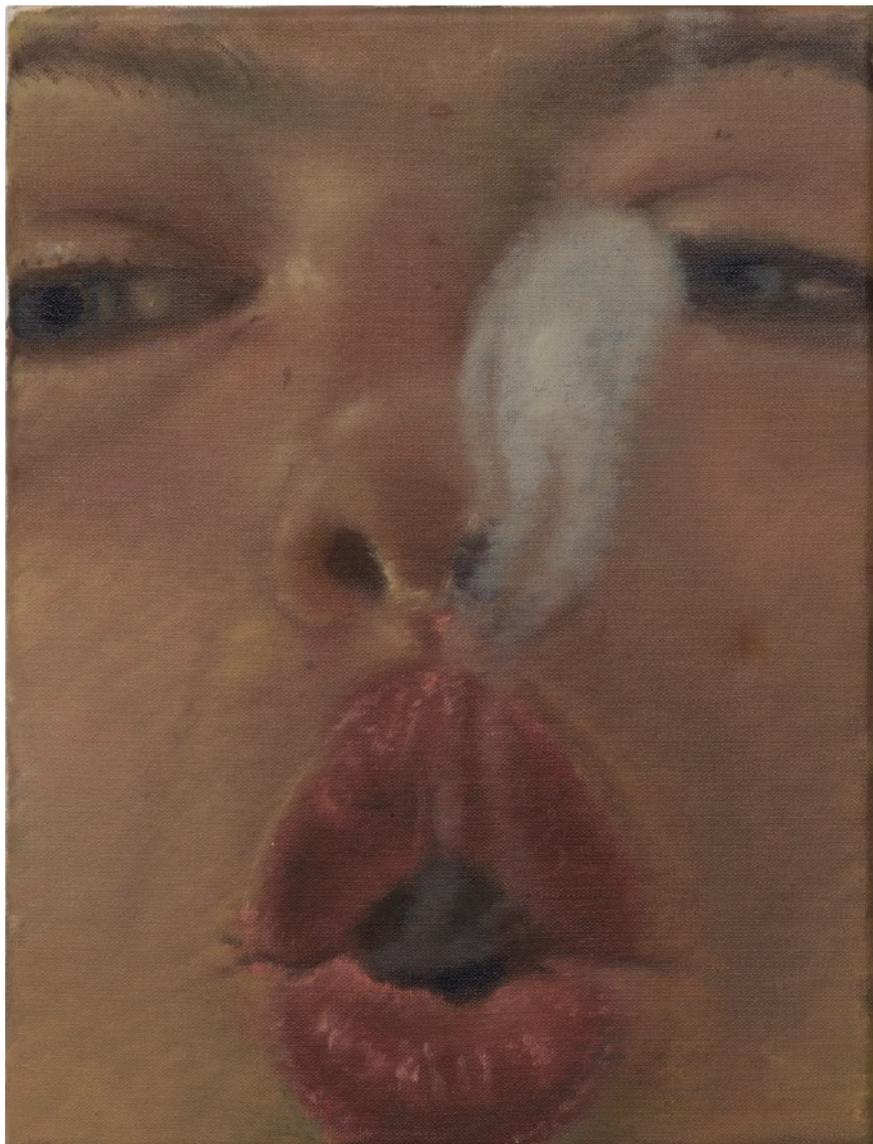


LAFAYETTE ANTICIPATIONS

Fondation Galeries Lafayette



ISSEY WOOK *Study For No*

18 October 2023 → 7 January 2024

Press Kit

SUMMARY

P ress Release	PAGE 3
B iography	PAGE 4
C atalogue	PAGE 5
I nterview	PAGE 6
P ress Visuals	PAGE 10
P artner	PAGE 18
O n view at Lafayette Anticipations	PAGE 19
L a Boutique	PAGE 20
C afé-restaurant Mâtêr	PAGE 21
T he Fondation	PAGE 22
P ratrical Info	PAGE 23
T eam	PAGE 24

ISSY WOOD

Study For No

Exhibition

18 October 2023 → 7 January 2024

Lafayette Anticipations presents *Study For No*, the first solo exhibition of Issy Wood in France, bringing together more than 60 works by the British painter, most of which are being shown for the first time.

Borrowing its title from a 2019 painting, the exhibition unfolds around the notion of refusal and resistance, explored through the artist's obsession with intimacy, interiority, care, desire, femininity, relationships, and identity.

