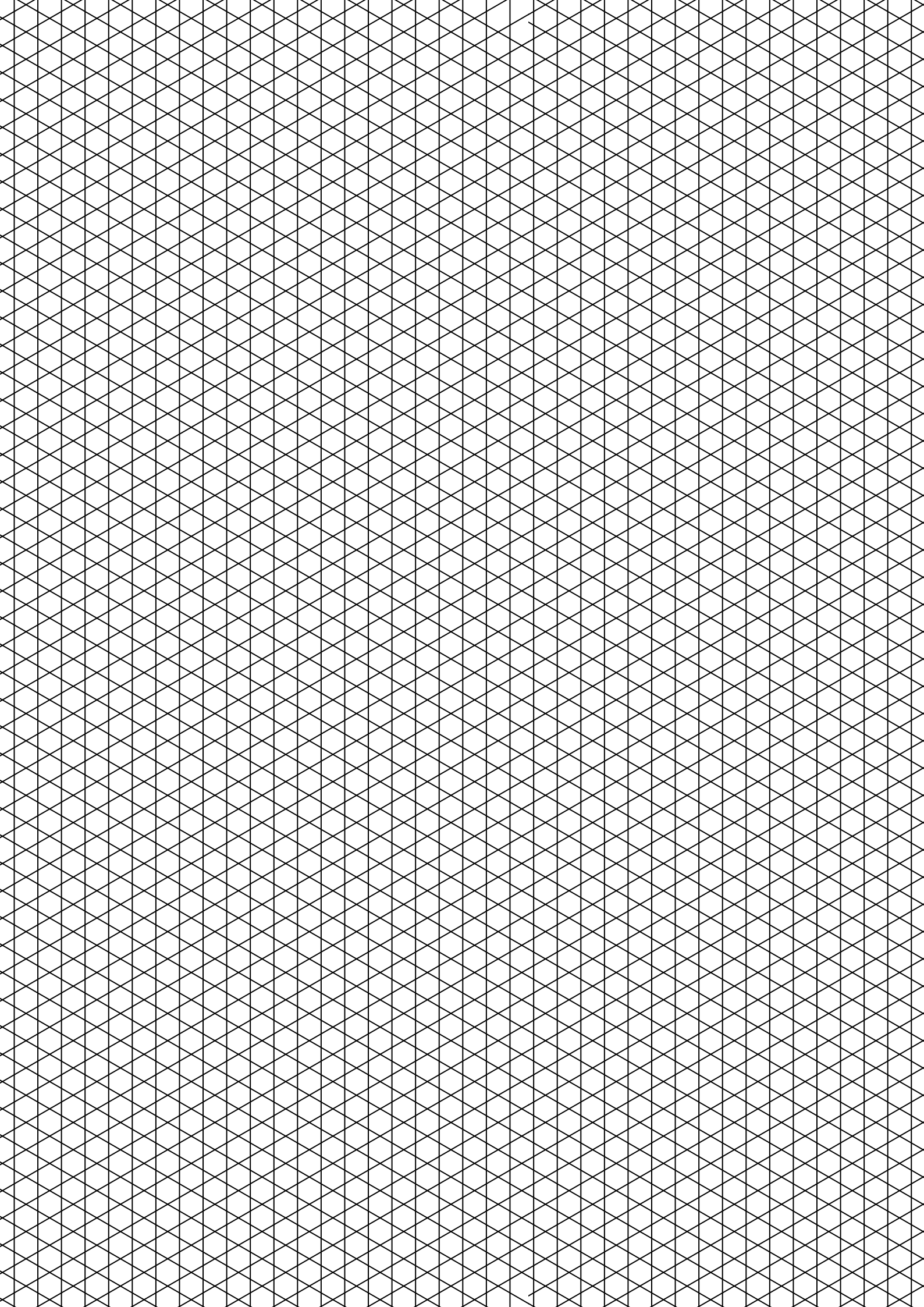




# ELMGREEN & DRAGSET BONNE CHANCE

PRESS KIT

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# 2.

## PRESENTATION

### ELMGREEN & DRAGSET

#### Bonne Chance

From 10 June 2023 to 1<sup>st</sup> April 2024  
Grande Nef, Forum, Roof Top Gallery and Forecourt  
Curator: Chiara Parisi, Director of Centre Pompidou-Metz



*Looking Back, 2022*  
© Adagp, Paris, 2023  
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**The Centre Pompidou-Metz is pleased to present Bonne Chance, the first solo exhibition in a French institution by the artist duo Elmgreen & Dragset. For this extensive show, curated by Chiara Parisi, the artists will drastically transform the Grand Nef, the Forum and rooftop gallery. This is the first time that the museum has given over the immense Grand Nef gallery space to a solo exhibition.**

Collaborating since 1995, Elmgreen & Dragset have redefined the exhibition format by conceiving temporary architectures and life-size models of public and private spatial settings that seem strangely incongruous within an art institution. Rather than considering their artworks as a collection of static objects in a neutral space, the artists see each individual work as a part of a bigger story, taking on a new life every time it is shown in a different context.

