

LAFAYETTE ANTICIPATION

Fondation Galeries Lafayette

Press Kit

YU NISHIMURA *Towards a Sea*

Exhibition | 21 October 2026 → 3 January 2027

HÉLÈNE FAUQUET *Vivresse*

Exhibition | 21 October 2026 → 3 January 2027

MUNGO THOMSON *Monument*

Exhibition | 21 October → 29 November 2026

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Yu Nishimura, *Just one*, 2021, tempera on canvas, 83 x 100cm. Courtesy the artist

YU NISHIMURA

TOWARDS A SEA

Exhibition | 21 October 2026 → 3 January 2027

Lafayette Anticipations presents *Towards a Sea*, the first institutional solo exhibition in France by the Japanese painter Yu Nishimura. It brings together a body of work comprising some fifty pieces, ranging from drawings to large-scale paintings, created over the last ten years, some of which have been created specifically for the exhibition.

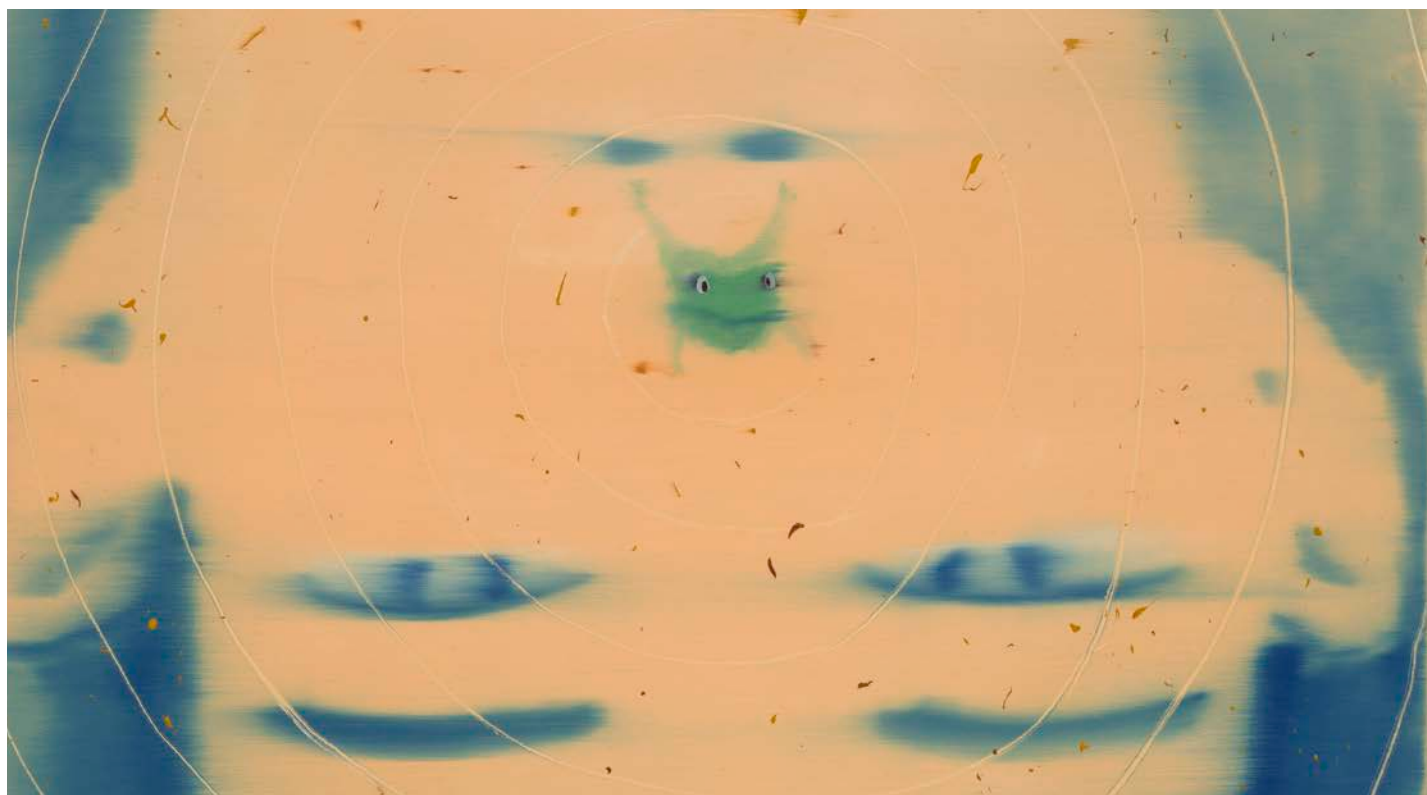
Towards a Sea showcases the artist's explorations of the landscape through spaces inhabited by different presences and often framed by the sea on the horizon. Bordered by sand or mountains, viewed from a train window, concealed by trees or houses, the blue expanse has accompanied Nishimura since his childhood. Conceived as a meditative stroll, the exhibition is interwoven with human and animal figures, as well as plant and mineral motifs that overlap with the marine element. In his works, as in our memory, the imaginary merges with reality in enigmatic representations in which the locations permeate and haunt the figures.

Working in oil and tempera, Nishimura transposes photographic and cinematographic principles into painting, thereby revisiting the Western pictorial genres of portraiture, landscape, and still life. Through blurring and layering effects, he imbues his works with a dreamlike and evanescent quality, lending them a certain sense of strangeness. Drawn to multiple details at once, the eye glides from one motif to another, from a close-up portrait to a full-length silhouette, from a human face to an animal head, from a bicycle wheel to the clouds reflecting on the sea.

Towards a Sea reveals the artist's focus on the beauty of the ordinary and the minute, and on the mysterious and complex nature of beings and things. Each work speaks to the transience of what surrounds us and passes through us, capturing a suspended world.

Curator: Elsa Coustou

Publications: Exhibition Catalogue and Notebook, Editions Lafayette Anticipations



Yu Nishimura, *boundary*, 2023, oil on canvas, 53 x 65.2 cm. Courtesy the artist

YU NISHIMURA

Biographical Highlights



Yu Nishimura was born in 1982 in Kanagawa, Japan, where he lives and works. Nishimura's painting practice often references the notion of the "portrait", which extends beyond the human portrait to a perceptible quality across various pictorial situations—a person walking alone in a forest, animals going about their activities, a car moving at full speed, or specific elements of the landscape.

Recent solo exhibitions include shows at Crèvecoeur, Paris (FR), David Zwirner, New York (US), Castle, Los Angeles (US), ARCH, Athens (GR), Sadie Coles HQ, London (UK), La Società Delle Api, Monaco (MC), Kanazawa 21st Century Museum, Ishikawa (JP), and Museum of Contemporary Art Busan (KR).

