

LAFAYETTE ANTICIPATIONŠ

Fondation Galeries Lafayette

9 rue du Plâtre, Paris 4^e



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Installation view, Martine Syms, *Approaches*, Beasts, Friederichsraum © Martine Syms. Courtesy of the artist and documents and Museum Friederichsraum GmbH. Photo: Andrea Rossetti

MARTINE SYMS

Total

16 October 2024 → 9 February 2025

With her first retrospective in France, American artist Martine Syms invites visitors to experience a total work of art that extends throughout the Fondation, transforming it into a store of a new kind.

Composed of reproductions of elements from her Los Angeles studio – from the façade of the building to her office – this hybrid space bridges the public and private spheres, the seen and the inaccessible, the intimate and the collective, telling a certain story of our culture and the places that make it. The artist presents a kaleidoscopic experience in which existential questions are embodied in the works, which are then turned into editions available for sale. Through the transformation of the artist's studio into a retail space turned film set, the public experiences a project invested in the "theater of the everyday", the roles we play in it, and the mechanisms that control them.

Total deals with the generalization of surveillance and the permanent capture of our image as powerful dynamics in the construction of identities. What if we were all actors in a film in perpetual production? What if "reality" was written by images?

Between intimate references, historical archives, cultural representations of blackness, feminist history, and invocations of spirituality, *Total* refracts the mechanisms of legibility. A meditation on consumption as performance, but also on the performance of consumption, the exhibition proposes that we consider the things we desire as extensions of ourselves and our culture, while at the same time questioning the origins of these very desires.

Curator: Rebecca Lamarche-Vadel



Installation view, Martine Syms, *Projects 106*, MoMA, New York © Martine Syms. Courtesy of the artist and MoMA, New York. Photo: 2017 MoMA, N.Y. / John Wron

MARTINE SYMS

A few quotes

“In all exhibitions, I like to try and use the way someone's moving through [the theater of the gallery], almost in a cinematic way, and think about how to script it [...].”

“In most public spaces, your image is being recorded constantly by many different devices [...]. I think ‘being public’, probably in most of my lifetime, has meant consenting to being recorded.”

“A lot of my work thinks about how we relate to power structures, how we internalize them, how we do it to somebody else, how there's miscommunication, how we reach towards desire.”

- Martine Syms

EDITIONS

Martine Syms' exhibition catalogue

Éditions Lafayette Anticipations

Authors: Hannah Black,

Rebecca Lamarche-Vadel, Claudia Rankine

Graphic design: Studio Claus Due

30x40 cm – 258 pages – 39 €

Bilingual French - English

Martine Syms' exhibition booklet

Éditions Lafayette Anticipations

Graphic design: Studio Villa

Produced in the workshops at Lafayette

Anticipations, in risography

20x11 cm – 50 pages – 5 €

Bilingual French - English



Martine Syms, 2022 © Martine Syms. Courtesy of the artist and Sadie Coles HQ, London. Photo: Danielle Levitt

MARTINE SYMS

Biographical highlights

Martine Syms was born in Los Angeles in 1988. She obtained a Master of Fine Arts from Bard College, Annandale-on-Hudson (2017) and a Bachelor in Fine Arts BFA from the School of the Art Institute of Chicago (2007).

Martine Syms has earned wide recognition for a practice that combines conceptual grit, humour, and social commentary. Using a combination of video, installation and performance, often interwoven with explorations into technique and narrative, Martine Syms examines representations of blackness and its relationship to vernacular, feminist thought, and radical traditions.

Syms's research-based practice frequently references and incorporates theoretical models concerning performed or imposed identities, the power of the gesture, and embedded assumptions concerning gender and racial inequalities.

Syms has exhibited internationally with solo exhibition including *Total*, Lafayette Anticipations, Paris (2024); *Present Goo*, Sadie Coles HQ, London (2023); *Ugly Plymouths*, Carré d'Art - Musée d'Art Contemporain, Nimes (2023);

SHE MAD SI:E4, MCA Museum of Contemporary Art, Chicago (2022); *Grio College*, Hessel Museum of Art, Bard College, Annandale-On-Hudson (2022); *She Mad: Season One*, Bergen Kunsthall (2021); *Neural Swamp*, Fondazione Sandretto Re Rebaudengo and Philadelphia Museum of Art, Philadelphia (2022).

Group exhibitions include *Coming Soon*, Lafayette Anticipations, Paris (2024); *After Laughter Comes Tears*, MUDAM The Contemporary Art Museum, Luxembourg (2023); *Stranger in the Village, Racism in the Mirror by James Baldwin*, Aargauer Kunsthau, Aarau (2023); *Kunsthall Charlottenborg Biennale*, Copenhagen (2023); *Signals: How Video Transformed the World*, The Museum of Modern Art, New York (2023) et *Mis/ Communication: Language and Power in Contemporary Art*, SUNY Fredonia, New York (2023).

