



Une vision du monde, selected works from the video art collection of Isabelle and Jean-Conrad Lemaître

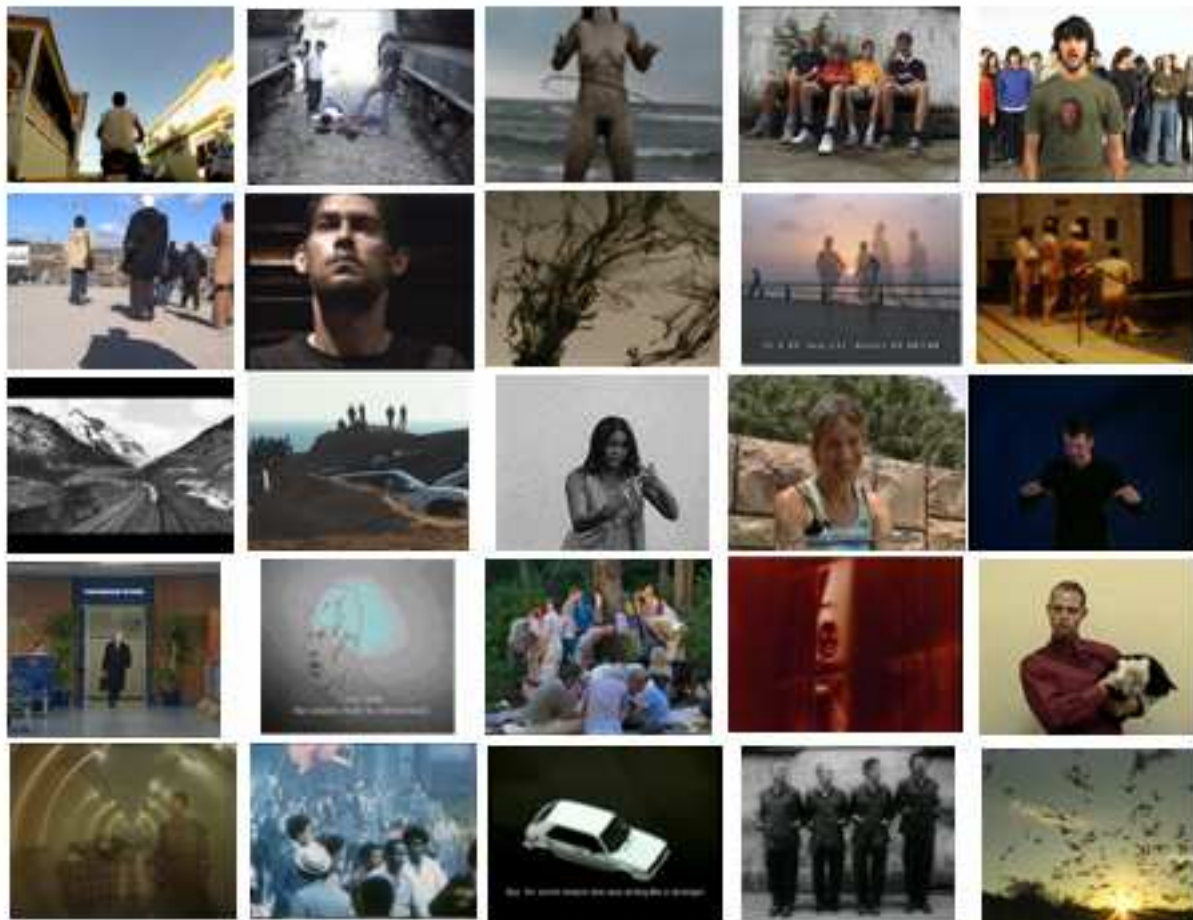
curator : Christine Van Assche

scenography : Bureau des mésarchitectures [Didier Faustino, Pascal Mazoyer, Mathieu Herbelin]

at la maison rouge February 19th – Mai 14th 2006

press prewiev February Friday 17th 2006 from 11am to 4pm

opening February Saturday 18th 2006 from 11am to 7pm



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presentation

La maison rouge is a private non-profit contemporary art foundation, opened in June 2004. Its mission is to promote contemporary creation through a programme of temporary exhibitions, staged by independent curators. The foundation shows private collections of contemporary art, alternating with thematic and solo exhibitions.

