

# LAFAY

# ETTE

# ANTI

# CIPA

LAFAYETTE ANTI CIPATIONS

# TIONS

Fondation d'entreprise Galeries Lafayette  
Press Kit  
Opening March 10, 2018

9 rue du Plâtre  
F-75004 Paris



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# CATA LYST

# PRESS RELEASE

Lafayette Anticipations – Fondation d'entreprise Galeries Lafayette is opening on March 10, 2018 in the 9 rue du Plâtre building, revealing its inaugural programme.

Until April 30, American artist Lutz Bacher will present her first exhibition in France, *The Silence of the Sea*.

With this inaugural programme, Lafayette Anticipations wishes to highlight Lutz Bacher's significant work, whose recognition was constructed in several waves as of the 1970s, between California, New York and Europe. For *The Silence of the Sea*, the artist provides a deft response that reflects the 9 rue du Plâtre building's symbolic power. Bacher confronts the edifice with the stigmas of history, inviting the viewer to embark on an introspective visit.

## 9 rue du Plâtre: Rem Koolhaas's first building in Paris

The Fondation is settling into a 19<sup>th</sup> century industrial building located in the heart of the Marais, in Paris, and renovated by Rem Koolhaas and OMA, his architectural firm. The architect conceived the 2, 200 m<sup>2</sup> space as a curatorial machine and introduced in its central courtyard a steel and glass "exhibition tower" composed of four mobile platforms. An innovative play of the platforms allows the space to be rearranged in over forty different configurations. The 9 rue du Plâtre building thus instils flexibility and adaptability, as required by numerous future projects. After three years of construction, this structure features 875 m<sup>2</sup> of exhibition space, production workshops, an area dedicated to artistic practices for all visitors, a café-restaurant and a store. These spaces' original offer reflect the Fondation's pioneering nature.

## A laboratory of anticipation and production open to all audiences

Lafayette Anticipations was created in October 2013 by the Galeries Lafayette Group and at the initiative of Guillaume Houzé, who serves as its President. The mission of this general interest foundation entails providing international creators – stemming from the fields of contemporary art, design and fashion – resources to produce, experiment and present new pieces, while focusing on the collective dimension of the creative process. Three to four annual exhibits, but also performance and workshop series, punctuate the Fondation's artistic programme, open to the public. This programme is conceived by François Quintin, the Fondation's Managing Director, and by a curatorial collective composed of Charles Aubin, Anna Colin and Hicham Khalidi. As a place of production, the Fondation also wishes to host exchanges, encounters and public debates around societal issues that artists never fail to question. Infused with this mission and its unique identity, the Fondation d'entreprise Galeries Lafayette is the first multidisciplinary centre of this kind in France. This new institution is conceived as a place of constant support to artists and their projects, as "only creation can consider the movement of an era in its diversity and thus carry us continually to new horizons" (Guillaume Houzé).

## Press tools:

The press kit, as well as images of the Fondation's building and inaugural exhibition are available on the Fondation's website:

<https://www.lafayetteanticipations.com/fr/espace-presse>

# ANTICIPATIONS

by Guillaume Houzé

*For over 120 years, the Galeries Lafayette has developed as a family business, by cultivating values that were present from its inception and which now provide a solid foundation on which to build: "the unique encounter of creativity and commerce, accessible to all". Deriving the full potential of living in the present means accepting the radicalism of the new. This also entails taking the initiative to surprise, to amaze, and to disrupt, which is what we expect from art.*

*To satisfy our thirst for creativity, we must drink from its source—close to the artists. Their work pushes us to exercise freely our judgment, and to forever alter our view of the world and of our lives. It is by collaborating with artists that the Fondation is able to define its identity, commitments and responsibilities.*

*To anchor our project in the heart of the city, we asked OMA, the architectural firm directed by Rem Koolhaas, to transform our building located 9 rue du Plâtre into a place of production situated in a globalized world. Lafayette Anticipations, will open on March 10, 2018, creating a place of welcome for artists and citizens to participate in the transformation of shapes and ideas.*

*Creators in fashion, design, visual arts, as well as performers, will work in this space, exchanging their practices and ideas with those of a diverse audience. Thus, Lafayette Anticipations - Fondation d'entreprise Galeries Lafayette will attempt to sharpen our understanding of contemporary times, fueled by the dynamism of modernity which has nourished the Galeries Lafayette since its inception. No one knows what the future holds; however, I believe that collective support of creation will contribute to its invention.*

**Guillaume Houzé**

President of Lafayette Anticipations –  
Fondation d'entreprise Galeries Lafayette

# MISSION STATEMENT

Lafayette Anticipations oversees initiatives for the support of contemporary creation led by two general interest organisms, the Fondation d'entreprise Galeries Lafayette and the Fonds de dotation Famille Moulin, established by the Galeries Lafayette Group and its stakeholder family.

Lafayette Anticipations is a general interest foundation structured around its production activities and support provided to contemporary creation. The Fondation acts as a catalyser, providing artists unique, made-to-measure conditions in which to produce, experiment and exhibit.

As of its opening on March 10, 2018, the Fondation will become the first multidisciplinary centre of its kind in France. In its 19<sup>th</sup> century building situated in the heart of the Marais and renovated by OMA, Rem Koolhaas's architecture firm, the public will soon discover a curatorial machine in which new pieces produced by international creators – stemming from the fields of contemporary art, design and fashion – will be presented.

Throughout the building's renovation from 2014 to 2017, Lafayette Anticipations explored the Fondation's evolving identity during artist-in-residence programmes, workshops, partnerships and direct support for the production of pieces.



Studio Brynjar & Veronika, *The Circle Flute*, 2016

## A PRODUCTION CATALYST

This pre-launch programme was marked by numerous events organised by Lafayette Anticipations, namely *Les Prolégomènes*, *Venir Voir Venir*, *Joining Forces with the Unknown* and *Composer les mesures de son espaces*, as well as by projects led with partner institutions, including the Centre Pompidou, the Archives nationales, the Kunsthalle Basel, MoMA PS1, Performa and the New Museum.

Lafayette Anticipations also supports contemporary creation through the Fonds de dotation Famille Moulin. Established in 2013, this endowment fund implements initiatives to support general interest artistic projects, while pursuing a policy of acquisition and enhancement of its art collection.





**9 RUE  
DU  
PLÂTRE**

# A CURATORIAL MACHINE

## 9 rue du Plâtre

Located in a 19<sup>th</sup> century industrial building of 2, 200 m<sup>2</sup>, Lafayette Anticipations is, as of March 10, 2018, a place for creation, innovation and research. The renovation project is led by architect Rem Koolhaas and his firm, OMA.

The seven story industrial building, characteristic of the end of the 19<sup>th</sup> century, is structured in a U-shape around a courtyard. The building can be crossed freely, thus leading to the rue Sainte-Croix-de-la-Bretonnerie via a covered passage. The architectural intervention manages to articulate two seemingly contradictory conditions: the desire for programmatic flexibility and the respect of strict and mandatory preservation rules.

### Key Figures

**2, 200 m<sup>2</sup>:** surface area  
**875 m<sup>2</sup>:** exhibition surface area  
**350 m<sup>2</sup>:** production workshop  
**19 m:** height of exhibition tower  
**50 m<sup>2</sup>:** large mobile floor  
**25 m<sup>2</sup>:** small mobile floor  
**49** different floor configurations

## A Curatorial Machine

An "exhibition tower" equipped with four mobile platforms is inserted into the building's courtyard. These motorized platforms can move independently along rails and align with the existing floors.

With each exhibit, these innovative platforms will allow the space to be reconfigured in 49 different ways. These multiple arrangements will instil verticality, flexibility and adaptability, as required by numerous future projects. The building will offer 875 m<sup>2</sup> of exhibition space. This curatorial machine completes another fundamental component of the Fondation: its production workshop situated in the building's basement. Here, pieces can be conceived and created by guest artists. The simultaneous use of these two structural features will foster the creation of unique projects, with their own spatial configuration.

## OMA and Machines

In the past, OMA has developed machines whose operation is the core of the building housing them. In the Maison Lemoine in Bordeaux, a hydraulic platform moves freely between floors, and becomes a room within itself. The Wily Theater in Dallas is constructed around retractable mobile platforms which have as many configurations as possible uses for the scenic space.

## 19<sup>th</sup> Century Heritage

Built for François-Xavier Ruel's BHV in 1891 by architect Samuel Mejoy de Dammartin, the 9 rue du Plâtre is an industrial building with an elegant façade. First used as a warehouse, it went on to serve as a reparation shop for straw hats (a BHV specialty), then as a dispensary, a girls' school and, more recently, as a higher-education preparatory school.

