

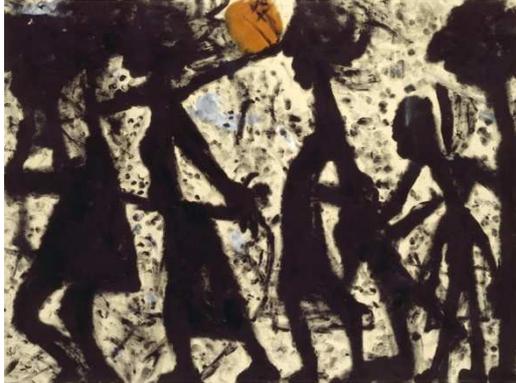


Press kit

At la maison rouge June 21st September 23th 2012

Press preview Thursday June 20, 2012, 9.30 am to 11am

Private view Thursday June 20, 2012, 6pm to 9pm

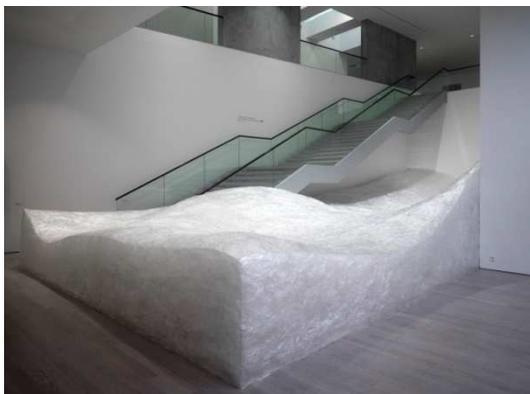


Louis Soutter,
The tremor of modernity

Curator: Julie Borgeaud



Didier Vermeiren,
sculptures-photographs



Luka Fineisen, *fluide parfait*, 2012

a project of l'association des amis de la maison rouge

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Louis Soutter, *the tremor of modernity*



Lutte avec le démon, 1930-1942, technique mixte, private collection

Louis Soutter (1871-1942) was a prolific artist whose work, at the turn of two centuries, is a forerunner of modernity and part of the wider picture of the history of forms.

He died in 1942 in a hospice in Ballaigues (Switzerland), leaving a remarkable body of work whose profound modernity has only recently come to light. The interest shown in his work by such important figures as Roberto Matta (1911-2002), and the impact it would have on the art of Arnulf Rainer (1929), Julian Schnabel (1951), A.R. Penck (1939) and Elmar Trenkwalder (1959), confirm him as an artist of the twentieth century whose work has its place in reflections by contemporary artists.

As Arnulf Rainer - who since the early 1960s has studied Soutter's work and acquired several paintings - reminds us: "It is clear today that Louis Soutter was not a marginal painter but a pioneer for my generation. This is why he was never accepted until today and why he belongs to our modern culture." (Conversation between Fridhelm Mennekes and Arnulf Rainer in the catalogue for *Les Doigts Peignent, Arnulf Rainer, Louis Soutter* at the Musée Cantonal in Lausanne, 1986).

Louis Soutter was a man of culture who as a violinist performed with symphony orchestras in Lausanne and Geneva. Innovative and ahead of his day, his exploration of art took many forms: ornamentation, illustration, architectural drawing, furniture design, copies and reinterpretation, drawings from life, nudes, etc.



Glace d'argent, miroir d'ébène, 1938, Peinture au doigt, 44 x 58.1 cm, Lausanne, Musée cantonal des Beaux-Arts, Acquisition, 1955, Inv. 413

This exhibition is not a retrospective of Louis Soutter's abundant body of work but rather emphasises its modernity. Some 200 works, taken from the 3,000 that make up the totality of his oeuvre, will bring out his stylistic development culminating in the finger paintings of his mature years.

Most of the selected pieces, including many sketched interpretations of classical works, have never been shown in public before. They will shed light on little-known and previously neglected passages in his work across its successive periods and styles.

Respectful of Louis Soutter's voice, this exhibition sets out to give an original and true vision of his work overall. It will highlight its coherency and restore Louis Soutter to his rightful place in the history of art.

The travelling nature of this exhibition will contribute to the international recognition of an oeuvre that is unique yet part of its era, that is collected the world over by individuals and institutions, and which now belongs to our cultural heritage.