An observer of the contemporary world, Wood's work casts both an amused and disconcerted gaze on the power dynamics that rule over it. The characters and scenes she depicts unfold as allegories of the power games that govern our ways of living, which she explores through series of paintings of hypersexualized leather jackets, gleaming car interiors, immaculate porcelain services, singular portraits of domestic animals, invasive dental examinations, and a multitude of self-portraits.

Hyperproductive, Issy Wood approaches her painting practice as a form of diary, which she accompanies with daily writing and music composition that altogether form an intimate portrait of the artist.

Her work stands out as rejecting a certain order expressing an uneasiness in the face of the systems of oppression – both conscious and unconscious – which control beings, and make some vulnerable. The exhibition *Study For No* looks at how refusal is heard or ignored, while calling “to learn the power of using the word ‘no.’”

Curator : Rebecca Lamarche-Vadel



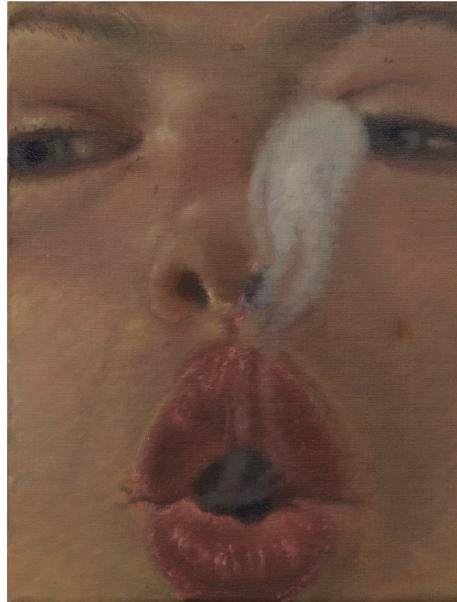
Issy Wood, *Study for No*, 2019

ISSY WOOD

→ Born in 1993, a 2018 graduate of Royal Academy Schools in London, the British painter Issy Wood lives and works in London.

The artist is inspired by a collection of objects given to her by her maternal grandmother, as well as auction catalogues. Her paintings, installations and literary works, cultivate a classical style with a streak of cynical humour in which the female body is mistreated.

Solo presentations of Wood's work have been staged at Goldsmiths Centre for Contemporary Art (London, 2019); at Carlos/Ishikawa, (London, 2023, 2021, 2017); and Michael Werner Gallery (New York, 2022); amongst others. Her work has been featured in group presentations at the ICA (Miami, 2022); the Hayward Gallery (London, 2021); LACMA (Los Angeles, 2021); the Schinkel Pavillon (Berlin, 2019).

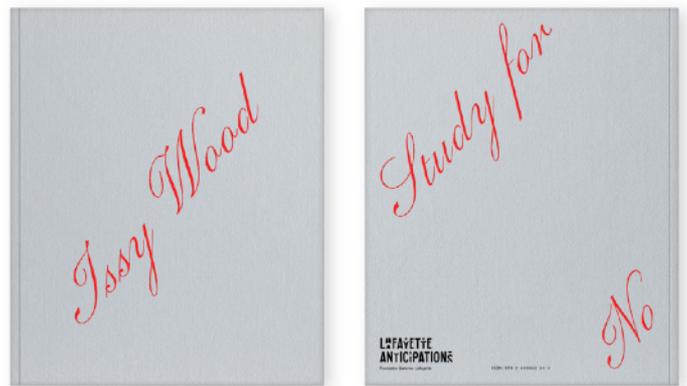


Issy Wood, *Self portrait 1*, 2021

CATALOGUE OF THE EXHIBITION

The exhibition catalogue includes an essay by art critic Barry Schwabsky, a portrait of the artist by Kaitlin Phillips, and an interview between Rebecca Lamarche-Vadel and Issy Wood.

The catalogue also include an reproduction of exhibited works.



Catalogue cover

Summary

Introduction

Barry Schwabsky, *Issy Wood's Subject*

Kaitlin Phillips, *Impurity is Always Stupid*

Iconographic corpus

Interview with Rebecca Lamarche-Vadel
and Issy Wood

Catalogue of the exhibition

Features

Lafayette Anticipations' Publishing

Release date: 10/18/2023

210 x 255 mm - 192 pages

Design: Espace Ness

35 €

Bilingual French - English

Made by Lafayette Anticipations' Publishing Workshop

Issy Wood booklet

For each exhibition, a booklet accompanies the public and offers new content that allows a better understanding of the works and the approach of the artist.

