

COMMUNICATIONS AND  
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PRESS KIT



KADER ATTIA, YTO BARRADA,  
ULLA VON BRANDENBURG  
AND BARTHÉLÉMY TOGUO  
12 OCTOBER 2016 – 30 JANUARY 2017

PRIX MARCEL  
DUCHAMP  
2016

[#PrixMarcelDuchamp2016](https://twitter.com/PrixMarcelDuchamp2016)

Centre  
Pompidou

# PRIX MARCEL DUCHAMP 2016

## 12 OCTOBER 2016 – 30 JANUARY 2017

10 october 2016



**Communications and  
partnerships department**  
75191 Paris cedex 04

director  
**Benoît Parayre**  
telephone  
**00 33 (0)1 44 78 12 87**  
email  
**benoit.parayre@centrepompidou.fr**

press officer  
**Dorothee Mireux**  
telephone  
**00 33 (0)1 44 78 46 60**  
email  
**dorothee.mireux@centrepompidou.fr**

assisted by  
**Marine Prévot**  
telephone  
**00 33 (0)1 44 78 12 49**  
email  
**marine.prevot@centrepompidou.fr**

**www.centrepompidou.fr**



**Adiaf**  
press relation  
**Caroline Crabbe**  
telephone  
**00 33 (0)6 10 19 36 31**  
email  
**caroline.crabbe@adiaf.com**

**www.adiaf.com**

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18 July 2016



Communications and  
partnerships department  
75191 Paris cedex 04

director  
**Benoît Parayre**  
telephone  
00 33 (0)1 44 78 12 87  
email  
[benoit.parayre@centrepompidou.fr](mailto:benoit.parayre@centrepompidou.fr)

press officer  
**Dorothee Mireux**  
telephone  
00 33 (0)1 44 78 46 60  
email  
[dorothee.mireux@centrepompidou.fr](mailto:dorothee.mireux@centrepompidou.fr)

[www.centrepompidou.fr](http://www.centrepompidou.fr)



**Adiaf**  
press relation  
**Caroline Crabbe**  
telephone  
00 33 (0)6 10 19 36 31  
email  
[caroline.crabbe@adiaf.com](mailto:caroline.crabbe@adiaf.com)

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

## PRESS RELEASE

# PRIX MARCEL DUCHAMP 2016

## KADER ATTIA, YTO BARRADA, ULLA VON BRANDENBURG AND BARTHÉLÉMY TOGUO

### 12 OCTOBER – 30 JANUARY 2017

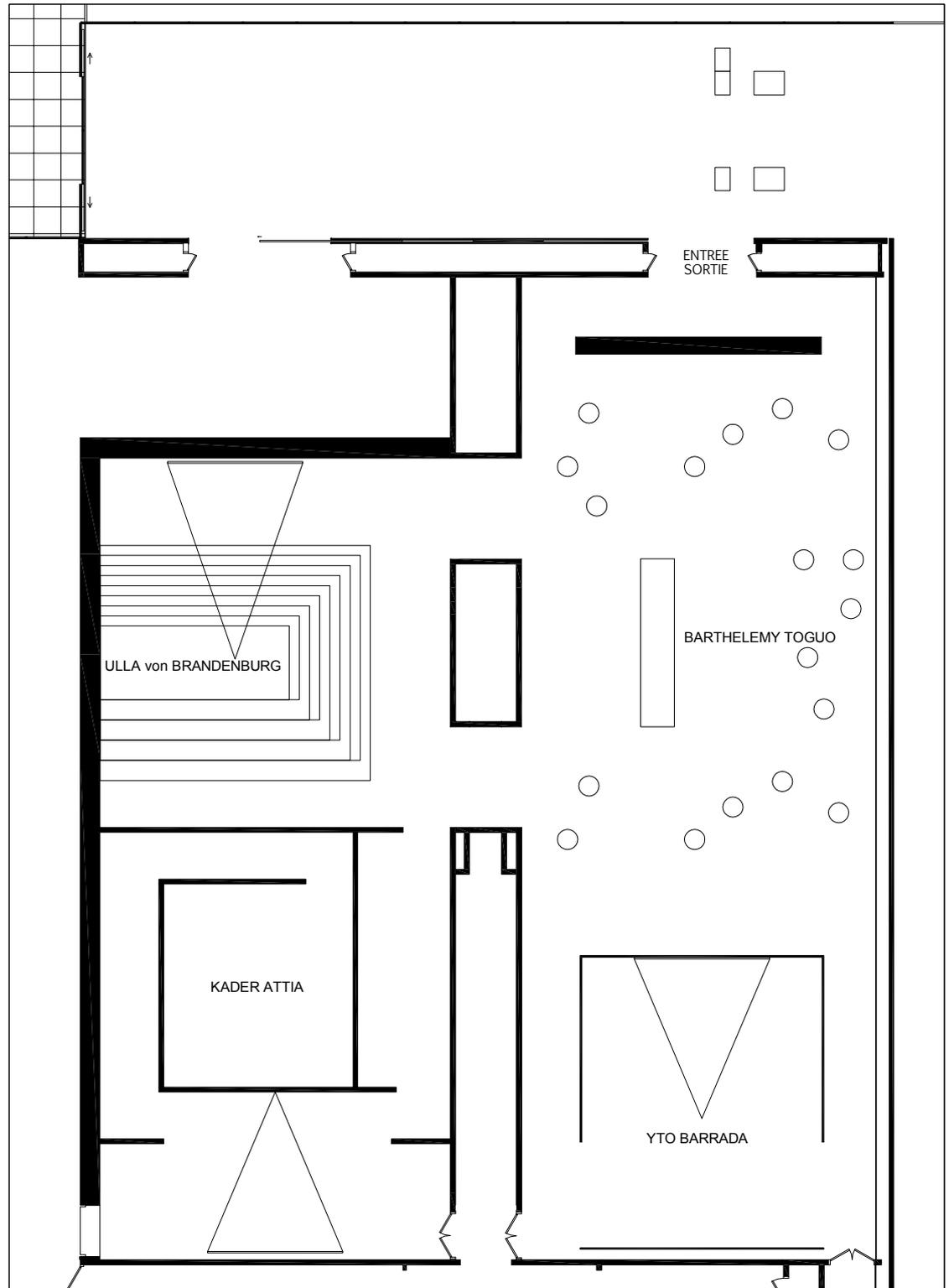
#### GALERIE 4, LEVEL 1

**With the 2016 Prix Marcel Duchamp, the Centre Pompidou is hosting all four finalists for the first time: this year, Kader Attia, Yto Barrada, Ulla von Brandenburg and Barthélémy Toguo. The prize is an annual event staged with the ADIAF (association for the international dissemination of French art).**

With this initiative, the ADIAF and the Centre Pompidou are giving the Prix Marcel Duchamp a new impulse, with the works of the nominee artists being presented in a single group exhibition in Galerie 4 at the Centre Pompidou. Tribute is now paid not only to the winner but to all the finalists, and audiences can compare their projects. While the prizewinners have always played a special role in the museum's history because their works automatically join the collection, this new formula means that the artists nominated can exhibit at the Centre Pompidou – sometimes for the first time – and a broad spectrum of the public will have a chance to discover their work.

This first joint exhibition will highlight their shared prerogatives, such as an eye on current affairs, an anthropological approach and the attraction of ritual. Each year, a curator from the team of the Musée National d'Art Moderne will be associated with the concept of this collective project.

## 2. THE EXHIBITION AND THE ARTISTS



# KADER ATTIA

## LIST OF PRESENTED WORKS

### ***Sans Titre, 2016***

Stainless Polish-mirror

Courtesy Kader Attia, Galleria Continua, Galerie Nagel Draxler, Lehmann Maupin, Galerie Krinzinger

### ***Entropie, 2016***

Old wooden art object of Central Africa of the Ngbaka ethnos group, telescopic steel arm for screen-

Courtesy Kader Attia, Galleria Continua, Galerie Nagel Draxler, Lehmann Maupin, Galerie Krinzinger

### ***Réfléchir la Mémoire, 2016***

Video HD, 40'

Courtesy Kader Attia, Galleria Continua, Galerie Nagel Draxler, Lehmann Maupin, Galerie Krinzinger

### ***Sans Titre (Mosquée et Pain Matlouh), 2016***

Digital photography, image from the web, Algerian bread also called bread of Aurès or "Matlouh"

Courtesy de Kader Attia, Galleria Continua, Galerie Nagel Draxler, Lehmann Maupin, Galerie Krinzinger

### ***L'Empreinte de l'Autre, 2016***

Packing of manufactured object of papier-mâché, bases

Courtesy Kader Attia, Galleria Continua, Galerie Nagel Draxler, Lehmann Maupin, Galerie Krinzinger

## REFLECTING ON MEMORY, 2016

Kader Attia presents an installation that combines sculptures and objects with film, and is conceived as a labyrinthine site of analysis in which to lose and find oneself anew. The sculptures built from found and retrieved objects coexist with the video that acts both as the physical anchor of the work and its storyline. This filmic poem presents interviews with surgeons, neurologists and psychoanalysts on the phenomenon of the "phantom limb", the sensation that a missing part still remains connected to the body following physical amputation and subsequent hallucinosis. The most likely cause of this condition can be located in the so-called "mirror neurons" that release impulses in response to mimetic desire (René Girard) and are specific to human beings. Beyond the scientific and political relevance of his inquiry, the work offers a journey through a maze of mirrors. Referencing both intimate and collective injuries, material and immaterial symptoms, the installation expands beyond physical and individual amputation, harking back to the ghosts of contemporary history (slavery, colonialism, communism, and genocide) and their demands for repair

### **PARTNERS**

Galleria Continua, San Gimignano, Beijing, Les Moulins, Habana

Galerie Nagel Draxler, Berlin, Cologne

Galerie Krinzinger, Vienne

Lehmann Maupin, New York et Hong Kong

THE PHANTOM LIMB IN ART  
CLÉMENTINE DELISS, CURATOR AND ART CRITIC

Excerpt from the catalog «*prix Marcel Duchamp 2016*» by Adiaf. (Editions Silvana Editoriale)

Since his seminal work on the *gueules cassées*, Kader Attia has developed a unique continuum of inquiry between political, aesthetic, and architectural expressions of *repair*. For Attia this word extends beyond restitution to articulate the chaos that lies behind that which has been harmed or forcibly removed. Whether this wound is located on a person's face or embedded within the socio-political tissue of a continent or a faith, the process of repair generates ambivalence. For while it may succeed in eradicating signs of a damaged past, it also reconstitutes trauma through artificial means creating multiple prosthetic monuments to that which is no longer there. The subtraction of limbs borne by today's refugees from Afghanistan, Libya, Iraq, and Syria who, mutilated and handicapped, have migrated to France and other European cities, symbolises not only a breach within the social order, but illustrates the psycho-pathological scars of centuries of religious strife and industrial exploitation<sup>1</sup>. Apparitions loom behind the secrets of the past and, when suppressed, only discharge further ghosts and phantom references.

