

# ENDEAVOURS AND MASTER- PIECES press release

**Frac Sud**

**Cité de l'art  
contemporain**

from April 26  
until  
December 22  
2024

**Mucem**

**Musée des  
civilisations de  
l'Europe et de  
la Méditerranée**

from April 26  
until  
September 8  
2024

**[mac]**

**Musée d'art  
contemporain  
de Marseille**

from April 26  
until  
September 8  
2024

An exhibition initiated by  
**Frac Sud – Cité de l'art contemporain**

# ENDEAVOURS AND MASTERPIECES

**Jean-Marc Huitorel**, general curator  
**Muriel Enjalran**, associate general curator

## **The Hour of Glory** at Frac Sud – Cité de l’art contemporain

Curators

**Jean-Marc Huitorel**  
**Muriel Enjalran**

### **Exhibited artists**

Louka Anargyros, Noel W Anderson, Bianca Argimón, Jean Bedez, Berdaguer & Péjus, Julia Borderie, Marie Bovo, Elina Brotherus, Roderick Buchanan, Johanna Cartier, Lieven De Boeck, Gérard Deschamps, Marianne Dupain, Fédération Française d’Art, Jean-Baptiste Ganne, gethan&myles, Estelle Hanania, Lea Guldditte Hestelund, Camille Holtz, Taro Izumi, Zuzanna Janin, Jacques Julien, Jeremy John Kaplan, Stéphane Le Mercier, Camille Llobet, Fiona McMonagle, Gilles Mahé, Éric Mailliet, Laurent Perbos, Delphine Reist, Alexandra Riss, Chloé Serre, Yoan Sorin, Hank Willis Thomas, Olivier Tourenc, Sarah Trouche, Thomas Wattebled, and a selection of Olympic posters by artists Tracey Emin, Anthea Hamilton, Chris Ofili, Sarah Morris, Bob & Roberta Smith and Rachel Whiteread, from the British Council collection.

## **Trophies and Relics** at Mucem, Musée des civilisations de l’Europe et de la Méditerranée

Curators

**Jean-Marc Huitorel**  
**Jean-Fabien Philippy**

### **Exhibited artists**

Daniel Arsham, Neal Beggs, Guillaume Bijl, Lilian Bourgeat, Roderick Buchanan, Johanna Cartier, Gérard Deschamps, documentation céline duval, Lorraine Féline, Aurélie Ferruel and Florentine Guédon, Bella Hunt & Ddc, Fabrice Hyber, Jacques Julien, Jeremy John Kaplan, Jérémy Laffon, Fatima Mazmouz, Bruno Peinado, Laurent Perbos, Présence Panchounette, Antoine Proux, Pascal Rivet, Éléonore Saintagnan, Yoan Sorin, Barthélémy Togu, Thomas Tudoux, Salla Tykkä and numerous objects, mainly from collections of the Mucem and the MNS (Musée National du Sport, Nice).

## **Pictures at an Exhibition** at [mac] Musée d’art contemporain de Marseille

Curators

**Jean-Marc Huitorel**  
**Stéphanie Airaud**

### **Exhibited artists**

Mariam Abouzid Souali, Adam Adach, Noel W Anderson, Christian Babou, Jean Bedez, Julien Beneyton, Guillaume Bresson, Johanna Cartier, Nina Childress, Raoul De Keyser, Barry Flanagan, Jef Geys, Pierre Gonnord, Jacques Julien, Frédéric Lefever, Guillaume Pinard, Antonio Recalcati, Stefan Rinck, Pascal Rivet, Alain Séchas, Jérémie Setton, Susanne Strassmann, Maryline Terrier, Yves Trémorin.

**4**

**Press release**

Project's presentation

**8**

**Art and Sport:**

**An Attempt to Exhaust a Paradoxical Connection**

**9**

**Portfolio**

**13**

**Curators' biography**

**15**

**Catalogue presentation**

**16**

**Practical information**

**17**

**Partners and sponsors**

**17**

**Contact**

# Press release

## Project's presentation

---

Today, art cannot help taking account of sport, which has become an ever-present backdrop to our contemporary societies. On the initiative of the Frac Sud – Cité de l'art contemporain, and at the invitation of its director Muriel Enjalran, the curator and art critic Jean-Marc Huitorel has conceived an exhibition in three leading cultural institutions in the PACA region and the City of Marseille. *Endeavours and Masterpieces* examines art's relationship with sport through more than 350 works by nearly 100 artists from France and abroad, in which fascination, criticism and humor live side-by-side.

