

# ***Resident Alien***

## ***The Marin Karmitz collection***

exhibition

from October 15<sup>th</sup> 2017

to January 21<sup>st</sup> 2018

**PLEASE RETURN  
TO THE FRONT DESK**

**"I entered into this project in the same way I would write a scenario before bringing it to the screen. In fact, many similarities exist between this project and the making of a film: a studio (the empty spaces of La maison rouge), a set to be built (the exhibition design), a producer and a creative producer (Antoine de Galbert, founder, and Paula Aisemberg, director), and a team of editors, carpenters, painters, electricians, press officers, etc. I wanted to tell a silent story with a lot to say; a story with images instead of words."**

**Marin Karmitz, September 2017**

Each year since its creation, La maison rouge has shown a private collection, an interlude during which the public can discover the personal world of an art collector. After Bruno Decharme in 2014, Artur Walther in 2015 and Hervé Di Rosa in 2016, **Marin Karmitz** now takes over the gallery space with almost four hundred works. Patiently assembled over some three decades, this collection constitutes the ultimate creation by a man better known for the films he has produced, and as the founder of the MK2 cinema chain.

## **A LIFE IN FILM**

Often, private collections paint a portrait. The portrait that emerges from Marin Karmitz's collection is necessarily fragmented and multiple. It is one possible portrait among many others. Writing in the exhibition catalogue, the Italian author Erri De Luca (b. 1950) observes that "in Ancient Hebrew, the word for face has no singular form; each individual has several faces." The works shown here add touches to this portrait and, through them, we discover other portraits, other faces: those of men and women who have come through the 20th and 21st centuries to forge a picture of humanity large and small.

These works testify to the engagement of this film director, producer, distributor and exhibitor. We immediately think of the militant trilogy he directed in the wake of May 68, as a member of the Maoist "Gauche Prolétarienne" organisation: *Sept jours ailleurs* (1969), *Camarades* (1970) and *Coup pour coup* (1972). They also show his loyalty towards artists and, more generally, recall encounters made throughout his career. Marin Karmitz considers most of the works in his collection as "everyday friends". Because they struck a chord, because they echoed an event in world history or a personal landmark, they entered his private world.

Part of his collection has already been shown, in 2009 at the Musée d'Art Moderne et Contemporain in Strasbourg and at the Museum Coleção Berardo in Lisbon (*Silences*), and again in 2010 as part of Les Rencontres d'Arles (*Traverses*). Building on these experiences, Marin Karmitz took care to ensure the exhibition at La maison rouge should reveal a new and different aspect of it.

Having started out as a filmmaker, he imagined the exhibition from a filmmaker's perspective, as the scenario for a hyperlink movie in which multiple storylines merge into infinite narratives. Drawings, paintings, sculptures and installations lend colour to what is a long tracking shot through the galleries, although the black and white of films, videos and photographs prevails nonetheless. Marin Karmitz appears as largely unconvinced by discourses on the specificities of different media, and a firm believer in laterally thinking art. He will however admit to a particular fondness for photography, which to him has an astonishing capacity to draw us in, to suggest multiple narratives: "a thousand films in a single image".

We enter the exhibition through a revolving door: in fact, a looped extract from *The Last Laugh* (1924), directed by Friedrich Wilhelm Murnau (1888-1931), screened onto a fringe curtain in an installation by **Christian Boltanski**. Of course, the French artist knows that *Sunrise* (1927), also by this master of German Expressionist cinema, made a huge impression on Marin Karmitz. But as well as being a tip of the hat, *The Last Laugh* hints at what lies behind the curtain. This tragicomedy bodes of Nazism and inhumanity. It suggests other instances of rise or fall, whether evitable or inevitable; it evokes those who battle against circumstances just to stay standing or get back on their feet.

## RESIDENT ALIEN

Stepping through the door of the Grand Hotel Atlantic, we are greeted by a photographic icon: **André Kertész's *East River, New York***. The Hungarian-born American photographer took this picture barely two years after settling in New York, following almost a decade in Paris where he frequented numerous artists including the Surrealists. He lived in New York until the end of his life, but always felt out of synch with the city. A reluctant fashion photographer and showing little inclination to record New York social life, he was often overlooked by the press and yet his well-composed photographs, with their simple, elegant symmetry and contrasts of light and shade (which earned them the epithet of "poetic realism"), are central to the history of modern photography.

Despite the black and white, despite the formality of the man's dark suit, ***East River, New York*** holds a timeless quality. No doubt its tongue-in-cheek humour has something to do with this: cigar, hat and position create an amusing resemblance between the man and the mooring post – such that we wonder which of the two will stay anchored to the quay. We have no idea whether he is just arrived, preparing to leave, or simply waiting, yet instinctively we imagine him as an emigrant – the figure on which the American nation was built.

Born in 1938 in Bucharest, Romania, in a family he readily describes as "middle class", Marin Karmitz experienced exile at the age of nine. On September 6th 1940, immediately following his coup d'état with the fascist Horia Sima (1907-1993) and his Iron Guard, Ion Antonescu became prime minister and the self-proclaimed "guide" of the National Legionary State. Jews bore the brunt of the threats and violence perpetrated by this ultra-nationalist, xenophobic regime. Suspicion weighed heavily on the Jewish Karmitz family, fuelled by their ownership of a drug company and its important role within the Romanian economy. Towards the end of the Second World War, the family found refuge in the mountains in Sinaia, but Marin's father wanted to take them further away. The family had links to France and so in December 1947 the Karmitzs boarded a ship that would take them from Bucharest to Marseilles. From there, they settled in Nice and later Paris.

Exile, exodus, emigration, etc., are at the heart of this collection. The title of the exhibition refers to a passage from Leviticus, the third book of the Torah, in which the divinity declares "the land is mine and you reside in my land as foreigners and strangers", sweeping aside borders and appropriations, and reconciling humans with the fact they are but passing through the world. At the dawn of the 21st century, having lived through the "age of extremes" (to quote Marxist historian Eric Hobsbawm), this title becomes further rooted in recent history, marked by populations taking flight, rising up and reinventing themselves.

## **A VOICE FOR THOSE WHO HAVE NO VOICE**

The febrile photographs of the Israeli-born American **Michael Ackerman** take us into a highly contemporary setting. Self-taught, Ackerman moved to New York in 1974 where he worked for the photographic agency Vu. Images from different series hang on one side of the corridor opposite ***Smoke*** (1997-1998), another series in leporello form. This could have been a mere documenting of life in Cabbagetown, a poor neighbourhood on the east side of Atlanta, Georgia. Except it is home to Benjamin, the charismatic lead vocalist of Smoke, who died of AIDS in 1999 at the age of 39. In photographs such as ***Benjamin With Bird***, Ackerman captures the brutal grace of damaged individuals and shifting urban landscapes: ecstatic expressions, bated breath, ghosts in the night.

