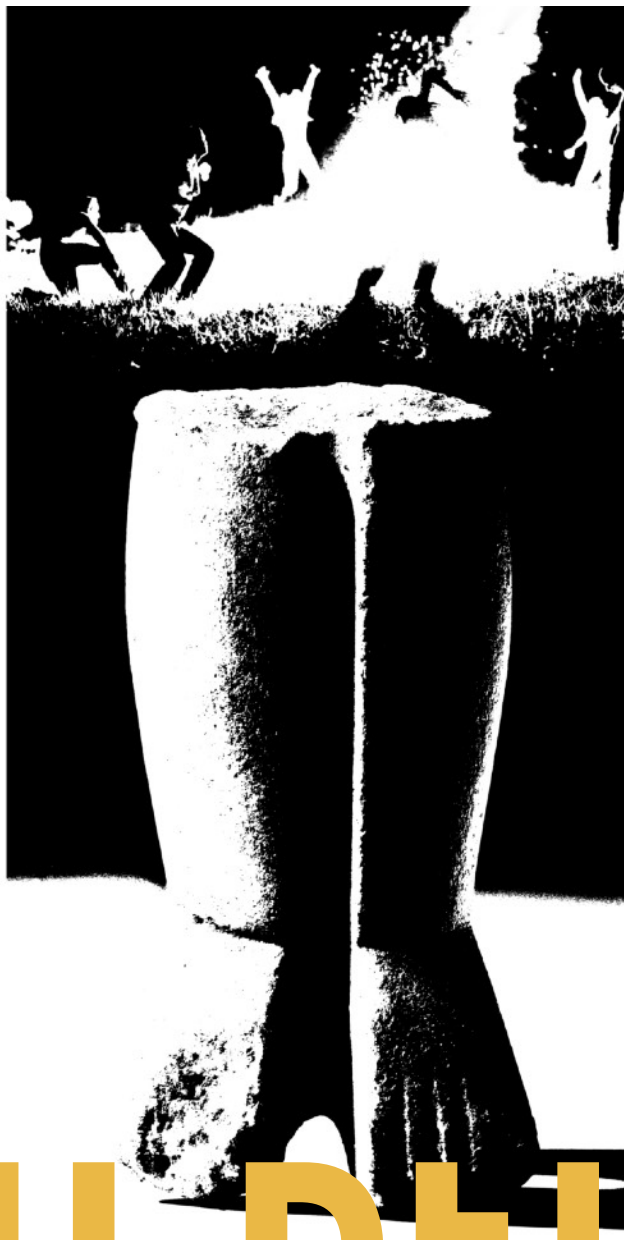


LAFAYETTE ANTICIPATIONS

Fondation Galeries Lafayette



AU-DELÀ

RITUALS FOR A NEW WORLD

15 February → 7 May 2023

Presskit

SUMMARY

Press release

PAGE 3

Inited artists

PAGE 4

Presented works

PAGE 5

Guest curator

PAGE 18

Press visuals

PAGE 19

La Boutique

PAGE 23

Matër

PAGE 24

The Fondation

PAGE 25

Practical info

PAGE 26

AU-DELÀ

RITUALS FOR A NEW WORLD

15 February → 7 May 2023

Guest curator: Agnes Gryczkowska

*To see a World in a Grain of Sand
And a Heaven in a Wild Flower
Hold Infinity in the palm of your hand
And Eternity in an hour*

William Blake

Bringing together artists from across different generations, *Au-delà* transforms Lafayette Anticipations into a journey evoking rituals at once ancient and contemporary, individual and collective, pagan and divine, in the search of a new sacred, a new unifying force.

While the world becomes increasingly wounded and profane and people seem more detached from the magic and power of the earth, the desire to invent and reinvent rituals and languages which would enable us to reach the sacred can be seen as a reaction to the degradation of the living, a counterculture responding to the general profanity of life. The subject of ritual—what makes us chant and dance, laugh and cry, dwell and transcend—tells a part of the history of our humanity while also outlining the one we hope to invent.

Unfolding like a choreographed rite itself through new, as well as rarely exhibited historical, modern, and contemporary works from the fields of art, music, fashion, and theatre, *Au-delà* takes us into a world in constant transformation, pulling us “beyond”, deeper into ourselves and through the layers of time in order to reinforce our presence in the now.

Media Partners: Libération, M Le Magazine du Monde, TRAX, Time Out & New York Times



Korakrit Arunanondchai and Alex Gvojic, *Songs for living*, 2021

« How can we reconnect with the cycles of life? What spaces are left for life and death, and what do they allow? How can we heal a wounded world? The Fondation Lafayette Anticipations is pleased to present the exhibition *Au-delà*, conceived by the curator Agnes Gryczkowska, which attempts, through the works presented, to open up new perspectives on our way of being in the world. This exhibition takes the form of a journey, bringing together some forty works from different horizons, periods, and fields. From painting to sculpture, music to fashion, *Au-delà* deals with a certain approach to life celebrated in the pagan and sacred worlds, as well as in possible rebirths through rituals that offer other ways of being in the world.

Au-delà features works produced specifically for the occasion as well as objects dating back hundreds of years before our era. At a time when we are seeking to imagine new worlds, how can we bring the past into dialogue with the present? How can we think of a desirable future by learning from ancient times and age-old ideas? What do these steles in the Louvre or these Cycladic works teach us about our relationship to the world? How do they resonate with more contemporary pieces? Rather than opposing the past to the present, this exhibition fosters a dialogue between works, investigating how ancient rituals resonate with those of today. The subject of ritual—what makes us sing, cry, or dance—tells a part of our humanity's story while also outlining the one we hope to invent. »

Rebecca Lamarche-Vadel

LAFAYETTE
ANTICIPATIONS
Fondation Galeries Lafayette

INVITED ARTISTS

- Alicia Adamerovich
- Korakrit Arunanondchai & Alex Gvojic
- Ivana Bašić
- Hildegard von Bingen
- Bianca Bondi**
- Romeo Castellucci
- Matthew Angelo Harrison
- Eva Hesse
- Janina Kraupe-Świdarska
- Wifredo Lam
- Michèle Lamy
- Tau Lewis
- Kat Lyons
- Kali Malone**
- Ana Mendieta
- Christelle Oyiri
- Tobias Spichtig**
- TARWUK
- Jeanne Viceria
- Anna Zemánková

also with Cycladic sculptures
and a Punic stele

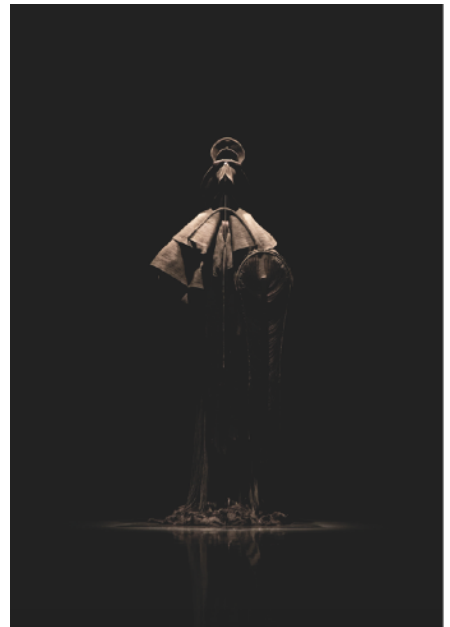
**** New productions supported by Lafayette Anticipations**

Exhibition Catalogue *Au-delà*

Editions Lafayette Anticipations

Authors: William Blake, CAConrad, Coil,
Agnes Gryczkowska, Rebecca Lamarche-Vadel,
Irenosen Okojie, Sarah Shin

Edition February 2023 - Bilingual - Price : 29€



Jeanne Viceria, *Présence 3 (Totem)*, 2021



Wifredo Lam, *Untitled*, 1944

* "Auguries of Innocence" by William Blake

Source: *Poets of the English Language* (Viking Press, 1950), appeared first in *The Pickering Manuscript* (c. 1801-3) composed by William Blake

PRESENTED WORKS

1ST CHAPTER OF THE JOURNEY

Au-delà unfolds across the three floors of Lafayette Anticipations, through which we are guided in an almost trance-inducing process by Kali Malone's new sound composition. While the courtyard is occupied by Michele Lamy's new totemic sculpture; this first floor is where the ancestral rituals enter into dialogue with more recent ones. Elements of the occult, alchemy, divination, natural healing, fertility, and Earth rites are bound together into one circle through works by Bianca Bondi, Ana Mendieta, Wifredo Lam, and Hildegard von Bingen. The ceremony pulls us back through the layers of space and time to the Cycladic sculptures evoking the worship of a fertility goddess and the sacred celestial body of Tau Lewis's tapestry, speaking of a world in an endless cycle of metamorphosis.

