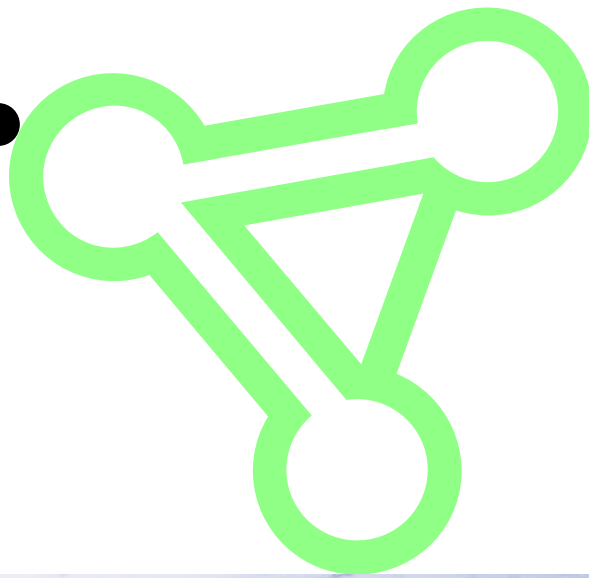


eac.



20 ANS
LE PRIX
MARCEL
DUCHAMP

En partenariat avec **ADIAF**



Exhibition

Miroir du ciel

04.07 → 03.10.2021

Press release

●
Espace de l'Art Concret
Centre d'art contemporain d'intérêt national
● Donation Albers-Honegger
Château de Mouans
06370 Mouans-Sartoux
+33 (0)4 93 75 71 50
esacedelartconcret.fr
●

3 eac.
+ 1 an !

eac. Miroir du ciel

Exhibition as part of the 20th anniversary
of the Marcel Duchamp Prize

July, 4th • October 3rd, 2021
Preview Saturday, July 3rd at 6 p.m.

Curator : Fabienne Grasser-Fulchéri, director of the eac.
assisted by Alexandra Deslys, in charge of the exhibitions

Donation Albers-Honegger

Artists : **Kader Attia, Yto Barrada, Michel Blazy, Latifa Echakhch, Joana Hadjithomas and Khalil Joreige, Philippe Ramette, Enrique Ramirez, Zineb Sedira**

On the occasion of the 20th anniversary of the Marcel Duchamp Prize, the eac. has been invited by the ADIAF to join the celebration of this event, which will bring together more than a dozen events and exhibitions throughout France through the networks of the Frac and art centres.

It was in 1994 that Gilles Fuchs created the ADIAF – Association for the International Diffusion of French Art with the ambition to act for the international influence of the French scene. Accompanied by patrons and working in close partnership with public institutions, ADIAF, which has been presided over 2021 by Claude Bonnin, now mobilizes 350 contemporary art collectors.

Created in 2000 by the ADIAF and organised with the support to the Centre Pompidou, the Marcel Duchamp Prize aims to highlight the creative proliferation of the French scene at the beginning of the 21st century, and to accompany artists on their international journey. Each year, this collector's prize honors one of four French or French-based artists working in the field of visual arts: installation, video, painting, photography, sculpture, performance...

Ambassador of the French scene and endowed with 75 000 euros, the Marcel Duchamp Prize honors the most significant artist of their generation and encourages all new artistic forms that stimulate creativity.

The 90 or so artists nominated to date, including 20 winners, from an open and plural panorama that has been the subject of some fifty exhibition organised by ADIAF in France and abroad.

The result of the desire of two collectors, Sybil Albers and Gottfried Honegger, but also a place of celebration and support for the current creation, the eac. - Contemporary Art Centre of National Interest, could only associate itself fully with this anniversary.

The itinerary of this exhibition will be built around the notion of the Mediterranean, the one that we fantasize about and that is anchored in the great myth of our origins, but also the one that is lived every day, far from the images of postcards, in the cruelty of our world today.

The exhibition will take place at the level-1 of the Albers Donation-Honegger and will be accompanied by a rich outdoor video program, in the park of the castle during the summer 2021.

NOT TO BE MISSED ! **Tuesday 20 July • 9:30 pm.**

Open-air cinema « Ile de beauté »

Film by Dominique Gonzalez-Foerster and Ange Leccia
This film directly echoes the exhibition presented at the Donation Albers-Honegger on a common theme, the Mediterranean.