At the approach of the 2024 Olympic and Paralympic Games – some events of which will take place in Marseille – these questions of art's link to sport take on a contemporary relevance that is worth understanding through all of the tools available. It is not a matter of adding more soul or offering some kind of decorative backing to the upcoming sports competitions, but rather seizing this opportunity to try to explore their nature and circumstances through the use of a number of symbolic objects that, each in its own way, help us to interpret them.

Beyond any demonstrative aim, it is about offering an event that not only supports reflection and the questioning of certain conclusions, but also inspires delight, a moment of pleasure.

The **Provence-Alpes-Côte d’Azur region** (the Frac Sud’s main partner) and the **Ministry of Culture** (which provides its certification and some of its funding), are gathering around the **City of Marseille** to offer this major artistic and cultural project, rooted in the heart of the Cultural Olympiad.

Certified by Paris 2024, it counts among the flagship projects of the Cultural Olympiad in France, the only one of its size in the field of contemporary art.



---

There are a thousand ways to approach the subject of the links between art and sport, with the understanding that although both of them are liable to produce beauty, sport is not art and art is not sport. For *Endeavours and Masterpieces* (the umbrella title of the project in Marseille, undertaken in the context of the Paris 2024 Olympic and Paralympic Games), we have chosen three entry points that are as flexible and porous as possible, corresponding to the three exhibition sites.

# Frac Sud – Cité de l'art contemporain

## The Hour of Glory

At the **Frac Sud – Cité de l'art contemporain**, under the title *L'Heure de gloire* (*The Hour of Glory*: a nod to Warhol's fifteen minutes of fame, as well as to the all-too-often ignored heroism of artists), one will be able to explore a motley space that will see a clash between the cult of performance and the art of losing, as well as improbable objects, and the demands of those fighting for their place and for justice – the whole bathed in the magic of literature, of laughter and tears, of formal rigor and fantasies of challenging it.

The exhibition takes us on a journey that is as lively as it is iconoclastic, bringing together monumental sculptures (Jacques Julien, Taro Izumi, Louka Anargyros...), installations (Johanna Cartier, Lieven De Boek, Thomas Wattebled...), photographs (Camille Holtz, Estelle Hania, Elina Brotherus...), and films (Camille Llobet, Sarah Trouche, Julia Borderie...). A number of these pieces are being presented in France for the first time.

On the occasion of the exhibition *Endeavours and Masterpieces*, the Frac Sud is offering a new *carte blanche* dedicated to young artists, inviting students from the École supérieure d'art d'Aix-en-Provence to fill the space with experiments and present their creations revolving around the theme of sport, supported by exhibition's curator, Jean-Marc Huitorel.

### Exhibited artists

Louka Anargyros, Noel W Anderson, Bianca Argimón, Jean Bedez, Berdagger & Péjus, Julia Borderie, Marie Bovo, Elina Brotherus, Roderick Buchanan, Johanna Cartier, Lieven De Boeck, Gérard Deschamps, Marianne Dupain, Fédération Française d'Art, Jean-Baptiste Ganne, gethan&myles, Estelle Hania, Lea Guldditte Hestelund, Camille Holtz, Taro Izumi, Zuzanna Janin, Jacques Julien, Jeremy John Kaplan, Stéphane Le Mercier, Camille Llobet, Fiona McMonagle, Gilles Mahé, Éric Mailet, Laurent Perbos, Delphine Reist, Alexandra Riss, Chloé Serre, Yoan Sorin, Hank Willis Thomas, Olivier Tourenc, Sarah Trouche, Thomas Wattebled, and a selection of Olympic posters by artists Tracey Emin, Anthea Hamilton, Chris Ofili, Sarah Morris, Bob & Roberta Smith and Rachel Whiteread, from the British Council collection.

