

LAFAYETTE ANTICIPATIONS

Fondation Galeries Lafayette

POL TABURET



OPERA III: ZOO

"The Day of Heaven and Hell"

Press Kit

21 June → 3 September 2023

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EDITORIAL

"Life is a dream. 'Tis waking that kills us."

Orlando, Virginia Woolf

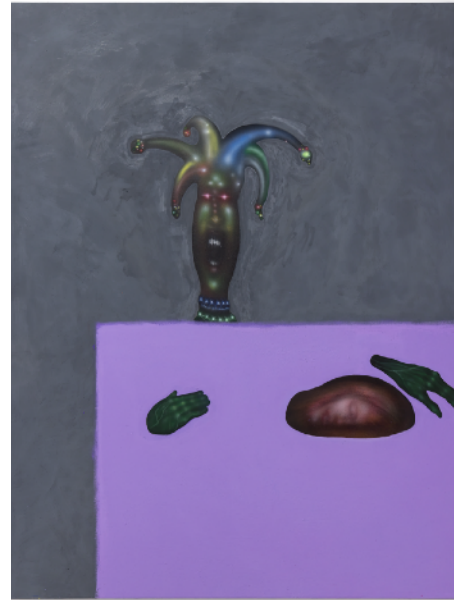
"The unseen for us does not exist."

In Praise of Shadows, Jun'ichirō Tanizaki

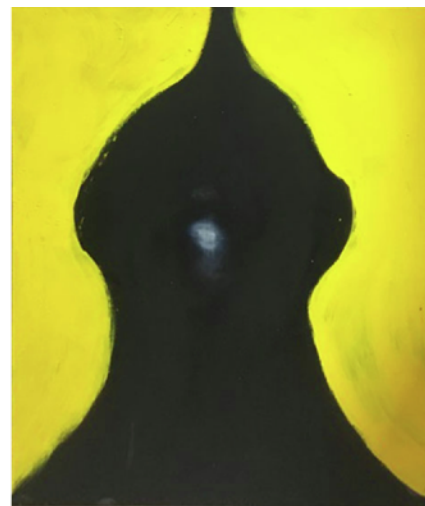
Pol Taburet's work is embedded in the territories of the night, of domestic space, of spirituality, or even of interiority—places of intimacy which are hidden, imperceptible, or inaccessible. The artist reveals images of great power through which fears, fantasies, dreams, desires, and impulses are expressed, somewhere between the pleasure and the anger of being in the world. His work thus gives primacy to our imaginations, to the way in which they produce the experience, whether tangible or hallucinated, that we have of existence. Finally, Pol Taburet celebrates the grey areas, the territories that are more difficult to recount, more complex to describe, more delicate to share, specific to the human experience and its relationship to the invisible.

In his paintings, the gestures and obsessions for the monstrous of a Bacon or a Goya meet the magical worlds of the video game or the nightclub. Exhibited for the first time, his sculptures extend his obsession with a domestic interior haunted by a form of absurdity, which the artists Robert Gober and Dorothea Tanning explored before him.

Rebecca Lamarche-Vadel
Director of Lafayette Anticipations



Pol Taburet, *Couch*, 2023



Pol Taburet, *Heads*, 2021

POL TABURET EXHIBITION

OPERA III: ZOO

"The Day of Heaven and Hell"

21 June → 3 September 2023

Curator: Elsa Coustou

OPERA III: ZOO "The Day of Heaven and Hell" is Pol Taburet's first solo exhibition in an institution. Born in 1997, the artist is presenting paintings as well as exploring new mediums such as sculpture and installation. The works, many of which are new, create an itinerary that unfolds from scene to scene throughout the Fondation.

Lafayette Anticipations becomes a domestic space inhabited by visions that take us into a reality close to hallucination. Drawing on mythologies, tales, cartoons and art history, the works presented in this exhibition are inspired by the imagination of childhood and its capacity to create new worlds.

The architecture becomes charged with presence, the inanimate comes to life, the monstrous hides in the shadows and emotions take shape. Figures emerge from paintings and sculptures like ghosts, bodies caught in the artificial lights of a living room, a theatre, a strip club. Born in a space of intimacy—a space that is domestic but also one of memory, dream or fantasy—these "spirit-figures" break free to come to bring the Fondation's exhibition spaces to life.

Throughout the exhibition, the strange mingles with the familiar and the works invent a human bestiary. What are the innermost impulses, visions, and desires that animate our minds and our bodies? Pol Taburet's work invites us into the depths of the being, into its invisible, shameful, or untameable territories.

OPERA III: ZOO "The Day of Heaven and Hell" is the latest chapter in a cycle dedicated to the powers of the imagination, here suspended somewhere between heaven and hell.



Pol Taburet, *Jumping out the womb like my daddy is the devil*, 2022

EXHIBITION

The exhibition unfolds over two acts around different passages between inside and outside, darkness and light, dreams and awakenings, which all evoke the times of birth and death, central themes in the work of Pol Taburet.

On the first floor, Pol Taburet fills the domestic space with a dreamlike and fantastical dimension: its inhabitants become sexualised monsters, its objects are threatening, and its bodies are captive of the spaces in which they are located.