Accordingly, at the Centre Pompidou-Metz, the duo will bring together both existing and recent sculptures in site-specific constellations, thereby setting the stage for new narratives to unfold. These installations will replicate common urban settings that most of us come across regularly in our daily lives, but rarely in a museum context. The environments appear mostly desolate, with occasional life-like silicone figures engaged in various activities. As the visitors wander

through these spaces, they are invited to piece together various clues and imagine what might have happened or what is about to happen here. In this way, the audience becomes performers themselves, taking on the role of a detective, an uninvited guest, or an intruder. In addition to the installations within the galleries, occasional live elements will be integrated at random times throughout the duration of the show, especially during the opening weekend and in October during Paris+ by Art Basel. Infused with the artists' typical pathos and subversive humor, Bonne Chance will present a familiar yet unsettling world where the mundane is re-choreographed to become extraordinary.

From the start of the exhibit, Elmgreen & Dragset disorient our spatiotemporal coordinates by turning the outside inside and the inside out. In the midst of the Forum, they will construct a full-scale apartment building *The One & the Many*, an unexpected structure that reshapes the usual experience of Shigeru Ban and Jean de Gastines' architecture. The artists believe that every space, like Dr. Jekyll & Mr. Hyde, has a hidden alter-ego that they hope to reveal through alteration or displacement. In *The One & the Many*, they recreated an East German social housing block, a so-called "plattenbau", commonly seen in Berlin. Visitors can only see the apartments from the outside, with every window either covered by blinds or curtains. If they try ringing the doorbell, nobody will answer. In an old Mercedes estate car parked outside the building, the realistic figures of two men embrace in the trunk, surrounded by materials that suggest they might be art handlers. *The Outsiders* highlights the labor that usually goes on behind the scenes and that is not included in the social spectacle.

In the Grand Nef, the limits between the fictional and the real become even less clear. Here, Elmgreen & Dragset have conceived a layout like a computer game where the player must navigate a labyrinthine space, never quite knowing what the next turn might bring. As visitors move throughout the show, they encounter scenes from various parts of life, including a theatre auditorium, a public restroom, a laboratory, a conference room, a morgue, a CCTV surveillance room and a desolate office landscape. Like in a dream (or a nightmare?) these ordinary situations follow an incoherent logic where normal rules no longer apply. Almost troublingly familiar, the scenarios start to create a sense of discomfort and unease. The

uncanniness intensifies as the viewer comes across peculiar characters such as a young man sleeping on the conference room table in a bunny costume and a tightrope walker who has slipped and is now clinging onto the wire with just one hand.

Throughout Bonne Chance, Elmgreen & Dragset seem to invite the viewers to take part in different experiences while also denying their full participation. For example, a pair of doors in the conference room are locked together with a long, interconnecting security chain, rendering their function utterly useless *Powerless Structures*. In the bathroom, we can attempt to wash our hands, but the sink pipes are conjoined and won't drain properly *Marriage*. Not even the spinning wheel of fortune will bring us luck, since its mirror polished surface has no numbers, and the wheel never stops turning *Wheel of Fortune*. We can try our luck or we can try to take a short cut in Elmgreen & Dragset's maze. However, unlike in a computer game, here it seems to be less about winning and more about redefining the rules. Providing a glimpse of hope, Bonne Chance explores how to find ways to create a game of change, rather than succumbing to the game of *chance*.

On the occasion of Bonne Chance, the Centre Pompidou-Metz will publish an exhibition catalogue, including an interview with the artists by Centre Pompidou-Metz director, Chiara Parisi, and contributions by Emanuele Coccia and Quill R. Kukla.

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*Looking Back*, the enormous eye peering out of the front windows of the Centre Pompidou-Metz, will be on view until Fall 2023.

### **Exhibition Elmgreen & Dragset at Perrotin From 14 October to 18 November 2023**

Perrotin in Paris will present a new exhibition by Elmgreen & Dragset. This year marks 20 years of collaboration between the artist duo and the gallery. On this occasion, the exhibition will feature a range of new sculptures and installations.

# 2.

## INTERVIEW WITH THE ARTISTS

**« The starting point for us is our ongoing dialogue, and that dialogue reflects quite a bit on the insanity of everyday life. »**

**What do you look at for inspiration today?**

When we begin to plan an exhibition, the spatial setting plays a particularly important role. Certain museum and gallery spaces just scream to be dressed in drag and escape their normal white cube features. When entering an exhibition hall, we can sometimes hear the room asking us to make people move through it in a different way. Our ideas often come out of a question and that question leads to yet another question. The starting point for us is our ongoing dialogue, and that dialogue reflects quite a bit on the insanity of everyday life.