In 2022, Syms released her widely acclaimed feature-film, *The African Desperate*. Martine Syms has been recognised with numerous awards, including the Guggenheim Fellowship (2023); United States Artists Fellowship (2020) and the Future Fields Commission in Time-Based Media (2020).



Martine Syms, *Meditation*, 2021. Still from digital video (colour, sound). © Martine Syms. Courtesy of the artist.

SELECTION OF WORKS

GROUND FLOOR

***O Yes, Tell Me (in Spanish), Cruelty, then Ruin, but also, Luck, Charm*, 2023**

Based on a drawing, the work *O Yes, Tell Me (in Spanish), Cruelty, then Ruin, but also, Luck, Charm* is here transformed into a mural that runs across the three floors of the Fondation. Ever since she was a child, Martine Syms has been making drawings and diagrams in her sketchbook as a daily ritual enabling her to channel and process the information – conscious and unconscious, individual and collective, identified and unidentified – that flows through her.

In the drawing, words are highlighted and crossed out, as the vision becomes clear. The phrases “dime” (“tell me” in Spanish) or “tell me” refer to the need to articulate one’s desire and enter into conversation with another person. The black hole at the bottom of the amulet evokes the unknown, the future, or another dimension. “The hole”, as Syms refers to it, is a recurring motif in her drawings. Each of these drawings thus becomes the record of particular energies that Syms reveals, but also the symbol of an individual and singular practice of letting go.

Summoning the sacred, the profane and spirituality within *Total, Syms* – through this drawing – offers to broaden our perception beyond the visible and material world, as well as the reality produced by ourselves, by the exhibition, and its images.

***Chipotage*, 2014–2018**

Chipotage covers the ground floor of the Fondation with a large series of photos intended to be viewed from above. The image is covered in a score written for *Mythiccbeing* (2018) in which the artist choreographed a number of screens taking inspiration from *Rosas Danst Rosas* (1983), an iconic piece of postmodern dance by Anne Teresa De Keersmaeker. This seminal dance built a vocabulary of gestures from the individual dancers and the score translates that process to an entirely different medium.

Presented here in concert with her photography, *Chipotage* summons a spectrum of emotions, behaviors and movements that echo cinema’s ability to represent a variety of time-spaces, points of view and modes of presence within a single work. The agora placement also offers a similar array of points in space. The marks found throughout the gallery indicate blocking for the performers—staff, visitors, etc—who will play the score.



Martine Syms, *Lesson LXXV*, 2017. Still | single channel video © Martine Syms. Courtesy of the artist and Bridget Donahue, New York

1st FLOOR

***Lessons I-CLXXX*, 2014-2018**

Lessons I-CLXXX is a video work made up of 180 thirty-second clips spreading across the second floor of *Total*. The work takes as its starting point the book *The Grey Album: On the Blackness of Blackness* (2012), a collection of literary and musical essays by the poet Kevin Young, in which five “lessons” on the black radical tradition are discussed. Syms then produced other “lessons” through videos taking up the advertising format, which share her own interpretation of the concept of blackness. In attempting to define the latter, this investigation admittedly “tries to do the impossible”, to quote the artist’s own words.

The work brings together videos of both fictional and documentary nature, drawn from either popular media or personal archives: excerpts from sitcoms, talk shows, home videos, Youtube and surveillance camera recordings are arranged like a *canto*, a sung poem.

Produced from 2014 to 2020, *Lessons I-CLXXX* looks at how representations influence the understanding of identities, and provides the viewer with a historical entry point into contemporary visual culture.

***Lesson LXXV*, 2017**

Amongst excerpts from sitcoms, talk shows, personal archives and Youtube footage, *Lesson LXXV* is part of Syms’ wider video ensemble of 180 thirty-second clips entitled *Lessons I-CLXXX*. It shows the artist with milk dripping from her face, a direct reference to the Ferguson riots (Missouri, USA) following the 2014 murder of young black man Michael Brown by a white police officer, where protesters poured milk into their eyes to relieve themselves of the effects of tear gas. Syms’ tilted head – reminiscent of the posture of an icon or a madonna –, her air of melancholy, and the milk dripping down her cheeks like tears come together to evoke mourning, while the milk also paints the artist in white face. *Lesson LXXV* acts as a silent tribute, a reminder of the violence caused by white supremacy, while also recalling gestures of revolt and resistance.

Loot Sweets, 2021

Loot Sweets stages the unwrapping of clothes that once belonged to African-American pop star Janet Jackson before they were sold at an auction in Beverly Hills. The video shows a man delicately unzipping the protective covers over these garments, accompanied by Syms' rejoicing as they are revealed. A device that secures, conceals and sacralizes, the cover also serves as a support for the screen displaying the video. At the auction, Syms acquired one of Jackson's jackets by designer Yves Saint Laurent, a symbol of the singer charged with her aura, becoming an object "that circumvents the barricades erected between fan and idol" (Alissa Bennett).

