to promote contemporary creators: project-room, carte blanche, commissions for an exhibition, and production of an artwork are some of the different forms of exchange that have evolved between the institution and the artists over time.

The most recent of these collaborations can be found within the very walls of MAMCS with Séverine Hubard’s (born in 1977) monumental installation. Olaf Breuning, Nicolas Provost and Luidgi Beltrame were also some of the artists previously invited.

Purchases and donations that enrich the collection annually are also a testament to the museum’s objective concerning the work of today’s artists and this in every field of creation:

- drawing (2004, purchase of an aquarelle by Damien Deroubaix, born in 1972; 2007, donation of two aquarelle drawings by Jean-Xavier Renaud, born in 1977; 2009, purchase of two drawings by Ann Loubert, born in 1978)

- painting (2002 purchase of a painting by Nicolas Chardon born in 1974; 2004, purchase of three paintings by Jonathan Meese, born in 1971)

- photography (2000, donation of two photos by Nicolas Moulin, born in 1970; 2008, purchase of a photograph by Amihai Melki, born in 1973; 2009, purchase of a photograph by Julien Lescoeur, born in 1978)

- video (2009, purchase of three films by Roland Edzard born in 1980)

- installation (2000, purchase of a piece by Elina Brotherus, born in 1972)

Each work intensifies a main line traced out by the museum’s scientific and cultural project offering a coherent organisation, allowing when necessary counterpoints between historical pieces and more recent productions.

Some of the artists shown in the exhibition “Of their times 3” have already been integrated into MAMCS collection for several years now. This is the case for Mathieu Mercier, Didier Marcel and Xavier Veilhan for whom the museum has devoted an exhibition accompanied by a catalog, or again Eric Poitevin, Olivier Blanckart and Nicolas Moulin.

9. The Fonds Régional d'Art Contemporain (FRAC) Alsace

History

The Frac Alsace was created in 1982 in the framework of the policy of cultural decentralization, which allowed the opening of a Fonds Régional d'art contemporain (Frac) in each region in France following an initiative established by the Minister of Culture and Communication and the Regional Council of Alsace. Implanted in Sélestat, in central Alsace strongly recognized for its exhibition space, in connection with the city, it is a part of the cultural Agency of Alsace.

Its mission

Following the example of other Fracs, it has for mission to:

- Support and promote contemporary creation in the field of the plastic and visual arts. This mission's first priority is building a collection of contemporary art, along with organizing a regular program of temporary exhibitions on site.
- The diffusion of this collection by means of partnerships both artistic and educational, primarily on a regional level, but also on the national and international level.
- Making the larger public aware of today's creation through diverse tools and means.

The artistic project

In 2008 the Frac Alsace inaugurated a new artistic and cultural project entitled "Private/ Public". Following preceding themes which treated the subject of landscape and territory, this project tackles the question of identity and examines the individual in terms of today's society. Through a large diversity of languages, artists invited by the Frac Alsace explore the possibility of individual experience both in the private and public sectors. The body as subjective vehicle in its relationship to the world is the main line, as are the ways an artist-individual addresses society (movement, fiction, diversion, parody...).

The project "Private/ Public" has been developed as a tool of critical analysis of humankind in his/her time, offering a look at how creation draws a portrait of the individual as a polymorphous subject characterized by physical and mental mobility in real space. The "Private/ Public" project helps consolidate and reinforce the Frac's missions on the regional level in its role of agent in the territory's cultural development, and on the national and international level it works as a regional pole of diffusion and assistance in the creation of contemporary plastic and visual arts. Encouraging the crossroads between the artistic world and the public, the Frac's ambition is asserting itself as a meeting ground for sharing thoughts and experience.

The collection

Building a collection of contemporary art is the primary mission of the Fonds Régionaux d'Art Contemporain. For over 25 years the Fracs have acquired art by French and foreign artists, young and more experienced, unknown and more established, the up-and-coming and recognized, from all disciplines and fields of expression... Each region thus builds a true artistic cultural heritage expressing all the complexity of the present and our times. It can never be stressed enough: inside the Frac's collections France possesses the largest collection of contemporary art in the world. The collection of the Frac Alsace is composed of 930 works by 499 artists, dating from 1956 to the present, assembling diversified practices in a dynamic of backing young creation and opening up the visual arts from every angle. Works by artists of international renown such as Aurélie Nemours, Olivier Debré, Mario Merz, Gilberto Zorio or Panamarenko have today acquired museum quality. Policies of acquisition are defined by a triennial artistic and cultural project established by the directorship of Frac Alsace. The project "Private/ Public" tackles the question of identity starting from the individual as interface and reference for questions around society today. Based on this project and in a spirit of complementarity with what already exists, the collection is constantly enriched by acquisitions of artists both French and foreign whose names are a part of today's landscape of contemporary art (Gianni Motti, Didier Marcel, Mathieu Mercier, Didier Rittener...) and with particular accent on the Swiss and German scenes.