Next exhibitions

June 8th – September 24th 2006

Henry Darger

Michaël Borremans

Nicolat Darrot (in the courtyard)

October 21st – January 14th 2007

Sylvio Perlstein's collection

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press release

La maison rouge continues its cycle of exhibitions of private collections with selected works from the Isabelle and Jean-Conrad Lemaître collection. This collection is composed essentially of recent video art by contemporary international artists who question the world we live in, a humanity in transformation, the limits of our sociopolitical systems, and the language of image today versus fictional cinema, documentary video and television.

Curatorship for this exhibition goes to Christine Van Assche, conservator for New Media at the Centre Georges Pompidou, who has selected a body of works from the Lemaître collection. Unlike museum collections which build on historic, educational and multi-disciplinary foundations, unlike American private collections which very often are tied to market considerations, and unlike other European collections based on common judgements, this collection is motivated only by the Lemaîtres' enthusiasm for the work of emerging artists brought to their attention in international exhibitions. Each encounter with a work is also an encounter with an artist, an expression, a desire and a vision.

Based outside France for the past thirty years, for Isabelle and Jean-Conrad Lemaître collecting has challenged certain preconceptions inherited from their education; it has also given them greater conceptual openness and a changing vision of today's world. There are three main strategies behind this selection.

1. Artists from other and mixed cultures (Argentina, Israel, Lebanon, Lithuania, Mexico, Porto Rico, Turkey, etc) present us with an albeit fragmented but nonetheless highly contemporary vision of a world region. Twenty-five different nationalities are represented in the Lemaître collection.
2. Otherness is a preoccupation for artists who are as attentive to those around them (drug addicts for Jeroen De Rijke and Willem De Rooij, teenagers for Gillian Wearing) as they are to a more distant humanity (Budapest baths for Tacita Dean, groups of outsiders for Aernout Mik).
3. Video is a creative medium but also a means of communication which some artists have used since the 1970s. In 2000, contemporary artists such as Joao Onofre or Zineb Sedira revived this function, using video to go ahead and establish models for exchange.

The exhibition's partners

la maison rouge is lit by I Guzzini Illuminazione

Guests of la maison rouge stay at Hôtel Marceau Bastille
(www.hotelmarseaubastille.com)

Parachute/contemporary art magazine

Isabelle and Jean-Conrad Lemaître interviewed by Christine Van Assche, September 2005 (extracts from the conversation published in the catalogue of the exhibition)

Christine Van ASSCHE: Although a growing number of institutions now collect video works, it's still quite unusual to find private collectors. There are a few in the United States, Germany and Great Britain, and also in France, but they're still much more unusual than collectors of, say, photographic works, to name but one other contemporary medium.

Perhaps we could start this interview with a question about your deeper reasons. As you see it, what is it that led you to build up a collection of video works?

Isabelle and Jean-Conrad Lemaître: All through our life we have travelled a great deal for our work. We have spent long periods in the USA, in Spain, in Belgium and in the UK, where we are still living now. We have also made professional trips in the Near East – Egypt, Lebanon, Syria – and in countries in the Gulf and in the Far East – Hong Kong, Singapore, Kuala Lumpur...

Living abroad all these years made us more receptive to other cultures, and as a result caused us to question all kinds of received ideas and principles inculcated by our education. We had to integrate into these host countries, to learn and understand other ways of thinking and give ourselves new objectives.

CVA: When did you start the collection of video works?

I&JCL: We began to get interested in video in 1996, after an exhibition by Gillian Wearing in her London gallery and the group show *Life/Live*,¹ featuring a compilation of her works. That's when we bought her video *Boytyme*. Her gallery told us we were the first private collectors to buy a video work by this English artist.

We continued with works by Steve McQueen and Marc Wallinger – this was before their Turner Prize nominations – and by Tacita Dean, Keith Tyson and Wolfgang Tillmans, then we looked at artists working in other European countries, and finally we extended our exploration to countries outside Europe.

CVA: How is your collection developing and what direction are your interests leading in?







I&JCL: In the early days we bought known artists, but for the last few years we have tended to buy emerging artists. These last two years, JC went to Le Fresnoy for the school's end-of-year show, and he spotted a few young artists there. We bought some of their works and, in order to make them better known, showed them in various venues in London. For us it's very important to provide help of a non-commercial nature to young artists.








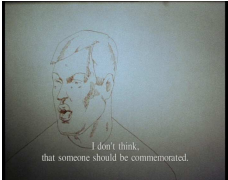

CVA: One characteristic of your collection is that it includes works with strong sociopolitical concerns. What is it that interests you in the works you choose such as, to mention just a few, those of Isaac Julien and Allora & Calzadilla?