Mysterious universes, totems, magnetic forces emanating from parallel worlds and symbols created in a ritualistic, intuitive process point beyond the darkness of the now in works by TARWUK, Jeanne Vicerial, Anna Zemánková, and Janina Kraupe-Świdorska. They are a meditation on the transformative potential of rituals and the poetics of spirituality, while Matthew Angelo Harrison's and Christelle Oyiri's ritualistic objects and masks pose questions around ceremonial traditions and the notion of faith in relation to colonial histories.



Reference image for the work
Beltane Oracle by Bianca Bondi

BIANCA BONDI

(1986, Johannesburg, South Africa)

Beltane Oracle, 2022-2023

Burnt black locust/false acacia wood, quartz crystals cleansed by the tears of a firstborn daughter, salt, stabilised vegetation (thistle, sea lavender...), holy water ponds with the milk for a firstborn son, talisman marks of protection, seashells, first petals of spring

Produced by Lafayette Anticipations - Fondation Galeries Lafayette

This new work by Bianca Bondi blurs the boundary between the living and the non-living, the visible and the invisible, the energies of anima and animus (the belief that within each of us is the energy of the opposite sex, creating a perfect unity), and the seasons of dormancy and fertility of the earth. It brings together elements of the occult, alchemy, divination, and pagan fertility and purification rituals. The work refers to Beltane, the May Day festival in the Celtic ancestral tradition that marks the beginning of the pastoral season and the end of the "dark" season.

Various rituals were performed on this day, including the symbolic use of fire to protect the summer pastures. *Beltane Oracle* is a pentagram of burnt wood poles adorned with quartz crystals which have been cleansed by fire and the tears of a first born daughter. Salt, which fills the space, is a substance which reappears throughout Bondi's practice due to its strong protective and purifying function.

The landscape is completed with thirteen holy water ponds containing a mysterious potion of which the key ingredient is the milk for a first born son, the artist's own. The ponds are there for divination—for perceiving events that lie beyond the range of the physical senses by using the agents of the unconscious mind, similar to that of auto hypnosis.

ANA MENDIETA

(1948, La Havana, Cuba – 1985, New York, USA)

Untitled: Silueta Series, 1978

Super 8 film transferred to HD digital, colour, silent;
3 min. 14 sec.

Ana Mendieta's *Silueta Series* is an opus which fuses her interest in Afro-Cuban rituals and the pantheistic Santería religion with earth works and performance art. Afro-Cuban rituals and the pantheistic religion of Santería, with her interest in performance art and earthworks.

Silueta Series evokes a reactivation of primeval bonds with the earth and the universe. The two film works are an example of Mendieta's attempts to reconnect with her native Cuba, from which she was exiled as a child.

These works explore this relationship in two ritualistic scenes: one in which the silhouette of a female body, evocative of an ancient goddess, burns on the earth, and the other in which a triangle of tree trunks marked with the artist's handprints are ablaze in the night sky. Both works create a bond between the artist and the earth through a dialogue between the landscape and the female body-reactivating primeval beliefs in an omnipresent divine female force.



Ana Mendieta, *Untitled: Silueta Series, 1978*
Courtesy de la collection The Estate of
Ana Mendieta, LLC et Galerie Lelong & Co.

WIFREDO LAM

(1902, Sagua La Grande, Cuba – 1982, Paris, France)

Untitled, 1944

Gouache on paper. Courtesy Pangée, Montreal

This painting is part of Lam's renowned series *The Jungle* – a meditation on mysticism, the Cuban landscape, and labour communities of the 1940s. He draws on Western, Afro-Cuban, Haitian, and pagan traditions- voodoo ceremonies and rites. The ritualistic overtones of the painting connect to the Santería religion his priestess grandmother practised.

The figure seems to be at one with the landscape, the jungle which for Lam is not a natural but a social domain, as evidenced by the details of the sugar cane plants harvested all over Cuba by enslaved ethnic communities until 1886, and after.

The work evokes the sacred quality that emanates from this woman whose appearance changes through the vegetation: an example of Lam's cubist-surrealist style that celebrates the dreamlike appearance of his subjects and his fascination with the subconscious. *Untitled* is a reminder of lingering universal spirits, as it is suggestive of an ethereal, goddess-like entity, or perhaps a worker caught in a solemn moment of prayer.



Wifredo Lam, *Untitled, 1944*

HILDEGARD VON BINGEN

(1098, Bermersheim vor der Höhe, Germany – 1179, Bingen, Germany)

Liber scivias, c. 1151 or 1152

Illuminated manuscript (facsimile exhibited, 2012; handmade copy reproduced p. 88, 1927–1933)
Courtesy RheinMain University and State Library

The *Scivias* (Latin for "Know the Ways") is the first and perhaps most famous work by the abbess. A writer, composer, philosopher, healer and scholar, von Bingen was known as mystic, from an early age she experienced divine visions.

During the Second World War, the *Scivias-Codex* manuscript was taken to Dresden for safekeeping, but it disappeared in the chaos of the conflict and remains missing to this day. A duplicate was created by four nuns from the Abbey of St. Hildegard in Eibingen over a six-year period using the photographs of the original.

The volume contains twenty-six of Hildegard's mystical visions with thirty-five illustrations and the *Ordo Virtutum* – the earliest example of a morality play and what we could now consider as the very first opera. While the visions illustrated in the *Scivias* are undoubtedly related to Hildegard's religious devotion, they also reflect the quest for the divine and the question of the survival of the soul beyond earthly experience. The tome deals with the idea of a human representing a microcosm of the cosmic macrocosm—an interconnectivity between the universe and its beings.



Miniatures from the *Liber scivias* of Hildegard of Bingen, c. 1151 or 1152

CYCLADIC IDOLS

Cycladic idol, Early Cycladic II (c. 2700–2400/2300 BCE)

Syrinx player, Early Cycladic I-II (c. 2800–2400 BCE)

Fragment of a Cycladic idol of the Dokathismata type, Early Cycladic II (c. 2700–2400/2300 BCE)

Fragment of a Cycladic idol leg, Early Cycladic II (c. 2700–2400/2300 BCE)

Marble

These marble sculptures, dating from 2800 to 2300 BCE, come from the Cycladic civilisation, which occupied the Cyclades archipelago in the Aegean Sea. The predominance of statuettes of often pregnant women, suggests a cult of the goddess of fertility, while the musicians evoke the ceremonial festivities associated with the worship of these idols.

The fragments were found at the site of Dhaskalio Kavos on the remote island of Keros in the Cyclades. This island was home to an impressive architectural and ceremonial site and several archaeological excavations have uncovered the rituals of the Keros culture. As the fragments found did not match each other and did not allow for the reconstruction of the statuettes, it is believed that these marble figurines were placed on the island as offerings after the islanders had deliberately broken them apart in a ritual. These Cycladic sculptures offer a glimpse of the totems of the Aegean belief systems that represented a sense of community and belonging.