By constantly experimenting with typologies of presentation, Syms reminds us that in the act of viewing we are also being seen and buying into certain belief systems. In the wake of the 2020 uprisings after George Floyd's killing in the United States, *Loot Sweets* engages with the reward, pleasure and glee that can be found in rebellion. Drawing inspiration from visual signifiers of the cultural movements occurring at this time, such as the infamous line from Joanne the Scammer, "Capitalism scammed me first", and the graffiti seen at the Wisconsin Manufacturing and Commerce

building in Kenosha that read "You've stolen more than we could ever loot", Syms investigates how black radical tradition emerges from a politics of debt – a debt created by those whose identities, souls, names and spirits were turned into labor.

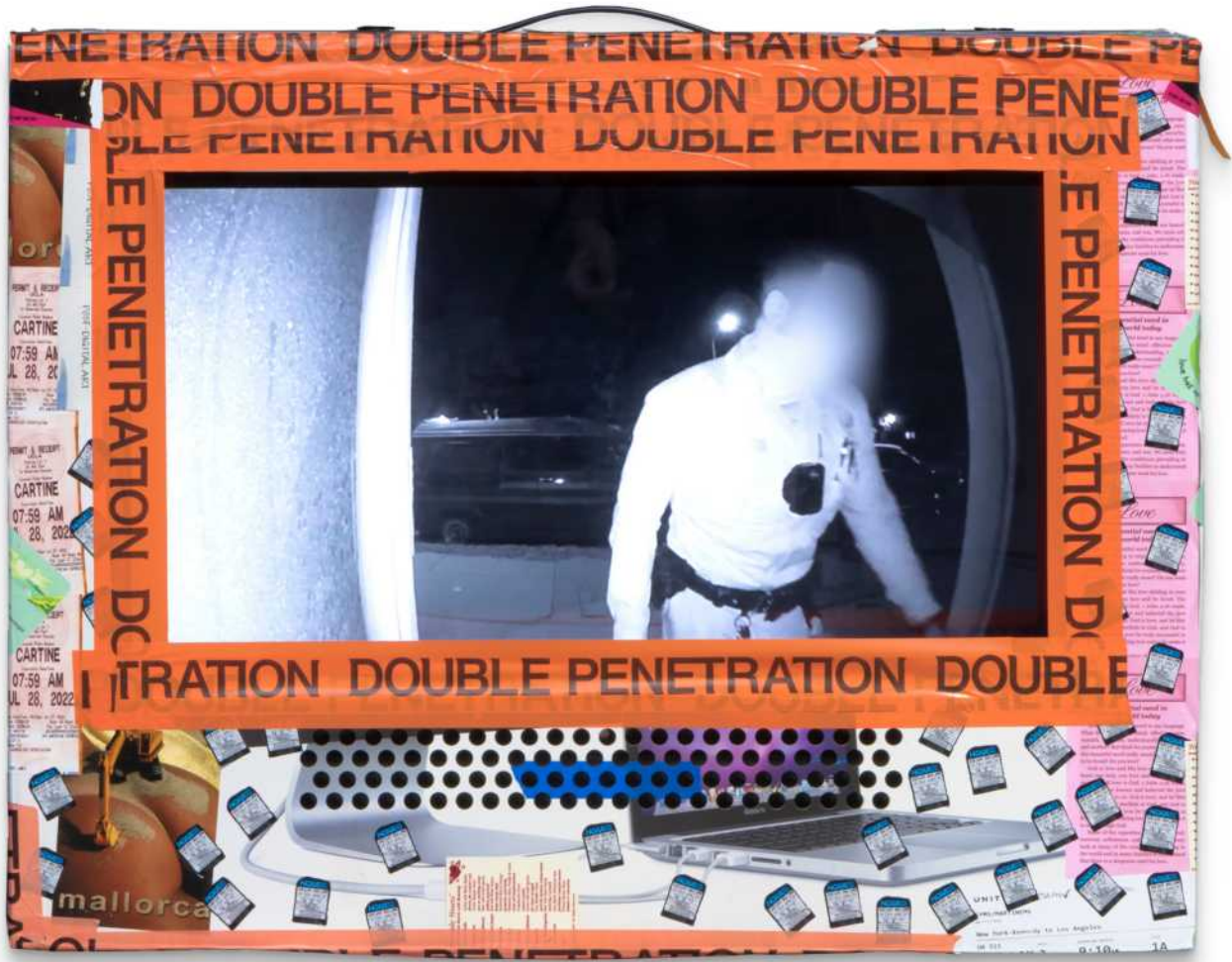
Meditation, 2021

Meditation features Kita levitating above idyllic postcard-like landscapes in lotus pose and guiding a meditation session while evoking the "non-physical dimensions of existence": divination, healing powers, the mysteries of birth, death and regeneration. Calling the visitors to engage in various steps to achieve a state of relaxation, Kita acts as the agent of Syms' interest in "scripting" the behaviors and movements of bodies within the exhibition space.