Kader Attia is one of the only contemporary artists to have repeatedly visited the extensive holdings of ethnographic museums over several years, and gained access to the secreted collections of Josephite Missionaries and even the Vatican. No other artist has managed to infiltrate these guarded catacombs of material culture in such a systematic way. He has achieved this by identifying an apparently innocuous area of classification, one that has no status in the museum's data bank. By requesting items that belong to the inexistent category of the "repaired object", he makes visible the chain of interdependency that links together different cultures and their practices. Neglected within the evolving canons of European art history, the artefacts he selects represent epistemic amputees, specimens of histories that have been dismembered.

It would be misleading to divide Kader Attia's practice into an anthropological and an artistic dimension. He doesn't seek to explain or contextualise but rather to generate new perspectives. By creating constellations that are elliptical, he asks us to recognise the blind spots and chasms in our knowledge of the world's aesthetic practices. The correlations he sets up between ideas and things extend beyond the formalist affinities inscribed by Primitivism into twentieth century art and through which we have learned to accept correspondences between African masks, Fauvist painting or Cubism. His artworks, installations and films evoke, in the words of Aby Warburg, the symbolic connection between a «culture of touch and a culture of thought»<sup>2</sup>. In this context, Attia's concept of the phantom limb in art is situated between Paul Valéry's "objet ambigu" and Marcel Duchamp's "Ready-made". From Valéry we retain the poetic uncertainty of meanings, the blurring of nature and culture, the object at the edge of the unknown<sup>3</sup>. With Duchamp, the artefact is interchangeable, manufactured industrially and quintessentially anonymous. In contrast, for Kader Attia, a repaired object remains an organ. It displays the active DNA of its own morphology, the wilful marks of appropriation, and the poetic indentures of time's passing.

1. René Girard writes, "Le corps humain est un système de différences anatomiques. Si l'infirmité même accidentelle, inquiète, c'est parce qu'elle donne une impression de dynamisme déstabilisant. Elle paraît menacer le système en tant que tel. On cherche à la circonscrire mais on ne peut pas ; elle affole autour d'elle les différences qui deviennent monstrueuses, elles se précipitent, se télescopent, se mélangent, à la limite menacent de s'abolir. La différence hors système terrifie parce qu'elle suggère la vérité du système, sa relativité, sa fragilité, sa mortalité !" in «*Le Bouc Emissaire*», Grasset 1982, p.34.

2. Between a culture of touch and a culture of thought is the culture of symbolic connection."  
Aby Warburg, *Images from the Region of the Pueblo Indians*, 1923

3. Paul Valéry writes, "Le hasard, dans mes mains, vint placer l'objet du monde le plus ambigu. Et les réflexions infinies qu'il me fit faire, pouvaient aussi bien me conduire à ce philosophe que je fus, qu'à l'artiste que je n'ai pas été." In "EUPALINOS ou l'Architecte", 1921, p.49

## BIOGRAPHY

Kader Attia was born in 1970 in Dugny, France. He lives and works in Paris and Berlin

The artist is represented by :

Galleria Continua, San Gimignano, Beijing, Les Moulins, Habana

Galerie Nagel Draxler, Berlin, Cologne

Galerie Krinzinger, Vienne

Lehmann Maupin, New York and Hong Kong

[www.kaderattia.de](http://www.kaderattia.de)

### PERSONAL EXHIBITIONS (selection)

2017

Kader Attia, Galleria Continua, San Gimignano, Italie

Mary & Leigh Block Museum of Art, Northwestern University, Chicago, Etats-Unis

Museum of Contemporary Art Australia, Sydney, Australie

2016

*Sacrifice and Harmony*, MMK Museum für Moderne Kunst, Frankfurt am Main, Allemagne

2015

*Beginning of the world*, Galleria Continua, Les Moulins, France

*Reason's Oxymorons*, Galerie Nagel Draxler, Berlin, Germany

*The Injuries Are Here*, Musée Cantonal des Beaux-Arts, Lausanne, Suisse

*Scarification, Self-Skin's Architecture*, Galerie Nagel Draxler, Berlin, Allemagne

*Ghost*, Stiftelsen3,14, Bergen, Norvège

2014

*Culture, Another Nature Repaired*, Middelheim Museum, Anvers, Belgique

*Beginning of the world*, Galleria Continua, Beijing, Chine

*Contre Nature*, Beirut Art Center, Beyrouth, Liban

*Show your Injuries*, Lehmann Maupin Gallery, New York, États-Unis

2013

*Continuum of Repair : The Light of Jacob's Ladder*, Whitechapel Gallery, Londres, Royaume-Uni

*REPAIR. 5 ACTS*, Kunst Werke Museum, Berlin, Allemagne

*Les Terrasses*, Commission Publique, œuvre in situ, La Digue du Large, Marseille, France

2012

*Construire, Déconstruire, Reconstruire : Le Corps Utopique*, Musée d'Art Moderne de la Ville de Paris, Paris, France

*Collages*, Galerie Christian Nagel, Berlin, Allemagne

*Essential*, Galleria Continua, San Gimignano, Italie

2011

*Ghost*, Galerie Christian Nagel, Anvers, Belgique

2010

*Holy Land*, Galleria Continua, San Gimignano, Italie

### COLLECTIVE EXHIBITIONS (selection)

2016

*Prix Marcel Duchamp 2016*, Centre Pompidou, Paris

*Forum Expanded, 66th Berlinale*, Akademie der Künste, Berlin, Allemagne

*But a Storm is Blowing from Paradise*, Solomon R. Guggenheim Museum, New York, États-Unis

*The City in the Blue Daylight*, Dak'Art 2016, 12ème Biennale de Dakar, Dakar, Sénégal

*Not A NewNow*, The Marrakech Biennial, Maroc

*Finnish Landscape*, Contemporary Art at Seurasaari Open-Air Museum, Checkpoint Helsinki, Finlande

2015

*La vie moderne*, Biennale de Lyon, Lyon, France

*Streamlines*, Deichtorhallen, Hambourg, Allemagne

*DEMONSTRATING MINDS*, Disagreements in Contemporary Art, Kiasma – Finnish National Gallery, Helsinki, Finlande

*The Body into Pieces*, Centre Pompidou de Malaga, Malaga, Espagne

*EUROPA*, Kunsthaus Zurich, Zurich, Suisse

*After Babel*, Moderna Museet, Stockholm, Suède

*After year Zero*, Museum of Modern Art, Warsaw, Pologne

*Concrete*, Tophane-I Amire Culture and arts Center, Mimar Sinan Güzel Sanatlar Üniversitesi, Istanbul, Turquie

2014

*Whorled Explorations*, Kochi-Muziris Biennale, Kochi, Inde  
*The Theory of Colour*, Museo Universitario Arte Contemporáneo-UNAM, Mexico, Mexique  
*Art Histories*, Museum der Moderne Salzburg, Salzbourg, Autriche  
*When Nowhere becomes Here*, Poznan Biennale, Poznan, Pologne  
*Transfigurations*, curatorial and artistic Research in an Age of Migrations, MACBA, Barcelone, Espagne  
*Concrete*, MUMA, Monash University, Melbourne, Australie

2013

*The World Turned Inside Out*, Witte de With, Center for Contemporary Art, Rotterdam, Pays-Bas  
*Salon der Angst*, Kunsthalle Wien, Vienne, Autriche  
*After Year Zero*, Haus der Kulturen der Welt, Berlin, Allemagne

2012

*Documenta (13)*, Fridericianum Museum, Kassel, Allemagne  
*Performing Histories(1)*, MoMA, New York, États-Unis  
*Skyscraper: Art and Architecture Against Gravity*, Museum of Contemporary Art Chicago, Chicago, USA

PRIZE

2015

Ruth Baumgarte Art Award, Kunststiftung Ruth Baumgarte, Berlin, Allemagne

2014

Kunstpries Berlin Jubiläumsstiftung 1848/1948, Akademie der Künste, Berlin, Allemagne

2010

Paul D. Fleck Fellowship, Banff, Canada  
Smithsonian Institution Artist Research Fellowship Program, Washington DC, États-Unis  
Abraaj Capital Prize, Dubaï, UAE

2008

Cairo Biennale, Prize of the Biennale, Caire, Égypte

1997

The Leica Special Prize / « Une Algérie d'Enfance », Paris, France

PUBLIC & PRIVATE COLLECTION (selection)

MoMA, New York, USA  
Margulies Collection, Miami, USA  
Tate Modern, London, GB  
Boston ICA, Boston, USA  
Moderna Museet, Stockholm, Suède  
S.M.A.K., Gent, Belgique  
MMK Frankfurt, Allemagne  
Museum der Moderne, Salzburg, Autriche  
Jumex Collection, Mexico DF, Mexique  
Barjeel Art Foundation, UAE  
Sharjah Art Foundation, UAE  
MAHTAF, Qatar  
Musée d'Art Moderne de la Ville de Paris, France  
Centre Pompidou, Musée national d'art moderne, Paris, France  
Musée d'Art Contemporain de Lyon, Lyon, France  
Mac/Val, Vitry-sur-Seine, France  
Société Générale, Paris, France  
Géotec Collection, France  
Fondation Francès, France  
Fonds National d'Art Contemporain, France  
Fonds Régional d'Art Contemporain Centre – Orléans, Poitou-Charente, des Pays de la Loire, Lorraine, France  
UniCredit Art Collection, Autriche  
Vanmoerkerke Collection, Belgique  
La Collection Uhoda, Belgique  
Sammlung zeitgenössischer Kunst der Bundesrepublik Deutschland, Allemagne  
Deutsche Bank Collection, Allemagne  
Fondation Louis Vuitton pour la Création, Paris, France  
Irene Panagopoulos Collection, Athènes, Grèce  
Vehbi Koc Foundation, Istanbul, Turkey