More ghosts haunt ***Burning African Village Play Set with Big House and Lynching***: the ghosts of the victims of slavery then, later, racial segregation in the United States. Like Michael Ackerman's concertinaed images, **Kara Walker** frequently deploys her works horizontally, suggestive of tracking shots or an endless American landscape. Informed by Afro-American feminist authors such as Octavia Butler, Toni Morrison and Michele Wallace, this American artist creates sculptures, installations and animated films that point to the circularity of stereotypes, to violence and the abuse of authority with scathing irony. Cut-out forms and the presence of black and white appear to suggest stark oppositions, but should also warn us that in this shadow theatre, roles can be reversed, tables can be turned, depending on *who* is writing the story...

Moving along from these two views of contemporary America, Marin Karmitz has set aside an area for prints and slides of photographs by **Lewis Hine**. They date from the early 20th century, yet are as relevant as ever in their singular determination to draw attention to a cause. Hine, who was also a sociologist, was in no doubt about photography's ability to sway public opinion, and used it to raise awareness of the living and working conditions of neglected and exploited populations, in particular children. His images were shown as touring exhibitions, screened at conferences, or published as posters and illustrations in specialised journals. After working for, among others, the National Child Labor Committee, the American Red Cross and the Works Progress Administration, Hine photographed

hundreds of migrants arriving at Ellis Island in the 1920s, when immigration quotas were being tightened.

## CONTRADICTIONS OF HISTORY

*Miner* by Gotthard Schuh was Marin Karmitz's first acquisition as a collector. This handsome young man - too young to be working in what we know to be terrible conditions - with his cheeky grin is a symbol of revolt and resistance. Such an image is of vital importance for a former militant such as Marin Karmitz, and even inspired the poster for Claude Chabrol's 1988 film, *Une Affaire de Femmes*. It both draws the eye to the end of the corridor and leads us into a large space where individual journeys are juxtaposed; the threads - sometimes one against the other - of a single, shared story.

Whether candid shots of life unfolding then and there, or viewed through the prism of time, all these works - through sometimes radically different approaches - highlight the persistence, repetition even, of dramatic events across the 20th century. The surprising and little-known book *Kibbutz in Eastern Europe* by the Lithuanian photographer **Moï Ver** together with the many images produced by **Roman Vischniac** document life in communities soon to be torn apart. Appointed by the Joint Distribution Committee, Vischniac spent four years capturing poor Jewish communities of Central Europe in portraits with an almost painterly grain that make striking use of chiaroscuro. He also had to compose despite measures imposed by the Third Reich that made it illegal for Jews to take photographs in the street or indeed to acquire camera film or other photographic material. In a similar vein, between 1962 and 1971 the Czech-born French photographer **Joseph Koudelka** joined in the everyday lives of different Gypsy communities. Drawn by a shared love of music, he travelled with them and paid homage to their vibrant culture through thoughtfully composed images. The Gypsies, like the Jews, appear as exiles in their own land.

The faces that inhabit the exhibition operate as an antidote to oblivion. *Resistors* by **Christian Boltanski** keeps our eyes wide open on the memory of executed German resistance fighters. In contrast, the eyes of the *Unknown Woman from the Seine* by **Man Ray** will always remain closed on her secret: the identity of a woman whose loveliness is said to have so enchanted a morgue employee he made a mask of her face. This unknown beauty would hang in every bohemian artist's studio, and yet the reality of her drowning is far removed from the incredible literary and artistic production she inspired. All too frequently we overlook the political dimension of this late-nineteenth-century urban legend: the invention of anonymity in an era of penny dreadfuls, rural exodus and rampant urbanisation.

The Surrealists' plaster muse is echoed in yet more spectres. That of **Dieter Appelt** for example, who portrays himself in action-photos. They reveal a preoccupation with battered flesh, be it that of bodies, his images or history, and his sensitivity to the multiple layers of time (possibly a throwback to his initial training as a musician). So it is in ***The Presence of Things in Time*** and, *mutatis mutandis*, the ***Ezra Pound Sequence*** in which the German artist literally haunts the Venetian decors where the controversial poet Ezra Pound (1885-1972) spent the last years of his life. Another body appears and disappears in ***Cocoon*** by **Françoise Janicot**, a French painter, photographer and performance artist. Conscious of her alienated state as a woman and, moreover, a woman artist, she wraps herself head to toe in rope, against a soundscape of poems recited by her husband, the artist Bernard Heidsieck (1928-2014). Lastly we come to the deserted landscapes of **Antoine d'Agata's** ***Auschwitz***, one of the few works in colour in the exhibition. As in his ***Huis-clos*** - the unbearable documenting of just another day in Jerusalem - the French photographer juxtaposes sharp and blurred images, details and long shots, impressions and descriptions, a succession of fluctuating perceptions which proclaim the subjectivity of any reporter.

The modern and contemporary drawings on the facing wall are as many metaphors for struggle and resistance. Leading them into battle is ***The Montserrat*** by the Spanish painter and sculptor **Julio González**, next to an untitled drawing by **Maryan S. Maryan** and ***Oak (study of a tree)*** by **Otto Dix**. Born in Poland, Maryan S. Maryan twice escaped death while imprisoned in Second World War concentration camps; he survived but his right leg had to be amputated. German Expressionist Otto Dix, who is also remembered as one of the founders of New Objectivity, was ostracised by the Nazis. Sacked from his teaching position, he withdrew to the countryside where he found the subject matter for his tortured landscapes. An untitled drawing by the American artist **Nancy Spero** refers us to her anti-Vietnam activism. Spero portrayed the horror of Vietnam in her *War Paintings* series (1966-1970). This was followed by the *Artaud Paintings* (1969-1970) and *Codex Artaud* (1971-1972), both series inspired by the French actor, artist and dramatist (1896-1948). Spero takes the alienated playwright's words and uses them to express the female condition. ***Beneath this Crust of Skin and Bone*** thus belongs to a different struggle (feminism) and in this respect interacts with ***The Choice*** by Françoise Janicot, on the opposite wall. The overlappings taking place between these works from different periods are made more complex by their resonance with a much closer time. What are the figures drawn by Colombian artist **Beatriz González** transporting? Is it food? The injured? The dead? ***Carriers*** brings to mind sadly familiar images of war.

