



**INSTITUT
FRANÇAIS**

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PRESS RELEASE

The Marcel Duchamp Prize in China

HIGH-TENSION Exhibitions

A look at the French scene with eight winners of the Marcel Duchamp Prize

Exhibitions in Beijing and Canton, organized by the ADIAF, Association for the International Diffusion of French Art,

With the support of the French Embassy in China and the Institut Français, within the context of the 12th edition of the Croisements Festival.

Kader ATTIA (winner 2016), Latifa ECHAKHCH (winner 2013), Cyprien GAILLARD (winner 2010), Dominique GONZALEZ-FOERSTER (winner 2002), Laurent GRASSO (winner 2008), Mathieu MERCIER (winner 2003), Julien PRÉVIEUX (winner 2014) and Tatiana TROUVÉ (winner 2007).

Curator: Alfred PACQUEMENT, Daphné MALLET, assistant

BEIJING: RED BRICK ART MUSEUM

27 May to 27 August 2017

Shunbai Road, Cuigezhuang,
Chaoyang District,
Beijing, China

Opening hours:

Tuesday to Sunday: 10 am – 6 pm

www.redbrickartmuseum.org

CANTON: TIMES MUSEUM

3 June to 27 July 2017

Times Rose Garden III, Huangbianbei
Road, Baiyun Avenue North,
Guangzhou, China

Opening hours:

Tuesday to Sunday: 10 am – 6 pm

www.timesmuseum.org

HIGH-TENSION

A look at the French scene with eight winners of the Marcel Duchamp Prize

Honouring some 70 artists since its creation in 2000, the Marcel Duchamp Prize offers a wide panorama of the various trends of contemporary art in France. The organization of the exhibitions of the artists honoured by this collector's prize throws invaluable light on the current energy and vitality of the French scene. The ADIAF can be credited with fifty or so exhibitions, including about 15 worldwide. Empowered by the prize's international renown and the new impetus gained in 2016, the ADIAF is going on world tour again. Five major events are programmed for the first half of 2017- including two major exhibitions in China in Beijing and Canton, organized **with the support of the French Embassy in China and the Institut Français, within the context of the 12th edition of the Croisements festival.**

The HIGH-TENSION exhibition (Red Brick Art Museum, Beijing) and HIGH-TENSION 2 (Times Museum, Canton) brings together **eight of the winning artists from the Marcel Duchamp Prize**, strongly committed to their uncompromising approach to today's world. A sensitive and sometimes critical approach that takes into consideration the circulation of information, the impact of new technologies, urban developments and the memory of warring conflicts... **High-tension**, meaning a refusal of neutrality coming from artists in debate with contemporary society and its contradictions. Here, art is message, reflection and field of investigation. But also, **High-tension** meaning the transmission of energy: by manipulating images or constructing imaginary spaces, these artists show us a high voltage world; a world reinvented yet founded on reality and imbued with poetry.

Curator of the exhibition: Alfred Pacquement

Alfred Pacquement is an art historian and museum curator. He has been the Director of the Galerie Nationale du Jeu de Paume, Delegate to the Plastic Arts, Director of the Ecole nationale des Beaux-Arts de Paris and of the Musée national d'art modern, Centre Pompidou from 2000 to 2013.

He is the curator of numerous exhibitions, some of the most recent being Richard Serra in Doha, Takis in the Palais de Tokyo, 'Invitation au Voyage' in the Centrale, Brussels (with the ADIAF), Lee Ufan, Anish Kapoor and Olafur Eliasson at the Château de Versailles as well as Alexander Calder, Joan Miro and Giuseppe Penone in the Rijksmuseum, Amsterdam. The author of many catalogue introductions and monographies, he is Honorary Director of the Musée national d'art modern.