Made on site, in risography.

Bilingual French - English - €5

INTERVIEW

With Issy Wood and Rebecca Lamarche-Vadel

Rebecca Lamarche-Vadel: The show at Lafayette Anticipations is named after a piece entitled *Study For No*. What does this sentence stand for and how did you come to it?

Issy Wood: That work is from 2019, which counts as "old" by my standards. I remember I was just starting to learn the power of using the word "no". There is learning to use it as a child, and an adult – especially, I think, a woman – has to learn to use it all over again. In the painting I thought it would be funny to decorate the "No", as though flowers and ornaments could ever balance out its defiance.

RLV: This results visually, with a "No" that is adorned and somehow blossoming – as if to say that the negative stance can be a generative one. The artist Lee Lozano was also fascinated by failure as an active, fruitful means of working, living, and thinking about the world. Is failure an important theme for you? Along with that of the unworthy, the neglected or the submissive – which a lot of your work seems to be dealing with.

IW: I don't know if the work itself is about unworthiness, but my own attitude to work comes from a belief I have about myself that I'm a complete failure until I prove otherwise. The problem is that failure and success are defined entirely by me and my brain. I have high, almost impossible standards. I hallucinate external pressure. I am tired. Lee Lozano seems to have understood exhaustion / exasperation better than most. I probably wouldn't do it the way she did it, but she was inarguably an expert at the word NO.

RLV: Tiredness, exhaustion etc., are affective but also temporal issues. Clocks are omnipresent figures in your paintings, and one can find other recurrent evocations of time in them – as in the time of quartz, the time of antic figures, of materialised layers of history, and the time that imposes itself on our bodies and existences.

You also have a very intense, daily practice of painting. Is it some sort of diary, a way of keeping track, a healing or cathartic process?

IW: All of them at once! Also there is something innately cathartic about keeping track of oneself. I work hard and often but I am learning that, like any compulsion, just because something is soothing for my mind, doesn't mean it won't be hard on my body. Time is so many things – it's this huge deal and arbitrary measure. It is the enemy of the depressed person, for whom the days and nights are always too long. It is lateness and pissing people off, earliness and waiting. Ageing, jet lag, school, sport. Expensive watches as some masculine signifier. Time did some fucked up things during the pandemic, it was, as Fiona Apple once sang, "elastic". 2020 is when the clocks began to adorn the corners of a lot of my paintings. I had to keep reminding myself time exists. Now I look at paintings I'm making and say to myself "this allegory needs a goddamn clock". I love that the people closest to me can recognise my various moods and obsessions in the recent content of the paintings. Often they see it before I do.

RLV: Another form of visual diary can be found in the many self portraits included in this show and which are based on selfies taken with your phone camera. One could understand them as a way of challenging feminine archetypes, of 'running around the self', but also as clocks of existence; an attempt to reflect on identity and the impossibility of capturing it – as it is in constant evolution.

IW: You know from our conversation I do not like to be photographed or captured physically in any way. Unless the circumstances are unavoidable, I am a real asshole about having my photograph taken.

The self portraits were a practical decision so I could send a magazine or a catalogue or whatever a "picture of me" without involving a photographer. They are also a product of how much time I spend with myself. It is a series in its very early stages. While I mostly do not like my face, or looking in the mirror, hating one's face this much is its own kind of vanity.

RLV: This notion of vanity could be used as a critical tool to understand the way you depict objects. Some of your paintings focus on fashionable goods or precious, expensive items. Some deal more specifically with the domestic space and the supposedly innocent objects that inhabit it, may it be furniture, porcelain tea services or animal ceramics. How do you understand the relationship between humans and objects, outside of a strictly materialistic viewpoint?

IW: Forgive my unfashionable Harry Potter reference, but in that story there are things called "horcruxes", objects you can hide a part of your soul in. So, in theory, even once your physical body has been destroyed a piece of your soul remains. I think we attempt to do this with objects all the time. We are materialistic in order to cheat death. Hoarders are the logical extreme of this phenomenon. Objects can externalise the chaos or whims of the mind, but they won't save you. Also anybody who has had to clear out a dead relative's home knows that one person's treasure is another person's pain in the ass.

RLV: This reminds me that, when speaking about the items you select and paint, you once described the act of "hijacking someone's legacy". How does that gesture play out in your work?