We end this first section as we began, with **Gotthard Schuh**. These photographs show how this pioneer of modern photojournalism later embraced a humanist approach – an "infatuation" as he called it. World-weary, sceptical even, the Swiss photographer found respite in South-East Asia. He taught himself Malay and, between 1938 and 1941, travelled

back and forth between Java, Sumatra and Bali. Certain photographs taken during this time, such as these children playing marbles, now rank among his best-known works.

## TAKING A STANCE

A painting guides us towards the central corridor that forms the next part of the exhibition. We recognise the emaciated faces and spindly forms of Swiss artist **Alberto Giacometti's** paintings and sculptures. They battle against their own dissolution; struggle to exist inside the frames that bind and enclose them. This painting evokes a singular *Nude*, yet there are two figures: a woman emerging from a man's trunk in some improbable Genesis. Another mysterious duplication appears in *The Spirit Leaves The Body*, a homage by **Duane Michals** to spiritist photography. The American artist composed his first "whispers" – narrative sequences of images, some with hand-applied text - in the mid-1960s. The vertical format, a recurrent feature in Marin Karmitz's collection, makes overt reference to camera film.

The idea for the corridor that stretches before us came from Marin Karmitz in collaboration with La maison rouge. Dimly lit, like a cinema, it opens on its right side into seven rooms. Facing each one, on the left side, is a niche containing a single object: first a *Personage* by painter-sculptor **Joan Miró** - who made extensive use of ceramic in his œuvre during the after-war period and up to the early 1950s - followed by a series of Mesoamerican artefacts from the Maya, Jalisco, Mezcala and Chontal cultures, and a tiny Alaskan Okvik statuette. Like Giacometti's figures, their hieratism and timeless quality rivet our attention.

The corridor is lit by this succession of rooms and the pools of light on the floor that mark each threshold. Their presence reassures, like a night light for a child, and radiates outwards like a conviction, be it political or spiritual. This staging was to a large extent inspired by the alignments of cells in the Convent of San Marco in Florence and, using the tools of cinematography, conveys the particular nature of the frescoes which Fra Angelico (1395-1455) painted there, in which the natural and the pictorial serve the spiritual. It also echoes *Interior, Strandgade 25* that we glimpse at the end of the corridor; a painting steeped in the vivid calm and disconcerting stillness that are characteristic of the work of Danish artist **Vilhelm Hammershøi**. First, though, we discover the seven "cells" or "chambers" presenting monographic (or almost) bodies of work. Uninfluenced by trends in collecting, Marin Karmitz pays particular attention to artists who have often been unduly overlooked, and acquires complete series from them.

The first room shows photographs by Sweden's **Christer Strömholm**. Long before Nan Goldin and so many others, he found interest in the transvestites and transsexuals - his "girlfriends" from Place Blanche, Paris's red-light district - whom he accompanied, between 1956 until 1962, with his affectionately intimate photography. Alongside them, we discover

the suggestiveness of German painter **George Grosz**, a Dadaist and part of the New Objectivity movement, together with a 1964 drawing by the Polish sculptor **Alina Szapocznikow**. Strömholm's ***Self-Portrait, Marseilles, France*** and Swiss painter **Ferdinand Hodler's** preparatory sketch for ***The Disappointed Souls or Weary of Life*** are curious companions.

The second room is given over to **Anders Petersen**, who was a student of Strömholm. He recorded the day-to-day lives of the regulars at Café Lehmitz in Hamburg (Germany). The immediacy of each image catches us unaware to instil a sense of intimacy, familiarity even. They are joined by the Chilean **Sergio Larrain**, who saw photography almost as a form of magic. His images are "ghosts" who appear to him as apparitions, in a trance-like state – a "state of grace". Unsurprisingly, Larrain had only a short career in photojournalism, haunted by subjects such as street children in Santiago, or the city and port of Valparaiso.

The third room focuses on French artist **Jean Dubuffet**, famous (among other things) for promoting and promulgating Art Brut, which strongly influenced his own work. Those shown here are far removed from his *Hourloupe* drawings with their black lines, cross-hatching and fields of black, white, red or blue. Marin Karmitz prefers paintings that display the tormented materiality of Fautrier's ***Hostages*** series, one of which comes later. ***Night Celebration*** and ***Blossoming of the End of Time*** evoke the scars of war. Dubuffet doesn't paint nature; he plunges into the earth. A Celt head dated 200-100 B.C.E. highlights the primitivism of the figures in ***Figure Augure*** and ***Sea of Beard*** which, like this face worn away by time, seek a way out of the background.

The fourth room is reserved for **W. Eugene Smith**. Best-known as a war photographer, he is also behind some of the most striking photo essays of his era, including Welsh miners during Labour's electoral campaign (1950) and the heroic Afro-American nurse and midwife Maude Callen (1951). Meticulous and methodical, Smith wanted editorial control of his photos in the press. His assignments often took on epic proportions, such as the one that brought him to the industrial city of Pittsburgh, extracts from which can be seen here. His borderline obsessiveness would get the better of many of his employers. Between 1957 and 1965, working day and night, Smith photographed the musicians at New York's legendary Jazz Loft club, and from his fourth-floor window took surreptitious photos of anonymous passers-by in the streets below.

W. Eugene Smith's photographic observations give way to the refined sensuality of **Roy DeCarava**. His unplanned images - scenes snatched from daily life - pay heightened attention to the different qualities and nuances of black. A metaphor indeed: raised in Harlem by a Jamaican mother who had emigrated to the United States, and a staunch civil rights defender, DeCarava photographed the Afro-American community in the post-war years. **Saul Leiter**, meanwhile, nurtures a deliberate ambiguity in his photographs, tracking reflections, silhouettes and temporal freeze-frames which he captures in enigmatic

framings. *Profile* by the German painter and sculptor **Oskar Schlemmer** echoes the blurred lines that are common to both these photographers, as well as the dynamic of their compositions, served by sharp contrasts.

In the sixth room we come face-to-face with men, women, crowds, and solitude, in the work of two American photographers, both indebted to W. Eugene Smith: **Leon Levinstein** and **Dave Heath**. Heath's camera lingers over the faces of Beat Generation intellectuals and students hanging out in Washington Square Park, less interested in those who defiantly fix the camera than the ones who look away. Still, his tightly framed shots leave little room to escape. Leon Levinstein orchestrates low-angle and high-angle shots to pull us into his subject matter. An amateur in the noble sense of the word, he wandered Harlem, Times Square, Coney Island and the Lower East Side.

In the last room, photographer, filmmaker, journalist and civil rights advocate **Gordon Parks** converses with **James Karales**, his iconic figure emerging from under a manhole cover, and his portrait of Ellen in tears. During the 1960s, Karales produced photo essays showing the first Afro-American communities to be integrated into the United States, and passive resistance training organised by the Student NonViolent Coordinating Committee. Karales seeks to establish the appropriate distance and chooses his iconography with care, yet his images are no less sensual for it.