**We are in school, and the topic of the exam is to write about your work. What do you think a teenager would write?**

It probably depends on who that teenager is. Our works tend to include multiple options for interpretation. Maybe something about our works being kind of analogue rather than digital, with clearly recognisable features. That many of the works have narrative layers. That our exhibition displays often take the shape of entire spatial environments and within these the sculptural works are presented. That the museums where our exhibitions are held no longer look like museums.

**An exhibition space has a place ballet, and I was wondering how you take that into consideration in this show and your work in general, especially since you started out as performers?**

Museums and galleries devise clearly choreographed 'place ballets,' where staff and visitor behaviors are normally very foreseeable. In our installations, we often try to challenge this set choreography by inserting entirely different spatial codes, obstructions, perspectives or openings. The layout of spaces determines our movements. The design of public space gradually changes according to new moral codes or new regulations, whereas the organization of our domestic settings has remained rather unchanged throughout the past century, except for the kitchen moving into the living room in recent architecture.

**« In our installations, we often try to challenge this set choreography by inserting entirely different spatial codes, obstructions, perspectives or openings.»**

**At the Centre Pompidou-Metz you will merge spaces, for example, you will construct an apartment building in the entry hall of the museum and a morgue in the gallery space. Could you expand on this technique of merging as a way of thwarting? What does “thwarting” mean to you and what effect do you hope it will have?**

We use displacement as a surprise element. By inserting a full-scale social housing block into the elaborate architecture of Shiguru Ban you experience both architectural entities in a different way. In the end of the exhibition – after having taken the tour through all kinds of real or surreal environments – you will find yourself in the midst of a deserted office landscape. The cubical workstations could almost be a reference to Judd’s minimal art, but it is also a reminder of how so called “home office” or what the Italians call “smart working,” has continued post pandemic, since in many cases it has turned out to be cost efficient when the staff no longer comes into the office. Harshly put, both installations – the apartment building and the office – deal with the issue of storing human resources – a taboo of our time.

**« Harshly put, both installations – the apartment building and the office – deal with the issue of storing human resources – a taboo of our time. »**

**The concept of public space seems to be omnipresent in your work. What is the difference for you between making a show in an art gallery, in a public institution/museum or outdoors?**

We’ve been lucky enough to work with commercial galleries that have often given us the freedom to make works and exhibitions that were not just market-driven – that allowed us to experiment. And the galleries have also been good at selling our less commercially easy works which has meant that we have been able to build a financial foundation so we can feel relatively free. A work in a museum might be accessible to a wider audience, but most visitors will spend less than minute in front of that work. In a private setting a collector might live with your work every day, maybe for a lifetime, which is as valuable. When you bring art outside, there are added factors such as scale, various kinds of traffic and movement, different histories intertwined in the space, diverse audiences, and of course the fact that most of the people experiencing this artwork have not asked for that experience. For us it is important to keep that in mind, to make sure that the work – or at least the framework around it – has some element of openness, of direct communication. Not that everyone needs to understand it, at least not in the same way, but there should be a way in for everyone who is willing to engage.

**« Other aspects such as time, repetition, chance, puzzle and paradox also play key roles in this staging. »**

**This show is inspired by game theory, particularly in how space affects behaviour. Could you explain how these ideas resonate with your work?**

It is maybe more correct to say that the show is developed around the idea of life as a game, or a set of games, or a sort of post-game reality. The game aspect can be traced in the layout of the exhibition, which is made up of a labyrinthic system, kind of a parkour, somewhat reminiscent of the 'journey' in a computer game. So, setting up a space with conventions that sometimes defy expectations and provides challenges is very basic 'game structure'. Other aspects such as time, repetition, chance, puzzle and paradox also play key roles in this staging.

**What is the role of art within "gamified" society and how does it relate to agency?**

Lately, art and artists have been blamed for making the "post-truth" possible, the fictionalized reality we seem to find ourselves in today. The thing is, artists have always been very open about the way we approach the idea of "truth". For artists it's about opening the field wider, while for others it might be about simplification and clarification, about finding and sticking to that one game, one fiction, with some pre-programmed rules that can define one's outlook on the world. Hopefully the little de-stabilization that art can cause can help its audience feel less fearful.

**"Bonne Chance" is a device, an exhibition, a situation, a work. How would you define it?**

Device sounds pretty good but a device without any specific purpose. Not a tool like a life saver or a hammer. A place where you can get lost or confused. Or a real-life computer game where you are the protagonist – a game with no strict rules and no specific goal.