Meditation also points back to the artist's interest in how serenity might be achieved and practiced given the conditions of late capitalism, by relying on inner resources to connect with oneness. One of the many avatars created by the artist, Kita also bears witness to Syms' research on the digital representation of black women, on technology's impact on everyday life and on the space occupied by spirituality in contemporary times.



Martine Syms, *Meditation*, 2021. [Still] digital video (colour, sound) © Martine Syms. Courtesy of the artist



Martine Syms, *This Is A Studio*, 2022-23. Woven polyester strap, laser-cut cardboard, Oracal vinyl with permanent adhesive, digital video (black and white, with sound) © Martine Syms. Courtesy of the artist, Sprath Meigs.

2nd FLOOR

This Is A Studio, 2022–23

For Martine Syms, being in public space means having one's image recorded, regardless of whether or not you consent. In the artist's eyes, there is an ongoing film in which we perform through all the cameras that archive our presence. This is what Syms calls "ambient" or "real-time cinema", one solely composed of our lives caught on cameras and where we appear and disappear in spite of ourselves. Its omnipresence also intersects with issues of class, gender and race – separating bodies that are observed, controlled and suspected from those who have the authority to scrutinize and monitor them. *This Is A Studio* puts this balance of power into perspective. Syms becomes a disembodied voice that guides the verbal exchange with the intention of avoiding a possible physical encounter with the policeman knocking on her door. Edited from a real-life encounter, the footage shown in *This Is A Studio* questions the repartition of roles between those who are supposed to ensure security and those suspected of intrusion – the official agents of protection here becoming the embodiment of a threat.

Intro To Threat Modeling, 2018

Iterated across a number of shows, *Intro To Threat Modeling* centers around the character Mythiccbeing ("my thick being"), known in the artist's studio as Teenie, a black, upwardly mobile, violent, solipsistic, sociopathic, gender neutral femme. Mythiccbeing is a personified threat model. Like all models, Mythiccbeing travels a lot, has a strict diet, and is obsessed with their image. Mythiccbeing wanders around, writhes in pain or dances alone, wearing on her back the iconic T-shirt bearing Rimbaud's line: *To Hell with My Suffering* (Fi de mes peines).

A collage of excerpts from short clips imbricated with one another, *Intro to Threat Modeling* unfolds to the sound of Syms' voice reading emails, sharing reflections on her life, and articulating the logistics of "threat modeling". This is a process used by cybersecurity softwares to assess the potential threats or weaknesses of each user – and links it to other "models" drawn from psychoanalysis or behavioral therapy. Syms brings together the digital and the psychological, putting the tools used to evaluate both online threats and psychological and emotional insecurities into perspective.

***SHE MAD: The Non-Hero*, 2021**

Filmed vertically, in selfie-style, *The Non-Hero* is inspired by music artist Lil Nas X's "Life Story", a series of videos which went viral on TikTok in 2021; it uses the same melancholic tune from a RadioHead song [Decks Dark], and reproduces the same autobiographical tone and sequencing in interactive parts, asking the audience to "like" in order to have access to the "next chapter". *The Non-Hero* looks at the type of storytelling that is specific to social media. Alternating between success story, romantic or professional mishaps, grief, drug use and being confronted with racism, Syms – by sharing her emotional rollercoaster – performs an intimacy with her online spectators. The artist here distances herself from the sitcom genre, where lives are often portrayed in an idealized fashion, to disclose the negative aspects and affects of everyday life. Both humanizing and artificial, *The Non-Hero's* mise en scène questions the ambivalence of these new types of mass-distributed content which oscillate between isolation and impression of collectivity, self-publicization and manipulation.