# Mucem – Musée des civilisations de l'Europe et de la Méditerranée

## Trophies and Relics

At the **Mucem – musée des Civilisations de l'Europe et de la Méditerranée**, with *Trophies and Relics*, we will see that both sport and art play a part in a number of beliefs – most of them very old ones mixing scholarly and vernacular forms (scholarly in their time) – and that their experience is inseparable from a set of artefacts whose effectiveness broadly depends on the faith accorded to them. Art then finds itself at the crossroads between relic adoration and the fetichism attached to contemporary objects, whether they belong to stars or to unknown people that one wishes to distinguish in this way. Here, both art and sport produce mythology.

Thus Thomas Tudoux's works enter into dialogue with cups from the Mucem's collection, and Fatima Mazmouz's work converses with Marcel Cerdan's gloves (loaned by the Musée National du Sport), while Gérard Deschamps and Bruno Peinado's skateboards interact with those of the Mucem. Similarly, balls made by artists (Laurent Perbos, Fabrice Hyber, and others) mix with ordinary balls, and also with legendary balls like the one from the 1998 World Cup semi-final.

### Exhibited artists

Daniel Arsham, Neal Beggs, Guillaume Bijl, Lilian Bourgeat, Roderick Buchanan, Johanna Cartier, Gérard Deschamps, documentation céline duval, Lorraine Féline, Aurélie Ferruel and Florentine Guédon, Bella Hunt & Ddc, Fabrice Hyber, Jacques Julien, Jeremy John Kaplan, Jérémy Laffon, Fatima Mazmouz, Bruno Peinado, Laurent Perbos, Présence Panchouette, Antoine Proux, Pascal Rivet, Éléonore Saintagnan, Yoan Sorin, Barthélémy Toguou, Thomas Tudoux, Salla Tykkä and numerous objects, mainly from collections of the Mucem and the MNS (Musée National du Sport, Nice).

# [mac] – musée d'art contemporain de Marseille

## Pictures at an Exhibition

At the [mac], **musée d'art contemporain** – which has named its exhibition after a composition by Mussorgsky, *Pictures at an Exhibition* – the set of works assembled will be of the kind offered by fine arts museums: paintings of course, but also drawings and photographs. Under a guise of conventional arrangements, we find an array of objects that are often undermined. We must stress that the intention is not to illustrate some apt theme, but rather, through sport, to question certain regimes of representation, grasping the very thing that sport is liable to say about art.

Welcomed outside by Stefan Rinck's imposing sculptures, and inside by Barry Flanagan's monumental bronze work from the British Council Collection (a partner of the project), visitors are invited to contemplatively dive into a history of modernity (postmodernity) in painting through the prism of sport. The exhibition offers small artist monographs dedicated to masters of the medium, from Guillaume Bresson to Jean Bedez by way of Mariam Abouzid-Souali, Adam Adach, Raoul De Keyser, Guillaume Pinard and Christian Babou.

### Exhibited artists

Mariam Abouzid Souali, Adam Adach, Noel W Anderson, Christian Babou, Jean Bedez, Julien Beneyton, Guillaume Bresson, Johanna Cartier, Nina Childress, Raoul De Keyser, Barry Flanagan, Jef Geys, Pierre Gonnord, Jacques Julien, Frédéric Lefever, Guillaume Pinard, Antonio Recalcati, Stefan Rinck, Pascal Rivet, Alain Séchas, Jérémie Setton, Susanne Strassmann, Maryline Terrier, Yves Trémorin.

# Art and Sport: An Attempt to Exhaust a Paradoxical Connection

Jean-Marc Huitorel

The question of sport in art, the presence of the sports motif among artists and their works is not a banal theme. Let's explore it. It is not sport in itself that we are interested in here in the first instance, but rather its heuristic function, its ability to question domains beyond its own, in this case, that of art. Thus the nature and definition of sports became, at the turn of the twentieth century, the long-ignored subject of a questioning by art as to its nature and circumference. When, among the countless aspects of reality that sustain it, art focused on sport, it was for a whole host of reasons that we will attempt to identify, but that we can already organise into two main categories. Art takes sport into account because the latter takes up a fair amount of real estate within contemporary reality. In addition, by questioning such a fertile anthropological patch, art finds an excellent tool there for its own epistemology. Because, at heart, sport says as much and possibly more about art than art says about sport. (...)

