



View of the exhibition

Jean de Maximy

suite inexacte en homologie singulière (1968-2005)

In 1968, Jean de Maximy (b. 1931) began a linear drawing that was to continuously unfurl across identical sheets of paper, joined edge to edge at the narrow end. Since 1971, when the first few metres were exhibited at the Musée d'Art Moderne de la Ville de Paris, the work had never been seen again in Paris. "Rediscovered" by Antoine de Galbert, this *suite*, or continuation, now measures 82 metres, three-quarters of which are

shown here in reverse chronology, around the patio.

The work requires visitors to walk alongside it, gradually discovering the piece as a whole. But *suite* is not a narrative. It portrays a kind of abstract landscape, dreamed up by the artist as he worked without any preparation or premeditation. The drawing was executed according to whatever happened to inspire the artist at the time, and thus escapes any notion of setting or composition. Architectural worlds alternate with other, more organic universes; a topography that seems both real and imaginary brings about unusual perspectives; incursions into internal worlds or, on the contrary, excursions into cosmic space blend one into another, united by the artist's treatment of volume and light. Optical illusions remind us of engravings by M.C. Escher or the fantasy architecture of Piranesi's prisons.

Jean de Maximy invented this fantasy world from his armchair over a period of nearly 40 years. He has spent hours in this domestic setting, sitting with a piece of cardboard on his knees and a black Rotring in his hand: during periods of particularly furious activity he would spend up to 12 hours "inside" his drawing. Maximy admits to having chosen this medium because of the freedom it gave him to work in all conditions, spontaneously, without preparation. There was no before, there is no after, and there are no regrets: everything is a product of the moment when the artist makes his move.

The technique used for all the drawings in *suite* is an intricate web of fine

hatching whose varying density produces different shades of grey, light and shade, hollow structures and solids. Long years of practice have enabled Maximy to become a true virtuoso of this technique.

Beneath the modesty of an artist working in the shadows there is also, paradoxically, the huge ambition of an inspired creator who wants to make something totally out of the ordinary, completely different. *Suite* is indeed unique in its genre and can no more be defined in terms of stylistic development than market value.

The desire to create a work with such obstinacy and obsession, without a care for its commercial value, finds echoes in art brut. But Maximy is a professional artist who studied at the Lyons School of Fine Arts and earned a living from his talent as an illustrator and artistic director in advertising.

In this light, it would be more appropriate to compare his approach with that of an artist such as Roman Opalka (born the same year), who has been successively painting the numbers from 1 to infinity since 1965, always on identical canvases. For both men, time has been an integral part of the very structure of their work for some forty years: Maximy's linear frieze makes the chronology of his creation visible, just as in Opalka's canvases the interior logic of the work is clearly chronological. The pace at which he worked, however, has varied, sometimes slowing down, accelerating at others. These changes of pace are impossible to detect, such is the

regularity and continuity of the drawing, yet work on *suite* was interrupted for several years on a number of occasions.

Maximy sees his work as embracing fields outside the fine arts, in particular cinema in that *suite* uses techniques such as sequencing, close-ups, travelling shots and counter-shots, and architecture too. The artist's dream is to create a truly kinetic drawing on the scale of a building that imperceptibly unfurls before a motionless audience. The future of *suite* has still to be written.



View of the exhibition

Journey in my head

Antoine de Galbert's collection of indigenous headdresses

Curators: Bérénice Geoffroy-Schneiter and Antoine de Galbert

Leaving aside geographical considerations and visual expectations while revisiting notions of "folk" and "primitive" art, the exhibition of headdresses from Antoine de Galbert's collection is an immobile journey through the textures, materials and colours in which humankind cloaks itself. With 350 headdresses displayed, this exhibition is a tribute to the

creators whose name we do not know but whose inventiveness, genius and dazzling virtuosity leave no doubt. It also offers insight into the customs and rituals behind these accessories, which the visitor much imagine as they would have been worn, with make-up, body painting, jewellery and costumes.

Nature's headdress

Nature gave us our own headdress – our hair – to be styled in a thousand and one ways, whether to seduce or impress. Some headdresses incorporate human hair. Others extend or imitate it. In Africa, more than anywhere else, this capillary art stands at a summit of virtuosity, as the headdresses of women and warriors brilliantly shows.