Produced in 1996 – timing 90'

Projected in park

Free entrance available space, in compliance with health standards – compulsory wearing of the mask

IN COVER

Philippe Ramette,

Exploration rationnelle des fonds sous-marins, Le contact, 2006

Courtesy de l'artiste et galerie Xippas, Paris

© crédit photo Marc Domage © Adagp, Paris 2021



Enrique Ramirez, 4820 brillos (4820 faisceaux), 2017

4820 pièces en cuivre sur socle en bois
250×250×40 cm

Courtesy de l'artiste et galerie Michel Rein, Paris/Brussels
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Zineb Sedira, Mother Tongue, 2002

AM 2006-74 Centre Pompidou, Paris
Musée national d'art moderne /Centre de création industrielle
© photo droits réservés © Adagp, Paris 2021



Philippe Ramette, *Sans titre (Éloge de la Paresse)*, 2000

Photographie couleur
Épreuve numérique montée sur aluminium
159,5 x 131,5 x 5 cm
Inv. FNAC 2000-680. Centre national des arts plastiques
© Adagp, Paris 2021



Michel Blazy, *Vamos a la playa*, 2017

Eau, sel, plâtre, coquillage, verre
46 x 25 x 25 cm
Art : Concept, Paris
© photo Claire Dorn © Adagp, Paris 2021



Joana Hadjithomas et Khalil Joreige, *A State, BH 2*, 2019

Photographie digitale
235 x 140 cm
Courtesy des artistes et galerie in Situ – Fabienne Leclerc, Grand Paris
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Yto Barrada, *Green palm*, 2016

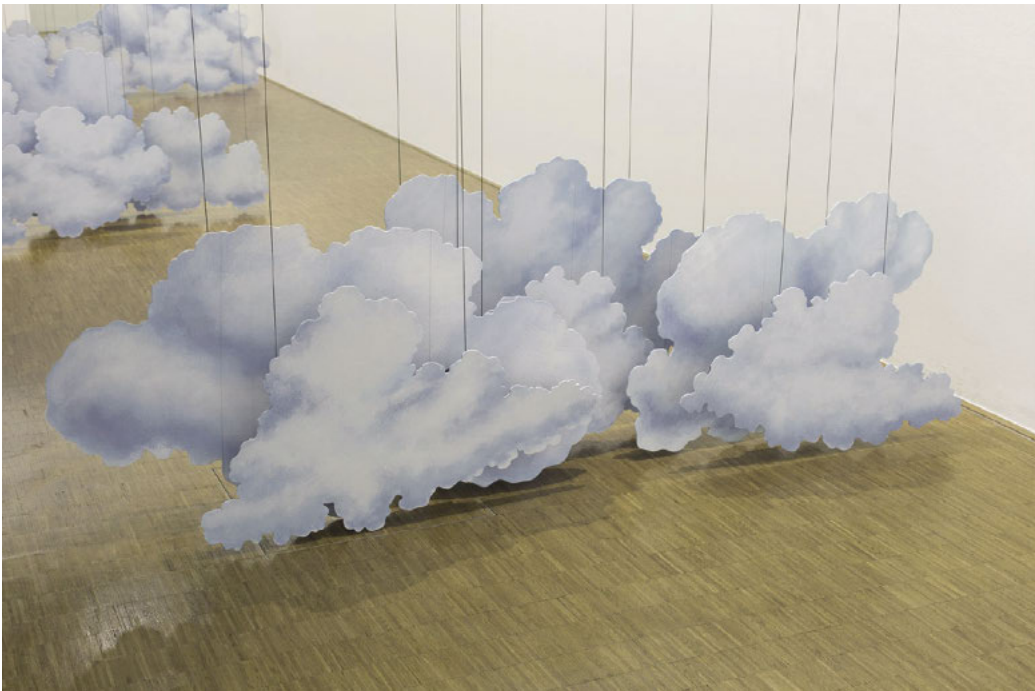
Structure en acier avec tôle galvanisée et ampoules
255 x 160 x 30 cm
Collection Silvia Fiorucci-Roman, Monaco
Courtesy de l'artiste et galerie Sfeir-Semler, Hambourg/Beyrouth
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Kader Attia, *Parfum d'exil*, 2018

Bétonnière, clous de girofle

Courtesy de l'artiste et galleria Continua, Italie
© photo droits réservés © Adagp, Paris 2021



Latifa Echakhch, *Encrage (L'appareil photo Kodak)*, 2014

Appareil photographique, housse, encre de Chine, nuages de décor en bois, toile, peinture acrylique et fil d'acier