***Aunty (10)*, 2018**

***Aunty (16, 17, 18)*, 2018**

***Aunty (19, 20)*, 2018**

***Aunty (14, 15)*, 2019**

***Aunty (22, 24, 27)*, 2021**

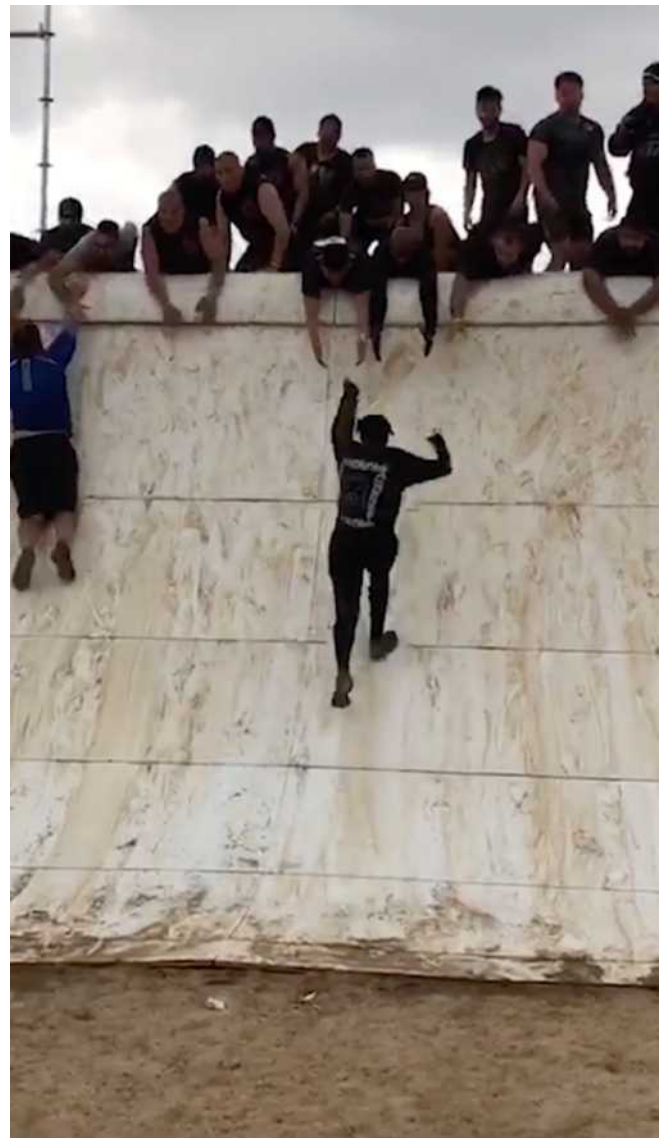
***Aunty (30)*, 2021**

The series of *Aunty* chairs stems from Syms' ongoing interest in both industrial and graphic design. A set of eight intertwining colors and fonts, made up of poetry, the *Aunties* directly call upon viewers with a series of sentences: "MY HEART BEATING", "FIND A WAY" or "STOP PROTECTING YOURSELF".

Named after the frequent chorus in her work, they testify to the artist's desire to draw new ways for bodies to interact with language. An invitation to take a seat and watch Syms' videos, but also to position oneself within a space, these pieces echo the artist's general concerns with movement and rest.



Marline Syms. Intro to Threat Modelling. (Still) digital video. (colour, sound) © Marline Syms. Courtesy of the artist.



Martine Syms Intro to Threat Modeling. (Still) digital video (colour, sound) © Martine Syms. Courtesy of the artist

3rd FLOOR

Hella World, 2024

Discreet yet visible enough to act as a form of warning, the surveillance camera is a technological device that both prevents theft and records actions on a specific site. In *Total*, the recordings of the cameras are revealed to the public in the “surveillance room”, a space usually hidden from the eyes of those whose image has been captured, and which constitutes the final part of the exhibition. Its screens transcribe the comings and goings of visitors, turning them from observers to actors and, finally, to spectators of this open-ended movie. This room also reveals the meaning behind the “actor’s marks” spread out over the different floors of the Fondation – those usually used to position actors on film sets, and which we discover were here implicit indications to subtly monitor visitors’ bodies, inviting them to follow a “script” devised by Syms in the whole exhibition.

The *Hella World* installation showcases Syms’ ability to blur boundaries between performance, video, and photography. This work introduced the concept of mimetic desire into her oeuvre – the fact that our desire actually imitates the desire of another, and that it is the convergence of desires for an object that creates desire. The exhibition environment is designed as a set to make the viewer acutely aware of their own desires by placing them under surveillance. This perspective on the visitor’s experience in *Total* also questions how consumption and purchase contribute to self-construction.

The images captured by the surveillance cameras for the purpose of the exhibition will not be kept.



Installation view, Martine Syms, *Approaches, Receipts, Fridericianum* © Martine Syms, Courtesy of the artist and documents und Museum Fridericianum GmbH, Photo: Andrea Rossetti

EXCERPTS FROM THE INTERVIEW

With Martine Syms and Rebecca Lamarche-Vadel

Rebecca Lamarche-Vadel : *Total* is your first retrospective in France. This exhibition has been imagined as a theatre of the everyday. It reconstructs the space of a shop and surrounds the visitor with works that address the construction of the self. Where does this title come from?

Martine Syms : I was pulling words to think through some of my concerns and the word “total” came to my mind, thinking about the German concept of *Gesamtkunstwerk* that evokes a total work of art, as well as “total” as a reference to a receipt. It fits with the idea of a survey, a shop, and with the way I like to work.