I&JCL: Yes, we are particularly interested in works that look at the human condition and touch on, not politics, but the political. *Territories*, by Isaac Julien, addresses the question of identity. *Backyard*, by the Chinese artist Yan Fudong, points up the contrasts between traditional China and modern China, and the piece you mention by Allora & Calzadilla, *Returning a Sound*, talks about the sovereignty and protection of nature...

¹ *Life/Live : la scène artistique au Royaume-Uni en 1996, de nouvelles aventures*, Musée d'Art Moderne de la Ville de Paris, Paris, 1996.

Artists of the exhibition

	<p>Allora & Calzadilla (Jennifer Allora, born in 1974 in Philadelphia, USA. Guillermo Calzadilla, born in 1971 in la Havane, Cuba. They live and work in Porto Rico), <i>Returning a sound</i>, 2004 – 5'42'' (courtesy Chantal Crousel, Paris)</p>
	<p>Fikret Atay (Born in 1976 in Turkey. Lives and works in Batman, Turkey) <i>Bang Bang</i>, 2003 – 2'17'' (courtesy Chantal Crousel, Paris)</p>
	<p>Sigalit Landau (Born in 1969 in Israel. Lives and works in Tel Aviv and Paris) <i>Barbed Hula</i>, 2002 – 1'48'' (courtesy Galerie Anita Berckers, Francfort)</p>
	<p>Gillian Wearing (Born in 1963 in Birmingham. Lives and works in London) <i>Boytime</i>, 1996 – 56' (courtesy Gillian Wearing)</p>
	<p>João Onofre (Born in 1976 in Lisbon. Lives and works in Lisbon) <i>Casting</i>, 2000 – 12'59'' (courtesy I-20 Gallery (New York))</p>
	<p>Emily Jacir (Born in 1970 in Riyadh, Saudi Arabia. Lives and works in Ramallah, Palestine) <i>Crossing Surda</i>, 2000-2002 – 132' (courtesy Anthony Reynolds Gallery, Londres)</p>
	<p>Jeroen De Rijke et Willem De Rooij (Jeroen de Rijke born in 1970 in Brouwershaven, Netherlands. Willem de Rooij born in 1969 in Berverwijk, Netherlands. Live and work in Amsterdam) <i>Junks</i>, 1994 – 20' (courtesy Galerie Chantal Crousel, Paris)</p>
	<p>Zineb Sedira (Born in 1963 in Gennevilliers, Paris. Lives and works since 1986 in London) <i>Don't do to her what you did to me</i>, 1998-2001 – 8'49'' (courtesy Zineb Sedira)</p>
	<p>Atlas Group / Walid Raad (Projet started in 1999 in Beyrouth by Walid Raad, born in 1967 in Chbanieh, Liban. Lives and works in New York) <i>I Only Wish That I Could Weep</i>, 2001 – 5' (courtesy Anthony Reynolds Gallery, Londres)</p>

	<p>Tacita Dean (Born in 1965, Canterbury, United Kingdom. Lives and works in Berlin) <i>Gellért</i>, 1998 – 6' (courtesy Galerie Marian Goodman Paris, New York)</p>
	<p>Rachel Reupke (Born in 1971. Lives and works in London) <i>Infrastructure</i>, 2002 – 14' (courtesy Rachel Reupke)</p>
	<p>Yael Bartana (Born in 1970 in Kfar-Yehezkel, Israel. Lives and works in Israel and Netherlands) <i>Kings of the Hill</i>, 2004 – 7'5'' (courtesy Yael Bartana)</p>
	<p>Mario Garcia Torres (Born in 1975 in Monclova, Coahuila, Mexico. Lives and works in Mexico) <i>One Minute to act a Title: Kim Jong Favorite Movies</i>, 2005 – 3' (courtesy Galerie Jan Mot, Belgique)</p>
	<p>Artur Zmijewski (Born in 1966, Warsaw. Lives and works in Warsaw) <i>Lisa</i>, 2003 – 10'05'' (courtesy Galerie Peter Kilchmann, Zurich)</p>
	<p>Christian Marclay (Born in 1955 in San Rafael, California. Lives and works in New York) <i>Mixed Reviews</i>, 2001 – 30' (courtesy Paula Cooper Gallery, New York)</p>
	<p>Mark Wallinger (Born in 1959 in Chigwell, United Kingdom. Lives and works in London) <i>Threshold to the Kingdom</i>, 2000 – 11'10'' (courtesy Anthony Reynolds Gallery, Londres)</p>
	<p>Deimantas Narkevicius (Born in 1964 in Utena, Lithuania. Lives and works in Vilnius) <i>Kamietis</i>, 2002 – 19' (courtesy :G&B agency, Paris)</p>
	<p>Aernout Mik (Born in 1962 in Groningen, Netherlands. Lives and works in Amsterdam) <i>Park</i>, 2002 – 20' (courtesy Galerie Carlier/Gebauer, Berlin)</p>