IW: Objects coming both from my family and from auction catalogues are a big resource for my paintings. A lot of this kind of archive is built upon the death of previous owners, people needing money after divorce, financial opportunism.

It's an heirloom graveyard, a final party for the not-wanted. I know from my own early work being auctioned how intrusive and bleak it feels, especially the hyperbolic text which accompanies any artwork or object being sold. It almost has me believing there's no such thing as intimacy. I like objects that are trying to be beautiful so badly that they're ugly or useless. Of all the horrors of my anxious childhood, one of the worst moments was dropping and breaking a plate at a family meal – my relatives erupted into laughter and hissing. It made me want to smash 8 more, and take all the decorum from the room. Instead I cried.

RLV: That tensed choreography and protocol implied by the handling of porcelain; the pressure of desire imposed on female bodies through glamorous clothing and jackets; the objectification of non-humans in your animal ceramic portraits etc. – it seems like your paintings are inhabited by a kind of unsaid violence, of social control that imposes itself on bodies through objects.

IW: Fragile or 'valuable' things control people the most; they necessitate an almost military standard of behaviour. You and I have spoken a bit about how controlling a set of porcelain is – not only because it is so liable to breaking, but because we have inherited social customs which dictate where cutlery goes, which vessel is for which food, how a table is laid. The way some of my family treat these rules, you would think breaking them was punishable by death. There are so many types of violence: the Quentin Tarantino gore, the abuse of one brain by another, and the sinister power of unspoken rules. The animal figurines say many things but mainly they are testament to how divorced we have become from nature – we have domesticated animals to the point of tchotchke-status. The jackets are, like all of fashion, a skin-deep assessment of someone's morals or stature dictated by what they wear.

This is both stupid AND violent. I was / am always suspicious of the supposed hallmarks of feminine beauty. I feel I arrived very late to womanhood and even later to femininity, picking up signals from my childhood that those two things symbolised weakness. Long nails, immaculate domestic spaces, fine jewellery and clothing. There is always a question about whether opting into these things is empowering or ceding to some toxic precedent. A lot of the time I am asking myself "do I want this?" Do I want this coat, these nails, this set of porcelain, a man with this expensive car? What the hell did I inherit? What are my duties? The NO comes in handy here.

RLV: You also have a special interest in the drawings of French anatomists from the 19th century and especially the watercolor illustrations of teeth removals. Some of the paintings present a supposedly neutral, almost anatomical viewpoint, with strong points of focus on the object depicted. There also seems to be a recurrence of hurting and healing, and a discussion on the supremacy of science and medicine, positioned against the subjectivity and sensitivity of the patients. Your parents are doctors and you have also had a significant experience of medical procedures. Do you relate this to your upbringing and experience in a medical environment?

IW: Perhaps it's the ubiquity of medical journals on my family's dining table when I was growing up, looking at hideous rashes over breakfast, but I happen to find anatomy illustrations, disease imagery, and medical models very beautiful. I also know from my childhood that doctors aren't perfect. I still can't believe my two flawed parents had so much control over human life. The necessary coldness required to practise medicine was also inevitably a part of how I was parented. Their area of knowledge (scientific) implied the large sacrifice of another (emotional). There is very little upside in treating everybody like a set of organs and vital signs. Medicine is wonderful but I have learned it's only half the work of this thing we call "Care". Anybody familiar with OxyContin and its story knows the razor thin line between helping and hurting.

RLV: One of your painting references is Botero and his grotesque exaggerated characters, his special sense of caricature and satire. Another one would be the hyper productive Renoir and his later works, belonging to his so-called "période nacrée" which art historians usually consider as less relevant – one of innocence, softness, bourgeois interiors and lifestyles painted with a very subtle, transparent and clear palette. While looking at art history, your practice also draws inspiration from contemporary pop culture – characters from *The Sopranos*, *Sex and the City*, *Gilmore Girls* and *the Coen Brothers* or figures like Joan Rivers whom we just mentioned. How do you navigate between these different types of references and how does your practice feed on them?

IW: I think of painting as such a self-serious and ancient venture that I have to balance it with the contemporary; the slightly trashy. When the canon authorities dismiss a body of work or an artist entirely, such as Late Renoir or Botero, I feel a perverse intrigue. It's the same part of me that researches a "cancelled" celebrity, or that began reading Updike during the #metoo movement, or that looks at pictures of the bodies of people who have jumped to their death from tall buildings just before I go to bed. Also, after a long day of painting I like to watch a lot of TV. Inevitably the painting and the TV begin to bleed into one another. Some of the most beautiful still lifes or *mise en scènes** I've seen come from early 2000s television. My own mind can't compete with those on the canvas, so I paint them as they are. Painters today have no responsibility to a period of history or a master to emulate, we are free to make a soup out of every decade.