1 Zulu headdress – For the Zulu people of South Africa, the *isicholo* is part of a married woman's ceremonial wear. It is made from human hair that has been coloured using a red pigment then woven on a basket frame. Still worn today, contemporary *isicholos* are made from cotton or plant fibre. Its form imitates the nineteenth- and early twentieth-century tradition of weaving the hair with grease and ochre into a truncated cone.

2 Karamojong headdress – Among the Turkana and Karamojong nomads of East Africa, this spectacular headdress is worn by young men after their

initiation. The wearer's own hair is plastered with mud which dries and solidifies into a kind of helmet. The back part is gathered into a bun which can reach as far as the waist. The front part is treated with particular care, decorated with incised motifs and sometimes painted. The headdress is crowned with ostrich feathers, the colour and number of which indicate the man's age group and social position, but also his personal tastes.

Animal mimicry

Totems and talismans, clannish or terrifying, to adorn a headdress with an animal trophy – beaks, horns or fur – is to take on its attributes and mimic its qualities.

3 Lega headdress – Africa has many secret societies, one of the most powerful of which is the *bwami*, an initiatory group of the Lega (Democratic Republic of the Congo). Its initiated members wear a headdress that indicates their rank within the society. The diversity of materials and accessories adorning these headdresses are a language in themselves: hornbill beaks represent pride and ambition; pangolin scales protect against spirits; elephant hair or nacreous bivalves are reserved for the highest ranks.

4 West African headdress – Headdresses surmounted with animal horns

were originally worn only by hunters and warriors. Today they are used in ceremonial dances, initiation rituals and funeral rites. The calabash gourd helmet and its long fringes are decorated with cowrie shells, which are used as currency in many regions of Africa. Such an abundant decoration indicates wealth and prestige, while their vulva shape symbolises female fertility.

5 Ilongot headdress – The Ilongots from Luzon Island (Philippines) are reputed to have been prolific headhunters. This ferocious practice served to settle quarrels between villages, or to avenge a death in the home. It was also a way for young men to prove their virility and achieve adult status, which conferred the right to wear a headdress. The *panglao* was reserved for warriors who had already taken at least two enemy heads. For the Ilongots, the hornbill's red beak symbolises anger and energy.

On parade: hunters and warriors

Bristling with trophies, the headdresses worn by hunters and warriors have the same primary function: to instil fear and respect. They also reflect a legendary past.

6 Toraja armour and helmet – The Toraja, an ethnic group from a mountainous region of South Sulawesi (formerly known as the Celebes

Islands) were fearsome warriors and headhunters. They protected themselves with armour whose plates were carved from turtle shell and bone. An animistic people, the Toraja worship the buffalo whose imposing horns can be seen above the doors to their homes and crowning their headdresses.

7 Naga head adornment – The Naga live in northeast India. They too were known for their terrible headhunting incursions; the head is believed to be the seat of the soul and the holder of life force. This ensemble comprises several elements to adorn the wearer's head. The crescent-shaped ornament is worn under the chin and around the face; the two wood circles on the headdress are covered in seeds and flank a brass disc which has a cosmological value. Hornbill feathers, reserved for the highest-ranking individuals, and the colour red, the symbol of death, distinguish an exceptional warrior.

Feathered man

Feathers' diversity and wealth of colours rival with those of plants and flowers, with the advantage that they are longer-lasting. Men have shown no end of inventiveness in hunting, dyeing and assembling quills, down, plumage and crests. However, the Amazonian tribes surpass all others in their mastery of this feathery art.

8 Shoshone headdress – For North American Indians, the eagle is a symbol of power and wisdom. To hunt the eagle was a special privilege and techniques were a jealously-guarded secret, passed from generation to generation. Because the eagle flies higher than any other bird, it is closer to the Great Spirit, and a messenger between the Indians and their gods. By wearing their feathers, warriors take on the power of birds of prey, and show their bravery. Feathers are a form of language: their number and position, but also how they are coloured, cut or notched, give specific information on the wearer's exploits.

9 Bamileke headdress – The *ten* is a spectacular headdress emblazoned with red parrot, toucan or turaco feathers, secured in a woven fibre base. It is one of the most prestigious adornments of the Cameroon Grasslands region, reserved for the *fon* (king) and high-ranking dignitaries. The *ten* is usually worn for funeral rites and initiation ceremonies. Fully fanned, it can measure almost 80cm across, and is folded into a cylinder to be put away.

