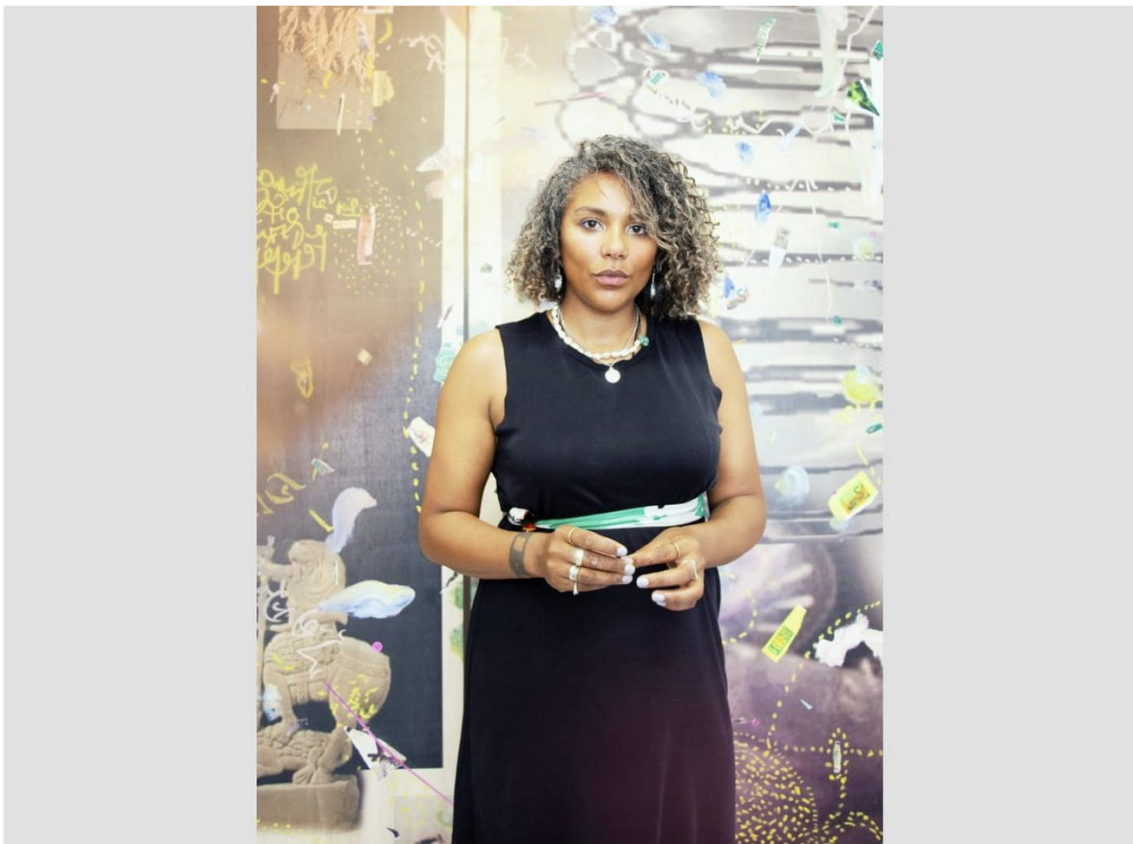


OCULA

Wins Marcel Duchamp Prize 2024

The prize's jury praised Choisne for artistic experiments that mixed gravity and lightness, creating tension between the everyday and the extraordinary.



Gaëlle Choisne. Photo: Aude Carleton for Art Basel.

French Haitian artist Gaëlle Choïsne has won France's most prestigious contemporary art prize, the Prix Marcel Duchamp.

Choïsne was born in 1985 in Cherbourg and now works in Paris. She is represented by Air de Paris, Romainville (Grand Paris). She was nominated for the prize alongside Abdelkader Benchamma, artist duo Angela Detanico and Rafael Lain, and Noémie Goudal.

'Given the fragility and experimental nature of her work, Gaëlle Choïsne succeeds in mixing gravity and lightness through multiple, multidisciplinary experiments that invite us to enter into her system,' said Xavier Rey, Director of the Musée national d'art moderne and a member of the prize's jury.

'Scholarly and vernacular, her work moves through the tension it creates between the everyday and the extraordinary, awareness of history and projection into the future,' he continued.

The Prix Marcel Duchamp 2024 exhibition is on now through 6 January 2025 at Centre Pompidou in Paris. In the exhibition, Choïsne presents her installation *L'Ère du Verseau (The Age of Aquarius)* (2024), which includes structures made of cork, large painted panels, and video projections. She describes the work as 'an island, an archipelago, a place where different realities accumulate to be reinvented and repaired'.

For the past 24 years, the Marcel Duchamp Prize exhibition has taken place at the Centre Pompidou. With the museum closing for renovations, from 2025 to 2029 it will instead be presented at the Musée d'Art Moderne de Paris.

Choïsne is also showing her work *Temple of Love – Tutti Sistemati (A Creole Garden in Normandy)* (2024) at the Toronto Biennial of Art (21 September–1 December 2024). Inspired by Roland Barthes's book *A Lover's Discourse: Fragments* (1977), the video installation addresses the relationship—including ecological and colonial dynamics— between Normandy and Haiti. —[O]



Gaëlle Choïsne, *Temple of Love – Tutti Sistemati (A Creole Garden in Normandy)* (2024). On view at The Auto BLDG, 9th Floor as part of the Toronto Biennial of Art, 2024. Courtesy the artist and Air de Paris. Photo: Toni Hafkenscheid.

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