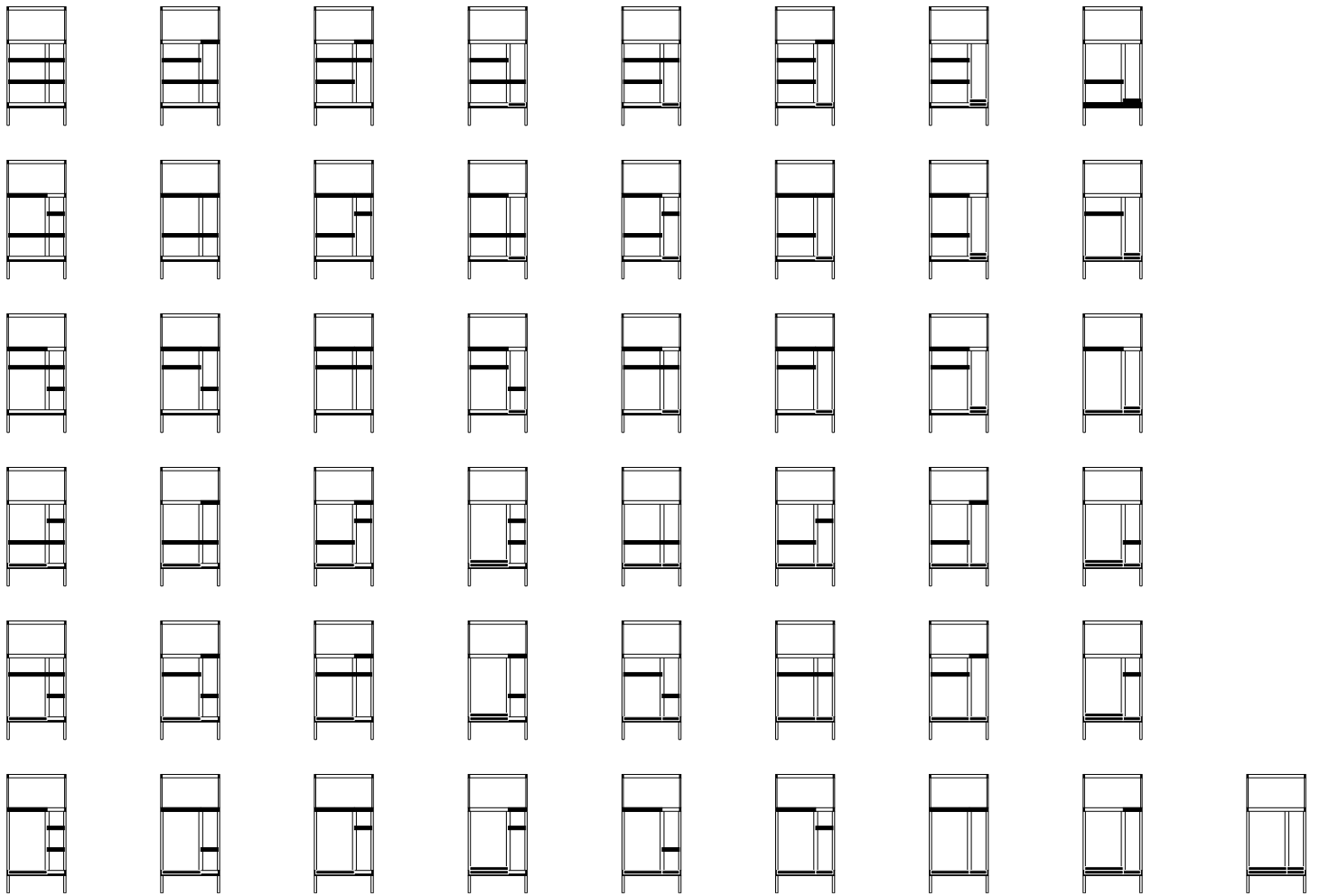


©Delfino Sisto Legnani and Marco Cappelletti



©Delfino Sisto Legnani and Marco Cappelletti

Views of the 9 rue du Plâtre exhibition tower



Mobile platforms - 49 configurations with 4 platforms



©Delfino Sisto Legnani and Marco Cappelletti

View of the mobile platforms and of the rack and pinion mechanism



©Delfino Sisto Legnani and Marco Cappelletti

Views of the 9 rue du Plâtre's historic glass ceiling



©Martin Argyrogio

View of the Fondation's entrance from 44 rue Sainte-Croix-de-la-Brettonnerie

# REM KOOLHAAS

## Rem Koolhaas

Rem Koolhaas (Rotterdam, 1944) founded OMA in 1975 together with Elia and Zoe Zenghelis and Madelon Vriesendorp. He graduated from the Architectural Association in London and in 1978 published *Delirious New York: A Retroactive Manifesto for Manhattan*. In 1995, his book *S,M,L,XL* summarized the work of OMA in "a novel about architecture". He co-heads the work of both OMA and AMO, the research branch of OMA, operating in areas beyond the realm of architecture. His built work includes the Qatar National Library and the Qatar Foundation Headquarters (2018), Fondation d'entreprise Galeries Lafayette in Paris (2018), Fondazione Prada in Milan (2015/2018), Garage Museum of Contemporary Art in Moscow (2015), the headquarters for China Central Television (CCTV) in Beijing (2012), Casa da Musica in Porto (2005), Seattle Central Library (2004), and the Netherlands Embassy in Berlin (2003). Current projects include the Taipei Performing Arts Centre, a new building for Axel Springer in Berlin, and the Factory in Manchester. Koolhaas directed the 2014 Venice Architecture Biennale, is a professor at Harvard University, and is preparing a major exhibition for the Guggenheim museum to open in 2019 entitled *Countryside: Future of the World*.

## OMA

OMA's completed projects include: Rijnstraat 8 (2017); Il Fondaco dei Tedeschi (2016); the Faena District in Miami (2016); Pierre Lassonde Pavilion, a new building for the Musée national des beaux-arts du Québec (2016); Timmerhuis, new home for Rotterdam's municipal offices (2015); the new headquarters for China Central Television (CCTV) in Beijing (2012); the Casa da Musica in Porto (2005); the Seattle Central Library (2004) and the urban infrastructure Euralille in Lille (1994).

OMA has built numerous cultural institutions, including recently: the Fondazione Prada in Milan (2015) and the Garage Museum of Contemporary Art in Moscow (2015). Rem Koolhaas explored the notion of spatial modularity in the Dee and Charles Wylie Theater in Dallas (2009) and in the Maison Lemoine in Bordeaux (1998).

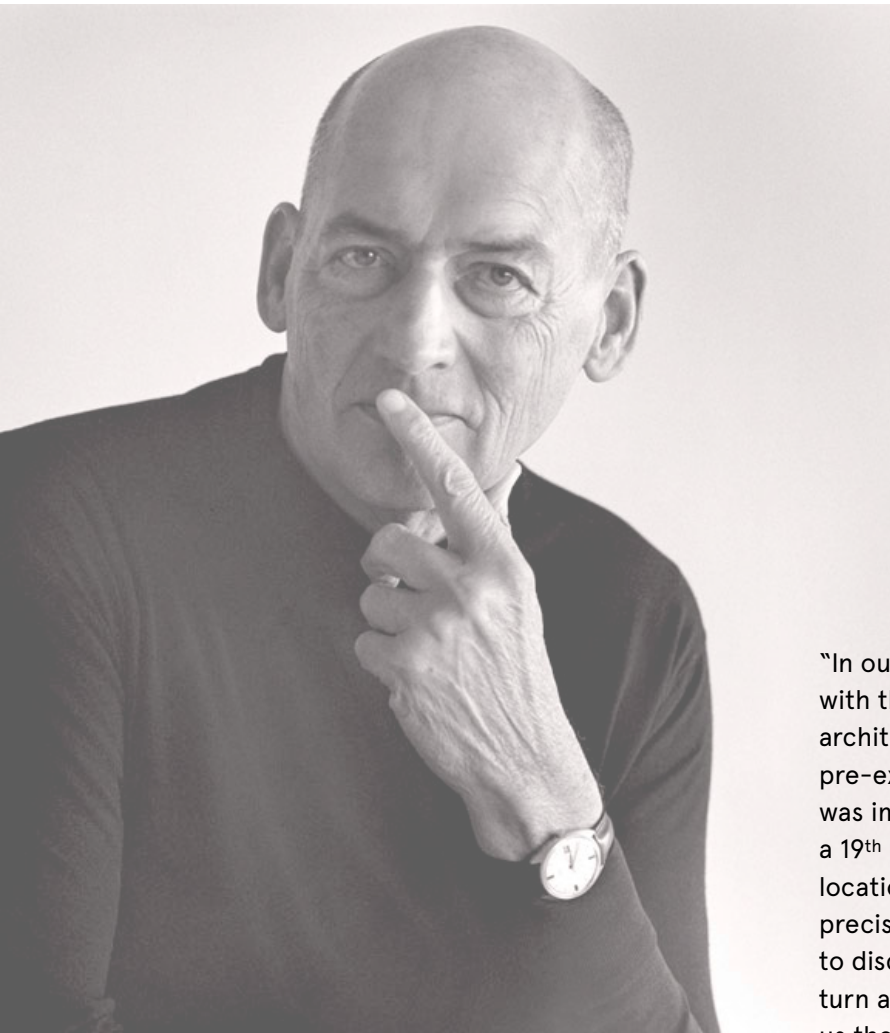
In France, OMA recently constructed the Bibliothèque Alexis de Tocqueville (2017) and the new CentraleSupélec campus in Saclay (2017).