Recent group exhibitions include shows at David Zwirner, New York (US), White Columns, New York (US), Rubell Museum, Miami (US), 21st Century Museum of Contemporary Art,

Kanazawa (JP), Società delle Api, Rome (IT), Institut Français de Tokyo (JP), Long Museum, Shanghai (CN), Taguchi Art Collection, Fukushima (JP), Nezu Museum, Tokyo (JP), National Art Center, Tokyo (JP), Ueno Royal Museum, Tokyo (JP), Hiratsuka Museum of Art, Kanagawa (JP), National Art Center, Tokyo (JP), Museum of Contemporary Art, Tokyo (JP), and La Società Delle Api, Monaco (MC).

His work is part of institutional collections including Centre Pompidou, Paris (FR), Musée d'Art Moderne de Paris (FR), Pinault Collection, Paris (FR), AMOCA Wales – Artistic Museum of Contemporary Art (UK), Guggenheim Museum, New York (US), LACMA – Los Angeles County Museum of Art (US), SFMOMA – San Francisco Museum of Modern Art (US), ICA Miami (US), Rubell Museum, Miami (US), MACAM – Museu de Arte Contemporânea Armando Martins, Lisbon (PT), Long Museum, Shanghai (CN), M Woods Museum (CN), Kanazawa 21st Century Museum (JP), Kiyosu City Haruhi Art Museum (JP), and the Taguchi Art Collection.



Yu Nishimura, *finder*, 2020, oil on canvas, 45.5 x 38 cm. Courtesy/Artist, Collection Silvia Fiorucci, and Crèvecoeur, Paris. Photo Aurélien Mole

YU NISHIMURA

Exhibition – *Towards a Sea*

Just as on a walk, the exhibition takes us through different landscapes and into encounters with numerous living beings.

On the first floor, right from the first room, Yu Nishimura brings *factory* (2018) – a seascape depicting a cement factory flanked by water and mountains – into dialogue with a group of portraits of cats and dogs. They all gaze back at us with an air of surprise. Along the path towards a sea, their presence animates the landscape. The woman in the large portrait *gaze* (2023) also looks back at us, deep in thought. A cat and a dog are superimposed on her right cheek, almost faded, like specters, thoughts, or beloved beings that continue to exist in memory. These paintings introduce the central role that landscape and portraiture play in Nishimura's work.

In the adjacent gallery, a group of portraits of human figures illustrates the way in which Nishimura reinterprets the genre and,

through the superimposition of motifs, brings together different timeframes within a single painting.

The figures here are captured in moments of contemplation; the atmosphere evokes the slow, gentle pace of life underwater, far removed from the bustle of everyday urban life.

Further on, the landscapes become imbued with emotion, palpable in the air of *projection* (2022) and *finder* (2020), which capture the changing light –as it dawns or fades–in an atmosphere that seems slightly veiled. We encounter single figures by the sea, as in *low tide* (2024), which depicts a crouching figure on a sandy beach strewn with pebbles, eyes closed in a meditative pose, or solitary figures such as the one portrayed in *lonely girl* (2020).



Yu Nishimura, *behind the palm*, 2018, oil on canvas, 31.8 x 41cm. Courtesy artist and Toshiko Ohgi Collection. Photo: Kei Okano

On the second floor, the first room immerses us in the depths of the sea, where we observe aquatic creatures moving through the water, as in *stream* (2021), before leaving the beach at the end of the day under a threatening sky with *coastal yard* (2023). The landscape *midnight* (2020) reveals a human figure walking through a blue night beside what appears to be a lake lined with a few trees. The misty atmosphere and shades of blue envelop the figure to such an extent that they, too, seem to move through water.

The sea is a place conducive to contemplation. The works gathered in the adjacent rooms encourage a pause, inviting a slower pace and a heightened attention to the end of a season in *after snow* (2024), to the steam from a distant ship dissolving into the clouds in *behind the palm* (2018), and to the grains of sand, pebbles, seaweed, and other traces of the shore scattered across the beach in *distant shore* (2023).

Finally, we can almost hear the sound of the sea alongside the reclining woman, her eyes closed, in *distant sea* (2019).

To bring the exhibition to a close, Nishimura presents a series of new large-scale paintings. The landscape is depicted from a range of perspectives: from that of an insect within a field of flowers to that of a bird overlooking a vast city. These works reveal the incredible precision with which Nishimura captures the essence of his surroundings, from the smallest details at our feet to the farthest reaches of the landscape in all its immensity.

Curator: **Elsa Coustou**

PRESS VISUALS

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1. Yu Nishimura, *gaze*, 2023, oil on canvas, 145,5 × 112 cm.
Courtesy the artist, Tantan Global Partners and Crèvecœur, Paris. Photo Alex Kostromin
2. Yu Nishimura, *playback*, 2020, oil on canvas, 145,4 × 112 cm,
Private collection. Courtesy the artist and Crèvecœur, Paris.
Photo Kei Okano
3. Yu Nishimura, *finder*, 2020, oil on canvas, 45,5 × 38 cm.
Courtesy the artist, Collection Silvia Fiorucci, and Crèvecœur, Paris. Photo Aurélien Mole

4. Yu Nishimura, *distant shore*, 2023, Tampera on linen canvas, 162 x 162 cm. Private collection. Courtesy the artist and Crèvecœur, Paris. Photo Pierre Morel
5. Yu Nishimura, *just one*, 2021, tempera sur toile, 83 x 100 cm.
Courtesy the artist, Collection Silvia Fiorucci and Crèvecœur, Paris



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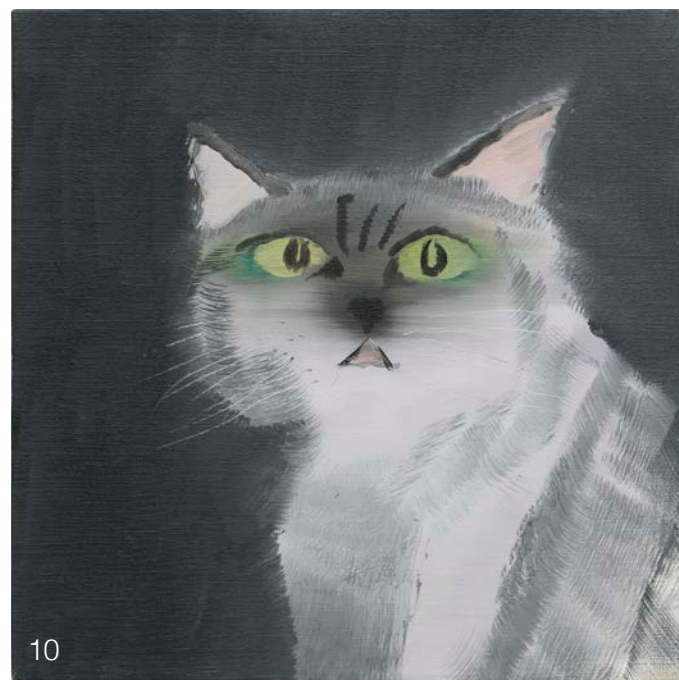
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6. Yu Nishimura, *distant sea*, 2019, oil on canvas, 60.6 × 72.7 cm. Courtesy the artist.

