INSIDE

20 OCT 2014 - 11 JAN 2015
ANNUAL PROGRAM

INSIDE

PALAIS DE TOKYO AND EXHIBITIONS PARTNERS

GENERAL INFORMATION

20 OCT 2014 - 11 JAN 2015
EXHIBITIONS PROGRAM

20 OCT – 11 JAN
INSIDE
Group Exhibition
With: Jean-Michel ALBEROLA, Dove ALLOUCHE, Yuri ANCARANI, Sookoon ANG, Christophe BERDAGUER & Marie PEJUS, Christian BOLTANSKI, Peter BUGGENHOUT, Marc COUTURIER, Nathalie DJURBERG & Hans BERG, dran, Valia FESTISOV, Marcus GALAN, Ryan GANDER, Ion GRIGORESCU, HU Xiaoyuan, Eva JOSPIN, Jesper JUST, Mikhail KARIKIS & Uriel ORLOW, Mark MANDERS, Bruce NAUMAN, Mike NELSON, NUMEN/FOR USE, Abraham PINDO, Valia RASDAMRAEI, Reynolds REINOLDS & Patrick JOLLEY, Ataru SATO, Stéphane THIDET, TUNGA, Andrea URSU, Andro WEKUA, Araya RASDJARMREARNSOOK, Reynold REYNOLDS & Patrick JOLLEY, Ataru SATO, Stéphane THIDET, TUNGA, Andrea URSU, Andro WEKUA, Araya RASDJARMREARNSOOK

Inside offers visitors a passage to the interior of the self, for which the exhibition space serves as a metaphor. This immense odyssey, both physical and psychological, invites us to walk through two floors of the Palais de Tokyo that have been transformed by artists in such a way that, from one installation to the next, we remain constantly immersed in the works, which lead us within ourselves – from our skin to our most intimate thoughts.

Curators: Jean de Loisy, Daria de Beauvais, Katell Jaffrès

20 OCT – 11 JAN
DAVID MALJKOVIC
IN LOW RESOLUTION
Solo Exhibition
Co-produced with le Festival d’Automne à Paris
The great Croatian artist David Maljkovic occupies an entire floor of the Palais de Tokyo to compare the different times that punctuate our lives: individual memory and the collective imagination. The exhibition juxtaposes the figures of memory and the predictions we make about the future.

Curator: Julien Fronsacq

20 OCT – 11 JAN
INSIDE CHINA
L’INTÉRIEUR DU GÉANT
Group Exhibition
Featuring: Renaud JEREZ, Li Gang, Edwin LO, NADAR, Jude PARISET, WU Hao, YU Ji, ZHAO Yao
Co-produced with the K11 Art Foundation

In the context of its international mission, the Palais de Tokyo chose curator Jo-ey Tang to travel to China and Southeast Asia. After a year of prospecting, Inside China presents a selection of five Chinese artists in dialogue with three French artists including the renowned Nadar.

Curators: Jo-ey Tang and K11 appointed Wang Chunchen (Central Academy of Fine Arts Museum, Beijing)

20 OCT – 23 NOV
SHAHRYAR NASJAT
WINNER OF THE PRIX LAFAYETTE 2013
Solo Exhibition

12 DEC – 11 JAN
LOUISE PRESSAGER
WINNER OF THE PRIX GOUIN DECOUVERTE 2014 DES AMIS DU PALAIS DE TOKYO

12 DEC – 11 JAN
JEAN-MARIE APPRIOU
ENRIQUE RAMIREZ
WINNER OF THE PRIX SPÉCIAL DU JURY DU 59ÈME SALON DE MONTROUGE
QINGMEI YAO
WINNER OF THE PRIX SPÉCIAL DU JURY DU 59ÈME SALON DE MONTROUGE
VIRGINIE GOUBAND
WINNER OF THE PRIX DU CONSEIL GÉNÉRAL DES HAUTS-DE-SEINE DU 59ÈME SALON DE MONTROUGE

GUEST PROGRAM

06 NOV – 28 NOV
CANAL+XAVIER VEILHAN
L’expo des 30 ans
To celebrate the 30th anniversary of CANAL+, the artist Xavier Veilhan concocts a work composed of an immense mural and a stage space. An allegorical vision of the television channel, the mural plays with the codes of history painting; it mixes portraits, images from the channel’s programs, and images from behind the scenes to create a reflection on technique and that which remains off camera. In front of the mural, Xavier Veilhan’s large stage installation will host a lively program devised by CANAL+, featuring encounters, discussions, projections, happenings, and more.

ALSO:

20 OCT – 23 NOV
LES MODULES
FONDATION PIERRE BERGE - YVES SAINT LAURENT

20 OCT – 23 NOV
JEAN-MARIE APPRIOU
ENRIQUE RAMIREZ
WINNER OF THE PRIX DÉCOUVERTE 2014 DES AMIS DU PALAIS DE TOKYO

20 OCT – 23 NOV
LOUISE PRESSAGER
WINNER OF THE PRIX SPÉCIAL DU JURY DU 59ÈME SALON DE MONTROUGE
QINGMEI YAO
WINNER OF THE PRIX SPÉCIAL DU JURY DU 59ÈME SALON DE MONTROUGE
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“Inside” gives the visitor a unique experience, an exhibition that completely escapes the narrative of those who haven’t personally experienced it, a risky voyage through oneself in which the exhibition space is the subject of the metaphor. This long tour through the exhibition is an opportunity of experiencing the building—transformed into an organism to be explored—in the manner of a journey, from physical to mental, from psychological to spiritual, according to the archetype of the initiatory journey.

Cutarors: Jean de Loisy, Daria de Beauvais, Katell Jaffrès
THEMED EXHIBITION

INSIDE

With: Jean-Michel ALBEROLA, Dove ALLOUCHE, Yuri ANCARANI, Sookoon ANG, Christophe BERDAGUER & Marie PEJUS, Christian BOLTANSKI, Peter BUGGENHOUT, Marc COUTURIER, Nathalie DJURBERG & Hans BERG, dran, Valia FETISOV, Marcius GALAN, Ryan GANDER, Ion GRIGORESCU, HU Xiaoyuan, Eva JOSPIN, Jesper JUST, Mikhail KARIKIS & Uriel ORLOW, Mark MANDERS, Bruce NAUMAN, Mike NELSON, NUMEN/ FOR USE, Abraham POINCHEVAL, Araya RASDJARMREARNSOOK, Reynold REYNOLDS & Patrick JOLLEY, Ataru SATO, Stéphane THIDET, TUNGA, Andra URSUTA, Andro WEKUA, Artur ZMIJEWSKI

October 20, 2014 – January 11, 2015

“Inside” gives the visitor a unique experience, a risky voyage through oneself in which the exhibition space is the subject of the metaphor. This odyssey—as much physical as it is mental—is an invitation to walk through the Palais de Tokyo, metamorphosed by the artists in such a way that, from one installation to the next, from one floor to another, we find ourselves inside the works. These works, some of which were created specifically for the exhibition, bring us close to the very core of our being, from our experience of the space to our most secret thoughts and fears.

Similarly to darkrooms, the inner world is an ideal place for the appearance of images: from cave paintings and origin myths to discovering a subject’s interiority, from the inner turmoil of melancholy to the vast territory of the unconscious. For the Surrealists, it meant accessing the power of dreams; for Bataille, it was an ecstatic search for the most extreme states of thought. “Inside” also creates the possibility of plunging into the psyche of certain artists whose featured works are like so many mental projections that push the visitor to confront his or her own interiority. This long tour through the exhibition is an opportunity of experiencing the building—transformed into an organism to be explored—in the manner of a journey, from physical to mental, from psychological to spiritual, according to the archetype of the initiatory journey. All of the works create an experience at once sensorial and emotional. “Inside” calls on all the emotions that make our humanity: joy, worry, fear, horror, desire, pleasure… A deep, troubling and unexpected experience.

Please note: The order of the texts on the artists reflects the order of the works in the exhibition “Inside.”

This exhibition benefits from the support of

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FONDATION LOUIS ROEDERER

COS

AND FROM EMERIGE AND ADAGP (SOCIETE DES AUTEURS DANS LES ARTS GRAPHIQUES ET PLASTIQUES).
THEMED EXHIBITION

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NUMEN/FOR USE

Made up only of transparent Scotch tape, this monumental installation by Numen/For Use (Sven Jonke, born in 1973, lives and works in Berlin; Christophe Katzer, born in 1968, lives and works in Vienna and Nikola Radeljkovic, born in 1971, lives and works in Zagreb) sprawls throughout the Palais de Tokyo’s entrance hall like a stretched canvas. The arms of this mass hanging off the building reveals glimpses of its organic innards. The structure invites visitors to walk towards the starting point of the exhibition, Inside. The bravest have the possibility of penetrating into this protective matrix and the journey through it constitutes the first stage in the exploration of an inner space that is physical as much as it is mental. Numen/For Use is a collective that, since the 2000s, has also worked in the areas of scenography and the visual arts. Their experimental creations – not destined for any preconceived use – are usually immersive and always activated by the viewer.

Eva JOSPIN

In order to enter the exhibition « Inside », the visitor must first dare to step into a mysterious forest created by Eva Jospin (born in 1975, lives and works in Paris). The forest – an incarnation of nature in the wild – is above all the setting in traditional storytelling of tests of courage, and can be a gloomy or initiatory place. The forest is also where one encounters oneself. This walk through the forest initiates the visit to « Inside », which is also an inner journey. Eva Jospin works with cardboard to create volume and perspective, creating evocative bas-reliefs. A painstaking process of cutting, assemblage and overlay coupled with an element of violence in her gestures enable her to carve out dense yet delicate, mysterious and soothing forests. The artist realizes works that manage to be both frontal and immersive, the perfect media for mental projection via a familiar material devoid of any intrinsic aesthetic quality.
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Marc COUTURIER

For the exhibition “Inside,” Marc Couturier (born in 1946, lives and works in Paris) was invited to continue his series of drawings entitled Troisième jour [third day] by realizing a monumental mural. This series refers to the Book of Genesis in which, on the third day of Creation, the waters withdraw from the earth on which Nature and vegetation are then created. These pencil drawings flow in one spontaneous and continuous gesture; they are a permanent dialogue between the artist’s intuition and will. And indeed the viewer can apprehend this work through an intuitive approach in which the landscape of Creation’s original surge reveals itself little by little. Majestic and delicate, the piece calls for contemplation and surrender and indicates that poetry exists inside each of us, away from reality. Marc Couturier gathers and collects objects and materials, identifying their poetic potential that he then reveals to the world. Lines and materials form a body of work that relates to monumental sculpture, such as the work Lames which suggests a contemplative relationship to the work of art.