OMA will soon deliver the Simone Veil bridge in Bordeaux, the Parc des Expositions in Toulouse, the Taipei Performing Arts Centre in Taiwan, the Danish Architecture Centre in Copenhagen, Denmark, the Qatar National library in Doha and a new building for the Axel Springer publishing house in Berlin.

## AMO

Since 1998, the think tank AMO has applied architectural theory to other disciplines such as politics, publishing, media, fashion and sociology. Research projects conducted by AMO include *The Image of Europe* on the future of Europe and its representation in symbols and visual language, commissioned by the European Union in 2004; *Roadmap 2050*, a masterplan to set up a renewable energy network within Europe and *Cronocaos*, an investigation into the preservation of heritage which was exhibited at the Venice Biennale in 2010. Recently, AMO has completed the new display system for the Stedelijk Museum's permanent collection in Amsterdam, making use of innovative steel walls that generate a non-linear path through the exhibition space and create unique connections between art and design works. AMO is also leading the research project *Countryside: Future of the World*, an exploration of radical changes in the countryside conducted in collaboration with the Guggenheim Museum. Furthermore, AMO designs scenographies for the fashion shows of Prada and Miu Miu.

# WORDS FROM THE ARCHITECT



Rem Koolhaas on the 9 rue du Plâtre building

"In our work, we have long been experimenting with the possibility of disappearing as an architect. We started this project with a pre-existing structure whose total conservation was imposed on us. The result is the encounter of a 19<sup>th</sup> century building and a machine whose location, proportions and performance are precisely dictated by the building. It is fascinating to discover how our "disappearance" granted in turn a strong identity to this place. Seeing before us the physical change in the proportions of the building and thus providing artists with the opportunity to almost daily compose the measures of their space, is very stimulating."

## THE ENCOUNTER OF A 19<sup>TH</sup> CENTURY BUILDING AND A MACHINE



# CONSTRUCTION

# CONSTRUCTION AND HERITAGE

## A 3-year construction project

Lafayette Anticipations – Fondation d'entreprise Galeries Lafayette will open its doors at 9 rue du Plâtre on March 10, 2018, after three years of construction work led by OMA and DATA Architectes (local architect) for Citynove, a subsidiary company of the Galeries Lafayette Group. The site's strength lies in the talents it federated since the beginning of construction in November 2014 until November 2017, as well as in the various interlocutors' ability to respect collectively the building's existing heritage. The contractor, project manager and the Fondation thus worked in narrow collaboration with the *Architecte des Bâtiments de France* and the City of Paris, in full respect of the *Plans de Sauvegarde et de Mise en Valeur* (PSMV), that oversee the preservation and valorisation of historic buildings in the Marais district. The Fondation's architectural project was the object of exemplary consultation and obtained the City of Paris' approval for a construction permit without an appeal.

## Key dates of the construction site

- March 2012:** Rem Koolhaas's first visit to the 9 rue du Plâtre
- July 2012:** First architectural project proposal by OMA
- November 2012:** Presentation of project to the 4<sup>th</sup> arrondissement of Paris' local council
- March 2013:** Third project proposal by OMA
- March 14, 2014:** Reception of construction permit
- July 2014:** *Venir Voir Venir* – first public presentation of the architectural project by Rem Koolhaas in the 9 rue du Plâtre building
- November 2014:** Beginning of construction
- November 2017:** Delivery of the building
- March 2018:** Opening to the public

## Citynove

Citynove's core business consists in valorising the Galeries Lafayette Group's real estate. For each of its operations, Citynove takes into account the specific environmental, cultural and social ecosystem so as to contribute fully to the embellishment and revitalisation of city-centers.

Indeed, Citynove seeks to contribute architectural and artistic dimensions to the real estate and commercial projects for which the company is responsible. Citynove thus collaborated with Ulla von Brandenburg for the Cour Bleue's entrance gate situated in the BHV Marais and titled *Fôret Bleue* (2014). Another projet was also led with Pieter Vermeesch, who initiated a permanent installation on the façade of the Galeries Lafayette in Biarritz (2014).

In continuity with its reflection regarding the 21<sup>st</sup> century department store, Citynove is overseeing the installation of Eataly in Paris, in collaboration with an architecture firm, DATA. This international specialist of Italian gastronomy is settling in the former Meunier chocolate store, neighbouring the 9 rue du Plâtre. This project establishes a connection between Lafayette Anticipations rue du Plâtre and the rue de Rivoli, passing by the BHV Marais, and thus creating a new public passage in the heart of the Marais.

# MATERIALS

## Exterior



Bolidt + carborundum

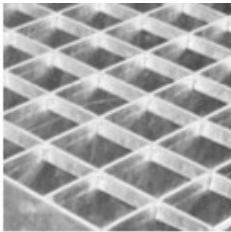


Polycarbonate

## Exhibition spaces



Wood floor



Galvanized steel  
grating



Limestone



White exhibition wall



Anodised aluminium

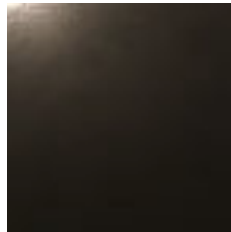
## Circulation spaces



Ductal concrete



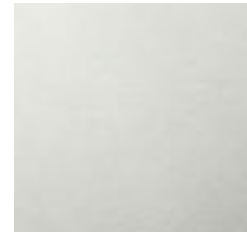
Glass



Powder coated steel



Blue stainless steel

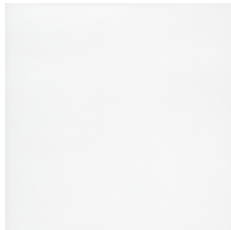


Anodised aluminium

## Ground floor



Brushed pine



Translucid resin



Translucid tinted resin

# A CONJUNCTION OF KNOW-HOW

## **Contractor:**

Citynove Asset Management, on behalf  
of the Galeries Lafayette S.A.:

- Éric Costa and Romain Labbé

**Assistant Contractor:** Comitis Ingénierie

- Christophe De Domsure, Vianney de Roeck

**Associate Contractor:** Artelia

- Wandrille Boivin, Sophie Gervelik

**Steering:** Elite

- Paula Candelas, Mokhtar Allache

**SPS Coordinator:** Corégi

- Jean-Luc Bétard

**Supervising office:** Bureau Veritas

- Laetitia Atlan, Gérard Klyss, Metotche Favi

**Users:** Fondation d'entreprise Galeries Lafayette

- Guillaume Houzé, François Quintin and Laurence  
Perrillat

## **Project management:**

**Commissioned Architect:** OMA

**Partners:** Rem Koolhaas and Ellen van Loon

**Conception:** Maria Finders, Alice Grégoire,

Ippolito Pestellini Laparelli, Barbara Materia,

Francesco Moncada, Pietro Pagliaro,

Alejo Paillard and Clément Périssé

**Project development:** Thiago Almeida,

Adrian Auth, Paul Cournet, Maria Finders,

Alice Grégoire, Sebastian Janusz, Kenny Kim,

Sofia Koutsenko, Lina Kwon, Veselin Lozanov,

Barbara Materia, Alejo Paillard,

Clément Périssé, Frane Stančić,

Magdalena Stanescu and Yushang Zhang

**Construction site, building construction:**

Alejo Paillard and Clément Périssé

**Local Architect:** DATA Architectes

- Colin Reynier, Léonard Lassagne, Édouard Guyard

**Patrimonial Project manager:** Thierry Glachant

**Engineering consultants:**

- dUCKS scéno (scenography)

- BET Louis Choulet (SSI coordination)

- Bureau Michel Forgue (building economics)

- Eckersley O'Callaghan (engineering consultants)

- Lamoureux Acoustique (acoustics)

## **Companies:**

Altor (elevating devices)

Balas (sealing)

Eiffage Charpente métallique (steel frame, curtain  
wall system – glass ceiling)

Eiffage Énergie Électricité (high and low voltage)

Eiffage Énergie Thermie (plumbing, sanitation,  
heating, ventilation, climatisation)

Europarquet (wood floors)

France-Sols (hardwood floor coating, floor resin)

Genier-Deforge (dredging)

LBC (demolition, structural system, foundation,  
screed)

Ledran (interior wood carpentry)

Lindner (technical platform)

MAARS (modular panels)

Paul Champs (furniture arrangement)

Pradeau Morin (rendering)

PSR (painting)

Roussière (zinc covering)

Sarmates (exterior steel carpentry, interior metal  
carpentry, locksmithing)

Sertac (walls, doubling, fake ceilings)

Staffissimo (acoustic ceiling)

També (mobile platforms)

## **Signage :**

Guillaume Parent, Caty Olive and Frédéric Lemercier  
(Zélé agency)

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  - the Mayor of Paris, Mme Anne Hidalgo, as well as her deputies MM. Bruno Julliard, Christophe Girard, Jean-Louis Missika;
  - the Mayor of the town council of the 4<sup>th</sup> arrondissement of Paris, M. Ariel Weil.
  - Michèle Zaoui (architecture advisor), Bruno Lambert et Christophe Lecq (Direction de l'urbanisme), Sarah Alby and Damien Chanal (town council of the 4<sup>th</sup> arrondissement of Paris);
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- the security architects of the Préfecture de Police of Paris : Sophie Carton and Anne-Monique Latimier ;
- our neighbours.

