

Mutatis, Mutandis*

works from the private collection of Antoine de Galbert

(*expression used to make two things comparable by taking their respective differences into consideration)

To coincide with the Tetsumi Kudo exhibition at la maison rouge, Antoine de Galbert presents, for the first time, a selection of pieces from his own collection, including a work by Kudo himself. This untitled work from 1971 is a hybrid garden of artificial flowers and germinating phalluses under a Plexiglas globe. It is the starting-point for the highly personal sequence of works which Antoine de Galbert has chosen from his collection.

Kudo's garden encompasses states of decomposition, metamorphosis and growth. The connections it forms between nature, animality and humanity, between life and death, reoccur elsewhere in the collection.

For more than 15 years, Antoine de Galbert has collected works which sometimes diverge as to their period, styles, media and their place in the history of art. It is this contrast, a characteristic of many private collections, that emerges from this exhibition.

Jackie Kayser, Regny, 1946 – Villefranche-sur-Saône, 2004

Container for *Objet petit a*, 1989 – *Les Autruies*, 1992

The exhibition opens with a white phallic object resting in a precious box, and three figures on a red velvet pedestal. In psychoanalytical theory, *objet petit a* represents the unattainable object of desire. The *petit a* or "small a" stands for *autre*, ("other"), the cause of desire. *Les Autruies* represent three "others". Their pose mirrors that of the Three Graces, in a wry interpretation of classic sculpture. These taxidermy figures with their seductive air and pose present their lustful porcine features to the world. Many other works in the exhibition will trigger the same sensation of attraction and repulsion that they inspire. For this reason, Antoine de Galbert has chosen them as a prologue to the itinerary he has devised.

Henri Ughetto, Lyon, 1941 – lives and works in Lyon

Mannequins Imputrescibles (series)

Since 1965, Henri Ughetto has been transforming tailors' dummies into fantastic, baroque mannequins buried under plastic flowers, vegetables, fruit, eggs and faeces. They instil, in a seemingly light-hearted work, the notion of putrefaction and death that is constantly on the artist's mind. For Henri Ughetto, the trick is to keep a precise inventory of the materials required to create each mannequin, and the exact number of bright red "drops of blood" painted on each egg: 400 drops per egg, giving a total of 150,000 drops per mannequin. Since 1970 when he first began counting to February 12th, 2007, Henri Ughetto had painted 29,860,000 drops. As soon as one mannequin is finished, he launches into the next. His studio, his house, his "museum" reflect this endless, and for him essential, cycle.

Dado (Miodrag Djuric) 1933, Cetinjie, Montenegro – lives in France

N°23, Untitled, 1957

In a language that is full of symbolism with surrealist undertones, Dado paints and draws forms that seem to derive from vegetable and mineral outgrowths. This untitled work is a continuation of Dado's first paintings in 1955, when he was an art student in Belgrade. In these he applies figurative techniques to a fantasy world whose protagonists are all children. This is an enigmatic world whose inhabitants have no definite age, such as this "adult baby" with its deformed, round body and pink flesh.

John Isaacs, Lancaster, UK, 1968 – lives and works in Berlin

Is More Than This More Than This, 2001

Isaac's monumental sculpture depicts the flabby, sun-scorched body of a weary-eyed western tourist, part of whose flesh has become the very theatre of his summer peregrinations: a Houellebecquian concreted seafront.

Gelatin / Gelitin - Since 1995, the group is comprised of W. Gantner, A. Janka, F. Reither and T. Urban. They live and work in Vienna (Austria)

Operation Rose, 2004

The artists in the Gelatin collective are as much at home with short and spectacular performances as they are with vast and complex interactive installations. For *Operation Rose* they have put together a structure worthy of Dr Frankenstein's laboratory. All the usual medical paraphernalia can be found inside this not-to-be-taken-seriously, bric-a-brac operating theatre. And in the middle of these jars of formaldehyde, anatomical drawings, X-ray machines and surgical instruments, a monstrous pink plastic and fur creature is giving birth...