Rebecca Lamarche-Vadel : The shop has always been a central space in your practice. You refer to it as a social, economic, and political space, especially when it allows a community to come together. Your practice actually started with *Golden Age*, a shop you opened in 2007 in Chicago.

Martine Syms : My introduction to the art world was a shop called *Ooga Booga* in Los Angeles, where I worked when I was 16. It sold books and objects from a group of artists [...]. It was the very beginning, my entrance into a contemporary art village, with an overlap of people from music [...].

Rebecca Lamarche-Vadel : *Total* also articulates dialectics that are common to everyone’s life, around the relationship between interiority and exteriority, on- and off-screen, the notion of the front and back office. What interests you in blurring these lines between the hidden and the visible, the accessible and the restrained, through the architecture of the shop?

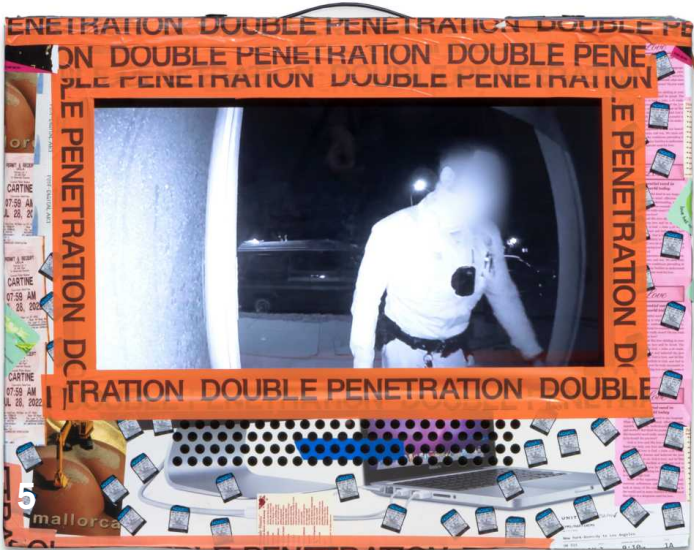
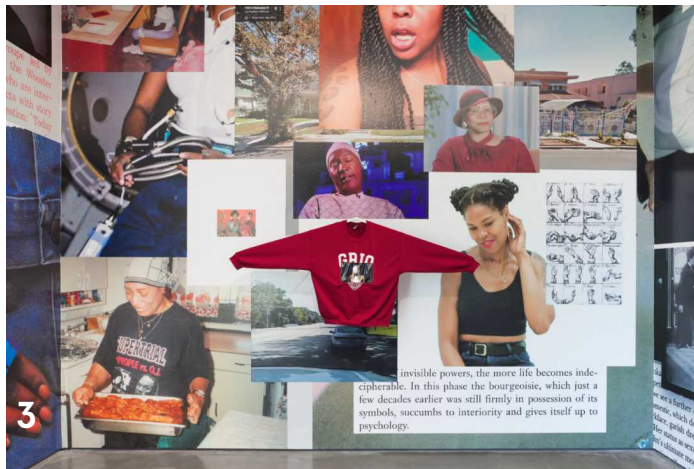
Martine Syms : The store is a place for observing different behaviours. There’s the type of person who wants to figure it out on their own. That’s who you’re putting out the tags and signs for. Then you have other people who, even with ten tags that say the same thing, will come up to you looking for a conversation. [...] I’ve also always kind of made clothes, even when I was really young. [...] I learned how to screen print at this art class I had. It was just like, “I have an idea, this afternoon I can make a shirt, and tomorrow I can wear this idea everywhere.” From then on, I was just always making stuff like that and it kind of worked its way into my art. I’ve always been interested in clothing from different subcultures: it’s a way of recognizing your people. I’m interested in clothes, especially within Black aesthetics and the way people dress.

* Interview extracted from the Martine Syms catalogue *Total*. Éditions Lafayette Anticipations

PRESS VISUALS

The press visuals are free of rights for the promotion of the exhibition.

For any request of high definition visuals, you can contact the Claudine Colin Communication agency, a FINN Partners Company: +33 (0)1 42 72 60 01 / harry.ancely@finnpartners.com



1. Installation view, Martine Syms, *Loser Back Home* © Martine Syms. Courtesy of the artist and Sprüth Magers. Photo: Robert Wedemeyer

2. Installation view, Martine Syms, *Aphrodite's Beasts*, Fridericianum © Martine Syms. Courtesy of the artist and documenta und Museum Fridericianum gGmbH. Photo: Andrea Rossetti

3. Installation view, Martine Syms, *Grio College*, Hessel Museum of Art, CCS Bard, New York © Martine Syms. Courtesy of the artist and Sadie Coles HQ, London. Photo: Olympia Shannon