At the threshold of this first act, *Sunset II* (2021) depicts the power of a cry somewhere between fear and ecstasy: that of a newborn baby as well as that of a teenager in a concert mosh pit. The visitor is then welcomed by a crowd of anthropomorphic sculptures, *Soul Trains* (2023), which guard the entrance.

Creatures at the intersection of myths and cartoons, their quasi-human faces are attached to a child's cart. Their closed eyes invite us into reverie. At the centre of this floor, a room houses *Belly* (2023), a large fountain which symbolises fertility and immortality in many myths.

Its rounded shape evokes the body of Aphrodite, the Greek goddess of love, beauty, and sexuality. Here, the fountain is dried up and rusty, bearing the traces and weight of a time which seems to have caught up with it.

These themes are further developed with the group of oblong sculptures *Ô... Trees* (2023), on which the face of a muse has been sculpted.

Their shape is reminiscent of the cypress tree, a symbol of immortality, of dildos, or the more violent shape of an artillery shell.

The characters we encounter in the galleries of paintings take us deep into their all-consuming impulses, into their love and sexual relationships, as in *Götterspeise* (2021), which takes the mythological figure of the mother wolf and turns it into a cannibal being, or in *Mars* (2021), which confronts the god of war with a monster ready to swallow him up with its gaping mouth.



Pol Taburet, *Mars*, 2021

On the top floor, the second act opens outwards: the natural, zenithal light evokes sacred architecture and the divine. The works move away from the intimate, focusing instead on our relationship to the world and the powers that govern it.

With *My dear* (2023), a dining room standing in the centre of the space, is erected like a temple to a deity, hidden under a large tablecloth, like the monster under a child's bed. [MF1] Opposite it, *Fork Melody* (2023), a group of sculptures of oversized, timeworn nails, also symbolises a latent threat and a hidden violence.

This violence surfaces in *A Sacred Pit* (2021) a painting of a scream that recalls *Sunset II*, that of a face caught between metal doors that seem to be closing in on it. The life/death pair is on show in other paintings on this floor, such as *Parade* (2022), where two female figures dance away from a doorway, evoking the liberating and cathartic dimension of carnival and dance.

For Our Children (2022) deals with the theme of the fall and the opposition between celestial and terrestrial forces, with its female bodies fertilizing the earth, of which only the legs elevated by stilettos are visible. Reinterpreted biblical episodes offer a narrative that opens up new mythologies, anchored in the strangeness of everyday life. The Christian figure is found in *Christ's tongue* (2021), a painting of a being spitting out a crucifix in a rejection of an entire belief system.



Pol Taburet, *A Sacred Pit*, 2021

POL TABURET



→ Pol Taburet is a French artist who graduated from the Ecole nationale supérieure d'art de Paris-Cergy. Born in 1997, he lives and works in Paris.

In his paintings as well as in his sculptures, Pol Taburet questions the relationship between the body—human and animal—and the object: the way in which they exist together in the domestic space, and the shifts between the inanimate and the animate. A mysterious and magical power emanates from his figures and sparks our imagination. His work blends various sources of inspiration including Caribbean mythology and beliefs, the history of art, and contemporary culture including cartoons, TV series and music videos.

He presented the solo exhibitions *OPERA II* at C L E A R I N G Gallery, Los Angeles, in 2022 and *OPERA I* at the gallery Balice Hertling, Paris, in 2021. His works are held in many collections: Boros Collection, Kadist, Longlati Fondation, Pinault Collection, Samdani Art Fondation, Sifang Art Museum, The Homestead Collection, X Museum.



Pol Taburet, *Soul Trains*, 2023

CATALOGUE OF THE EXHIBITION

OPERA III: ZOO

"The Day Of Heaven and Hell"

Pol Taburet's catalogue is published by Lafayette Anticipations on the occasion of the exhibition *OPERA III: ZOO "The Day of Heaven and Hell"*. This book presents texts by Kemi Adeyemi, Elsa Coustou and Charlie Fox.

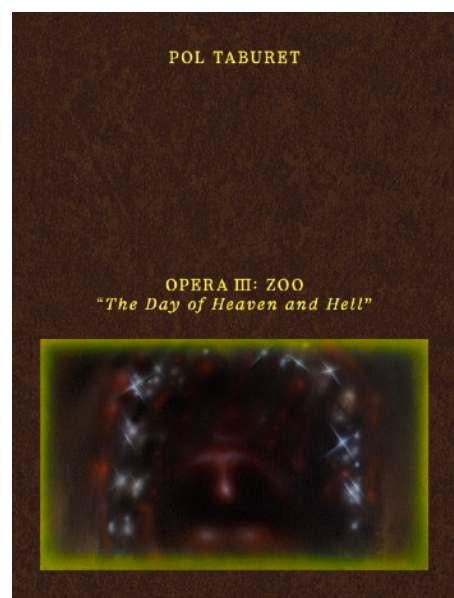
The catalogue also includes an iconographic corpus.