### **How much space do we really have for luck or chance?**

Do we actually want things to happen by chance? The whole idea of life as a game makes us think of Borges and his intricate, infinite literary world-building, but, speaking of “luck and chance” especially his short story “The Lottery of Babylon”. In the story there is an interplay between the mysterious Company and the citizens of Babylon where the rules of the lottery are constantly shifting, sometimes in order to fulfill people’s expectations, sometimes to defy them. Finally, the citizens come to understand that the outcome of the lottery must be random, and everyone must participate. Metaphorically, this means that the life of the citizens will always be controlled, even one’s exposure to luck. Considering this short story was written in the 1940s, one can wonder if anything has changed.

### **Why is artmaking not a bullshit job?**

Artmaking is the bullshittiest of all jobs. But artmaking generates a lot of other slightly less bullshit jobs that keeps propping it up as something worthwhile. It’s a game – we can get back to that later – that humans play as long as they have enough food and safety. When hunting was successful, people had enough time and energy to depict it in the form of a cave painting. It’s absolute useless, and that’s the beauty of it. Without this kind of uselessness there would be no civilisation. It’s a game with some freewheeling unknowns, which is quite rare. One of the reasons that artists rarely say ‘I hate my job’ is that they actually wanted a super shitty job, one that from the outset has no fixed parameters, no clear goal, no guaranteed benefits. Then of course reality hits, and you realize it does have some parameters, but you’d be hard pressed to admit that. Both the artists and the other players in the game want to pretend that at least this one shitty job is not like any other. We need that magic!

Extracts from the conversation between Elmgreen & Dragset and Chiara Parisi, published in the catalogue edited by the Centre Pompidou-Metz for the exhibition.

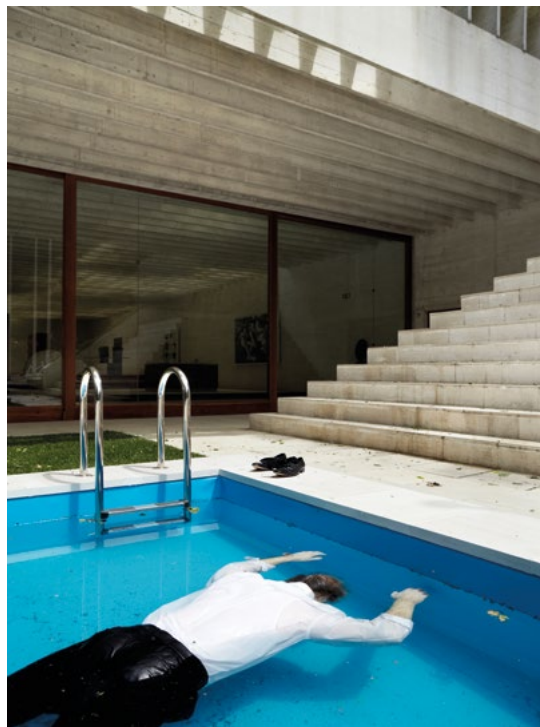
**« But artmaking generates a lot of other slightly less bullshit jobs that keeps propping it up as something worthwhile. »**

# 3.

## ELMGREEN & DRAGSET



*Powerless Structures , Fig. 11*  
Louisiana, Museum of Modern Art,  
Humlebæk, Denmark, 1997



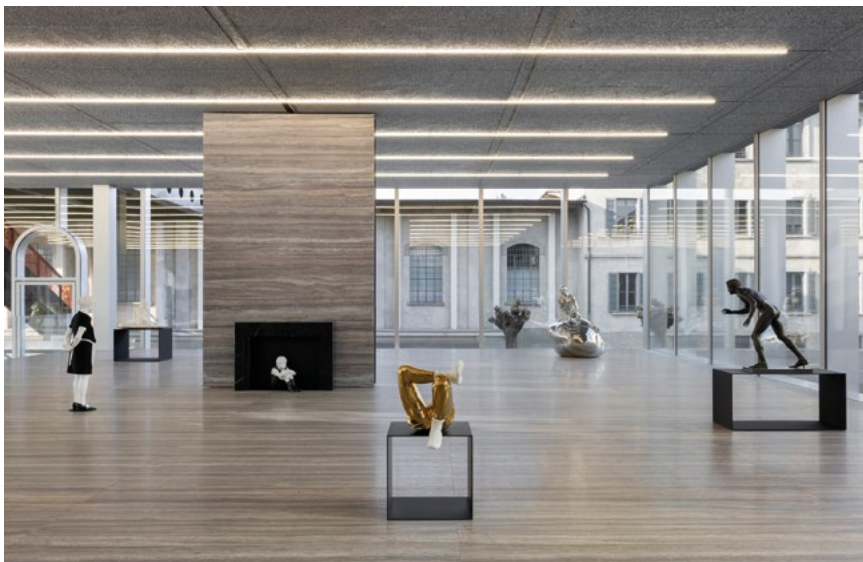
*The Collectors*  
Danish and Nordic Pavilion,  
53rd Venice Biennale, Venice, Italy, 2009