The Fondation also thanks the members of its Board of Directors that have accompanied the project since its creation in 2013:

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As well as the 400 workers who participated on the construction site.

Finally, our warmest thanks go to Ginette Moulin, Philippe Houzé and Nicolas Houzé for their support and kind attention since the beginning of the project.



# LU TZ BA RCHER

# THE SILENCE OF THE SEA



© Lutz Bacher

## Opening exhibit

March 10 - April 30, 2018

**For her first solo exhibition in France, American artist Lutz Bacher provides a deft response that reflects the 9 rue du Plâtre building's symbolic power. Bacher confronts the edifice with the stigmas of history, inviting the viewer to embark on an introspective visit.**

Lutz Bacher, whose reputation has grown over several distinct periods since the 1970s, has recently been rediscovered internationally. Initially associated with Berkeley counter-culture in California, the artist now lives in New York, continuously building a body of work that defies classification. Exploring the political role of images and of their circulation, the American artist often creates installations composed of appropriated illustrations or found objects of which she plumbs the impact on the imagination. From Guy Debord film stills to cartoons, Bacher deftly navigates varied realms, developing, over decades, a critical perspective on issues such as identity and gender, the relationship to violence or to spectacle.

Lutz Bacher's architectural intervention covers all the spaces of the Fondation, offering counteractions to certain features and highlighting others. Materially, the artist adds little to the context; her subtle touch is manifested through sound, light, glitter, and transparent films. She focuses mainly on the surfaces of the building: the windows become reflective, images of abandoned and ruined bunkers are projected on the walls, and the third floor is covered with shimmering glitter. Lutz Bacher flips the verticality of the building by focusing the visitor's attention on its lateral walls.

Finally, in *The Silence of the Sea*, title voluntarily kept in English, Lutz Bacher evokes a major text of French literature by an author also working under a pseudonym, Vercors (co-founder of the Éditions de Minuit publishing house, whose first release, *Le Silence de la Mer*, appeared in 1942, in the midst of the Second World War). Here, the American artist presents a silence of resistance that escapes hasty explanations or wordy commentary. Lutz Bacher does not propose an exhibit in the traditional sense of the term, but rather an architectural gesture composed of layered references that impose a first, powerful experience to the edifice of Rem Koolhaas/OMA.



# LUTZ BACHER



## Biography

Lutz Bacher lives and works in New York.

Throughout a career of over 40 years, Lutz Bacher has constructed works that defy all forms of classification. The American artist, who adopted a masculine pseudonym as of her first pieces, has produced conceptual works by using diverse media. Her photographs, sculptural arrangements, videos, sound pieces and installations gather objects and images inscribed in our collective imaginaries. Featured constitutive elements of Lutz Bacher's pieces include: pictures of public personalities found in press that, once copied repeatedly, take on a new life, as well as every-day objects, rubbish collected in second-hand stores then integrated into ready-mades installations, used balloons, marble and sand. Her appropriations recall pop culture, airport novels, pornographic magazines, popular psychology books, paparazzi snapshots and, from time to time, allude to art history. The human body, sexuality, power and violence are key themes in Lutz Bacher's work, as are the current state of things and beings, and the fine line between public and private spheres.

## Recent solo shows

*More Than This*, Secession, Vienna (2016)  
*Magic Mountain*, 356 Mission, Los Angeles (2016)  
*Lutz Bacher*, Aspen Art Museum, Colorado (2014)  
*Into the Dimensional Corridor*, National Gallery of Denmark, Copenhagen (2014 - 2015)  
*Black Beauty*, Institute of Contemporary Art, Londres (2013)  
*Snow*, Kunsthalle Zürich, Zürich (2013)  
*Spill*, Contemporary Art Museum, St. Louis (2008)

**Lutz Bacher's pieces are included in the permanent collections of numerous museums, namely:**

Museum of Modern Art, New York  
Metropolitan Museum of Art, New York  
Whitney Museum of American Art, New York  
Art Institute of Chicago, Chicago  
Walker Art Center, Minneapolis  
UC Berkeley Art Museum and Pacific Film Archive, Berkeley



# DIS COVER

# CAMILLE BLATRIX



## Biography

Camille Blatrix trained at the École Nationale Supérieure des Beaux-Arts in Paris and is laureate of the Fondation d'entreprise Ricard prize. His work examines machines, inevitable instruments of our daily life: the interphone, ATM machine or the mail box, that he modifies so as to challenge our full perception of them. The futurist forms invented by the artist seal to establish an emotional and poetic connection with the viewer. Inspired by advertising and film strategies that manipulate emotions, fears and fascinations, Camille Blatrix continually questions, admires and depreciates stereotypical images, as well as their impact on our imagination and feelings. Blatrix examines common signs and uses, as so to "distance himself from the exclusive work of a sculptor". The artist aims for "the public to participate, position or integrate him/herself" into the objects he creates or the installations he conceives.

## An installation from March 2018 - March 2019

In this piece, French artist Camille Blatrix responds to a semi-permanent commission for the Fondation's second basement. This installation may be seen only if accompanied, or during a group visit. The artist explores the suggestive power of machines et utensils that inhabit our daily life. ATM machines, vacuum cleaners, interphones: such are the objects that inspire Blatrix for his anthropomorphic, often animated, objects. He conceives these pieces with the care of a master artisan, staging our emotional interactions with devices that implicitly reveal our loneliness and amplifying our solitude's discrete romanticism.

Lafayette Anticipations has had the pleasure of supporting Camille Blatrix on several occasions, for instance during the Biennale de Lyon and his first monographic exhibition at the Wattis Institute in San Francisco. In response to Lafayette Anticipations' commission, Blatrix was inspired by the geothermic wells and the network of fluids that irrigate the rue du Plâtre building at its heart. He interprets these structural elements as the generator of a continually flowing poetic spirit, releasing its energy in the spaces conceived by OMA.



© Isabelle Giovacchini

Camille Blatrix, *Wher*, 2016  
[Piece produced by the Fondation d'entreprise Galeries Lafayette]

# THE CENTRE CANNOT HOLD

## ***The Centre Cannot Hold***

**A group exhibition from June 20 – September 10, 2018**

With the participation of:

Isabelle Andriessen, Lucy Beech, Ève Chabanon, Julien Creuzet, Danielle Dean, Andrés Jaque, Kenny Dunkan, Cooking Sections (Daniel Fernández Pascual and Alon Schwabe), Rana Hamadeh, Paul Maheke, Jumana Manna, Yuri Pattison.

“Turning and turning in the widening gyre; The falcon cannot hear the falconer; Things fall apart; the centre cannot hold; Mere anarchy is loosed upon the world”, wrote the poet W. B. Yeats in the aftermath of World War I, then known as the “war to end all wars”. One hundred years later, a deep sense of lack of direction pervades again. Yet, should the centre still hold? Or is this the opportunity for a rebalancing of power?

Notions of “centre” and “periphery” and their dynamics of influence, subordination or conflict appear inadequate to interpret accurately our current times. *The Centre Cannot Hold*, Lafayette Anticipations’ first group exhibition in its renovated building, reacts to the simplification of current socio-political debates, the reinforcement of cultural, social, and political categorizations and the fear of difference. It proposes to look for more subtle and less dichotomous methods to address differences not in terms of separation, but as intimately linked categories, as scholar Denise Ferreira da Silva would formulate – or “in relation”, as poet and philosopher Édouard Glissant would articulate.

Reflecting on its own position in the heart of Paris, Lafayette Anticipations welcomes the group of invited artists to reexamine questions of centrality – whether geographic, political or symbolic – and imagine potential responses to its challenges. Exclusively composed of new commissions (films, installations, performances and sculptures), which for the most part have been produced on site, *The Centre Cannot Hold* engages with questions of borders and migration (of humans, data, heritage, and signs), the collapse of distances and ensuing anxieties as well as unexpected strategies of knowledge production.

The exhibition is accompanied by a newspaper made in-house and by a public programme bookended by two weekend gatherings (July 7-8 and September 8-9).



Rana Hamadeh, *The Ten Murders of Josephine*  
Witte de With Center for Contemporary Art Rotterdam, 2017  
[Piece to be presented in *The Centre Cannot Hold*]

© Kristien Daem

# PUBLISHING & INFORMATION TECHNOLOGY

## Publications

As production is at the heart of its activities, Lafayette Anticipations conceives its editorial line as a tool for expression and transmission, at the service of artists. From explanatory brochures to artists' books, from "catalogues" to architecture books, each Fondation publication aims to highlight its unique approach to accompanying artists. In addition to collaborations with internationally renowned graphic designers and with printers specializing in fine art printing, the editorial team is developing a production unit in the 9 rue du Plâtre building that allows the in situ creation of a certain number of projects, in the spirit of a 21<sup>st</sup> century printing-bookshop workshop: risography, manual and mechanical processing, sewing and even laser cutting.