Dove ALLOUCHE

Dove Allouche (born in 1972, lives and works in Paris) proposes three series of works that all share an experience of time and space. Les Pétrifiantes (2012) shows the viewer the long sculpting process at work in subterranean sources; Spores (2014) captures the activity of microscopic mushrooms in the air; and lastly Pétrographies (2014) enables us to experience the invisible: transversal stalagmite cross sections create a dating system. What is generally hidden to the human eye suddenly becomes visible; an organic interiority whose life span goes beyond the human timescale. A practitioner of rare and complex techniques (heliogravure, physautotype…), Dove Allouche makes images that exist at the edges of photography, drawing and printmaking. These often abstract works playing on black and white contrasts find their origin in the physical domain, whether that includes scientific experiments or the documentation of natural phenomena in their most extreme incarnations (such as an active volcano) or most sublime states (the sky rent by lightning).
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Abraham POUNCHEVAL
The inhabitable sculpture by Abraham Poincheval (born in 1972, lives and works in Marseille) was created in collaboration with the Gassendi Museum (Digne-les-Bains) so that the artist could live in it autonomously, cut off from the outside world. During the thirteen days of his performance at the musée de la Chasse et de la Nature (Paris), like Jonas in the whale’s stomach, the artist lived inside this life-sized bear sculpture, became one with the bear’s body and fed like a bear. This experience of extreme solitude and retreat from the world was filmed and transmitted via video. Abraham Poincheval explores the world by pushing back his physical and mental limits. The artist develops many approaches such as confinement, the absence of communication and living in self-sufficiency, spending for example a week in a hole dug into the floor of a gallery and covered by a one-ton stone (Galerie HO, Marseille, 2012). In 2013, he returned again to underground isolation and analyzed the total loss of visual and temporal markers when he spent five days with students in a pitch-black cave.

Ataru SATO
For his first exhibition in France, Ataru Sato (born in 1986, lives and works in Tokyo) realized a series of drawings specially conceived for “Inside”. The installation he proposes will become—for the duration of his stay in Paris—the receptacle of his personal universe. The red interior provides a setting for the color diary drawings that he has made since 2009. The diary drawings, as well as two framed drawings, appear as a materialization of the artist’s thoughts in the manner of a diary while on the outer walls, the artist’s encounters are drawn in black directly onto the wall. The wall thus becomes a focal point for the moments of exchanges, sharing and curiosity experienced by the artist during his Parisian residency. Ataru Sato approaches his own existence through drawing. Through his obsessive practice he has elaborated a self-portrait that offers a glimpse into the profusion of his existence.


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Yuri ANCARANI
“Da Vinci”: a name evoking the masterpieces of art history, but also a remotely controlled medical robot allowing surgeons to perform operations. In this film, Yuri Ancarani, a filmmaker and artist (born in 1972, lives and works in Milan), takes the viewer inside the human body shown in shades of blue that bring to mind the “grotta azzura”, a mythical underwater cave in Capri. A danse with machines is observed here, signaling not dehumanized environment but rather human intelligence at work. Quasi-documentary images, devoid of dialogue and focusing on the gesture: these are the distinguishing features of Yuri Ancarani’s films. Besides Da Vinci (2012), his trilogy on the notion of work includes Il Capo (2010), shot in a marble quarry in Carrara and Piattaforma, and Luna (2011), filmed around a deep-sea platform. These three films present extreme professions in which every gesture becomes choreographic and transforms those who perform them into heroes.

Ryan GANDER
I Is… is a series of sculptures, three of which are presented here for the first time. Creating marble sculptures – a durable and noble material – taking after ephemeral huts built by his young daughter, Ryan Gander (born in 1976, lives and works in London) draws attention to the idea of protection: from the fragile child’s cabin whose symbolic protection is immense, to the marble cabin – solid yet impenetrable, with draped effects characteristic of classical sculpture. The works of Ryan Gander are like so many threads that create an enmeshment of forms and meanings (films, performances, photographs, installations…) – a mental puzzle carrying within it the legacy of conceptual art, whose meanings the artist unravels with humor. From a fake advertisement extolling the imaginary to a draft felt in a closed room, his multi-faceted work is never where one would expect it, and it plays off the complex relationship between reality and fiction.
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Peter BUGGENHOUT

Peter Buggenhout (born in 1963, lives and works in Ghent) has created, with Hold On (2014), a hybrid and imposing site-specific installation that seems, at first glance, to be an abandoned structure or a derelict building. It creates a sense that one has arrived too late, after the world has ended. The work leaves the viewer no other choice but to follow a labyrinthine and uneven pathway, amid the debris of gutted caravans and flaccid bouncy castles that one must nevertheless penetrate. Peter Buggenhout’s sculptures and installations seem to emanate from chaos, but an organized chaos, usually to a monumental scale. Assemblages of dust and trash mixing the organic, the mechanical and the industrial, his works are like so many relics of the mundane elevated to the rank of spiritual altar. The visitor is caught between fascination and fear, and by the anguish of not knowing what he is dealing with: the loss of one’s bearings is reinforced by an ode to the amorphous.

Mark MANDERS

Surrounded by a transparent membrane, imitations of cells create an uneven path. Like the materialization of a mental space, this installation specially created for the exhibition by Mark Manders (born in 1968, lives and works in Ronse, Belgium) evokes the artist’s studio but also an archeological excavation site. The viewer imagines the humidity of the clay underneath the tarpaulins even though the sculptures are made of bronze while amputated human figures achieve symbiosis with elements of the architecture. For over twenty years, Mark Manders has been developing a longstanding self-portrait by means of sculpture, installations and architecture. Having himself called his work a “self-portrait as a building”, the artist mixes art historical references – from the solitary edifices of Giorgio De Chirico to the sculptures of young people in Ancient Greece – in order to conceive works that he wishes to see assembled in this building with its blacked-out windows that blends the future into the past.


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Mike NELSON
Mike Nelson (born in 1967, lives and works in London) continues a serial work initiated in 1998 at Camden Arts Centre (London), and continued at the Mamco (Geneva) in 2005. The artist occupies what he has referred to as a “studio apparatus,” constructing a work which exists somewhere between exhibition and workshop. Nelson sees it as a creative space in which former objects and materials, as well as ideas, are preserved and re-articulated, a mechanism of sorts to predict the future of his own making. The piece proposed for “Inside” will be echoed with another work created concurrently at the Kunsthalle Münster. Each “apparatus” uses as a starting point an introduction to the book School for Crusoes, in which Jules Verne parodies his favorite genre of the “Mysterious Island”. Nelson uses these ideas of parody, as well as the motif of the island and the now clichéd scenario of its inhabitant, to conceptually construct the piece. The visitor is invited to enter into the psyche of the artist at a particular moment, between his past and future, an elusive chimera that one could consider as the present.

Ion GRIGORESCU
In Boxing (1977), Ion Grigorescu (born in 1945, lives and works in Bucharest) is fighting with his double with his bare hands. Through a simple photography trick – i.e. double exposure – the artist manages to bring to screen images of an inner struggle, the duality in each of us and the split nature of our personal and public lives. From the 1970s on he began using his body as his principal tool of experimentation. Realized in clandestinity, his first films showed him – often naked – in the intimacy of his home, away from police surveillance and the Ceaucescu regime. An important figure in Romanian contemporary art, Ion Grigorescu uses photography, painting, film and lithography to express his search for an identity in a socially and politically tense climate. In even his recent works, autobiography and the exploration of the personal sphere have been a means of resistance for him.
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dran

The painter dran (born in 1979, lives and works in Toulouse) has taken over the big staircase connecting the two floors of the exhibition Inside. Unexposed to natural light, this graphic tour exclusively painted black feels like a descent into the bowels of the building. Filled with souvenirs, observations and emotions, stories and anecdotes, this intervention constitutes a spatial portrait that unfolds as one walks down the stairs. Comics, caricature and graffiti accompanied him all along his studies at the school of fine arts in Toulouse, creating a parallel world to a reality he felt he didn’t belong to. He gained recognition through his books, such as La télévision (2005), Ma ville, je l’aime (2005) or 100 jours et quelques (2010), suffused with satire, humor and a surrealist spirit. dran speaks through imagery as a mime would scream. Drawing and its therapeutic side are his link to the world outside and life.

HU Xiaoyuan

The video installation No Reason Why (2010) by Hu Xiaoyuan (born in 1977, lives and works in Beijing) seems to show, at first glance, the strange and slow choreography of a cocoon moving across a table or in a box. In its protective envelope, a body is writhing; hatching seems imminent. Tightly wrapped in cloth, a girl struggles in a long performance without end that illustrates the thin line between protection and confinement, shelter and prison. Hu Xiaoyuan’s videos, drawings and installations isolate small repetitive movements and light impulses. Stretching across time, they are like so many fragments of life roused by an invisible breeze. Using fabric, organic materials and wood, Hu Xiaoyuan composes optical poetic games that fluctuate between tranquility and confinement.
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Sookoon ANG
**Exorcise Me** is a video installation across four screens, creating an environment that engulfs the visitor. Teenage girls in school uniforms, death masks painted on their faces, pose with languor and composure. The makeup is in reference to the gothic lexicon of heavy metal while their attitude recalls that of the self-involved young girls painted by Balthus. Adolescence is a particularly intense moment in the exploration of the self. Doubt, anxiety, the search for one’s identity and one’s relationship to the world give way to a discomfort typical of the passage from childhood to adulthood. Through the use of photography, video and sculpture, Sookoon Ang (born in 1977, lives and works in Singapore and France) deals with the question of existence and its uncertain nature. Emotions, daily life and notions of reality and perception are present in her work, making us reconsider our perceptible environment.