7. Yu Nishimura, *low tide*, 2024, oil on canvas, 194 x 130 cm. Courtesy the artist

8. Yu Nishimura, *sea and bicycles*, 2022, oil on canvas, 31.8 x 41 cm. Courtesy the artist

9. Yu Nishimura, *behind the palm*, 2018, oil on canvas / oil on canvas, 31,8x41cm, Toshiaki Ohgi Collection. Courtesy the artist.
Photo: Kei Okano

10. Yu Nishimura, *meow*, 2022, oil on canvas / oil on canvas, 27,3 x 27,3 cm, Private collection / Private collection. Courtesy the artist and Crève-cœur, Paris. Courtesy the artist. Photo: Aurélien Mole



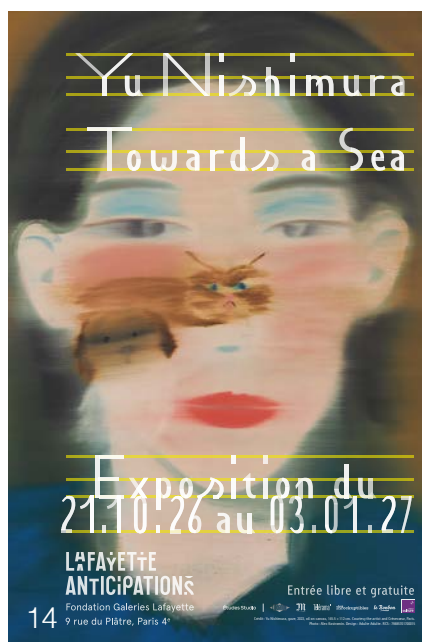
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11. Yu Nishimura, *composition*, 2023, tempera on linen, 45.5 x 33.3 cm. Courtesy the artist

12. Yu Nishimura, *summer clouds*, 2024, oil on canvas, 100 x 150 cm. Courtesy the artist, Collection Manizeh and Danny Rimer, and Sadie Coles HQ. Photo Kei Okano

13. Yu Nishimura, *lonely girl*, 2022, oil on canvas, 60,6 x 50 cm. Courtesy the artist

14. Yu Nishimura, *boundary*, 2023, oil on canvas, 53 x 65,2 cm. Courtesy the artist

15. Affiche de l'exposition, Yu Nishimura, *Towards a Sea*, Lafayette Anticipations, 2026, studio graphique : Adulte Adulte

16. Yu Nishimura, *synopsis*, 2023, oil on canvas, 194 x 162 cm. Courtesy the artist, Collection Manizeh and Danny Rimer, and Sadie Coles HQ. Photo Kei Okano



Hélène Fauquet, *Untitled*, 2024. Courtesy the artist © Hélène Fauquet / ADGP, Paris, 2026

HÉLÈNE FAUQUET

VIVRESSE

Exhibition | 21 October 2026 → 3 January 2027

On the Fondation's top floor, Lafayette Anticipations presents *Vivresse*, the first institutional exhibition in France dedicated to the artist Hélène Fauquet.

Vivresse—a contraction of *vie* (life) and *ivresse* (intoxication)—invites visitors to discover a state in which vital force and desire become one. Hélène Fauquet's distinctive body of work illustrates a tension between ornamental forms and a conceptual dimension bordering on Surrealism. Her recent work intensifies her own formal languages, exploring the themes of decoration and art, nature and artifice, history and the present. The shell has taken the measure of the work and is ready to absorb it.

Hélène Fauquet's sculptures explore shells and the questions their forms raise. The genesis of these sculptures lies in the act of obscuring her photographs with a three-dimensional object—that of the shell. Extravagantly framed, these objects exude the shimmering allure of opaline niches.

The frames transcend their function as mere display devices to become a portal into a sensitive and symbolic space.