*Prada Marfa*  
Marfa, Texas, United States, 2005



*This is How We Bite Our Tongue*  
Whitechapel Gallery, London,  
United Kingdom, 2018



*Useless Bodies ?*  
Fondazione Prada, Milan, Italy, 2022

# 4.

## BIOGRAPHY

Michael Elmgreen (born 1961 in Copenhagen, Denmark) and Ingar Dragset (born 1969 in Trondheim, Norway) are based in Berlin. They have presented solo exhibitions at numerous prominent institutions worldwide including the Fondazione Prada, Milan (2022); The Nasher Sculpture Center, Dallas (2019-20); The Whitechapel Gallery, London (2018–19); Tel Aviv Museum of Art, Tel Aviv (2016); UCCA, Beijing (2016); PLATEAU, Samsung Museum of Art, Seoul (2015); Victoria and Albert Museum, London (2013–14); Museum Boijmans Van Beuningen, Rotterdam (2011); ZKM Museum of Modern Art, Karlsruhe (2010); Museo de Arte Contemporáneo de Castilla y León (2009); Serpentine Gallery, London (2006); Tate Modern, London (2004); and Kunsthalle Zürich (2001). In 2009, they represented both the Nordic and the Danish Pavilions at the 53rd Venice Biennale. They have become well-known for their public sculptures such as *Van Gogh's Ear* (2016), a gigantic swimming pool sitting upright in front of Rockefeller Center in New York City, *Prada Marfa* (2005), a full-scale replica of a Prada store in the middle of the Texan desert, and *Short Cut* (2003), a car and trailer breaking through the ground.



# 5.

## CATALOGUE

### ELMGREEN & DRAGSET. BONNE CHANCE

The catalogue, the first work in French devoted to the work of Elmgreen & Dragset, offers a new perspective on the duo's work. Richly illustrated by a photographic campaign carried out during the exhibition at the Centre Pompidou-Metz, it features a lengthy interview with the artists conducted by Chiara Parisi and two essays by philosophers Quill R. Kukla and Emanuele Coccia.

Quill R. Kukla approaches the exhibition through the lens of gamification, in particular the way in which space controls and sculpts our movement, our perception and even our capacity to act, without our being aware of it. This text explores the everyday environments recreated by Elmgreen & Dragset to reveal how architecture and urbanism regulate our lives, as if we were participating in a huge game.

Emanuele Coccia will question the irony and absurdity inherent in Elmgreen & Dragset's work, for whom the reproduction of reality highlights the strangeness inherent in any banal experience. Absurdity is thus no longer the measure of the unbearable of existence, but a detail that enables normative logic to be overturned.

The book will be concluded by an illustrated chronology of the 30 major exhibitions of Elmgreen & Dragset.-

Éditions du Centre Pompidou-Metz

Bilingual book (French and English)

200 illustrations from a photographic campaign carried out in situ

Format: 185 x 236 mm

Pages: 280 pages

Hardback

Publication date: early August

### NEW: THE CENTRE POMPIDOU-METZ'S PODCAST



*Et si je te raconte...* is the Centre Pompidou-Metz's new podcast that invites the listener behind the scenes of our major exhibitions. The floor is given to curators, production managers, catalogue editors catalogue editors, communication managers, scenographers... They allow you to discover art as you have never heard it before. See you behind the scenes of Bonne Chance with Michael Elmgreen & Ingar Dragset from June 9th.

Directed by Jeanne Dreyfus Daboussy

Duration: 20 minutes

Available on: [centrepompidou-metz.fr](http://centrepompidou-metz.fr), YouTube, Spotify, Apple Podcasts.

# 6.

## PARTNERS

The Centre Pompidou-Metz was the first example of the decentralisation of a great national cultural institution, the Centre Pompidou, in partnership with local authorities. An autonomous institution, the Centre Pompidou-Metz benefits from the experience, expertise and international renown of the Centre Pompidou. It shares with its elder counterpart the values of innovation, generosity, interdisciplinarity and openness to people from all backgrounds.

The Centre Pompidou-Metz organises temporary exhibitions based on loans from the collection of the Centre Pompidou, Musée National d'Art Moderne, which, with more than 120,000 works, is the biggest collection of modern and contemporary art in Europe and the second largest in the world.

It also develops partnerships with museums all over the world. To supplement its exhibitions, the Centre Pompidou-Metz organises dance performances, concerts, film screenings and talks.

It is supported by Wendel, its founding partner.



