

PALAIS DE TOKYO

LAFAYETTE ANTICIPATIONS

Fondation Galeries Lafayette

CYPRIEN
GAILLARD

HUMPTY
DUMPTY

1 EXHIBITION
2 PLACES

PRESS RELEASE

Cyprien Gaillard
HUMPTY \ DUMPTY

19 October 2022

8 January 2023

One exhibition

Two places

***HUMPTY \ DUMPTY*, Cyprien Gaillard's new project for autumn 2022, is an exhibition in two parts, presented concurrently at the Palais de Tokyo and at Lafayette Anticipations.**

At the core of this project is a reflection on time, its traces, its effects, and the relationships that we form with it. Inspired by our times, as Paris races to restore its most prestigious monuments and wipe away any traces of wear and tear in preparation for the Olympic Games, Gaillard reveals how the city is a fertile ground for the expression of entropy (of degradation, disorder, and unpredictability), and how, in return, humans tend to fight against these traces and these effects.

In the margins, recesses, and spaces of dissent, the artist probes our desire for order, permanence, and consistency and uncovers the narratives of potential new equilibria. The title *HUMPTY \ DUMPTY*, drawn from an 18th century English nursery rhyme, popularised by the Lewis Carroll's novel *Through the Looking-Glass*, refers to the egg-shaped character who has fallen from a wall and who, despite many attempts, is unable to return to his original state.

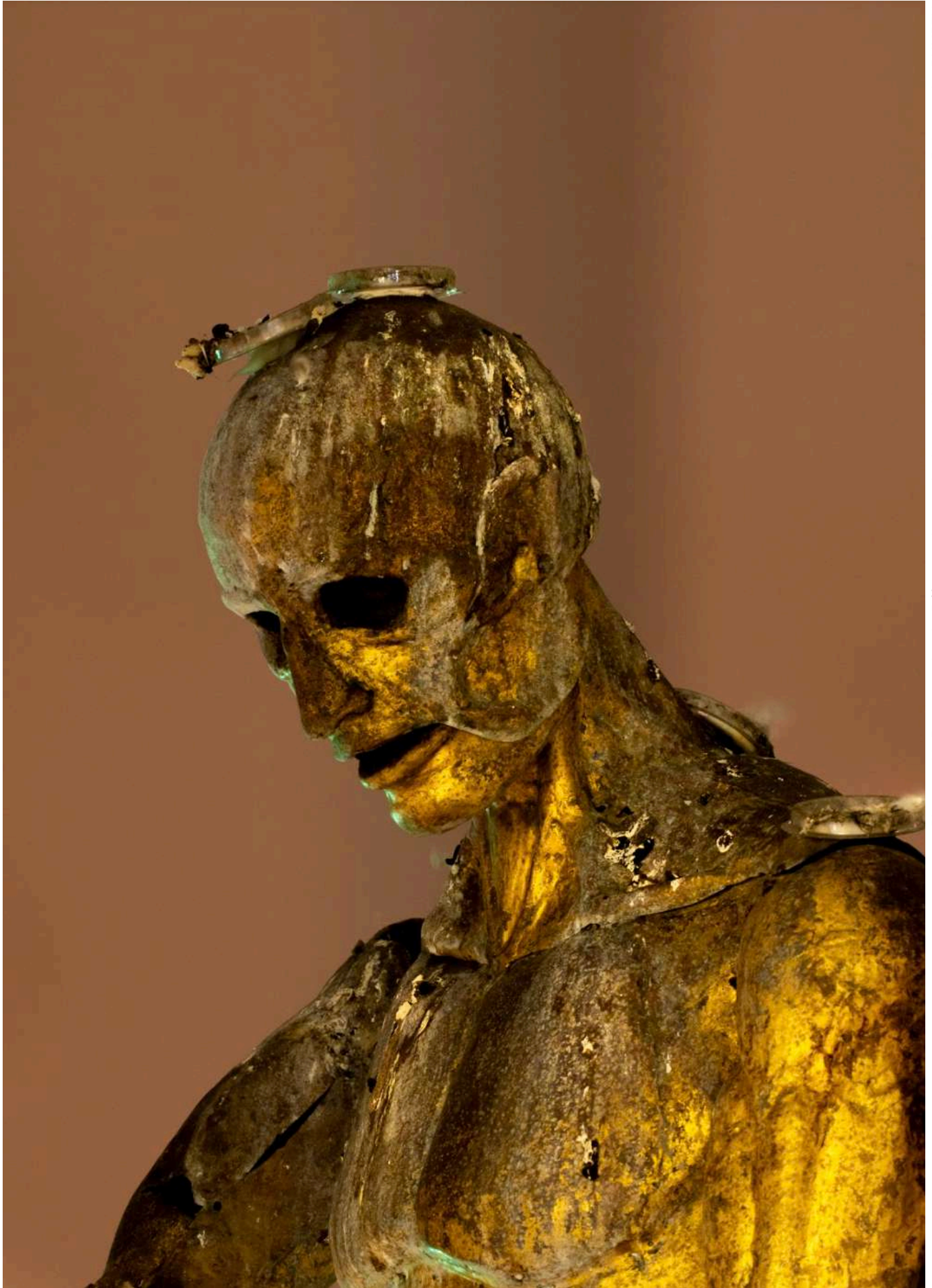
At the **Palais de Tokyo**, *HUMPTY*, the first chapter of the exhibition, brings together a selection of works shown in France for the first time as well as pieces by guest artists. Through the relationship between the body and architecture, abandoned territories, evocations of war, and invasive species, Gaillard depicts our connection to collapse and reconstruction, thereby revealing our obsession with the preservation of beings and the conservation of things, and the constant temptation to maintain or recapture a certain order in the world.

