



Et In Libertalia Ego

a project by
Mathieu Briand

la maison rouge

Exhibition
February 19 –
May 10, 2015

Press Release

Et In Libertalia Ego **a project by Mathieu Briand** **Exhibition: February 19 – May 10, 2015**

Opening preview: Wednesday, February 18 from 6 to 9 p.m.

Press Preview from 4 to 6 p.m.

Starting in 2008, Mathieu Briand set up a temporary studio on a small island in the Channel of Mozambique (Madagascar). This is a sacred place, inhabited for generations by a Malgache family that agreed to allow Mathieu Briand to invite a number of artists* to create works in situ or send instructions for others to do so.

The project is called *Et in Libertalia Ego*, an allusion to the famous inscription in Nicolas Poussin's painting *Et in Arcadia Ego*. The idea is to recreate Libertalia, the pirate's utopia described in *A General History of the Robberies and Murders of the Most Notorious Pyrates* (1724), whose origins are an ambiguous mix of fiction and reality. The author's name, Captain Johnson, may have been a pseudonym for Daniel Defoe, the author of *Robinson Crusoe*.

Since 2012, la maison rouge has supported Mathieu Briand's initiative and will present it in an exhibition running from February 19 to May 10, 2015. The show will then travel to Tasmania's Museum of Old and New Art (MONA) in September 2015.
www.mona.net.au

Artists invited by Mathieu Briand

Francis Alÿs 1959, lives and works in Mexico D.F., Mexico, since 1986

Grégory et Cyril Chapuisat
1972 and 1976, lives in Geneva, Switzerland

Sophie Dejode

1976, lives and work in Ardèche, France

Bertrand Lacombe

1974, lives and works in Haute-Savoie, France

Jacin Giordano

1978, lives and works in Easthampton, Massachusetts, United States

Thomas Hirschhorn

1957, lives and works in Paris

Koo Jeong-A

1967, lives and works in Paris, France

Pierre Huyghe

1962, lives and works in Paris, France, and in New York, United States

Gabriel Kuri 1970, lives and works between Mexico D. F., Mexico and Brussels, Belgium

Prue Lang 1972, lives and works in Paris, France

Richard Siegal 1968, lives and works in Paris, France, and Berlin, Germany

Juan Pablo Macias 1974, lives and works in Mexico D. F., Mexico

Mike Nelson 1967, lives and works in London, United Kingdom

Damian Ortega 1974, lives and works in Mexico D. F., Mexico

Rudy Ricciotti 1952, lives and works between Bandol, Var, France, and Paris, France

Yvan Salomone 1957, lives and works in Saint-Malo, France

Gilles Mahé 1943-1999



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Recap of previous episodes

Episode 1

Back to Nature.

In June 2008, I got an e-mail from my sister containing a photograph of an island I'd never heard of, taken from my aunt's garden in Nosy Be (Madagascar). I decided to come see for myself as part of my own quest for Libertalia*.

When I arrived, I swam to the island. To my surprise, it was inhabited. Quite isolated, this very small island seemed to be home to a few dwellings and dense vegetation. I was greeted by young women and children who showed me around. On the way, we met two men working in a banana grove. When we got back, an elderly man, known as «Papa» to everyone on the island, was waiting for us. A long discussion got underway. He informed me that he was the head of the family residing on the island and the chief of the island, not to mention prime minister to the prince of Nosy Be. He is also the custodian of traditions, in charge of communing with the spirits and presiding at rituals. There is a sacred tree on the island.

I asked if I could come back the next day with my video camera to interview them and they agreed. «Papa» told me stories about his mother, how she had purchased the island from the French and planted banana trees, coffee trees and all sorts of edible plants to do business and be self-sufficient. He told me that he was born on the island and had always lived there, as had his two sons and two daughters.

Throughout the year, the islanders go back and forth between their island and the fishing village on the main island, where they also have a house. All kinds of stories circulate about the small island, the islanders, people thought to be buried there,

those that had hoped to acquire it, or mines that it allegedly holds despite its tiny size.

I began to establish a relationship with one of the sons, Said. Brilliant at handling a pirogue, he took me around the island and its surroundings. Every day, I went to the island, steadily strengthening my ties with the family.