With the support and the participation of

**PERROTIN**

**MASSIMODECARLO**



**Victoria Miro**

Layher



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**W E N D E L**

MÉCÈNE FONDATEUR

## **WENDEL, FOUNDING PARTNER OF THE CENTRE POMPIDOU-METZ**

Wendel has been a partner of the Centre Pompidou-Metz since it opened in 2010. Wendel was keen to support an iconic institution, whose cultural riches are shared with the largest number of people.

Thanks to its commitment to culture over many years, Wendel was awarded the “Grand Mécène de la Culture” in 2012.

Wendel was one of the very first investment companies in Europe to be listed on the stock exchange. It is dedicated to long-term investment, which requires a commitment on the part of shareholders that inspires trust, and constant attention to innovation, sustainable development and promising forms of diversification.

Wendel has the expertise to choose pioneering companies, such as those for which it is currently shareholder: Bureau Veritas, IHS Towers, Tarkett, ACAMS, Constantia Flexibles, Crisis Prevention Institute and Stahl.

Founded in 1704 in Lorraine, the Wendel group was active in various fields for 270 years, notably steel manufacture, before devoting itself to long-term investment in the late 1970s.

The Group is supported by its reference family shareholder, made up of more than a thousand shareholders from the Wendel family, gathered together in Wendel-Participations, which holds a 39.3% stake in the Wendel group.

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## **LAYHER**

For over 40 years, Layher SAS, the European leader in scaffolding solutions scaffolding solutions for professionals in all sectors of activity building, industry, events, aeronautics, etc...

Aware of the environmental challenges to be met, Layher SAS has initiated a several years ago, with the progressive suppression of the use of wood. the progressive elimination of the use of wood. Today, their commitment accelerated with the modernization of all their manufacturing processes to reduce their environmental impact. Also involved in various sponsorship initiatives for several years: the Institut du monde arable, the REMPART Ile-de-France association and Yes We Camp, the Layher group has demonstrated its expertise and know-how by creating for each project, a custom-made scaffolding structure.

Strong values, the Layher group has agreed to support, within the framework of the installation of the work of Elmgreen & Dragset in the context of the Dragset as part of the "Bonne Chance" exhibition at the Centre Pompidou-Metz.

### **THE LAYHER GROUP**

The values of the Layher Group are based on respect, responsible development and industrial efficiency. The employees share a vocation a vocation: "To be accomplished in the company to ensure the success of our success of our customers". Attentive to the men and women who make up its ecosystem ecosystem, the Layher group is also driven by a desire to satisfy its to satisfy its customers. If mutual trust is one of the main principles within the Layher group, technological dynamism and innovation innovation is what represents it.

Layher SAS is also a training center, Layher Formation, where more than 500 professionals are trained each year.

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AMBASSADE  
DU DANEMARK**Le Bicolore** Maison du  
DanemarkAmbassade de Norvège  
Paris

The House of Denmark and the Embassy of Denmark invite you to discover Le Bicolore, its white cube of contemporary and modern art on the Champs-Élysées with an increased online presence: podcasts, online articles, digital encounters, videos and virtual tours are part of the cultural experiences offered.

### The name

The name is inspired by the colours of the Danish flag, an affectionate nod to the French tricolour, and reflects the values of equality and diversity, but it is also double, equivocal. It is constantly being interpreted. It offers a way of looking at the world through the prism of Danish culture. Current affairs, freedom of thought and controversial subjects are given pride of place (because Bicolore is curious, questions itself, questions you and invites you to a dialogue between the Danish and French cultural scenes).

### Denmark in 360°

The House of Denmark shows the best of Danish art, culture and business. It is Bicolour's mission to present and put into perspective "the best" so that it becomes worthwhile, nuanced and relevant. The Bicolour thus shows the many facets of Denmark, not just the red and white.

### The location

Le Bicolore, located on the second floor of Denmark House, has many advantages: a unique setting with an instantly recognisable location, situated in the heart of the world's largest and busiest avenue. The location of Denmark House is in itself an invitation, but it also attracts the attention of tens of thousands of passers-by every day!

The ambition is to create memorable experiences that will arouse curiosity about Denmark and its two attached territories: the Faroe Islands and Greenland.

[www.lebicolore.dk](http://www.lebicolore.dk)  
[@lebicoloredk](https://www.instagram.com/lebicoloredk)


Le Bicolore  
2nd floor of the House of Denmark  
142 Avenue des Champs-Élysées  
75008 Paris

The promotion of Norwegian artists and Norwegian cultural life is part of the promotion of Norwegian interests abroad and is an integral part of Norwegian diplomacy. The cultural work of the Royal Norwegian Embassy in France is based on exchange and cooperation. It aims to increase awareness of the diversity and richness of Norwegian culture, and encompasses all the arts - music, literature, architecture, fashion, design, film, visual arts and live performances.