Not that sport, thus far, was absent from the field of action and interest for writers or artists, but it had never constituted such a natural vivarium for them, from which they now sourced forms and motifs, stories, attitudes and concepts, and means of analysis for their practices. Besides a few exceptions, it would be hard to find worlds more remote, more foreign to one another, than those of art and sport. We must go back very far, into the Greece of the classical and Hellenistic eras, from the sixth century BCE onwards, to retrieve a context in which sport plays a role at the heart of a totalising culture, in terms of military, religious, and artistic perspectives. Today it is said that art belongs to academic or high culture, while sport stems from popular or low culture. The suspicion is, of course, that borders so bluntly demarcated are hugely problematic and that it is necessary to look closer at times when art's popular success is increasingly clear or when sport produces a culture and scholarship that paves the way for academic research.

Striving to describe and analyse the interpenetration of these two fields of human activity and reality must not, however, lead us to desperately seek out common denominators for the two fields. While the beauty of gestures is found as much among artists as among sportspeople, art is not sport and sport is not art. That said, we will not deprive ourselves of identifying the deep connections that can unite the two, for instance in their relationship with rules – via the concept of play – in terms of both compliance and transgression.



# Portfolio

## Mariam Abouzid Souali

### On the edge of the universe



Mariam Abouzid Souali, *On the edge of the universe*, 2023  
Crédit : Adagg Paris, 2024. Courtesy Galerie Cecile Fakhoury  
Photo : Grégory Copitet

Games and sport hold an important place in the pictorial work of Mariam Abouzid Souali, not so much as a testament to or illustration of a personal passion, but rather as a metaphor for the state of the world, for the rules that govern it, and for the cynicism of their transgression. International, economic, political and military relations, those concerning southern countries in the neocolonial context, serve as the backdrop to scenes of play or sporting gestures (like football or skiing). The characters appear at once singularized and stereotyped: they are young faces but also just numbers. The young Moroccan artist's painting certainly stems from an art of ideas, but it would be wrong to reduce it to the category of problem painting. Her way of describing the world is inseparable from a constant questioning of her medium. The containers used for worldwide maritime transport introduce into this realistic painting (at least in the detail, since the inner connections themselves are the stuff of collage or montage) a contrasting abstraction directly stemming from the history of modern art, as well as a color palette that lights up the surface with a kind of blinking that also rings out like an alarm.

## Louka Anargyros

### Leatherboys



Louka Anargyros, *Leatherboys series, Leatherboys II*, 2020  
Ceramic, paint, 180 × 155 × 120 cm  
Arken Museum of Contemporary Art, Ishøj, Denmark

*Leatherboys*, the couples embracing on the floor by Louka Anargyros are realistic representations of competition bikers in the flamboyant suits they wear. The first disturbing fact is that these virile champions are rarely seen abandoning themselves in such a loving embrace. Secondly, the advertising inscriptions that usually adorn these leather outfits are here homophobic insults in different languages. The bravura assertion of a sexual identity coexists here with the denunciation of homophobia.

## Noel W Anderson Untitled, 2020–2021



Noel W. Anderson Untitled, 2020–2022  
Hanging tapestry, cotton  
Courtesy of the artist and Zidoun- Bossuyt Gallery, Paris

Noel W Anderson's best-known works consist of tapestries on which the artist very precisely intervenes in order to alter the traditional layout of this historic, prestigious medium. Here, the subjects presented are Black basketball players of the NBA, because it is the black body he is examining, that body which seems to be the only means for African Americans to access visibility and existence. Through brutal distortions, he accentuates the ghostly aspect of those bodies. Inspired by African mysticism, as well as by the writings of Frantz Fanon and Hélène Cixous, Anderson produces socially engaged, subtle work that has a very strong visual impact: showing the shadows to better assert the people.