Andro WEKUA
Placed at the intersection of history, memory and fantasy, the work of Andro Wekua (born in 1977, lives and works in Berlin) gives rise to a feeling of disquieting eeriness. He presents here a condensed version of his mnemonic investigations with a sculpture, a film and an environment. The three come together in order to create a feeling of claustrophobia, even dread: **Untitled** (2011), a wax mannequin with its head encapsulated in a house echoes a short film bordering on science fiction, entitled **Never Sleep With a Strawberry in Your Mouth II** (2010-2012). In both works someone or something takes possession of your mind. Originally from Georgia in the former USSR—a country he was forced to flee during childhood—Andro Wekua has kept in his work traces of this ‘elsewhere’. His wax figures built to human scale seem to protect themselves from the outside world by the richness of their most intimate thoughts while his paintings refer to the 20th-century avant-garde and his miniature models are memories of the communist architecture of his past.

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Christian BOLTANSKI

With his work L’Homme qui tousse (1969), Christian Boltanski (born in 1944, lives and works in Malakoff) turns the viewer into a voyeur, making him witness to a gruesome scene. Produced with limited means, the film presents a modestly dressed man sitting on the floor of a dilapidated room, his body wracked continuously as he coughs up blood that flows over his chest and legs. A metaphor for the inner struggle that inhabits each of us, the work confronts the viewer with our most troubling feelings. A major and internationally renowned figure in contemporary art, Christian Boltanski places individual as well as collective stories at the heart of his work. Film, photography and installation are the tools he uses in his collecting that has taken on an existential character. His work, like monuments dedicated to memories, either fictional or shared, highlights the traumas of the 20th century.

Christophe BERDAGUER & Marie PEJUS

For the exhibition “Inside,” artists Christophe Berdaguer and Marie Péjus (born respectively in 1968 and 1969, live and work in Paris and Marseille) present their installation E.17 Y.40 A.18 C.28 X.40 0.135 composed of a series of sculptures based on drawings made by patients during a psychological test in which they were asked to draw a tree. Each drawing channels unconscious determinations from within the patient whose psychological state generates a set of forms and constructions. The three-dimensional materialization of these drawings creates shared and sharable “self-portraits” that we can relate to, from the standpoint of our own histories, traumas and failures. Berdaguer & Péjus manipulate symptoms of existence such as emotions and pathologies in order to generate forms, revealing the state of the world and the way in which people continuously invent new remedies to adapt to the necessities of their time.
THEMED EXHIBITION

INSIDE

With: Jean-Michel ALBEROLA, Dove ALLOUCHE, Yuri ANCARANI, Sookoon ANG, Christophe BERDAGUER & Marie PEJUS, Christian BOLTANSKI, Peter BUGGENHOUT, Marc COUTURIER, Nathalie DJURBERG & Hans BERG, dran, Valia FETISOV, Marcius GALAN, Ryan GANDER, Ion GRIGORESCU, HU Xiaoyuan, Eva JOSPIN, Jesper JUST, Mikhail KARIKIS & Uriel ORLOW, Mark MANDERS, Bruce NAUMAN, Mike NELSON, NUMEN/ FOR USE, Abraham POINCHEVAL, Araya RASDJARMREARNSOOK, Reynold REYNOLDS & Patrick JOLLEY, Ataru SATO, Stéphane THIDET, TUNGA, Andra URSUTA, Andro WEKUA, Artur ZMIJEWSKI

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Jesper JUST

This Nameless Spectacle (2011) is a video installation by Jesper Just (born in 1974, lives and works in New York) consisting in a double projection on two opposing walls. The video shows a woman moving through a park in a wheelchair and what this woman sees. Later in the video, the woman is followed by a young man. An exchange between the two characters at a distance from one another ensues, from two buildings facing each other, creating a sense of puzzlement and unease. What relationship—seductive or predatory—is taking shape between them?

Jesper Just develops a practice that shifts the codes of the moving image and narrative in order to obtain cinematographical experiences on the scale of the exhibition space and the body of the viewer. Playing on the confrontations or dialogues between urban space and the natural landscape, the artist conjures, through the presence of these characters, troubling situations and great sentimental tension.

Stéphane THIDET

Le Refuge by Stéphane Thidet (born in 1974, lives and works in Paris) is a wooden cabin, equipped with a few pieces of furniture, similar to those in which mountaineers and hikers might spend the night in the mountains. Yet who would dream of entering this cabin as it’s raining inside? Watching the rainfall through the window doesn’t produce a feeling of pleasure or security. Rather, the viewer is faced here with a reversal of outside and inside, of a refuge turned into a hostile place. The refuge is therefore to be found outside, perhaps within us. Stéphane Thidet manipulates objects and forms, proposing situations through his work. He subverts and disturbs what is familiar, forcing each of us to look at and interrogate reality. The artist knowingly turns our daily experiences and knowledge on their heads in order to interact with our imaginations.
THEMED EXHIBITION

INSIDE
With: Jean-Michel ALBEROLA, Dove ALLOUCHE, Yuri ANCARANI, Sookoon ANG, Christophe BERDAGUER & Marie PEJUS, Christian BOLTANSKI, Peter BUGGENHOUT, Marc COUTURIER, Nathalie DJURBERG & Hans BERG, dran, Valia FETISOV, Marcius GALAN, Ryan GANDER, Ion GRIGORESCU, HU Xiaoyuan, Eva JOSPIN, Jesper JUST, Mikhail KARIKIS & Uriel ORLOW, Mark MANDERS, Bruce NAUMAN, Mike NELSON, NUMEN/ FOR USE, Abraham POINCHEVAL, Araya RASDJARMREARNSOOK, Reynold REYNOLDS & Patrick JOLLEY, Ataru SATO, Stéphane THIDET, TUNGA, Andra URSUTA, Andro WEKUA, Artur ZMIJEWSKI
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Nathalie DJURBERG & Hans BERG
The cathartic animated films and sculptures of Nathalie Djurberg and Hans Berg (born in 1978, live and work in Berlin) make possible a play on fantasies, obsessions and fears. A gigantic sprouting potato (Potato, 2008) – somewhere between rot and regeneration – inside which three films are projected, forms the core of the installation. Other films, projected on the surrounding walls, show interwoven narratives, whose characters’ extreme appearances are like so many masks worn by the artists but also by the visitors. A primitive force is at work in Nathalie Djurberg’s animated films (with soundtracks courtesy of Hans Berg). The tortured human body – either struggling or in osmosis with the bodies of other creatures – is one of the main subjects of these works that are like an extension of the subconscious. Displaying a very dark sense of humor, the duo reach out to the dark side existing in every one of us through forgotten folklore, touches of animism and references to psychoanalysis.

Reynold REYNOLDS & Patrick JOLLEY
The inhabitants of a burning house, absorbed by their daily activities, don’t seem to be paying attention to the unfolding drama. In the kitchen, the living room and the bedroom, the flames have taken hold of the furniture while objects are melting from the heat. In this stifling interior, the fire reaches the occupants who – unable to react or refusing reality – begin to burn too. Patrick Jolley (1964 – 2012) and Reynold Reynolds (born in 1966, lives and works in New York and Berlin) paint a worrying portrait of our interiors, inhabited and consumed by fire, paralyzed by denial. The poetic and at the same time macabre representation of dramas and catastrophes is at the heart of the collaboration between Reynold Reynolds and the photographer Patrick Jolley. Their video and photographic installations draw the viewer into frightening scenarios that play on our personal or collective fears of domestic accidents and cataclysms.
THEMED EXHIBITION

INSIDE

With: Jean-Michel ALBEROLA, Dove ALLOUCHE, Yuri ANCARANI, Sookoon ANG, Christophe BERDAGUER & Marie PEJUS, Christian BOLTANSKI, Peter BUGGENHOUT, Marc COUTURIER, Nathalie DJURBERG & Hans BERG, dran, Valia FETISOV, Marcius GALAN, Ryan GANDER, Ion GRIGORESCU, HU Xiaoyuan, Eva JOSPIN, Jesper JUST, Mikhail KARIKIS & Uriel ORLOW, Mark MANDERS, Bruce NAUMAN, Mike NELSON, NUMEN/ FOR USE, Abraham POINCHEVAL, Araya RASDJARMREARNSOOK, Reynold REYNOLDS & Patrick JOLLEY, Ataru SATO, Stéphane THIDET, TUNGA, Andra URSUTA, Andro WEKUA, Artur ZMIJEWSKI

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Andra URSUTA

Andra Ursuta’s artwork (born in 1979, lives and works in New York) entitled Stoner (2013) deals with violence that occurs against women, notably through stoning. It features a flesh-colored wall strewn with long, black clumps of hair targeted by a machine that normally shoots baseballsthat here have here been replaced by imitation stones. In this darkly humorous work, the artist also makes reference to the archaic tradition of walling living humans in the foundations of new buildings in order to guarantee their durability and to ward off bad luck. Andra Ursuta creates works that draw on her fears and her history. Reacting to crisis situations that she finds in international news stories (domestic violence, terrorist attacks, discovery of mass graves…) she still manages to avoid dealing frontally with horror. Subtly and mysteriously, she brings the visitor face to face with the darker side of humanity.