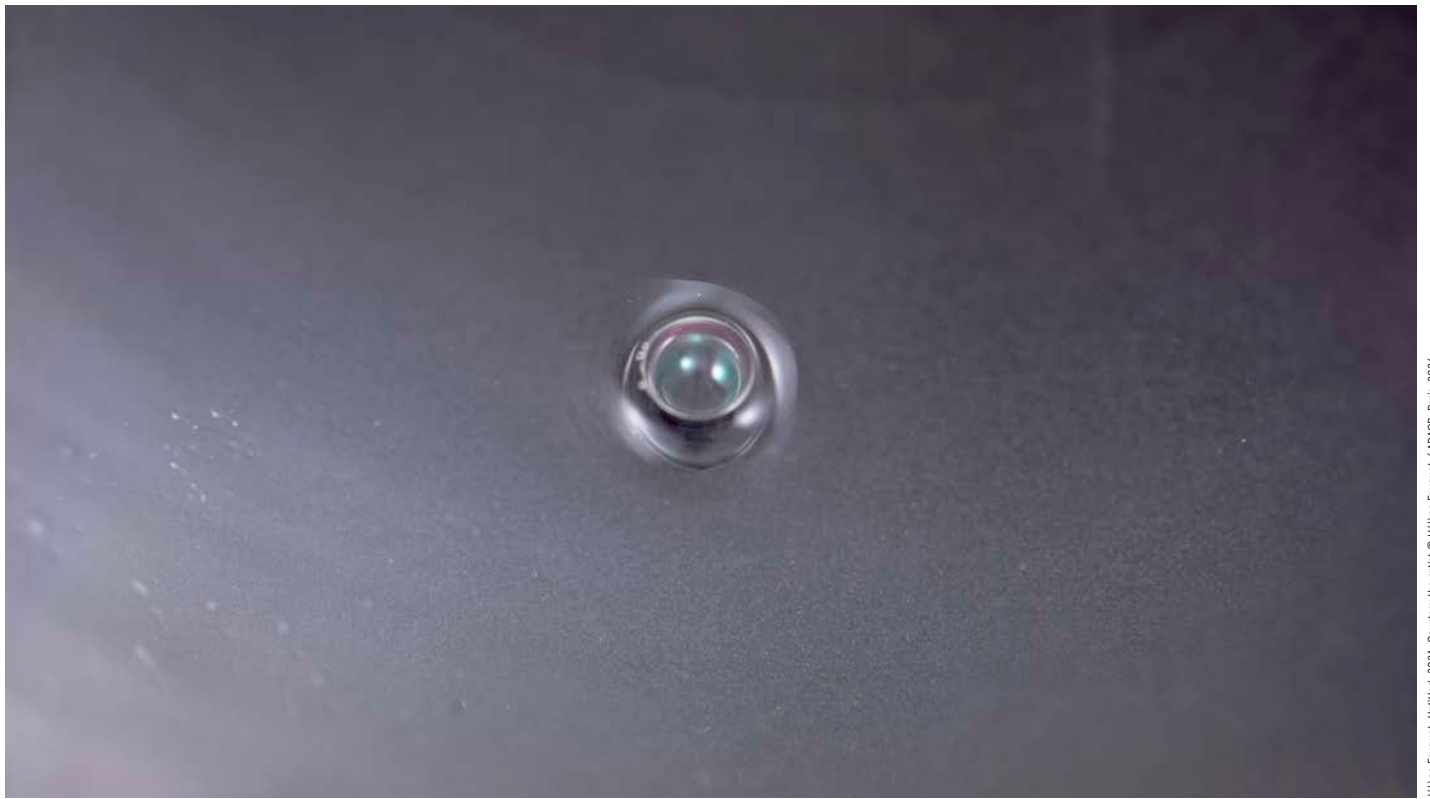
Her work focuses on the residues of photography and the movement of images. In her 2023 exhibition *Phenomena* at the Kunsthhaus Glarus in Switzerland, she developed a phenomenological approach to perception, reflecting on how information is stored.

Since 2023, Hélène Fauquet has incorporated the motif of the bubble, inspired by the world of advertising, scientific photography, and domestic trinkets. Conceived as an unstable form, the bubble oscillates between transparency and reflection, with no fixed shape, appearing as an organism in perpetual motion... until it disappears.

Carte blanche to Hélène Fauquet

"If rococo transformed natural forms into ornament, Hélène Fauquet stages a curious inversion. Her shells remain uncompromisingly natural objects, yet their presentation renders them ornamental once again. Mounted on inexpensive frames and fused to photographs through visible adhesive, they oscillate between specimen, readymade and embellishment. The tension is no longer between nature and artifice but between biological efficiency and exhausted decoration. What emerges is not a revival of rococo but an archaeology of ornament — the whole exhibition turning on this single operation: her inventions reorganising systems of value".

Millie Dow



Hélène Fauquet, *Unifried*, 2024, Courtesy the artist © Hélène Fauquet / ADAGP, Paris, 2026

HÉLÈNE FAUQUET

Biographical highlight



Born in 1989 in Saint-Saulve (France), lives and works in Paris.

Hélène Fauquet studied at the École supérieure des Beaux-Arts in Valenciennes and graduated from the Städelschule Academy of Fine Art in Frankfurt (2015).

The artist's work has been featured in numerous solo exhibitions, notably at: Dansk Datahistorisk Museum, Copenhagen (2026); Galerie Édouard Montassut, Paris (2026, 2022, 2020); Galerie Meyer Kainer, Vienna (2025, 2019); Ronadale, Crayville (2025); Galerie Max Mayer, Düsseldorf (2024); H.G. Will Center, Stanford, Berlin (2024); Rodeo, London (2024); Ulrik, New York (2024); Kunsthaus Glarus (2023); Alienze, Vienna (2022); Schiefe Zähne, Berlin (2020); and Kunstverein Nürnberg (2019).

Recent group exhibitions have been held at: Kristina Kite Gallery, Los Angeles (2026); Damien & The Love Guru, Brussels (2026); Bodenrader, Chicago (2026); Kunsthistorisches Museum, Vienna (2025); Hoffman Donahue and Marc Selwyn Fine Art, Beverly Hills (2025); a. Squire, London (2025); Stazione Rogers, Trieste (2025); Layr, Vienna (2025); Terminal Projects, London (2025); Kunstverein Ludwigshafen (2025); Joy, Paris (2025); Kunstverein Nürnberg, Nuremberg (2024); Le Bourgeois, London (2024); Frac Lorraine (2024); Galerie Chantal Crousel, Paris (2023); Frac Alsace (2023); Rodeo, Piraeus (2022, 2021); Campoli Presti, Paris (2022); Maison R&C, Marseille (2021); Bonner Kunstverein (2021); Tokyo Arts and Space, Tokyo (2020); and Fondazione Morra, Naples (2019).

Fauquet's work has been featured in Artforum, May Revue, ArtReview, Artribune, and Frankfurter Allgemeine Zeitung.



Hélène Fauguet, *Life-world (detail)*, 2023. Impressions, cadres, table, 75 x 85 x 135 cm. Courtesy Artist and Kunsthaus Glarus. Photo Gina Folly © Hélène Fauguet / ADAGP, Paris, 2026

FOCUS

Excerpt from Catherine Chevalier's essay

"Since that which proved photogenic was what moves, what transforms, what comes to replace what is about to have been, photogeny, as a fundamental principle, automatically dedicated the new art to the service of the forces of transgression and revolt." - Jean Epstein, *Le Cinéma du Diable* (The Cinema of the Devil) (1947)

In Nicole Brenez, Isabelle Marinone (eds.), *Cinémas libertaires*
- *Au service des forces de transgression and de révolte*,
Presses Universitaires du Septentrion, 2015.

When she was a student at the Städelschule, Hélène had a very minimal relationship to production, she only produced according to certain occasions, for example to make the subtitles for a film by Jean Eustache, or to compose vitrines.

I remember or believe that she had told me about a vitrine where she had arranged books in memory of a deceased friend. Among the books was a DVD of the film *The Devil Probably* by Bresson.

I also remember this photo from a film by Rohmer that Hélène had selected to illustrate an article in the magazine *May*, where two young girls were seen deep in conversation near an artificial lake in Noisy-le-Grand, a portrait of young girls from the 1980s. At that time, she had also been portrayed by her friend Jana Euler in a painting showing her smoking a cigarette, like the young women of the Nouvelle Vague. She seemed to have already created a double who came straight out of this era; it became a sort of persona.