4. Installation view, Martine Syms, *Projects 106*, MoMA, New York © Martine Syms. Courtesy of the artist and MoMA, New York. Photo: 2017 MoMA, N.Y / John Wronn

5. Martine Syms, *This Is A Studio*, 2022-23. Woven polyester strap, laser-cut cardboard, Orafol vinyl with permanent adhesive; digital video (black and white, with sound) © Martine Syms. Courtesy of the artist, Sprüth Magers



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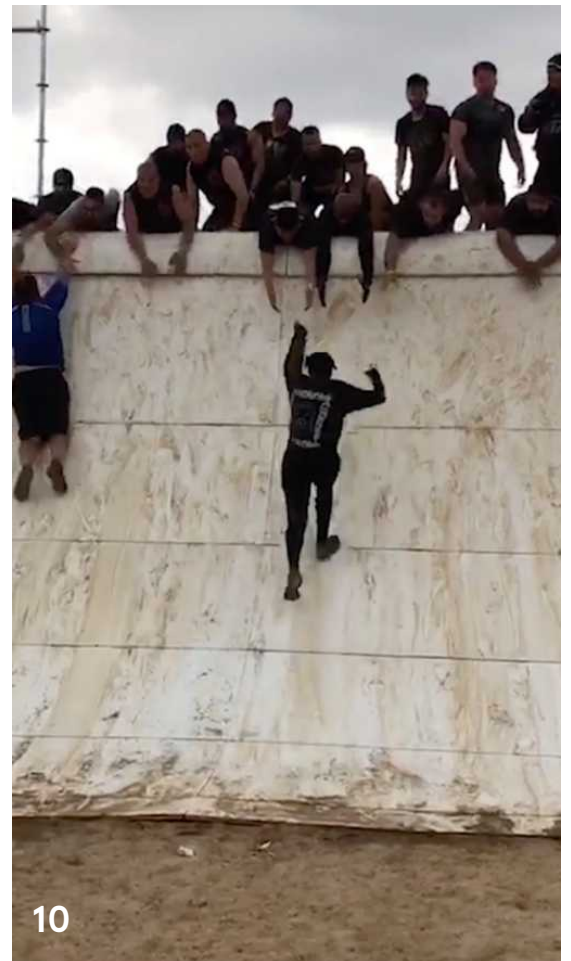
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6. Installation view, Martine Syms, *Lesson LXXV*, 2017. Single-channel video © Martine Syms. Courtesy the artist and documenta und Museum Fridericianum gGmbH. Photo: Andrea Rossetti

7. Martine Syms, *Lesson LXXV*, 2017. [Still] single channel video © Martine Syms. Courtesy of the artist and Bridget Donahue, New York

8. Martine Syms, *SHE MAD: Laughing Gas*, 2016. [Still] 4 channel video installation. © Martine Syms. Courtesy of the artist and Sadie Coles HQ, London

9. Martine Syms *Intro to Threat Modeling*. [Still] digital video (colour, sound) © Martine Syms. Courtesy of the artist

10. Martine Syms *Intro to Threat Modeling*. [Still] digital video (colour, sound) © Martine Syms. Courtesy of the artist



11. Martine Syms, *Intro to Threat Modeling*, [Still] digital video (colour, sound) © Martine Syms. Courtesy of the artist

12. Martine Syms, 2022 © Martine Syms. Courtesy of the artist and Sadie Coles HQ, London. Photo: Danielle Levitt

13. Martine Syms, *Meditation*, 2021. [Still] digital video (colour, sound) © Martine Syms. Courtesy of the artist



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17



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18



16

14 - 18. Views of Martine Syms' exhibition *Total* at Lafayette Anticipations, Paris, 16 October 2024 - 9 February 2025. Courtesy of the artist, Bridget Donahue, New York, Sadie Coles HQ, London, and Sprüth Magers © Aurélien Mole, Lafayette Anticipations



LAFAYETTE ANTICIPATIONS

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LAFAYETTE
Boutique
&
Café-restaurant
Mater
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Exposition
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LAFAYETTE ANTICIPATIONS

THE FONDATION

Lafayette Anticipations, art for another experience of the world

Created on the initiative of the Galeries Lafayette group, the Fondation is a place of exhibition and sharing dedicated to the visual and performing arts. Located in the heart of Paris in the Marais district, Lafayette Anticipations invites visitors to discover other ways of seeing, feeling, and listening to today's world in order to better imagine, thanks to artists, the world of tomorrow.

Expanding horizons

Each year, the Fondation presents three exhibitions of daring, inspiring, and moving works, offering as many visions of the world as ways of living in it. The emerging music scene is invited to the Closer Music Festival in March, and the performing arts meet the visual arts during the Échelle Humaine festival in September. The public programme reflects, through talks, conversations, and performances, the ideas that shape and shake up our time.