Courtesy galerie Kamel Mennour, Paris

© photo droits réservés

Kader ATTIA

Born in 1970, Dugny (France)
Lives and works in Berlin (Germany)

— winner of the Marcel Duchamp Prize / 2016

Born in 1970 in Paris, of Algerian parents, Kader Attia spends his childhood in the suburbs of Paëris and the Babel outed district of Algiers. He uses this experience of living between the two shores of the Mediterranean as a starting point for an artistic practice that questions the aesthetics and ethics of different cultures. His poetic and symbolic approach explores the profound repercussions of modern Western Cultural hegemony and colonialism on extra-Western cultures, between Tradition and Modernity, and creates a genealogy of the contemporary world and of the current relations between the West and extra-Western countries.

If he is rooted in his personal experience as an immigrant artist, his work opens up more universally to the fractures of our world. His works present, often in a very frontal way, themes such as the difficulty of living between two cultures that often confront each other more than they coexist, the religious experience as a community withdrawal, or the relationship between the dominant global culture and the identity resistance of emerging countries.

• **Parfum d'exil** (Perfume of exile), 2018 — this work is a cement mixer which is stirring cloves. The work refers to the artist's olfactory memory, a culinary perfume linked to the mother's figure but also to a familiar object used by his father, a bricklayer, who worked on construction sites for the reconstruction of France.

Yto BARRADA

Born in 1971, Paris (France)
Lives and works in New York (USA)
and in Tangier (Morocco)

— nominated for the Marcel Duchamp Prize / 2016

In his photographs, films, sculptures and publications, Yto Barrada reflects on current geopolitical changes, the post-colonial history and the local challenges of globalization. His works constitute an original practice between documentary approach and meditative approach to images.

Yto Barrada's work draws its inspiration and material both from the family archives and from a commitment to reconstruct the social bond. His first projects at the end of the 90s are related to the city of Tangier. This is how she gives life, from 2003, to a cinema in the centre opened in 1931 and created the Cinematheque of Tangier, which she directed until 2012. The Rif, named in memory of Abdelkrim Al Khattabi's resistance to colonizers in the early 1920s in the region, has become a place of remembrance and gathering alongside contemporary creations.

Through her work, she continues her exploration of Moroccan identity and the question of origins, questioning collection and display mechanisms of the museums of natural history, ethnography or archaeology. She is interested in the status of archives and collection methodologies, as for her publication «A Modest Proposa», which compiles drawings, texts and photographs printed on two-sided posters. It contains an inventory of all types of palm trees present on Moroccan territory and compares them.

• **Green Palm**, 2016 — this sculpture is made up of sheet metal and about a hundred coloured light bulbs like an advertising sign in the shape of a palm tree. This emblematic tree of Morocco is a recurring figure in Yto Barrada's works, it is a symbol of exoticism, but also of domestication of public spaces.

The artist questions the use of the palm tree in the global agriculture, due to the overconsumption of palm oil, but also due to its "urbanism" on the edge of avenues, sometimes uprooted to find themselves transplanted as decorative elements in a city where it is confused with urban furniture.

Michel BLAZY

Born in 1966 in Monaco (Monaco)
Lives and works in L'Île-Saint-Denis (France)

— nominated for the Marcel Duchamp Prize / 2008

Michel Blazy develops an aesthetic of deprivation against the current of the minimal and polished trend of the 90s. His investigative materials with untapped plastic properties are at the opposite of noble and durable materials. The artist's use of it reveals a particular attraction brought to natural processes the more elementary ones that depend on the passage of time: dehydration, decomposition, mould, germination...

Whether it is his first experiments with lenses, his peeled walls or his foam fountains, Michel Blazy's works showcase the mutations of material and give way to chance and the unpredictable. The artist gives the first impulse, the material does the rest, evolving and transforming in the space-time of the exhibition, according to its properties and conditions of display. Criticizing contemporary consumerism with humour and poetry, his work questions not only the status of a work of art, but offers us an alternative that reconciles the artificial and the natural, the technological world and the living world.

- The series of paintings with food colours presented in the exhibition is part of Michel Blazy's approach to life, matter and its mutations. The resulting works compose organic shapes by haloes of water and food dyes evoking landscapes submarines. This universe directly echoes the sculpture also on display, bearing an evocative title: «Vamos a la playa». This evolutionary work reacts by crystallization, a subtle mixture of water, salt and sand under a specific climate.