## Jean Bedez Murmuration aux cent sonnets



Jean Bedez, *Murmuration aux cent sonnets*  
(*Murmuration / The Hundred Sonnets*), 2023  
Triptych, graphite drawing on paper, painted wood frame,  
anti-reflective glass, 131 × 456 cm  
Produced with the support of [mac], musée d'Art contemporain, Marseille, France  
Courtesy of the artist

*Murmuration aux cent sonnets* (*Murmuration / The Hundred Sonnets*) (inspired by a collection of BorisVian's poems), shows clouds of starlings flying against a background of the monumental Emirates Stadium, the London stadium of Arsenal. Between Hitchcockian fear and attentive observation of the animal world, in this monumental drawing, Bedez provides a meditation on the idea of the mass (which Elias Canetti called the "state of absolute equality") and its operation, with the world of sport as its privileged theatre.

## Aurélie Ferruel and Florentine Guédon Club



Aurélie Ferruel and Florentine Guédon, *Club*, 2017-2022  
Wood, stone, porcelain, photograph, textile, glass Variable dimensions.  
Frac Sud-Cité de l'art contemporain.  
© Aurélie Ferruel and Florentine Guédon

“Club” implies “fan”, and, in the field of sports, a “fan club” is a “supporters’ club”, in this case, female supporters. Aurélie Ferruel & Florentine Guédon tell the story of their lives as supporters in around fifteen works. This passion proves direct, sincere and no-frills; there is however nothing naïve about it, quite the opposite. Before their stars as before the materials and media that they use, they deploy their full awareness of the history of art and the appropriate techniques, which they learn as they go. They put votive offerings and totems to good use in an uninhibited way.

## Hank Willis Thomas Football and Chain



Hank Willis Thomas, *Football and Chain*, 2017  
69 x 179 cm, C-print, framed  
Courtesy galerie Maruani Mercier, Belgique

An essential part of the popular culture in which Hank Willis Thomas is interested is sport, basketball, American football, soccer and so on. The venomous beauty of his images (this one, *Football and Chain*), shows the extent to which the physical link between the player’s foot and the ball is a matter of chaining, in other words of alienation, particularly in the case of African-Americans. But to see these photographs as nothing more than denunciations would be to reduce their scope and force. They are also about the beauty inherent in this voluntary servitude, and the terrible beauty of combat elsewhere.

# Posters made for the London 2012 Olympic Games



Anthea Hamilton, *Divers*, 2011  
Signed, numbered, dated  
thirteen colour silkscreen print on paper, 76 x 60 cm, 30 x 23 1/2 in.  
© Anthea Hamilton. Courtesy the artist, kaufmann  
repetto, Milan/New York and Thomas Dane Gallery.  
British Council Collection



Rachel Whiteread, *London 2012*, 2011  
Sérigraphie, 76 x 60 cm  
British Council Collection, Inv. P8385

A selection of lithographed posters made for the London 2012 Olympic Games and drawn from the British Council's collection reflects contemporary themes and offers a significant panorama of the most prominent British artists.



# Curators' biography

## Jean-Marc Huitorel



Jean-Marc Huitorel is an art critic and exhibition curator. As a contributor to artpress and Critique d'art, he has written about numerous artists, painting, art and economics. Many of his exhibitions and accompanying books also focus on the links between art and sport. He is the author of *Les Règles du jeu, le peintre et la contrainte* (Frac de Basse-Normandie, 1999); *La Beauté du geste, l'art contemporain et le sport* (éditions du Regard, 2005); *Art & économie* (Cercle d'art, 2008); *L'art est un sport de combat* (with Barbara Forest and Christine Menesson. Analogues, 2011); *Yves Bélorgey, anthropologie dans l'espace* (with Jean-François Chevrier) published by Mamco, Geneva, 2012; *Une Forme olympique/Sur l'art, le sport, le jeu* (HEC éditions, 2017) ; *Gérard Deschamps, Nouveau Réaliste* (éditions du Regard, 2017); *Jean-François Dubreuil, leurs et bonheurs d'un peintre conceptuel* (éditions du Regard, 2022).