→ Elsa Coustou

Elsa Coustou is curator and coordinator of the Public Programme at Lafayette Anticipations since 2021, where she curated *The Mutes* by Lina Lapelytė. From 2016 to 2021 she was the contemporary British art curator at the Tate Britain in London, where she organized several exhibitions including *Heather Phillipson. RUPTURE NO 1: blowtorching the bitten peach* (2021); *Mark Leckey. O' Magic Power of Bleakness* (2019); *Mike Nelson. The Asset Strippers* (2019); *Turner Prize 2018*; *Jesse Darling. The Ballad of Saint Jerome* (2018); and *Cerith Wyn Evans. Forms in Space... by Light (in Time)* (2017).

→ Kemi Adeyemi

Kemi Adeyemi is Associate Professor of Gender, Women, and Sexuality Studies at the University of Washington. She is the author of *Feels Right: Black Queer Women & the Politics of Partying in Chicago* and co-editor of the volume *Queer Nightlife*. Kemi founded and directs the Black Embodiments Studio, an arts writing incubator, public programming initiative, and publishing platform dedicated to building discourse around contemporary black art.



Pol Taburet, *Sunset II*, 2021

Features

Editions Lafayette Anticipations
21 x 27 cm - 160 pages
80 colour illustrations
Hardback, 5-colour printing
Design by Clément Gicquel
Price : 29 €
Bilingual French - English

→ Charlie Fox

Charlie Fox is a writer and artist who lives in London. He wrote the book of essays *This Young Monster*, directed a music video for Oneohtrix Point Never with Emily Schubert, and curated twin horror shows *My Head is a Haunted House* and *Dracula's Wedding*. His fiction and non-fiction have appeared in *Artforum*, *Dazed*, *032c*, *The Paris Review*, and *The New York Times*.

INTERVIEW

WITH POL TABURET AND ELSA COUSTOU

ELSA COUSTOU Can you tell us how the exhibition *OPERA III: ZOO "The Day of Heaven and Hell"* came about? The Fondation has been transformed into a domestic interior and the notion of private space seems to be ubiquitous.

POL TABURET I've always had the idea of creating an interior space in the exhibition, an idyllic space in which I would walk around, with several comfortable rooms. I have a longstanding fascination with domestic objects. I think they have a form of life, they are charged, and I try to make their aura come alive. Creating a domestic interior is a way for me to present a space that is alive and provokes different reactions. Transforming the Fondation in this way makes the viewer feel like an intruder, immersed in someone else's interior. This is what the notion of intimacy can bring about. One can feel equally invited to enter a space as excluded from it, as if one were unwanted. The exhibition needs to provoke the feeling of being in a place where one is not supposed to be. This is what my figures do in the exhibition, they invite the viewers in, but leave them outside the scenes that are represented. This same process applies with the sculptures. For example, in the work *Ô... Trees*, the sculptures have eyes but no pupils— they are like zombies, lifeless bodies that continue to live and act. The viewer is confronted with these faces, entering a space that puts them in a position of discomfort. This sensation is also provided by the deformation of certain objects that are enlarged, such as the little children's train in *Soul Trains*. In my mind, they are just as much trains—objects that are played with, that are banged against the walls—as they are augmented cockroaches or dogs. Some of the works evoke the world of the hunt, which appears in *My Dear*, a relationship between predator and prey, while other works appear to be asleep, or waiting.

E.C. Your work is indeed populated by various characters. Among them, there are recurring figures with pointed heads. Who are they?

P.T. These pointy-headed figures are at the core of my research. I construct a myth, a narrative around these characters, almost like a film. In fact, I thought of the exhibition as a film set in which they are the main characters. The first act highlights relationship structures that are anything but serene: I want to show tragic and dramatic moments of life that are full of passion. This manifests itself in romantic drama as well as in the sexual and animal drive inherent in every individual. My painting depicts the violence, but also the fragility of being. The second act of the exhibition is intended to be a moment of flowering, of blossoming and of expression of bodies' vital energy. It is a question of invoking, on the one hand, an immaterial and spiritual dimension, one which approaches the divine, and of summoning worlds linked to the aesthetics of hell. These two dimensions can be found in many of my paintings.

E.C. Your works often show the ambiguity of a situation, a tension between the violence of relationships and the source of pleasure they represent. Several of them deal with the erotic dimension of bodies and, at the same time, hint at a threat.

P.T. The exhibition is about the ambiguous relationship to the other. I am interested in the boundary between what is told and what is suggested. I draw on several references, including classical painting, which is designed to say a lot, to educate, to recount through historical scenes for example.

There is also a lot of abstraction in my work, which requires the audience to make an effort to interpret it. There are also sadomasochistic aesthetic influences: the painted faces look like leather masks. In my paintings, certain elements can be recognised, but a kind of blur, of incomprehension always remains. There is a form of violence, scenes of attraction and repulsion, which seduce but also suggest danger. The *Belly* fountain, for example, evokes something light with its pure lines, but also something threatening, dangerous, heavy in the choice of materials. It is this impact and visual contrast that I look for in my work.