10 Karaja headdress – This impressive Amazonian headdress answers to the name of *aheto* or "house for the head." It is worn only by initiated young men and married men. Worn on the crown of the head, the *aheto* is

matched with body painting and other adornments such as a plant fibre helmet, tufts of feathers, ear ornaments and a belt.

Headgear and hierarchy

All over the world, monarchs and dignitaries have imagined countless inventive ways to assert their power. In gold, glass beads or mother-of-pearl, their headdresses serve a single purpose: to dazzle with their preciousness and uniqueness.

11 Kuba headdress – This rare crested Kuba headdress (Democratic Republic of the Congo) was part of the king's ceremonial attire, worn with sumptuous, elaborate costumes that were often covered with cowries. The spiral shell in the centre represents authority and power. The Kuba identify each rank by a type of headdress, worn exclusively at ceremonies or carefully stored away, to be taken out only for funeral rites.

12 Bamileke headdress – As a symbol of royalty, coloured beads are widely used in Central African court art, and particularly among the Bamileke. This royal headdress features a representation of a face, surmounted by a panther. Like an animal double of the human wearer, this totemic feline must protect and glorify him. In the Cameroon Grasslands, the panther is the symbol of strength and royal power.

13 Baoulé headdress – The Baoulé are an Akan people (Côte d'Ivoire), admired by Europeans since the fifteenth century for their skill in shaping gold and in particular their use of the lost wax technique. Every Akan chief had several headdresses - helmets, headbands and crowns, some inspired by British styles - which were decorated with gold-leafed wood or leather. The objects shown here can be read like rebuses. They illustrate sayings and proverbs that were carefully chosen to convey a symbolic message.

14 Marquesas Islands crown – Typical of the Marquesas Islands, this *pa'e kaha* was worn by men and women during ritual festivals. Alternating panels of turtle shell and marine shell are attached to a fibre headband. They are carved with images of *tiki*, stylised representations of ancestors. These crowns were owned by a family and passed down as heirlooms. Much has been written about which way the *tiki* should face: the crown is thought to have been originally worn with the *tiki* standing upright, and that the islanders began to wear it upside down in imitation of European sailors' hats.

15 Japanese hat – A strict etiquette governed life and costumes at the Japanese imperial court. Nobles appearing at the court wore ceremonial attire known as *sokutai*, of which the *kanmuri* is a part. The upright crest

(*koji*) at the back of the cap conceals the hair, pulled into a bun, while the elegant hanging parts on each side protect the ears. The hat is finished with a train of stiff, lacquered silk which can be worn loose or rolled.

The sacred realm: priests and shamans

The headgear of priests, shamans and sorcerers – the intermediaries between the earthly and celestial realms – often transcend their function as mere head coverings to form bridges with invisible forces and the spirit world.

16 Nepalese crown – Decorated with a ring of five grimacing skulls (possibly representations of Yamantaka, the god of death), this crown would have been worn by a Tibetan or Nepalese officiant at a *tsham* ceremony, which celebrates the impermanence of human life. Macabre imagery is rife in Tantric Buddhism, as in these ceremonial aprons made from human bone, and *citipati* masks shaped like skulls.

17 Ekonda headdress – Among the Ekonda and Sengele peoples (Democratic Republic of the Congo), this tiered, conical hat (*boto/o*) is one of the insignias of the village chief (*nkumu*) who plays an important role in social and religious life. The *nkumu* is a repository for ancestors' spirits and has been blessed with divinatory powers.

18 Haida headband – Best-known for their transformation masks, the Haida Indians of British Columbia populate their art with totemic figures. This shaman's headband is made from bear fur, an important and worshipped animal. As intermediaries between humans and the different realms, shamans have an essential role within the community in many areas, from future births and deaths to hunting and curing sickness.

Rites of passage and seduction: feminine headdresses

Nubile, married, mother... headdresses record in almost clinical fashion the different stages in a woman's life. They are as much an adornment as an expression of her station. In many countries of the world they are, together with her jewellery, a woman's only possession.

19 Turkmen headdress – Traditionally made from solid silver, some of the ornamentation worn by the nomadic tribes of Central Asia could be mistaken for Arabic. This headdress with a veil that leaves only the eyes uncovered is decorated with carnelian cabochons. A prophylactic mineral, carnelian is believed to stem haemorrhages and protect against miscarriage.