A reminder of some of the important developments around the Frac Alsace Collection

-Since 2009, the Frac Alsace collection has been on line and available to all on the website of Agence culturelle/Frac Alsace: <http://frac.culture-alsace.org>.

-In 2009 the Frac Alsace catalog of acquisitions 2003-2007 was made available.

-Expomobiles was developed to reinforce the mission of diffusion of the Frac Alsace.

The Frac Alsace within the Cultural Agency of Alsace is supported by the Minister of Culture and Communication/DRAC Alsace, the Regional Council of Alsace, the General Councils of Bas-Rhin and Haut-Rhin, the Academy of Strasbourg and the Office of Culture in Sélestat and its Region. It is a member of TRANS RHEIN ART – network of contemporary art in Alsace and PLATFORM, groupings of Fonds régionaux d'art contemporain and corresponding organizations.

10. Loaners

Christine and Jean-Claude Rouger Collection
Véronique and Philippe Wilhelem Collection
A. Staub Collection
A. Toulouse Collection
ALEART Collection
Alexis Farce Collection
Anne-Marie and Philippe Gerhart Collection, Strasbourg
Antoine de Galbert Collection, Paris
Antonia and Philippe Dolfi Collection
B. Henry Collection, Grenoble
Bernard Chenebault Collection
Catherine Brownstone Collection
Catherine and Gilbert Brownstone Collection
Catherine Laubier - Yves Brochard Collection
CFDR Collection, Paris
Claudine et Jean-Marc Salomon Collection, Annecy
Clémence and Didier Krzentowski Collection
Colette and Michel Poitevin Collection
Corréard Collection, Paris
Daniel Bosser Collection, Paris
Daniel Templon Collection
Emmanuelle and Didier Saulnier Collection, Paris
Florence and Daniel Guerlain Collection- Les Menuis- France
Françoise Darmon Collection
Françoise and Jean-Claude Quemin Collection
Frédéric Morel Collection, Paris
G+J Fainas Collection
Ginette Moulin / Guillaume Houzé Collection, Paris
H. Brolliet Collection, Geneva
Hervé Acker Collection
Isabelle Bourgeois Collection
J+C Mairet Collection
Jean Brolly Collection, Paris
Jean-Luc Guerin Collection
Jean-Marc Le Gall Collection
JMR Collection, Paris
Joëlle and Bernard Descamps Collection
Klara and Rémy Barbe Collection, Geneva
Lemaître Collection
Marc and Josée Gensollen Collection
Marc Lenot Collection
Marie-Francoise and Gilles Fuchs Collection, Paris
Marie-Ann Yemsi Collection
Nadia and Cyrille Candet Collection
Odile and Eric Finck-Beccafico Collection
Nina and Jean-Claude Mosconi Private Collection
Gérard Albert Cohen Private Collection
Pierre Bérend Collection
Pierre Pradié Collection, Paris
PPP/HL Collection, Paris
S. B. du Veyrier Collection
SCP Amarante Collection
Vincent Wapler Collection
LFC - Strasbourg
Collectors who wish to remain anonymous

PRESS KIT « OF THEIR TIMES (3), 10 YEARS OF CRÉATION IN FRANCE: THE MARCEL DUCHAMP PRIZE »
ASSOCIATION FOR THE INTERNATIONAL DIFFUSION OF FRENCH ART,
MUSEUM OF MODERN AND CONTEMPORARY ART OF STRASBOURG AND FRAC ALSACE
NOVEMBER 6th 2010 – FEBRUARY 13th 2011

And also for the exhibition at the Frac
Pascal Pinaud Collection
MAC/VAL Collection, Vitry-sur-Seine (pending)
Pompidou Centre Collection – National Museum of Modern Art (pending)

11. Around the exhibition

At MAMCS

Guided visits

In French, from November 14th

Thursdays at 7pm (excluding December 23rd and 30th) and Sundays at 11am

Führungen in deutscher Sprache (in German)

Saturdays at 11am

An Hour/ A work

From November 12th to January 14th, Fridays at 12:30

November 12th: *Sans titre no.5, 1994* by Valérie Jouve*

November 19th: *Landscape A, 2008*, by Michel Blazy

November 26th: *Les cinq continents : le continent américain, 1999* by Thomas Hirshhorn

December 3rd: *Aliéné étendu, 2005* by Claude Lévêque

December 10th: *Médina- Fès, 2006* by Philippe Cognée*

December 17th: *Through the wall* by Léandro Erlich

January 7th: *Relique, Veronica Bland, 1994*, Wang Du

January 14th: *La Tempête, 2000* by Pierre Ardouvin*

January 21st: *Sans titre, 2008* by Tatiana Trouvé

January 28th: MAMCS educational services will invite the public service's of Frac Alsace to present the artistic approach of Gilles Barbier at MAMCS, with special emphasis on the work entitled *La jolie fille*.