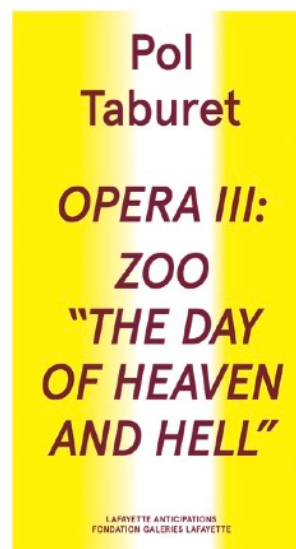
E.C. We find this notion of predation in the evocation of the zoo, which the title of the exhibition refers to, which is a space that is uncomfortable.

P.T. In the exhibition, the visitor is practically facing animals in a cage. They are both the beast that will be devoured and the one that will devour its prey. The exhibition is designed as a kind of hunting ground, a space of life where animals and insects interact with each other. The more I look at *Fork Melody*, the more I think that this work could represent the prey of a spider caught in its web. The *Ô... Trees* sculptures remind me of glowing fireflies; the *Belly* fountain could be the spider; the *Soul Trains* are crawling insects. And the ratio of scale and inversion makes them grotesque.

E.C. This is the first time you have created sculptures. They populate the entire exhibition and could be considered as a set of voices, sometimes alone, sometimes forming a choir when they are multiplied, in keeping with the idea of an exhibition-opera.

P.T. I have wanted to make sculptures for a long time. At the very outset of my practice, I started with ceramics, but on a small scale and I lacked the technical means.

Sculpture has always been in my head, but it was impossible to achieve, and it was reflected in my paintings. For the exhibition, it was a real process of maturation which took time and allowed me to arrive at these forms, somewhere between the object and the animal or human body. I am fascinated by the object: an object in space has a force, it influences our movement, our body, our gaze. It dialogues with us. In my latest paintings, there are also these objects that influence or constrain bodies. I have tried to make the sculptures visually audible. I thought of the exhibition as a zoo of sculptures. The idea of an opera allows me to structure them, and by grouping them together, I give them a voice, a personality. The idea is to make an object speak. What would an object say? What is the sound of a suffering body? *Fork Melody* evokes the sound of screeching forks, but also the sound of nails being struck.