Biography



1871 Louis-Adolphe Soutter is born on 4 June in Morges in the Swiss canton Vaud as the second son of the pharmacist, Louis-Henry-Adolphe Soutter. His mother, Marie Soutter-Jeanerret, is great-aunt of Charles Edouard Jeanneret-Gris (Le Corbusier). Soutter grows up in a upper middle class environment with pronounced musical interests and is given violin tuition at a young age.

“Early works periods” (1892-1915)

1892 Short spell studying architecture in Geneva. Soutter resolves to study music and goes to the Brussels Conservatorium to study under Eugène Ysaye, one of the leading Belgian violin virtuosos at the time. In Brussels he meets the artistic avant-garde of the period, the *Groupe des XX*. He sees works by Henri Toulouse-Lautrec, Félicien Rops, James Ensor, Fernand Khnopff, Jean Delville and Félix Vallotton, among others. He also gets to know Maurice Maeterlinck and Emile Verhaeren and becomes familiar with the music of important composers : Gabriel Fauré, Claude Debussy, César Franck and Camille Saint-Saëns.

1895 Soutter breaks off his music studies due to Ysaye leaving for his series of concerts in the United States.

He wants to study painting and returns to Lausanne. There he first becomes a pupil of Charles Koëlla, and then of Léon Gaud in Geneva. He travels to Paris to study architecture once again for a short time. Instead, he takes lessons in painting from Jean-Joseph Benjamin-Constant and the important historical painter of the time, Jean-Paul Laurens. Here he develops his life-long interest in medieval art. He also attends evening courses at the *Académie Colarossi*.

1903 Divorce and go to his parents in Switzerland.

1904 Return to Morges via Paris. Soutter is in a poor state of health, both physically and mentally. His father dies. He takes part in the *Exposition nationale Suisse des Beaux-Arts* with a portrait of his sister entitled “Mourning”.

1906 One-year stay in the clinic Sonnenfels in Spiez, where he is continuing his artistic work. His state of health improves slowly.

1915 He is placed under guardianship and moves back to his birth-place .

1916 Death of his sister Jeanne, who was five years younger than Soutter and to whom he was very close.

“Books periods” (1923-1930)

1923 Soutter is admitted to a psychiatric institution, canton Vaud, where he has to spend the remaining nineteen years of his life.

1927 Soutter meets Le Corbusier who helps him with his financial problems and offers him drawing materials.

“Manierist periods” (1930-1937) et “Painting periods” (1930-1937)

1936 On the initiative of Le Corbusier, who in this period has regular contact with Soutter, the first solo exhibition of Soutter’s works takes place in the Wadsworth Atheneum in Hartford, Connecticut. The exhibition does not result in the renown that was hoped for, however. On the suggestion of Romain Desfossés, the *Association des Amis de Louis Soutter* is formed in Lausanne to which René Auberjonois, Charles Ferdinand Ramuz and the gallery owners, Claude and Maxime Vallotton belong.

“Finger-paintings periods” (1923-1930)

1937 Solo exhibition in the Vallotton Gallery, Lausanne: rupture with Le Corbusier.

1942 Louis Soutter dies at the age of 71 in the old people’s home of Ballaigues.

Translated from the German by Michael Eldred, Cologne

Julie Borgeaud, curator of the exhibition

A Swiss independent curator and art historian, Julie Borgeaud stages cultural projects and exhibitions for public and private bodies, such as *Le Corbusier et Louis Soutter, Croisements* at Le Corbusier's La Maison Blanche in La Chaux-de-Fonds, Switzerland, from June to July 2010, then at the Fondation Suisse in Paris in autumn 2011. She lectures on the work of Louis Soutter and is the author of articles for the Swiss press and French journals. She is currently working on the reissue of *Une Maison, Un Palais* by Le Corbusier, illustrated by Louis Soutter, to be published by Fage Editions in autumn 2011. As part of her work to compile artists' archives (notes, sketches, letters), she is a contributor to the publication of one of Roberto Matta's note and sketchbooks. She is writing a thesis on the work of Louis Soutter for the École des Hautes Études en Sciences Sociales in Paris. Julie Borgeaud is also preparing filming for *Pages Déchirées*, a documentary on Soutter's work, co-produced by PS Production (Switzerland) and Les Films de l'Après Midi (France), to be shown early 2012.