Cultural cooperation between Norway and France has a long history, and gives rise to numerous events that showcase Norwegian works and artists. Our work aims precisely at supporting their participation and visibility in the most important cultural institutions in France.

It is in this context that the Royal Norwegian Embassy is pleased to support the Centre Pompidou-Metz, and Elmgreen & Dragset's exhibition "Bonne Chance" - a first for the Danish-Norwegian duo in a French institution.

 [norvegeenfrance](https://www.instagram.com/norvegeenfrance)

 [@norvegeenfrance](https://twitter.com/norvegeenfrance)

 [norvegeenfrance](https://www.facebook.com/norvegeenfrance)

## PERROTIN

Perrotin has been pleased to collaborate with the artists Elmgreen & Dragset since 2003. Over the years, the gallery has had the opportunity to present their work in Paris, Miami, Hong Kong and New York. The gallery has also supported large-scale projects such as their presentation in the empty nave of the Grand Palais in 2016, a month before the opening of FIAC (*Elmgreen & Dragset present Galerie Perrotin at the Grand Palais*), or their installation of 100 red starfish on Place Vendôme in 2018 (*To Whom It May Concern*).

Elmgreen & Dragset's tenth exhibition will take place at the Paris gallery in October 2023 and will celebrate 20 years of collaboration with Perrotin.

## MASSIMODECARLO

The recent conclusion of *Room Service*, a dialogue exhibition by Elmgreen & Dragset and John Armleder at MASSIMODECARLO Milan, marks another successful collaboration between the Scandinavian duo and the gallery. The duo has a longstanding relationship with the gallery, which dates back to 2002 when they shook up Milan's artistic scene with their first exhibition, *How Are You Today?*.

In 2019, the duo brought their signature minimalist aesthetic and transformative approach to MASSIMODECARLO Hong Kong with *Overheated*. This exhibition reimaged MASSIMODECARLO's third-floor gallery as an abandoned, underground boiler room, creating an insightful and immersive experience for visitors. Over the years, Elmgreen & Dragset have been a consistent presence in the gallery's programming, presenting site-specific and disruptive installations in solo and group exhibitions across all locations in Milan, London, Hong Kong, and Paris.

## PACE GALLERY

Pace has had the honor of working with Elmgreen & Dragset since 2020, and the gallery is proud to support their newest exhibition, *Bonne Chance* at Centre Pompidou-Metz. It is a privilege to work with these brilliant artists, whose investigations challenge the way that art is presented and experienced with an intelligence, depth and humor that is distinctly their own.

Pace is a leading international art gallery representing some of the most influential contemporary artists and estates from the past century, holding decades-long relationships with Alexander Calder, Jean Dubuffet, Barbara Hepworth, Agnes Martin, Louise Nevelson, and Mark Rothko.

Now in its seventh decade, the gallery advances its mission through a robust global program— comprising exhibitions, artist projects, public installations, institutional collaborations, performances, and interdisciplinary projects.

## VICTORIA MIRO

Victoria Miro is honored to collaborate with Elmgreen & Dragset for over fifteen years. Throughout this time the artists have held important exhibitions internationally at venues including Fondazione Prada, Milan (2022); The Nasher Sculpture Center, Dallas (2019-2020); Whitechapel Gallery, London (2018-2019); Ullens Center for Contemporary Art, Beijing (2016); National Gallery of Denmark (SMK), Copenhagen (2014-2015); Astrup Fearnley Museet, Oslo (2014); Victoria and Albert Museum, London (2012-2013) and many more. In addition, Elmgreen & Dragset were featured at the 53<sup>rd</sup> Venice Biennale (2009) where they received Special Mention for The Collectors at the Danish and Nordic Pavilions, and presented numerous significant public sculptures including *Van Gogh's Ear* (2016) at Rockefeller Center, New York; *A Greater Perspective* (2-15-2016), The High Line, New York; and *Powerless Structures, Fig. 101* (2012) for the Fourth Plinth in London's Trafalgar Square.

Elmgreen & Dragset's work continues to engage us with the most important matters of humanity, society and our relationships with one another, and Victoria Miro celebrates their exhibition *Bonne Chance* at Centre Pompidou-Metz.