At **Lafayette Anticipations**, for the second chapter of the exhibition, *DUMPTY*, the artist gives new life to a work that has fallen into oblivion. A monumental sculpture installed since 1979 in the heart of Paris in the Quartier de l'Horloge, which was then under construction, the one-of-a-kind automaton *Le Défenseur du temps* by Jacques Monestier consists of a man perched on a rock equipped with a sword and a shield. The last movements of the automaton took place in 2003, and it has remained paralyzed ever since, gradually abandoned to a colony of pigeons and to erosion. Cyprien Gaillard proposes to bring it back to life and to work towards its rebirth. The artist resumes the movements of this permanent battle with time, which, which he attempts to make up for.

Curator: Rebecca Lamarche-Vadel

In partnership with **Libération, Télérama, M Le Magazine du Monde, Trax, Time Out, Radio Nova** and **The New York Times**

Cover: Photographic Documentation. *Eiffel Tower and scaffoldings*, Paris, 2022. Reference for *DUMPTY*. Cyprien Gaillard's exhibition at Lafayette Anticipations, 2022. © Cyprien Gaillard. Photo Credit: Max Paul, 2021



Photographic Documentation. *Le Défenseur du temps* by Jacques Monestier, 1979 / Adagp, Paris, 2022. Reference for *DUMPTY*. Cyprien Gaillard's exhibition at Lafayette Anticipations, 2022. © Cyprien Gaillard. Photo Credit: Max Paul, 2021

BIOGRAPHY



© Albrecht Fuchs

Cyprien Gaillard (*1980, Paris) lives and works in Berlin.

He received numerous prizes such as Arken Art Prize and Award for Best Experimental Short Film, Melbourne International Film Festival (both 2016), Preis der Nationalgalerie (2011) and Prix Marcel Duchamp (2010). Gaillard holds a degree from L'École Cantonale d'Art de Lausanne.

Selected solo exhibitions include: Fondation LUMA, Arles (2022), Mori Art Museum, Tokyo (2021), TANK Shanghai (2019), Accelerator Konsthall, Stockholm (2019), Museum Tinguely, Basel (2019), K20 Kunstsammlung Nordrhein-Westfalen, Düsseldorf (2016), Julia Stoschek Collection, Düsseldorf (2015), MoMA PS1, New York (2013), Hammer Museum, Los Angeles (2013), Fondazione Nicola Trussardi, Milan (2012), Schinkel Pavillon, Berlin (2012), Centre Georges Pompidou, Paris (2011), KW Institute for Contemporary Art, Berlin (2011) and Kunsthalle Basel (2010).

Significant group exhibitions include: Fondation Carmignac, Porquerolles (2022), Kiasma Museum of Contemporary Art, Helsinki (2022), Palais de Tokyo, Paris (2021), Julia Stoschek Collection, Berlin (2021), GAMEC, Bergame (2021), Hamburger Bahnhof, Berlin (2020), 58th Venice Biennale (2019), Fondation Vincent van Gogh, Arles (2019), Cleveland Triennial (2018), Gropius Bau, Berlin (2018), Fondation Louis Vuitton, Paris (2018), ARoS Triennial, Aarhus (2017), The Red Brick Art Museum, Beijing (2017), Hirshhorn Museum and Sculpture Garden, Washington, D.C. (2017), Hayward Gallery, London (2016), 13th Biennale de Lyon (2015), 54th Venice Biennale (2011), Gwangju Biennial (2010) and 5th Berlin Biennale (2008).

CURATOR



© Chloé Magdelaine

Rebecca Lamarche-Vadel is director of Lafayette Anticipations, the Galeries Lafayette Fondation, and an exhibition curator.

She curated the projects of Marguerite Humeau and Jean-Marie Appriou (2021) and Martin Margiela (2021). In 2020 she curated the Riga Biennial. From 2011 to 2019, she was curator at the Palais de Tokyo where she put together, among others, the cartes blanches of Tomás Saraceno, *ON AIR* (2018-2019) and Tino Sehgal (2016). She has also curated the exhibitions of Marguerite Humeau, *FOXP2* (2016), Ed Atkins, *Bastards* (2014), Helen Marten's *Evian Disease* (2013), or David Douard's *Mo'swallow* (2014), as well as the group exhibition *Le bord des mondes* (2015).