# YTO BARRADA

## PRESENTED WORK

***Unruly Objects (Suite for Thérèse Rivière), 2016***

***Objets indociles (Supplément à la vie de Thérèse Rivière), 2016***

Installation

Variable dimensions

Courtesy Galerie Polaris Paris, Galerie Sfeir-Semler Hamburg + Beirut, Pace London,  
with the support of Noirmontartproduction

Yto Barrada deepens her exploration of the singular destiny of Thérèse Rivière, a French ethnographer active between the Wars, who created an important collection of pieces during a series of missions in North Africa before being confined to a mental hospital. The poetic force of Rivière's projects and finds (architectural sketches of houses; tools and toys; flowers; drawings by children and adults; and photographs) and her penchant for instructions for magic, are embedded in Barrada's artwork, which the artist conceives as an enigma. The installation favors a particular biographical form over naturalism, proposing a Portrait of the Artist as Ethnographer, in part narrated by a parrot named 'Ito.' The work presents an imagined reconstruction of the single room of a young woman employed by the Musée d'Ethnographie du Trocadéro, a student of the revered Marcel Mauss. Thérèse's room is inspired by the «ecological units» of her older brother Georges-Henri Rivière, who founded the Musée national des arts et traditions populaires. A fourth wall, punctuated by images, expands the experience of the bedroom, the wall becoming a porous membrane between this intimate world and the museum environment. Barrada searches in the abyss between the alleged certainties of ethnographic classification and the elusive nature of lived cultural experience; between Thérèse's meticulousness and her melancholy. The excavation of this figure, long interned in the oubliettes of the asylum and the national archives, allows for an act of symbolic healing and recuperation through art.

## PARTNERS

Galerie Polaris Paris  
Galerie Sfeir-Semler Hamburg + Beirut  
Pace London,  
Noirmontartproduction

THE RESURRECTION OF WILD FLOWERS  
OMAR BERRADA, WRITER, CURATOR,  
DIRECTOR OF DAR AL-MA'MÛN (MARRAKECH)

Excerpt from the catalog « *prix Marcel Duchamp 2016* » by Adiaf. (Editions Silvana Editoriale)

*Unruly Objects (Suite for Thérèse Rivière)* marks a new phase in Yto Barrada's work whilst recapturing all of her previous preoccupations. The project focuses on Thérèse Rivière, an enigmatic figure in French ethnography. A student of Marcel Mauss, in the years 1935-36 she carried out a mission in the Aurès mountain region of Algeria for the musée de l'Homme, accompanied by the young Germaine Tillion. She brought back a prodigious corpus of notes, images and objects including toys, recipes for black magic and an herbarium of wild flowers. A woman in a man's world, a nurse as well as an ethnographer, she was equally as much an artist as she was a researcher, as proven by her drawings and photographs.

The collection motif is central to Yto Barrada's method and work. The Casa Barata flea market in Tangier is one of her seminal places. A world of motley objects collected while rummaging around on the ground. A scattered array of family histories. For her, the creation of works and the collection of objects are communicating vessels within an aesthetic of re-use. Based on bygone fabrics originating from bourgeois living rooms, the *Majdoub Appliqué Flags* (2016) series uses the humble task of darning to make patchwork-flags, proud pennants of the poor, in this case the bandit-poet al-Majdoub, wandering across the North African plains. A simple domestic chore is turned into a subversive weapon against the rigid ideas of nation and tradition.

Yto Barrada has embraced Eric Hobsbaum's observations about invented traditions. Her film *Faux départ* (2015) and her book - *A Guide to Fossils for Forgers and Foreigners* (2016) - are concerned with the excavation, production and trade of fossils in Morocco. She stages a continuous shift in the question of authenticity. The craftsman's know-how is revealed beyond good and evil. The abstract idea of truth yields to the concrete ingenuity of the "forger" who de-alienates himself somehow from the enslavements of the globalized economy.

"Showing the ingenuity in invention" is precisely the piece of advice that Marcel Mauss used to give to ethnographers. During her mission, Thérèse Rivière devoted a lot of her energy to studying the techniques of the Aurasians, to collecting their tools and recording the signs of a besieged culture. She found herself caught between her empathy for the field and her devotion to the museum. Perhaps this explains the great psychological anguish that was to torment her later on, like an intrusion of death into the very heart of life. In 1945, in the days following the screening of her film *L'Aurès*, she was committed to a mental home. Most of the 25 years she had left to live were spent in a psychiatric environment.

After having photographed the North African Toys brought back from the Aurès, the artist sets out to inquire into the very existence of Thérèse Rivière. Finding inspiration in the "ecological units" conceived by George Henri Rivière, Thérèse's elder brother, she constructs a decor for the ensuing tragedy: she recreates the researcher's adolescent bedroom in the form of a surrealist space where a portion of sand and magic slip into the story of a life full of holes. It is about grasping at shadows, brushing against dreams, setting in motion a chain of clues that puzzle out the rebus of an erased existence, lived against the tide of the times.

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## BIOGRAPHY

Barrada was born in 1971 in Paris, lives and works in New York.

The artist is represented by Galerie Polaris, Paris; Galerie Sfeir-Semler, Hambourg and Beirut; and Pace London.

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

### PERSONAL EXHIBITIONS (selection)

2017

The Curve Gallery Commission, The Barbican, Londres  
Aspen Art Museum, Aspen

2016

*Faux Guide*, The Power Plant, Toronto  
*Yto Barrada*, M Museum, Louvain  
*The Sample book*, Secession, Vienne  
*Yto Barrada*, Tabakalera, San Sebastian  
*Faux-Guide*, Galerie Sfeir-Semler, Beyrouth

2015

*Faux Guide*, Carré d'art, Nîmes  
*Salon Marocain*, Fondation Serralves, Porto  
*Faux Guide*, Pace London, Londres

2014

*Before Our Eyes : Other Cartographies of the Rif*, MACBA, Barcelone

2013

*Casablanca - Chandigarh*, Canadian Center for Architecture (CCA), Montréal  
*An Album : Cinémathèque Tangier - A project by Yto Barrada*, Walker Art Center, Minneapolis  
*La courte-échelle*, Galerie Sfeir-Semler, Hambourg  
*La courte échelle (ou l'échelle des voleurs)*, Studio Fotokino, Marseille

2012

*Riffs*, Fotomuseum Winterthur, Zurich  
*Riffs*, The Renaissance Society at the University of Chicago  
*Riffs*, Ikon Gallery, Birmingham  
*Mobilier Urbain*, Pace London, Londres

### COLLECTIVE EXHIBITIONS (selection)

2017

*Document bilingue*, Mucem, Marseille  
*Performa 17*, Biennial, New York

2016

*Lyautey Unit Blocks*, Metropolitan Museum of Art (The Met), New York  
*Prix Marcel Duchamp 2016*, Centre Pompidou, Paris  
*Unravelled*, Beirut Art Center, Beyrouth  
*Manifesta 11*, European Biennial of Contemporary Art, Zurich  
*Playground*, São Paulo Museum of Art (MASP), São Paulo  
*Not New Now*, 6e Biennale de Marrakech

2015

*Scenes for a New Heritage*, Museum of Modern Art, New-York  
*Playing future*, Kunsthalle zu Kiel  
*La Vie Moderne*, 13e Biennale de Lyon  
*When There is Hope*, Kunsthalle, Hamburg  
*Atopolis*, Wiels, Mons  
*Poetics of Relation*, Perez Art Museum, Miami  
*Crossovers - A Filmic Exploration Of History, Stories And Human Remains*, Art Hub, Shanghai

2014

*Here and Elsewhere*, New Museum, New York  
*Parle pour toi*, Galerie Marian Goodman, Paris  
*El Teatro del Mundo*, Museo Tamayo, Mexico City  
*Une histoire, art, architecture et design, des années 80 à aujourd'hui*, Centre Pompidou

2013

*New Acquisitions in Photography, XL : 19*, Museum of Modern Art (MoMA), New York  
*The Spirit of Utopia*, The Whitechapel Gallery, Londres  
*The Child, the City and the Artist*, Schmela Haus, Düsseldorf  
*Mom Am I a Barbarian?*, 13<sup>e</sup> Biennale d'Istanbul  
*If You Were to Live Here*, 5<sup>th</sup> Auckland Triennial  
*Every Day Matters*, Faurschou Foundation, Copenhagen

BOOKS AND CATALOGS (selection)

2016

*A Guide to Fossils For Forgers and Foreigners* (Walther Koenig Verlag)  
*A Guide to Trees for Governors and Gardeners* (Walther Koenig Verlag)  
*The Sample Book* (Secession, Vienna)  
*Animal Spring* (Wiels, Bruxelles)

2015

*Before History*, The Abraaj Group Art Prize, Sternberg Press

2013

*Yto Barrada Monograph*, JRP Ringier

2012

*Album Cinémathèque de Tanger*

2011

*A Guide To Trees for Governors and Gardeners*, Deutsche Guggenheim  
*Riffs*, Exhibition Catalogue, Walther Koenig

MOVIES (selection)

*Faux Départ*, 2015. Film, 16 mm, couleur, son  
*A Guide to Trees*, 2014. Film, 16 mm, couleur, son  
*Hand-Me-Downs*, 2011. Film, 16 mm and 8 mm transféré sur support numérique, couleur, son, 15'  
*Playground*, 2010. Film, 16mm transferred to digital, 3 channels colour, silent, 21'  
*Beau Geste*, 2009. Film, 16mm transferred to digital, colour, sound, 3'  
*The Botanist*, 2007. Film, color, sound, 20'  
*The Smuggler*, 2006, Film, silent, 11'  
*The Magician*, 2003. Film, sound, 18'

