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PRESS RELEASE

LILI REYNAUD DEWAR AT THE CENTRE POMPIDOU

PRESENTATION OF THE PRIX

FONDATION D'ENTREPRISE RICARD 2013

THURSDAY 3 JULY 2014 AT 7.00 P.M., CINEMA 1,

AT A "PROSPECTIF CINÉMA" SESSION DEDICATED TO THE ARTIST

The series of three videos entitled *I'm intact and I don't care* (2013) by Lili Reynaud Dewar, winner of the 2013 Prix Fondation d'entreprise Ricard, now joins the Centre Pompidou collection and will be presented to the public as part of the new display of contemporary works from the collections, *Une Histoire. Art, architecture et design, de 1980 à nos jours*, starting on 2 July 2014.

In 2000, the Centre Pompidou began hosting the annual Prix Fondation d'entreprise Ricard, which acclaims an emerging artist in the young French scene. Works by the prize winners, donated to the Centre Pompidou by the Fondation d'entreprise Ricard, thus add significantly to the collections. Lili Reynaud Dewar's *I'm intact and I don't care* (2013) now joins works by winners of the Prize between 1999 and 2012: Didier Marcel, Natacha Lesueur, Tatiana Trouvé, Boris Achour, Matthieu Laurette, Mircea Cantor, Loris Gréaud, Vincent Lamouroux, Christophe Berdaguer and Marie Péjus, Raphaël Zarka, Ida Tursic and Wilfried Mille, Isabelle Cornaro and Benoît Maire, Adrien Missika and Katinka Bock.

In 2009, the Centre Pompidou acquired one of the artist's sculptures, *Les garçons sauvages* (2008), inspired by William Burroughs' story *The Wild Boys*, which was presented during the *Elles@centrepompidou* exhibition in 2009/2010.

After completing a Master's in Law, Lili Reynaud Dewar (b. 1975 in La Rochelle) studied at the Ecole des Beaux-Arts in Nantes (1998-2001 and 2004-2005) and the Glasgow School of Art (2001-2003). After settling in Nantes, she became an active figure in the local art scene, and contributed to the review 02 as an art critic – an activity she continued in co-directing *Pétunia*, a feminist contemporary art review created in 2009. Numerous national institutions have dedicated solo exhibitions to her, like the Basel Kunsthalle (2010), the Bielefeld Kunstverein (2011) and the Belvedere in Vienna (2013).

Lili Reynaud Dewar creates hybrid works halfway between installation, decoration, performance and sculpture, where she reworks numerous sources from so-called alternative cultures – Black, Rasta, Punk, and Feminist. In these works, she pays tribute to artists like Rainer Werner Fassbinder, the Memphis Group and Josephine Baker.

The performance aspect, often filmed, is important in her work, and actively underlies her thinking, according to her motto: *“I perform myself, therefore I become what I perform”*. Since the exhibition *Ceci est ma maison/This is my place* at Le Magasin in Grenoble in 2012, the artist has created and developed a set-up of evolving elements with *fountain beds*: beds containing a black ink fountain, with wallpaper or panels covered with flowered fabric and colourful fruit, symbolising intimate spaces and thus composing *“bedrooms within a public area”*. Variations of this set-up were exhibited during the last Lyon Biennial (2013) and at the exhibition *La vie matérielle* at the Fondation d’entreprise Ricard in 2013 – a title taken from the eponymous work by Marguerite Duras in which she writes about domestic life.

Lili Reynaud Dewar compares the exhibition period of this set-up as a kind of precarious lease, and imagines what it is like to live in each of these spaces.

In some areas of the exhibition, unseen by the viewers, Lili Reynaud Dewar has filmed herself pretending to live there, dancing nude in Josephine Baker style. The three videos in the series entitled *I’m intact and I don’t care 1, 2 and 3* (2013) illustrate her first performances and solitary dances in various rooms in museums – respectively the Vienna Belvedere, the Contemporary Art Museum in Lyon and the Consortium in Dijon. These are all tributes by the artist to Josephine Baker, the Afro-American and Amerindian dancer who used her considerable popularity in the fight against racism. Lili Reynaud Dewar also makes reference to Josephine Baker’s commission for a house from the architect Adolf Loos, the «Josephine Baker House» – which was never built, because it did not fulfil the artist’s need for privacy.

Through her filmed performances, Lili Reynaud Dewar explores the dividing line between what is public/private and what we make public, and the idea of making art a way of living.

PRATICAL INFORMATION

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Opening hours
Exhibition open every day
from 11 am to 9 pm
except Tuesdays

Tarif
11 to 13 €, depending on the period
Concessions : 9 to 10 €
Valid on day of issue for the national
museum of modern art and all exhibitions
Free admissions for Centre Pompidou
members (annual pass holders)

Print your own ticket at home
www.centrepompidou.fr

AT THE SAME TIME AT THE CENTRE

MODERNITÉS PLURIELLES
1905 - 1970
UNTIL 26 JANUARY 2015
press officer
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MARTIAL RAYSSE
14 MAY - 22 SEPTEMBER 2014
press officer
Anne-Marie Pereira
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CHRISTIAN MARCLAY - THE CLOCK
17 MAY - 2 JULY 2015
press officer
Céline Janvier
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PICABIA, MAN RAY ET LA REVUE
« LITTÉRATURE »
2 JULY - 8 SEPTEMBER 2014
press officer
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HOMMAGE À « MAGICIENS
DE LA TERRE »
2 JULY - 8 SEPTEMBER 2014
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UNE HISTOIRE.
ART, ARCHITECTURE, DESIGN
DE 1980 À NOS JOURS
FROM 2 JULY 2014
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CURATOR

Emma Lavigne,
curator at the musée national d'art
moderne, service création contemporaine
et prospective