RLV: This reminds me of a song you released in 2020, one precisely entitled *Soup*. All of your practices, painting, writing, and music, are very closely interrelated and it almost feels like a *Gesamtkunstwerk*. How do you work with these different mediums and what do you get out of them?

*in French in the original interview

IW: While still in school, I had a moment of what I now call painter's paranoia, where suddenly oil on canvas didn't feel *interesting* enough. Sometimes this drives a painter to begin hurriedly making sculpture or hanging their paintings in an unorthodox fashion. Usually it does not work. I tried all of those things, and settled instead for stretching a friend's mother's spare velvet curtain material on a frame and painting it. I felt so radical. I realised months later that velvet painting had been a thing for decades. I haven't been able to kick the habit, and about 50% of the paintings I make are on velvet. Also, because I am lucky to have painting as my job, I am constantly on the lookout for hobbies. As I learned with music: once a hobby becomes a job it is impossible to reverse that process. I don't really know what to do with myself if I'm not making things. As I said, I do not like to be photographed or captured physically in any way. But ultimately, I do want to be seen in the deeper sense. Each practice shows a part of myself which the others don't quite cover, like a "peep show" where you see some graphic act of debauchery through a tiny hole or lens. I want all of me out there, just not in one medium.

*in French in the original interview

Excerpt from the interview in the catalogue for Issy Wood's exhibition *Study For No.*



Issy Wood, *What if you showed up*, 2021

PRESS VISUALS

The press visuals are free of rights for the promotion of the exhibition. For any request of high definition visuals, you can contact the Claudine Colin Agency +33 (0)1 42 72 60 01 / claudinecolin.com: Harry Ancely / harry@claudinecolin.com & Pénélope Ponchelet / penelope@claudinecolin.com



Issy Wood, *Study for No*, 2019

Oil on linen

© Issy Wood 2023, Courtesy the artist; Carlos/Ishikawa, London;

Michael Werner, New York; and private collection, London, UK

Photo: Stephen James

DESIRES



Issy Wood, *Study for then again 2*, 2022
Oil on velvet
© Issy Wood 2023, Courtesy the artist; Carlos/Ishikawa,
London and Michael Werner, New York
Photo: Stephen James



Issy Wood, *I won't / always do the right thing*, 2021
Oil on linen
© Issy Wood 2023, Courtesy the artist; Carlos/Ishikawa,
London; Michael Werner, New York and private
collection
Photo: Damian Griffiths



Issy Wood, *Speeding / losing my touch*, 2022
Oil on velvet
© Issy Wood 2023, Courtesy the artist; Carlos/Ishikawa,
London; Michael Werner, New York and private
collection, Asia.
Photo: Damian Griffiths



Issy Wood, *Into that darkness*, 2018
Oil on linen
© Issy Wood 2023, Courtesy the artist; Carlos/Ishikawa,
London; Michael Werner, New York and collection of
Bianca and Christie Chu
Photo: Stephen James

ORDERS



Issey Wood, *I told her so*, 2022
Oil on linen
© Issey Wood 2023, Courtesy the artist; Carlos/Ishikawa, London and Michael Werner, New York
Photo: Damian Griffiths



Issey Wood, *Steed energy*, 2021
Oil on velvet
© Issey Wood 2023, Courtesy the artist; Carlos/Ishikawa, London and Michael Werner, New York
Photo: Stephen James



Issey Wood, *Trash 6*, 2023
Oil on linen
© Issey Wood 2023, Courtesy the artist; Carlos/Ishikawa, London and Michael Werner, New York
Photo: Damian Griffiths



Issey Wood, *Help yourself (large)*, 2020
Oil on linen
© Issey Wood 2023, Courtesy the artist; Carlos/Ishikawa, London ; Michael Werner, New York and Collection X Museum
Photo: Stephen James



Issey Wood, *Help yourself (XXL)*, 2020
Oil on linen
© Issey Wood 2023, Courtesy the artist; Carlos/Ishikawa, London ; Michael Werner, New York and Collection X Museum
Photo: Stephen James