Cycladic idol, Early Cycladic II (c. 2700–2400/2300 BCE)

TAU LEWIS

(1993, Toronto, Canada)

The talons of the eagle, the ladder of death, by God's grace, all will be well [Les serres de l'aigle, l'échelle de la mort, par la grâce de Dieu, tout ira bien], 2021

New and recycled leathers, stingray shagreen, sand dollars Private collection

Created from recycled fabrics and materials, the work is a reflection on the cyclical nature of life, rebirth, and the apocalypse. Described by Tau Lewis as a "celestial body," the pregnant figure of a mystical universe is surrounded by West African Adinkra symbols—an extension of the artist's work around the imaginary spirits that populate historical allegories and personal experiences.

Each symbol embroidered on the tapestry contains a unique aphorism that conveys a message: OKODEE MMOWERE (the talons of the eagle), a symbol of strength, bravery, and power; OWUO ATWEDEE (the ladder of death), an emblem of mortality and a reminder of the transience of existence in the physical world; and ONYAN KOPON ADOM NTI BIRIBIARA BEYE YIE (by God's grace, all will be well), which represents faith and trust in higher powers, such as God.

The talons of the eagle, the ladder of death, by God's grace, all will be well functions as a talisman that speaks of maternal courage, the brutality of human life, the importance of spirituality and faith.



Tau Lewis, *The talons of the eagle, the ladder of death, by God's grace, all will be well*, 2021

TARWUK

(Bruno Pogačnik Tremow, 1981, Zagreb ; Ivana Vukšić, 1981, Dubrovnik, Croatia)

MRTISKLAAAH_Lux_Armor_Lucis.MARIO.O, 2021

Acrylic and oil on canvas TARWUK
Private collection, Italy

TARWUK, the collaborative duo formed by Bruno Pogacnik Tremow and Ivana Vuksić made this work based on their fascination with the library of occult books of the contemporary Italian poet and collector Mario Diacono.

They have developed a system of occult symbols derived from mysticism, beliefs in a direct link between humans and divine forms, but also from the language and political trauma of the two artists' native Croatia, which was plagued by violent conflict in the late twentieth century.

The symbols scattered on the canvas seem to convey enigmatic messages, but they are not intended to be deciphered in a singular way, a feature which is characteristic of their artistic practice. The different perspectives of the work, presented in a style inspired by Renaissance cartography, sacred geometry, the Russian avant-garde, and surrealism, evoke the experience of other dimensions.

The title *Lux Armor Lucis*, which also appears in the work and means "light armour of light", becomes a cartographie sign that points beyond the darkness, inviting us to transcend and persevere.



TARWUK, *MRTISKLAAAH_Lux_Armor_Lucis.MARIO.O*, 2021

JEANNE VICERIAL

(1991, L'Isle-sur-la-Sorgue, France)

Présence, 2021

Textile, knitting-weaving (patented technique) and artisanal rope techniques, 1,400 hours of manual work

Présence 3 - Totem, 2021

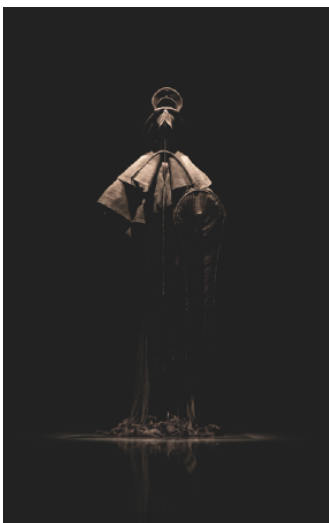
Textile, knitting-weaving (patented technique) and artisanal rope techniques, 1,400 hours of manual work

Gisante, 2020-2021

Collaboration with the artist Rosalie Pericaud for the steel support entitled Table d'étude n° 1
Textile, knitting-weaving (patented technique), dried flowers and artisanal rope techniques, 2,000 hours of manual work

These pieces are the result of some 5,000 hours of weaving and moulding, work that stems from in-depth research into anatomy in order to bring back to life the scorned bodies of the queens of France buried in the Basilica of Saint-Denis. Jeanne Vicerial imagines sculptural garments that could be attributed to the gisantes, those funerary statues representing reclining figures, whose attributes are shaped according to the particularities of each of these queens. These totemic sculptures constitute the collective voice of a struggle against the dominant power.

Mysterious, almost mystical creatures, they resemble armed warriors or guardians who revisit the mythology of the queens of France by weaving threads between the past and the future, the sacred and the profane, bringing together what our culture tends to separate, notably life and death.



Jeanne Vicerial, *Présence 3-Totem*, 2021

ANNA ZEMÁNKOVÁ

(1908, Olomouc, Czech Republic – 1986, Prague, Czech Republic)

Untitled, c. 1975

Relief collage of paper, pastel, acrylic, ballpoint pen, and rhinestones on embossed paper

Untitled, c. 1970

Pastel, coloured pencil, and ink on paper

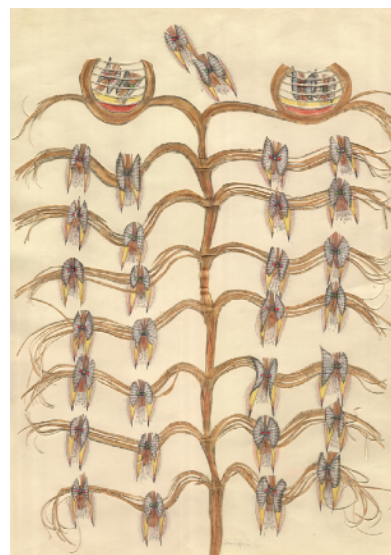
Untitled, c. 1975

Satin, textile dye, pastel, ballpoint pen on paper
Courtesy of christian bers! art brut, Paris.

Zemánková's motifs often take the shape of plants or biomorphic forms that evoke vegetation in the process of transformation, overflowing with life. The strange flora she created—in a trance like state—with rhythmic patterns and spirals evoke magnetic forces from another world.

Anna Zemánková's life was marked by war and family bereavement. Five years after the Second World War, she moved to Prague where she suffered from depression and diabetes, an illness that led to the amputation of both her legs. She began to paint and draw at dawn, when the conscious mind is still silent.

This practice became a ritual that was both cathartic and palliative. Repeated daily, these drawing sessions allowed Anna Zemánková to reach the sublimation and transcendence that fed the shamanic and ethereal side of her art.



Anna Zemánková, *Untitled*, c. 1975

JANINA KRAUPE-ŚWIDERSKA

(1921, Sosnowiec, Poland – 2016, Kraków, Poland)

Metamorfozy IV, 1963

Metamorfozy V, 1963

Metamorfozy XIII, 2018

Etching ink, waxed canvas

This series is a meditation on the multilayered fabric of our existence, transformation, and metamorphosis—the subjects which the artist explored over a period spanning thirty years.

The works reveal sigils and landscapes which the artist arrived at through automatic drawing. These obscure and undecodable symbols manifested themselves to the artist after an intense period of inquiry into the mystery of the transience of all beings everything before and after existence—following the premature death of her son.

The *Metamorfozy* series functions as a form of liberation: a ritual Kraupe-Świdorska performed to cope with her grief. While each individual work seems mysterious and enigmatic, together, they offer a glimpse into chaos and energy hidden beyond the material plane.



Janina Kraupe-Świdorska,
Metamorfozy IV, 1963

CHRISTELLE OYIRI

(1992, Paris, France)

Vindicta 002, 2022

Mirror, backlit box

Christelle Oyiri's *Vindicta 002* is a meditation on objecthood, ownership, faith, and mythology. She uses an image of a ritualistic mask from the Kru people, a group of West African tribes that reside on the Ivory Coast. Some of these masks were made to be sold en masse to white colonisers.