20 Akha headdress – Women of the Akha ethnic minority of North Thailand are known for their elaborate costumes and for their headdresses which are dripping with silver pendants and coins. They are taught to spin

cotton, weave, dye and embroider from an early age. An Akha woman spends her life working on her clothes. As a young girl grows older, her clothes and headdress will become more lavishly adorned until she marries, after which the amount of decoration slowly diminishes with her age.

21 Ladakh headdress – Women in the western Himalayas wear a curious headdress, *perak*, that takes the form of a rearing cobra, the symbol of latent energy. Studded with turquoises and carnelians, it might also have two ear flaps in black lambskin (*tsaru*). An eldest daughter is given this precious headdress by her mother when she marries, and will keep it all her life.

22 Miao headdress – This Miao headdress (southern China) is attached to the hair and worn on a crown for festivals. Its form is a reference to Chi You, the ethnic group's mythical ancestor who was armed with buffalo horns as a symbol of strength. The animal figures that have been hammered in the silver have spiritual and cosmogonic meaning: the fish symbolises fertility while the dragons "capture" good fortune. The same symbols appear on embroidered costumes and jewellery.

The art of pretence

Sophisticated dances, make-up and costumes are essential in opening the doors to the world of dreams. These "papier-mâché disguises" transform ordinary humans, at least until the performance ends, into valiant princes, ogres or demons.

23 Indonesian headdress – Heavily influenced by India, the tiny kingdoms of Java and Bali have inherited the ancient epics of Mahabharata and Ramayana. These stories continue to be played out in temple and palace courtyards, combining the extremely coded arts of costume and dance.

Natural headdresses

The technique of basket-weaving with plant fibre has an inherent decorative potential in its repetition of symmetrical patterns. Deceptively modest, these headdresses' appeal lies in the simplicity of their design.

24 Makah hat – These unassuming conical hats, usually woven from cedar bark, used to protect Indians in British Columbia from the incessant cold and rain. They were lined with a wool bonnet and decorated with patterns that varied from clan to clan. Nineteenth-century engravings show whale-hunters wearing them, trimmed with ermine fur.

Extravagance

Breaking with the usual classifications, these headdresses have been grouped together simply as a visual delight. Most of them would originally have been worn as ceremonial attire and for carefully coded dances during initiation rituals.

25 Melkoi headdress – The Melkoi live in New Britain, off the coast of Papua New Guinea. The Surrealists, who were enthralled by the wealth and extravagance of the region's art, put New Britain at the centre of universal art on their "map of the world." These hats, known as *rupau*, are made from pith that has been stitched together and attached to a frame of cane and vine. They represent spirits and are often worn for young men's initiations, or to celebrate an important event.

26 Gunantuna headdress – This Gunantuna headdress, which would be worn by a dancer, is an unusual example of how the inhabitants of New Britain, in the colonial era, adapted a typically western form. Inspired by the shape of German sailors' caps, it has been fashioned to resemble a ray.

27 Vanuatu headdress and mask – In the Banks Islands, a great many masks are known as *tamate*, a generic word for the "ancestral dead." These

mask-headdresses are worn by men and by initiates during collective rituals. They are worn with body painting and a cloak of leaves. These extremely fragile headdresses are often destroyed after use.

"The ones that will never be mine":

headdresses from the Quai Branly museum

Journey in my head ends with a selection of headdresses on loan from the Quai Branly museum, in an evocation of the collector's desire to own this or that object whose rarity or historical value place it for ever out of reach.

28 Qing Miao headdress – The Chinese Qing Miao (or "Miao of the ravines") were known as "long horn Miao" because of the large comb in the shape of buffalo horns around which women wind almost two metres of false hair, a maternal family heirloom. This headdress marks the transition to adulthood, when young girls are considered nubile.

29 Evenk crown – This Siberian Evenk crown was part of a shaman's heavy costume made from reindeer, a friendly spirit. The shaman would take the reindeer's form on his journeys into the otherworld. The position of the stems suggests that two reindeers were used, one to protect the shaman from the front and another to protect him from behind.

First and foremost a collector of contemporary art, Antoine de Galbert wished to present his headdresses alongside works from his collection (**Robert Malaval, Olivier Babin, ChantalPetit, Théo Mercier**) which are dotted throughout the exhibition.