Latifa ECHAKHCH

Born in 1974 in El Khnansa (Morocco)
Lives and works in Martigny (Switzerland)

— winner of the Marcel Duchamp Prize / 2013

Latifa Echakhch usually produces installations, consisting of simple objects and materials, directly linked to the exhibition space. She frequently alludes to her Moroccan cultural heritage, using references historical or sociological in a back and forth between reality and memories. Latifa Echakhch does not only identify with Arab culture and turns away that part of exoticism expected without denying her personal history.

She is also part of a romantic and the surrealist tradition, with great importance attached to symbols. By taking them out of context, the artist immerses them in an environment rich in possibilities that encourages the viewer to read them carefully. Latifa Echakhch thus combines politics and poetry, which she herself denies as her main instruments of work. The reading of her remains open: everyone can project their own claims and their own memories.

- **Encrage**, (Inking), 2014 — this work welcomes us with a succession of three dark clouds, placed on the ground, darkened, as if charred. These shapes are covered with black ink, the artist's preferred medium, referring to the writing and poetry that the artist particularly loves. Clouds are associated with trivial and obsolete objects: an old Kodak camera, a collection of «Que sais-je?» or another of vinyl records plunge us back in time and bring us back to our melancholic memories.

The visitor is invited to pause, lean over and wonder. Once you reach the back of the room, you can turn around and look at the other side of those clouds, to find oneself in a completely different universe: kind, facing the blue and white clouds, soft and reassuring.

**Jona HADJITHOMAS
and Khalil JOREIGE**

Born in 1969, Beirut (Lebanon)
Lives and works in Beirut (Lebanon) and in Paris
(France)

— winner of the Marcel Duchamp Prize / 2017

Working as a duo, Joana Hadjithomas and Khalil Joreige work in a transversal practice that, between art and cinema, questions the ability of images to account for the history of Lebanon. From the historical archives to aerial photographs captured on the Internet, from postcards of urban wars to technically simple film artists mobilize these mediums that carry a collective memory and question their value as testimony. Hadjithomas and Joreige submit constantly the image to destructive operations, where the iconoclastic gesture summons the critical subjectivity of the spectator.

By exacerbating the fragility of the recording media of reality, they reveal the memory gaps linked to the trauma of the civil war (1975-1990). Fighting orientalism or stigmatization images of Beirut, the artists produce an intermediate image, held in suspense between archive and action. Their works do not attempt to document reality in its entirety; acting by ellipse and suggestion, they evoke the unrepresentable and the need to reinvent the imagination of a country and its collective identity.

- **A state**, 2019 — these two photographs are composed of a particular drilling core, from a huge landfill in Tripoli, Lebanon. The one is located on the seafront and exposed to the elements, accumulating waste over a period of twenty-five years. This sedimentation has radically altered the local landscape, and today forms hills that rise 45 meters above sea level. The time-resistant «technofossils» remain long after the disappearance of their surrounding landscapes. By this direct capture of the substrate and then installed in the exhibition space, the artists confront us with the political and environmental issue of waste treatment.

Philippe RAMETTE

Born in 1961, Auxerre (France)
Lives and Works in Paris (France)

— nominated for the Marcel Duchamp Prize / 2004

Philippe Remette began his career as a sculptor by producing surrealist-inspired works, prepared by an elaborate sketch and made of materials such as wood, leather, copper or brass. His sculptures are designated by complex titles with cold, often coercive humour, referring to the utopias of 19th century inventors: «Socle à réflexion» (A plinth for reflection) - 1989, «Objets à se faire foudroyer» (Objects to be struck by lightning) - 1991, «Potence préventive pour dictateur potentiel» (Preventive potence for potential dictator) - 1993, «Prison portable et Potence domestique» (Portable prison and household potence) - 1994.

He stopped painting around 1992 to devote himself to taking photographs where he appeared in staging photographs, most often photographed by his accomplice Marc Damage. Philippe Ramette experiments and proposes views of the world shifted by the suggestion of improbable situations or dreamlike objects. However, there is no question of illustrating the absurd, but rather of constructing an irrational image in a rational way.

Philippe Ramette thus stages himself in a black suit, the only character in his photographs, and composes the image of a landscape of which he will be part in an extravagant way, and visually astonishing or stunning, in the literal sense. These photographs are not altered or edited, as the artist seeks above all to keep in touch with his work as a sculptor.