According to the artist, Ivorian urban legend claims these masks were imbued with a curse for their European possessors. Their form leaves a disturbing impression that reveals a tension between the mask's original significance and the expectations held by European collections.

Vindicta 002 functions as a mirror or a tool for karmic surveillance that turns the viewer's gaze back upon itself. It reminds us that the power of the artwork is not beholden to the institution and that its magic might extend far beyond it, as it raises more complex questions about the notion of religion, sacred values, and the magic of objects and traditions.



Christelle Oyiri, *Vindicta 002*,
2022

MATTHEW ANGELO HARRISON

(1989, Detroit, USA)

Dark Silhouette: Adaption Between Fixed Points #2, 2018

Dark Silhouette: Lone Nurturer, 2019

Dark Silhouette: Composition of Borrowed Inlets, 2018

West African wooden sculpture, polyurethane resin, anodised aluminium, acrylic

Dark Silhouette sculptures consist of carved African artefacts set in transparent resin. Although the series explores the connection between colonialism and Western museums' control of foreign art objects, it also examines how ritualistic symbology changes across contexts.

The specific original location of these sculptures is not known, only that they came from the Dogon and Makonde tribes. The artist blends this history with his former experiences at Ford—the largest employer of Black Americans in the 1920s and '30s—incorporating the automotive company's industrial pattern work into the resin blacks that enclose each artefact.

Here, the magic of a ritualistic object and the repetitive movements characteristic of ritual ceremonies enter into dialogue with mass produced items and the repetitive movements of a factory worker. Through this combination of Black American and African references, the *Dark Silhouette* works dilute the idea of artefacts retaining individual meaning, instead situating them in a web of significance.



Matthew Angelo Harrison, *Dark Silhouettes: Adaption Between Fixed Points #2*, 2018

2ND CHAPTER OF THE JOURNEY

This chapter of the exhibition reveals a world which questions the very essence of transcendence and metamorphosis—of life and death, of the cyclicity of all matter and existence. In some ancient societies, such as Carthage or Ancient Egypt, death was not considered an end, but a new beginning and the start of another experience—a rite of passage. The works on this floor evoke the transitions between the earthly and the celestial, the material and the spiritual, which ritual practices allow us to explore.

The journey takes us through artworks by Ivana Bašić, Kat Lyons, and Eva Hesse alongside the Punic sacrificial stele which speak of bodily disintegration as a radical method of liberation from the material order, of the body's power of regeneration and reproduction, and of the relationship between genesis and the ecologies and ecosystems buried deep inside the Earth.

Tobias Spichtig and Romeo Castelluci summon the absurdity of existence and pull us into a world filled with forces of life and death, of void and pure chaos, of cathartic madness, and of multiple becomings.

KAT LYONS

(1991, Louisville, Kentucky, USA)

Death of a Comet, 2022

Oil on canvas

Kat Lyons was inspired by a project which seeks to detect dark matter, the main component of the cosmos, with a detector located in a laboratory, 1,100 metres underground, in mines surrounded by millennia of mineral, rock, and bone. The detector is situated underground so it can be shielded from the noise of the Earth's surface in its quest to detect dark matter.

The artist was drawn to the notion of dark matter for its imperceptibility to the human eye and the need to venture deep inside the Earth to trace the main component of outer space.

Death of a Comet collapses the notion of a mineral composition of shells and dark matter into one picture plane, acting as a testament to how underground ecologies offer uniquely earthen relationships to time and how the substance beneath our feet holds the memory of the making of universal origins. This painting is a reflection on the relationship between the celestial and terrestrial worlds: macro and microcosmic visions—a cornet and an earthly shell are intertwined.



Kat Lyons, *Death of a Comet*, 2022

IVANA BAŠIĆ

(1986, Belgrade, Serbia)

I sense that all of this is ancient and vast. I had touched the nothing, and nothing was living and moist [Je sens que tout cela est ancien et vaste. J'avais touché le rien, et le rien était vivant et humide], 2022

Soapstone, wax, white bronze, pressure, copper, grounding rods, stainless steel
Marval Collection

Ivana Bašić's sculpture is an ode to the sacred transformation and the process of bodily dematerialisation towards an existence beyond the corporeal. The otherworldly metal womb which embraces the soapstone heart appears to be suspended in an instant of birthing—a creation.

The gentle carving of the stone is reminiscent of flesh as it speaks of the physical matter, the ray-like rods spreading out of the centre are grounding rods—instruments used as pathways for the Earth's magnetic and electric forces—but they also represent the religious rays seen in imagery of the Sacred Heart of Jesus and Mary, representing both passion and transformation.

Bašić's *I sense that all of this is ancient and vast. I had touched the nothing, and nothing was living and moist* is a meditation on the reduction of matter to dust and the construction of matter from dust—making life from the patent nothingness.



Ivana Bašić, *I sense that all of this is ancient and vast. I had touched the nothing, and nothing was living and moist. #1*, 2022

EVA HESSE

(1936, Hamburg, Germany – 1970, New York, USA)

Untitled, ca. 1970

Fibreglass over polyethylene on aluminium wire,
7 elements

As the final work before her passing, Eva Hesse's sculpture evokes a transitional moment. In the year in which she produced this work, Hesse endured three failed operations on a brain tumour that ultimately became fatal.

This piece was conceived while the artist was in the hospital, worked on under her supervision in the studio, and completed in her absence as she remained hospitalised. It consists of seven rods smothered with fibreglass and polythene, giving the impression of disembodied legs and feet which the work was initially inspired by.

Fleshlike and fragile in their appearance, suspended from fastened wires in a shrine-like formation, the individual pieces randomly move towards each other, as if lost. The work was remarked to have primitivist, Stonehenge-like qualities (Stonehenge is a 4,500 to 5,000 year old sacred stone circle in Britain) and, according to the artist, was intended to be full of absurdity.

Its idiosyncratic symbolism—natural and spiritual can also appear as a commentary on the fragility of the flesh and the absurdity of life and death.



Eva Hesse, *Sans titre*, ca. 1970

© The Estate of Eva Hesse

Courtesy Hauser & Wirth

Musée national d'art moderne, Centre

Georges Pompidou, Paris

Photo : © Centre Pompidou, MNAM-CCI,

Dist. RMN-Grand Palais / Philippe Migeat

PUNIC STELE

250–225 BCE, El Hofra

Limestone

50×17.2×9.5 cm

Discovered in an Algerian sanctuary, the El-Hofra stele was likely created to commemorate ritualistic and votive practices held by the Punic people. The symbolism on the stele indicates that it was dedicated to the Punic fertility goddess Tanit, the chief deity of Carthage, who was represented with a disc on top of a triangle separated by a horizontal line, like a schematic image of a person.

Punic religions also maintained a variety of symbols related to spirituality, death, and healing. One symbol seen on the stele, the raised right hand with palm facing outwards, denotes a blessing, while another, the caduceus or staff, could represent a signal for Esmun, the Punic deity of healing.

These emblems contextualise the sacrificial practices at the Carthage sanctuaries, suggesting that the burials might have not been funerary, but a request for an appeasement from the gods to fulfil a vow in other words, answering a prayer for healing. These sites became important collective civic spaces, while the burials were part of a nexus of rituals intended to connect the Punic people to their deities.