In addition to his work on art and sport, he has written about numerous artists, including: François Dilasser, Marcel Dinahet, Gilles Mahé, Roderick Buchanan, Rita Mc Bride, Marylène Negro, Lara Almarcegui, Jacques Villeglé, Guillaume Leblon, Julien Prévieux, Alain Séchas, Les Frères Chapuisat, Guillaume Bresson, Bernard Piffaretti, Dector & Dupuy, Abraham Poincheval, Nicolas Chardon, Berdaguer & Péjus, Martin Le Chevallier, Hubert Duprat, Nicolas Floc'h...

Jean-Marc Huitorel is a member of the Aica and was president of the scientific and cultural council of the Archives de la critique d'art from 2015 to 2021.

## Muriel Enjalran



Muriel Enjalran is the Director of the Frac Sud – Cité de l'art contemporain in Marseille. She worked as an independent art critic and a curator in France and abroad. Her research addresses artists' engagement with public space issue, particularly exploring artistic activism in the field of history, and the possibilities of visual sociology. She was general secretary and project coordinator of d.c.a, the French association for the Development of Art Centers from 2006 to 2015. Muriel Enjalran was then the director of the CRP/ Centre régional de la photographie in Douchy-les-Mines, running one of the first art centers in France to be awarded the "Contemporary art center of national interest" label. In addition to collaborating with Independent Curators International (ICI) in New York since 2012, she is also a member of the International Association of Art Critics (AICA). In 2015, she was awarded a curatorial residency at the Hyde Park Art Center in Chicago to carry out research into socially engaged artistic practices. Interested in the relationships between art and sport, she joined the Organization Expert Committee for the cultural program for The 2024 Summer Olympics in 2020. She is currently preparing a major exhibition entitled *Des exploits, des chefs-d'œuvre* in three venues: at the Frac Sud, at the [mac] musée d'art contemporain of Marseille and at the Mucem, with art critic and historian Jean-Marc Huitorel, to open in April 2024.

## Stéphanie Airaud



A graduate from the École du Louvre, Paris Sorbonne University and the Institut National du Patrimoine, Stéphanie Airaud began her career at the Musée d'Art Moderne et Contemporain de Strasbourg, before heading the Fine and Contemporary Art department at the Musée d'Annecy in 2002. She contributed to the development of the museum's contemporary art collection interpretation of the landscape. She participated in the emergence of the MAC VAL in 2004, the first contemporary art museum in the Paris suburbs, dedicated to art in France from the 1950s to the present day. In charge of Cultural and education programs until 2021, Stéphanie Airaud was responsible for the museum's multi-disciplinary programming, at the crossroads of contemporary art, literature and performance, exploring the forms the written word, the spoken word, gesture and audience participation in the mediation of contemporary art. She has curated projects co-created by Marie Preston, Nicolas Floc'h and Esther Ferrer. In 2022, Stéphanie Airaud was appointed heritage curator at the Galerie d'architecture moderne et contemporaine at the Cité de l'architecture et du patrimoine, in charge of the preventive conservation and restoration program. She pursues her research at the crossroads of aesthetics, sociology and the anthropology of art at the Université Paris 3 Sorbonne Nouvelle. On July 2023, she took up the post of director of the [mac] musée d'art contemporain de Marseille.

## Jean-Fabien Philippy



With a degree in contemporary history, Jean-Fabien Philippy conducted his first research into the abolition of the death penalty through the written press in 2000-2001. Specialising in heritage, he spent almost ten years producing and managing collections in both public and private institutions. He has been at the Mucem since 2012, where he coordinated the curatorship of the "Shared Holy Places" exhibition (2015) before overseeing the entry of the Andrée and Jacques Doucet donation (2016-2021). He oversaw the loan of one of the two guillotines held in the Mucem's collections, and published "Les Baumettes au musée : anciens et nouveaux objets patrimoniaux, de la guillotine aux graffitis" with Zoé Carle (2022). He conducted several interviews with Jacques Villeglé (2019-2022). He is now a project manager attached to the Scientific and Collections Department, continuing his work to promote the collections and coordinating the Conservation Department.

# Catalogue presentation

The book, the fruit of collaboration between the three Marseilles-based institutions, covers virtually the entire content of the three sections of the exhibition, approaching the subject of art and sport from different angles and showing all the artistic expressions that these links have engendered. It is published in two versions: French and English.