Araya RASDJARMREARNSOOK

Araya Rasdjarmrearnsook (born in 1957, lives and works in Bangkok) has realized a series of works in which she tends to the dead by reading to them, making conversation or teaching them something. Conversations I-III is a series of five video projections that attest to the moments that the artist has spent in a morgue with unclaimed bodies. Replacing the family and relatives of these “orphaned” corpses, she documents this ultimate gesture of solicitude towards them. With serenity and love, she offers them a moment of reading and singing exclusively intended for them. Through this act of reverence and removal from the intense activity of the world, the artist prolongs the link between life and death.

After receiving academic training, the artist broke away from an object-based practice at the end of the 1990s. At present, she mainly works with video and writing, media that allow her to engage with and reveal sensitive and sometimes taboo subjects.
THEMED EXHIBITION

INSIDE

With: Jean-Michel ALBEROLA, Dove ALLOUCHE, Yuri ANCARANI, Sookoon ANG, Christophe BERDAGUER & Marie PEJUS, Christian BOLTANSKI, Peter BUGGENHOUT, Marc COUTURIER, Nathalie DJURBERG & Hans BERG, dran, Valia FETISOV, Marcius GALAN, Ryan GANDER, Ion GRIGORESCU, HU Xiaoyuan, Eva JOSPIN, Jesper JUST, Mikhail KARIKIS & Uriel ORLOW, Mark MANDERS, Bruce NAUMAN, Mike NELSON, NUMEN/ FOR USE, Abraham POINCHEVAL, Araya RASDJARMREARNSOOK, Reynold REYNOLDS & Patrick JOLLEY, Ataru SATO, Stéphane THIDET, TUNGA, Andra URSUTA, Andro WEKUA, Artur ZMIJEWSKI

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Artur ZMIJEWSKI

An important figure of the Polish art scene, Artur Zmijewski studies social behaviors and the relationship between individuals and the group. Video is a means for him of documenting and transmitting his radical experiments, confronting the spectator with the disturbing and unbearable relationships that exist between humans.

Filmed in a gas chamber inside a former concentration camp and in the basement of a house, the film Berek (1999) presents a group of naked adults playing tag. Among them, the feeling of embarrassment and unease sometimes gives way to laughter. Artur Zmijewski (born in 1966, lives and works in Warsaw) doesn’t impose a script on the participants in his filmic experiments. Rather he takes the position of an observer of social mechanisms and of our relationship to history. To occupy a place of collective traumatism with play is akin, for the artist, to therapy and exorcism. Where the need for remembrance and commemoration are not always sufficient, man returns to the place of trauma, the better to free himself from it.

Bruce NAUMAN

Get Out of my Mind, Get Out of This Room (1968), a sound installation by Bruce Nauman (born in 1941, lives and works in New Mexico), offers visitors an immersive experience bordering on claustrophobia. This work, presented at the end of the labyrinthine tour through the exhibition Inside, enables the visitor to free himself from the troubling images seen previously in the exhibition, all the while allowing him to retreat into his own thoughts. Of great intensity, this work takes the viewer hostage while simultaneously liberating him. For over forty years, Bruce Nauman has been a major figure in contemporary art. His extremely polymorphous work deals with the human condition in all its contradictions. Placing body language, among others, at the center of his preoccupations, the artist allows the visitor a great deal of self-awareness in his relationship to himself and to others, at times with considerable violence.
THEMED EXHIBITION

INSIDE
With: Jean-Michel ALBEROLA, Dove ALLOUCHE, Yuri ANCARANI, Sookoon ANG, Christophe BERDAGUER & Marie PEJUS, Christian BOLTANSKI, Peter BUGGENHOUT, Marc COUTURIER, Nathalie DJURBERG & Hans BERG, dran, Valia FETISOV, Marcius GALAN, Ryan GANDER, Ion GRIGORESCU, HU Xiaoyuan, Eva JOSPIN, Jesper JUST, Mikhail KARIKIS & Uriel ORLOW, Mark MANDERS, Bruce NAUMAN, Mike NELSON, NUMEN/ FOR USE, Abraham POINCHEVAL, Araya RASDJARMREARNSOOK, Reynold REYNOLDS & Patrick JOLLEY, Ataru SATO, Stéphane THIDET, TUNGA, Andra URSUTA, Andro WEKUA, Artur ZMIJEWSKI

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TUNGA
The installation Aõ (1981), a work by Tunga (born in 1952, lives and works between Rio de Janeiro and Paris), consists in a 16-millimeter film projection that spreads out into the room. The unspooling of the film creates a large ring on the floor, resulting in both a cinematographical and spatial device. On the screen, a shot of a few seconds filmed around a bend inside the Dois Irmaõs tunnel in Rio is projected in a loop. This repetition creates the impression of a never-ending journey that is amplified by another repetition, a short clip from the song Night and Day by Frank Sinatra. The illusion of an infinite progression seems to bring time and space to a standstill. This loop, producing an impression of cyclical time, is in opposition to a continuous and infinite conception of time.

Repetition and looping are recurrent in Tunga’s work. The objects and materials used are subverted from their intended function and poetically deliver metaphysical interrogations about our contemporary world. All of the artist’s works answer one another, and they create powerful physical and psychological tensions.

Jean-Michel ALBEROLA
In 2013, Jean-Michel Alberola (born in 1953, lives and works in Paris) created La Salle des instructions, a room in the Palais de Tokyo that he transformed into a waiting room and conversation space presenting mural paintings that featured vivid colors and writing. Different sentences leap out at the viewer like injunctions. “The exit is inside” is one example. The artist has re-imagined this installation specially as the closing piece of the exhibition Inside. Narrative fragment, political or philosophical formula? The meaning of this sentence is left to be freely determined by each visitor. We may leave the exhibition, exit the proposed experience, but Isn’t there a mental continuation persisting inside every one of us? Jean-Michel Alberola has developed a multifarious body of work between figuration and abstraction, with painting featuring most prominently. Composed of formal fragments, it expresses a number of social and political concerns while questioning its own role and that of the artist.
Palais de Tokyo invites one of the most important Croatian artists, David Maljković, who has chosen to confront us with a present that cannot be defined. He explores the effects of time – be it historical time, technical time, or the time of the work itself – and puts them into action.

Curator: Julien Fronsacq
Born in 1973 in Rijeka, Croatia, David Maljkovic studied Fine Arts in Zagreb and Amsterdam. Using a range of different media, the artist revisits historical forms as much as he reworks his own pieces. Following a series of reuses and permutations, he creates a constellation of forms that connects the masterpieces of Yugoslavian architecture with his personal production, industrial projects and individual testimonies. But before the reprise principle, and beyond the modernist heritage, it is necessary to point out the importance of collage in David Maljkovic's work as the artist deploys numerous operations that aim to displace, subtract and juxtapose elements towards new conceptual horizons.

David Maljkovic has developed an ambivalent configuration for the Palais de Tokyo. Two plinths were expanded to become platforms. Affording only a partial view of the artworks integrated into them, they are accessible to visitors. They are echoed in the substantial presence of museum furniture such as trestles, display cases, etc. The Display for series references previous artworks, retaining only their display devices. The artist is not aiming here for a reduction of his work to its impermeable essence, but rather sees it as a musical score containing many interpretive possibilities.

David Maljkovic extends collage to juxtaposition in Out of Projection (2009-2014) and Undated (2013), two films that bring disjointed temporalities into coexistence. In Undated (2013), a 16-millimeter film, the moving hands of Croatian sculptor Ivan Kožaric (born in 1921) are subjected to optical and sound distortions. Out of Projection (2009) associates the presence of Peugeot-Sochaux factory retirees with experimental automotive vehicles.

The titles of some of his works evoke a temporality “post-“, of long duration, and a hazy historicity: Afterform, A Long Day, Undated, for example. David Maljkovic explores reproduction and dissemination techniques – considered in art as vectors of information loss, corruption, even of a loss of aura – by playing off their discrepancies. The exhibition In Low Resolution explores individual memory and the collective imaginary as much as the temporality and representation of the experience.
SOLO EXHIBITION

DAVID MALJKOVIC
COPRODUCED WITH THE FESTIVAL D’AUTOMNE IN PARIS
October 20, 2014 – January 11, 2015

The exhibition “In Low Resolution” represents an opportunity for David Maljkovic to reinterpret some of his works, reprising them according to a precise protocol. The series, entitled Display for, retains only the reactivated work’s display elements. Two of his Display for pieces – which appear as mere ghosts of past artworks – are presented at the Palais de Tokyo.

In 2009, David Maljkovic recreated on a reduced scale the American pavilion built in 1956 for the exhibition complex of the Zagreb Fair. The model resembled a shell. From this sound box of the past came the sound of a recording that resembled white noise from a tele-vision set. In Display for Lost Pavilion at Metro Pictures, New York, 2009 (2011), the sculpture was removed from its plinth in which an amplified microphone was placed. The reproduction of a piece of architecture is succeeded by the artist’s revision of one of his own works. The white noise of history is replaced by a vain attempt to capture the sound of a piece of museum furniture. Display for Sources in the Air at MUSAC, León, 2011 (2011) consists in a museum display case that contains nothing but mist.

David Maljkovic develops a metaphor around the impossibility of representation. The laying bare, deconstruction or structural analysis of the work reduced to its display elements produce muted sounds and mist. In this minimalist nested-doll construct, David Maljkovic is not trying to achieve the reduction of his work to its impermeable essence. By exploring the limits of the artwork and what distinguishes it from the museum furniture used for its presentation, the artist is encouraging interpretation rather than a fixed and stable definition of the work of art.

Curator: Julien Fronsacq

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SOLO EXHIBITION

DAVID MALJKOVIĆ
COPRODUCED WITH THE FESTIVAL D’AUTOMNE IN PARIS
October 20, 2014 – January 11, 2015


In the context of its international mission, the Palais de Tokyo chose curator Jo-ey Tang to travel to China and Southeast Asia. After a year of prospection, Inside China presents a selection of five Chinese artists in dialogue with three French artists including the renowned Nadar.