Episode 2

By November 2008, I had a plan to follow in Captain Johnson's footsteps and establish Libertalia. However, I realized that carrying it out according to my original intentions was not feasible. I decided to adapt my project and asked «Papa» if he would agree to hold a ritual to ask the spirits to look favorably on our meeting. He did so, officially welcoming me to the island.

We held a three-day celebration during which a zebu was sacrificed by way of an offering. I shot videos and photographs of these events, which laid the groundwork for the work that I did later.

The next day, «Papa» called for me. He asked me to move to the island to help him and his family. This fitted in with the purposes of the Defoe novel and marked the beginning of my project, *Et in Libertalia Ego*. I decided to build a rudimentary dwelling on the island to serve as a sort of studio* that they could rent in my absence and would help me further my project.

Episode 3

In March 2009, the Malgache government was overthrown in a coup d'état. Even so, I went back three times to keep my project going, adapting to overcome difficulties. First, I built a sturdy bungalow, a task that turned out to be long and complicated. As I came and went, I got the



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impression that the island was a mental space where I could experiment with art outside the usual studio environment or art channels (e.g. museums, art centers and public or private commissions).

I decided to invite other artists to share the experience. The new bungalow became my studio. The island represented territory that was at once physical and cerebral. I asked three artists (Thomas Hirschhorn, Pierre Huyghe and Damián Ortega) if they would send me instructions to create an art work or recreate an existing art work in a different environment (e.g. on the island). I selected works that were relevant to the project and could be made and installed using the resources available on the island (tools, materials and local know-how).

When these works were finally installed –unmarked and unnoticed – their only audience was the islanders. When I got back to France, I learned that Said had destroyed the works, seeing them as an emanation of black magic, and taken down a part of my studio.

One of my objectives – creating art works in an unfamiliar non-studio environment implying new constraints – was clearly met even if, paradoxically, it was validated by the destruction of the works themselves.

To follow...



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Mail sent to the artists, 2013

Dear Friend,

I am currently working on a project which takes place in a small island called Nosy ****, in Madagascar, located close to Nosy Be Island, in the Channel of Mozambique. The project is called ET IN LIBERTALIA EGO. The project is based on the idea of the pirate's utopia (Daniel Defoe) known also as Libertalia.

Its origins are an ambiguous mix of fiction and reality.

I am renting this island from its owners, a small family who still lives there. Nosy Tanga is a sacred place. The spirits of deaths live there. After a number of rituals over three years, the spirits accepted my project and the owners accepted me as a part of their family.

I recently built a small bungalow with basic commodities and a studio, and I am now inviting a number of artists, free thinkers, and writers... to participate in creating this new Libertalia.

It's a place where it is possible to come, think, work, far from the "world".

It is also an artistic adventure, a laboratory, an utopia, an artwork with different possibilities and different meanings.

It is also a mental space in which you can project yourself and your ideas.

The main premise and methodology that I am adopting is based on inviting artists to participate to the project by offering works that can be made for or adapted to the island, through a series of instructions.

Artists can send me instructions of their artwork and we can create them from this in the island with the limited possibility of production we have there, which is part of the challenge.

It is also possible to come to the island and create something on site.

In November 2012 I installed there some works which include:

- A work by Pierre Huygue from 1995 called "Or." This piece comprises a picture with two paths: the first is going somewhere, while the second has been specially built and is going nowhere. Pierre provided instructions to rebuild this work in Nosy Tanga.

- Thomas Hirschhorn often places lists of books or small libraries in his exhibitions. For Nosy Tanga Thomas gave me a list of books called « Livres Parisiens » from which I will create a small library in the bungalow.

- Damiàn Ortega provided instructions to number leaves of a tree. We have to keep the leaves to use them in the future as postcards. Each year we will reproduce this work.

- Juan Pablo Macias did a ritual around Owen.

In the future some links will be done with the « world » by editing some books, a website and « represent it » in some places to share its meaning outside its own boundaries. The instructions are very helpful because they are a way to represent the work without showing it necessarily and through them make a mental space, a conceptual work or representation.

I really hope you will participate to this adventure.

Sincerely,

Mathieu Briand



Pierre Huygue



Pierre Huygue © Mathieu Briand

A secondary path branches off at a fork in a main path.

The former is the same size or slightly narrower than the latter.

Ideally, they've both been made by people walking through grass.

If created artificially, they should retain the natural look of paths worn down over time, e.g. by people taking a shortcut across a grassy area.