PRIZE

2016

Best Short Film Tiger Award, Rotterdam Film Festival for Faux Départ

2015

Abraaj Group Art Prize

2013

Robert Gardner, Harvard University Peabody Fellowship in Photography

2011

Deutsche Bank, Artist of the Year

PUBLIC & PRIVATE COLLECTION (selection)

Metropolitan Museum of Art  
Museum of Modern Art (MoMA)  
The Solomon R. Guggenheim Museum  
Fondation Walther  
International Center of Photography  
Pérez Art Museum  
Tate Modern, Londres  
Victoria and Albert Museum  
Kunsthalle Basel  
Centre Pompidou, Musée national d'art moderne  
Fonds National d'Art Contemporain  
Fondation Louis Vuitton  
Museum Moderner Kunst Stiftung Ludwig Wien (MUMOK)  
Fondation François Pinault  
Musée de la Photographie Charleroi  
Cinémathèque de Tanger  
Canadian Centre for Architecture  
Museo Tamayo Arte Contemporáneo Internacional  
Museu de Arte Contemporânea de Serralves

# ULLA VON BRANDENBURG

## PRESENTED WORK

### ***It Has a Golden Sun and an Elderly Grey Moon, 2016***

wooden installation, fabrics, objects and moviesuper-16-mm, color, sound, 22 min 25 sec

Courtesy Art : Concept, Paris, Pilar Corrias Gallery, Londres et Produzentengalerie Hamburg

In her film installation which utilises both film and architecture, Ulla von Brandenburg creates a platform for a contemporary ritual, which takes the form of a staircase with multiple possibilities. The space of the visitor becomes a stage for dancers, and the stairway functions as a symbolic prop for looking, acting and transformation. The artist uses colour for the first time in this film, which is treated as a synesthetic issue and a force for abstraction: the colours stand out clearly in the immaculate space of the staircase, which is itself a metonymy of the white cube or a contemporary temple of the sun. The colour acts primarily as a social message and a signal of exchange: yellow, historically the colour of marginalised peoples, thus appears as a narrative fetish. The minimal sound of percussion instruments orients the bodies on the staircase, designed as a social ladder that supports individuals and carries them off course. The ritual instilled by the work becomes a space for giving, symbolised by the sharing of a blanket with social and aesthetic significance: the social cover or vital «all-over» needed for a now-threatened solidarity.

## PARTNERS

Galerie Art : Concept, Paris  
Pilar Corrias Gallery, Londres  
Produzentengalerie Hamburg

With the support of :

Aarhus Festival 2017, Aarhus, Denmark  
ACCA, Australian Center for Contemporary Art, Melbourne, Australia  
DRAC Nord-Pas-de-Calais / Picardie  
La Fonderie Darling, Montréal, Canada  
Nanterre-Amandiers, Centre Dramatique National, Nanterre, France  
PAMM, Pérez Art Museum Miami, Miami, USA  
The Power Plant Contemporary Art Gallery, Toronto, Canada  
Textile sponsored by Kvadrat  
Tsf Paris, La Plaine Saint-Denis

## ULLA'S WORLD

JEAN DE LOISY, PRESIDENT OF PALAIS DE TOKYO

Excerpt from the catalog « *prix Marcel Duchamp 2016* » by Adiaf. (Editions Silvana Editoriale)

A substance is trickling down a diaphanous silhouette placed on tissue paper. This painting suggests to us a figure from the past who subsists in a memory that the artist is unfolding for us. The ectoplasm that the material is striving to coagulate struggles to materialize itself and its apparition seems ready to be erased once again. The old photos, sources for these works, belong to enchanted universes founded on illusion. Circus artists, masked figures from bygone carnivals, harlequins or shamans, all frozen in a pose, appear to have become chimera that their gestures must bring to life.

The threshold on which these paintings stand is precisely the bearing chosen by Ulla von Brandenburg. The installations, films, fabrics, curtains, performances, living paintings, those devices elaborated by the artist, keep us in that zone where we pass between past and present certainly, but especially between reason and subconscious, reality and storytelling, sacred and profane, between the comedy we are looking at and the one we are playing in without knowing it. The space traditionally embodying this frontier is the theatre. The elements which make up this artful universe, such as scenery, actors, architecture, a curtain or rows of seats, are recaptured by the artist who displaces them, modifies them and develops their symbolic potential. In this way the curtain, one of the emblems in her work, visible on both sides, combines real space with that of the performance, thereby making the actors and the audience protagonists in one and the same show. The intentional mixing up of codes is caused by diverse variations, doubling or tripling of the draping, or even colour combinations indexed to emotions in imaginary relation to the upcoming drama, as well as geometric compositions which become landscape by stealing that role from the scenery.

The turnaround made by Manet and Degas when they shift the subject of their paintings from the spectacle towards the spectators' seating is radicalized by Ulla von Brandenburg who, in her recent works, constructs the stage and rows of seats in a mirror effect, as if a psychic and symbolic equivalence had to be established between both of them. Built with the help of white parallelepipoids, they are minimalist compositions, constructions steeped in the memory of the pedestals on antique statues, like the stripped down scenography of Adolphe Appia whose approach is at the origin of modern theatre. Conceived in this way, the global space is a composition where the distinctive features experienced by the participants are very naturally graced with metaphorical meanings. Hierarchy in society, spiritual elevation, the passage from the exoteric to the esoteric for instance. But beyond these connotations, this type of device seems to insist on a more political point. Thus unified, the spectacle transforms the gathering of people into a community. What is expressed by the dancers, players, accessories, colours, gentle or vibrant sounds, united or separated bodies, moments of solidarity or deconstruction, echoes a singular idea which would be that art can have a real and not solely poetic impact, that it can affect and perhaps alter those who are on show there. And here lies one of the most beautiful things in Ulla's approach, simply believing in the work's effect.

## BIOGRAPHY

Ulla von Brandenburg was born in 1974 in Karlsruhe, Germany. She lives and works in Paris, France  
The artist is represented by la Galerie Art : Concept, Paris, Pilar Corrias Gallery Londres  
and Produzentengalerie Hamburg

### PERSONAL EXHIBITIONS (selection)

2017

*Ulla von Brandenburg*, Art : Concept, Paris, France  
Musée des Beaux-Arts de Rennes, Rennes, France  
Kunsthallen Aarhus 2017: European Capital of Culture, Aarhus, Danemark  
Kunstsammlung Nordrhein-Westfalen K21 Ständehaus, Düsseldorf, Allemagne

2016

*Ulla von Brandenburg*, Pérez Art Museum, Miami, États-Unis  
*It Has a Golden Orange Sun and an Elderly Blue Moon*, La Fonderie Darling, Montréal, Canada  
*It Has a Golden Red Sun and an Elderly Green Moon*, Power Plant, Toronto, Canada  
*It Has a Golden Yellow Sun and an Elderly Grey Moon*, ACCA, Melbourne, Australie  
*Manchmal Ja, manchmal Nein*, Haus Konstruktiv, Zurich, Suisse  
*Orange Meets Blue*, Kasia Michalski Gallery, Varsovie, Pologne

2015

*Objects Without Shadow*, Pilar Corrias Gallery, Londres, Royaume-Uni  
*Kalns, grimsti ! leleja celies !, Kim ?* Contemporary Art Centre, Riga, Lettonie  
*Gestern ist auch morgen und heute ist wie hier*, Kasseler Kunstverein, Cassel, Allemagne  
*Zuvor wie Vorher*, ProduzentenGalerie, Hambourg, Allemagne  
*Wagon Wheel*, Contemporary Art Museum, Saint Louis, États-Unis

2014

*24 Filme, kein Schnitt*, MAMCO, Genève, Suisse  
*Drinnen ist nicht Draussen (Inside is not Outside)*, Kunstverein Hannover, Hanovre, Allemagne

2013

*Die Straße*, Art : Concept, Paris, France  
*Innen ist nicht Aussen*, Secession, Vienne, Autriche  
*Kunstpreis Finkenwerder*, Kunsthaus, Hambourg, Allemagne  
*Prospectif Cinéma*, Centre Pompidou, Paris, France  
*Das Wertesck des W.L.*, Kunsthalle, Hambourg  
*Gleich, Gleich, Gleich*, Kiosk, Gent, Belgique  
*Eigenschaften - Ombra Propria*, Monitor, Rome, Italie  
*Following the Signs*, Herzliya Museum, Herzliya, Israël

2012

*Mirrorsong*, Pilar Corrias Gallery, Londres, Royaume-Uni  
*Le Chevalier inexistant*, Rosascape, Paris, France

2011

*Das Versteck des W.L.*, Produzentengalerie, Hambourg, Allemagne  
Vitrine de l'Antenne, Frac Île-de-France, Paris, France  
*Neue Alte Welt*, The Common Guild, Glasgow/, Royaume-Uni

2010

*Neue Alte Welt*, Art : Concept, Paris, France  
*Chorspiel*, Lilith Performance Studio, Malmö, Suisse  
*K21 Kunstsammlung Nordrhein-Westfalen*, Düsseldorf, Allemagne  
Galerie Saint-Séverin, Paris, France

### COLLECTIVE EXHIBITIONS (selection)

2016

*Prix Marcel Duchamp 2016*, Centre Pompidou, Paris, France  
*Interprétation à l'œuvre*, Friche la Belle de Mai, Marseille, France  
*Donation Florence & Daniel Guerlain*, Kunsten-Museum of Modern Art Aalborg, Danemark  
*Le Cabaret Au Salon - 61<sup>e</sup> Salon de Montrouge*, Montrouge, France  
*Ulla von Brandenburg*, Haris Epaminonda & Francis Upritchard, Art : Concept, Paris, France  
*Mixtape 2016*, Pilar Corrias Gallery, Londres, Royaume-Uni  
*Queensize - Female Artists from the Olbricht Collection*, Me Collectors Room Berlin, Allemagne / Olbricht Foundation,  
Museum Arnhem, Arnhem, Pays-Bas