## THE SHADOW OF BECKETT

After focusing on artistic individualities, the exhibition again juxtaposes works from different eras, with a shared subject matter. On the right, children (**Sid Grossman**, **Jérémie Nassif**, **Laurence Leblanc**) and families (**Patrick Faigenbaum**, **Virxilio Vieitez**, **Gao Bo**), while on the left are faces and more particularly gazes, the leitmotif that runs throughout the exhibition: the bulging eyes of **Vincenzo Camuccini**'s sanguine, the unflinching gaze of **Eikoh Hosoe**, Andy Warhol's *Eyes Looking Right*, the seemingly immense eye of sculptor Louise Nevelson (1899-1988), as photographed by **Bill Brandt**, a post-Surrealist self-portrait by Portuguese photographer **Jorge Molder**, etc. Other faces and more bodies in motion can be seen in works by Dadaist turned Surrealist **Man Ray**, Romanian-born sculptor **Constantin Brancusi**, Czech photographer **Josef Sudek** and, further along, Russian photographer **Alexey Brodovitch**, better known for his artistic contribution to *Harper's Bazaar* (from 1934 to 1958) and for his friendship with **Richard Avedon**, whose work is displayed close by. Lastly, those of French Expressionist painter, photographer and writer **Bernard Dufour** and striking pictures by **Stéphane Mandelbaum**, a Neo-Expressionist painter whose short life of crime and bad company ended with his murder, in circumstances disturbingly reminiscent of the death of **Pierre Goldman** whose large portrait we also see here.

The body falls apart, its constituent elements coming under sometimes sensual, sometimes savage scrutiny. Such fragmentation introduces the absurd into this contemporary theatre, haunted by the ghost of Samuel Beckett (1906-1989), the Irish author and playwright (Nobel Prize in Literature in 1969) who spent long periods in Paris and wrote many of his works in French. From 1964 to 1966, Beckett and Marin Karmitz maintained a destructive but also productive friendship, fuelled by artistic collaboration and all-night drinking sessions. One can't help but think of how the body is treated in Beckett's work: the disabled characters in *Endgame* (1957); the giant mouth in *Not I* (1973); the *Molloy*, *Malone Dies*, *The Unnameable* trilogy (1951-1953) with its vacillating identity, the body expanding and retracting to become a trunk or an endless stream of words. Earlier in the exhibition, a photograph by **François-Marie Banier** of Beckett on a beach in Tangiers beckons us; it hangs near the door to a small auditorium, where a film adaptation of *Play* is screened.

Three parts of the body, separated from the whole, follow one after the other. **Annette Messenger's** ears, part of her *My Trophies* series, are almost as tall as the average visitor. The heart reveals its fault lines in **Gérard Fromanger's** *Electrocardiogram-Painting, Ivory Black (The Heart Does What It Wants* series). Lastly, a photograph of company directors, found in the home of German author Franz Kafka (1883-1924), inspired **Christian Boltanski** to portray the isolated, archetypal positions of power seen in *Prague Hands*. Together, these three peculiar, black-and-white photographic compositions seem almost to (re)construct the colourful *Variable Geometry Portrait, Second Possibility* by Martial Raysse, whose *Line* is also on show.

## ARTISTS IN HISTORY

An 'upside down' painting, typical of **Georg Baselitz**, propels us once more into the tortured confines of history. The dark canvas, painted with broad brushstrokes, is characteristic of the German Neo-Expressionist movement of which this painter, sculptor, engraver and teacher was one of the foremost proponents. The work of this freely figurative artist, which thrived in the context of West Berlin in the 1970s, recalls the primitivism and expressionism of Berlin artists of the 1920s. *Wanda* introduces the last part of the exhibition. On the landing, *Before the Massacre* by the Swiss artist **Louis Soutter**, a huge praying mantis by French sculptor **Germaine Richier**, and the twenty-second *Hostage Head* in **Jean Fautrier's** famed series – all works whose dates (1939, 1944 and 1946 respectively) speak for themselves. These mandibles are filled with menace, wantonly devouring fellow creatures. In both sculpture and picture, the visual effect is one of violence towards the subject. Fautrier and Soutter appear to be fighting with an almost mud-like matter that is taking over both portrait and landscape.

Rage gives way to a kind of lucid, mordant ferocity, as a conversation begins (or continues, after death) between the works of Polish theatre director **Tadeusz Kantor** and his kindred

spirit, the Polish dramatist **Stanislaw Ignacy Witkiewicz** whose plays he staged in the 1950s. Witkiewicz, alas, was not to know of his subsequent fame, as the brilliantly prolific artist and author committed suicide in 1939, at the age of forty-four. Between 1912 and 1913, and again in 1931, after fitting an old camera with a makeshift lens from a length of piping, he produced a series of grimacing portraits and self-portraits. His drawing, "under influence", of Arthur Schröder dialogues with others by Kantor, the founder of Krakow's Independent Theatre during the Occupation who achieved recognition with his play *The Dead Class* in 1975. **These Serious Gentlemen** and **Man with Table** transcribe the scenographer's art onto paper.

It's no coincidence that the adjacent room should be occupied by **Christian Boltanski**, an old friend of Marin Karmitz. His **White Animitas**, "the music of the stars and the voices of floating souls", is named after the roadside shrines set up by Latin American Indians to honour their dead. The very first version of this installation was created in 2014 in the Atacama desert in Chile, a place of pilgrimage in memory of those who disappeared under the dictatorship of General Pinochet. This musical map of the stars has since been reproduced in various parts of the world. Stepping down a level, we are greeted by **The Ghosts of Seamstresses**, a vast installation by **Annette Messager**. The objects in this bizarre, ambiguous mobile are as much instruments of torture as they are items from a sewing box. Or are they punchbags, as their imitation leather and ropes appear to suggest? Originally produced for the Cité de la Dentelle et de la Mode, a museum of lace and fashion in Calais, it delivers its feminist message with caustic humour.

## A FILMMAKER FRIEND

The first work in the darkened basement gallery is a video installation by **Abbas Kiarostami**, the recently deceased Iranian screenwriter and filmmaker who was awarded the Palme d'Or at the 1997 Cannes Film Festival for *Taste of Cherry*. Marin Karmitz produced half a dozen of his films, and distributed many others in France. **Sleepers**, first shown at the 2001 Venice Biennale, plunges us into the life-size intimacy of a sleeping couple. The gradually increasing daylight and noise rising from the street mean it will soon be time to wake; they also represent an intrusion into a private world, in a country where freedom is restricted everywhere, even here.