She has regularly collaborated with international institutions, the Château de Versailles (co-curator of the exhibition *Voyage d'Hiver*, 2017), FIAC, MoMA PS1 (New York), Nottingham Contemporary (Great Britain), the Stedelijk Museum (Amsterdam). Rebecca Lamarche-Vadel regularly publishes in French and international magazines and catalogues, and participates in numerous seminars and juries in France and abroad (FIAC, French Pavilion at the Venice Biennale 2022). She is also a member of the committee of the Mondes Nouveaux programme, for the support of creation.

PRESS VISUALS

The press visuals are free of rights for the promotion of the exhibition. For any request for high definition visuals, you can contact the agency Claudine Colin at

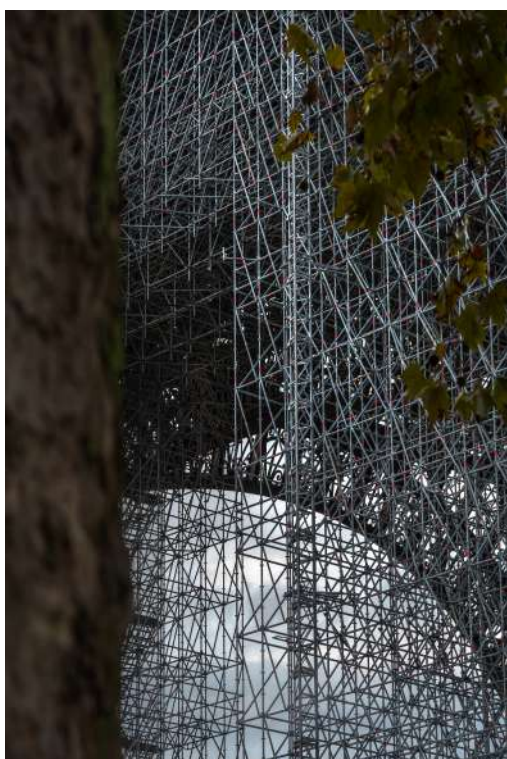
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- DUMPTY at Lafayette Anticipations: Justine Marsot / justine@claudinecolin.com

- HUMPTY at Palais de Tokyo: Pénélope Ponchelet / penelope@claudinecolin.com



CG01. Photographic Documentation. *Le Défenseur du temps* by Jacques Monestier, 1979 / Adagp, Paris, 2022. Reference for *DUMPTY*. Cyprien Gaillard's exhibition at Lafayette Anticipations, 2022. © Cyprien Gaillard. Photo Credit: Max Paul, 2021



CG02. Photographic Documentation. *Eiffel Tower and scaffolds*, Paris, 2022. Reference for *DUMPTY*. Cyprien Gaillard's exhibition at Lafayette Anticipations, 2022. © Cyprien Gaillard. Photo Credit: Max Paul, 2021



CG03. Document photographique, Cyprien Gaillard, *KOE //*, 2022. Video. Produced by VOLTE, funded by Medienboard Berlin-Brandenburg and Bundesregierung für Kultur und Medien. Courtesy of the artist, Sprüth Magers and Gladstone Gallery © Cyprien Gaillard



CG04. Photographic Documentation. Reference for *HUMPTY \ DUMPTY*. © Cyprien Gaillard. Photo Credit: Max Paul, 2021



CG05. Cyprien Gaillard, *L'Ange du foyer (Vierte Fassung)*, holographic LED display, stainless steel base, 156 x 75 x 24 cm, 2019. Courtesy of the artist, Sprüth Magers and Gladstone Gallery © Cyprien Gaillard



CG06. Käthe Kollwitz, *Mutter mit zwei Kindern* (Mother with two children), bronze, 1932-1936, Käthe-Kollwitz-Museum, Berlin. Photo Lorenz Kienzle and Ronka Oberhammer



CG08. Daniel Turner, *Dye made from dissolved parts of the renovation of the Eiffel Tower*. Courtesy of the artist and Galerie Allen, Paris



CG09. Cyprien Gaillard, *Ocean // Ocean*, video, 2019. Courtesy of the artist, Sprüth Magers and Gladstone Gallery © Cyprien Gaillard



CG10. Cyprien Gaillard, *Ocean // Ocean*, video, 2019. Courtesy of the artist, Sprüth Magers and Gladstone Gallery © Cyprien Gaillard

PRACTICAL INFORMATION

Palais de Tokyo

Opening hours

Monday, Wednesday, Thursday, Friday,
Saturday, Sunday: 12h - 00h
Closed on Tuesday

Access

13 avenue du Président Wilson
75116 Paris

Metro

Iéna: line 9
Alma Marceau: line 9
Pont de l'Alma: RER C

Bus

Lines 32, 42, 63, 72, 80, 82, 92

Admission

Exhibitions:
Admission fee: 12€
Reduced fee: 9€*

*Free admission conditions

Events: special rates

Lafayette Anticipations

Opening hours

Monday, Wednesday, Friday, Saturday,
Sunday: 11am - 7pm
Thursday: 11am - 9pm
Closed on Tuesday

Access

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

Metro

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

Parking

31 rue Beaubourg
41-47 rue Rambuteau
4 place Baudoyer

Admissions

Exhibitions: free
Events: special rates

CONTACTS

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#expoCyprienGaillard