The main path goes somewhere. The secondary path goes nowhere; its end should not be visible from the fork. The best place is a hill with fairly

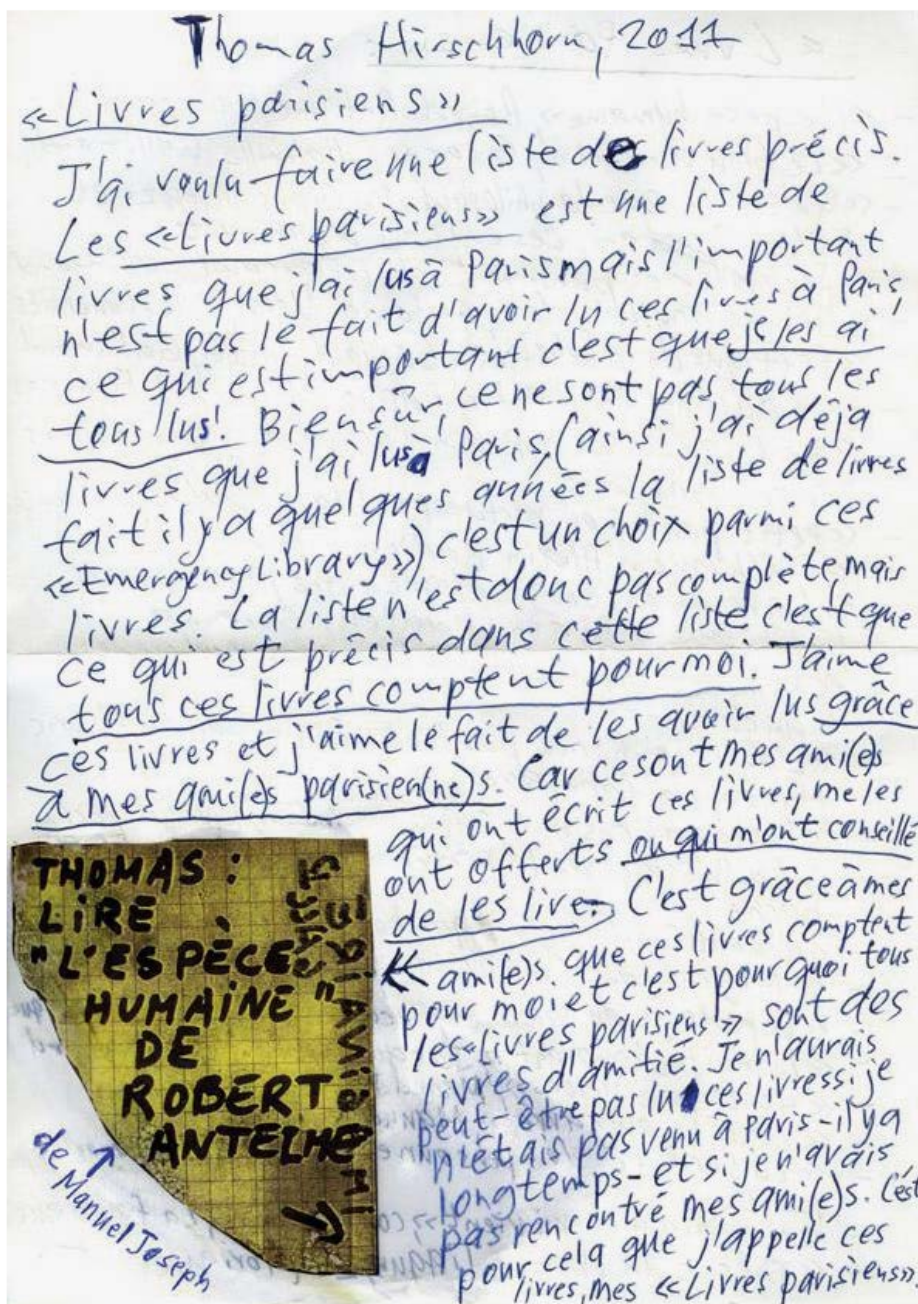
short grass, because then the graphic, photogenic lines of the paths are easy to see, whether they have occurred naturally or not.

The lines change due to time and wear.

