

# LAFAYETTE ANTICIPATION

Fondation Galeries Lafayette



Press Kit

Martin Margiela

20 October 2021 - 2 January 2022

# FOREWORD

Six years ago, we introduced Lafayette Anticipations to the public with a dual objective: to support the production of emerging artists in France and abroad, and to allow more established artists to take a new direction in their career. After having supported and produced hundreds of projects, we have learned two things: firstly, that artists carry us much more than we carry them as an institution, and secondly, that neither novelty nor transformation in art follows the logical paths of experience. One is never too young to reinvent oneself, nor too experienced or well-known to reveal oneself. And no talent embodies this paradox better than Martin Margiela.

By pointing us in his direction, our friend Chris Dercon pushed us to look beyond disciplines or the simple hybridization of forms. We thought we would find a fashion designer, but what we found was a great and singular artist. The exhibition that the public will discover is in the image of its creator: a lesson in humility, firstly in relation to the creative professions, but also for our Foundation. This first monograph describes the long, unreasonable, jubilant process of transformation of matter, of ideas, and of a man. We have learned from him to shed certain prejudices about art and how to show it. There will be a before and after in our understanding of the role and mission of the Foundation, which we owe in large part to his mystery and aura.

**Guillaume Houzé**

President

Lafayette Anticipations

# PRESS RELEASE

## **Martin Margiela**

**20 October 2021 – 2 January 2022**

**For his first solo show, Lafayette Anticipations invites Martin Margiela to take possession of and transform every one of its spaces.**

The show presents, for the first time in public, over twenty works: installations, sculptures, collages, paintings and films. It also puts forward a hypothesis: that Martin Margiela has always been an artist. Internationally renowned in the fashion world since the late 1980s, throughout his career as a designer, he deliberately upended the conventions of fashion one by one, through runway shows, materials and forms that became conceptual and aesthetic revolutions.

With bold conviction, he has pushed art beyond the boundaries usually devolved to it, constantly inventing new zones for experience by endlessly extending the limits of the work.

The exhibition at Lafayette Anticipations, which is designed as a total artwork, carries on Martin Margiela's obsession with transformation. It is an exploration of existence. Turning habits upside-down, visitors enter through the emergency exit, then immerse themselves in a labyrinthine show where works appear and disappear at various vantage points along the way.

In a typically iconoclastic way, Martin Margiela has worked with multiple media. His references give equal value to a Caravaggio painting as a box of hair dye. Together, these borrowings form the portrait of an artist who has never stopped questioning how we see things and how we pay attention.

The works on show, most of which were made in the Foundation's studio, return to the artist's obsessions. The body is very much in evidence: anatomies inspired by the academic tradition; hair and skin in almost abstract form, signs of the passing of time. Disappearance is an omnipresent theme. Martin Margiela has never been afraid of absence or disappearance. He believes the life of an object or a being never ends, but is in constant mutation, renewing any number of times. The very idea of an end is pure fantasy; incompleteness is a fundamental state.

Going against the tide of dominant values, Martin Margiela celebrates the beauty to be found in the vulnerable, the fragile and the fleeting. By refocusing our perspectives, he transforms the banal and the trivial into opportunities for discovery, wonderment and surprise.

# PRESS RELEASE

« Martin Margiela is an artist. For over twenty years, he has never ceased to offer new areas of experience. His talent is expressed through all mediums, and his work from fashion to performance to painting, he is constantly and painting, is constantly expanding the territories of art. He constantly pushes us to question our our view of the world. The passage of time, chance, the secret the secret, are themes that nourish his work and and renew our perspectives. Against the current of dominant values, Martin Margiela and his work cultivate mystery, an obsession with disappearance, discreet beings beings, neglected objects, unnoticed places and events. unnoticed. He elevates them to a new dignity. »

**Rebecca Lamarche-Vadel**, Director of Lafayette Anticipations and curator of the exhibition







# QUOTATIONS

« It is as if Martin Margiela felt he had to conceal the art - the painted surface - not as a refusal to share or show anything, but rather by creating a position for himself in the art. A position which, given his place in the discipline of fashion, seems at first uncomfortable, but which is resolved by a rather literal return to the essential conditions of the artistic medium. »