Issey Wood, *Study for me, sampling*, 2021
Oil on linen
© Issey Wood 2023, Courtesy the artist; Carlos/Ishikawa, London; Michael Werner, New York ; Dr Paul Ettlinger and Mr Raimund Berthold
Photo: Stephen James



Issy Wood, *Study for a tureen 4*, 2019
 Oil on linen
 ©Issy Wood 2023, Courtesy the artist; Carlos/Ishikawa,
 London and Michael Werner, New York
 Photo: Stephen James



Issy Wood, *Intervention study*, 2022
 Oil on linen
 © Issy Wood 2023, Courtesy the artist; Carlos/Ishikawa,
 London and Michael Werner, New York
 Photo: Damian Griffiths



Issy Wood, *Study for showing you the door*, 2020
 Oil on linen
 © Issy Wood 2023, Courtesy the artist; Carlos/Ishikawa,
 London and Michael Werner, New York
 Photo: Stephen James



Issy Wood, *When problems overwhelm us!*, 2020
 Oil on linen
 © Issy Wood 2023, Courtesy the artist; Carlos/Ishikawa,
 London and Michael Werner, New York
 Photo: Stephen James



Issy Wood, *Study for the mentor*, 2020
 Oil on linen
 © Issy Wood 2023, Courtesy the artist; Carlos/Ishikawa,
 London; Michael Werner, New York and private
 collection
 Photo: Stephen James



Issy Wood, *Flamingo study*, 2020
 Oil on linen
 © Issy Wood 2023, Courtesy the artist; Carlos/Ishikawa,
 London and Michael Werner, New York
 Photo: Stephen James

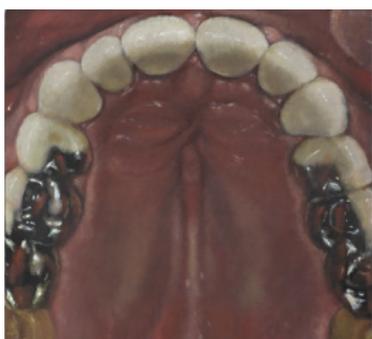
INTERIOR



Issy Wood, *Study for Wednesday*, 2022
Oil on linen
© Issy Wood 2023, Courtesy the artist; Carlos/Ishikawa,
London and Michael Werner, New York
Photo: Stephen James



Issy Wood, *Metal / diary*, 2022
Oil on linen
© Issy Wood 2023, Courtesy the artist; Carlos/Ishikawa,
London and Michael Werner, New York
Photo: Damian Griffiths



Issy Wood, *Gift guide*, 2023
Oil on linen
© Issy Wood 2023, Courtesy the artist; Carlos/Ishikawa,
London and Michael Werner, New York
Photo: Damian Griffiths



Issy Wood, *What if you showed up*, 2021
Oil on velvet upholstered modular sofa system (Carlo
Scarpa c. 1930), rosewood, brass, 3 "single seat"
© Issy Wood 2023, Courtesy the artist; Carlos/Ishikawa,
London; Michael Werner, New York and Robert Sheffield
Photo: Stephen James

TIME



Issy Wood, *Recent Clocks*, 2020

Oil on linen

© Issy Wood 2023, Courtesy the artist; Carlos/Ishikawa, London; Michael Werner, New York and Jen-Huei Chang collection, London

Photo: Stephen James



Issy Wood, *Recent Clocks*, 2020

Oil on linen

© Issy Wood 2023, Courtesy the artist; Carlos/Ishikawa, London; Michael Werner, New York and Jen-Huei Chang collection, London

Photo: Stephen James



Issy Wood, *Study for a girly sundial*, 2020

Oil on linen

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

Photo: Stephen James

POSSESSIONS



Issy Wood, *My first mortgage*, 2019
Oil on linen
© Issy Wood 2023, Courtesy the artist; Carlos/Ishikawa,
London and Michael Werner, New York
Photo: Damian Griffiths



Issy Wood, *Carmela has the tea*, 2022
Oil on linen
© Issy Wood 2023, Courtesy the artist; Carlos/Ishikawa,
London and Michael Werner, New York
Photo: Damian Griffiths



Issy Wood, *Samantha, learning to milk*, 2021
Oil on linen
© Issy Wood 2023, Courtesy the artist; Carlos/Ishikawa,
London; Michael Werner, New York and Family Scheinman
collection
Photo: Stephen James

SELF-PORTRAITS



Issy Wood, *Self portrait 1*, 2021
Oil on linen
© Issy Wood 2023, Courtesy the artist; Carlos/Ishikawa,
London and Michael Werner, New York
Photo: Stephen James