Curators: Jo-ey Tang and K11 appointed Wang ChunChen (Central Academy of Fine Arts Museum, Beijing, Pekin)
THEMED EXHIBITION

INSIDE CHINA
With : Renaud JEREZ, LI Gang, Edwin LO, NADAR, Aude PARISSET, WU Hao, YU Ji, ZHAO Yao

October 20, 2014 – January 11, 2015

INSIDE CHINA : L'intérieur du Géant

Nadar (1820–1910), caricaturist, journalist, and novelist, was a pioneer of photography, in particular aerial photography, who helped usher in a new era of perception. He took some of the earliest aerial photographs in 1858 above Petit-Bicêtre (now Petit-Clamart), near Paris. Yet it is his 1863 image of the inflating interior of Le Géant, his 60-meter-high hot air balloon, which resembled an aerial view of an unidentifiable space, that signals that what we seek might not be found externally but originate from the depths of within. Nadar’s enigmatic image-before-image charted out a yet-to-be-defined space of seeing before seeing, of being before being.

Like Nadar’s intimate view into the carrier of future, works of art are enablers of perception, conveyors of subjectivity, and compressors of time. They equip us with their strangeness these new ways of seeing and sensing. The artists in the exhibition entrench in the present moment, as a way to reach far into the span of time. They launch great distances, at once removed and inextricably linked to the self and the world. They search intensely in their peripheral visions, not to look away from their and our problems, but to pull the tendrils that could unravel or cinch our systems of knowledge.

Just as Le Géant elevated Nadar to a new field of vision, the artists in the exhibition likewise propel us to new perspectives, rushing us headlong into the unknown: from weight to levity, from mental perception to physical manifestation, from the past to the imminent hallucinatory future.

With the trust in time we adjust to new objects and new senses put forth by these artists; as in Nadar’s words: “In that very second, the slightest ray of light would dissipate the tenebrous depths and enable the eye to take measure of the darkest corners.”

Curators: Jo-ey Tang and Wang Chunchen

THEMED EXHIBITION

INSIDE CHINA
With: Renaud JEREZ, LI Gang, Edwin LO, NADAR, Aude PARISET, WU Hao, YU Ji, ZHAO Yao
October 20, 2014 – January 11, 2015

In partnership with the K11 Art Foundation, Palais de Tokyo presents an exhibition conceived by Jo-ey Tang, curator of Palais de Tokyo, in consultation with Wang Chunchen, curator appointed by the K11 Art Foundation.

This exhibition inaugurates a three-year collaboration between the K11 Art Foundation and Palais de Tokyo, dedicated to the discovery of emerging art scenes in China and France, with a series of presentations in both countries. Founded by Adrian Cheng in 2010, the K11 Art Foundation is a not-for-profit organisation that advances the development of Chinese contemporary art by providing the creative incubating platform to nurture artistic talents in Greater China and to facilitate their exposure on the international stage. Across Greater China, K11 Art Foundation’s initiatives include the K11 Art Village, which provides support for young artists who do not have the financial means to support their vocation. These young talents will also gain access to a wide range of nationwide and international resources, exhibition opportunities and academic exchanges, as well as the greater public and media exposure.

In 2014, Jo-ey Tang, thanks to the support of the K11 Art Foundation, made numerous trips to Greater China. There, he witnessed a new wave of artists negotiating over-production, monumentality, and rapid development of their surroundings. Embedding these challenges into their own systems of production, these artists abide by their own temporalities, turn internal investigation into the strangeness of material fact. They capture something ineffable: a spirit, an attitude, a sensitivity, and an individual mode of existence. With the support of the K11 Art Foundation and its appointed curator Wang Chunchen (Central Academy of Fine Arts Museum, Beijing), “Inside China: L’intérieur du Géant” is the first chapter of this new journey; presenting five Chinese artists in dialogue with three French artists, including the 19th-century French photographer Nadar.
Renaud JEREZ
Renaud Jerez (b. 1982, lives and works in Berlin) reveals mechanisms of contamination and consumption in his installation works. He creates avatars out of PVC tubing, sports gear, camouflage paint, latex gloves and sneakers; shown alongside slick videos that hijack the aesthetics of beauty product commercials. These works depict how we have been continually subjected to the industries geared around self-maintenance of the physical body. Headless, amputated, bandaged, these skeletal figures confront the viewers with their open pipe endings and wires, gesturing towards a bionic uncertain future.

Drawn to the scratched and fogged surfaces of Plexiglas covering maps in the Parisian metro, Renaud Jerez recuperates these sheets to create a floor installation at the Palais de Tokyo. The Plexiglas surfaces register additional scuff marks of viewers walking on them, while reflecting other artworks in the exhibition. Their transparency forms a barely perceptible threshold that viewers must traverse.

LI Gang
The work of Li Gang (b. 1986, lives and works in Beijing) transforms materials from the art world, nature and everyday life: canvasses, plinths, stones, trees, money and pollution. The rapid development of his hometown Dali in Yunnan province prompted the artist to ally the contemporary condition with traditional craftsmanship. In a series entitled End (2014)—homonymous with the word for “ink” in Mandarin—the artists siphoned soot from the exhaust pipes of idling cars and trucks to create ink blocks according to a traditional Chinese ink production method. He collected stones from around his studio and assembled them into hanging masses whose volumes and contours are determined by gravity. Working with artisans, he creates large-scale, rug-like canvases out of hemp that enlarge the textual grain of his paintings. Accumulating layers of oil paint in tactile shades of muted intensities, Li Gang recreates sections of paintings by other artists and still lives of his studio in peripheral view.
Edwin LO

Edwin Lo (b. 1984, lives and works in Hong Kong) treats sound as “an object of desire, like haunting experiences and memories.” Since 2008, he has been recording sounds on an oil tanker captained by his father that supplies oil to other ships in Hong Kong and the industrial city of Doumen in southern China. Edwin Lo treats the interior of the ship as a sounding instrument, registering breaking waves, the metallic sound of hammers on the ship during repairs and the incessant drone of mechanical vibrations, mixed with snippets of the crew's conversation. These sounds form the material of a three-month long score created by the artist for the exhibition “Inside China,” as a stage on which “auditory scenes” will unfold. With its moments of silence and variations in volume, the soundtrack creates productive interference with the works of the other artists, thereby offering multiple possibilities for encounters.

Aude PARISET

The work of Aude Pariset (b. 1983, lives and works in Berlin) hovers between the digital and the handmade. She examines the void of authentic experiences in the fictionalized spaces of the lifestyle industry. In her recent works, she imagines what it would be like to take on the role of the host, riffing on the codes and conventions of hospitality. The artworks themselves become conduits of hospitality albeit not without a certain cool distance. In “Exposing: the Guest Rules” (2013), Aude Pariset migrates from the gallery space to the living space which she occupies with a lighting installation made of cooked spaghetti over oven racks. For the Palais de Tokyo she has reactivated this work, casting lengthy shadows onto the walls and the works of the other artists, a wry take as the welcoming host in all the modesty of a spaghetti dinner.


Aude Pariset, Pasta Hostis (2013). Courtesy of the artist & Favorite Goods (Los Angeles)
INSIDE CHINA
With: Renaud JEREZ, LI Gang, Edwin LO, NADAR, Aude PARISET, WU Hao, YU Ji, ZHAO Yao
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WU Hao
The works of Wu Hao (b. 1985, lives and works in Wuhan) functions as a record and document of time compressed. In the series, titled Watermarks, the artist creates temporal paintings through the evaporation of a mixture of paint and water, on sheets of Plexiglas, in wine glasses and vessels of varying shapes and sizes. As acrylic paint evaporates in the span of months, it creates layers of gradations that delineate chromatic and textural variations. Since 2012, Wu Hao has placed these objects-in-the-making in Wuhan, Shanghai, and Hong Kong, documenting the evolution of weather, humidity, and temperature, in these cities. In a new series, Wu Hao collects from stores in Wuhan their old rolling metal gates and replaces them with new ones. Marred with advertisements, these gates have been painted over by the city authorities in a beautification effort. The layers of paint reveal the traces of time and of humanity, in a city teetering on the fragile state of development.

Yu Ji
The process-oriented works of Yu Ji (b. 1985, lives and works in Shanghai) are shaped by her particular sense of temporality. Memories of life models in her studio form the basis for figurative sculptures in a series titled Flesh in Stone, fostered by her years of looking at ancient sculptures from China, Cambodia, and India. In another series of sculptures, Public Space, imperfectly handmade plaster cubes are the basic units for maquette-like structures, inexact copies of Communist-era public toilets. They are placed on pedestals made with discarded wood pieces, to produce a shift of consciousness in negotiating temporality and scale. At the Palais de Tokyo, Yu Ji creates a floor installation titled Silence Practice, using the same kind of plaster cubes. The artist considers the installation process as a type of invisible performance, in which the viewers will encounter its trenchant traces.
ZHAO Yao
Zhao Yao (b. 1981, lives and works in Beijing) forges a haptic dissonance in his sculptures, paintings and performances. Dislocating the mundane and the spiritual, sight and touch, his sculptures are reminiscent of totems at once ancient, contemporary, and futuristic, manifesting the material energies of yet-to-be-named rituals. Great Performance (2014), hanging pelt-like pieces of digital prints on artificial leather, flanked and backed by linen, cotton, and artificial fur, create strange layers of flatness in a sort of dissection. Zhao Yao has searched the Internet for images of collectivity, of a crowd gathering to protest the change of Cantonese to Mandarin on television in Guangzhou Province; and an empty street as a barricade explodes in Istanbul. Interested in the way in which language and ideology can trigger action and conflict, Zhao Yao elicits us as witnesses with an aura of digital abstraction and tactile precision.
SOLO EXHIBITION

SHAHRYAR NASHAT
WINNER OF THE LAFAYETTE PRIZE 2013
20 October – 23 November

The work of Shahryar Nashat (born in 1975, lives and works in Berlin) is made up of fragments in which elements of baroque, humor, sensuality and insolence are interwoven. His installations, which give prominence to video, incorporate photography, sculpture and furniture while often questioning the magnetism of the art object, bringing into play equivalences between objects and bodies. Their presence in a space is always, for the artist, a subject of surprise, fascination and desire: an acrobat standing on one hand in the Rubens Hall of the Louvre, men’s perfume tester bottles in a department store, or cement poured into a gigantic slab in a factory in Berlin and refined by a worker who could be a Glenn Gould look-alike. The artist voluntarily enters into an intimate relationship with the art object, sometimes using the work of other artists. One video shows technicians in white gloves from the Kunstmuseum Basel moving a statue, a bronze cyclist by Karl Geiser. The camera frames the involuntarily sensual movements of their hands. For the last few years, Shahryar Nashat has been using generic forms, green cubes and polygons that symbolize the totemic power of art in its relationship to the exhibition space and to performance. In the scenography he created for Parade—a reinterpretation by the choreographer Adam Lindner of Jean Cocteau’s ballet of 1917 with music by Erik Satie—, and in the ensuing film, he explores with humor the relationship between body postures and the invasive presence of the object.