Jürgen Klauke, Cochem, Germany, 1943 – lives and works in Cologne

Transformer, 1972-73

Jürgen Klauke's photographs draw on self-observation. Klauke was one of the first artists to use his own body as his material, thereby helping pave the way for body art. In his *Transformer* series – whose name refers both to the transcending of feminine/masculine gender definition and to the Lou Reed album – Klauke insists on the notion of ambivalence, on the plurality of sexual identity and on the ambiguity of gender, in particular that of the "male subject."

Michel Blazy, Monaco, 1966 – lives and works in Paris

Voyage au Centre, 2002

"My work relates to the living, not to nature. Each of my sculptures is a being that I develop and observe in different situations." (Michel Blazy). Michel Blazy uses mostly biological matter to produce changing and poetic works: compositions made from vegetables, fruit, milk and other foodstuffs which he often combines with other everyday objects. There then begins a slow process of transformation and decomposition which *Voyage au Centre* narrates on film. Screening this film enables us to see life emerge and witness the beginning of a new cycle from putrefaction.

Dominique Figarella, Chambéry, 1966 – lives and works in Montpellier

Untitled (Chewing gum), 2000 – *Untitled*, 2000

Dominique Figarella works with incongruous materials, in this case chewing-gum and sticking plasters. They substitute themselves for paint to reveal plastic qualities of their own. "Every time I begin painting, I think of the incredible wealth of material I'm neglecting. My works don't say anything. I think of them as abstracts because

painting them amounts to nothing, and nothing more. This endless questioning of negativity is precisely what I like most about this idea of abstraction." (D. Figarella).

Richard Jackson, Sacramento, USA, 1939 – lives and works in Los Angeles
Toy Bear, 2002

Since the 1990s, the Californian artist Richard Jackson has included objects – furniture, stuffed toys – in his work. These objects are subverted from their initial purpose to become "painting machines" whose specificity is to function once, and once only. Jackson often uses what we can presume would be the animal's digestive tube to squeeze out paint. In this ironic and irreverent approach, a major art becomes a toy's scatological creation.

Daniel Firman, Bron, 1966 – lives and works in Paris
Agglomération, 2001 – *Sitting*, 2002

In these two works, Daniel Firman sets objects into casts of his own body to create an illusion of presence and the impression of a physical performance. From the first moment of conception, these sensations take root in reality as the artist gathers objects until he is physically unable to continue. He then reproduces this accumulation in a sculpture/object. Firman's body-media convey the sensation of being weighed down, and the physical and mental pressure these objects exert.

Patty Chang, Chicago, 1972 – lives and works in New York
Melons (At a Loss), 1998

Patty Chang explores questions of identity through performances and the recording of these performances. In *Melons (At a Loss)* she recalls the childhood memory of a commemorative plate given to her on the death of an aunt. This personal story is told in ritual fashion: sitting upright with a plate balanced on her head, Patty Chang slices into her bra and extracts melon flesh which she spoons into her mouth. Her performance is a violent attack on female archetypes and the nurturing mother.

Hans Bellmer, Katowice, Poland, 1902 – Paris, 1975
The Doll, 1949

When Hitler came to power in 1933, Hans Bellmer decided to cease all socially useful activity and embarked on the creation of a life-size doll that would become the ultimate surrealist object. This assemblage, a sort of loose-limbed mannequin with multiple anatomical combinations, became a medium for his observations on the human body. Bellmer arranged his dismembered and reassembled dolls in multiple positions and situations, producing images which existed independently of their subject. Bellmer published these photographs, at his own expense, in 1934 under the title *Die Puppe (The Doll)*. Until his death in 1975, these sculptures/objects and photographs, but also drawings and paintings were the instruments of Bellmer's ongoing search for a form that would bring the image of desire and fantasy to life.