*event may be complemented by an adult workshop the following Thursday

Workshops

In November: "Moi, quelque part..." around the work of Valérie Jouve

In December, "Image brouillées" around the work of Philippe Cognée

Adult workshops: November 18th, December 16th, and January 20th: (title pending) around the work of Pierre Ardouvin

Ateliers / workshop du Regard: November 6th, 20th and 27th and December 4th, 11th, and 18th

Snack workshops: November 6th, 17th, 20th, 24th, and 27th and December 4th, 8th, 11th, 15th and 18th

Meeting up with:

Thursday, December 2nd at 7pm, in the company of Paul Ardenne, Historian of contemporary art and exhibition curator.

Thursday, December 9th at 7pm, in the company of Jean-Max Colard, art critic, exhibition curator, and lecturer of French Literature

In January in the company of Gaël Charbau, art critic and founder of the Magazine Particules (date to be confirmed)

At the Frac Alsace

Friday, December 3rd 2010 at 8pm at the Frac Alsace: "Sur-Expo"

"Sur-Expo" is a regular event featured at the Frac Alsace. Presented by Anne-Virginie Diez, "Sur-Expo" is both a visit to the exhibition currently on display, a presentation of the artists' work and a look into the problematics of the exhibition in the history of modern and contemporary art.

Free entry. Reservation encouraged.

Sunday, January 30th 2011 and Sunday, February 13th 2011 at 3pm at the Frac Alsace:

"Art -Tea-Time"

Guided tour of the exhibition followed by an exchange and a discussion... at tea time!

Free entry.

Throughout the exhibition:

Guided tours and workshops are offered to the public every day excluding Monday, upon reservation.

Touring exhibition

Sunday, November 28th:

Bus tour welcoming the public at MAMCS and Frac Alsace following a schedule that will be announced at a later date. Two shuttles will be offered to transport visitors from MAMCS to the Frac Alsace and from Frac Alsace to MAMCS as a way of inviting the public of Strasbourg and Sélestat to discover the second chapter of the exhibition, in the presence of a guide.

More information about scheduling beginning November 6th.

12. Information

In Strasbourg

-Museum of Modern and Contemporary Art, Strasbourg

Venue:

1 Place Hans Jean Arp, Strasbourg

Tel. :+33 (0)3 88 23 31 31

Tram: Musée d'Art moderne et contemporain.

Hours:

Tuesdays, Wednesdays and Fridays from 12pm to 7pm

Thursdays from 12pm to 9pm

Saturdays and Sundays from 10am to 6pm

The exhibition and the museum are closed on Mondays

Special hours are reserved to groups welcomed by the Museums' Educational Services or guides from Strasbourg's Office of Tourism.

Groups:

For all groups of 10 or more,

reservation is required at 03 88 88 50 50 (from Monday to Friday 8:30am to 12:30pm).

Admission:

General admission : 6 euros

Reduced admission : 3 euros

Free entry for the following:

those under 18, Culture card holders, Atout Voir card holders, Museums Pass Musées holders, Edu Pass card holders, the handicapped, students of Art and Art History, the unemployed, those receiving social assistance, agents of CUS with their badge, free entry for all on the first Sunday of each month

One day pass: 8 euros, single price (gives access to all of Strasbourg's Museums and their temporary exhibits)

3 day pass: 10 euros, single price (access to all of Strasbourg's Museums and their temporary exhibits)

Museums Pass Musées - 1 year, 180 museums: price 69 euros, family rate 119 euros (access to over 180 museums in Alsace, Switzerland and Germany).

In Selestat

-Frac Alsace

Venue:

Agence culturelle d'Alsace / 1 espace Gilbert Estève-Route de Marckolsheim

Tel: +33 (0)3 88 58 87 55 -E-mail: frac@culture-alsace.org

Website: <http://frac.culture-alsace.org>

Hours:

From November 7th 2010 to February 13th 2011

Wednesdays to Sundays 2pm to 6pm

(Exhibition closed on November 11th 2010 and December 20th to January 4th 2011)

Groups:

Daily except Mondays, upon reservation (servicedespublics@culture-alsace.org)

Admission:

Free entry

-Saint-Quirin Chapel

Venue:

Rue de l'Hôpital

Dates and Hours:

From November 7th 2010 to December 19th 2010

Wednesdays to Sundays from 2pm to 6pm

(Exhibition closed on November 11th)

Groups:

Daily except Mondays, upon reservation

(servicedespublics@culture-alsace.org)

Admission:

Free entry