For the exhibition of the 2013 Lafayette Prize laureate at the Palais de Tokyo, Shahryar Nashat proposes a spatial arrangement around his film Hustle in Hand (2014) in which we observe secret negotiations carried out between two characters, only their torsos visible in the frame. Money, food, appearances, consumption: the viewer is pulled into a round of transactions, like a rumination on our society in which art occupies a coveted position. The film’s rhythm is suddenly interrupted by subliminal images that disturb viewing and challenge our consented credulousness, our necessary candor while suggesting a parallel narrative only picked up by our subconscious. The installation space, with several glass and marble sculptures, presents a multitude of visions amid which the gaze shifts, giving our imagination over to these measured, odd and agitated ambivalences.

Curator: François Quintin

Since 2009, the Galeries Lafayette Group, official partner of FIAC, offers a unique showcase to the emerging art scene, through the organization of the Lafayette Sector. In the heart of the Fair, this ambitious program brings together ten galleries, selected for the quality of their prospective propositions and provides significant financial support for each gallery. From 2009 to 2013, the Lafayette Prize rewarded among the artists presented at the Lafayette Sector, an emerging talent with the acquisition of an artwork and a dotation supporting a new production presented at Palais de Tokyo the following year. The Palais de Tokyo, the Galeries Lafayette Group and FIAC have thus given a unique visibility to the works of Carol Bove, Morag Keil, Helen Marten, Michaela Eichwald and today Sharyar Nashat.
LES MODULES - FONDATION PIERRE BERGÉ - YVES SAINT LAURENT
JEAN-MARIE APPRIOU, ENRIQUE RAMIREZ

20 October – 23 November
The experiments of Jean-Marie Appriou (born in 1986, lives and works in Brest and Paris) in ceramics and iron casting are the result of a unique technical relationship to the materials, enhanced by a network of cultural references (Pre-Raphaelites, pop music, artisanal craftsmanship, figure-skating, medieval mythologies, comic strips, etc.).

For the Palais de Tokyo, Jean-Marie Appriou has created a twilit perambulation evoking at once the floor plan of a basilica, a concert venue, a shrine and a Hindu temple. The exhibition is structured by monumental cast-iron grilles composed of objects melted in the artist's studio (swords, stars, figurines, etc.). This amalgamate constitutes a cosmology symbolizing the natural and manufactured transformations in the materials that concern the artist here. Recalling both sculpture and mashrabiya, these grilles reconfigure the space through transparency and chiaroscuro effects perceived by the visitor as he moves about. At the end of the tour, Jean-Marie Appriou revisits the genealogy of proto-cinematic devices (the zoetrope and the kaleidoscope) with two large ceramics mounted atop potters’ wheels. When activated, the pieces dance and their reflections metamorphose the exhibition space in a luminous epiphany, pushing back the static limits of sculpture.
The films of Enrique Ramírez (born in 1979, lives and works in Paris and Chile) are often set against the backdrop of the sea. They explore travelling, exchanges between peoples of different countries and deal with political and social questions such as emigration (Horizon, Cruzar un muro) or the development of maritime trade in a globalized economy (Ocean). The other recurring theme in his work is the history of Chile, particularly Pinochet’s dictatorship. This theme is evoked in Brises through his childhood memories. Even though they are based on real events, his films are neither documentary nor fiction. The long sequence shots, the voice-overed poetic texts, the monotonous music: everything contributes to creating a dreamlike atmosphere, pulling us into something resembling a vision.

Los durmientes, shown at the Palais de Tokyo, touches on a particularly abominable episode of the Chilean dictatorship: victims—some still alive—were thrown into the sea from helicopters, tied to railway ties. The title, in Spanish, means both sleepers and railway ties. Los durmientes is a video triptych simultaneously presenting three acts and three different temporalities of this story.

Curator: Marie-Thérèse Champesme
Because he was part of the generation for whom the emergence of CANAL+ was a major cultural event, the television channel has asked Xavier Veilhan to turn his artistic vision to the celebration of its 30th anniversary.

For this occasion, the artist has imagined a work composed of an immense mural and a stage at the Palais de Tokyo. An allegorical vision of the television channel, the mural mixes portraits, images from the channel's programs, and images from behind the scenes to create a reflection on technique and that which remains off camera. Taking inspiration from Eugène Delacroix’s history painting and Diego Rivera’s murals, Veilhan’s piece plays with art history as it gives an external perspective on CANAL+. Its imposing format underscores the epic dimension of the channel’s unique human and televisual adventure.

CANAL+ appears in the work as a “creator of images,” with its stream of images irrigating contemporary visual culture. Xavier Veilhan acts as a video editor, drawing from this well of iconography and thereby finding the elements necessary to compose his motif.

In front of this monument, he installs a wide wooden stage made of bleacher seats and podiums. This stage hosts a lively program devised by CANAL+, featuring encounters, discussions, projections, and happenings, offering a privileged view of the mural. The simplicity of the stage’s forms and the raw materials used in its construction are reminiscent of the behind-the-scenes of television sets while also recalling the minimalist aesthetic of architectural modernism.

Xavier Veilhan

Since the late 1980s, Xavier Veilhan has been developing a multiform artistic practice situated somewhere between classicism and high technology that spans the mediums of sculpture, painting, performance, environmental art, video, photography, and more. For him, art is “a tool for vision through which we must look in order to understand our past, present, and future.” Xavier Veilhan questions our perception of reality by creating exhibitions in the form of landscapes and in situ works in cities, parks, and houses (Veilhan Versailles, 2009; Veilhan at Hatfield: Promenade, 2012; the Architectones series, 2012-2014). A seasoned veteran of projects in public space, he has recently installed works in New York (Jean-Marc, 2012), Shanghai (Alice, 2013), and Sweden (Vibration, 2010).

In 2014, he has solo shows in Seoul, Moscow, and Barcelona, while the Cluny Abbey continues an ongoing three-year exhibition of Le Baron de Triqueti (2006), a scenographic installation that hosts a selection of old and contemporary works.

Xavier Veilhan is represented by the Galerie Perrotin (New York, Hong Kong & Paris), Andréhn-Schiptjenko (Stockholm) and 313 Art Project (Seoul).

www.veilhan.com

COMING SOON

LES MODULES - FONDATION PIERRE BERGÉ - YVES SAINT LAURENT

12 DECEMBER – 11 JANUARY

❖ LOUISE PRESSAGER
WINNER OF THE PRIX SPÉCIAL DU JURY DU 59ÈME SALON DE MONTROUGE

❖ QINGMEI YAO
WINNER OF THE PRIX SPÉCIAL DU JURY DU 59ÈME SALON DE MONTROUGE

❖ VIRGINIE GOUBAND
WINNER OF THE PRIX DU CONSEIL GÉNÉRAL DES HAUTS-DE-SEINE DU 59ÈME SALON DE MONTROUGE
To accompany every visitor, respond to the expectations or all, and appreciate art in a different way, the team dealing with the public has dreamt up a varied range of trajectories and cultural experiences for you to enjoy. Based on interaction between the works, the locations and individuals, they all lead to an aesthetic, emotional or intellectual exploration which tries to blend with the vision of a reality that has been renewed by the artists, to go beyond your own impressions and give free rein to the imagination. Novice or experienced, amateurs or the simply curious, adults, children or seniors, visitor of the day time or night owls, every visitor can find in the largess provided by « la mosaïque » experiences which adhere to saunter, to dive or even to lose themselves in contemporary art.

OPEN TO EVERYONE
Everyday, the Palaisrama or Focus visits (depending on its length) offer a choice of two guided tours for an individualized approach to the space and the exhibited artworks. Every evening Palais secret and Palais décalé visits offer the opportunity to discover the current artistic creation by exploring the mysteries of the building or through the eyes of a special guest. Twice a season, a Grand Atelier is open for all to discover contemporary art in a different way through practical artistic activities and to share a convivial afternoon.
**THE BOOKSHOP**
The Palais de Tokyo bookshop offers a wide international selection of books, journals, DVDs as well as other merchandise. Contemporary art, essays on art, architecture, design, graphic art, fashion, photography, children’s books: All the fields that attest to the liveliness of current creativity are represented. Special emphasis is placed on international press and on exhibition catalogues held in France and abroad.

**LE POINT PERCHÉ**
At the heart of Palais de Tokyo, in a space unexplored by artists until now, Michael Riedel, invited by The Absolut Company, will take over a strange platform, an architectural oddity overlooking the Galerie Basse and offering an unconventional point of view of the building’s exhibition spaces. This space, called the Point Perché (High Perch), is the headquarters of the Events program and hosts concerts, performances, conferences, projections, etc. Reinvented by the artist, the “Point Perché,” viewed as a space for exchanges and discoveries.