Jean-Marc Huitorel, the book's editor, who has devoted a number of exhibitions and publications to the subject, puts his in-depth knowledge of contemporary art at the service of the book, writing, commenting, criticising and bringing to life, as in a match, what is at stake in the artists' works. He has also invited other voices to express themselves, in the form of essays devoted to the question of relics, the status of sporting objects or feminist struggles. This highly illustrated collection, whose design plays on the typographic codes associated with sport, aims to provide a well-documented overview of a subject that is very much in the international news.

## Contributors

Jean-Marc Huitorel, General curator of the exhibition.

Muriel Enjalran, associate general curator.

Jean-Fabien Philipppy, associate curator for the Mucem.

Nicolas Sarzeaud has a doctorate in history from the EHESS. is conducting research into the social history of relics and and the problem of their reproducibility.

Since 2021, Marine Nédélec, a doctor in art history, has been combining the history of mentalities with her experience of sport to work on the links between art and sport.

## A Mucem/Dilecta co-publication

Published in two versions: French and English.

Graphism: Paper! Tiger! (Aurélien Farina)

## Technical information

20,5 × 26 cm

272 p.

## ISBN

978-2-37372-197-3 (FR)

978-2-37372-203-1 (EN)

## Price

39 €

# Practical information

---

## Mucem

### Musée des civilisations de l'Europe et de la Méditerranée

7 promenade Robert Laffont  
(esplanade du J4)  
13002 Marseille

04 84 35 13 13  
reservation@mucem.org

Mucem is open daily except thursdays and May 1<sup>st</sup>, from April 26 until 29, 10 am-6 pm,  
and starting from May 2nd 2024, 10 am-7 pm.

---

## [mac]

### Musée d'art contemporain de Marseille

69 avenue d'Haïfa  
13008 Marseille

04 13 94 83 49/54  
macpublics@marseille.fr

[mac] is open from tuesday until sunday, 9 am-8 pm.

---

## Frac Sud

### Cité de l'art contemporain

20 boulevard de Dunkerque  
13002 Marseille

04 91 91 27 55  
accueil@fracsud.org

Frac Sud – Cité de l'art contemporain is open from wednesday until saturday,  
noon-7 pm and Sundays, 2 pm-6 pm.



# Partners and sponsors

## The Cultural Olympiad

The Cultural Olympiad is a multidisciplinary artistic and cultural programme for the Olympic and Paralympic Games Paris 2024, an official deliverable of the IOC. The Paris 2024 Cultural Olympiad will bring together sport, culture and Olympic and Paralympic values throughout France.

This programme, which will be open and accessible to all, will encourage artistic creation, encounters between athletes and artists, and cross-fertilisation between audiences.

To find out more:

[olympiad-culturelle.paris2024.org](http://olympiad-culturelle.paris2024.org)



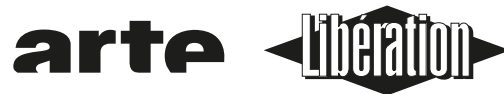
This exhibition is supported by the **British Council** as part of the **UK/France Spotlight on Culture 2024 Together We Imagine** programme.



The Fonds régional d'art contemporain is financed by the **Ministère de la Culture, Direction régionale des Affaires culturelles Provence-Alpes-Côte d'Azur** and the **Région Provence-Alpes-Côte d'Azur**.



## Media partners



**L'ÉQUIPE**

**Les Inrockuptibles**

**L'Œil 02 Télérama'**

**MGEN**, the leading mutual insurance company for civil servants, has been working alongside Mucem since 2017 to support its actions.



## Caisse d'Épargne CEPAC – Founding patron of Mucem

The Caisse d'Épargne CEPAC undertakes patronage actions in all its territories in favor of culture.

As a Premium Partner of Paris 2024, CEPAC has decided to support the exhibition *Endeavours and Masterpieces*, which offers a unique dialogue between art and sport.



# Contact

## Press

## Alambret Communication

Leïla Neirijnck  
[leila@alambret.com](mailto:leila@alambret.com)  
06 72 76 46 85

Marion Gales  
[marion@alambret.com](mailto:marion@alambret.com)  
06 43 16 56 58