He revealed nothing of his life, and preferred to be known not by his real name but as **Chris Marker**. Remembered for his film essays (a term coined by critic André Bazin), including *La Jetée* (1962), *Le Fond de l'air est rouge* (1978) and *Sans soleil* (1982), this seminal figure of experimental cinema was also a writer, illustrator, translator, publisher, philosopher, essayist, critic, and more. He produced a vast body of photography over six decades. **Owls at Noon – Prelude: The Hollow Men**, which borrows its title from T.S. Eliot's poem *The*

*Hollow Man*, merges portraits of women with the faces of First World War veterans, with disconcerting results.

Returning to ground level and the exit, we join Isabelle Huppert, seen from behind inside the MK2 Bibliothèque cinema, in contemplating a glowing white screen: the result of the protracted exposure time (the entire length of *The Piano Teacher*). This photograph by **Hiroshi Sugimoto** ends the exhibition with a surface awaiting projection, a page to be written. But *Resident Alien* spills over into the Rose Bakery café with portraits of intellectuals by **Gisèle Freund**, a sociologist and pioneer of colour photography from the late 1930s, and *Memory Box II*, an installation by the French artist **Géraldine Cario**: a grid-like arrangement of old cameras in an overt reference to Modernism, the locational references on archaeological sites, scientific typology, etc. "Memory chambers" now stripped of their function. Clapperboard. And closing credits, of course: don't miss them on your way out.

## English translations

### for developed captions in the exhibition

#### LEWIS HINE

[Oshkosh (Wisconsin), 1874 –

Hastings-on-Hudson (New York), 1940]

Born in Wisconsin in 1874, Lewis Hine lost his father at a very young age. He lived a number of different lives before becoming the "social photographer" he wanted to be: part-time jobs to help his mother out, evening classes in shorthand and bookkeeping, a post as a natural science teaching assistant, etc. After a degree in sociology he started teaching at the Ethical Culture School of New York where he had now settled. In the early 1900s, he embraced photography as his preferred means of expression.

Lewis Hine quickly understood the impact photography could have on public opinion, and began to use it to defend causes close to his heart. Working for the National Child Labor Committee, the American Red Cross and the Works Progress Administration, among others, he travelled the length and breadth of the United States, first reporting on the working conditions of children and other labourers, then, later, in the 1920s, on the effects of reduced immigration quotas, through hundreds of portraits of migrants being processed at Ellis Island.

#### ROMAN VISHNIAC

[Pavlovsk (Russia), 1897 – New York, 1990]

From the early 1930s until 1938, Roman Vishniac photographed the everyday life of Jewish communities living in *shtetls* or in the Jewish districts of towns and cities in Germany, Poland, Lithuania, Hungary, Romania and Czechoslovakia. Commissioned by an American humanitarian organisation known as the Joint (Joint Distribution Committee), the Russian-born photographer used these images to alert the public to the living conditions of impoverished Jewish populations. Children play an important part in his iconography: serious or filled with delight, they are often seen at study in a *yeshivot* (religious school).

Vishniac's approach was impacted by the many constraints and restrictions that he encountered: from the Orthodox Jew's reticence toward any reproduction of the human face to the Nazi laws, introduced in 1933, that made it illegal for Jews to take photographs in the street or indeed to acquire camera film or any other photographic material.

## MOÏ VER

[Vilnius (Lituanie), 1904 – Safed (Israël), 1995]

*Kibboutz en Europe de l'Est / Kibbutz in Eastern Europe*, 1937

Livre d'artiste composé de tirages argentiques noir et blanc reliés /

Artist's book, binded black and white prints

Even today, *Kibbutz in Eastern Europe*, a book by Lithuanian photographer Moses Vorobeichic (Moï Ver, later Mosché Raviv) can astonish, such is our lack of knowledge about this particular slice of history. The photographer, a follower student of Joseph Albers, Paul Klee and Wassily Kandinsky at the Bauhaus in Dessau, had already published two major works on the history of photography when, before the war, he brought out another book, this time with a radically different purpose to inform, as effectively as possible, on how European-style kibbutzim were organised, by way of texts in Hebrew alongside photographic documents.

From 1921 onwards, ORT, the international Jewish institution for education and training, which was based in Berlin at the time, had been using specially collected funds to set up a wide network of schools and farms in the USSR and the former Russian territories of Lithuania, Romania and Poland. Although they would disappear under Stalinism then the Second World War, when the book was published, in 1937, these programmed closures had not yet occurred, and Moï Ver had settled in Palestine.

## JOSEF KOUDELKA

[Boskovice (Moravie), 1938 – vit et travaille à Paris et à Prague]

Tchécoslovaquie / Czechoslovakia, 1968

Tirage argentique noir et blanc /

Black and white print

The exact date of this photograph is August 22, 1968 – the day after Soviet tanks entered Prague to put an end to the hope of a national emancipation that runs across the country. Rumours of a protest had quickly spread but, warned that any such gathering would be severely suppressed, and even turned against them by the Warsaw Pact, the Czech people stayed at home – as evidenced by an empty Wenceslas Square, photographed at the time the protest was due to take place.

This now iconic image is the first in *Exiles*, a collection of seventy-five photographs taken during the 1970s and 80s. In it, Koudelka – a naturalised French citizen who had to leave his native Czechoslovakia two years after the Soviet invasion – bears witness to the many years he spent travelling round Europe. The book's main protagonists are roads and gypsy communities, symbols of an identity that is constructed in motion.

## CHRISTIAN BOLTANSKI

[Paris, 1944 – vit et travaille à Malakoff]

*Resistors*, 1994

38 tirages argentiques noir et blanc sur papier calque, œillets et clous /

38 black and white prints on tracing paper, eyelets and nails

Dozens of eyes stare back at the viewer: those anthropometric photographs of members of the German Resistance, caught and executed by the Nazis during the Second World War, have been cropped by artist Christian Boltanski to show only their gaze. A sign, perhaps, that the battle will never be over: these resistance fighters have not closed their eyes and never will, even after their death, just as all those who look at them are invited never to close their eyes, and never to forget.

This is a powerful homage, that is also deliberately complex and grating. Do we not talk of "giving someone the death stare"? We are put on the spot by each unflinching gaze, forced to ask ourselves why remembrance weighs so heavily upon us or, more exactly, why it seems to drag us down rather than keeping us afloat?