Pierre Huyghe, 2011



Thomas Hirschhorn



Thomas Hirschhorn © Mathieu Briand



Damian Ortega



Pierre Huygue © Mathieu Briand

CLASSIFIED WASTE

My idea is to classify all the leaves of the tree, to have a register about how these leaves grow and change during the different periods of the year. I like the idea to have a classification and registry of how nature produces this huge amount of energy and waste. A permanent circle of production and waste, a permanent recycling to generate more and more mutations, like the skin of snakes.

It would be nice and important to not give the feeling of a melancholic or decorative tree, it is important to make clear the idea of classification and codification of the tree. Something like the

classifications on the ruins when the archeologists give numbers to each stone, or as botanics give a ring or a chip to the animals to recognize the area and territory which they occupy, or distances which they fly or run.

I use here a laquer painting. This paint dissolves in water, but when it is dry it is permanent. It would be nice to apply it with a thin brush: A #4. It is better to use the face side up.

Damian Ortega, 2011



Juan Pablo Macias

Dear Mathieu

Hope you are well. Sorry for the big delay in my contribution for the piece of Earth you are habiting. After a long time thinking what to do, how to make a work of art for Et IN LIBERTALIA EGO, I am sending you these instructions:

For the first time with the people from the place, make a fire and sit around it and talk to them about Albert Kimsey Owen. Mainly about his ideas on private property, a classification searching for an ethics of property. I will write his classification below. After this first time conversation, each time you have a visitor do the same, a fire and a conversation about Owen and his ideas just to lift up from here but not to monopolize the conversation, just as a beginning.

Owen's text:

"This is the way we apply the instruction to "render unto Caesar the things that are Caesar's," etc. We teach that all property shall be classed into five great divisions; and it must here be emphasized that in this will be found the ethics of property —the key to all lessons in social economics—the open sesame to the reformation which is to usher in the new civilization:

1. Private property—the home and all that is in it; the foot-lathe, sewing machine, kit of tools, carriage, horse, cow, bicycle, yacht, etc,—anything, in fact, that a person may produce, or use, or do for himself or herself.

2. Municipal property—the land and atmosphere which are needed for the uses of its citizens; municipal buildings, asylums, libraries, schools, institutes, etc.; the streets, bridges, public areas, tramways, docks, wharves, ferries, vessels, water, expressage, electric powers, telephones and lights, gas, commissary, manufactures, hotels, restaurants, markets, theatres, halls, meeting-houses; municipal insurance and money, and exchange, bank and clearing-house, etc.

3. The inter-municipal, or state property—the lands and atmosphere between municipalities; state buildings, asylums, institutes, schools, parks, reservations, etc.; railroads, canals, bridges, ferries, vessels, telegraphs, telephones, mines, rivers, creeks, springs, lakes, seashores, woods, fish, game, birds, animals, etc., which are entirely within the state, and which are not incorporated within the limits of any city; state insurance and money, and exchange, bank, and clearing-house.



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4. The inter-state, or national property—national buildings, parks, reservations, fisheries, asylums, institutions, etc.; highways, bridges, railroads, canals, vessels, rivers, ferries, telegraphs, telephones, expressages, mailage, etc., which are inter- state in extent and character; interstate or national insurance and money, exchange, bank, and clearing-house, etc.

5. The inter-national, or world properties—the ocean, outside of the three-league limit, islands, arctic and Antarctic regions, seals, mid-ocean fish, cables, steamers; inter-national arbitration and insurance, exchange, bank and clearinghouse, etc.

We think that the separation of all properties into these five distinct and separate and inter-dependent classes will give equity in property, and that the equity in property will bring about the ethics of property, which is the moral side of the problem, and the only possible foundation for a perfect society to rest upon.”
(Albert K. Owen, Problems of the Hour in Nine Brief Studies, 1897)

Yours truly,



Juan Pablo Macías
January 16th, 2012
Livorno, Italia



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Rudy Ricciotti



Rudi Ricciotti © Mathieu Briand



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Mike Nelson



Mike Nelson © Mathieu Briand



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Mathieu Briand

Born in Marseille in 1972, lives and works in Melbourne.