Lafayette Anticipations publications are diffused by Flammarion (except for the *Anticipations* book, diffused by the Les Presses du Réel). Supported by its editorial mission, the information system of Lafayette Anticipations – beyond its traditional goal of placing an online infrastructure at the service of its users – addresses a novel ambition: to document in real time all the processes leading to the creation of works of art and to conserve these in a sustainable fashion as structured data.

## ReSource : Document and display artistic practices

Application channel conceived along the principles of web data, ReSource is at the heart of the Lafayette Anticipations digital infrastructure. At once software for project management, documentation, living archive and communication, ReSource is based upon an ontology conceived by Mnemotix, a worker cooperative, using a reflexion and concertation process orchestrated by philosopher Alexandre Monnin, in collaboration with sociologist Jérôme Denis, that prioritizes participation, a distinguishing trait not only of 21<sup>st</sup> century art but also of the evolution of digital technology use in society. ReSource also takes its inspiration in the foundational work by Howard Becker, *Les Mondes de l'art*, highlighting the community of stakeholders and of skills that contribute to the creation of works of art. Most of the contents on this site are generated by ReSource and synchronized via an API.

In 2017, the Fondation decided to diffuse ReSource as free software and to constitute a community of users, artists and institutions. The Villa Arson was the first to come on board, as part of the Ministry of Culture's innovative digital project RFP.

ReSource is developed by Mnemotix, a worker cooperative.

# PUBLI CATIONS



9 Plâtre book cover (2018)

## **Anticipations, 2016**

This book was co-published with JRP Ringier, simultaneously to *Joining Forces with the Unknown*. It is integrated in the Lafayette Anticipations pre-launch programme initiated in October 2013. Anticipations features the Fondation's projects developed during artist-in-residence programmes and other national and international supported productions. Swiss artist Raphael Hefti was commissioned to conceive the book's cover. Through an innovative technical process, each book cover is a unique piece.

### **List of contributions:**

#### **Interviews:**

Rem Koolhaas and RoseLee Goldberg  
Lidewij Edelkoort and Chris Dercon  
Howard Becker and Franck Leibovici  
Charles Aubin, Anna Colin  
and Hicham Khalidi

#### **Essays:**

Guillaume Houzé, François Quintin,  
Judith Wielander & Matteo Lucchetti

#### **Fiction:**

Neil Cummings

#### **Content and production specifications:**

Simon Fujiwara, Olaf Nicolai,  
Emmanuelle Huynh, Anja Aronowsky Cronberg,  
Jerszy Seymour, Gabriel Sierra,  
Ulla von Brandenburg, Anicka Yi, ROTOR,  
Paul Kneale & Raphael Hefti, Flora Katz

## **9 Plâtre, 2018**

More than a century separates the action of Dutch architect Rem Koolhaas and that of Frenchman Samuel Menjot de Dammartin who, in 1891, erected the 9 rue du Plâtre building in Paris. The offering of Rem Koolhaas, co-founder of the OMA agency and 2000 Pritzker Prize laureate, is nestled inside this building born during the industrial revolution. It re-invents the former warehouse in the Marais, initially built to accommodate the needs of the nearby Bazar de l'Hôtel de Ville, as a production and exhibition machine for the Fondation d'entreprise Galeries Lafayette.

From initial exchanges with the OMA agency and its think tank AMO in 2012, to final visits of the construction site in the fall of 2017, the book *9 Plâtre* retraces the steps of the creation of a building-tool designed to accompany, produce and present the artwork of its time. In an interview, Rem Koolhaas evokes the conceptual, artistic, social and political stakes that determined the architecture of his first Parisian building, while the pictorial works of Bas Princen present a sensitive view of the successive transformations of the space.

*9 Plâtre* is a testimonial showing the groundwork of an art space open onto the city and to all publics. It constitutes the beginning of an artistic programming dedicated to the meeting of practices and minds.

#### **Editor:**

Lafayette Anticipations  
– Fondation d'entreprise Galeries Lafayette

#### **Editorial directors:**

Guillaume Houzé et François Quintin

#### **Graphic design:**

Mevis & Van Deursen, assisted by Virginie Gauthier

# OUTREACH

## Cultural transmission

Lafayette Anticipations addresses itself to all visitors. As such, the Fondation ascribes to the ideal, championed by Antoine Vitez, of elite art for all, combining cultural democratization with artistic excellence. This also aligns with a democratic approach to Beauty, a central value of the Galeries Lafayette brand since its inception.

Lafayette Anticipations only showcases new works. All visitors, specialists or general public, are free to enter into a relationship with these works. Regardless of origin or status, everyone is invited to share their experiences while perceiving the individual and collective thoughts, efforts and work that gave birth to these creations.

The visitor's gaze is an action. Assessments, initial reactions and even doubts are an integral part of the creative mission of Lafayette Anticipations.



©Vinciane Verguethen

Soli' Mômes daycare, Editathon Art+Feminisms produced by Lafayette Anticipations

## Studiolo workshops: a dedicated space for collaborations with the public

The Studiolo programming is multidisciplinary, involving visual arts, but also fashion, design and performance. The space is configured for young audiences but the programs are for one and all: children, teenagers, adults. The overall programming is conceived as an opportunity to share skills, know-hows, techniques, but also to reflect on their uses, allowing participants to develop a direct relationship with the creative process.

Collaborations are initiated between the public, artists, and creators, but also with artisans, technicians and a variety of specialists. Hands-on workshops allow participants to contribute to an artistic project. In addition, training and initiation sessions take place in the Studiolo.

Qualitative midterm and longterm work is the main focus, engaging the same participants over several sessions. However, regular punctual activities are also offered. Specific programs are offered for youth and adults, as well as for families.

The Studiolo programming will be announced soon.





**PRE  
-LAUNCH  
PRO  
GRAMME**

# 2013 2017

The Lafayette Anticipations pre-launch programme was established in October 2013 to accompany the Fondation's architectural, curatorial and institutional project. It was programmed throughout the duration of the 9 rue du Plâtre's renovation.

The pre-launch programme was integrated in the local Marais context, as well as that of international partnerships. The programme enhanced Lafayette Anticipations' evolving identity, bolstered by numerous artistic commissions, workshops, partnerships and direct support for production.

From October 2013 to July 2014, Lafayette Anticipations occupied the 9 rue du Plâtre building prior to its renovation. The Fondation then moved into a temporary space, the Hub, adjoining the construction site. From this space were developed a large number of projects in partnership with the Centre Pompidou, Kunsthalle Basel, MoMA PS1, the New Museum in New York and Performa (in collaboration with artists Pauline Curnier Jardin, Ulla von Brandenburg, Volmir Cordeiro, Simon Fujiwara, Christodoulos Panayiotou and Erika Vogt).

The pre-launch programme served as a vehicle for forms and thoughts that tested the emerging institution's evolving scales of action.



© Lafayette Anticipations



© Paula Court

# LIST OF PROJECTS 2013 - 2017

## **Rotor – Spatial intervention**

2013-2014 – 9 rue du Plâtre

## **Les Prolégomènes – Collective reflection**

October 3 – 4 2013 – 9 rue du Plâtre  
Days of collective exchange on the future of a foundation dedicated to production, with the participation of artists, philosophers, sociologists, designers and fashion designers.

## **Petrit Halilaj, July 14th ? – Exhibit**

October 24 – 27, 2013 – 9 rue du Plâtre

## **Pierre Leguillon, Dubuffet Typographe – Exhibit**

December 11 – 14, 2013 – 9 rue du Plâtre

## **Simon Fujiwara, New Pompidou – Production and performance**

February 14, 2014 – Centre Pompidou  
Nouveau festival

## **Olaf Nicolai, Speculation about two unidentified objects –**

**Production and performance**  
March 7 – 8, 2014 – Nouveau festival

## **Pleasure Principles – Residency, production and exhibit, directed by Paul Kneale and Raphael Hefti**

February 17 – March 29, 2014 – 9 rue du Plâtre

With the participation of Anne Imhof, Quinn Latimer, Megan Rooney and Harry Burke

## **Compagnie MUA, Emantipation, un laboratoire – Production, workshop and performance**

March 21 – March 22, 2014 – 9 rue du Plâtre

## **Anja Aronowsky Cronberg & Vestoj, The Vestoj Storytelling Salon – Production and performance**

April 25, 2014 – 9 rue du Plâtre  
March 29, 2015, MoMA PS1

## **Venir Voir Venir – Exhibit**

July 3 – 6, 2014 – 9 rue du Plâtre  
First public presentation of the Fondation's architectural project

## **Jerszy Seymour, New Dirty Enterprises: The First Annual Report, Dialogue is not possible – Residence and production**

November – December 12, 2014 – Garage Mu

## **Editathon Art+Feminisms – Workshop**

March 7 – 8, 2015 – Hub Lafayette  
Anticipations  
March 5 – 6, 2016 – Archives nationales, Paris  
March 4 – 5, 2017 – Archives nationales