## JULIO GONZALEZ

[Barcelone, 1876 – Arcueil, 1942]

*La Montserrat*, 1940

Lavis d'encre et encre sur papier / Wash drawing and ink on paper

The Spanish Civil War (1936-1939) - more, even, than the Second World War perhaps - transformed the artistic practice of painter and sculptor Julio González. One of the first to use iron in sculpture, a friend of Pablo Picasso (1881-1973) and a forerunner of Cubism and Surrealism, González worked until the mid-1930s towards the abstract, the geometric, and purity of line.

Then in 1936, and until his death in 1942, González abandoned his experimentations with form and devoted a cycle of some one hundred drawings and four sculptures to *La Montserrat*, or *Black Madonna of Catalonia* (also known as the "moreneta", meaning "brown-haired" or "dark-skinned" woman), who became, and still remains, a historic symbol of rebellion and resistance in Spanish culture. His work during this period has been described as having a cinematographic quality, due to its repetitive nature, the use of black and white, and an obsessive return to the same motif. In this drawing from 1940, the artist's assertive strokes portray fierce determination.

## MARYAN S. MARYAN

[Nowy Sacz (Pologne), 1927 – New York, 1977]

Sans titre / Untitled, 1959

Encre et lavis sur papier /

Wash drawing and ink on paper

Born in Poland in 1927, Pinchas Simson Burstein spent his teenage years in the Nazi concentration camps to which his entire family had been deported. He was the only survivor. He eluded death twice: once when he was fifteen and was shot by two drunken prison guards, and again in January 1945, when the Russians reached Auschwitz and the Germans decided to shoot all remaining survivors. Burstein miraculously escaped, but had to have one of his legs amputated.

This traumatic past is evident in all his works. In 1947 he enrolled at the Bezalel academy of art in Jerusalem before moving to Paris three years later, where he attended Fernand Léger's classes at the Ecole des Beaux-Arts. Working under the new name of Maryan, he exhibited tormented pictures that told the story of the harrowing events that haunted him until his premature death in 1977. While his style remains figurative, the monstrous bodies and faces are hybridised with menacing animal forms. Matter screams and features are deformed.

## OTTO DIX

[Gera (Allemagne), 1891 –

Singen (Allemagne), 1969]

*Chêne (Étude d'un arbre) /*

*Oak (Studi of a tree), 1933*

Encre brune et pointe d'argent sur papier velin / Silverpoint and brown ink on vellum

In 1933, the Nazis came to power in Germany and Adolf Hitler was made Chancellor. This was the beginning of the Third Reich. Otto Dix, a German Expressionist painter and printmaker, famed as one of the founders of the New Objectivity movement, taught art at a university. He was one of the first artists to be persecuted as a so-called "cultural Bolshevik" and practitioner of "degenerate art". Dix was removed from his position and his works were withdrawn from exhibitions.

Threatened with prison and even internment, Dix chose internal exile, and that same year went to live near Lake Constance, in southwest Germany, where he began to paint landscapes. This oak tree appears to bend with the elements, but the resonance of the knots in the wood and Dix's incisive strokes testify to its resistance to the storm, and its battle against the forces and tensions to which it is subjected.

## DIETER APPELT

[Niemegk (Allemagne), 1935 –

vit et travaille à Berlin]

*Ciné-Tableau Ezra Pound*, 1981

25 tirages argentiques noir et blanc /

25 black and white prints

“I turn photography into cinema, and cinema into photography,” Dieter Appelt asserts. In ***Ezra Pound – Sequenz***, the German artist slips into the shoes of the American poet and critic Ezra Pound (1885-1972), haunting the dilapidated Venetian decors where Pound, author of *The Cantos* (1925), is said to have spent his last years. Absence and the weight of time inhabit the series.

A leading figure of the Modernist movement, Pound moved to Europe in 1909, and in the 1930s became an apologist of Italian fascism. At the end of the Second World War, he was arrested for treason and interned in a psychiatric hospital in the United States before being sent back to Italy.

Viewing this sequence of action-images, we can wonder why Appelt felt the need to disguise himself as this literary figure – a major figure without doubt, but a highly ambiguous one. In any case, this series embodies well Appelt’s taste for the contradictions of history.

## ANTOINE D’AGATA

[Marseille, 1961 –

vit et travaille autour du monde]

*Huis-clos*, 2000

20 tirages argentiques noir et blanc /

20 black and white prints

“These pictures were taken in Jerusalem [...], on October 6th, 2000, between 2pm and 6.30pm. Unity of place, time and action for just another day of violence, enacted by the usual three protagonists in this tragedy: the Israeli police, the Palestinians and the international press, a major beneficiary of the situation,” notes the French photographer in an article published in *Le Monde Diplomatique* later that year.

Sent by Agence Vu for an American magazine (which in the end didn't publish his work), Antoine d'Agata explains how, on that day, plunged into the midst of armed conflict, his own powerlessness and incomprehension had become startlingly clear. The photographer has always worked with this sentiment in mind; here it takes on a physical dimension that is captured in these images, mounted in sequences, without captions, like a contact sheet. Partial, biased images bearing witness to the chaos and to the author’s irremediable subjectivity.

## JOAN MIRO

[Barcelone, 1893 – Palma de Majorque, 1983]

*Personnage / Character*, 1956

Céramique peinte et fil métallique /  
Painted ceramic and wire

Self-proclaimed "international Catalan" whose work reflects interest in the remains of childhood and traces of the subconscious, as well as a famed Surrealist painter and sculptor, Joan Miró is renowned as an engraver and ceramist. Post-war, he entered into a long and productive collaboration with the Catalan ceramist and art critic Josep Llorens i Artigas (1892-1980), a friend from teenage years. In addition to finding endless inspiration in folk ceramic, Miró experimented widely with different compositions for potteries, clays and glazes.

In 1956 he returned to Palma de Mallorca where he set up a large studio. It was here that he completed important commissions for ceramic murals, including for the UNESCO building in Paris. This ***Personnage*** dates from that period, during which Miró worked with ceramic almost to the exclusion of other media. It has all the tell-tale features of a Miró ceramic: a phallic form, a perching bird and motifs inspired by cave paintings in a limited and quite graphic (black, white, brown) palette that is both sophisticated and intuitive.

## HACHE MAYA /

MAYA HACHA

(GUATEMALA)

Entre 600 et 900 de notre ère / Between 600 and 900 C.E.

Basalte brun légèrement patiné /  
Lightly patinated brown basalt

The Maya, whose origins date back to prehistory, form one of the oldest American civilisations. Their territory extended across the central Yucatán Peninsula, spanning present-day Mexico, Belize, Guatemala, Honduras and Salvador. This Mesoamerican civilisation is noted for its achievements in writing, art, architecture, farming, mathematics and astronomy.