**Punic stele with triangular pediment
with inscribed cartouche, 250–225 BCE**

TOBIAS SPICHTIG

(1982, Sempach, Switzerland)

Dance of the Dead (Totentanz), 2023

Textile, resin, adhesive, steel, boat paint

Work commissioned by Lafayette Anticipations – Fondation Galerie Lafayette and produced with the help of the Perić Collection, Berlin
Courtesy Perić Collection

If this were be the universe, we would still exist, 2023

Egg tempera and oil on linen

Fuck your void. It's full of everything, 2023

Egg tempera and oil on linen

These works are a reflection on presence and absence, figuration and abstraction, in-between states. The paintings take on the ornament as a gestural abstraction and vice versa, while the sculpture is influenced by the vanitas motif of *Totentanz* figures referring to the "danse macabre" popular motif in the late Middle Ages and their carnivalesque presence.

Formally, *Dance of the Dead (Totentanz)* is inspired by veiled holy statues present in chapels and other religious sites. The artist draws on the unexpected double meaning of these symbols, where in holy sculptures represent both the emptiness or absence of the flesh and the monumental presence of life long departed. These pieces mystify the void, as it becomes an intensified presence of life or a state of pure consciousness, in which the mind has been emptied.



Tobias Spichtig, *Dance of the Dead (Totentanz)*, 2023

ROMEO CASTELLUCCI

(1960, Cesena, Italy)

Tragedia Endogonia (2002–2004)

R.#07 Roma, 2002 (28 minutes)

C.#01 Cesena, 2003 (19 minutes 35 seconds)

L.#09 London, 2004 (36 minutes)

Video memory by Cristiano Carloni and Stefano Franceschetti

Music by Scott Gibbons and Societas Raffaello Sanzio

These three videos are part of a series of eleven theatrical performances, each commissioned for a different city. The word *endogonia* refers to organisms that are able to reproduce endlessly.

There is no overarching narrative that connects the episodes; it is rather an open system of representation that, like an organism, changes and transforms, providing a radical re-thinking of creation. The videos provide endless riddles of possible meanings, full of violence and seduction, evoking illustrative commentaries on the politics of urban societies, fascism, and religion.

Tragedia Endogonia is a testament to the cathartic madness of theatre as ritual and the power of theatre to induce states in which the body and mind are not just individual or social organisms, constituted and signifying, but perform visceral modes of transmission.



Romeo Castellucci, *Tragedia Endogonia*, film cycle, #01 Cesena, 2003 (19'35")

3RD CHAPTER OF THE JOURNEY

This third and final chapter of the exhibition is the epilogue of the rite—an ode to the final stages of transformation—to rebirth, to the non-existence of the boundary between the earthly and the divine, to the sublime, to the new sun blazing on the orifice of the earth. It begins with Korakrit Arunanondchai and Alex Gvojic's video which takes us to the place where we reconnect with ancestral souls.

The video weaves together stories of transformation, of spirits and bodies reentering the universe as it tells us to "participate in the creation of this world by de-creating ourselves". As we continue, we find ourselves floating between the spirits of Alicia Adamerovich's paintings which come in both from the outside—from the depths of the soil, and from the inside—from the unconscious, creating horizons and forms that give shape to the final stage of transcendence.

The journey is completed as it began, with Kali Malone's sound composition filling the space. The numerical matrix is slowly decoded as a rhythmical score, uniting the musicians in keystone moments — serving as a collective sonic mapping of the world and a meditation on resonance creation—not only sonic, but also ritualistic, communal, and symbolic.

KORAKRIT ARUNANONDCHAI

ET ALEX GVOJIC

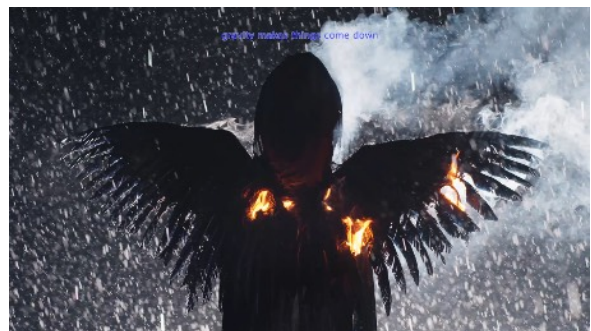
(Arunanondchai: 1986, Bangkok, Thailand ;
Gvojic: 1984, Chicago, USA)

Songs for living, 2021

Single channel video with sound, installation environment
21 minutes

This collaborative video cycles through a range of narratives: reconnecting to ancestral souls, imparting life into death and death into life, healing from socioecological turmoil, and rejoicing in collective existence. Through collaged scenes of bonfire rituals, dances in a hazy warehouse, intimate atmospheres and homages, the work explores cycles of life and thresholds of heightened consciousness.

While the video mimics modern science fiction titles, it also references the Buddhist mythological icon Garuda—a demigod and divine creature which symbolises the fight against injustice and evil. *Songs for living* ascribes strength to ritualistic togetherness and the collective consciousness and offers a fantastical hope for alternative futures.



Korakrit Arunanondchai et Alex Gvojic,
Songs for living, 2021

ALICIA ADAMEROVICH

(1989, Latrobe, USA)

Rising from earth, 2022

Oil, sand, and pumice on linen Alan Lee Collection

Petrified tenderness, 2022

Oil and sand on linen

These paintings exceed the traditional limitations established between psychic and physical worlds. Conceived as a diptych, the works expose tensions between the robustness, strength, and protective force of *Petrified tenderness*, and the weightlessness and fragility of *Rising from earth*. These works draw from the subconscious to give form to sensations and emotions, and echo the experience of transcendence, when the spirit and soul have outside the body, beyond the visible world.

Adameroovich's work is derived from personal histories, science fiction, and unnatural order, composing a hybrid world and a new psychogeography. This confluence of the spiritual, psychic, and earthly highlights the transportive telos within Adameroovich's work—an invitation into a cosmic domain defined by semblances of imagined futures that reference underlying human conditions.



Alicia Adameroovich, *Rising from earth*, 2022

KALI MALONE

(1994, Denver, USA)

Matrix Diptych, 2022–2023

Part I (for percussion), 19 min. 45 sec.

Composed by Kali Malone for bell plates, tubular bell, and Thai gongs

Performed by Louis Delignon, Jeanne Larrousturou, Anne Briset, and Jérémie Maxit at the Eklekto Geneva Percussion Center

Part II (for organ trio), c. 40–45 min. Composed by Kali Malone for the great organ, the meantone Italian organ and the meantone Spanish organ at Église Saint-François in Lausanne

Performed by Kali Malone, Stephen O'Malley, and Frederikke Hoffmeier

Engraved anodised aluminium plate Courtesy of Kali Malone

**Produced with the support of Lafayette Anticipations
– Galleries Lafayette Corporate Foundation, Paris**

Matrix Diptych is a new sound piece comprised of a set of corresponding musical works that share the same rhythmical score but consist of different instrumentation: one for a percussion ensemble and the other for a trio of pipe organs. Individual musicians enter the repeating matrix in a staggered sequence, collectively creating an musical canon. They unite in keystone moments making the mathematical structure of this music perceptible. As such, *Matrix Diptych* creates a resonance that permanently incorporates the presence of the other, creating a community capable of harmony and a common rhythm.

Kali Malone is known for her meditative contemporary compositions for organ and electroacoustic formats in which she simultaneously rejects and embraces early polyphonic techniques and historical tuning systems often found in church music.



Kali Malone, *Matrix II*, Part I, 2022

© Stephen O'Malley

& IN THE COURTYARD

MICHÈLE LAMY

(1944, Jura, France)

LIMB TOTEM, 2022–23

Styrofoam, chrome painting 300×100×90 cm

Courtesy of the artist and Owenscorp

This new work, created by Michèle Lamy for the exhibition, is a totemic entity—simultaneously personal and universal, an emblem evoking female independence, love, and vulnerability. Lamy herself is visible in a meditative pose at the bottom of the work, the hands at the top are reaching to the sky — perhaps in search for a new form of universal god or goddess, new faith, new collective consciousness — one that is not prescribed by nationality, race, age or religion, but by a set of human values.