- **Exploration rationnelle des fonds sous-marins** (Rational exploration of the seabed), 2006 — proposes new situations where the artist is positioned at the bottom of the water. In one of them, we see him perched on a ladder, stretching his arm upwards like a craftsman painting his ceiling, but this one is moving: it is the surface of the water. The man is underneath, as trapped in this new gravity.

Enrique RAMÍREZ

Born in 1979, Santiago (Chile)
Lives and works in Paris (France) and Santiago (Chile)

— nominated of the Marcel Duchamp Prize / 2020

Enrique Ramírez approaches through installation, video and photography, subjects that are universal but linked to his personal journey: travel, immigration, the hazards of history, the construction of memory...The vast landscapes explored by his work are designed as spaces poetics intended to arouse the imagination, territories open to mental wandering. The atmosphere is contemplative in nature: breeze, water or sand, everything seems to participate in the blossoming of a subjective view.

His first cinematographic works deal with the disappeared of the Chilean dictatorship thrown into the Pacific Ocean. When he arrives in France, the Mediterranean becomes the scene of his search through the crisis of migrants, shipwrecked of the world. His work with the cultures of Latin America also highlights his ambition to witness to a different way of living in the world. To give a voice to those exiles from their homeland, with a relationship to the world so disturbing for our society in a hurry.

Son of a craftsman manufacturer of sails, the sea is the horizon by Enrique Ramírez. In his hands the sails are transformed into maps, constellations, geographies, poetic instruments or spaces for reflection.

• **4820 brillos** (4820 beams), 2017 — consists of coins representing the number of migrants who disappeared in the Mediterranean Sea during the year 2016. Enrique Ramírez graphically brings out this tragic reality by depicting the Mediterranean Sea in hollows. Through the flickering glow of these exiled souls, the artist evokes an ancient belief of Latin American tribes who believed that the white patches of the sky (the stars) were holes through which the light of the universe entered, and that the darkness did not exist.

Zineb SEDIRA

Born in 1963, Paris (France)
Works and lives between London, Paris and Alger

— nominated for the Marcel Duchamp Prize / 2015
She will represent France at the 59th Venice Biennale in 2021

Zineb Sedira was born in France from Algerian parents. In 1986, she decided to go to England to study and settle there. Very quickly the question of filiation arises in her work, what we keeps from our parents and what we give up in the course of life, the intimate narrative mixed with great history.

She contributes to enriching the discourse on contemporary artistic practices through her exploration of alternative histories of colonialism and contested historical narratives. In her work, she also questions the themes of collective memory and the transmission of this heritage through the concept of the archive, which interests her greatly. Since the beginning of her career, she has developed a polymorphic vocabulary, which in turn borrows from autobiographical narrative, fiction and documentary.

• **Mother tongue**, 2002 — Triptych in which Zineb Sedira presents three generations of women from her mother to her daughter, including herself in the trio. These women associated two by two on each of the three screens, representing three cultures, but also three languages: Arabic, French and English. Each of the characters presented in this triptych has its own cultural construction, revealed through language. The artist therefore acts as a transcultural mediator because she alone understands the different languages. While the artist's triple language reflects the diversity and richness of her identity, migration has also created cultural differences that break the discourse between the grandmother and the granddaughter.

L'ADIAF mobilizes for the French contemporary art since 1994**The bureau**

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— vice-présidente

Ronan Grossiat
— secrétaire général

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Président d'honneur

Gilles Fuchs, fondateur

—

ADIAF

Association pour la Diffusion Internationale
de l'Art Français
23, quai Voltaire 75007 Paris
adiaf@adiaf.com

—

The Association for the International Diffusion of French art was founded by the collector Gilles Fuchs, who was concerned with a few friends about the "slow erosion of French art in the world" seen in the 90s. In 1994, this group of pioneers embarked on the adventure of the ADIAF with the ambition to act for the international influence of the French scene.

Led by collectors, supported by patrons and working in close partnership with public institutions, ADIAF has grown rapidly and now mobilizes more than 350 contemporary art collectors around three priorities:

- To put the spotlight on the artists of the French scene with the Marcel Duchamp Prize created by ADIAF in 2000 and organised from the outset in partnership with the Centre Pompidou. Regarded as one of the most relevant sources of information on contemporary art in France, this collector's prize has acquired a renown and status that places it among the major leading prizes in the world.