The first 'piece' I saw from her was in 2012, on a summer evening at school. Hélène led me outside to see one of the pieces she had created for the *Rundgang*, the annual ritual where students present their work to the public.



Hélène Fauquet, *Clam*, 2025. Impression jet d'encre, coquillage, cadre. Courtesy Artist and Ulink, New York. Photo: Simon Rao
© Hélène Fauquet / ADAGP, Paris, 2026

It was a glass bell placed on the ground, partially covered with an oxidized material that faintly reflected us. In her early exhibitions, she showed other glass bells in which the reflected environment faded like their oxidized surface, sometimes with small plastic elements glued onto them, like ironic quotations.

Then, in her second exhibition at the Montassut gallery, she no longer showed the glass bells but instead, a series of images of objects from the 1970s found on popular online marketplaces, which she printed on wood.

One can see in the reflection the context of the shot and sometimes even the person taking the photo. This time, the disturbance of the image's surface comes from the irregularities of the support material. Perhaps she had unconsciously laid the groundwork for a series of works that put into play systems of reflection and stylistic references.

It is in the exhibition *Phenomena* at the Kunsthhaus Glarus (2023) that Fauquet reveals a more radical approach in her treatment of images and surfaces, one no longer predicated on a reflection on a material surface but rather

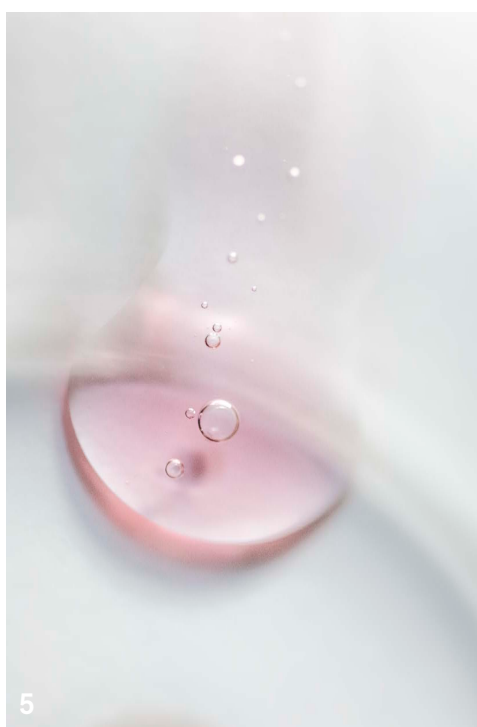
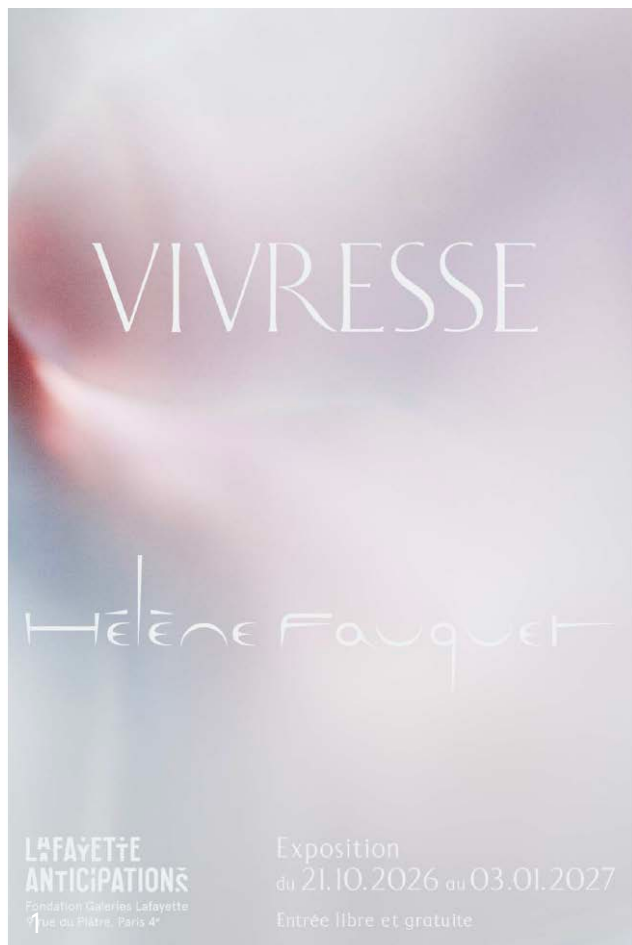
on a display of images drawn from heterogeneous sources (found images, scientific shots, photographs of droplets and bubbles taken by the artist, lobby cards from the movie *Phenomena*...). They are placed in frames that were selected for their decorative appearance, bought online or in faux antique shops and arranged across worktables of "neutral" design, in a modernist administrative style.

As in the film, the viewer gets increasingly lost, moving from one image to another; some images touch them more than others in the manner of a punctum, without their understanding why. The frames, reminiscent of family portraits in a domestic space, tilt some of the images more than others, break the effect of the beautiful frontal image, and accentuate the feeling of strangeness of the whole.

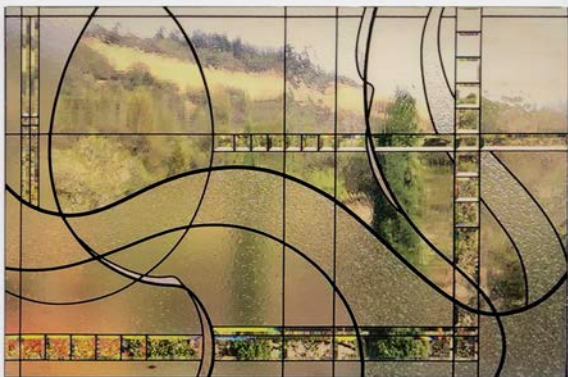
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1. Affiche de l'exposition *Vivresse* d'Hélène Fauquet à Lafayette Anticipations, Fondation Galeries Lafayette, du 21.10.2026 au 03.01.2027. Identité graphique Adulte Adulte. Courtesy l'artiste © Hélène Fauquet / ADAGP, Paris, 2026
2,3, 4 & 5. Hélène Fauquet, *Untitled*, 2024. Courtesy the artist © Hélène Fauquet / ADAGP, Paris, 2026



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12. Hélène Fauquet, *Orange colored sky*, 2022. Impression UV sur bois, 70 x 46 cm. Courtesy l'artist and Edouard Montassut, Paris. Photo Gina Folly © Hélène Fauquet / ADAGP, Paris, 2026