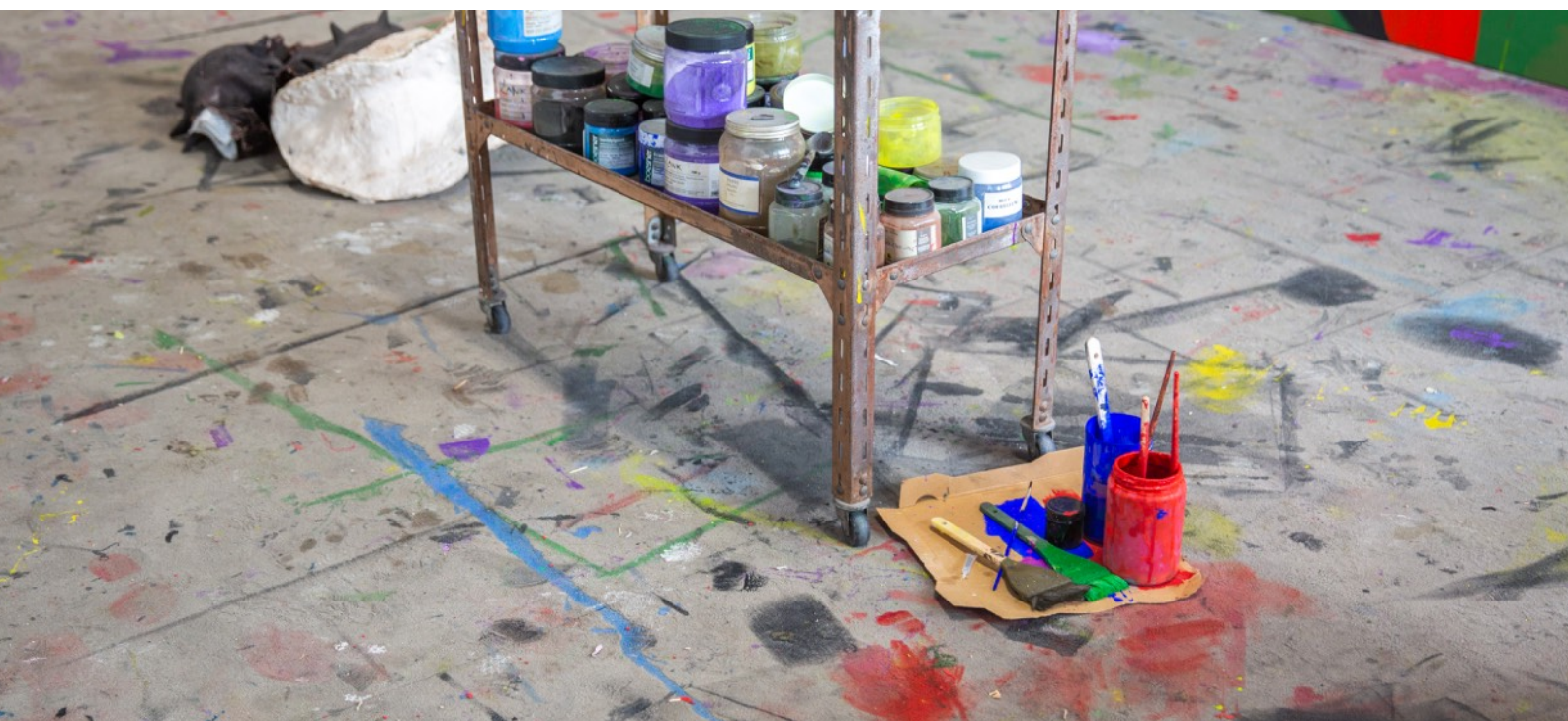


Features

Exhibition booklet
Editions Lafayette Anticipations
Price : 5 €
Bilingual French - English

This interview is an excerpt of the exhibition booklet of Pol Taburet *OPERA III: ZOO "The day of Heaven and Hell"*, printed and made by Lafayette Anticipations's publishing workshops in risography.

ABOUT THE EXHIBITION



An exciting programme of meetings, tours and workshops for you, your friends and your family!

ART AND WINE WORKSHOP

*Saturday 1 July from 6pm to 8pm
2h – 14€, registration required*

IN CONVERSATION

With Anne Lafont and Ariane Temkine
*Monday 3 July from 7pm to 8:30pm
free upon registration*

THE MUSICAL TOUR

*Sunday 3 September at 2:30pm
Free upon registration*

THE HALLUCINATING TOUR

*Everyday at 5pm
Time : 1h – free upon registration*

THE ARCHI TOUR

*Every Sunday at 4pm
Time : 1h30 – free upon registration
From Sunday 2 July*

FAMILY ACTIVITIES

Every weekend, enjoy our family activities inspired by the exhibition of Pol Taburet.

THE MONSTROMEUBLES

Family tour, 3/5 years

Every Sunday at 11 am

1h – free upon registration

Book one ticket per participant. Children must be accompanied by an adult. Take the whole family on a guided tour of artist Pol Taburet's living house. A space where animals metamorphose into walls or furniture and where beings merge...



THE HOUSE OF WONDERS

Workshop, 6/10 years

Every Saturday at 2:30pm

2h – free upon registration

Book a ticket per participant. Children must be accompanied by an adult.

If Pol Taburet's creatures came to life, what stories would they tell? After visiting the exhibition and discovering the artist's fantastic world, create a little light opera house and its articulated puppets. A table-cat, a bathtub-bird or a nail-lampadaire come to life in a colourful, changing décor, created and illuminated by you and your children! An astonishing little theatre to take home and invent chimeras...

LITTLE STEPS IN OPERA III

Dance Workshop

Thursday 6 July at 7pm for adults

Saturday 11 July from 11am for families

Saturday 2 et Sunday 3 September from 11am for families and the Traversées du Marais

1h – 5€ per adult, free on children

Become the little rats of Pol Taburet's OPERA III.

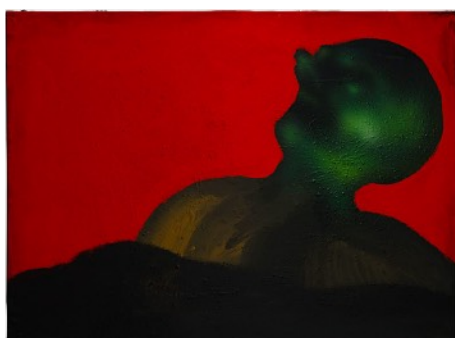
Children and their supervisor(s) enter an enigmatic, magical and colourful space, conducive to dreams. As they come into contact with the space and the works, they use their bodies to experience the exhibition. Laure d'Eszlary, a professional dancer and cultural mediator, will accompany them as they move through the exhibition.

PRESS VISUALS

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

For all requests for HD visuals, please contact the Claudine Colin Agency at +33 (0)1 42 72 60 01

Harry Ancely / harry@claudinecolin.com - Pénélope Ponchelet / penelope@claudinecolin.com

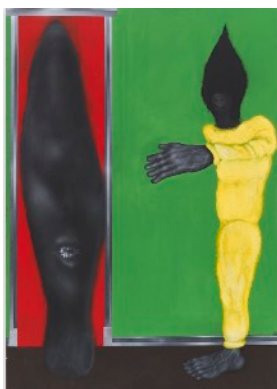


Pol Taburet, *Sleep*, 2021

Acrylic and alcohol paint on canvas

© Courtesy of the artist and Balice Hertling, Paris

Photo : Aurélien Mole



Pol Taburet, *Our Turf*, 2021

Acrylic, alcohol paint and oil pastel on canvas

© Courtesy of the artist, Balice Hertling, Paris
And Mendes Wood DM São Paulo, Brussels, New York