**Chris Dercon**, President of Réunion des musées nationaux - Grand Palais



## Extracts from the forthcoming catalogue

« Insatiably curious about techniques, he collaborates happily, simultaneously taking on the firm leadership of the project and the desire to learn or be surprised. The 'doing', the practice, the direct contact with the material, the choice of medium, the conditions of the rendering all participate fully in the content of the work. »

**François Quintin**, Délégué aux arts visuels, DGCA





# CITATIONS



« SÉRENDIPITÉ : This remarkable term denotes more than a so-called happy coincidence, encompassing a somewhat magical attraction between the objet trouvé, its finder, and his or her joyfulness in that moment. Such a find that sparks serendipity suggests a previously concealed horizon of meaning. It is precisely this notion of serendipity and the interrelation it implies between find and finder that illuminates the effect of Martin Margiela's works. »

**Friedrich Meschede**, former director of the Kunsthalle Bielefeld, Germany

« Martin Margiela: This is the final theme: red lacquer fake nails. I don't know what that makes you think of.

BL : Well, I'm used to fake nails because often, when I'm at a friend's house, his sister has fake nails and one day she put some on me and it's funny, they stick to your fingers. It's unpleasant, but you feel like you're going through some kind of transformation. It changes you . . .

It's great, the fact that you can enlarge very small things. I remember a superhero movie with a character called Ant-Man. He can get bigger and smaller. I've always liked that. »

**Balthasar Laury, 11 years old**  
about *Red Nails* (monumental fake nails sculpture)







# BIOGRAPHY

**Martin Margiela was born in 1957 in Leuven, Belgium, to a Polish father and a Belgian mother. He lives and works between Paris and Belgium.**

As a teenager, he attended the Sint-Lukas Kunsthumaniora art school in Hasselt, Belgium, for three years, then entered the fashion department of the Royal Academy of Fine Arts in Antwerp in 1977.

After graduating, he worked as a freelancer in Italy and Belgium before moving to Paris, where he became Jean-Paul Gaultier's first assistant from 1984 to 1987. Maison Martin Margiela was founded in 1988 in the same city with a unique and avant-garde style, far from traditional references.