13. Hélène Fauquet, *second opinion*, 2022. Impression UV sur bois, 60 x 47,7 cm. Courtesy l'artist. Photo Simon Rao © Hélène Fauquet / ADAGP, Paris, 2026

14. Hélène Fauquet, *INTERESTING DINNING TABLE AND ART*, 2020. Impression UV sur bois, 90 x 45 x 2 cm. Courtesy l'artist and Edouard Montassut, Paris. Photo Gina Folly © Hélène Fauquet / ADAGP, Paris, 2026

15. Hélène Fauquet, *Gel* (détail), 2024. Impressions, cadres, table, 99,1 x 139,7 x 61 cm. Courtesy l'artist and Ulrik, New York. Photo Stephen Faught © Hélène Fauquet / ADAGP, Paris, 2026



Mungo Thomson, *Volume 15: Monument to a Period of Time in Which I Lived*, 2025. 4K video with sound, 1:54 minutes. Soundtrack: vinyl crackle ASMR. © Mungo Thomson. Courtesy the artist, galerie frank elbaz, and Karma

MUNGO THOMSON

MONUMENT

Exhibition | 21 October → 29 November 2026

Lafayette Anticipations presents the solo exhibition ***Monument*** dedicated to Mungo Thomson. Through two emblematic works, the Californian artist inscribes within the long-term structures of time ephemeral images and objects destined for abandonment.

Using video, sculpture, and installation, Thomson explores popular cultures and shifts our perspective on the familiar, rendering it suddenly strange. Erected in the courtyard of Lafayette Anticipations, *Snowman* is a monumental tower inspired by cardboard shipping and postal tubes. Here, packaging materials destined to circulate and then disappear are transformed into a slender bronze sculpture meant to endure.

The film *Time Life Volume 15. Monument to a Period of Time in Which I Lived* is the fifteenth installment in a series of stop-motion animations, each composed of thousands of images taken from books. A succession of candles flashes by like a series of snapshots, drawn in particular from religious texts, art history books, and interior design publications.

With *Snowman* and *Time Life Volume 15*, Mungo Thomson subverts the very concept of the monument. Inspired by the massive circulation of parcels and images in the contemporary era, these monuments do not commemorate historical events, but rather the everyday experience of a generation—that of the artist—shaped by print media and the transition from the analogue to the digital world.

Carte blanche to Mungo Thomson



Mungo Thomson, *Volume 16: Monument to a Period of Time in Which I Lived*, 2025. 4K video with sound, 1:54 minutes. Soundtrack: vinyl crackle ASMR. © Mungo Thomson. Courtesy the artist, galerie frank elbaz, and Karma.

MUNGO THOMSON

Biographical highlight



Born in 1969 in Woodland (USA), lives and works in Los Angeles. Mungo Thomson's artistic practice encompasses film, sound, sculpture, photography, and installation. His work is characterized by the exploration of cultural signs and analogue materials, which he reinvents to create optical and kinetic experiences.

His recent solo exhibitions include shows at: the Walker Art Center in Minneapolis, the Aspen Art Museum in Aspen, and Karma in New York. A recipient of the John Simon Guggenheim Memorial Foundation Fellowship in 2025, his work has also been featured at the New York Film Festival. Thomson's work *Time Life Vols. 1–7*, first shown at the Karma gallery in 2022, was the subject of a solo exhibition in 2024 at the Walker Art Center in Minneapolis. In 2025, Thomson produced a capsule collection in collaboration with Japanese fashion house sacai.

Mungo Thomson's works have been featured in numerous solo exhibitions: Karma, New York (2025) and Los Angeles (2025);

Isetan Shinjuku, Tokyo (2025); Maki Gallery, Tokyo (2025); the Aspen Art Museum (2022–23); Galerie Frank Elbaz, Paris (2022); Henry Art Gallery, Seattle (2018); Museum of Fine Arts, Houston (2018); Contemporary Art Gallery, Vancouver (2015); and High Line, New York (2013).

He took part in the Anozero Biennial (2026), the CAFAM Biennial (2014), the Istanbul Biennial (2011), the Whitney Biennial (2008), Performa (2005–6), and the Biennale of the Moving Image (2001).

Thomson's works are held in numerous public collections, including: By Art Matters, Hangzhou; FRAC Île-de-France, Paris; GAMeC, Bergamo; Henry Art Gallery, Seattle; Hirshhorn Museum and Sculpture Garden, Washington; Los Angeles County Museum of Art; Museo Jumex, Mexico City; Museum of Contemporary Art, Los Angeles; Museum of Contemporary Art, Miami; Museum of Fine Arts, Houston; Walker Art Center, Minneapolis; and Whitney Museum of American Art, New York.

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1, 2, 3, 4, 5 & 6. Mungo Thomson, *Volume 15. Monument to a Period of Time in Which I Lived*, 2025, 4K video with sound, 1:54 minutes, Soundtrack: vinyl crackle ASMR © Mungo Thomson. Courtesy l'artiste, galerie frank elbaz, and Karma