2015

*COLLECTION'15*, Institut d'art contemporain, Villeurbanne, Rhône-Alpes, France  
*WAR II, MOSTYN I* Wales, Llandudno, Royaume-Uni  
*Wolken lösen sich in Wasser*, Steirischer Herbst, Graz, Autriche  
*Les Mondes inversés*, B.P.S 22, Charleroi, Belgique  
*Performa 15*, New York, Royaume-Uni  
*International Faber-Castell Drawing Award*, New Museum, Nuremberg, Allemagne  
*Accrochage n°3 : Pop et Musique*, Fondation Louis Vuitton, Paris, France  
*Variations le Corbusier*, CIAC Château de Carros, Carros, France  
*After Dark*, œuvres de la collection du frac Île-de-France, Mamco, Genève  
*Creating Realities*, Goetz Collection, Pinakothek der Moderne and Museum Brandhorst, Munich, Allemagne  
*Vidéodanse*, Le corps en jeu, Nouveau Festival, Espace 315, Centre Pompidou, Paris, France  
*The Way We Live Now*, Modernist Ideologies at Work, Carpenter Center for the Visual Arts, Harvard, Royaume-Uni

PRIZE

2013

Finkenwerder Art Prize, Allemagne

2007

Kunstpreis der Böttcherstrasse à Bremen, Allemagne

2006

Juergen-Ponto-Stipendium, Allemagne

2005

Reisestipendium, Verein für Neue Kunst in Hamburg Stipendium Künstlerstätte Schloss Bleckede, Allemagne

2003

Begabtenstipendium der Dietzke-Stiftung, Allemagne

BOOKS AND CATALOGS (selection)

*It Has a Golden Sun and an Elderly Grey Moon*, Mousse Publishing, Milan 2016, 210 pages  
*Innen ist nicht Aussen*, catalogue d'exposition, Secession, Vienne & Kunstverein, Hannover, Revolver Publishing, Berlin, 2013, 155 pages  
Simone Menegoi, *Ulla von Brandenburg, Le Chevalier existant*, Rosascape éditions, Paris, 2011

PUBLIC & PRIVATE COLLECTION (selection)

MAMCO/Musée d'art moderne et contemporain, Genève, Suisse  
Kunsthalle, Hambourg, Allemagne  
Tate Modern, Londres, Royaume-Uni  
The Israel Museum, Jérusalem, Israël  
Fisher Landau Center For Art, Long Island, New York, États-Unis  
Centre Pompidou, Musée national d'art moderne, Paris, France  
Fonds Cantonal d'Art Contemporain, Genève, Suisse  
FMAC de la ville de Paris, France  
Centre national des arts plastiques, Paris, France  
Kadist Art Foundation, Paris, France  
Frac Île-de-France, Paris, France ; Aquitaine, Bordeaux, France ; Pays de la Loire, Carquefou, France ;  
Piemonte, Turin, Italie  
Galleria d'Arte Moderna e Contemporanea, Turin, Italie  
IAC, Villeurbanne/Rhône-Alpes, France  
Domaine de Chamarande, Essonne, France  
Collection de la Province de Hainaut, Belgique  
Fondation Louis Vuitton, Paris, France

# BARTHÉLÉMY TOGUO

## PRESENTED WORK

***Overcome the Virus!, 2016***

***Vaincre le virus!, 2016***

Installation

Enamelled porcelain, tiled wooden table, impressions 3D.

Variable dimension

Courtesy Galerie Lelong & Bandjoun Station

Barthélémy Toguo's installation is dedicated to two epidemics currently threatening the contemporary world, and Africa in particular: AIDS and Ebola virus. Produced in close collaboration with scientists from the Institut Pasteur, this work is a striking example of the historic links between art and science. The wall drawings and the monumental vases, produced in China, show visual representations of the virus's effects on the body. They were inspired by scientific research materials and created after the observation of infected cells through a microscope. These drawings are offset by a display of clinical sobriety, which presents 3D models of the viruses. These forms, created intuitively, create a poetic vision of the diseases. Some of these forms are then combined with self-portraits: intimate artistic appropriations of this scientific and political project. The vases symbolise man's ambivalent relationship with water, which is purifying and regenerative, but also a source of contamination when polluted. These oversized forms, poised between science and art, celebrate the bravery, energy and beauty of research.

## **PARTNERS**

Galerie Lelong, Paris

**With the support of :**

Galerie Hadrien de Montferrand, Beijing

Bandjoun Station, Bandjoun,

Institut Pasteur, Paris

et Fondation Daniel et Nina Carasso

Thanks

The work of Barthélémy Toguo is the result of meetings with the team of Pr Olivier Schwartz, researcher at Pasteur Institut, and the scientists Simon Cauchemez, Michaela Muller-Trütwin, Etienne Simon-Lorière and Frédéric Tangy.

The impressions 3D of cells come from images of microscopy created and treated by Timothée Bruel, Philippe Bousso and Zoé Tracq.

The scientific meetings took place within the framework of the Organoïde project, a bank of images carried out by artists to accompany scientific researches of the Pasteur Institute. The Organoïde project is initiated by Fabrice Hyber, and coordinated by Olivier Schwartz, Alexis Ferrat (donations service and patronage), Jean-François Chambon (Director of Communications and Sponsorship), and is supported by the Fondation Daniel et Nina Carasso.

The multiplicity of Barthelemy Togo's practice - moving with ease between sculpture, installation, drawing and performance - reflects the diversity of his art education in three countries. In Ivory Coast, at the Ecole des Beaux-Arts in Abidjan, he escaped the formal study of classical European sculpture ("making copies of copies") to join woodcarving workshops; at the Ecole des Beaux Arts in Grenoble, he discovered the freedom of contemporary art and worked with photography and video; a scholarship then took him to the Kunstakademie in Düsseldorf, where he learned about German realism and devoted himself primarily to drawing and performance. One might imagine Joseph Beuys to be a principal influence, but the artist cites rather the Viennese Actionists, Fluxus and Martin Kippenberger.

Drawing is the central thread in Togo's oeuvre; the watercolour drawings that pour from his brush, fluent and spontaneous, express his intensely personal vision. Bodily imagery is fused with plant forms, roots, stems and leaves sprouting from limbs, heads spewing or swallowing entrails, figures interlinked by umbilical cords. The predominant colours, red and green, signify the cruelty and pain, pleasures and fruitfulness, of mortal existence.

Togo is a humanist who believes that "art is not a solitary pleasure but a way to reach out to others (...) <sup>1</sup>", with images of suffering, joy and laughter. A warm, empathetic man, his work is driven by a strong ethical impulse and identification with the poor and the displaced. His vision of the human condition as one of permanent exile is informed by his own experience as an African artist travelling and working internationally. His response to the restrictions and stereotyping he encounters, especially at border crossings, has been wittily subversive. In one of a series of performances entitled *Transit*, in 1996, he arrived at Charles de Gaulle airport with a set of suitcases carved in solid wood, which he duly submitted for scanning. In 1999, he travelled first class on a high-speed train from Cologne to Paris dressed in a Parisian dustman's uniform, ignoring the ticket inspector's protestations and threats to have him arrested. Noticing that his Cameroonian passport acquired many more stamps than those of his fellow artist-travellers from Europe and North America, he carved a set of oversized wooden stamps, each engraved with the name of a country or a word or phrase connected with visas or entry permits. In a performance he struggled to manipulate these massive stamps, their bulk and weight symbolising the intractability of official bureaucracy. Expanded versions of this sculpture have since been produced and exhibited in different museum shows and biennals as well as in a major installation, *Urban Requiem*, at the Venice Biennale in 2015, where the stamps, like life-sized busts, were piled high on steel ladders, evoking the horrors of mass violence, while the printed slogans, lining the wall above, express the aspirations and protests of popular movements across the world.

Togo's installations concerned with migration and exile, his wooden boats, carts and bunk beds laden with the bundles and plaid-patterned bags in which poor travellers carry their belongings, have acquired a terrible poignancy in the context of the present crisis on Europe's borders. They are almost too literal. Yet the confrontation with the actuality of lived experience is something that the artist insists upon - as when he invited children and young people in places of past trauma or present difficulty - Kosovo, Auschwitz, Hiroshima, Johannesburg, Lagos and Mexico City - to inscribe their dreams and messages on his hand-drawn postcards.

Bandjoun Station, the experimental arts centre he has created in his village in Cameroon, is further testimony to his belief in the unity of life and art. There, among buildings decorated with his own beautiful designs, artists and local people can share his holistic vision of cultural expression and agricultural self-sufficiency. This is a model with far-reaching implications.

1. in : Albert Camus, *Discours de Suède*, 1957

## BIOGRAPHY

Barthélémy Togo was born in 1967 in Cameroon. He lives and works in Paris and Bandjoun, Cameroon  
The artist is represented by the Gallery Lelong, Paris.