**LE YOYO, MADAME ET MADEMOISELLE CINÉMA**
The former auditoriums of the French Cinematheque have been transformed into new spaces managed by the Palais de Tokyo and devoted to conferences, concerts, fashion shows, parties, film projections and much more. The largest room, «YOYO» has a capacity of 300 seats and 500 standing. Two other projections rooms «Madame Cinéma» 60 seats and «Mademoiselle Cinéma» 25 seats, have opened in collaboration with MK2.

**LE TOKYO EAT**
Since Palais de Tokyo opened its doors in 2002, Tokyo Eat has attracted lovers of inventive cuisine to relax in its convivial surroundings. The Tokyo Eat décor is the work of Stéphane Maupin (architecture and lamps), Ivan Fayard (the tables) and the artists André, Marcus Kreiss, Olivier Babin, Kolkoz and Zevs (the chairs). Bernard Brunon (That’s painting) is responsible for the wall paintings.

**MONSIEUR BLEU**
Conceived by Laurent de Gourcuff and Gilles Malafosse, designed by Joseph Dirand, this new culinary destination offers cocktails made to order, and innovative cuisine, with outdoor seating looking over the Seine. With an enviable location in the new wing of the Palais de Tokyo, perched on the quays of the Seine just across from the Eiffel Tower, Monsieur Bleu caters equally well for sociable suppers, business lunches, family meals, artist meetings, or indeed lively late-nights.
INSIDE PARTNERS
Orange, a Founding Partner, joins forces with the Palais de Tokyo to offer a unique collaborative model for artists, engineers and researchers.

For several years, Orange implements projects at the crossroads of culture and the technology innovation. Orange invests in the creation by putting in relation the artists and the researchers of Orange Labs, with the certainty that the artistic activity is a powerful lever to understand the stakes and prefigure the technologies and the uses of tomorrow.

This partnership is also the opportunity to develop new projects of artistic collaboration, like the contest PUSH YOUR ART (cf. p. 135) as well as tools of mediation for the visitors, in particular the official application of Palais de Tokyo on smartphone. The application allows the visitor to prepare its coming, to find a way in the multiple spaces of the museum and to enrich its visit with interviews of artists, presentation of the history of the palace, an interactive plan …

With its ability to put the digital world at culture’s service and to promote new uses, the Group acts as a ‘digital coach’, accompanying institutions in their efforts to promote cultural heritage and interact with their audiences. Orange is a major partner to prestigious cultural institutions, most recently joined by Palais de Tokyo.

ABOUT ORANGE

Orange is one of the world’s leading telecommunications operators with sales of 43.5 billion euros in 2012 and has 168,000 employees worldwide at 30 June 2013, including 103,000 employees in France. Present in 32 countries, the Group has a total customer base of more than 231 million customers at 30 June 2013, including 174 million mobile customers and 15 million fixed broadband customers worldwide. Orange is also a leading provider of global IT and telecommunication services to multinational companies, under the brand Orange Business Services.

Orange is listed on the NYSE Euronext Paris (symbol ORA) and on the New York Stock Exchange (symbol ORAN). For more information on the internet and on your mobile: www.orange.com, www.orange-business.com, www.orange-innovation.tv or to follow us on Twitter: @presseorange.

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Louis Roederer champagne’s partnership with the Palais de Tokyo coincides with the creation of the Louis Roederer Foundation.

Being part of this amazing creative nexus, set to be one of the most jubilant and fruitful in the world, is both a pleasure and a duty for Louis Roederer in the House’s “quest for works of art”. Its involvement will open up fresh opportunities and provide a new dynamic, further adding to a wealth of patronage initiatives over the past ten years – including partnerships with the BnF, a number of festivals in New York, Paris, Aix, London, Deauville, Berlin, Hong Kong, and featuring major artists such as Sophie Calle, Bettina Rheims, Stéphane Couturier, JR, Jean-Michel Alberola, Raymond Depardon …

These ten exciting years have enabled the old Champagne House from Rheims to earn the French distinction of ‘Major patron of Culture and Arts’.

For over two hundred and fifty years, Louis Roederer has been dedicated to producing the best Champagne wines – and, for some twenty years now, other great wines in Médoc, Provence, Portugal and California. First and foremost, this involves work on material aspects, such as the soil, the vines, cellars and blends; but the non-tangible aspects mustn’t be neglected, either.

Hand in hand with institutions and artists, it is the “quest for works of art” that adds this further dimension, both to the daily oil and to the wines themselves. If those who taste them consciously or unconsciously experience this inspiration, in much the same way as they enjoy the bubbles and silky texture of a given vintage, the “quest for works of art” will have reached its goal.

It will reach its goal if, however modestly, it can contribute to artistic creation and its influence. Our thanks go to Jean-Michel Alberola, who was instrumental in bringing together the Palais de Tokyo and the Louis Roederer Foundation. How could we be anything other than proud of this partnership, illustrated by Alberola in the beautifully painted walls of the “Salle des instructions”, an invitation to a radically different way of thinking? And the neon “Cristal” suspended above the entrance of the Palais might be the best tribute we could dream of from such an artist.

Our thanks too to Jean de Loisy, Julie Narbey, Anne-Marie Hibbs and all the Palais’ team for having taken the Louis Roederer Foundation on its friendly board, towards many amazing discoveries.

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COS is for women and men who want modern, functional and considered design. Always exploring our original concept of favouring style over fashion, we like timeless design that lives beyond the season. Merging traditional methods with new techniques and innovative fabrics, we work hard to create fashion pieces that look and feel at once classic and modern. Attention to detail is present across all areas of the brand; from seasonal collections and an enjoyable store environment.

Since our launch in 2007, we have endeavoured to open stores in carefully considered locations where the COS design concept preserves the buildings’ original features. At COS, we are consistently inspired by the art and design world whether through seasonal collections, in-store designs or brand partnerships. We believe that our customer shares our interest in this world and often collaborate with different artists, designers and organisations who embody the COS values and provide us with an opportunity to give something back to our customer.

COS is currently present in 21 countries with over 96 stores. In autumn 2011 COS launched an online store and now sells in eighteen European countries as well as the U.S.

COS partners with Palais De Tokyo to support an installation by ‘Numen’. Only created with transparent tape the arms of this installation are suspended to the building and shows the inside of the organic shape. The structure invites the visitors to the beginning of the “Inside” exhibition. Adventurous visitors have the possibility to step into this protecting matrix.

Cosstores.com

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The EMERIGE group is a key player in the French real estate industry. EMERIGE specialises in redeveloping property, its expertise encompassing the construction, development and asset management and real estate investment; it offers a global aesthetic world ranging from architecture to objects. Patronage is at the heart of the culture of the company run by Laurent Dumas: protecting heritage, promoting contemporary art and encouraging artistic creation and collaboration are all missions to which EMERIGE is committed. In particular, the group recently lent its support to large scale exhibitions such as those organised by the Chalet Society, at Villa Emerige but also at Palais de Tokyo in 2013 with Philippe Parreno.

On the occasion of the group’s 25 years, his president Laurent Dumas launched the first EMERIGE Revelations Grant dedicated to the young French artists and created the EMERIGE Endowment for the Contemporary Art intended to perpetuate and develop his commitment in favour of the creation. As part of this work, EMERIGE is pleased to lend its support to « Inside » exhibition at the Palais de Tokyo.

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Created in 1953, the collecting society Adagp - Société des Auteurs Dans les Arts Graphiques et Plastiques – has currently the most representative catalogue of visual arts in the world. Over 115,000 artists (direct members and indirect members via its international network of sister-societies) have appointed it to manage their rights.

Adagp represents artists in more than 30 disciplines: painters, sculptors, photographers, plastic artists, drawners, architects, video makers, designers, cartoonists, but also poster artists, ceramicists, engravers, mangakas, glass artists...

Thanks to its international network, Adagp handles rights and collects royalties on behalf of its members all over the world for every use : book, press, advertising, television, auction, Internet...

Moreover, in order for copyright to be an efficient protection for artists and their creations, Adagp is a member of several national, European and global organizations.

Adagp is very involved in supporting the creation and dissemination of works through its Image bank and supports cultural events of the contemporary scene such as «Inside» exhibition.

Artists, right holders : join us and you will receive the rights due to you.

Contact : www.adagp.fr
INSIDE CHINA PARTNER
Founded by Adrian Cheng in 2010, the K11 Art Foundation is a not-for-profit organisation that advances the development of Chinese contemporary art by providing the creative incubating platform to nurture artistic talents in Greater China and to facilitate their exposure on the international stage. Through research, initiatives and partnerships, as well as harnessing the passion and energy of the active participants, the K11 Art Foundation facilitates the public to enjoy a diverse array of programmes and exhibitions to educate and raise the collective appreciation of arts and culture.

“Inside China” is the inaugural co-curated exhibition by K11 Art Foundation (KAF) and PALAIS DE TOKYO in Paris this autumn, a collaboration that will showcase art works by Chinese contemporary artists in dialogue with fellow French contemporary artists to boost cross-cultural exchanges between the two. The exhibition, which will open during FIAC in October 2014, is curated by Jo-ey Tang and Wang Chunchen of the Central Academy of Fine Arts Museum in Beijing and will feature five artists from China and three from France: Li Gang, Edwin Lo, Wu Hao, Yu Ji, Zhao Yao, Nadar, Renaud Jerez, and Aude Pariset.

This is the first in a series of co-curated projects under a three-year partnership agreement between KAF and PALAIS DE TOKYO, an extensive and comprehensive collaboration between two of the leading art institutions in China and France, to expand and strengthen international dialogue and nurture creative talents. A first-of-a-kind endeavor, it will provide the opportunity to discover the range of creative talent emerging from Greater China, and seek to inspire us to think, live and contribute to our society in meaningful ways. The exhibition will travel to China after it closes in Paris in January 2015.