The blackness of the piece, combined with the presence of Lamy's body being open to both light — the sky and darkness, also speaks of the necessity of welcoming both into our life and not seeing them as opposites. It is a monument to a new era of ageless, genderless, and unprejudiced love and force—full of light and darkness. *LIMB TOTEM* reveals an unapologetic female sensuality and vulnerability that is on the verge of an unpredictable explosion.



This new work by Lamy is her take on the original *Rick Owens Furniture, 2016 PRONG TOTEM*, pictured above.

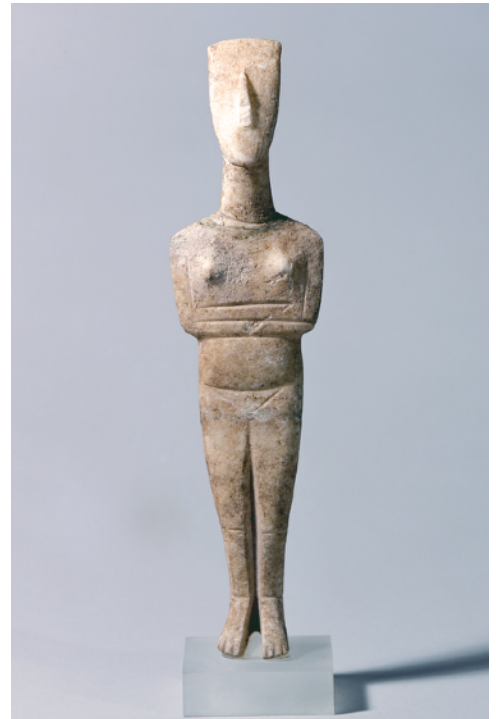
GUEST CURATOR

« This exhibition journey takes the visitor into a world in constant transformation, inviting us into a metamorphosis by taking us “beyond” deeper and further into ourselves. It aims to allow us to touch the sacred, even if only for a brief moment, an instant suspended between “here” and “there”. »

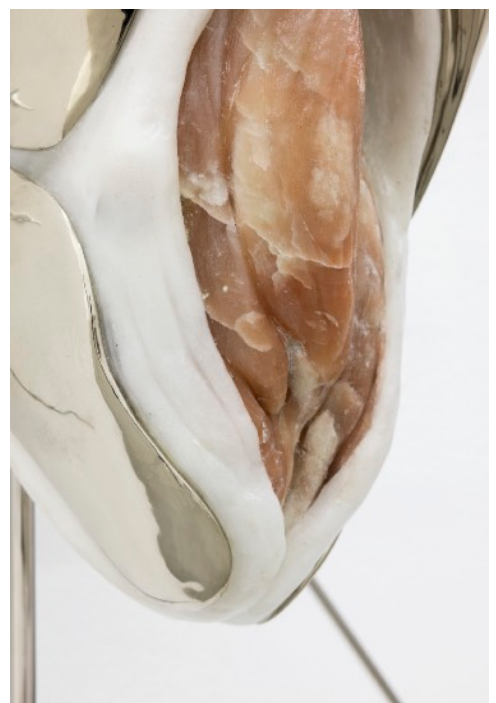
Agnes Gryczkowska



→ Agnes Gryczkowska is an independent curator, writer, and musician. She was formerly curator of Schinkel Pavillon, Berlin where she curated *HR Giger & Mire Lee* (2021); *Sun Rise | Sun Set* (2021) with works by Dora Budor, Max Ernst, Karrabing Film Collective, Max Hooper Schneider, Pierre Huyghe, Emma Kunz, Richard Oelze, Precious Okoyomon, Jean Painlevé, Pamela Rosenkranz, Rachel Rose, Henri Rousseau, Torbjørn Rødland, Ryuichi Sakamoto (amongst others) ; and the exhibition *Claude Mirrors: Victor Man, Jill Mulleady, Issy Wood* (2019). Gryczkowska also curated *Amnesia Scanner: Anesthesia Scammer* (2019) and *Holly Herndon: PROTO (restaged)* (2019) presented by Light Art Space at Kraftwerk, Berlin. Prior to that, Gryczkowska was an artist and curator in residence at Somerset House, London and from 2015 to 2018, she was part of the curator team at Serpentine, London where she worked on exhibitions by Rachel Rose, Simon Denny, DAS INSTITUT (Kerstin Brätsch and Adele Röder), Marc Camille Chaimowicz, Wade Guyton, Grayson Perry, and Etel Adnan, amongst others. Other recent curatorial projects include *SuperFutures* (2022) presented by Reference Studios, Berlin at Selfridges, London. She regularly writes quasi-fictional exhibition texts and has contributed to various contemporary art publications, including *Spike* and *KALEIDOSCOPE*.



Idol of the Cyclades, Early Cycladic II
(c. - 2700-2400/2300 before JC)



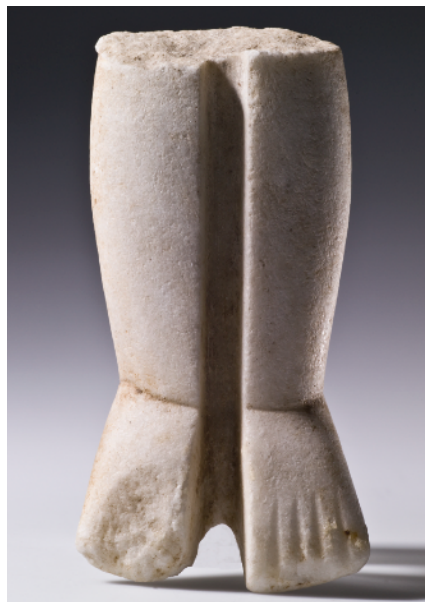
Ivana Bašić, *I sense that all of this is ancient and vast. I had touched the nothing, and nothing was living and moist*, 2022

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 Agency +33 (0)1 42 72 60 01 / claudinecolin.com: Harry Ancely / harry@claudinecolin.com & Pénélope Ponchelet / penelope@claudinecolin.com



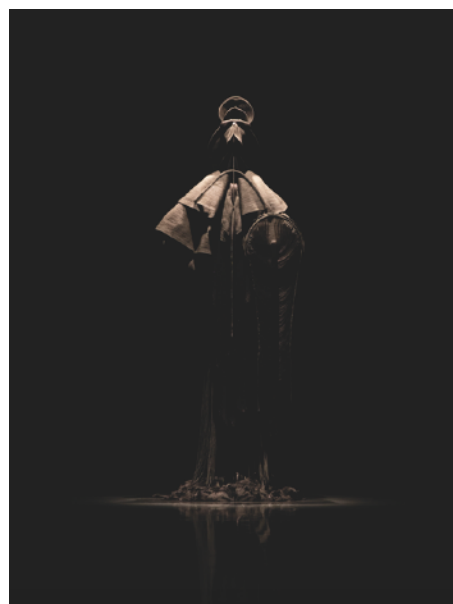
Alicia Adameroovich, *Rising from earth*, 2022
Courtesy of the artist and Pangée, Montréal
Photo: alignements – Marion Paquette



Fragment of a Cycladic idol of the Dokathismata type, Early Cycladic II (c. 2700–2400/2300 BCE)
Courtesy Badisches Landesmuseum Karlsruhe
Photo : Thomas Goldschmidt