Photo : Kristien Daem

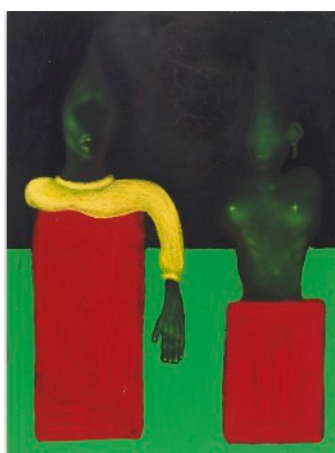


Pol Taburet, *Heads I*, 2021

Acrylic and alcohol paint on canvas

© Courtesy of the artist, Balice Hertling, Paris and
C L E A R I N G, New York/Brussels

Photo: Martin Elder



Pol Taburet, *A Couple*, 2021

Acrylic, alcohol paint and oil pastel on canvas

© Courtesy of the artist and Mendes Wood DM,

São Paulo, Brussels, New York

Photo: Kristien Daem



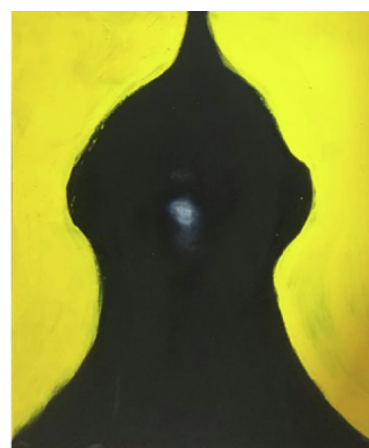
Pol Taburet, *Parade*, 2022

Acrylic and alcohol paint on canvas

© Courtesy of the artist and Mendes Wood DM,

São Paulo, Brussels, New York

Photo: Kristien Daem



Pol Taburet, *Heads*, 2021

Acrylic and alcohol paint on canvas

© Courtesy of the artist, Balice Hertling, Paris and

C L E A R I N G, New York/Brussels

Photo: Martin Elder



Pol Taburet, *Sunset II*, 2021
Acrylic and alcohol paint on canvas
© Courtesy of the artist and Balice Hertling, Paris.
Photo: Margot Montigny



Pol Taburet, *Jumping out the womb like my daddy is the devil*, 2022
Acrylic and alcohol paint on canvas
© Courtesy of the artist, Balice Hertling, Paris
& Mendes Wood DM São Paulo, Brussels, New York
Photo: Jiayun Deng



Pol Taburet, *Mars*, 2021
Acrylic and alcohol paint on canvas
© Courtesy of the artist & Balice Hertling, Paris
Photo : Aurélien Mole



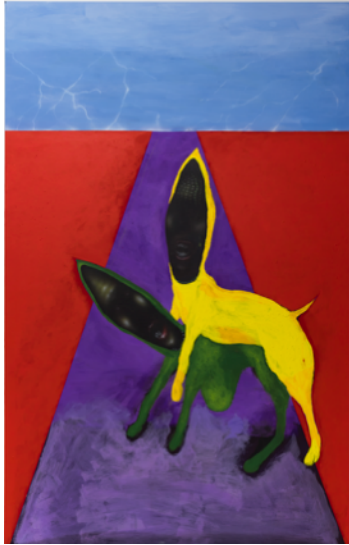
Pol Taburet, *For Our Children*, 2022
Acrylic, oil pastel and alcohol paint on canvas
© Courtesy of the artist and Balice Hertling, Paris.
Photo: David Regen



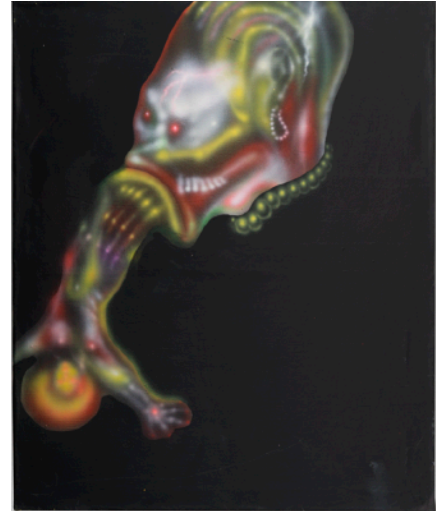
Pol Taburet, *Götterspeise*, 2021
Acrylic, oil pastel and alcohol paint on canvas
© Courtesy of the artist, Balice Hertling,
Paris and C L E A R I N G, New York/Brussels
Photo: Martin Elder



Pol Taburet, *A Sacred Pit*, 2021
Acrylic and alcohol paint on canvas
© Courtesy of the artist, Balice Hertling, Paris
and C L E A R I N G, New York/Brussels
Photo: Martin Elder



Pol Taburet, *Make it Rain*, 2023
 Acrylic, oil pastel and alcohol paint on canvas
 © Courtesy of the artist, Balice Hertling, Paris
 And Mendes Wood DM São Paulo, Brussels, New York
 Photo : Loic Madec



Pol Taburet, *Christ's Tongue*, 2021
 Acrylic and alcohol paint on canvas
 © Courtesy of the artist and Balice Hertling, Paris
 Photo : Aurélien Mole



Pol Taburet, *Couch*, 2023
 Acrylic and alcohol paint on canvas
 © Courtesy of the artist, Balice Hertling, Paris
 And Mendes Wood DM São Paulo, Brussels, New York
 Photo : Loic Madec