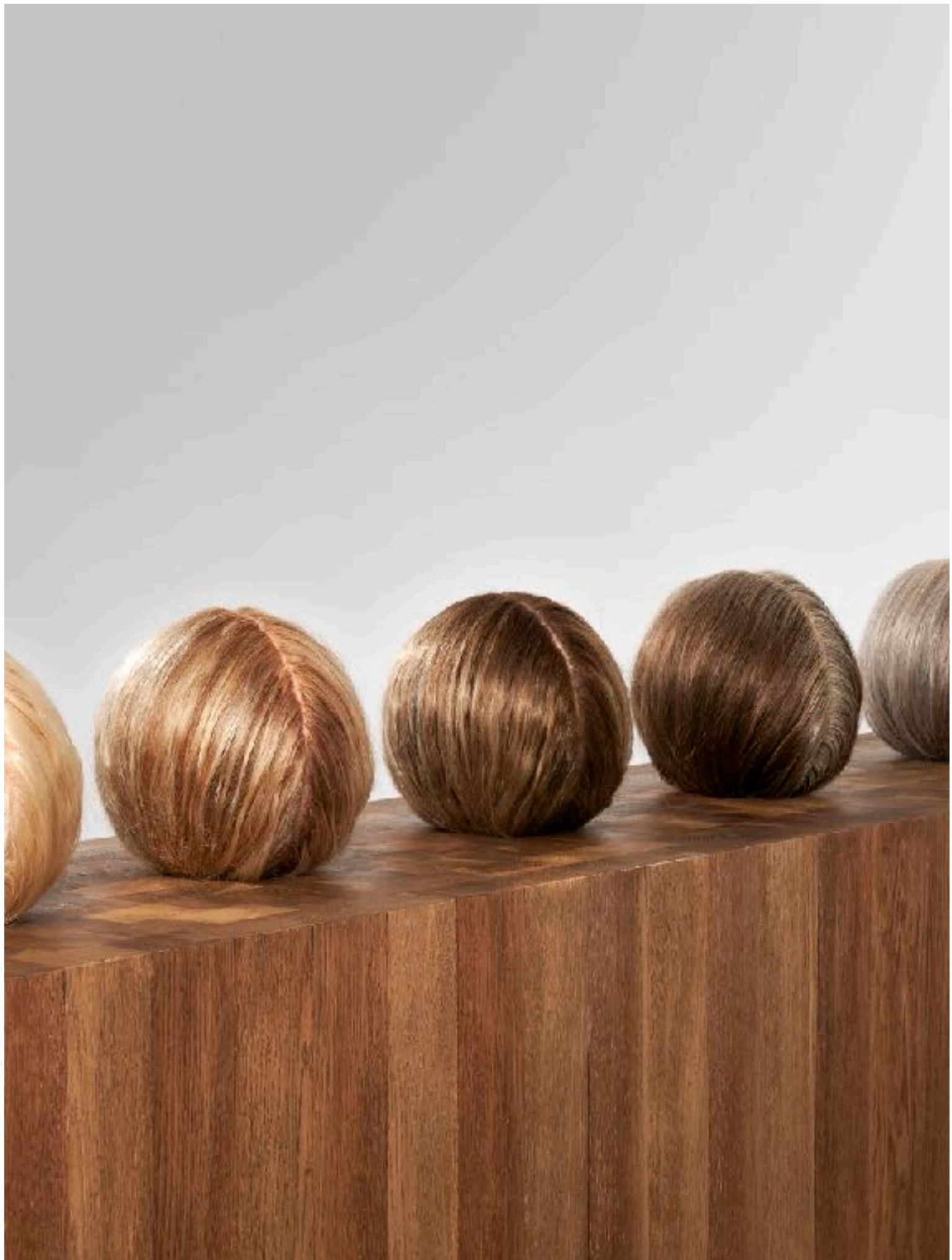
Martin Margiela was the first designer to introduce recycling in his creations, using army socks, broken crockery, flea market clothing, and plastic packaging, among other things. His outfits show signs of wear and tear and his fashion often goes beyond the boundaries of clothing. The locations chosen for his fashion shows are equally unconventional: an abandoned metro station, an SNCF warehouse, and a vacant lot that has become legendary.

Early on, Margiela forged links with the art world through exhibitions at the Thaddaeus Ropac gallery (Paris) and institutions such as BOZAR (Brussels), Museum Boijmans Van Beuningen (Rotterdam), Haus der Kunst (Munich), LACMA (Los Angeles), and Somerset House (London).

In 1997, while continuing to work for his own label, he was a surprise appointment as creative director for women's ready-to-wear for Hermès. He worked there for twelve seasons until 2003. In 2008, he decided to leave fashion just after the twentieth anniversary show of Maison Martin Margiela.

Since then, he has devoted himself exclusively to the visual arts. His first solo exhibition, at the invitation of the Lafayette Anticipations Foundation in Paris, will open in October 2021.



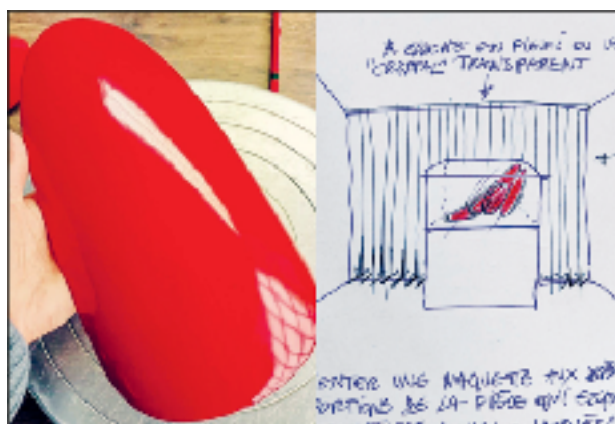


# CATALOGUE

## Martin Margiela at Lafayette Anticipations

This catalogue, entirely supervised by Martin Margiela himself in collaboration with the graphic designer Irma Boom and the editorial team of Lafayette Anticipations, details the entire process of creating the works of the exhibition. It alternates photos of the final works in the exhibition space with "making of" images, taken by the artist himself throughout his work. This book shows Martin Margiela's work of research and inspiration as well as his investment alongside the Fondation's teams, who have carried out their most important production project since the Fondation opened. Conceived as a real workshop book, the catalogue includes also several surprises, as Martin Margiela is known for.