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

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

### PERSONAL EXHIBITIONS (selection)

2016

*Strange Fruit*, Stevenson Gallery, Johannesburg

*Déluge*, Carré Sainte-Anne, Montpellier, France

*Sueurs de canne*, Carte blanche à Barthélémy Togo, Institut français de Maurice

*Alive in a Box*, Galerie Lelong, Paris, France

2015

*Neighbours*, Maison des Arts de Châtillon, France

2014

*The House of Secrets*, La Chaufferie, HEAR, Strasbourg, France

*An Afropolitan View*, Uppsala Art Museum, Suède

*Celebrations*, Stevenson Gallery, Le Cap, Afrique du Sud

*Hidden Face*, Nosbaum Reding Gallery, Luxembourg

2013

*Coexistence on Earth*, Wooson Gallery, Daegu, Corée du Sud

*Talking to the Moon*, Musée d'Art moderne de Saint-Étienne, France

*Hidden Faces*, Galerie Lelong, Paris, France

2012

*A World Child looking at the Landscape*, Gallery Nosbaum Reding, Luxembourg

2011

*The Well Water*, La Verrière Hermès, Bruxelles, Belgique

2010

*Guo Wei / Barthelemy Togo*, Hadrien de Montferrand Gallery, Pékin, Chine

*The Lost Dogs' Orchestra*, Galerie Lelong, Paris, France, 2010

*Cissé / Togo*, Dak'Art Biennale de Dakar, Institut Français de Dakar, Sénégal

### COLLECTIVE EXHIBITIONS (selection)

2016

*Prix Marcel Duchamp 2016*, Centre Pompidou, Paris

*Every Body*, LAAC, Dunkerque, France

*Rêver d'un autre monde*, Centre d'histoire de la Résistance et de la Déportation, Lyon, France

*What about Africa?* Witteveen Visual Art Centre, Amsterdam, Pays-Bas

2015

*All the World's Futures*, Biennale de Venise, Italie

*Migraciones*, MUNTREF Contemporary Art Centre, Buenos Aires, Argentine

*Reality of my Surroundings: The Contemporary Collection*, Nasher Museum of Art at Duke University, Durham, NC,

États-Unis

Museo de la pasión, Valladolid, Espagne

*Food, Produire, Manger, Consommer*, MUCEM, Marseille, France

*Frontières*, Musée de l'Histoire de l'Immigration, Paris, France

2014

Museum of Art, Fort Lauderdale – Nova Southeastern University's Museum of Art, États-Unis

Biennale internationale de Casablanca, Maroc

DAK'ART 2014, Art vert, Dakar, Sénégal

2013

*Body Language*, Studio Museum Harlem, New York, États-Unis

*Passionément*, Palais Fesch - Musée des Beaux-Arts, Ajaccio, France

*Fliegen/Flying*, Künstlerhaus Bethanien, Berlin, Allemagne

*ART for the World*, Château des Penthes, Genève, Suisse

*African Way*, Chapelle de la Visitation, Espace d'Art Contemporain, Thonon-les-Bains, France

*Arpenteurs*, Saline Royale, Cité des Utopies, Arc et Senan, France

*Par la racine*, Artopie, Centre de Création Artistique, Meisenthal, France

*Vivre(s)*, Domaine Départementale de Chamarande, Chamarande, France  
Biennale Nationale de la Sculpture Contemporaine, Trois-Rivières, Quebec

2012

*Intense Proximité*, Triennale de Paris, Palais de Tokyo, Paris, France

*Eleventh Havana Biennial*, La Havane, Cuba

*J'ai deux amour*, Musée de l'Histoire de l'Immigration, Paris, France

*Fliegen/Flying*, Künstlerhaus Bethanien, Berlin, Allemagne

*We Face Forward*, Manchester Art Gallery, Manchester, Grande-Bretagne

*Friktionerfriction*, International Performance Art Festival, Uppsala Art Museum, Uppsala, Suède.

*When Attitudes Became Form Become Attitudes*, Wattis Institute for Contemporary Arts, College of the Arts, San Francisco, Californie, Etats-Unis.

#### PUBLIC COLLECTION (selection)

Musée National d'Art Moderne, Centre Georges Pompidou, Paris

Bibliothèque Nationale de France, Paris

Fonds national d'art contemporain, Paris

Musée de l'Histoire de l'Immigration, Paris

Musée d'Art et d'Histoire du Judaïsme, Paris

MAC/VAL, Musée d'Art Contemporain du Val-de-Marne, Vitry

Musée d'Art Contemporain, Lyon

Musée d'Art Moderne et Contemporain de Saint-Etienne Métropole, Saint-Etienne

Frac Haute-Normandie, Sotteville-lès-Rouen

Musée d'Art Moderne et Contemporain, Strasbourg

Frac Corse, Corte

Tate Gallery, Londres

Studio Museum, Harlem, New-York

Museum of Modern Art, New-York

Museum of Contemporary Art, Miami

Musée National d'Art Moderne de la Palestine

Secondary School, Stella Matutina, Shyorongi, Kigali, Rwanda

New Church Museum, Cape Town, South Africa

Queensland Art Gallery, South Brisbane, Australia

Nasher Museum of Art at Duke University, Etats-Unis

#### PUBLIC & PRIVATE COLLECTION (selection)

Fondation Louis Vuitton, Paris

Fédération Française de Tennis, Paris

Antoine de Galbert Collection, La Maison Rouge, Paris

Agnès b. Collection, Paris

Myriam and Amaury de Solages Collection, Maison Particulière, Bruxelles

Jozami Collection, Buenos Aires

Dakis Joannou Collection, Athènes

Alain Nkontchou Collection, Londres

Contemporary African Art Collection (CAAC), Jean Pigozzi Collection, Genève

Bürger Collection, Zürich, Hong-Kong

The Frank Yang Art & Education Foundation, Shenzhen

Bandjoun Station, Cameroun

Collection Société Générale, Paris

Deutsche Bank AG, Londres

Ekard Collection, Pays-Bas

Fondation Sindika Dokolo, Luanda, Angola

### 3. PRIX MARCEL DUCHAMP : A NEW FORMAT

GILLES FUCHS

PRESIDENT OF THE ASSOCIATION FOR THE INTERNATIONAL DIFFUSION OF FRENCH ART

Excerpt from the catalog « *prix Marcel Duchamp 2016* » by Adiaf. (Editions Silvana Editoriale)

« I believe that art is the only activity through which man shows himself to be a real person. » At a time when Google is launching a program to develop the artistic creativity of computers, this phrase from Marcel Duchamp<sup>1</sup> gives greater meaning to our initiative.

Committing ourselves to the French scene, encouraging the artists who drive it, opening eyes to new artistic forms, showing works which shake up our certainties and help to decipher the world of today and tomorrow, displaying our unflinching belief in a humanism sometimes thrown into doubt by world news.... This is the ADIAF's approach with the « Prix Marcel Duchamp » that we created in 2000 and which, over the years, has acquired a prestige placing it today among the top benchmark contemporary art awards on the international scene.

This spotlighting of the French scene at the beginning of the 21<sup>st</sup> century – nearly 70 artists honoured since the prize's creation – has been carried out in close collaboration with the Centre Pompidou, partner to our prize from the outset, which each year has allowed the winner to benefit from an exceptional showcase within one of the world's greatest museums.

Also, at a moment in time when the Centre Pompidou is opening its doors even wider to the « Prix Marcel Duchamp » by organizing the first group exhibition of the four artists nominated for the 2016 edition, I wish to express all my gratitude – and that of the 400 collectors in our association – to Serge Lasvignes, President of the Centre Pompidou and to Bernard Blistène, Director of the Musée national d'art moderne. This is a great honour for the ADIAF and for our prize and it is deeply satisfying to see the eminent and respectable role of collectors recognized by a museum in such a way.

I would also like to thank the President Alain Seban who made it possible to open this new chapter in our partnership with the Centre Pompidou as well as Alfred Pacquement whose confidence in the collector's eye has always been essential. This stance taken by the directors of the Centre Pompidou illustrates not only their commitment to the French scene but also to the means they have decided to implement in order to promote it.

Creating an event that would bring together the art lovers and actors on the French contemporary scene has been our guiding aspiration since the creation of the « Prix Marcel Duchamp ». I think we have managed to succeed in this and that the 40 or so exhibitions organized to date by the ADIAF in France and abroad have enabled us to present the very best from the French scene and take part in raising its international profile.

I would like to pay tribute to all of our partners who, each in their own way, have contributed to the flourishing development and success of this prize. And, first and foremost, the collector-members of the ADIAF whose enlightened choices have made it possible to select so many remarkable artists. Thank-you to the galleries for their advice and their support. Furthermore, they are now part of our board of directors via the intermediary of their professional syndicate. Thank-you to the museums and most particularly to the Centre Pompidou, who consecrate the artists, give them recognition and bring them into the spotlight. Thank-you also to the Minister of Culture, to the Institut français and to its international network for their support.

A big thank-you also to the generous and faithful patrons who support us and without whom nothing could be accomplished: Lombard Odier, Artcurial, Fondation d'entreprise Hermès, Inlex IP Expertise and the Comité professionnel des galeries d'art. Finally, and most especially, I would like to express my deepest gratitude to all the artists whose work is a constant source of reflection, desire and pleasure for the collectors that we are.

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**BERNARD BLISTÈNE, DIRECTOR OF THE MUSÉE NATIONAL D'ART MODERNE, PRESIDENT OF THE JURY**

Excerpt from the catalog «*prix Marcel Duchamp 2016*» by Adiaf. (Editions Silvana Editoriale)

Autumn 2016 sees a marked turning point in the «Prix Marcel Duchamp»'s already long history. Driven by its initial intent, every year for fifteen years it has been offering its fortunate winner the possibility of a solo exhibition in the heart of the Centre Pompidou and, undoubtedly, has not given its four finalists an equal chance of presenting their works.

Aware of this situation, the ADIAF and the Musée national d'art moderne together agreed to suggest that a three-month exhibition on a much grander scale would offer the possibility of comparing the works of the four artists to be put before the Jury. From then on, it would no longer be a question of exhibiting these works solely during the FIAC. Quite naturally, it was down to the Centre Pompidou to host this exhibition.

And so this year, true to its founding principle, the collector-members of the ADIAF's selection committee for the «Prix Marcel Duchamp» have chosen four distinct projects. It is these four projects which are the subject today of an ambitious exhibition in one of the Centre Pompidou's galleries so that more of the museum's many visitors can take the time they need to discover it.

This year, the four selected artists are far from being unknown. Their works have been widely exhibited. Their reputation is firmly established. Undoubtedly, some people will be surprised that the selection committee did not choose less well known artists. They would be mistaken in this regard. A selection should not depend on any criteria of age or celebrity. The committee's only duty is to select those artists who, at a given moment, present the project requiring its consideration in order for the Jury to elect a finalist.

For this new edition, the four artists that some people have known and defended for many years are Kader Attia, Yto Barrada, Ulla van Brandenburg and Barthélémy Toguo. Four artists using different mediums, each in their own way embodying a singular project in direct interaction with our present times. The space which is proposed to them together with the generosity of the ADIAF and the art patrons and gallerists who support them, allow each one of them to realize a specific project. A serious challenge, since it confronts each one of the four artists with the principle of a new commission. More than ever, the «Prix Marcel Duchamp» falls fully within the rules it has set for itself.