Issy Wood, *Self portrait 27*, 2022
Oil on linen
© Issy Wood 2023, Courtesy the artist; Carlos/Ishikawa,
London and Michael Werner, New York
Photo: Damian Griffiths



Issy Wood, *Self portrait 24*, 2022
Oil on linen
© Issy Wood 2023, Courtesy the artist; Carlos/Ishikawa,
London and Michael Werner, New York
Photo: Damian Griffiths



Issy Wood, *Self portrait 3*, 2021
Oil on linen
© Issy Wood 2023, Courtesy the artist; Carlos/Ishikawa,
London and Michael Werner, New York
Photo: Stephen James

PARTNER



© Mélissa Fernandez Sanchez,
Lafayette Anticipations

Sèvres – National Manufactory and Museum is conceived as a ceramics ecosystem, bringing together a manufactory, two museums, a practice school, a gallery and a showroom in three locations. Located between Paris and Versailles, the Manufacture de Sèvres has been in operation since the 18th and It is recognised throughout the world for the quality of its porcelain as well as its expertise. Under impulse of guest artists, it is a unique center for creation of shapes and colours. With Issy Wood, Sèvres has created a porcelain tea service, decorated with recurring motifs drawn from her pictorial imagination.

sevresciteceramique.fr

ON VIEW AT LAFAYETTE ANTICIPATIONS

AKEEM SMITH

Exhibition • *One last cry*

18 October → 20 November 2023

Akeem Smith's exhibition, *One last cry*, is an assemblage of memories. The artist has compiled a collection of artefacts, including VHS tapes, rare photos and clothing, from various Afro-Caribbean social scenes connected to Dancehall, a musical movement born in Jamaica in the late '70s. Smith revisits these objects to offer them new life, and to preserve what once was.

Smith's formal approach is informed by the "architecture of necessity" (Ernesto Oroza, *For an Architecture of Necessity and Disobedience*), a type of informal construction produced in response to individual or collective needs. His work thus celebrates customised alterations made in neighbourhoods and homes in response to political and economical restrictions.

The exhibition presents works made of salvaged materials from Kingston, Jamaica. These transplanted shanty fragments, with their origins still visible, are transformed and embellished with fine details, reconfigured with new purpose.

In the staircases, the visitor is accompanied by a soundtrack made of samples pulled from Smith's personal recordings. The exhibition brings together a new series of sculptures, the result of a production residency at Lafayette Anticipations, with *Dovecote*, a 2020 two-channel video work. Both works enable resurrect forms and hold a sacred function as protective vessels, testaments of Smith's practice of archival custodianship.



Akeem Smith, *One last cry*, 2023
© Akeem Smith, Galerie Heidi, Berlin

Akeem Smith lives in Philadelphia, United-States.

Curator: Rebecca Lamarche-Vadel

LA BOUTIQUE



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

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

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

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



© Chloé Magdelaine, Lafayette Anticipations



© Chloé Magdelaine, Lafayette Anticipations

MATĒR

CAFÉ-RESTAURANT



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

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

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

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

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



© Café Mâtĕr, Chloé Magdelaine



© Café Mâtĕr, Chloé Magdelaine

THE FONDATION



Lafayette Anticipations, art for another experience of the world

Created on the initiative of the Galeries Lafayette group, the Fondation is a place of exhibition and sharing dedicated to the visual and performing arts. Located in the heart of Paris in the Marais district, Lafayette Anticipations invites visitors to discover other ways of seeing, feeling, and listening to today's world in order to better imagine, thanks to artists, the world of tomorrow.

Expanding horizons

Each year, the Fondation presents three exhibitions of daring, inspiring, and moving works that present other visions of the world and other ways of living in it. The emerging music scene is invited to the Closer Music Festival in January, and the performing arts meet the visual arts during the Échelle Humaine festival in September. The public programme reflects, through talks, conversations, and performances, the ideas that shape and shake up our time.

Welcoming

The exhibitions are free of charge and can be viewed alone, in groups, or accompanied by mediators who encourage sharing, for a lively and accessible visit. The Fondation provides events and workshops for young and old alike and opens its doors in order to encourage the expression of all different sensibilities, welcoming the most diverse audiences.

Artists and creation at the heart of the Fondation

The workshops in the basement of the Fondation are a place of experimentation and creation for artists, with custom tools dedicated to production, film editing, and publishing. Each year a new design studio is invited to create visual identities in connection with the exhibitions.