## **Ulla von Brandenburg, Baisse-toi Montagne, Lève-toi Vallon – Production**

March 18 – 19, 2015 Kaaitheater (Brussels)

## **Romain Kronenberg and Benjamin Graindorge, Été perpétuel – Production and exhibit**

April 23 – 25, 2015 – Hub Lafayette  
Anticipations and Centre Pompidou  
Nouveau festival

## **Christodoulos Panayiotou, Two Days After Forever – Production support**

May 9 – November 22, 2015 – Venice Biennale

## **Saädane Afif, The Laguna's Tribute – Production support**

May 9 – November 22, 2015 – Venice Biennale

## **Anicka Yi, 7,070,430K of Digital Spit, a Memoir – Production**

June 11 – August 16, 2015 – Kunsthalle Basel

## **Performa 15 – Partnership**

November 4 – 15, 2015, Performa

## **Caecilia Tripp, Scoring the Black Hole – Production support**

January 13, 2016 – Le Crédac

## **Ulla von Brandenburg, Baisse-toi Montagne, Lève-toi Vallon – Tour**

January 30 – 31, 2016 – Common Guild Glasgow

## **Cally Spooner, On False Tears and Outsourcing – Co-production**

April 27 – June 19, 2016 – New Museum

## **Joining Forces with the Unknown – Exhibit**

October 11 – 23, 2016 – Former Weber Métaux store

## **Edith Dekyndt, One Thousand and One Nights (2016) –**

**Production support**  
May 13 – November 26, 2017 – Venice Biennale

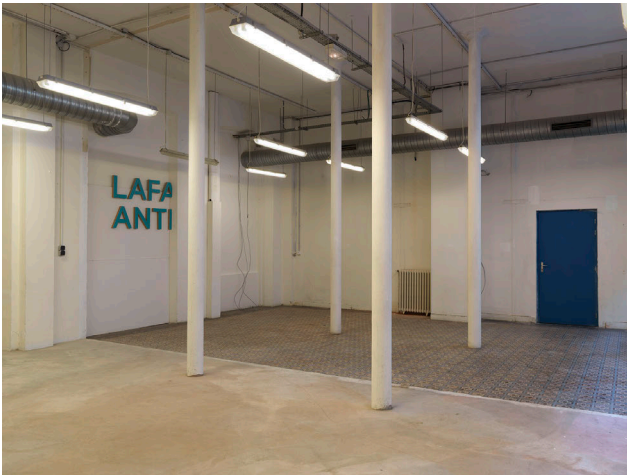
## **Daniel Steegmann Mangrané, A Transparent Leaf Instead Of The Mouth (2016 – 2017) –**

**Production support**  
September 20, 2017 – January 7, 2018 – Biennale de Lyon

## **Camille Henrot, Days are Dogs (2017) – Production support**

October 18, 2017 – January 7, 2018 – Palais de Tokyo

# PRE-LAUNCH PROJECTS



©André Morin

ROTOR, architectural intervention, 2013-2014



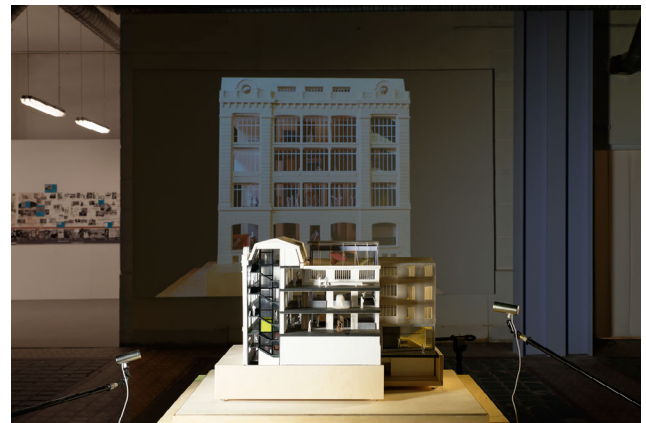
©Yan Tomaszewski

Simon Fujiwara, *New Pempidou*, production residence, February 2014



©Sylvie Chan-Liat

Compagnie MUA, *Emantipation, un laboratoire*, March 2014



©Aurélien Mole

*Venir Voir Venir*, exhibition and first public presentation of the architectural project, juillet 2014



©Lafayette Anticipations

Jerszy Seymour, *Extra National Assembly*, September 2014



©Lafayette Anticipations

Oliver Laric, production residence, 2015

# JOINING FORCES WITH THE UNKNOWN

Camille Blatrix, Tyler Coburn, Mimosa Echard, Simon Fujiwara, Yngve Holen, Oliver Laric, Lucy McKenzie, Perks And Mini (P.A.M.), Slow and Steady Wins the Race, Studio Brynjar & Veronika, Valerie Snobeck, Cally Spooner, Rayyane Tabet, Anicka Yi.

## Group show

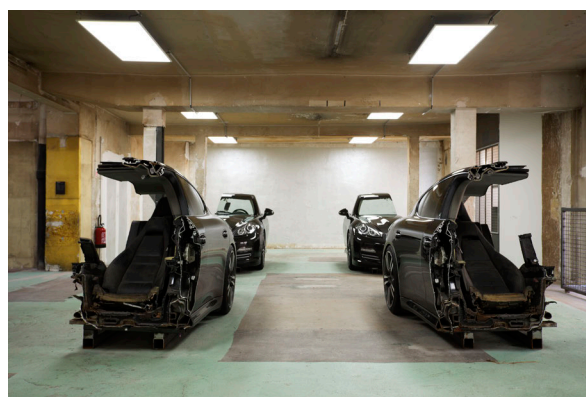
16 rue Debelleye, former Weber Métaux store  
October 11 - 23, 2016

*Joining Forces with the Unknown* served as a reflection of the Fondation's core mission: to support creation by inventing new modes of production. The exhibition presented fourteen artists stemming from the fields of contemporary art, design and fashion who created pieces – sculptures, installations, films and performances – commissioned by Lafayette Anticipations. These new works embodied the Fondation's commitment to artistic production and were on temporary display in the former Weber Métaux store. Since 1889, this space served as a hardware store, participating actively in the genesis of numerous artistic projects.



Simon Fujiwara, *New Pompidou*, 2014

© Isabelle Giovacchini



Yngve Holen, *CAKE*, 2016

© Isabelle Giovacchini

# MUTANT STAGE



© Stéphane Perche, 2017 © Casoar / Lafayette Anticipations

Mutant Stage 10

***Mutant Stage* is a series of choreographed short films initiated by Amélie Couillaud and Dimitri Chamblas, and produced by Lafayette Anticipations – Fondation d'entreprise Galeries Lafayette during the renovation of the 9 rue du Plâtre building between 2014 and 2017.**

Throughout its renovation, the 9 rue du Plâtre building was the object of an investigation into its own mutation. The evolving architecture was examined over time by in situ encounters between directors and performers. Each film provides the opportunity for a different encounter that sets bodies and matter into motion, breathing life into the changing building.

Thus, *Mutant Stage* pulses both within the building and beyond, into the centre of the city. The title of the project is inspired by an expression articulated by Rem Koolhaas. The phrase illustrates the building's performative architecture, as well as Lafayette Anticipations' commitment to the hybridization of art and life. Each film in the series, shaped by the visual vocabulary of dance, cinema and architecture, is a singular object, existing in multiple dimensions at once. As such, the 9 rue du Plâtre remains a space for invitation and experimentation, a building in motion.

The ten episodes in the series were directed respectively by **Wendy Morgan, Elene Usdin, Benjamin Millepied, Olga Dukhovnaya and Konstantin Lipatov, Louise Hémon, Frédéric Lebain and Grégoire Pédrón, (LA)HORDE (Marine Brutti, Jonathan Debrouwer & Arthur Harel), Xavier Veilhan, Lukas Dhont and Barnaby Roper.**

Volmir Cordeiro, Pauline Simon, Jung-Ae Kim, Amalia Alba, Florence Casanave, Lisa Miramond, Annabelle Pirlot, Olga Dukhovnaya, Benjamin Millepied, Alix Eynaudi, Matthieu Barbin, Manuela Carneiro, Keem S Martinez, Jakub Moravec, Jakub Sonnek, Michal Zdražil, Marie-Agnès Gillot, Dimitri Chamblas, Jan Martens, Régis Badel, Seydou Boro, Victoria Dauberville, Clémence Galliard, Alexis Hedouin, Fanny Sage Léo Walk and Violette Wanty have performed on the Fondation's construction site.

In partnership with MK2, Lafayette Anticipations brought *Mutant Stage* to Parisian movie theatres from January to December 2017.