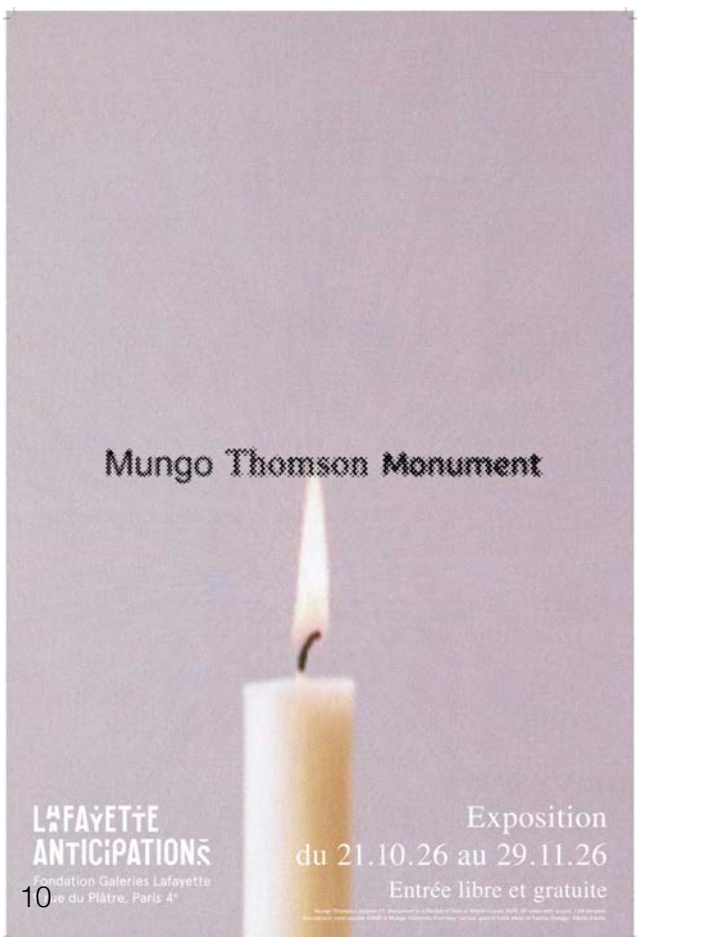
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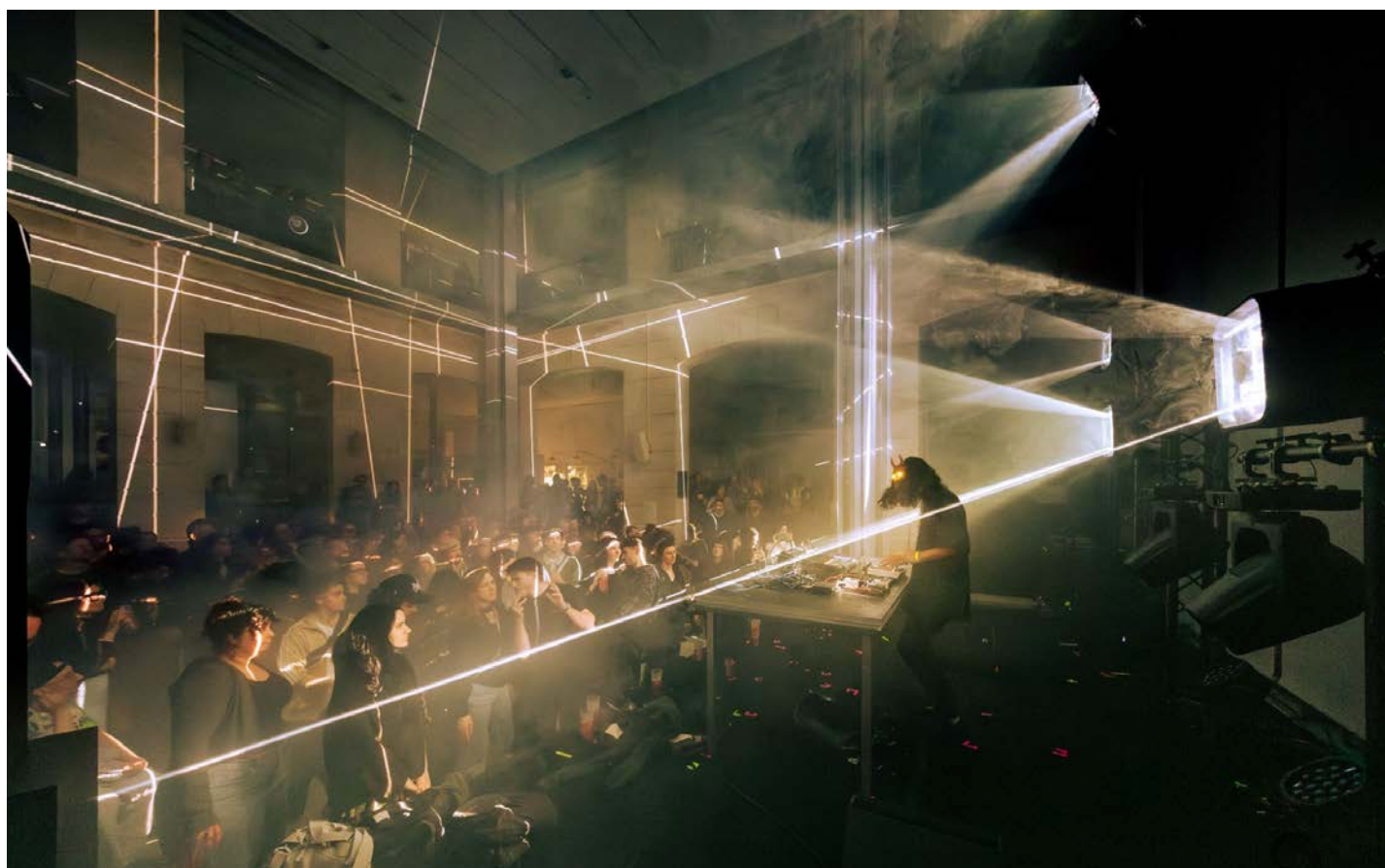


7, 8 & 9. Mungo Thomson, *Snowman*, 2024, painted bronze © Mungo Thomson. Courtesy the artist, galerie frank elbaz, and Karma.
Photo: Nik Massey

10. Poster of *Monument* by Mungo Thomson in Lafayette Anticipations, 2026, design graphic: Adulte Adulte

LAFAYETTE ANTICIPATIONS

Fondation Galeries Lafayette



Founded by the Galeries Lafayette Group and inaugurated in 2018, Lafayette Anticipations is a public-interest institution dedicated to contemporary artistic creation.

Free and open to all, its programme includes cutting-edge exhibitions exploring different ways of seeing and inhabiting the world; the Échelle Humaine performance festival; the Closer Music festival, celebrating emerging musicians; as well as talks, screenings, activities for younger audiences and innovative tour formats that take place throughout the year and shape the life of the place.

Located in the heart of Paris, the Fondation occupies a singular building. Designed by architect Rem Koolhaas its movable floors create an ever-changing space which embodies Lafayette Anticipations' daring, forward-looking and inclusive understanding of contemporary art.

Lafayette Anticipations is a space of meeting and exchange in the heart of the Marais. Through exhibitions, festivals, tours and workshops, it creates opportunities for shared reflection on our time and its challenges. Free and open to all, the Fondation encourages dialogue rooted in a spirit of intellectual and artistic hospitality.