# 7.

## AVAILABLE VISUALS

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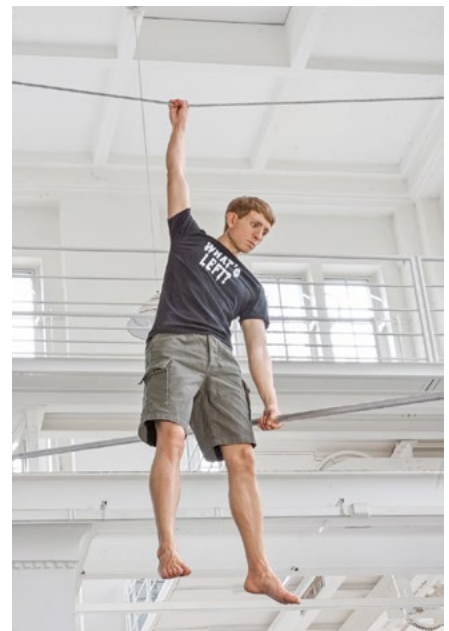
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Elmgreen & Dragset, *All Dressed Up*, 2022  
 Silicone, clothing, mascot head,  
 dimensions variable  
 © Courtesy the artists / Adagp,  
 Paris, 2023  
 © Photo : Elmar Vestner



Elmgreen & Dragset, *All Dressed Up*, 2022  
 Silicone, clothing, mascot head,  
 dimensions variable  
*Direction*, 2023  
 Teak door, metal handles and hinges,  
 217.5 x 130.4 cm  
 © Courtesy the artists / Adagp,  
 Paris, 2023  
 © Photo : Studio Elmgreen & Dragset



Elmgreen & Dragset, *What's Left?*, 2021  
 Silicone figure, clothing, wirerope and balance pole  
 Dimensions variable  
 © Courtesy the artists / Adagp, Paris, 2023  
 © Photo: Elmar Vestner



Elmgreen & Dragset, *Boy Scout*, 2008  
 Metal bunk bed, lacquer, lights, mattresses, sheets, pillows, woolen blankets, 188 x 207 x 77 cm  
 © Courtesy the artists & Galleri Nicolai Wallner / Adagp, Paris, 2023  
 © Photo : Rhiannon Thayer



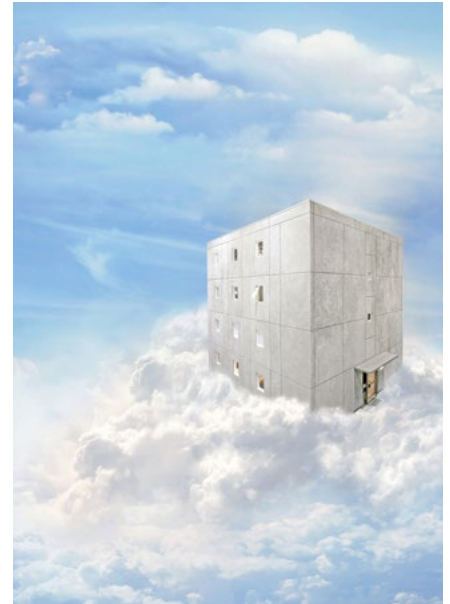
Elmgreen & Dragset, *Garden of Eden*, 2021  
 MDF, aluminum, fabric, monitors, keyboards, computer mice, office chairs, dimensions variable  
 © Courtesy Fondazione Prada, Milan / Adagp, Paris, 2023  
 © Photo : Studio Elmgreen & Dragset



Elmgreen & Dragset, *Modern Moses*, 2006  
 Carrycot, bedding, wax figure, baby clothes, stainless steel cash machine, 186.5 x 71 x 37 cm  
 © Courtesy the artists & Massimo de Carlo / Adagp, Paris, 2023  
 © Photo : Stephen White



Elmgreen & Dragset, *Untitled*, 2011  
 Steel, wood, latex female figure, shoes, Blackberry and jewels, dimensions variable  
 © Courtesy the artists & galerie Perrotin / Adagp, Paris, 2023  
 © Photo: Guillaume Ziccarelli



Elmgreen & Dragset, *The One & The Many*, 2010  
 Mixed media, 1050 x 1210 x 860 cm  
 © Courtesy the artists / Adagp, Paris, 2023  
 © Photo : Studio Elmgreen & Dragset

# NOTES

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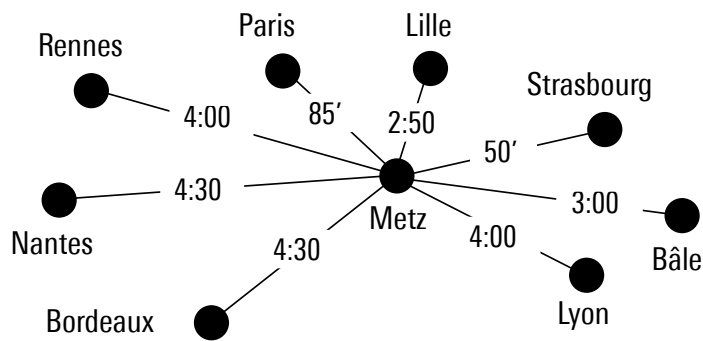
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VEN. | SAM. | DIM.: 10:00 – 19:00

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