- To ensure better international visibility for French artists and artists residing in France by organising exhibitions that offer an open and diverse overview of the French scene. Structured around the artists of the Marcel Duchamp Prize, they shed valuable light on the current dynamism of contemporary art in France. About fifty exhibitions have been held to date, including twenty international exhibitions.

- To develop the collector's mindset with a program of events dedicated to the members of the association, including a highlighting of their commitment to and their collections. The ADIAF has been organizing since 2004 the triennial «De leur Temps» (Of their time), an exhibition presenting works belonging to collectors and highlighting their commitment to contemporary artistic creation.

L'ADIAF bénéficie du généreux soutien de:













Partenaires :   

Espace de l'Art Concret
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tous les jours, 11h – 19h

À partir du 1^{er} octobre 2021

du mercredi au dimanche, 13h – 18h

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- Tarif inter-exposition
- Tarif de groupe (à partir de 10 personnes)

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Visite guidée,

tous les jours, uniquement sur réservation

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Identité visuelle de l'eac.: **ABM Studio**

SOURCES

The texts and notices were based on various documents, the list of which is given below:

- dossier de presse de l'exposition *Kasbah*, Centre de création contemporaine de Tours, 4/04-31/10/20019
- dossier de presse de l'exposition *Latifa Echakhch, le jardin mécanique*, Nouveau Musée National de Monaco 20/04-28/10/2018
- article, *Revue Critique d'art-Portraits d'artistes « Yto Barrada »*, Olivier Belon, numéro 42, hiver 2013/ printemps 2014
- dossier sur l'œuvre de Zineb Sedira « Mother tongue », Musée de l'immigration, Paris
- dossier de presse de l'exposition *Michel Blazy*, galerie Art : concept, Paris, 20/05 - 22/07/22
- notice de l'artiste Latifa Echakhch, site internet, Palazzo Grassi
- catalogue de l'exposition *Se souvenir de la lumière* (2016), textes de Hoor Al Qasimi, Philippe Azoury, Omar Berrada, José Miguel G. Cortés, Okwui Enwezor, Marta Gili, Boris Groys, Nat Muller, Anna Schneider et Brian Kuan Wood. Jeu de paume, Paris
- Article sur l'œuvre de Philippe Ramette, Jean-Philippe Mercé, 2016

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L'Espace de l'Art Concret — centre d'art contemporain d'intérêt national

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par



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et déposée à l'Espace de l'Art Concret.

Dans le cadre de l'exposition *Miroir du ciel*



avec la participation de



Partenariats medias



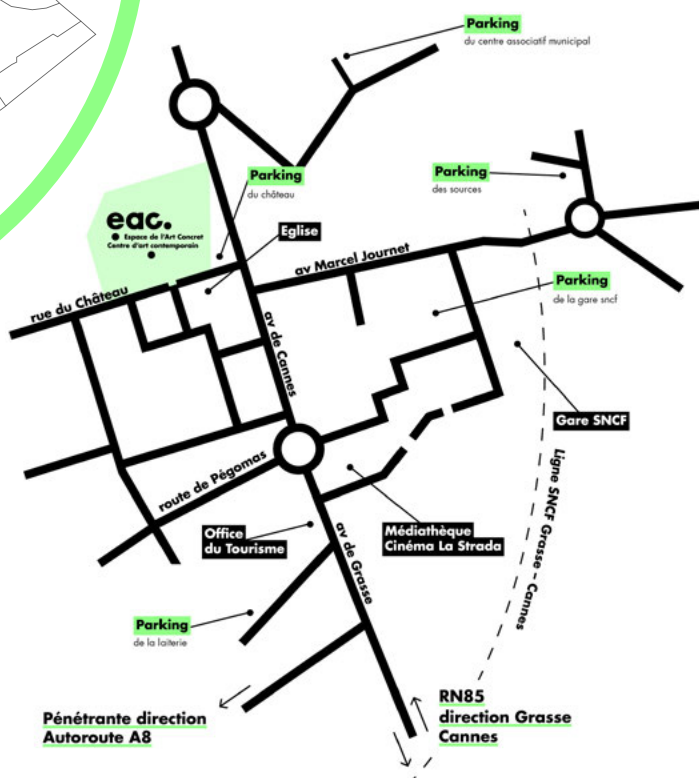
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(15 mn de la gare de Cannes)

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n°530
(Grasse-Valbonne-Sophia Antipolis par Mouans-Sartoux)
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