Erwin Wurm, Bruck an der Mur, Austria, 1954 – lives and works in Vienna
Home, 2006

"The potato, like its title (Home), is banal. Here it is monstrous and menacing, as banalities usually are when they become dominant and expansive." (Erwin Wurm)

Elsa Sahal 1975 – lives and works in Paris
Le Bon Larron, 2005

Elsa Sahal models, fires and varnishes clay into landscapes and groups of anthropomorphic or animal figures... organs and organisms whose identity is not immediately evident. Set on a metal base, the elements in *Le Bon Larron* appear to be constantly expanding. They overflow, inflate, gain height and volume. Cylinders and curves dominate, clustered together to form strange constructions from which other forms, suggestive of petrified branches, earthly animals or fossilised sea creatures, emerge.

Yayoi Kusama, Matsumoto, 1928 – lives and works in Japan
Tray, 1965

Yayoi Kusama's work, which she describes as obsessive, is based on the repetition of signs which she multiplies to infinity where the individual self-obliterates. As a child, she experienced an hallucination in which the pattern on a tablecloth was multiplied over and over. Since then, she says, her life has been "a dot lost among millions of other dots." The hallucinations that have dogged her since childhood have continued to haunt her art since her first works in the 1950s. The polka dot is a recurring form in her paintings, sculptures, videos, installations and performances. She produced *Tray* in 1965, five years after moving to New York where she hung out with minimal artists and was rapidly associated with the New York avant-garde scene. Kusama's work contains numerous sexual metaphors. Polka-dot phalluses appear in many of her 1960s works, in particular those that use media associated with the housewife. In *Tray*, a tray disappears under fabric phalluses. The work is a comment, not without humour, on male domination.

Peter Buggenhout, Dendermonde, Belgium, 1963 – lives and works in Ghent
The Blind Leading The Blind #4_3, 2003-2004

Peter Buggenhout sculpts dust, organic waste, animal blood and discarded objects, most of which are virtually unrecognisable. Assembled under a glass dome, they take on the appearance of an artefact from a cabinet of curiosities, both mysterious and monstrous.

Guillaume Herbaut, France, 1970 – lives in Paris
Urakami, 2003-2004

The founder of Œil Public photo agency, Guillaume Herbaut travels to what he calls "fracture zones": places that are heavy with history and symbols. In 2002 he travelled to Urakami, a district of Nagasaki that was hit by the atomic bomb in 1945. "This photographer, who is obsessed by the impact History has on those who must support its brutality (...) adopts the reporter's rigorous methods (...) while breaking with the dogmas of photo-journalism. Instead he adopts a shifted perspective, considering events without pathos but without coldness. His outwardly calm, frontal images pause long enough for his intuition to enter into empathy with the other, to find an expression that will most faithfully reproduce its daily reality." (Armelle Canitrot).

Edward Lipski, London, 1966 – lives and works in London
Chinese God, 2006

Edward Lipski frustrates the attention we afford art. The base, with its dirty brown streaks, does nothing to enhance the work. The scratched glass case protects but also makes it impossible to see what's inside: a Chinese god whose head is covered

in a mound of unknown black matter. With humour, and feigned irreverence, Edward Lipski deliberately raises obstacles to our contemplation of art.

Nobuko Tsuchiya, Yokohama, 1972 – lives and works in London

Micro Energy Retro, 2004

Nobuko Tsuchiya's work is part-way between harmony and discord. Her fragile installations assemble discarded objects whose practical utility she sets aside to conserve only their physical qualities. In this way, Tsuchiya focuses our attention on the textures, forms, transparency, light, shade and weight of her materials. By revealing their intrinsic properties, these objects enter into resonance and communicate between each other.

Janaina Tschäpe, Munich, 1973 – lives and works in New York

Dreamsequence 1&2, 2002

In Janaina Tschäpe's loop-edited video, a stomach-like shape takes form then disappears, unexpectedly emptying the water it contains. Dream or nightmare, *Dreamsequence* is a poetic and sensual enigma that hypnotises the spectator.