The texts put the artist in context and help us to understand each aspect of his work. Chris Dercon recalls his training, his first works and his approach as an artist during his years as a fashion designer, Friedrich Meschede insists on the importance of serendipity in his approach, François Quintin focuses on several of Martin Margiela's obsessions within his work and Rebecca Lamarche-Vadel retraces the history and issues of this exhibition project. An interview between Martin Margiela and Balthazar Laury shows some of the works through the eyes of a twelve-year-old child.



Texts by Guillaume Houzé, Rebecca Lamarche-Vadel, Chris Dercon

Interview. Martin Margiela / Balthazar Laury

Price: 49,00€

350 pages, 115 illustrations, 20 post-it, 23 x 31 cm

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Directed by Martin Margiela, Guillaume Houzé and Rebecca Lamarche-Vadel

Editorial Direction: Matthieu Bonicel

Graphic Design: Irma Boom

Photography : Pierre Antoine, Martin Margiela, Lafayette Anticipations



# PRACTICAL INFORMATION

## Opening hours

Monday, Wednesday, Friday, Saturday,  
Sunday: 11 AM - 7 PM  
Thursday: 11 AM - 9 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

## Parking

31, rue Beaubourg  
41-47, rue Rambuteau  
4, place Baudoyer

## Admission

**Exhibitions** : free entry  
**Events** : special rates

## Captions

**Page 4** : *Série TORSO*, 2018-2021

*Torso I, Torso III*, Wood core and plaster /  
*Torso II*, Wood core, polyurethane foam,  
and silicone

**Page 5** : *BUS STOP*, 2020

Metal, dirty Plexiglas, and synthetic fur

**Page 6** : *CARTOGRAPHY*, 2019

Print on Forex, wood, and polyurethane  
foam

*BODYPART*, 2018-2020

Oil pastel on repurposed projector screen

**Page 7** : *RED NAILS*, 2019

Lacquer on fibreglass

*DUST COVER*, 2021

Skai and wood

**Page 8** : *MOULD(S)*, 2020

Plaster, wood, and acrylic paint

**Page 9** : *FILM DUST*, 2017-2021

Oil on microbead-coated canvas

**Page 10** : *VANITAS*, 2019

Silicone and natural dyed hairs

Courtesy de l'artiste et Zeno X Gallery,  
Anvers . Produced by Lafayette  
Anticipations  
Photo : Pierre Antoine

# TEAM

## Lafayette Anticipations

Guillaume Houzé, President  
Rebecca Lamarche-Vadel, Director  
Géraldine Breuil, Directrice adjointe  
Mahaut de Kerraoul, Administrator  
Aurélie Nahas, Administrative manager  
Célia Lebreton, Administrative secretary  
Nataša Venturi, Head of production  
Judith Peluso, Head technical  
Alexandre Rondeau, Head of exhibition  
Raphaël Raynaud, Head of the workshop  
Lisa Audureau, Head of collection  
Elsa Coustou, Curator  
Oksana Delaroff, Coordinator of cultural outreach  
Aurélie Garzuel, Head of communications  
Chloé Magdelaine, Digital communication manager  
Émilie Vincent, Head of cultural outreach  
Matthieu Bonicel, Head of publishing  
Manon Soumann, Publishing manager

## Press contacts

Claudine Colin Communication  
Justine Marsot [justine@claudinecolin.com](mailto:justine@claudinecolin.com)  
Tél. +33 (0)1 42 72 60 01  
[claudinecolin.com](http://claudinecolin.com)

Lafayette Anticipations  
Aurélie Garzuel  
Head of communications  
[agarzuel@lafayetteanticipations.com](mailto:agarzuel@lafayetteanticipations.com)

Press material is available on our [website](#)

## Lafayette Anticipations – Fondation d'entreprise Galeries Lafayette

9 rue du Plâtre  
F-75004 Paris  
+33 (0)1 23 45 67 89  
[communication@lafayetteanticipations.com](mailto:communication@lafayetteanticipations.com)  
[lafayetteanticipations.com](http://lafayetteanticipations.com)

@LafayetteAnticipations  
#expoMartinMargiela