	<p>Mathias Muller (Born in 1961. Lives and works in Bielefeld, Germany) <i>Phantom</i>, 2001 – 4'39'' (courtesy Timothy Taylor Gallery, Londres)</p>
	<p>Nikolaj Bendix Skyum Larsen (Born in 1971 in Aalborg, Denmark. Lives and works in the United Kingdom) <i>My cat and I</i>, 1999 – 4'53'' (courtesy Nikolaj Bendix Skyum Larsen)</p>
	<p>Hassan Khan (Born in 1975 in Cairo. Lives and works in Egypt) <i>Tabla Dubb n°9</i>, 2002 – 3'40'' (courtesy Chantal Crousel, Paris)</p>
	<p>Isaac Julien (Born in 1960 in London. Lives and works in London) <i>Territories</i>, 1984 – 24' (courtesy St Martin's School of Art, SANKOFA)</p>
	<p>Sébastien Diaz Morales (Born in 1975 in Comodoro Rivadavia, Argentina. Lives and works in Mexico) <i>The persecution of the white car</i>, 2001 – 25' (courtesy Galerie Carlier/Gebauer, Berlin)</p>
	<p>Yang Fudong (Born in 1971 in Beijing, China. Lives and works in Shanghai) <i>Backyard: Hey! Sun is Rising</i>, 2001 – 13' (courtesy Galerie Marian Goodman, Paris/New York)</p>
	<p>Jeremy Deller (Born in 1966. Lives and works in London) <i>Memory Bucket</i>, 2003 – 21'45'' (courtesy Galerie Artconcept, Paris)</p>

Christine Van Assche's biography (curator of the exhibition) and bureau des mésarchitectures.

Curatorship

Christine Van Assche

Curator-in-chief for the New Media department at the Musée National d'Art Moderne, Centre Georges Pompidou, Christine Van Assche's recent curatorships include "Tony Oursler" at the Jeu de Paume in 2004, "Isaac Julien" at the Centre Pompidou in 2005, and "Tiempos de Video 1965-2005 - the New Media collection" at the CaixaForum in Barcelona which runs until January 8th 2006. She is currently working on the catalogue for the New Media collection at the Centre Pompidou.

Scenography

Bureau des Mésarchitectures (Didier Fiuza Faustino, Pascal Mazoyer, Mathieu Herbelin)

Co-founded by Didier Fiuza Faustino and Pascal Mazoyer in 2001, the Bureau des Mésarchitectures is a think-tank of variable proportions and a multiheaded organisation that believes in dialogue as the starting-point for all architecture, necessarily going beyond its immediate framework to open up to other disciplines.

The Bureau is drawn to "unclear" situations, where existing models have proved ineffective, to explore each possibility, systematically dismantle preconceptions to propose relational schemas through non-contemplative architectures, and work around existing elements to produce an unexpected result.

The Bureau deals with "misarchitectures"... so-called complex situations whose existing possibilities have been "misestimated".

Catalogue

A catalogue in French and English will accompany the exhibition. It is the fourth volume in the *privées* series, co-published by la maison rouge and Fage Editions. It features an interview with Isabelle and Jean-Conrad Lemaître by Christine Van Assche, an essay on the preoccupations of the featured artists by Chantal Pontbriand, art critic, curator and editor of *Parachute*/contemporary art magazine, and an essay on private and public video art collections by Mark Nash, film producer, co-curator of Documenta 11 and research director at the University of the Arts London, as well as numerous stills from the exhibited works

Practical



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getting there

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

accessibility

The exhibition areas are accessible to disabled visitors and people with restricted mobility.

opening hours

Wednesday to Sunday 11 a.m. to p.m.
Late night Thursday until 9 p.m.
Closed December 25th, January 1st and May 1st.

admission

full price : 6,50 euros
concessions : 4,50 euros (13-18 years, students, full-time artists, and over-60s)
free : under-13s, the unemployed, companions of disabled visitors, members of ICOM and amis de la maison rouge.
Annual pass
Full price : 22 euros
concessions : 14 euros
Free and unlimited admission to the exhibitions
Free or reduced rate admission to related cultural events.

Guides tours

Free guided tour every Saturday and Sunday (exhibition's ticket holders)