Hacha such as this – a recent object compared with other pre-Colombian artefacts in Marin Karmitz's collection – were part of the equipment in Maya ball games. Their purpose is still debated; possibly they were used to keep the ball in the air, or perhaps placed around the court for decoration or as markers. This hacha has been sculpted with claws, a representation frequently used by the Maya in reference to animals such as the eagle or the jaguar. Both were highly symbolic, for warriors in particular.

## **FEMME DEBOUT JALISCO /**

### **JALISCO STANDING WOMAN**

#### **(MEXICO)**

Entre 100 et 250 avant notre ère /

Between 100 and 250 B.C.E.

Terre cuite creuse beige à décoration rouge  
et traces d'oxyde de manganèse /

Hollow beige terracotta with red decoration  
and traces of manganese oxide

Jalisco culture thrived between 300 B.C.E. and 600 C.E. in the Mexican states of Nayarit, Jalisco and Colima. These terracotta statuettes are found within the context of the so-called "shaft tombs culture" - a unique form of burial in Mesoamerica. This standing woman figurine is believed to be a funeral urn.

Its simplified volumes are typical of Jalisco art, having a disproportionately large, almost cylindrical head and limbs that are often little more than stumps. Such a morphology cannot be attributed solely to ritual or even medical factors; stylistic intentions should not be underestimated. Certain details such as the eyes, the mouth, the nails and jewellery are, in contrast, carefully executed. On this statuette we clearly distinguish scarification on the shoulders in addition to body painting on the chest, belly and legs. That the hands are resting on the stomach suggests this is a representation of a mother goddess.

## **FIGURE MEZCALA /**

### **MEZCALA FIGURE**

#### **(GUERRERO, MEXIQUE / MEXICO)**

Vers 300 avant notre ère / Circa 300 B.C.E.

Pierre dure / Hard stone

Mezcala figures are found in the present-day state of Guerrero, in Mexico. We know very little about this culture, which is also referred to as Balsas culture after the river that runs through the area. We do know that it spanned a wide period between 700 B.C.E. and 650 C.E., and that anthropomorphic figures were sculpted from the rock that was plentiful in this mountainous region.

Miguel Covarrubias (1904-1957) is said to have coined the term "Mezcala". This Mexican painter and caricaturist, a friend of the artist Diego Rivera (1886-1957), studied ethnology, archaeology and art history as an autodidact. Despite this absence of formal training, his research made a significant contribution to the study of native American cultures, including Mexican. For example, he devised a typology of Mezcala objects which specialists in pre-Colombian art still use today.

## **FIGURE MEZCALA /**

### **MEZCALA FIGURE**

**(GUERRERO, MEXICO)**

Vers 300 avant notre ère /

Circa 300 B.C.E.

Andésite polie /

Polished andesite

Important archaeological discoveries were made in the state of Guerrero in the second half of the twentieth century, and artefacts were still being found there as recently as the early 1980s.

This Mezcala figure dates from the same period and has similar characteristics to the one shown earlier. It is especially interesting as a typical example of this art, which consists almost exclusively of stone carving. These are generally hard stones. The stone for this figure, unlike that of its counterpart, has been meticulously polished. It exhibits the schematic, stylised forms that are characteristic of these statuettes whose features are barely suggested, and whose form is remarkably symmetrical in its different planes. Their generally small size adds to the sentiment that these are precious objects. The overall harmony contrasts with the abruptness of the basic axe form.

## **MASQUE CHONTAL /**

### **CHONTAL MASK**

**(GUERRERO, MEXIQUE / MEXICO)**

Entre 300 et 100 avant notre ère /

Between 300 and 100 B.C.E.

Pierre verte mouchetée de noir /

Green stone with black speckles

Though slightly larger than the previous figurines, this mask nonetheless shares the smaller dimensions favoured by Mezcala artefacts. Once again we observe a comparable stylisation and symmetry, and the use of stone as a medium; in this case a typical green stone.

From the early twentieth century, archaeologists and ethnologists were making written references to Chontal masks that were found in the Templo Mayor at Tenochtitlan (note that the temple was erected at a much later date, in the fourteenth century C.E.). This anthropomorphic mask corresponds to their descriptions (not all the masks do), having a rounded form with indentations and protuberances forming the facial features. We still have much to understand about the Chontal culture. How, for example, do we explain that in addition to animal and human forms, their sculptures represent temples when no such construction has been excavated to date?

## FIGURE OKVIK /

### OKVIK FIGURE

#### (ALASKA)

Entre 200 et 100 avant notre ère /

Between 200 and 100 B.C.E.

Ivoire / Ivory

Little is known of the Okvik culture, which developed as from 300 B.C.E. between Alaska and Siberia. The Bering Strait was a migratory route for the first Americans. As ice floes melted, groups of hunter-fishermen followed the large marine mammals and settled on islands inside the strait.

Hunting was a seasonal activity for these coastal populations, and driftwood was available only in limited quantities, hence walrus tusks and bone became important raw materials. These ivory sculptures are often remarkable in their purity and sophistication, and understandably fascinated the early-twentieth-century Surrealists. Immediately, we are struck by the parallels to be made between these works and those of Constantin Brancuși (1876-1957), Henry Moore (1898-1986) and, of course, Giacometti. The context in which these figures were carved and the purpose they served remain shrouded in mystery. Are they ritualistic? Cultural? That they are shamanistic leaves little doubt. Viewed through this prism, the figure seems even more remote and at the same time closer still.

## BERNARD DUFOUR

[Paris, 1922 – Foissac, 2016]

*Il regarde le lippu /*

*Staring at the thick-lipped man, 2015*

Huile sur toile / Oil on canvas

Initially tempted by abstract painting, as were many avant-garde artists post-1945, Bernard Dufour adopted instead from the 1960s a more figurative style. Nudes are a recurring subject, often of the artist himself and his partners. Close to writers such as Jean Genêt (1910-1986) and Pierre Guyotat (b. 1940), Dufour's paintings and drawings are allusive, suggestive, the difficulty of visually capturing life rendered in their spots and splashes of colour.

Encouraged by his friend Christer Stromhölml, Dufour tried his hand at photography, using it first as a tool before adopting photography as a medium and making it an important part of his practice from the 1970s. Here too his subjects are the human form and, a particular fascination of his, eyes looking directly at us.