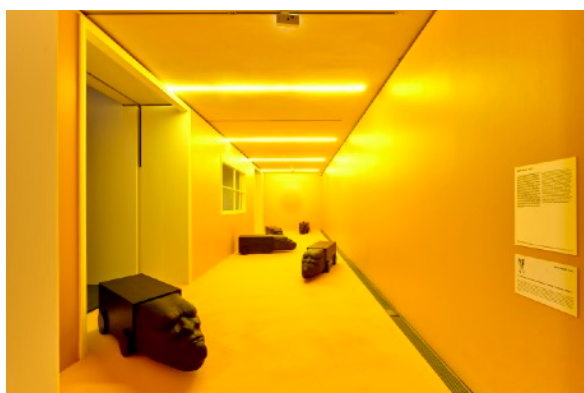
Pol Taburet, *Mud Field*, 2023
 Acrylic, oil pastel and alcohol paint on canvas
 © Courtesy of the artist, Balice Hertling, Paris
 And Mendes Wood DM São Paulo, Brussels, New York
 Photo: Martin Elder



View of Pol Taburet's exhibition **OPERA III: ZOO "The Day of Heaven and Hell"** at Lafayette Anticipations, Paris, 21 June – 3 September 2023
 Photo Pierre Antoine, Lafayette Anticipations
 With : Pol Taburet, **Fork Melody**, 2023, Steel, rust, 3D simulation by Matière Noire © Courtesy of the artist, Balice Hertling, Paris and Mendes Wood DM, São Paulo, Brussels, New York, Produced by Lafayette Anticipations - Fondation Galeries Lafayette



View of Pol Taburet's exhibition **OPERA III: ZOO "The Day of Heaven and Hell"** at Lafayette Anticipations, Paris, 21 June – 3 September 2023
 Photo Pierre Antoine, Lafayette Anticipations
 With : Pol Taburet, **Belly**, 2023, Bronze, steel, 3D simulation by Matière Noire © Courtesy of the artist, Balice Hertling, Paris and Mendes Wood DM, São Paulo, Brussels, New York



View of Pol Taburet's exhibition **OPERA III: ZOO "The Day of Heaven and Hell"** at Lafayette Anticipations, Paris, 21 June – 3 September 2023
 Photo Pierre Antoine, Lafayette Anticipations
 With : Pol Taburet, **Soul Trains**, 2023, Wood and bronze, 3D simulation by Matière Noire © Courtesy of the artist, Balice Hertling, Paris, and Mendes Wood DM, São Paulo, Brussels, New York



View of Pol Taburet's exhibition **OPERA III: ZOO "The Day of Heaven and Hell"** at Lafayette Anticipations, Paris, 21 June – 3 September 2023
 Photo Pierre Antoine, Lafayette Anticipations
 With : Pol Taburet, **Ô... Trees**, 2023, Resin, 3D simulation by Matière Noire © Courtesy of the artist, Balice Hertling, Paris and Mendes Wood DM, São Paulo, Brussels, New York



View of Pol Taburet's exhibition **OPERA III: ZOO "The Day of Heaven and Hell"** at Lafayette Anticipations, Paris, 21 June – 3 September 2023
 Photo Pierre Antoine, Lafayette Anticipations
 With : Pol Taburet, **My dear**, 2023, Wood, resin and silicone, 3D simulation by Matière Noire © Courtesy of the artist, Balice Hertling, Paris, Produced by Lafayette Anticipations - Fondation Galeries Lafayette

COMING SOON

ÉCHELLE HUMAINE

Festival

15 → 17 September 2023

In partnership with the Festival d'Automne à Paris,
The Calouste Gulbenkian Foundation – Delegation in
France, Les Beaux-Arts de Paris and the Jerk Off Festival

For this new edition, the Échelle Humaine festival will let itself be won over by the movements of artists, researchers, students and the public who will take over Lafayette Anticipations and reveal its spaces of play, porosity and mutation.

In one weekend, the festival brings together a variety of encounters: performances, installations, workshops, films, conversations, siestas, parties – all opportunities to experience the relationships that move us and to question their transformations. Performer Ivan Cheng brings us his new piece, *Clarities*, which upends the uses of language, genres, and, the spectacular.

In a site-specific version of *Apocalypso*, Luara Raio and Acauã El Bandide Sereia invoke deeply embedded images; their rituals reveal, layer by layer, the state of our burning earth. Alix Boillot proposes a *Scénographie potentielle*, an islet of abstract and sensory shapes that are constantly modified by activations, gazes, and words.

L'Origine de la mort, a new performance piece by Paul Maheke, explores the dialogue between dance, sound, and identity, drawing upon elements of roller rink culture and the figure of the vampire.

Choreographer Taos Bertrand leads a workshop with students from the Beaux-Arts de Paris, who then share their research at the end of the festival. An ephemeral reading room, designed by Tai Shani, offers audiences a place of rest and discovery. A series of films, collective practices, and talks take place throughout the Fondation. All this, with the hope of sparking new ways to think, live, and move through the present, together.