He also invited the artist **Jean-Michel Alberola** to imagine a map of the world that would show where the represented ethnic groups live. His wall painting, *Sur la tête comme au ciel*, superimposes the contours of the different headdresses onto the outline of their indigenous continent. The result is an all-encompassing, imaginary "macro-headdress."

Thursday July 1st at 7pm at la maison rouge – *Journey in my head*: a conversation between curators Bérénice Geoffroy-Schneiter and Antoine de Galbert.

Advance reservations only - info@lamaisonrouge.org



View of the exhibition

Christophe Gonnet

Sauvagerie de la lenteur

Three times a year, an artist is commissioned to create a work specifically for the patio, which is the heart of la maison rouge. The commission for the summer exhibition includes one essential condition: the installation must be accessible to visitors and usable as a terrace for the foundation's café.

This summer, la maison rouge has invited Christophe Gonnet (b. 1967) to create the installation. Over the past 15 years, he has been developing a

body of sculptural work that is closely connected with his own relationship with the natural environment.

Sauvagerie de la lenteur is at once sculptural, architectural and environmental in its relationship with the garden. Christophe Gonnet has taken over the patio and transformed its spatiality, transformed how the public apprehend it and certain architectural features, in particular how it relates to the surrounding galleries: "I want to focus on two aspects of this work and the public. One concerns tension, pressure, what is an enclosed yet at the same time outside space and the multiple points of view created as people move around the exhibition spaces. The other concerns the sensation of being enveloped, isolated, of taking refuge inside the patio by multiplying the number of possible routes and by creating nooks for sitting or eating in." (Christophe Gonnet).

The enormous wooden installation comprises a fragmented floor from which 21 curved structures rise towards a criss-cross overhead frame. These serve as a support for a developing plant-based environment, where visitors are free to wander at will or to "put down roots." Each space will house a different plant, which will escape through the gaps between the planks and eventually cloak the walls with its leaves. As visitors walk around, they will discover the individual characteristics of the different plants - colour, shape, density, evolution, texture, smell – as though they were a series of graphic "works in progress."

Through the material from which they are made (the irony of using planks to make trees), their organic contours and their close but irregular spacing, the vertical structures suggest trees. Other elements add to this impression, this "metaphor for a forest" – the horizontal overhead framework that resembles densely intertwining branches, the plants as so much foliage, the relative disorder underfoot. As in a forest, we are disorientated by the similar shapes, confused by the labyrinthine structure. But this is a "canned" forest in a glass cage that allows us sufficient distance to analyse its form with ease.

The initial crude, urban appearance of this installation, in which space itself seems to have been trained like plants, should gradually become softer and greener with time as the plants thrive. Beyond the many opposing dualities in this work - order and chaos, stability and fragility, inertia and tension, angles and curves - the opposition referred to in the title, *Sauvagerie de la lenteur* (The savagery of time's slow passage) suggests that the "savage dimension" is here neither geographical nor exotic but resides in the diverse range of times that must be encountered by anyone who wishes to follow this living work as it develops.

This installation was made with help from the Montreuil-sous-Bois Horticulture and Landscaping College.

An alumnus of the Valence School of Fine Arts, Christophe Gonnet has built many installations in both urban and natural environments, particularly as commissions for public spaces (*La Pinatelle du Zouave* in Le-Puy-en-Velay, *L'Arbre qui cache la Forêt* in Rouen, *Ombres Portées* in La Motte-Servolex).



View of the exhibition

Peter Buggenhout

"It's a strange, strange world, Sally"

It's a strange, strange world, Sally... The title of the first solo show in France by Peter Buggenhout (b. 1963 in Belgium) is a line from a David Lynch film which floats, deformed, like a line from a song going round and round in the artist's head. It is also a phrase that could easily be applied to the sculptor's work: strange, disconcerting, disturbing...

Rarely shown in France (but already included in the 2007 exhibition at la maison rouge, *Mutatis Mutandis*), Buggenhout's work has developed

with considerable coherency since he gave up painting to devote himself entirely to sculpture in the early 1990s.