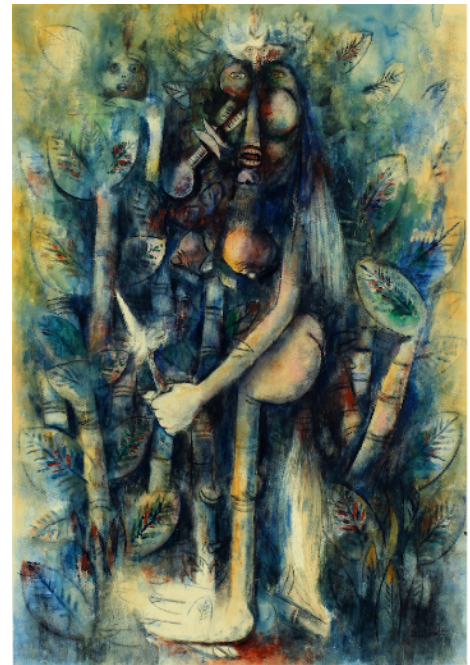
Miniatures from the *Liber Scivias* of Hildegard of Bingen, c. 1151 or 1152
Original lost, hand copy on parchment 1927–1933
Image: St. Hildegard Abbey, Rudesheim-Eibingen



Jeanne Viceria, *Présence 3 (Totem)*, 2021
Piece created for the choreographic creation *Sollicitudes* by Hervé Robbe
Textile, knitting-weaving (patented technique) and artisanal ropes techniques
Courtesy of the artist
Photo: Catherine Mary-Houdin pour Les Quinconces-L'Espal



Anna Zemánková, *Untitled*, c. 1975
 Paper collage in relief,
 pastel, acrylic, ball pen and
 fantasy stones on embossed paper
 Courtesy christian berst art brut, Paris
 Photo: Pierre-Emmanuel Rastoin



Wifredo Lam, *Untitled*, 1944
 Gouache on paper
 Courtesy Pangée, Montréal
 Adagp, Paris, 2022
 Photo: Daniel Fabian /
 Fabian Restauratoren GmbH - Switzerland



Korakrit Arunanondchai and Alex Gvojic, *Songs for living*, 2021
 HD single-channel video, color, sound, 20'53"
 Co-commissioned by Migros Museum für Gegenwartskunst, Zurich
 and Kunstverein in Hamburg with support from FACT, Liverpool.
 © Korakrit Arunanondchai 2022
 Courtesy of the artist; Bangkok CityCityGallery; Carlos/Ishikawa, London;
 C L E A R I N G, New York / Brussels; and Kukje Gallery, Seoul.



Kali Malone, *Matrix Diptych (Part 1)*, 2022
 © Stephen O'Malley



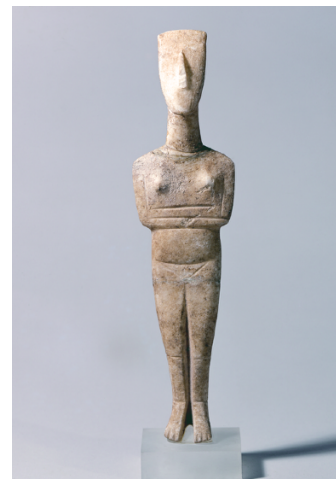
Matthew Angelo Harrison, *Dark Silhouettes: Adaption Between Fixed Points #2*, 2018
 Wooden sculpture from West Africa,
 polyurethane resin, anodized aluminum, acrylic
 Courtesy of the artist
 and Jessica Silverman, San Francisco
 Photo: Timothy Johnson



Reference image for the work
Beltane Oracle by Bianca Bondi
Bianca Bondi, *Jupiter in Sagittarius*, 2019
Site specific installation, Sfer IK,
Tulum, MX cur. Claudia Paetzold
Courtesy of the artist and mor charpentier
Adagp, Paris, 2023
Photo: Damian Abril



Reference image for the work
Beltane Oracle de Bianca Bondi
Bianca Bondi, *Lost and Found*, 2021 (détail)
(Installation on site, galerie mor charpentier)
Courtesy the artist and mor charpentier
Adagp, Paris, 2023. Photo: François Doury



Cycladic idol, Early Cycladic II
(c. 2700-2400/2300 BCE)
Courtesy Badisches Landesmuseum Karlsruhe
Photo: Thomas Goldschmidt



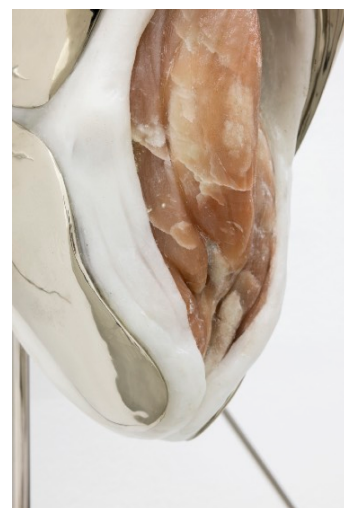
This new work by Lamy is her take on the original
Rick Owens Furniture, 2016 PRONG TOTEM,
pictured above.

Kat Lyons,
Death of a Comet, 2022
Oil on canvas
203,3 x 228 cm
Courtesy of the artist
and Pilar Corrias, London
Photo: def image



Christelle Oyiri, *Vindicta 002*, 2022
Mirror, backlit box
Collection Lafayette Anticipations –
Fonds de dotation Famille Moulin, Paris
Photo: Chloé Magdelaine,
Lafayette Anticipations

Ivana Bašić, *I sense that all of this
is ancient and vast.
I had touched the nothing,
and nothing was living and moist*, 2022
Steatite, wax, white bronze,
pressure, copper, grounding rods,
stainless steel, 179,5 x 61 x 24,5 cm
Courtesy of the artist and Francesca Minini
Marval Collection
Photo: Andrea Rossetti





Tobias Spichtig, *Fuck your void. It's full of everything*, 2023
Egg tempera and oil on linen. 125 x 195 cm. Courtesy of the artist,
Contemporary Fine Arts, Berlin, and Jan Kaps



Tobias Spichtig, *Dance of the Dead (Totentanz)*, 2023
Textile, resin, adhesive, steel, boat paint.
Work commissioned by Lafayette Anticipations and produced
with the help of Perić Collection, Berlin. Courtesy Perić Collection



Tau Lewis, *The talons of the eagle, the ladder of death, by God's grace, all will be well*, 2021
Courtesy the artist and Night Gallery, Los Angeles
New and recycled leathers,
stingray shagreen, sand dollars. 86 x 86 in
Photo: Pierre Le Hors



TARWUK, *MRTISKLAAAH_Lux_Armor_Lucis.MARIO.O*, 2021
Acrylic and oil on canvas
132,08 x 143,51 cm
© TARWUK. Courtesy Martos Gallery, New York
Photo: Charles Benton



Romeo Castellucci, *Tragedia Endogonia*
film cycle
L.#09 London, 2004 (36'00")
C.#01 Cesena, 2003 (19'35")
R.#07 Roma, 2002 (28'00")
Video memory by Cristiano Carloni
and Stefano Franceschetti
Original music by Scott Gibbons
Societas Raffaello Sanzio
Photos: Luca Del Pia



**Punic stele with triangular pediment
with inscribed cartouche, 250-225 BCE**
Calcaire. Photo © RMN-Grand Palais
(musée du Louvre) / Franck Raux