Luara Raio and Acauã El Bandide Sereia, *Apocalypso*

Photo: Raquel Pimentel; Ivan Cheng, *Reception (standard stare)*, 2022

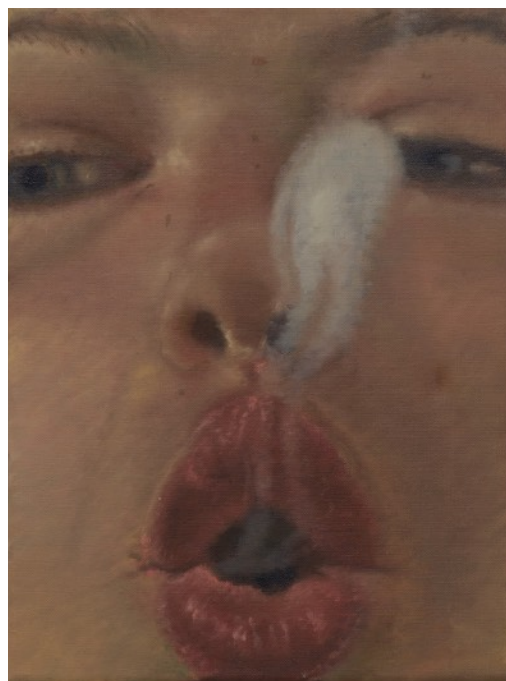
Photo: Cosimo Trimboli. Courtesy MAXXI, Rome
and Edouard Montassut, Paris

ISSY WOOD • *Study For No*

Exhibition

18 October 2023 → 7 January 2024

Lafayette Anticipations presents *Study For No*, the first solo exhibition of Issy Wood in France, bringing together more than 60 works by the British painter, most of which are being shown for the first time. Borrowing its title from a 2019 painting, the exhibition unfolds around the notion of refusal and resistance, explored through the artist's obsession with intimacy, interiority, care, desire, femininity, relationships, and identity. All of her work evokes the rejection of a certain order and expresses an uneasiness in the face of the systems of oppression, conscious and unconscious, which govern beings, and particularly the most vulnerable. Finally, the exhibition *Study For No* is a statement on the way a refusal is heard or ignored, but also a call "to learn the power of using the word "no"".



Issy Wood, *Self portrait 1*, 2021

Oil on linen

© Issy Wood 2023, Courtesy the artist; Carlos/Ishikawa, London; and Michael Werner, New York; and Private Collection, London.

Photo: Stephen James

AKEEM SMITH • *One last cry*

Exhibition

18 October → 20 November 2023

Sculptor and video artist Akeem Smith was born in Brooklyn in 1991 and lives in Philadelphia. He grew up in the Waterhouse neighborhood of Kingston, Jamaica. His work seeks to erase the distinctions between art, fashion and anthropology, thereby challenging the standards of Western cultural iconography. He is interested in the economics of image production in its political, social and commercial forms, and the role of the artist as archivist. For the past decade, Akeem Smith has been collecting a growing archive of photographs and VHS videos that document dancehall culture from the 1980s to the 2000s. His recent work celebrates this popular Jamaican movement, which is largely absent from institutional archives. The Galleries Lafayette group is the official partner of the Emerging Galleries sector of Paris+ by Art Basel, for which Lafayette Anticipations awards an artist each year. Chosen by an international jury, the winning artist Akeem Smith produces a work presented during Paris+ by Art Basel.



Akeem Smith, *Dove Cote*, 2020. © Akeem Smith

LA BOUTIQUE

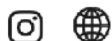
The Lafayette Anticipations boutique is designed for lovers of art, design, beautiful books, and surprises.

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.



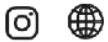
© Camille Lemonnier, Lafayette Anticipations



© Chloé Magdelaine, Lafayette Anticipations

MATER

CAFÉ-RESTAURANT



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

The café-restaurant Mâtér 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.



© Chloé Magdelaine, Lafayette Anticipations

THE FONDATION

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 that present other visions of the world and other ways of living in it. The emerging music scene is invited to the Closer Music Festival in January, 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.

In a building in motion

Like the changing world it reflects, the Fondation inhabits a modular building with mobile platforms designed by Rem Koolhaas. The Fondation is organised around its ground floor, which is open to the surrounding neighbourhood, rising up into exhibition spaces, workshops, and a children's studio.

An open space of life

The ground floor and its agora is a space of life that is open to everyone. The boutique presents the Fondation's publications, books related to the programme and to social issues, as well as design objects and records. At the Café-restaurant Mâtér cuisine created by the resident chef 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.

PRATIQUE INFO

MEDIA PARTNERS

Libération, M Le Magazine du Monde,
Trax, Time Out, The New York Times
& France Culture

ADMISSIONS

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

REBOND

The Mediation Tool

On site or at home, ReBond guides you in the
(re)discovery of the exhibition.
lafayetteanticipations.com/en/rebond

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

Opened everyday from 1pm to 7pm
Closed on Tuesdays

Café-Restaurant Mât̄r

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
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
Ladina Gubler, Head of Development – leave cover
Nicolas Olier, Head of La Boutique
Helena Lyon Santamaria, Assistant Development Manager (apprentice)

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2025