Catalogue : texts by Julie Borgeaud, Hervé Di Rosa and Marie-Claire Sellier

Fage éditions

An exhibition realized in partnership with Le Musée cantonal des Beaux Arts de Lausanne

And

With the support of:

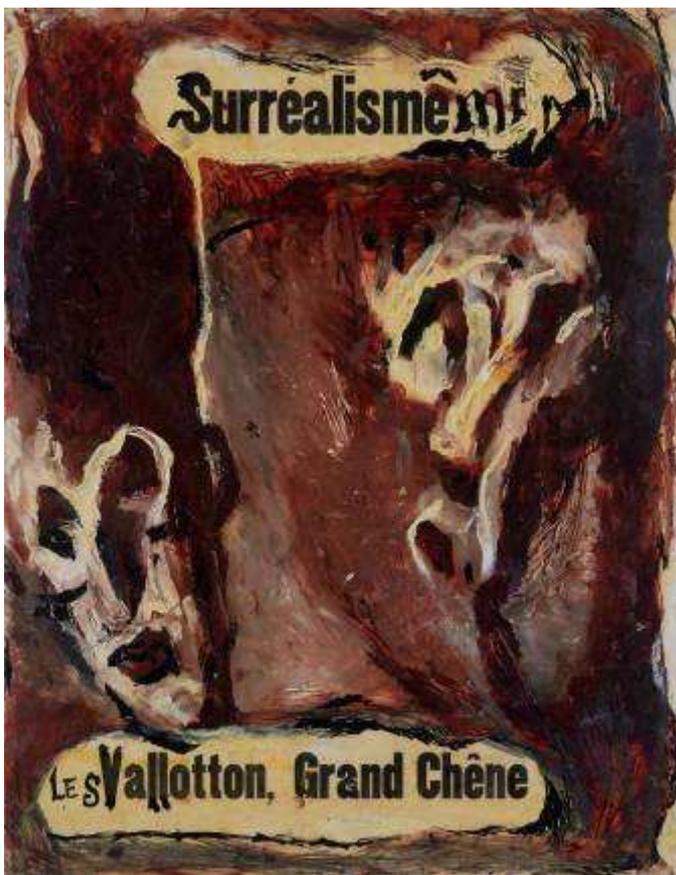
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Of few works of the exhibition:



Mortels magnanimes, 1925, crayon sur papier, 49 x 61 cm (cadre compris), Musée Jenisch Vevey, inv. 1974-003 Thévoz 1108



Surréalismême, 1937, huile, encre de Chine, crayon, vernis, papier, 65 x 50 cm, collection privée, Thévoz 2792

Didier Vermeiren, *sculptures-photographs*



L'Urne et l'Étude pour L'Urne #2 dans l'atelier de l'artiste, 2011 © Didier Vermeiren, ADAGP

In all his work, Didier Vermeiren (Brussels, 1951) questions the tradition of sculpture and its possibilities today. He belongs to a generation of artists who, since the 1970s and drawing on the legacy of conceptual art, minimalism and history, have been instrumental in redefining the dialectic of art.

While many of Didier Vermeiren's sculptures make reference to works by other sculptors, they also refer back and forth to each other. A sculpture is always one stage in a continuity and a response to an earlier work. As such, they are all connected, and form a coherent and prolific whole. In each of his exhibitions, Didier Vermeiren establishes a dialogue between recent and older works, each time allowing new links to emerge between the different sculptures. Thus every exhibition looks both backwards and forwards.

Vermeiren rose to prominence in the early 1980s with works that consider the signification of sculptures by questioning the plinth on which they stand. The plinth's importance as a pedestal has been gradually eroded over the course of the twentieth century. Whereas some artists, such as Brancusi, made it an integral part of their work, others refused this separation between work and floor. Modernism divested the plinth of its purpose. Didier Vermeiren's response was to rethink the role of the plinth, and to transform it into an autonomous mass within physical space. The plinth is a base and a foundation; it can also exist for itself and of itself.