Welcoming

The exhibitions are free of charge and can be viewed alone, in groups, or accompanied by mediators who encourage sharing, for a lively and accessible visit. The Fondation provides events and workshops for young and old alike and opens its doors in order to encourage the expression of all different sensibilities, welcoming the most diverse audiences.

Artists and creation at the heart of the Fondation

The workshops in the basement of the Fondation are a place of experimentation and creation for artists, with custom tools dedicated to production, film editing, and publishing. Each year a new design studio is invited to create visual identities in connection with the exhibitions.

An open space of life

The ground floor and its agora is a space of life that is open to everyone. La Librairie presents the Fondation's publications, books related to the programme and to social issues, as well as design objects and records. At Pluto, the café-restaurant, the cuisine created by chef Thomas Coupeau is offered throughout the day and in the evenings.

A space of solidarity and care

Lafayette Anticipations cultivates a solidarity-based approach to creation: wellness-oriented visits, art therapy programmes, collaborations with partners in the medical-social field, and at-risk populations. The Fondation supports non-profit artistic projects and shares its expertise with young people from all walks of life.

Young generations and the spirit of transmission

Open to young audiences and their families, Lafayette Anticipations is a space for sharing. Texts for children, visits and workshops, festive events and activity books are provided free of charge. In collaboration with education professionals, the Fondation designs activities for visitors ranging from kindergarten to university-level students.

A collection of our times

Lafayette Anticipations continues its support for contemporary creation through its collection and acquisitions supported since 2013 by the Fonds de dotation Famille Moulin. Thanks to a committee of experts, the collection expands each year with works by emerging artists. The fund now includes 370 works which are representative of its commitment.



© Léna Domergue / Camille Lecomte, Lafayette Anticipations

LA LIBRAIRIE

art & design



La Librairie is an address designed for lovers of art, design, beautiful books and surprises.

Conceived as a gold mine where you can unearth nuggets, you will find Lafayette Anticipations' artists' editions, books and records that echo the programme and current ideas, as well as a singular selection of art and design objects:

- Fine books and essays related to the exhibition ;
- A selection of self-published designers ;
- A selection of vinyls to discover ;
- A living space for publishers highlighting the new scene.

A wealth of events

The programme - book or magazine launches, signings - echoes the exhibitions, the public programme, the Fondation's editions.

Find the full programme of meetings and launches at La Librairie on lafayetteanticipations.com

Open from Wednesday to Sunday

All day from 11am

E-shop: <https://shop.lafayetteanticipations.com/en/>



pluto

café-restaurant

Chef Thomas Coupeau moves to the café-restaurant of the Fondation. Inventive and warm, it's the must-visit address in the Marais district!

Located in the Marais district, in the heart of the Fondation, pluto offers tasty cuisine during the day and in the evening. At lunchtime and in the afternoons, you can enjoy gourmet food and comforting pastries at the counter, topped off with a chai latte or fragrant tea. It's the perfect opportunity to take a break after visiting an exhibition while enjoying the architecture of the Fondation.

In the evening, when the Fondation and the exhibition close their doors, the restaurant remains open. Thomas Coupeau's cuisine is inspired by his childhood memories, the cooking of his parents in the restaurant business and the flavours of the pots prepared by his Vietnamese grandparents. The selection of natural wines enhances the dishes and delights all palates, from the most classic to the curious on the lookout for new discoveries.

Open Wednesday to Sunday

Opens at 11am

Lunch & evening services

PRACTICAL INFO

MEDIA PARTNERS

Libération
M Le Magazine du Monde
MAD
Views
Konbini
The New York Times

ADMISSION FEES

Exhibitions: free of charge
Individual visits: free of charge
Talks: free of charge
Workshops: free of charge
Family activities: free of charge
Concerts: 10€

PRESS CONTACTS

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Press kits can be downloaded on our [website](#).



ACCESS

Lafayette Anticipations

9, rue du Plâtre - 75004 Paris

44, rue Sainte-Croix-de-la-Bretonnerie
75004 Paris

OPENING HOURS

From Wednesday to Sunday: 11.00am - 7.00pm

Late on Thursdays: 11.00am - 9.00pm

Métro

Rambuteau: ligne 11

Hôtel de Ville: lignes 1 & 11

Châtelet - Les Halles: lignes 4, 7, 11, 14 & RER
A, B & D

Bus

Archives - Rambuteau 29 & 75

Centre Georges Pompidou: 38, 47, 75

Hôtel de Ville: 67, 69, 76, 96

Vélib

N° 4103: Archives - Rivoli

N° 4014: Blancs-Manteaux - Archives

Autolib'

36, rue du Temple

37, rue Sainte-Croix-de-la-Bretonnerie

Parking

31, rue Beaubourg

41-47, rue Rambuteau

4, place Baudoyer