In a building in motion

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

An open space of life

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

A space of solidarity and care

Lafayette Anticipations cultivates a solidarity-based approach to creation: wellness-oriented visits, art therapy programmes, collaborations with partners in the medical-social field, and at-risk populations. The Fondation supports non-profit artistic projects and shares its expertise with young people from all walks of life.

Young generations and the spirit of transmission

Open to young audiences and their families, Lafayette Anticipations is a space for sharing. Texts for children, visits and workshops, festive events and activity books are provided free of charge. In collaboration with education professionals, the Fondation designs activities for visitors ranging from kindergarten to university-level students.

A collection of our times

Lafayette Anticipations continues its support for contemporary creation through its collection and acquisitions supported since 2013 by the Fonds de dotation Famille Moulin. Thanks to a committee of experts, the collection expands each year with works by emerging artists. The fund now includes 370 works which are representative of its commitment.

PRATICAL INFO

MEDIA PARTNERS

Libération, M le Magazine du Monde, Time Out
& The New York Times

EXHIBITIONS

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

REBOND

The Mediation Tool

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

La Boutique

Opened everyday 1pm to 7pm
Closed on Tuesdays

Café-Restaurant Mâtêr

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

ACCESS

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

Opening hours

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

Métro

Rambuteau: line 11
Hôtel de Ville: lines 1 & 11
Châteland - Les Halles: lines 4, 7, 11, 14 & RER
A, B & D

Bus

Archives - Rambuteau: 29 & 75
Centre Georges Pompidou: 38, 47, 75
Hôtel de Ville: 67, 69, 76, 96

Vélib

N° 4103: Archives - Rivoli
N° 4014: Blancs-Manteaux - Archives

Autolib'

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

Parking

31 rue Beaubourg
41-47 rue Rambuteau
4 place Baudoyer

TEAM

LAFAYETTE ANTICIPATIONS

Guillaume Houzé, President
Rebecca Lamarche-Vadel, Director
Géraldine Breuil, Deputy Director
Elsa Coustou, Curator and Coordinator of Public Programme - Maternity leave
Salomé Burstein, Assistant curator
Etienne Blanchot, Associate curator
Amélie Coster, Associate curator
Madeleine Planeix-Crocker, Associate curator
Aurélié Nahas, Head of Administration
Célia Lebreton, Administrative Manager
Matthieu Maytraud, Administrative Manager
Antoine Langree, Administrative Assistant (intern)
Judith Peluso, Head Technical and Building Supervisor
Bettina Puchault, Operations Manager
Alexandre Rondeau, Head of Exhibition and Event Management
Coralie Goyard, Head of Production
Lisa Audureau, Head of the collection
Matilde Beverina, Collection Assistant (intern)
Raphaël Raynaud, Head of the Workshop
Olivier Magnier, Workshop Manager
Antonine Scali Ringwald, Head of Publishing
Annabelle Floriant, Head of Communications
Chloé Magdelaine, Head of Digital Communication
Léna Domergue, Communication Assistant (intern)
Clélia Dehon, Head of Public Development
Oksana Delaroff, Project Manager for Cultural Outreach and Public Programme
Émilie Vincent, Head of the Cultural Outreach and Welcome Desk
Sara Vieira Vasques, Welcome Desk and Ticketing officer
Camille Bouron, Cultural Outreach and Public Programme Assistant (apprenticeship)

La Maîtrise

Elisa Normand, Head of Development - Maternity leave
Ladina Gubler, Head of Development - Maternity leave cover
Camille Drouet, Head of La Boutique
Helena Lyon Santamaria, Assistant Development Manager
Aurélié Madile, Sales Consultant
Emma Vallejo, Sales Consultant

PRESS CONTACTS

Claudine Colin Communication

Pénélope Poncheland

Tél. +33 (0)1 42 72 60 01

penelope@claudinecolin.com

&

Harry Ancely

Tél. +33 (0)1 44 59 24 89

harry@claudinecolin.com

Lafayette Anticipations

Annabelle Floriant

Head of communications

Tél. +33 (0)6 63 39 79 57

afloriant@lafayetteanticipations.com

Lafayette Anticipations – Fondation d'entreprise

Galleries Lafayette

9 rue du Plâtre

F-75004 Paris

+33 (0)1 42 82 89 98

communication@lafayetteanticipations.com

lafayetteanticipations.com



2025