KAF has embarked on a range of creative collaborations and cross-regional experimentations in China and beyond, to showcase Chinese talent and enable artists to reach their full potential. Across Greater China, KAF’s initiatives include the K11 Art Village which provides support for young artists who do not have the financial means to support their vocation. They are invited to join artist-in-residence programmes and turn their unique ideas into creative works. These young talents will also gain access to a wide range of nationwide and overseas resources, exhibition opportunities and academic exchanges, as well as greater public and media exposure.

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PALAIS DE TOKYO
PARTNERS
The relationship of JTI with the Palais de Tokyo is based on the group’s commitment to pursue an active corporate philanthropy policy. This engagement does not only mean supporting large-scale social actions, but also significantly contributing to cultural causes. Thus, JTI is committed for several years to culture and arts through partnerships with the most prestigious museums, such as the Louvre, the Prado, the Rijksmuseum or the British Museum.

Contemporary art is also an important focus for JTI. The group has supported the artist Anish Kapoor on the occasion of Monumenta in Paris in 2011, and the Beyer foundation during the exhibition dedicated to Louise Bourgeois, in Geneva. Its partnership with the Palais de Tokyo appears as a natural continuity of JTI’s commitments.

On the occasion of the renovation and enlargement of the Palais de Tokyo, JTI has chosen to partner with this extraordinary place, which became a must in the circuit of contemporary art. By hosting artists and international designers, the Palais de Tokyo contributes establishing Paris as one of the great capitals of contemporary creation.

The reopening of the Palais de Tokyo in 2012 marks a milestone in the life of this space and represents an ideal opportunity to initiate an ongoing relationship with JTI. It is therefore with pride that JTI associates with this place unique in its size, the quality of its architecture and its openness to the world.

About JTI

JTI - Japan Tobacco International - is the international tobacco business of Japan Tobacco, the world’s third largest industry player.

JTI is a true multinational company employing 25,000 people around the world with roots in many different countries - Japan, United States, Great Britain, Austria, only to name a few.

JTI is building its strength from the diversity of its heritage and the cultures represented by its employees.

We are headquartered in Geneva, Switzerland, under the leadership of Thomas A. McCoy, Président et CEO.

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Fondation Pierre Bergé – Yves Saint Laurent, Annual Partner of Palais de Tokyo

The Fondation Pierre Bergé - Yves Saint Laurent, sponsor of cultural life, in France and abroad, is delighted to continue its support of the Modules - Fondation Pierre Bergé - Yves Saint Laurent program at the Palais de Tokyo.

Incubator for emerging creators, the Modules provide 5 artists residing in France the opportunity to show their work at the Palais de Tokyo for two months. The program fosters experimentation as well as promotion of the young French scene by supporting artists in the production of their work and assuring them public visibility and access to curators, collectors and the media.

The Foundation has set itself three primary goals:
- To conserve the 5,000 Haute Couture garments and the 15,000 accessories, sketches and assorted objects that bear witness to 40 years of Yves Saint Laurent’s creativity
- To organize exhibitions: fashion, paintings, photographs, drawings
- To support cultural and educational projects

Contact Fondation Pierre Bergé – Yves Saint Laurent:
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“Emerging Talent in Emerging Economies” is an innovative program to promote the vibrant, creative artistic scene in Southeast Asia.

Developed in partnership with Palais de Tokyo, “Emerging Talent in Emerging Economies” aims to discover and bring to wider notice little-known artists from Southeast Asia. This novel program is being deployed over a four-year period, from 2014 to 2017, by a dedicated team at Palais de Tokyo, led by curator Jo-ey Tang, who will visit various countries in the region. Young artists in residence at the center’s “Pavillon” will have their work exhibited in Paris and in Singapore.

Starting from September 2014, Burmese artist Aung Ko will join the Pavillon residency, and an artwork by the sculptor and painter Chan Aye will be displayed at Palais de Tokyo for several months starting from December 2014. These two artists are the discoveries of Jo-ey Tang’s first exploratory trip in Burma.

Through “Emerging Talent in Emerging Economies”, the Total Foundation is helping to promote and showcase the creative process, honoring one of its missions.

Created in 1992, the Total Foundation focuses on four areas: culture and heritage, community support, public health and marine biodiversity. The Total Foundation emphasizes long-term partnerships in all its areas of activity. It aims not just to provide financial support, but also to share and strengthen expertise to broaden collective knowledge.

Inspired by Total's global scope, the Foundation strives to promote cultures, especially those of the Group's host countries. It supports contemporary art and encourages innovative artistic processes in various emerging economies.

Press contact of the Total Foundation:
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Responsable communication Fondation Total
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Neuflice OBC, Partner of Pavillon

Major player in cultural sponsorship in France, Banque Neuflice OBC reinforces its action in favour of the contemporary artistic creation by supporting since 2011 the Pavillon, the creation laboratory of the Palais de Tokyo, renamed Pavillon Neuflice OBC.

This support is naturally in line with its dynamic and original sponsorship policy, in the service of the contemporary creation and the valorization of cultural heritage.

By this partnership, Banque Neuflice OBC helps the new generation of artists to rise, explores all the creation fields and sharpens its perception of the world through the artists’ vision.

A banking institution of convictions, Neuflice OBC is sensitive to this artistic experiment, at the same time residence for young artists, pedagogic unit and creation laboratory, which, by starting a thought about today's art practises and stakes, helps the bank to feel the signals of a lively world, to break the habits, to widen the field of possible.

Honored by the Ministry of Culture and Communication as Major Sponsor, Neuflice OBC is also rewarded by the Oscar Admical for cultural sponsorship in 2012. The Neuflice OBC sponsorship policy sets out to combine the culture of the past with that of the future, to associate the visual arts and the cinema, and to coordinate its actions with those of Neuflice Vie, its insurance company.

The bank's sponsorship policy…

Banque Neuflice OBC, one of the leaders in private banking in France, is often quoted as a reference in cultural sponsorship, notably for visual arts and the cinema. Its field of intervention includes partnerships with prestigious institutions, both for exhibitions and for major artistic events. Its choices get organized around supports in the creation as in the development of the cultural heritage.

Choices reflecting the values of a private bank…

The actions carried out by Neuflice OBC are at one and the same time proof of a rigorous, long-term commitment to quality projects and an open-minded and innovative encouragement of promising creative initiatives geared to the future. The priorities enshrined in the bank's sponsorship policy also illustrate the appropriateness to its clients, with a special focus on families with roots in the French industrial sector and often with a reputation as art lovers, or on professionals from the world of cinema and communication drawn from all parts of the country.

A coherent sponsorship policy…

Neuflice OBC also shares its engagements with its insurance company, Neuflice Vie, which has opted to focus on contemporary, photographic and videographic images through partnerships of various kinds, like its durable contribution to Jeu de Paume and MEP museums.

Some examples of actions in 2014 :

Major Sponsor of the Cinémathèque française, Pavillon Neuflice OBC - the creation laboratory of the Palais de Tokyo, Restoration of the Boudoir at the Jacquemart-André museum, support the production and dissemination of artists’ works from the Fresnoy national Studio of the Contemporary Arts, Exhibition « Des hommes, des mondes » at the Collège des Bernardins (March-June 2014), Contemporary drawing prize of the Foundation Daniel et Florence Guerlain (march 2014), Monumenta “L’étrange cite-Ilya et Emilia Kabakov”, RMN-GP (may-June 2014), Talents Cannes 2014 (Adami), Suzanne Valadaon and Maurice Utrillo refurnishing workshop in Montmartre Museum, FIAC (october 2014), Arcs European Film Festival (december 2014)…

Media Contact Neuflice OBC :

Carole Tournay, Events and sponsorship manager

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General information

PALAIS DE TOKYO
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OPENING HOURS
Palais de Tokyo is opened
From noon until midnight every day, except Tuesdays
Closed January 1st, May 1st and December 25

ADMISSION
Full price : 10€
Discounted price : 8€ (For visitors under 26, holders of the “Famille nombreuse” card, teachers.)
Free : For visitors under 18, unemployed, Welfare recipients, seniors, handicapped and accompanied adults (with the appropriate documents less than three months old)

POINTS OF SALE
On site at the ticket office
On the website : www.palaisdetokyo.com

GETTING HERE
Métro, Bus, RER
Métro : Line 9, stations Iéna and Alma Marceau
Bus : Lines 32, 42, 63, 72, 80, 82, 92
RER : Line C, Station Pont de l’Alma
Vélib’
Stations Vélib’ near Palais de Tokyo
n° 16007 : 4, rue de Longchamp
n° 8046 : 2, rue Marceau
n° 7023 : Quai Branly

The Palais de Tokyo is only one station away from Trocadéro, and two stations from the Champs Elysées.

JOIN US : TOKYOPASS, AMIS, MEMBER OF TOKYO ART CLUB
With the Tokyopass you enjoy…
… unlimited access free of charge for one year (from date of issue to date of expiry)
… a pass card
… 5% discount at the Palais bookshop
… three issues of the magazine Palais gifted
… a guided tour of each new exhibition
… 10 % discount at the Galerie des Multiples on every co-production by the Galerie des Multiples and the Palais de Tokyo
… discount prices and benefits from our cultural partners

Admission
Regular fee: 40 euros
Reduced fee: 30 euros (more than 60; famille nombreuse; teacher and reregistration)
Under 26 visitor: 25 euros
Duo fee: 60 euros (invite who you want)
Art student fee: 15 euros

Registering
On site at the ticket office daily (except Tuesdays), from 12.00 to 24.00
By post: Tokyopass, 13 avenue du président Wilson, 75116 Paris
By email: tokyopass@palaisdetokyo.com
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L'exposition INSIDE bénéficie aussi du soutien du groupe Emerige et de l’Adagp (Société des Auteurs dans les Arts Graphiques et Plastiques).

LE PALAIS DE TOKYO REMERCIE ÉGALEMENT PALAIS DE TOKYO ALSO THANKS

Le Tokyo Art Club Entreprises, le Tokyo Art Club et les Amis du Palais de Tokyo