In some works, a heavy, solid mass (stone, plaster or iron) is set on an identical form in a supple, light material (polystyrene foam). One crushes the other in a manifestation of the relationship between object and ground. Addressing the question of the plinth head-on, plaster or bronze replicas of the plinths of important sculptures in the history of art (Rodin, Carpeaux, David Smith, Chamberlain, etc.) are exhibited as sculptures in their own right. Later, using moulds, a positive is inverted on an identical form, or on its negative (its own mould), or turned inside-out to reveal its armature. While the plinth's innate value as a sculpture is evident each time, Vermeiren does much more than seize upon the plinth as a readymade. The work isn't just "there": the chosen volume is redeployed, fashioned, sculpted into an autonomous plastic form.

Some of these sculptures, all representative of Didier Vermeiren's oeuvre, are being shown at la maison rouge. The artist, who hasn't exhibited in Paris since 2006 at the Musée Bourdelle, has taken advantage of the layout of la maison rouge by choosing two groups of works for two galleries which face each other on separate levels. The nine large pieces which the artist will present in the upper gallery are his most recent work (2007-2010), shown for the first time in France. They will centre around two studies: *Etude pour la Pierre* and *Etude pour l'Urne*. The second gallery will show a group of seven plaster sculptures – what we might call his *sculptures retournées* or overturned sculptures (1995-1999) – and 32 black and white photographs, taken in the studio in 1998, of a work from the same period (*Cariatide à la Pierre*, 1997). Photography is another important part of Didier Vermeiren's work. Our impression of a work is constantly altered by shifting light and movement, and each photograph presents a new facet, frozen in time. In this series, *Profils. Cariatide à la Pierre*, Vermeiren has photographed his *Cariatide à la Pierre* after rotating it more or less slowly and leaving the camera's diaphragm open. The viewer does not move around the sculpture; instead, the sculpture moves around itself and is captured as though in levitation.

The juxtaposition of these enigmatic images and hollow sculptures - positioned in a seemingly random fashion in the middle of a room which is itself placed in a hollow in relation to its neighbour - encourages the visitor to adopt the sculptor's own multiple points of view of his sculptures. When, as is the case here, in these two galleries, the works refer back to each other, each bearing the imprint or memory of another, the entire space is caught in the momentum and shaped differently by the presence of the works, leaving visitors free to view the sculptures in whichever order they wish.

In his most recent work, Didier Vermeiren associates references from the history of art with ideas from his own creative wellspring and intuitive imagination. He combines thoughts on the signification and impact of sculpture with experiments with forms, materials and techniques, in which chance and intuition also play an important role.

Didier Vermeiren has always distanced himself from the type of sculpture that plays to the crowd through eccentric formats and easily interpreted figurative forms. His work goes against the grain in its search for the essence of sculpture.

Biography

Born in 1951 at Bruxelles.