Works on show

Kader Attia: *Reflecting Memory*, 2016

For several years, Kader Attia has been developing his reflection on the theme of “Repair”, thereby evoking the physical wounds due to wars, for example, as well as the psychological wounds coming from the intellectual or historical domain such as the consequences of colonization. In this visual essay, he is concerned about the question of amputation and the phantom limb of the mutilated, combining conversations with various specialists, doctors and philosophers and including others with victims. As in much of his other research, here the artist’s work is traversed by social and political connotations.

Latifa Echakhch: *La dépossession*, 2014

Latifa Echakhch modifies the setting where the objects she retains are exhibited, thereby giving them a dramatic resonance. A huge theatre curtain featuring a limpid blue sky falls to the ground evoking the image of a civilization in collapse. Taken out of the theatre, this décor, which used to serve as a backdrop to happy or tragic love stories, occupies the exhibition space and seems to evoke a drama without our knowing the storyline. The artist’s works possess a narrative potential that always safeguards its mystery.

Cyprien Gaillard: *Nightlife*, 2015

Nightlife is a visual and sound fresco filmed in 3D where the images on the screen sweep spectacularly over sites recalling dramatic events. In one really hallucinatory swoop, underscored by the piercing music of Alton Ellis, the camera circles around a sculpture by Rodin destroyed by an attack, or overlooks the Berlin Olympic Stadium during a firework display, whilst dwelling on the tree planted by the black athlete Jesse Owens, 4-time gold medallist at the 1936 Berlin Olympic Games in the presence of Hitler.

Dominique Gonzalez-Foerster: *Riyo*, 1999

Filmed in Kyoto, *Riyo* is part of a cycle of very personal city portraits, also including *Central* shot in Hong Kong and *Plages* in Rio de Janeiro. Whilst the landscape rolls out in a long tracking shot along the river, two teenagers converse in voiceover on their mobile phone. It is the emotional perception of a place that appears through these evocative images of travel and displacement, in the same way as the “rooms” that the artist installs in her exhibitions.

Laurent Grasso: *Elysée*, 2016

Laurent Grasso seeks to reach the limits of what is possible. His film is an actual introspection of a place of power, in this case the office of the President of the French Republic at the Elysée Palace in Paris. The camera scans the decor and the furniture in this theoretically impenetrable room, scrutinizing the personal objects and files to be found there. The film mixes the present with the past and emphasizes the continuity of power within a space steeped in history.

Mathieu Mercier: *Untitled (work in progress)* 2013-2017

Mathieu Mercier is inspired by the lesson of the avant-garde modernists that he recycles at an ironic distance. The commonplace object as appropriated by Marcel Duchamp but also historical design or geometric abstraction are his sources of inspiration. He entraps visitors by accumulating consumer products in window displays, as if they were discovering them in a shopping mall. In fact, each gathered object corresponds to a function which is not what it appears to be and from that moment on represents an enigma for the viewer.

Julien Prévieux: *What Shall We Do Next? (sequence #2)*, 2014

Julien Prévieux discovers the hidden sides to the cultural repertory. He analyses the workings of society, whether they concern the world of business or information technologies and draws unusual configurations from them, often tinted with irony. Here he is interested in places where ideas emerge, like the patents filed by businesses for actions related to tools that will be used in the future. The film transforms them into a choreography directly inspired by those movements of the body induced by technological research.

Tatiana Trouvé: *Les indéfinis*, 2015

Whether they are sculptures or installations, Tatiana Trouvé's works convey an ambiguity in relation to the real, proving to be pure mental constructions when they unfold within space. Often, they recapture everyday objects but their positioning or the combination of materials put them somewhere in-between. The artist invents disconcerting architectural volumes and places her sculptures there in a surprising way, playing on the fragmentation of the spaces and on the breaks in scale.