## PANAMARENKO

[Anvers, 1940 –

vit et travaille en Flandres (Belgique)]

*Bepto Bismo II*, 2003

Bronze peint et moteurs électriques /

Painted bronze and electrical engine

In 1966 Henri Van Herwegen took the alias "Panamarenko", a pseudo-Soviet-sounding abbreviation of Pan American Airlines Company. Right after the end of May 68, he took part with other artists and activists in the occupation of the Palais des beaux\_arts in Anvers. He also worked on the foundation of the VAGA (Vreije Actie Groep Antwerpen), a militant and anarchist collective. Around the same time, he started wearing military uniforms or white suits, declaring himself a "multimillionaire" and began to imagine and build fabulous flying machines and underwater vessels. Despite being capable, in theory at least, of motion, these flying saucers, mechanical bipeds, shoulder-mounted propellers and pedal-driven airplanes have never left the ground. They are nonsensical, nonfunctional, bric-a-brac assemblages that blur the boundaries between art, science and technology, between idea and material, between thought and action, between imaginary and "real".

These poetic failures fly (or not!) in the face of ideologies of progress and power just as much as they give shape to the utopias and myths within us.

## STEPHANE MANDELBAUM

[Bruxelles, 1961 – Namur (Belgique), 1986]

*Pierre Goldman*, non daté / undated

Mine de plomb et stylo bille bleu sur papier marouflé sur toile /

Graphite and blue ballpoint pen on paper on canvas

Seething, sometimes with pornographic undertones, Stéphane Mandelbaum's work puts perpetrators and victims of crime in the same bag: self-portraits, portraits of Nazis, portraits of artists and intellectuals leading tangled lives. The Pierre Goldman in question is the younger half-brother of Jean-Jacques Goldman. Their parents were both Resistance fighters, and Pierre himself was a far left-wing activist. In 1969, after a year with a guerrilla movement in Chile, Pierre Goldman took part in three robberies. He was shopped, arrested and sentenced for a fourth, deadly robbery which he always denied. During his time in prison he wrote *Souvenirs obscurs d'un juif polonais né en France* (Obscure Memories of a Polish Jew Born in France). Following his release, Pierre Goldman was shot dead in the street in 1979. His murder was claimed by an obscure far-right organisation, "Honneur de la Police", but many grey areas remain.

Stéphane Mandelbaum shared a similar fate. Highly politicised and frequenting the criminal underworld, he was killed by an accomplice following the theft of a Modigliani painting.

## STANISLAW IGNACY WITKIEWICZ

[Varsovie, 1885 – Velyki Ozera (Ukraine), 1939]

*Arthur Schröder*, 1929

Fusain et pastel sur papier /

Charcoal and pastel on canvas

Alongside his fellow countrymen Bruno Schulz (1892-1942) and Witold Gombrowicz (1904-1969), Stanislaw Ignacy Witkiewicz is regarded as one of the authors to have paved the way for modernity in Poland and the rest of Europe. But Witkiewicz is also known for his astonishing drawings "under influence", to borrow the title of a 2013 exhibition at la maison rouge. Like French poet Henri Michaux (1899-1984) and mescaline, in 1926 Witkiewicz began an artistic-experimental use of various substances, including hash, cocaine and ether.

Mixed with alcohol, drugs sharpened, expanded and distorted his visual perceptions, producing the angry, jagged outlines of the faces he sketched and accentuated with bright, even aggressive colours. This portrait of the German actor Arthur Schröder (1892-1986) is an example; Witkiewicz portrays him as an emaciated, haunted figure. Narcotics, also the name of an essay that Witkacy, as he was known, published in 1932, are a recurrent subject in his writings. Symbols next to his signature indicate which substances he had taken at the time the drawing was executed.

## HIROSHI SUGIMOTO

[Tokyo, 1948 –

vit et travaille à Tokyo et New York]

*Isabelle Huppert*, 2005

Tirage argentique noir et blanc /

Black and white print

In 1976, Hiroshi Sugimoto set up a large-format camera at the back of St. Marks Cinema in Manhattan's East Village and left the shutter open for the entire length of the movie. Its 170,000-plus images merge together into a single vibrant, albeit motionless, halo. Sugimoto would repeat this process over four decades, taking his camera to 1920s and 1930s movie palaces, 1940s and 1950s drive-ins, and abandoned cinemas across the United States and Europe.

In this photograph, taken inside the MK2 Bibliothèque cinema, Isabelle Huppert is the lone spectator of *La Pianiste* by Michael Haneke (2001), in which she plays the title role. The film was produced by Marin Karmitz, who also produced others for which the French actress won prestigious Best Actress awards, from the Venice Mostra in 1988 for *Une Affaire de Femmes* and a César in 1996 for *La Cérémonie*; two films by Claude Chabrol to the Cannes Film Festival in 2001 for *La Pianiste*.

## Related events

### offsite

**Tuesday 28<sup>th</sup> November at 8pm**

*La collection Marin Karmitz,*

*une histoire du xx<sup>e</sup> siècle:*

Marin Karmitz meets Caroline Broué

MK2 Bastille, 5 rue du Faubourg Saint-Antoine, Paris

information, prices and bookings:

[www.mk2.com](http://www.mk2.com)

### at La maison rouge

**Thursday 14<sup>th</sup> December at 7pm**

*Images et histoires photographiques:*

Marin Karmitz in conversation

with Julie Jones

**Thursday 11<sup>th</sup> January at 7pm**

*L'artiste et son collectionneur:*

Annette Messenger meets Marin Karmitz,

moderation by Anaël Pigéat

information, prices and bookings:

tel. 01 40 01 08 81

[reservation@lamaisonrouge.org](mailto:reservation@lamaisonrouge.org)

## **And also...**

### **guided tours**

every Thursday at 7pm,

Saturday and Sunday at 4pm

### **short tours for the family**

every Wednesday,

Saturday and Sunday at 3pm

### **children's storytime**

Wednesday 25th October,

15th November, 13th December 2017

and 17th January 2018 at 3pm

information, prices and bookings:

tel. 01 40 01 08 81

[reservation@lamaisonrouge.org](mailto:reservation@lamaisonrouge.org)

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director: Paula Aisemberg

collection curator: Arthur Toqué

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Véronique Pieyre de Mandiargues, with Camille Maufay

## **petit journal**

text for le petit journal and captions for the exhibits are produced by the visitor relations team based on, in particular, research and expanded captions by Julie Jones for the exhibition catalogue (English translation by Sandra Petch)

## **opening days and times**

- Wednesday to Sunday, 11am to 7pm

- late nights Thursday to 9pm

- closes at 4pm on 24th and 31st December, and all day on 25th December and 1st January

- la maison rouge is accessible to disabled visitors

## **tickets and passes**

- full price: €10

- concessions: €7 (13-18s, students, maison des artistes, over-65s)

- free for under-13s, jobseekers, the disabled and a companion, ICOM, les amis de La maison rouge

- tickets on sale at [www.fnac.com](http://www.fnac.com)

- full-price pass: €28

- reduced-price pass: €19

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