In order to see through this major project successfully, it became clear that new means for carrying it out had to be found. More than ever, I would like to thank Gilles Fuchs, Founding President of the «Prix Marcel Duchamp», and the team surrounding him for their extraordinary and unflinching commitment. Never before has the «Prix Marcel Duchamp» benefited from so much input and support, thanks to its many as well as new sponsors. Everyone should know how grateful we are to them.

Finally, the four artists selected here should know how mindful we are of their great personal investment. Undoubtedly, a solo show is not the same thing as taking part in the adventure of a group exhibition. Kader Attia, Yto Barrada, Ulla van Brandenburg and Barthélémy Toguo, assisted on this occasion by Alicia Knock, curator at the Musée national d'art moderne, as well as a reporter chosen by each one of the artists to allow the Jury to decide on a winner, may be assured of our deep attachment to their work that an even wider public will now be at leisure to discover.

The Centre Pompidou, aware of the necessity of showing and understanding always with renewed consideration the great diversity of the artistic scene in France, can only congratulate itself on this initiative and promote its accomplishment. Presenting visitors with the great wealth of creativity in our country's art is part of its mission. Supporting the various art amateurs and collectors in their own endlessly renewed exploration must, more than ever, awaken curiosity in the art of our times. I would like to pay a special and much deserved tribute to everyone who makes the new «Prix Marcel Duchamp» format possible.

## ALICIA KNOCK, EXHIBITION CURATOR

Excerpt from the catalog «*prix Marcel Duchamp 2016*» by Adiaf. (Editions Silvana Editoriale)

### «*When we touch this plant, it calls upon the ghosts to return*» (extract from a collection-enquiry by Thérèse Rivière)

Kader Attia, Yto Barrada, Barthélémy Toguo and Ulla von Brandenburg propose a cathartic experience of wounded contemporary societies. Madness, physical and spiritual amputations as well as recent epidemics are many of the pathologies brought into evidence by the artists. From science to art, from the individual to the community, from anthropology to magic, they portray themselves implicitly as the potential healers of sick civilizations in an exhibition thought out like a ritual of exchange, in the manner of *sagali*, «another considerable form of exchange which takes (took) on the appearance of exhibitions», described by Marcel Mauss in his short book *The Gift*.

The artists' new productions stage the impulses of art lying latent in the inhibitions of history and beyond the collective subconscious, through artistic gestures consisting of re-using, re-keeping, redoing, repairing and re-preparing. In order to produce a time-space moulded by the plurality of knowledges, of methods and beliefs. A time when science had a poetic quality, yet without losing the rigour of its content. Where the madman held the floor in public. Where intellectual, human and moral polyvalence was socially structural. Therefore, this text takes the form of a plural incantation: a text for healing but also for letting ourselves be contaminated by anomalies and margins, by epidemics of every kind, by the virus of art: "the one that politicizes and poeticizes the world" (Kader Attia), the one that gets to us because it touches us.

### From science to art

«*So much blood in my memory! There are lagoons in my memory. They are covered in skulls. They are not covered in water lilies.<sup>1</sup>*»

A strong signal traverses the four artists' works: the necessity of giving a plastic visibility to disease, to dysfunction, to what is traditionally invisible even hidden. Barthélémy Toguo develops a research project with the Institut Pasteur about the Aids and Ebola epidemics. Kader Attia analyses the sensation of the phantom-limb in the case of amputation and its socio-political resonance on a greater scale. Yto Barrada recreates the bedroom-atelier-cell of the ethnographer Thérèse Rivière, committed to a mental home in the 1940s for «*Melancholy*» As for Ulla von Brandenburg, she attempts to give a symbolic form to social insecurity – the disease of the capitalist era – through a contemporary potlatch: the sharing of «social protection covers».

The projects make the margins of the contemporary liberal world speak out and underline the importance of sickness, envisioned as a privileged anthropological object: «There is no society where sickness does not have a social dimension and from this viewpoint, sickness, which is also the most private and individual of realities, provides us with a concrete example of the intellectual liaison between individual perception and social symbolism; as for the perception of sickness and its healing, it cannot be satisfied either by resorting arbitrarily to the imagination [...] or by an effect of representation: it is anchored in the reality of the sick body.<sup>2</sup>»

Therefore, highlighting sickness means making room for the body's experience as an expression of die-hard individuality, but also as a support for collective representations. The artists tackle sickness like reservoirs of forms and meanings: they become artistic mutations whose sense eludes us and which we must know not only how to diagnose but also to interpret.

Consequently, in Barthélémy Toguo's installation, the cells infected by Aids and the Ebola virus take the shape of 3D modelling on a laboratory table, before mutating into the subconscious images drawn by the artist on the ceramic vases or directly on the exhibition's walls. The shapes migrate from one material to another, towards a multiple healing process made of a plurality of viewpoints and forces in presence: «*I accept the world map made for my own use, not tinted with the arbitrary colours of scholars but with the geometry of my spilt blood<sup>3</sup>*».

1. Aimé Césaire, *Cahiers d'un retour au pays natal*, Présence africaine édition, 1947, republished 2015

2. Marc Augé *L'Anthropologie de la maladie*. In: *L'Homme*, 1986, tome 26 n°97-98

3. Aimé Césaire, *Cahiers d'un retour au pays natal*, Présence africaine édition, 1947, republished 2015

The veiled dances of the Algerian Aurès region and its ornamental geography waft through the memory-room of the ethnographer-artist Thérèse Rivière-Yto Barrada, there where the paths of irrigation are traced according to the motifs on feminine pendants, as in the drawings brought back by Thérèse. Kader Attia develops a range of scientific testimonies, musical theories and philosophical considerations in order to analyse the phenomenon of the « persistent » subtraction of the absent limb. In this way, the artists are carrying out transplant operations and symbolic analogies from scientific materials and, as it were, recapture the Maussian model of the humanist ethnographer who must be simultaneously researcher, storyteller, photographer and designer. In order to make of it a possible definition of the artist.

### **From the individual to the collective**

*But the body, to get there, where is the body<sup>4</sup>?*

The artist, as a mediator-guide knows very well that social issues can transit by the individual. It is precisely the setting up of the community, that swing from the personal to the collective, which the artists seek to capture. It is the self-portrait that vaguely infiltrates Barthélémy Togo's vases. It is the crossed destiny of two women artists -Thérèse Rivière and Yto Barrada- or the singular testimonies at the origin of Kader Attia's philosophical fresco. It is the designation of an elected woman, carried by the other dancers in the ritual of Ulla von Brandenburg's stairway. In her film « It has a golden sun and an elderly grey moon », a handful of individuals proceed to the colourful exchange of quilts « from the stairway that climbs to heaven ». An organic and sculptural object, the quilt is both second skin and monument, ornament and tool. Historically connected to a rite of passage (birth, baptism...), it sets in motion social time. This contemporary sharing of the coat produces the magical act battling lost solidarity. Perhaps, it is a far-off echo of that community recipe for life and death collected by Thérèse Rivière: « Do not dye wool for 40 days after someone dies otherwise the colours will not take » (Amentane, Algeria, 7th December 1936).

The operational character of the individual act put into play in the works relies on shapes also ranging from the intimate to the monumental, bestowing on the objects a symbolic power. Barthélémy Togo's shoulder-height Chinese porcelain vases filled with water function like thresholds or tombs. These deluxe cult objects are masterpieces of material culture, but also supports for magical or funerary legends and rituals. Water occupies a prominent place in these rituals where traditionally it was poured from a buffalo horn. Some Chinese vases spiritually protect the water and food that they contain: an ancestral legend relates that celadon ceramics used to change colour if the food was poisoned. Decorative rather than functional, here they become not only sculptures-architectures but also porcelain totems.

In contrast, Ulla von Brandenburg's stairway-stage moves from architecture to sculpture; it is also painting due to its immaculate whiteness. This traditionally passive no-place or every-place becomes a platform for emancipation: it is the intermediary space where the action is placed or vanishes. Polysemous in essence, amongst other interpretations the stairway echoes the directing of the dancers in Jacques-Emile Dalcroze's or Adolphe Appia's eurythmic and theatrical experimentations; it is as much about Hitchcock's narrative transition as it is the Tower of Babel, an Aztec temple or Jacob's Ladder.

In contrast, Thérèse Rivière-Yto Barrada's room and Kader Attia's labyrinth produce spaces in the background, black chambers of captivation: conceived like mental cells, they make a journey into the psyche, a circuit of liberation and free rambling, which attempts to deconstruct the exhibition space as in the museum. Thérèse's room, « a mausoleum of papers and objects, a confined place, packed full and yet empty<sup>5</sup> » upholstered with prophetic reminiscences and rituals, perhaps summarizes the « museum melancholy » that afflicted Thérèse, who « adored objects and was fanatical about the musée de l'homme<sup>6</sup> ». Whether a wonder-room for Yto Barrada or a ghost-room for Kader Attia, these spaces weave in shadow and light the different conscious and unconscious layers of memory.

4. Samuel Beckett, *Nouvelles et Textes pour rien* [L'Expulsé - Le Calmant - La Fin - Textes pour rien], Les éditions de minuit, 1955

5. Nathalie Léger, *Supplément à la vie de Barbara Loden*, Pol, 2012

6. According to the account given by Germaine Tillion with whom Thérèse made several missions in the Aurès

Hidden behind the architectural emphasis and the theatrics of the pieces lies a certain practice of the poor and of the intimate through numerous transformed, transposed and reinvented objects, ranging from the objects found by Kader Attia to the seashells, fishing rods and garments arranged on Ulla von Brandenburg's platform. As for Thérèse Rivière, she had a «love of collecting, of detail, of humble things», as shown by the clues carefully collected during her missions in North Africa: a fragile herbarium, the dust of animal excrements, recordings on wax rollers, photo negatives and other such skeletal images... The itinerary hesitates between physical and mental rambling, the authority of the devices and the tenuousness of the stories, often tightrope walking, suspended in the eye of the spectator.