Solo exhibitions

- 2011** *Funerales Cajablanca*,
Caja Blanca Gallery, Mexico
- 2010** FIAC, Cour Carrée of the Louvre
galerieofmarseille, Paris, France
Bâtons de Légendes,
Nathalie Seroussi Gallery -
Carlier Gebauer Gallery, Paris/Berlin
- 2009** *Bad Trip*,
galerieofmarseille, Marseille, France
In memorial of Albert Hofmann 1906-2008,
ANNE+ art project,
Ivry-sur-Seine, France
- 2007** *The Spiral AKA SYS*11*,
UBS Openings: the Long Week-End,
urbine Hall – Tate Modern, London, UK
UBİQ: A Mental Odyssey,
a one year exhibition in 10 chapters,
Maisonneuve Gallery, Paris, France
UBİQ: un Monde Flottant,
Claude Verdan Foundation, Lausanne,
Switzerland
UBİQ: A Mental Odyssey,
DF2 Gallery, Los Angeles, CA, USA
UBİQ: A Mental Odyssey, CHAPTER VI
ArtUnlimited, Art 38 Basel,
Maisonneuve Gallery, Switzerland
- 2006** *UBİQ: A Mental Odyssey*,
Red Cat Theater, Los Angeles, CA, USA
- 2004** *Derrière le Monde Flottant*, M.A.C., Lyon, France
- 2003** *Le Monde Flottant*,
Palais de Tokyo, Paris, France

- 2001** *SYS*017.ReE.06/PiG-EqN\5*8*,
Ateliers d'artistes de la Ville de Marseille, France
- 1999** *SYS*07.ReE*02/DeN ThE*01*,
Fesch Museum, Ajaccio, France
*SYS*06.RefN*02/Gre*02\Ros-3*,
ARCO-project room-gal. Roger Pailhas,
Madrid, Spain
- 1998** *CYC.01/M-02/SYS.E/R-23*,
Roger Pailhas Gallery, Paris, France
- 1997** *L.E.P.3, Brèves rencontres*,
Caisse des Dépôts et Consignations, Paris,
France

Group exhibitions

- 2013** *Sous Influences*,
La maison rouge, Paris, France
Outsider,
Centre d'Art Bastille, Grenoble, France
Beam in Thine Own eye,
Mona, Tasmanie, Australie
Glow, Los Angeles, USA
I Look To You And I See Nothing,
Sharjah Art Foundation, Sharjah,
United Arab Emirates
- 2012** *Migration*,
ARNDT Gallery, Melbourne, Australia
- 2011** *Star Voyager: Exploring Space on Screen*,
ACMI, Melbourne, Australia
- 2010** *Event Horizon*,
Center for Contemporary Photography,
Melbourne, Australia
- 2009** *Incarnational Aesthetics*,
New York Center for Arts and Media Studies
(NYCAMS), New York, USA
Les enfants terribles,
Fundación/Colección Jumex, Mexico City,
Mexico



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- Volta5*, -
galerieofmarseille, Basel, Switzerland
- 2008** *Cosmos: en busca de los orígenes.*
De Kupka a Kubrick,
TEA, Santa Cruz de Tenerife, Spain
In Memoriam Albert Hofmann,
Museo Laberinto de Artes y Ciencias,
San Luis Potosi, Mexico
- 2007** *Three Degrees,*
with Bill Albertini and Curtis Mitchell,
Martos Gallery, New York, USA
La Tentation de l'espace,
Espace Culturel Louis Vuitton,
Paris, France
- 2006** *Sensorium: Embodied Experience,*
MIT List Visual Arts Center, Boston, USA
Roger Pailhas, l'art d'une vie,
MAC, Marseille, France
Dual Realities,
4th Seoul International Media Art Biennale,
Seoul, South Korea
Esquiador en el fondo de un pozo,
Jumex collection, Mexico City, Mexico
La Force de l'Art, Entre les lignes,
Grand Palais, Paris, France
- 2005** *Singuliers,*
Guangdong Museum of Art, China
Emergency Biennale,
Chechnya, Palais de Tokyo, Paris, France
- 2004** *Reactivity, ICC, Tokyo, Japan*
Digiscape, Seoul, South Korea
Digital Sublime, Moca Tapei, Taiwan
- 2003** *Microwavee,*
Exhibition Hall, Hong Kong, China
Artists in Town,
Maktab Anbar, Damas, Syria
Darat Al Funun, Amman, Jordan
- Our mutual friend,*
Bloomberg Space, London, UK
10 New York Digital Saloon,
New York, USA
Uneasyspace,
Site Santa Fe, Santa Fe, USA
- 2002** *Sonic-Process,*
Macba, Barcelona, Spain
Centre Georges Pompidou, Paris, France
- 2001** *Egofugal,*
7th Istanbul Biennale, Istanbul, Turkey
Connivence,
6th Biennale, Lyon, France
- 2000** *Vision machine,*
Nantes Museum of Fine Arts, Nantes, France
Less Aesthetics More Ethics,
7th International Architecture Exhibition,
Venice, Italia
Au-delà du spectacle,
Centre Pompidou, Paris, France
Let's Entertain,
Walker Art Center-Minneapolis,
M.A.C Miami, USA,
Kunstmuseum Wolfsburg, Germany
Version 2000, Centre pour l'image
contemporaine, Geneva, Switzerland
Big,
1st Biennale, Turin, Italia
- 1998** *Les jambes de Grand-mère,*
Arca, Marseille, France
- 1996** *Collections,*
Dons et Dépôts, MAC, Marseille, France