Mark Dion, Fairhaven, USA, 1961 – lives and works in New York

Untitled, 2003

Mark Dion explores the overlap between art and science, vision and knowledge production, collection and presentation. He collects objects and specimens from the living world which he then arranges in scientific fashion. He regroups these objects in his installations into microcosms of skeletons, mounted and plush animals, plant life, labelled jars and books. In this cabinet of curiosities, a tarred coyote on a box loses its specificity. The tar has transformed it into a different animal, part of a new species that reflects our era and modes of development.

In the patio

Mounir Fatmi

I like America, Homage to Jacques Derrida

Installation proposed and produced by

les amis de la maison rouge

Each year, les amis de la maison rouge produces a work specifically for the patio. All the association's members are encouraged to put forward a name and vote for an artist. After François Curlet in 2005, Mounir Fatmi, a Moroccan artist who shares his time between Paris and Amsterdam, is this year's choice.

Mounir Fatmi uses show-jumping obstacles, repainted in the colours of the American flag, to transform the star-spangled banner into an enormous and insurmountable obstacle. This mass of red, white and blue bars, a kind of giant pick-up sticks, takes up the patio where it stands as an imposing, unstable, dangerous sculpture.

Obstacles are a recurring theme in the artist's work, each time representing a new challenge. "I like America" invites the spectator to go beyond the idea of a flag, a territory or an identity, to go beyond the limits that constantly impose their presence on the artist and all those who refuse to be hemmed in by borders.

How can we get around the walls that are part of the history of American relations with Europe and the rest of the world? Walls like the one planned to separate the US from Mexico? Inspired by Jacques Derrida's construction-deconstruction, Mounir Fatmi connects in order to disconnect, disconnects to connect and plays on multiple points of view. Having got around this giant obstacle, its weak spots are revealed and the image of the flag falls apart, the mirror-image of a multi-faceted America.

"I like America" is both a tribute and a criticism. Its structure recalls architecture, Pop Art, Jasper Johns and America's many contributions to the history of art. Its title refers to Joseph Beuy's action in May 1974, "I like America and America likes me." On arriving in New York, the German artist spent four days locked in a gallery with a coyote, the sacred animal of the Native American community. He then returned to Germany without having spoken a word. His action, staged at the height of the Vietnam war, asked for reconciliation between man and nature, between the oppressor and the oppressed. Mounir Fatmi's installation in 2007 reiterates this desire.

Biography and selected exhibitions

Born in Morocco in 1970

Mounir Fatmi is represented by Galerie la BANK in Paris

and by Shoshana Wayne Gallery in Los Angeles

www.mounirfatmi.com

2007: *Something is possible*, Shoshana Wayne Gallery, Los Angeles

Sans histoire, Musée Picasso, Vallauris

2006: Grand Prix Léopold Sédar Senghor, the highest award at the 7th Dakar Biennale

The Unhomely, 2nd Seville Biennale, Seville
Tête dure / Hard Head, Galerie la BANK, Paris
2005: *Meeting Point*, Stenersen Museum, Oslo
Tourist Class, Konstmuseum, Malmö
Cohabitation forcée, Centro d'Arte Contemporanea Ticino, Bellinzona
2004: *Africa Remix*, Kunst Palast, Düsseldorf, Hayward Gallery, London, Centre
Georges Pompidou, Paris, Mori Art Museum, Tokyo
A Drop of Water, A Grain of Dust, Gwangju Biennale, Gwangju
2003: *Obstacles, Next Flag*, Migros Museum, Zurich,
Observatorio #9, project for the Luanda Triennale 2005, Espace Camouflage,
Brussels
Cinéma d'avant-garde, contre-culture générale, Cinémathèque Française, Paris

With the kind support of

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