LA BOUTIQUE

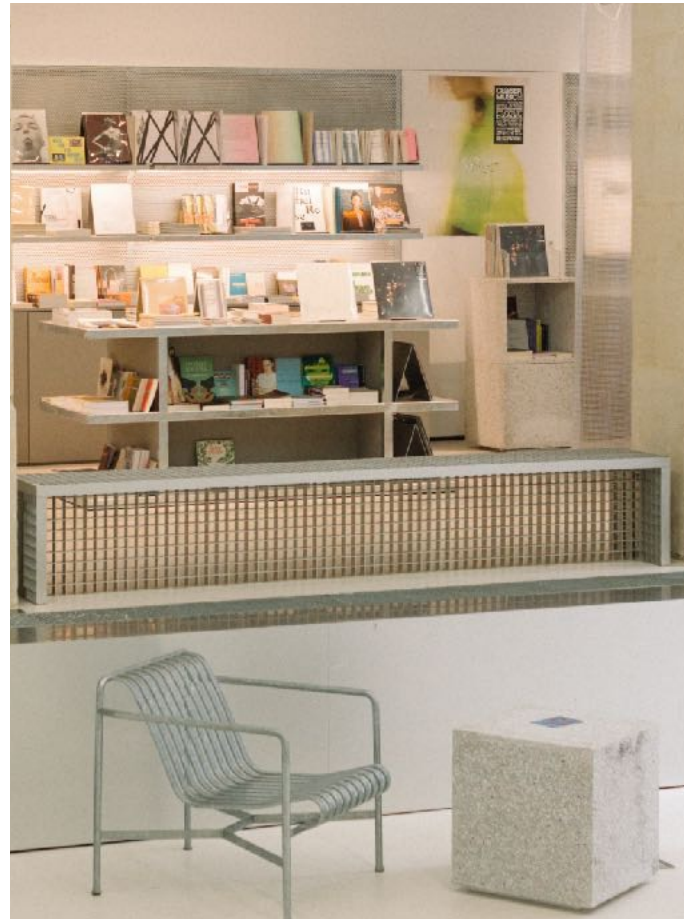
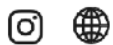
The Lafayette Anticipations boutique is designed for lovers of art, design, beautiful books, and surprises.

Designed as a genuine treasure trove, the Boutique includes Lafayette Anticipations's artist editions, books, and records that relate to the Fondation's programme and contemporary thought, as well as a singular selection of art and design objects:

- Art books and essays related to the Fondation's exhibitions;
- A selection of self-published designers;
- A curated selection of records;
- A gathering space for publishers showcasing the emerging scene.

A wealth of news and events

The programme (book and magazine launches, signings) is developed in parallel with the exhibitions, the public programme, and the Fondation's publications.



© Camille Lemonnier



© Lafayette Anticipations

MATER

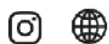
The unmissable spot in the Marais to explore and enjoy new flavours.

The café-restaurant Mâtêr is rethinking the museum café with simple, healthy, local, and green gourmet cuisine devised by young, up-and-coming chefs.

Throughout the day and into the evening, regulars and visitors to the Fondation can take a break over fresh food and pastries that respect seasonality.

The café also boasts a great list of natural wines, original artisanal drinks, and carefully selected coffees and teas, to be enjoyed surrounded by the works of contemporary artists and the architecture of the legendary Rem Koolhaas.

In the evening, the restaurant also offers sharing plates, dynamic wines, and cutting-edge musical selections.



© Camille Lemonnier



© Mâtêr, Samantha Gilliams

THE FONDATION



A space dedicated to playful experimentation, Lafayette Anticipations is open to all fields of contemporary creation, allowing visitors to discover new forms of expression through which to see, feel, and listen to the world. Located in the Marais district of Paris, the Fondation produces and exhibits works from the fields of visual art, design, music, and the performing arts.

A bold programme

Three free and inclusive exhibitions open to the public each year, which can be visited autonomously or accompanied by mediators who encourage discussion and sharing. Lafayette Anticipations also offers an in-depth, varied, and free programme of workshops for all ages as well as talks. The Closer Music and Échelle Humaine festivals showcase cutting-edge trends in music and dance.

A unique building

In a 2,500-m² building, the architect Rem Koolhaas has designed moving platforms consisting of an agora, exhibition spaces open to the sky, a studio for children, and production and publishing workshops.

A Fondation focused on the artist

The workshops are the soul of the Fondation, a space for French and international artists in residence which includes custom production facilities to encourage creation. The Fondation's A l'œuvre residency programme welcomes artists all year round, providing them with support for the creation of their works.

Accessible art

The Fondation is open to all audiences—individuals, families, schools, underprivileged populations—encouraging discovery as well as experience: learning together across all generations, being open to the world and trying to shape it, making sense of our differences through an open dialogue.

A festive and cultural haven

The agora, the art, design, and music boutique, and the café-restaurant and its terrace help to create a lively, accessible space, allowing people to come together in different ways to create a shared world.

A committed Fondation

Throughout the different stages of its activities, Lafayette Anticipations is committed to environmental preservation and improving the organisation's ecological and social impact: local production networks, support for the local scene, an energy-efficient building, etc.

A collection in the making

Lafayette Anticipations brings together the support for contemporary creation of the two organisations created by the Galeries Lafayette Group and its shareholding family—the Fondation d'entreprise Galeries Lafayette and the Fonds de dotation Famille Moulin—while pursuing a policy of acquiring and promoting its collection since it was created in 2013.

PRACTICAL INFO

EXHIBITIONS

Exhibitions: free of charge
Individual visits: free of charge
Talks: free of charge
Workshops: free of charge
(Except dance workshops: 5€)
Family activities: free of charge
Concerts, performances: 10€

ACCESS

9 rue du Plâtre – 75004 Paris
44 rue Sainte-Croix-de-la-Bretonnerie
75004 Paris

Opening hours

Everyday: 11.00am – 7.00pm
Late on Thursdays: 11.00am – 9.00pm
Closed on Tuesdays

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

Autolib'

36 rue du Temple
37 rue Sainte-Croix-de-la-Bretonnerie

Parking

31 rue Beaubourg
41-47 rue Rambuteau
4 place Baudoyer

La Boutique

Monday-Sunday 11am – 7pm
Until 9pm on Thursdays
Closed on Tuesdays

Café-Restaurant Mâtêr

Wednesday-Sunday
All day from 11am
Lunch and evening services

TEAM

Lafayette Anticipations

Guillaume Houzé, President
Rebecca Lamarche-Vadel, Director
Géraldine Breuil, Deputy Director
Elsa Coustou, Curator and Coordinator of Public Programme
Selma Khallaf, Executive Assistant
Aurélié Nahas, Head of Administration
Célia Lebreton, Administrative Manager
Matthieu Maytraud, Administrative Assistant
Judith Peluso, Head Technical and Building Supervisor
Noa Arfi, Administrative Assistant (apprentice)
Lise Petulla, Administrative Assistant (Intern)
Alexandre Rondeau, Head of Exhibition and Event Management
Lisa Audureau, Head of Collection and Art Registrar
Léa Piconnier, Art Registrar Assistant (Intern)
Raphaël Raynaud, Head of Workshop
Olivier Magnier, Workshop Manager
Antonine Scali Ringwald, Head of Publishing
Annabelle Floriant, Head of Communication
Chloé Magdelaine, Digital Communication Manager
Mélissa Fernandez Sanchez Communication Assistant (Intern)
Clélia Dehon, Head of Public Development
Oksana Delaroff, Project Manager for Cultural Outreach and Public Programme
Émilie Vincent, Head of the Cultural Outreach and Welcome Desk Supervisor
Sara Vieira Vasques, Welcome Desk and Ticketing Officer
Jennifer Mezi, Cultural Outreach and Public Programme Assistant

La Maîtrise

Elisa Normand, Head of Development
Nicolas Olier, Head of La Boutique
Helena Lyon Santamaria, Assistant Development Manager (Apprentice)
Célia Pénichon, Sales Assistant
Matthias Valigny, Sales Assistant

Press Contacts

Claudine Colin Communication **Pénélope Ponchelet**

Tél. +33 (0)1 42 72 60 01
penelope@claudinecolin.com
&

Harry Ancely

Tél. +33 (0)1 44 59 24 89
harry@claudinecolin.com

Lafayette Anticipations

Annabelle Floriant

Head of communications
Tél. +33 (0)6 63 39 79 57
afloriant@lafayetteanticipations.com

Lafayette Anticipations – Fondation d'entreprise **Galleries Lafayette**

9 rue du Plâtre
F-75004 Paris
+33 (0)1 42 74 95 59
communication@lafayetteanticipations.com
lafayetteanticipations.com



2025