VISUALS UPON REQUEST



The ADIAF, creator of the Marcel Duchamp Prize

Presided over by Gilles Fuchs, the ADIAF, Association for the International Diffusion of French Art, groups together nearly 400 contemporary art collectors firmly committed to the adventure of creation. Sponsored by art-patron companies, the ADIAF has set itself the task of **highlighting the creative energy and vitality of the French scene at the beginning of the 21st century** and of helping to raise its international profile. Created in 2000 by the ADIAF, the Marcel Duchamp Prize is one of its most outstanding initiatives. **Organized from the outset with the Centre Pompidou, this collector's prize intends to bring together the most innovative artists and confront all artistic forms.** Each year, it honours **a 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 and sculpture... The four artists nominated for each edition are chosen by a committee of collectors, enthusiastic actors in the art world, which is what makes this prize so unique. The "selection of artists" is then submitted to an international jury uniting experts considered to be authorities in the contemporary art world – curators of major institutions, French and foreign collectors – responsible for choosing the winner to whom the ADIAF offers a financial endowment of 35 000 euros. The selection committee and the jury are renewed each year.

Over the years, the Marcel Duchamp has established itself as one of the most relevant vectors of information about contemporary art in France. An Ambassador of the French scene, it has acquired a reputation and prestige placing it **among the top international benchmark prizes in contemporary art**. The fifty or so exhibitions organized to date by the ADIAF worldwide around the Marcel Duchamp Prize throw invaluable light on the current vitality of contemporary art in France.

Winners of the MARCEL DUCHAMP PRIZE: *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 & Grégory Gicquel (2012), Latifa Echakhch (2013), Julien Prévieux (2014), Melik Ohanian (2015) and Kader Attia (2016).*

The Marcel Duchamp Prize benefits from the support of:

Artcurial, Comité professionnel des galeries d'art, Fondation d'entreprise Hermès, Inlex IP Expertise. *With the participation of: CreativTV, Horizon Bleu, Silvana Editoriale.*

www.adiaf.com - #PrixMarcelDuchamp - #adiaf - Twitter: ADIAF_O



The French Embassy in China

By means of its service of cooperation and cultural initiative, the task of the **French Embassy in China** is to spread French culture throughout China and set up partnerships between the artistic institutions and cultural economic actors in both countries. Each year, the Embassy coordinates three artistic festivals: The Fête de la francophonie in March (celebrating its 22nd edition in 2017), the Croisements Festival (12th edition) and the Franco-Chinese Month of the Environment (4th edition).

Embassy website: www.ambafrance-cn.org

The “French culture in China” website run by the cultural service: www.faguowenhua.com



The Institut Français, actor in France’s foreign influence

Under the administrative supervision of the French Ministry of Foreign Affairs and International Development (MAEDI) and the Ministry of Culture and Communication (MCC), the Institut Français actively contributes to France’s foreign influence via the promotion of France’s image and the defence of its interests whether they be economic, linguistic or cultural. Its projects and programmes take into account local contexts and can rely on a unique capacity for deployment throughout the vast network of cultural services in French Embassies, Instituts Français and French Alliances on the five continents.

www.institutfrancais.com



During the past twelve years, **Croisements** has become the N°1 foreign festival in China and the biggest French festival on the international scene. Each spring in China, the festival shows French creation and the Franco-Chinese “crossroads” existing within numerous disciplines: theatre, dance, classical and contemporary classical music, current music, visual arts, new medias, cinema and books. In 2016, Croisements attracted more than 4 million spectators in 29 cities and in livestreaming on the platforms LeLive and PPTV.

Yet again this year, the festival receives the patronage of Chinese artist-friends of French culture: **Cui Jian**, the “father of Chinese rock”; **Wang Yabin**, dancer and choreographer; **Sui Jianguo**, sculptor; **Lu Ming**, author of comic strips and the film director **Jia Zhangke**.

The 12th Croisements festival takes place from the 6th of May to the 9th of July and presents 60 programmes in 30 Chinese cities.

Mini-site Croisements: <http://croisements.faguowenhua.com>

Press (press kits, photos...): <http://www.faguowenhua.com/fr-espace-presse>

Videos (trailer and Chinese patrons of the festival) on Youku and Tencent Video