The ten *Mutant Stage* episodes can be viewed via the following link:  
[mutantstage.lafayetteanticipations.com](http://mutantstage.lafayetteanticipations.com)

# EDITATHON ART+FEMINISMS

## Editathon Art+Feminisms - Workshop

March 5 - 6, 2016 and March 4 - 5, 2017,

Archives nationales

March 7 - 8, 2015, Hub Lafayette Anticipations

The Editathon Art+Feminisms workshops have been organised for three consecutive years in Paris, simultaneously with over one hundred other sites in the world. This writing and editing marathon invites all participants to compose, enhance or translate articles on women and minorities, currently absent within Wikipedia publications, despite playing a fundamental role in diversifying and opening art history. Gender equality needs to be achieved: the 85% of Wikipedia contributors who identify as men, as well as all those who feel affected by current inequalities, have been gathered to participate in the Editathon, so as to write and share stories, on an equal footing.

The initial proposal for these marathons was presented by Flora Katz and Mikaela Assolent and featured productions by Addie Wagenknecht (2015), Aaron Flint Jamison and Hélène Bertin (2016), Wu Tsang, boychild and Vaginal Davis (2017). With the assistance of kvardek du, Wikipedian.

Produced by Lafayette Anticipations for the international Art+Feminisms campaign. In partnership with Wikimédia France, the Archives nationales and the Université Sorbonne Nouvelle - Paris 3.



Writing marathon at the Hub Lafayette Anticipations, March 2015

© Lafayette Anticipations



Writing marathon at the Archives nationales, March 2016

© Vinciane Verguethen



boychild and Bendik Giske performance at the Archives nationales, March 2017

© Martin Argyroglio

# COMPOSER LES MESURES DE SON ESPACE

Forum in the presence of Rem Koolhaas, moderated by Chris Dercon  
With the participation of Isabelle Backouche, Boris Charmatz, Simon Fujiwara, Joseph Grima, Hou Hanru and Bruno Latour

February 9, 2018 - 9 rue du Plâtre

*Composer les mesures de son espace* is the first discussion forum organized by Lafayette Anticipations in its renovated building, marking the end of the Fondation's pre-launch programme. The forum was conceived as an intimate seminar, open to all, as part of the Fondation's goal of creating platforms for debate and exchange. From the reflexion entitled *Prologomènes* that accompanied the first steps of the Fondation in 2013, to the *Présent de nos savoirs* workshops led by Flora Katz in 2015 - 2016, and including *Extra National Assembly* by the artist and designer Jerszy Seymour in 2014, giving voice constitutes the backbone of the Fondation's mission.

All the participants of this seminar were invited to contribute freely to the conversation, with as a starting point the newly renovated building. The participants exchanged on the artistic, social and political challenges awaiting the Fondation and its team.

"Anticipation is an interior feeling; it is not the future. It is the contrary of Modernism, a movement obsessed by the future. We are not in a big dream of projection; it is not a regression either, nor a decay, it is a *side step*, designated so well by the term Anticipation. The Fondation's space is open to the constitution of an object where different experts can anticipate, in other words be concerned by the same object." - Bruno Latour



From right to left: Rem Koolhaas, Hou Hanru, Isabelle Backouche and Chris Dercon

© Martin Argyrogio



From right to left: Joseph Grima, Bruno Latour and François Quintin

© Martin Argyrogio



Booklet produced for the event

© Martin Argyrogio



# APPEN DIX

# THE CURATORIAL TEAM



© Alexandre Guiringer

From left to right: Charles Aubin, Anna Colin, Hicham Khalidi et François Quintin

## The Curatorial Team

Lafayette Anticipations' artistic programming is based on a shared thought process, which seeks to defy the curator's monopoly in favour of collective intelligence. As such, every three years, the Fondation invites and supports independent curators living abroad.

Lafayette Anticipations thus maintains permanent contact with a range of artistic scenes and key innovators in the art world.

This first curatorial group, led by François Quintin, is composed of three curators, Charles Aubin, Anna Colin and Hicham Khalidi, whose respective specialisations are a reflection of Lafayette Anticipations' missions.

The curatorial team's projects fuel and foster new collaborative possibilities, unexpected and stimulating artistic invitations, and fortuitous encounters.

Anchored in new practices of contemporary art, the team contributes actively a performative dimension to Lafayette Anticipations, as well as an interest in socially engaged research and an openness to fashion and design.

# FRANÇOIS QUINTIN

Managing Director



François Quintin is director of Lafayette Anticipations since 2011. He was previously director of the gallery Xippas (2007-10), director of the Frac Champagne-Ardenne (2001-07), and curator at the Fondation Cartier pour l'art contemporain (1994-2000).

## THE ARTIST ADVANCES SOCIETY

## UTOPIANS OF PRECISION

## ENGINEERING OF THE UNKNOWN

### In the service of the artist

In the constitution of its fundamental values, Lafayette Anticipations offers a simple expression to articulate its vision: *the artist advances society*. This phrase is not offered as a truth or axiom. It expresses the desire to situate artists differently, not on the margins, but in a central place that unites the political and the poetic.

We will use the term "artist" to designate the human origins of a singular thought, whether personal or collective, whether a conjunction of knowledge or even the result of an accident. It is in this territory of thought that the prolific tension between the singular and the universal is articulated. Understanding and identifying this area of contraction also means implementing an operation that involves the sharing of imagination *in* imagination. The Lafayette Anticipations team members want to be these utopians of precision.

### A desire for plurality

In May 2017, *Lafayette Anticipation* became *Lafayette Anticipations*. That 's', so seldom used to characterize anticipation, stresses the essential nature of this new institution: multiplicity, a field open to all inventions, countless interpretations of the shared present and future, collectiveness, the resources and people that will have to be assembled if projects are to be completed. Lafayette Anticipations designates at once that engineering of the unknown which characterizes us, that special expertise in all fields of creation, the invitation extended to all types of people, and the promise of constant renewal.

Charles Aubin is a French curator based in New York City. In 2005, he participated in the Nuit Blanche programmation and worked at the Centre Pompidou's performance department (2006-10). Aubin curated exhibitions for Printemps de Septembre in Toulouse and the Biennale de Belleville in Paris. Since 2013, he has been working as associate curator at Performa, New York City's visual art performance biennial.

## CHARLES AUBIN



**Associate curator since 2015**

## ANNA COLIN



**Associate curator since 2014**

Anna Colin is an independent curator, critic and educator based in the United Kingdom. She co-founded and co-directs the Open School East in Margate and is a PhD candidate at the University of Nottingham's School of Geography. She was co-curator with Lydia Eye of the British Art Show 8 in 2015-17. Previously, she was co-director of Bétonsalon, Paris (2011-12), guest curator at Maison populaire, Montreuil (2012) and curator of Gasworks, London (2007-10).

Hicham Khalidi is a Dutch-Moroccan curator. From 2003 to 2011, he was the artistic director of TAG (Institute for Audiovisual Art in The Hague). He is interested in the politics of the image, and trans-disciplinary research in art, design and fashion. From 2013-2015, Khalidi was head of exhibitions at Stukunstencentrum in Leuven, Belgium and was main curator of the 5th Marrakech Biennale. He was an interlocutor curator of ACT II for the Sharjah Biennale 13 in Beirut. He was also one of the attaché curators of the 20<sup>th</sup> Sydney Biennale.



## HICHAM KHALIDI

**Associate curator since 2015**

# THE COLLECTION

## LAFAYETTE ANTICIPATIONS - FONDS DE DOTATION FAMILLE MOULIN

The Fonds de dotation Famille Moulin is a sister entity to the Fondation d'entreprise Galeries Lafayette. The endowment fund's principle mission is to enhance and promote Lafayette Anticipations' collection.

The Fonds de dotation does not seek to sanctuarize creation, but, on the contrary, to let it live through an active policy of support to projects which directly benefit artists - namely through the acquisition and promotion of pieces in the collection, as well as via the operational support of out-of-the-box artistic projects.

### The Collection

Endowed with over 330 pieces, the Lafayette Anticipations collection directly benefitted in 2013 from a donation by Madame Ginette Moulin. The collection has continued to be enhanced since, namely through the production of new pieces by the Fondation d'entreprise Galeries Lafayette. The acquisition policy favors an international and gender-equal approach.

### Acquisitions in 2016 and 2017:

Ketuta Alexi-Meskhishvili, Sarah Ancelle Schönfeld, Salvatore Arancio, Olga Balema, Davide Balula, Julien Creuzet, Nathalie Czech, Pascal Flavien, Raphaël Hefti, Yngve Holen, Anne Imhof, Pierre Joseph, Leon Kahane, Kaya, Ian Kiaer, Oliver Laric, Mélanie Matranga, Lucy McKenzie, Nicole Miller, Jean-Luc Moulène, Ute Mueller, Shahryar Nashat, Slow and Steady Wins the Race, Py & Verde, Michael Rakowitz, Magali Reus, Lili Reynaud Dewar, Eirik Saether, Yorgos Sapountzis, Studio Brynjar & Veronika, Wu Tsang, Vava Dudu, Raphaela Vogel, Erika Vogt.

### Support to creation

The Fonds de dotation Famille Moulin also seeks to support and lead initiatives in support of projects that extend beyond traditional exhibition formats.

These past years, the Fonds de dotation has provided support to projects such as: Eric Baudelaire's *Après* speaker-series at the Centre Pompidou, Saâdane Afif's *Fountain Archives* collection, Ulla von Brandenburg's performance *Baisse-toi montagne, Lève-toi vallon* (led with the Nouveaux Commanditaires) and Alexandre Singh's *The Humans* theatre piece.