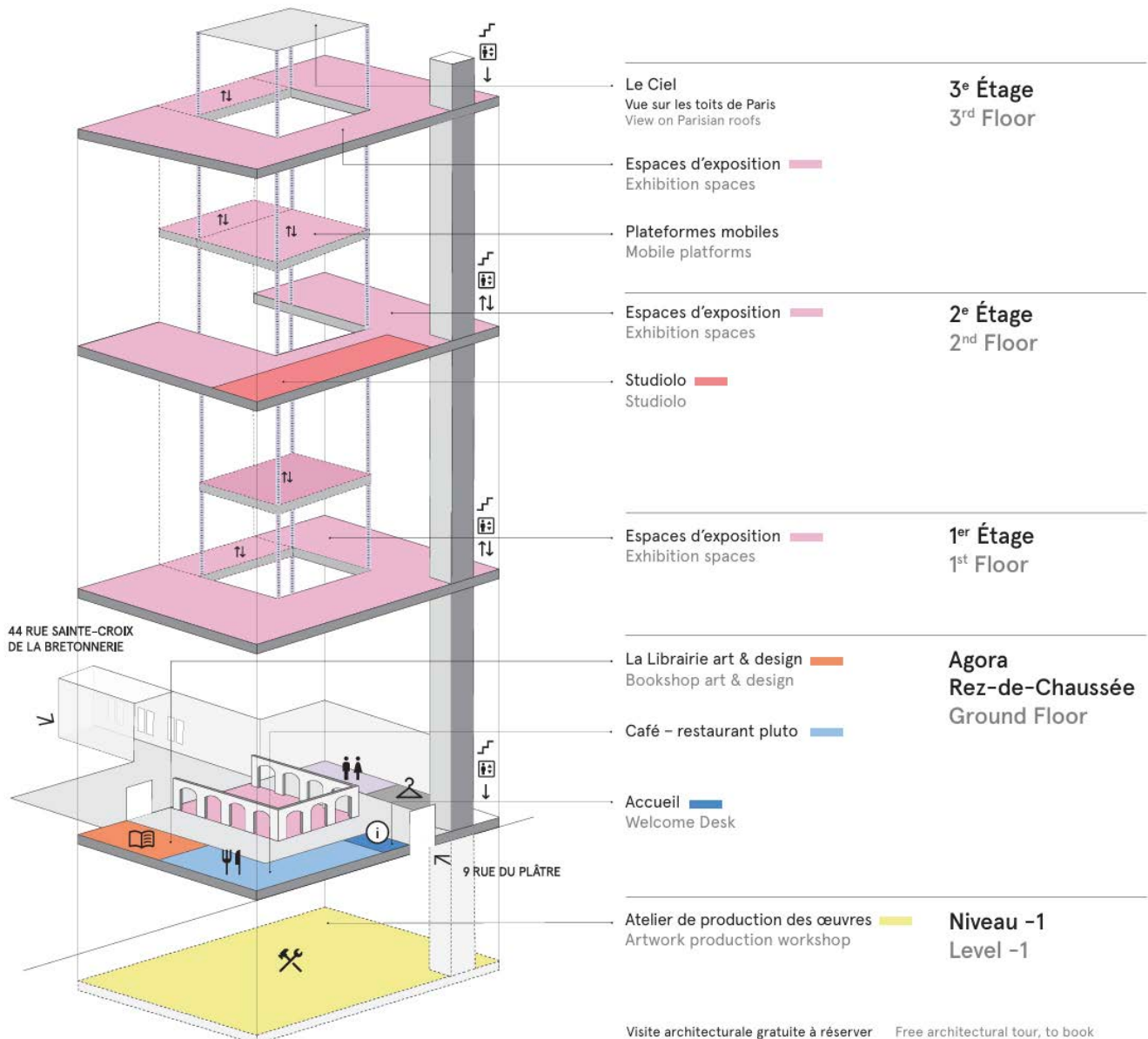
Beyond its public programme, the Fondation also supports artists at pivotal moments in their practice through two residency programmes. Steered by a committee of experts, the Fonds de dotation Famille Moulin oversees a growing collection of over 400 works, acquired primarily from emerging artists.

THE FONDATION

Focus on architecture

The outstanding architecture of Lafayette Anticipations provides the perfect setting for the Fondation's entire programme. The building for Lafayette Anticipations is a unique architectural project designed by architect Rem Koolhaas and his agency OMA. Begun in 2012, the project required two years of preparation and three years of construction before the inauguration of the place on 10 March 2018. The challenge was immense: to preserve the entire nineteenth-century stone

building and insert a 19-metre-high exhibition tower at its centre, in what was formerly an inner courtyard. Equipped with four movable floors and racks installed on the pillars, this structure allows the floors to be raised and lowered using electric contrails. Thanks to this "machine building", the space can be endlessly reconfigured to accommodate exhibitions. Lafayette Anticipations also houses a fully equipped 350 m2 workshop in its basement, dedicated to the production of works by artists in residence.





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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 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: 11pm - 7pm
E-shop: <https://shop.lafayetteanticipations.com/en/>



© Cécilia Stevenard

pluto

café-restaurant



Surrounded by artists' works, the pluto café-restaurant is a place for culinary experimentation in tune with the seasons, from lunch to dinner!

The brainchild of three childhood friends: Adrien Ducouso, Pierre-Louis Hirel and chef Thomas Coupeau, pluto is a place of life and joy, where Coupeau's gastronomic offerings resonate with the effervescent creativity celebrated at the Fondation. The restaurant offers dishes that reflect the inventiveness of the chef, who celebrates flavour, curiosity and indulgence in equal measure.

Nestled in the unique architecture designed by Rem Koolhaas at Lafayette Anticipations, in the heart of the Marais, pluto is the new gastronomic landmark of the Parisian and international cultural scene.

In this exceptional setting, in the sunshine of the Fondation's hidden courtyard, or on its terrace on the quiet, discreet rue du Plâtre, you'll meet artists

passing through Paris, musicians at aftershows, local gallery owners and fashion lovers...

At lunchtime, the menu is relaxed and comforting; in the afternoon, you can stroll around, make appointments and enjoy coffee and pastries, followed by a visit to an exhibition or reading a magazine at the Librairie de la Fondation, just a few metres away; and in the evening, dine in iconoclastic bar and bistro mode.

This café-restaurant has been designed by the Hugo Haas studio, with bespoke wooden furniture and elegant chairs by Danish brand Frama. Pluto can also be transformed to accompany concerts, parties, artists' dinners and many other Lafayette Anticipations events.

Open from Wednesday to Sunday from 11am

Lunch and dinner services

[Online booking](#)

PRACTICAL INFO

PROGRAMME DURING THE EXHIBITIONS

Explore the full programme on the website
lafayetteanticipations.com

ADMISSION

Fondation and exhibitions:

FREE ADMISSION

Tours, talks and workshops:

FREE ON BOOKING

Family activities:

ON BOOKING

Concerts and performances:

SPECIAL RATES

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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: 11am – 7pm

Métro

Rambuteau: line 11

Hôtel de Ville: lines 1 & 11

Châtelet – Les Halles: lines 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

Parking

31, rue Beaubourg

41-47, rue Rambuteau

4, place Baudoyer