

DANIEL DEWAR AND GRÉGORÉ GICQUEL

PRIX MARCEL DUCHAMP 2012

25 SEPTEMBER 2013 – 6 JANUARY 2014

Since they first met in 1997 at the École des Beaux-Arts de Rennes, Daniel Dewar and Grégory Gicquel have together developed a body of work based on experimentation (often carried to the extreme) with materials traditionally used in sculpture and crafts. Their chosen subjects correspond to their interests of the time, such as leisure, music, fashion, non-Western cultures and processes of decoration. Ideas of taste and beauty – with the element of relativity that they contain – are also at the heart of their work. They have made a name for themselves in France and on the international scene on account of their pop-style installations in spectacular formats that often test

the limits of the institution. For Espace 315, the two artists have created several large-scale pieces using some of their signature techniques. Entitled “Le Hall” (The Hall), the selection draws on the architectural characteristics of the space. The idea is to create an encounter between the observer and the monumental artworks, some of which are decorated with motifs that obey a logic similar to that of a rebus, and selected as much for their visual characteristics as their symbolic ones. Mindful of chance, of process and of accident, the artists affirm the subversive power of the loss of control.

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SPACE

The tapestry is largely made from merino wool and has been worked using traditional methods. The painting on silk is the transfer of a preparatory drawing for a ceramic mural depicting a subaquatic world, the response to a public commission for the Amsterdam Metro. The scale is the same as the actual mural. The artists have added a human figure to the ensemble, a bodybuilder made of oak. These artworks interact by a system of accordance and contrast : the smooth and fragile silk contrasts with the thick tapestry and solid wood.

TECHNIQUES

Daniel Dewar and Grégory Gicquel often experiment with traditional popular techniques, looking to employ long-established skills. None of the stages of production is delegated to others, something that has become rare in art today. For them, each stage is a source of invention: "When we started making sculpture, it was simply the most obvious way to work, because we could not pay people to do things in our place. Over time, we realised that this method gave us a kind of independence and enabled us improvise to a considerable extent."

Dewar and Gicquel subject themselves to a rigorous daily discipline that involves a lot of repetition. They have employed a dizzying number of techniques to date: sculpture in marble, granite, volcanic rock, wood and ceramic, painting on silk, weaving, metalwork, leatherwork and textiles. However, for the artists it is not a matter of being nostalgic, or of dwelling on the past, but, on the contrary, of adopting techniques to tackle something that for them as amateurs is new and unknown. Hence they offer us, by means of cheerful contamination, the possibility of renewing our relationship with traditional cultures. Without trying to do the work of an anthropologist, they seek what they call "the pleasure of making something appear."

PROCESS

We are also shown behind the scenes: we can go around, pass behind and contemplate what is usually hidden. Showing the reverse side often means showing the work involved. For Daniel Dewar and Grégory Gicquel, the process must actually be made visible: "The time taken to produce the work opens the field to possibilities, and we can change our minds as the work gradually appears, in a counterproductive idea. But the production time is also that of the performance and a physical relationship with the material. These things are often visible within the work: its construction leaves traces of the numerous decisions and contradictions, and its making becomes a witness though the imprint of our gestures."

FORMS AND MATERIALS

"We don't practise a craft; it really is sculpture. And the material is indeed very present. Through our experiments, we seek places where the plastic qualities of a form become original through the way they are produced. I think we give importance to the material simply because we are surrounded every day by objects and things that we have to put up with for the rest of our days."

SUBJECTS

A Welsh corgi, a trainer, a dressing gown with a geometric pattern: these subjects seem to have no connection with each other besides their banality. Their co-presence does not form a story full of symbols, as in traditional tapestry.

This arbitrariness seems rather to mimic what we find on the painted canvas, where any old image is often depicted next to any other. Therefore it is up to each one of us to draw the connections, if we so wish.

These subjects are chosen by the artists, from among billions of others, primarily because they give them "the enthusiasm that [they need] to work." The relationship with the very materiality of the work is also an important factor. Hence the Welsh corgi's coat and the merino wool, the body of the eel and the shimmering character of the silk. The work is embodied in a specific materiality, unlike the immateriality of images of today and the speed of their appearance. As a result, it gives these subjects another form, another existence; it absorbs and transforms them at the same time.

"We are interested in the beauty that can arise from these encounters. The images we weave come from culture. They may seem ordinary, but a potential for power lies dormant within them. The weaving, the wool and its colours embody images which become material objects, sculptures that reveal the hidden beauty of something as everyday as a dressing gown."

THE PRIX MARCEL DUCHAMP

As one of the bold initiatives undertaken to raise the international profile of the French art scene, the Prix Marcel Duchamp was created in 2000 by ADIAF, the Association pour la Diffusion Internationale de l'Art Français (Association for the International Diffusion of French Art), which regroups almost 300 collectors and enthusiasts of contemporary art. Since its inception, this collectors' prize has enjoyed an important partnership with the Centre Pompidou, Musée National d'Art Moderne, and has awarded more than sixty artists, twelve of whom are regarded as the most innovative of their generation. The international jury is made up of French and foreign experts whose opinion is well-respected in the world of contemporary art: curators, critics and collectors.

www.adiaf.com



INTERNATIONAL JURY 2012

Michel Delfosse (Belgium),
collector

Gilles Fuchs (France), President of
ADIAF, collector

Jacqueline Matisse-Monnier
(France, United States), artist

Fumio Nanjo (Japan), Director of
the Mori Art Museum, Tokyo

Alfred Pacquement (France),
Director of the Musée National
d'Art Moderne, Centre Pompidou,
President of the Jury

Beatrix Ruf (Germany), Director of
the Kunsthalle, Zürich

Muriel Salem (Great Britain),
collector

EXHIBITION

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Curator, Musée National d'Art
Moderne

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CATALOGUE

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INFORMATION

01 44 78 12 33

www.centrepompidou.fr

EXHIBITION OPEN TO THE PUBLIC

From 25 September 2013 to 6

January 2014

Espace 315, Level 1

Every day except Tuesdays from
11.00 to 21.00

Last admission at 20.00

ADMISSION CHARGES

Access with the "Musée &
Expositions" ticket

€13, concessions €10

Valid on the same day for single
entry to each space, to the museum,
to all exhibitions and to Vue de Paris
(view of Paris).

Free with the annual Laissez-
Passer and for children under 18

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