### **From the mirror to ghosts...**

The exhibition also proposes a hitherto unseen mirror experience of everything that is disorientated. This «two-way mirror» in the exhibition creates a series of subterfuges, producing not a crossing to the other side but a gap, a space. Ulla von Brandenburg shows Alice's mirror: a platform emerging from the screen, a trap meant for dancing where the viewer must situate him or herself, from one illusion (film) to the other (sculpture-architecture with a symbolic function) in an elusive perspective of time. The deceptive mirror also articulates the re-recital of Yto Barrada's parrot Ito, who reads Thérèse Rivière's diary in the imaginary room. It is the thread stretched between Thérèse's destiny as an ethnographer and woman, between Thérèse et Yto, between Yto and Ito. Moreover, Thérèse's room is inspired by her brother Georges-Henri Rivière's «ecological units», eco-museum fragments, that «mirror in which a population looks at itself».

Finally, the mirror neurons and mimetic rivalry (René Girard) are at the heart of the phantom-limb's sensation explored by Kader Attia's work-labyrinth. This new object of research is an extension of the artist's work on repair, conceived like an act of transformation: «It's anything but the simple fact of putting and gluing back together what has been broken. In particular, I see in it improvements, transpositions, always the passage of one time-space to another, which enhances, surpasses, evolves.» Consequently, crossing through the work is an experience made of echoes and persistent images, from sculptures to film, from film to objects, from one corridor to the other, in a lively path where we move forwards by going backwards.

Between illusion, reconstitution and restitution, the exhibition erects passages and transitions from one time-space to another, through devices looking at each other, making the scientific and anthropological experience drift towards a sudden magical upsurge. In this way, the artists offer the impure experience of dissociation or of a fertile complementarity. Perhaps it is about recreating the life-saving sick person-sorcerer couple Lévi-Strauss<sup>7</sup> refers to: "By means of their complementary disorders, the sick person-sorcerer couple embodies for the group, in a concrete and lively manner, an antagonism specific to all thought but whose normal expression remains vague and imprecise: the sick person is passivity and alienation of the self, just as the unformulated is the sickness of thought; the sorcerer is activity and excess of the self, just as affectivity is the wet nurse of symbols.

The cure connects these opposing poles, ensuring the passage from one to the other and manifesting, in a total experience, the coherence of a psychic universe, itself the projection of the social universe." In the case of the «Prix Marcel Duchamp 2016» exhibition, the sorcerer would be the artist, the sick person the works and the cure the exhibition.

7. *Anthropologie structurale*. Paris, Plon, 1958

## 4. ADIAF AND PARTNERS



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

**A prize created by the Association for the International Diffusion of French Art and organized in partnership with the Centre Pompidou.**

Presided over by Gilles Fuchs, the ADIAF (Association for the International diffusion of French Art) groups together 400 collectors of French contemporary art all firmly committed to the adventure of creation. Sponsored by art patron-businesses, the ADIAF has set itself the task of spotlighting the creative energy of the French scene at the beginning of the 21st century and helping to raise its international profile.

Created in 2000 by the ADIAF and organized from the start outset in partnership with the Centre Pompidou, the «Prix Marcel Duchamp» intends to bring together the most innovative artists and confront all of the artistic forms. Each year, it honours one winner from among four French artists or artists residing in France working in the field of the plastic and visual arts: installation, video, painting, photography, sculpture ...

The four artists nominated for each edition are chosen by the ADIAF's collectors' committee, passionate actors in the art world, which is what gives this prize its own unique character.

The "selection of artists" is then submitted to an international jury uniting a group of experts considered to be leading authorities in the contemporary art world: curators of major institutions, French and foreign collectors – tasked with choosing the winner to whom the ADIAF offers a financial endowment of 35 000 €. The selection committee and jury are renewed each year.

This collector's prize which has honoured more than 70 artists is enjoying new momentum in 2016. After having hosted the winner every year for the past 15 years, the Centre Pompidou is opening its doors to the four nominated artists who will be benefitting from an exceptional showcase in one of the world's greatest museums.

### **AN AMBASSADOR OF THE FRENCH SCENE**

Over the years, the «Prix Marcel Duchamp» has established itself as one of the most relevant information vectors of contemporary art in France. Ambassador of the French contemporary art, it has acquired a reputation and prestige placing it among the top national benchmark awards on the international scene. The forty or so exhibitions organized to date by the ADIAF around the artists from the «Prix Marcel Duchamp» throws precious light on the current creative energy of contemporary art in France. It has made it possible to develop stimulating partnerships with numerous French and foreign museums and produce catalogues that all go to help raise the international profile of the French scene.

### **WINNERS OF THE «PRIX MARCEL DUCHAMP»**

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), Julien Prévieux (2014) - Melik Ohanian (2015).

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## PRIX MARCEL DUCHAMP : 16<sup>TH</sup> EDITION

### NOMINATED ARTISTS FOR THE « PRIX MARCEL DUCHAMP » 2016

**Kader ATTIA**

**Yto BARRADA**

**Ulla von BRANDENBURG**

**Barthélémy TOGUO**

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### REPORTERS 2016

Dr. Clémentine DELISS (Kader ATTIA), Exhibition Curator and Art Critic  
Omar BERRADA (Yto BARRADA), Writer, Exhibition Curator, Director of Dar al-Ma'mûn (Marrakesh)  
Jean de LOISY (Ulla von BRANDENBURG), President of the Palais de Tokyo, Paris  
Roger MALBERT (Barthélémy TOGUO), Head of Hayward Touring, Hayward Gallery, Londres/London

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The auction house ARTCURIAL is happy to support the ADIAF and 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. [www.artcurial.com](http://www.artcurial.com)

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Engaged in dialogue with key players in the private and public art sector, the Comité Professionnel des Galeries d'Art has represented galleries and defended their interests since 1947. Its partnership with the « Prix Marcel Duchamp » testifies to the enduring bond between artists, collectors and gallerists in their mutual desire to promote French art. [www.comitedesgaleriesdart.com](http://www.comitedesgaleriesdart.com)

### FONDATION D'ENTREPRISE HERMÈS

The Fondation d'entreprise Hermès supports people and organizations seeking to learn, perfect, transmit and celebrate the skills and creativity that shape and inspire our lives today, and into the future. Guided by our central focus on artisan expertise and creative artistry in the context of society's changing needs, the Foundation's activities explore two complementary avenues: know-how and creativity, know-how and the transmission of skills. The Foundation's unique mix of programs and support is rooted in one single, underlying belief: Our gestures define us. [www.fondationentreprisehermes.org](http://www.fondationentreprisehermes.org)

### INLEX IP EXPERTISE

Because talent must be encouraged especially when it is creative, original and new... Inlex a law firm specialized in intellectual property as well as its department « ARTinLEX », has joined the ADIAF in promoting contemporary art with its support for the « Prix Marcel Duchamp ». [www.inlex.com](http://www.inlex.com)

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# KADER ATTIA



Kader Attia  
Extracts from the film-essay  
« Réfléchir la Mémoire », 2016  
courtesy l'artiste, Galleria Continua,  
Galerie Nagel Draxler,  
Lehmann Maupin, et Galerie Krinzinger  
photo credit : Kader Attia  
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# YTO BARRADA



Yto Barrada

*Unruly Objects (Suite for Thérèse Rivière), 2016*

*Objets indociles (Supplément à la vie de Thérèse Rivière), 2016*

Installation

Variable dimensions

Courtesy Galerie Polaris Paris, Galerie Sfeir-Semler Hamburg + Beirut, Pace London,  
with support of Noirmontartproduction



These images are from Yto Barrada's exhibit for the Prix Marcel Duchamp 2016.

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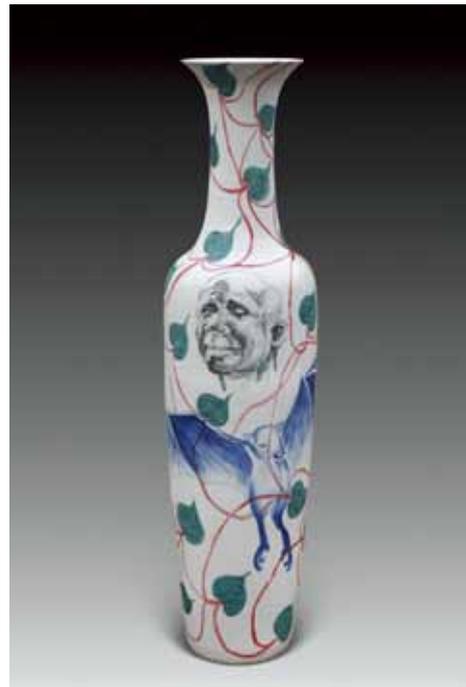
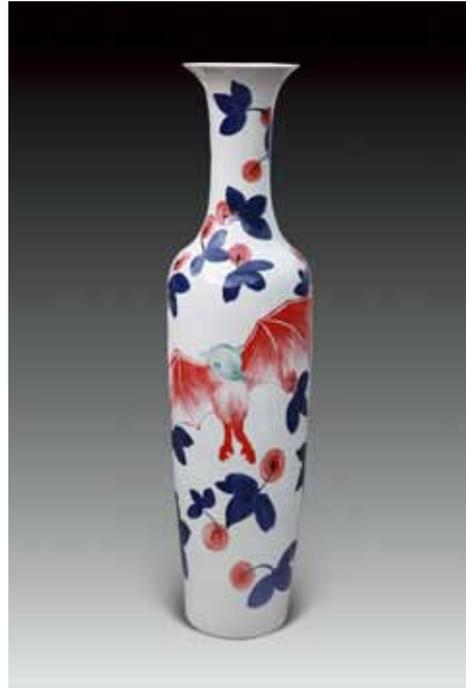
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# ULLA VON BRANDENBURG



Ulla von Brandenburg,  
*It Has a Golden Sun and an Elderly Grey Moon*,  
2016  
film super-16-mm, color, sound,  
22 min 25 sec  
courtesy Art : Concept, Paris  
photo : Martin Argyroglo,

# BARTHÉLÉMY TOGUO



Barthélémy Toguou  
*Vaincre le virus!*, 2016  
Enamelled porcelain  
Unique piece  
200 cm (height) x 50 cm (diameter)  
Courtesy Galerie Lelong & Bandjoun Station  
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