### Advisory Board 2016 - 2019

Saâdane Afif, Artist

Elena Filipovic, Director of Kunsthalle Basel

Francesco Stocchi, Curator in modern and contemporary art at the Museum Boijmans Van Beuningen, Rotterdam



Ulla von Brandenburg, *Baisse-toi montagne, lève-toi vallon*, 2015  
Commissioned by the inhabitants of the Saint-Simonien residence  
in Ménilmontant, Paris, for the Nouveaux Commanditaires programme

© Robin Zenner

# CREATION AND THE GALERIES LAFAYETTE GROUP

## Corporate Giving Division and the Conservation and Archive Division

The Conservation and Archive Division, was established in 2008. Its aim is to maintain alive the Group's history, to nourish its identity and to develop the historic ties with its structure.

In 2010, Guillaume Houzé established the Corporate Giving Division, which perpetuates the Galeries Lafayette Group's commitment to contemporary creation in the fields of art, fashion and design.

As a major player in the fashion industry, the Galeries Lafayette provides support to young creators through three different initiatives: offering financial support to cultural institutions; producing and commissioning pieces; granting visibility to pieces in the Group's storefronts.

The Corporate Giving Division shares its commitment with the Group's employees and clients. It also encourages access to contemporary creation for a diverse audience. Since 2009, the Galeries Lafayette Group is an official FIAC partner and grants visibility to 10 galleries and their associated artists through the *Secteur Lafayette* and its annual publication.

## Cultural Events Division

The Cultural Events Division initiates different events within the Galeries Lafayette stores, thus fostering the Group's image of a place where unique and creative experiences thrive. This Division is in charge of programming and producing exhibitions at the Galerie des Galeries.

The Galeries des Galeries is a cultural space situated on the first floor of the Galeries Lafayette Haussmann. It offers Galeries Lafayette visitors a perspective on contemporary creation. It hosts four exhibits per year, promoting French and international artists; its artistic programme emphasises the interdisciplinary connections between fashion, visual arts and design, at the heart of Galeries Lafayette's history.

# THE BOARD OF DIRECTORS

## Founders

**Ginette Moulin**, Honorary President

**Philippe Houzé**

Executive Chairman of the Galeries  
Lafayette Group Executive Board

**Guillaume Houzé**, President

Image and Communications Director  
of the Galeries Lafayette and BHV MARAIS

**Eric Costa**, Secretary general

Corporate Real Estate Director, Galeries  
Lafayette Group and Chief Executive  
Office of Citynove Asset Management

**Ugo Supino**, Treasurer

Chief Financial Officer, Galeries Lafayette  
Group

**Nicolas Houzé**

Chief Executive Officer of the Galeries  
Lafayette Group

**Arthur Lemoine**

General manager of Louis Pion-Royal  
Quartz

## Advisors

**Chris Dercon**

Volksbühne Director, Berlin

**Li Edelkoort**

Trend forecaster, professor and curator

**Martin Hatebur**

President, Kunsthalle Basel

**Laurent Le Bon**

President, Picasso Museum, Paris

# TEAM

## Lafayette Anticipations

**Guillaume Houzé**, President  
**François Quintin**, Managing Director  
**Laurence Perrillat**, Administrator  
**Hélène Dunner**, Administrative assistant  
**Emmanuelle Canas**, Secretary  
**Judith Peluso**, Head Technical and Building Supervisor  
**Dirk Meylaerts**, Directeur of Production  
**Aude Mohammedi Merquiol**, Head of Production coordination  
**Romain Bertel**, Head of Workshop  
**Lisa Audureau**, Project manager - Collection and Production  
**Gilles Baume**, Head of Education and Outreach  
**Hugo Godart**, Welcome desk and ticketing supervisor  
**Matthieu Bonicel**, Head of Publishing and Information Technology  
**Camille Richert**, Head of Publications  
**Madeleine Planeix-Crocker**, Interim Head of Communications  
**Alice Choquart**, Project manager - Communication, Publication and Outreach  
**Simon Gérard**, Public Outreach Intern  
**Noé Robin**, Administration and Production Intern

**Charles Aubin**, Associate curator  
**Anna Colin**, Associate curator  
**Hicham Khalidi**, Associate curator

## Société La Maîtrise

(Store and Café-Restaurant)  
under the direction of **François Quintin** and **Elisabeth Cazorla**  
**Pauline Vincent**, Head of operations  
**Thérèse Boon-Falleur**, Intern  
**Léa Siboni**, Intern

## Contacts presse

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Lafayette Anticipations  
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Graphic charter: Wolff Olins, London  
Graphic design: Dream On, Paris  
Signage: Zélé, Paris  
Website and application: Réciproque, Paris



# THE STORE & CAFÉ-RESTAURANT

## The Store: À Rebours

46 rue Sainte-Croix-de-la-Bretonnerie

Open every day from 11 AM - 8 PM

Closed on Tuesday

Open on Sunday from 1 - 8 PM

À Rebours is a small novelty shop nourished by the big ambitions of creation. Serving as the Fondation d'entreprise Galeries Lafayette's commercial alter ego, À Rebours pays tribute to Huysmans' novel of the same name. The store is particularly inspired by the book's antihero and his art of collecting, prompting him to investigate the tastes of his era. The 100 m<sup>2</sup> store offers contemporary objects - little, if not available elsewhere. Unusual, witty, useful and quirky, the selection is an answer to the emergence of new forms of production and consumption, respectful of their materials, know-hows and creators. À Rebours is the outpost for a conscious trade, open to the ideas that transform and embellish our daily life.

[www.instagram.com/areboursparis](http://www.instagram.com/areboursparis)



Artist editions presented above:  
Jean-Luc Moulène, Saâdane Afif, Studio Brynjar & Veronika  
Store architecture and furniture:  
Agence Ciguë, Paris, [cigue.net](http://cigue.net)

## The Café-Restaurant: Wild & the Moon

9 rue du Plâtre

Open every day from 9 AM - 10 PM

Closed on Tuesday

No reservation required

Wild & the Moon is settling into the Fondation's café-restaurant space, located on the ground floor of the 9 rue du Plâtre. Inscribed in an urban movement, Wild & the Moon was created by a tribe of food lovers, in collaboration with chefs, nutritionists and naturopaths. All products are made from 100% organic, gluten-free, local, ethically sourced, seasonal and plant-based ingredients, that bring a little bit of nature in our busy lives. Wild & the Moon seeks to be the spokesperson for this all-natural and healthy movement, so as to spread its word. A slow food spirit set to an urban beat, a project harmoniously inscribed in the Fondation's ecosystem.

[wildandthemoon.fr](http://wildandthemoon.fr)



© Cyrille George Jerulsami

Bar design: OMA, Rotterdam  
Furniture and spatial design: Agence Ciguë, Paris [cigue.net](http://cigue.net)  
Plant decoration: Mama Petula, [mamapetula.com](http://mamapetula.com)



# PRACTICAL INFORMATION

**On Saturday, March 10 and Sunday, March 11, 2018, the Fondation will be open to the public free of charge.**

**Opening hours (as of March 10, 2018)**

Monday, Wednesday, Sunday: 11 AM - 8 PM

Thursday, Friday, Saturday: 11 AM - 10 PM

Closed on Tuesday

**Access**

9, rue du Plâtre - 75004 Paris

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 N12, N13, N14 & N23

Hôtel de Ville : 67, 69, 76, 96, N11 & N16

**Autolib'**

36, rue du Temple

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

**Parking**

31, rue Beaubourg

41-47, rue Rambuteau

4, place Baudoyer

**Admission**

For its opening exhibit until April 30, 2018, Lafayette Anticipations offers a special admission fee of 5€ to all visitors.

**Thereafter:**

**Full admission fee: 8 €**

**Reduced admission fee: 5 €**

Students, youth under 26 years of age, seniors as of 65, teachers, members of the Maison des Artistes and Ages, residents of the Cité internationales des arts, guides and mediators. Presentation of valid identification required.

**Free admission:**

Lafayette Anticipations laissez-passer, youth under 18 years of age, jobseekers, recipients of minimum social benefits, disabled visitors and their aide, refugee and asylum seekers, journalists, ICOM, AICA and CEA members. Presentation of valid identification required.

**The Fondation's ground floor, café-restaurant and store are accessible free of charge.**

**Membership programme**

Lafayette Anticipations offers its visitors the opportunity to join a privileged annual membership programme. Members benefit from numerous advantages including free access to visit and revisit the Fondation's exhibits.

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COME SEE IT COMING

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# JOINING FORCES WITH THE UNKNOWN



# LAFAYETTE ANTICIPATIONS

Fondation d'entreprise Galeries Lafayette

CE QUE VOUS  
ALLEZ VOIR  
N'EXISTE PAS  
ENCORE.\*

Ouverture  
Samedi 10 mars 2018

\* *What you are about to see does not yet exist*  
Opening Saturday, March 10, 2018

9 rue du Plâtre 75004 Paris