His works are divided between three series (each has a number within the series), all of which are represented here: *Gorgo*, *The Blind Leading the Blind*, and *Mont Ventoux*. These generic titles should not be seen as alluding to a visual reference of any kind, but rather to the artist's state of mind, and are ultimately interchangeable. While their forms differ according to the materials or the range of colours used, these series are united by a single artistic approach: discarded materials, waste, detritus and "abject" matter produce remarkable sculptural works.

The exhibition opens with an indefinable shape, possibly one that has escaped from a cabinet of curiosities. It recalls a ritual object that still bears the traces of the ritual offering, like *boli*, the votive figures sculpted by the Bambara of western Africa. The work is part of the *Gorgo* series of sculptures made chiefly of dried blood and horsehair, which Buggenhout began in 2005. The title refers to the gorgons, terrifying creatures from Greek mythology whose hair was made of writhing snakes and whose gaze petrified anyone who dared look them in the eye. Here, the artist forces us to look reality in the eye: the mysterious object demands closer scrutiny... yet we achieve nothing by doing so.

Through his prolonged exploration of an organic matter that is particularly random and unpredictable in its behaviour, Buggenhout

creates works that embody the notion of *informe* (formlessness), as posited by Georges Bataille: formless is not a category; on the contrary, it is a word "whose function is to declassify and take apart logical, categorical thinking, and to cancel out the oppositions on which such thinking is based (figure and background, shape and matter, form and content, interior and exterior, masculine and feminine)." Buggenhout's work does not submit to any kind of logical analysis or binary thinking, and for this reason it can be described as *formless*.

This theme runs through all his sculptures, and can be seen again in the "dust sculptures" of his *The Blind Leading the Blind* series. They are bathed in the cold light of the upper gallery. Alluding to the parable illustrated in a painting by Pieter Bruegel The Elder, the reference suggests that Buggenhout has worked "blindly," throwing himself into the sculpture with neither preparatory sketches nor models, with no idea where it might lead.

Irregular shapes made from miscellaneous materials, covered with a thick coat of dust ranging from grey to brown, are arranged like specimens on laboratory benches. Searching for something recognisable, perhaps the items that break the surface here and there (wire mesh, concrete drill bit, settee foam), visitors find themselves face-to-face with a conglomeration of items that has no predetermined direction, no preferred angle from which it should be viewed, and no hierarchy of structure. It is simply there, inviting observers to take a

mental detour through its structures and shapes. Are these forms half-destroyed or half-solidified? We do not know. The dust that coats each surface and fold is mixed with hair and other household residues. Sometimes it takes on a velvety appearance, though we remain too revulsed to touch it. Fascinated at first, closer examination brings a sense of repulsion when confronted with organic matter that has become abject through decontextualisation.

The imposing mass of *What the Fuck* (phase 3, 2004-2010), designed specifically for the mezzanine gallery, takes us from sculpture to environment. Metal beams appear to support some kind of beached vessel, a wreck which we are invited to approach from every angle, both physically and mentally. Associations of ideas are inevitable: *What the Fuck* takes us to the heart of an apocalyptic landscape, a Leviathan, a disembowelled ship... Yet none of these images can truly convey the work in all its complexity. This side-stepping is exactly what Buggenhout sets out to achieve: to present reality but not portray it; to create works that resemble nothing other than themselves: "I bring the viewer back to the object itself and to its inherent qualities which symbolism leaves in shadow." While symbols are kept at a distance, rubble, carcasses and dust cannot help but convey ruin, decay and the passage of time. Yet Buggenhout's works are in no way nostalgic. What interests the artist is the ebb and flow of destruction and creation, which are the very stuff of

life itself.

The exhibition ends with sculptures from the *Mont Ventoux* series (an allusion to the writings of Petrarch). They have a very different appearance. Made from cows' stomachs and intestines, they are smaller than the previous pieces and more closely resemble sculptures. Fragments of body and skin seem to emerge at the surface of these white, cocoon-like structures which are given texture by the uneven forms of the viscera. Once again, there is no sign of the artist's hand at work. The sculptures seem to have been found more than they were created, like the artist's favourite "scholar's stones" which become works of art once they are "removed" from nature.

Miniature universes or parts of a fantasy macrocosm, Buggenhout's works are most of all a challenge to the passage of time. They are the "archaeological finds of the present or the future."

Monday September 13th at 7pm - Peter Buggenhout in conversation with Valérie da Costa at INHA, Galerie Colbert, 2 rue Vivienne, 75002 Paris.

Free admission.