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Performances

- 2008** *Ubiq: A Mental Odyssey*,
with the writer Daniel Foucard,
library of Palais de Tokyo, Paris, France
- 2007** *Did you ever want to be someone else?*,
in collaboration with Prue Lang,
Turbine Hall - Tate Modern, London, UK
- 2006** *La Fleur de peau*,
with Prue Lang and Mathieu Briand,
Transart06, Franzensfeste, Italia
- Performance en collaboration
avec Prue Lang au Red Cat Theater,
Los Angeles, USA
- Esquiador en el fondo de un pozo*,
Jumex collection, Mexico City, Mexico
- 2005** *La Fleur de peau*,
with Prue Lang and Mathieu Briand
Temps d'Images,
La ferme du buisson, Paris, France
- 2000** *Accès(s)*,
Pau Museum of Fine Arts, Pau, France
- 1998** *FREE*,
23 octobre, MAC, Marseille, France
- 1997** *L.E.P 3*,
Caisse des dépôts et Consignations Gallery,
Péniche 6-6, Paris, France
- L.E.P 3*, Art Dealer 2,
Friche Belle de Mai, Marseille, France
- 1995** *APP*01.MiE ReU/CyEHoS LIS*,
Mise en réseau, CyberC.A.F.E Hors Limites,
Marseille, France

Permanent Installations

- Eternal Garden*,
Back to Zhong Guo - Fools Move Mountains,
Nanling, China, 2005
- SYS*017.ReR*06/PiG-EqN\15*25*,
21st Century Contemporary Art Museum,
Kanasawa, Japon, 2004

Award

- 7th Istanbul Biennale, Istanbul, Turkey, 2000



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The island



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The studio



L'atelier © Mathieu Briand



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Dugout canoe



Pirogue © Mathieu Briand



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Rituals



Rituel sur l'île Joro © Mathieu Briand



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Jérôme Zonder

Fatum

February 19 – May 10, 2015.

For more than ten years, Jérôme Zonder (b. 1974 in Paris) has been developing a body of work of great virtuosity, centered on drawings. Primarily executed in lead pencil and charcoal, often in large formats, his works elicit admiration yet contain elements of fright.

References to Albrecht Dürer, Robert Crumb, Rembrandt, Charles Burns, Otto Dix and Walt Disney appear cheek by jowl in narrative compositions that are often cruel.

Jérôme Zonder has conceived his exhibition at la maison rouge as a perambulation, inviting visitors to step inside a world of drawings. They cover the floors and walls, creating a spatial and mental pathway that reflects the artist's preoccupations.

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Visitor information

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Getting here

Metro: Quai de la Rapée (line 5)
or Bastille (lines 1, 5, 8)
RER : Gare de Lyon
Bus : 20, 29, 91

Access

The galleries are accessible to the disabled and mobility impaired visitors

Opening days and times

Wednesday to Sunday from 11am to 7pm
Late nights Thursday until 9pm
January 1st and May 1st

Admission

Full price: € 9
Concessions: € 6 (13-18, students, full-time artists, over 65s)
Free for under 13s, job-seekers, companions to disabled visitors, members of ICOM and Amis de la maison rouge
Annual pass: full price € 24
Annual pass: concessions € 16,50
Free and unlimited access to the exhibitions
Free access or reduced rates to related events.



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