Lives and works at Bruxelles

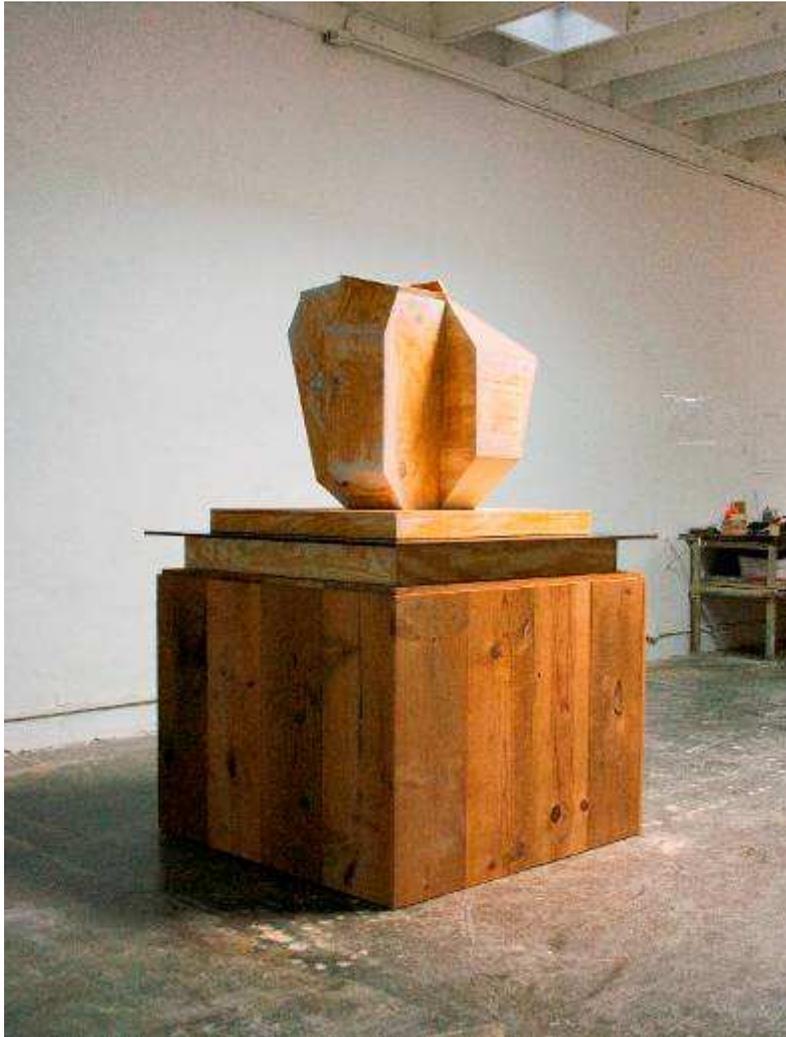
Select solo exhibitions

- 2012 "Didier Vermeiren. Sculptures 1973-1994", Galerie Greta Meert, Brussels
"Didier Vermeiren. Sculptures", Museum Dhondt-Dhaenens, Deurle
- 2009 Galerie Greta Meert, Brussels
- 2005- "Solides géométriques – Photoreliefs – Views from studio," Musée Bourdelle, Paris. Catalogue
06
- 2003 "Collection de Solides," at Van Abbemuseum, Eindhoven
- 2002 Massimo Minini, Brescia
- 2000 Xavier Hufkens gallery, Brussels

Select group exhibition

- 2006 "Public Space/Two Audiences. Works and Documents from the Herbert Collection," Macba, Barcelona. Catalogue
"Inventur, Werke aus der Sammlung Herbert," Kunsthaus Graz, Switzerland
Die Neue Sammlung, Zweite Präsentation, Akademie Galley, Düsseldorf
"Eldorado," Musée d'art Moderne Grand-Duc Jean, Luxembourg
Pavillon der Bildhauerei, Kunstakademie Düsseldorf
- 2005 "La sculpture dans l'espace. Rodin, Brancusi, Giacometti...," Musée Rodin, Paris. Catalogue
"Le goût des choses, Un choix dans la collection Nord-Pas de Calais," Lille School of Architecture and Landscape
"Le génie du lieu," Musée des beaux-arts, Dijon

- 2004 "In Extremis," Printemps de septembre, Toulouse. Catalogue
2002 "L'art d'aujourd'hui : un choix dans la collection du Fonds National d'art contemporain," musée de Grenoble
"Conversation ? Recent acquisitions of the Van Abbemuseum," Van Abbemuseum, Eindhoven
"Tha Factory," Athens School of Fine Arts, Athens
2001 "Comme à la maison," Fond régional d'art contemporain de Bretagne, Lorient. Catalogue
"La sculpture contemporaine au jardin des Tuileries," Jardin des Tuileries, Paris. Catalogue
"Voici, 100 ans d'art contemporain," Palais des beaux-arts, Brussels
2000 Nächst St. Stephan gallery, Wien



Étude pour La Pierre #1, 2007, bois patiné en partie, 185,3 x 116,5 x 116,5 cm, © Didier Vermeiren, ADAGP

Luka Fineisen

fluide parfait, 2012



Each year, Friends of La Maison Rouge invites an artist to produce a work for the patio. The young German artist Luka Fineisen has been chosen for summer 2012.

The inside space is delimited by darkish windows and a high brick wall, making a striking contrast with the part that is open to the sky.

Luka Fineisen felt this contrast called for a material with the same opposing qualities.

Her installation, which she has called perfect fluid, includes the café tables and chairs which take up almost half the patio. A specially designed tank, placed on top of the wall furthest from the tables, pours frothy foam onto a plane of glass, set slightly at an angle. Foam is produced continually during la maison rouge's opening hours. The slope of the glass surface introduces a strict formal purity to the organic matter and creates a more intense luminosity across the patio.

The spectator walks around this snow-white substance whose transparency against the darker background allows occasional glimpses of black or grey. The foam spills across the width of the surface to gradually fill the entire space. This ephemeral sculpture is in a constant state of change, growing at the same time as it disappears. A current of air might snatch a piece of foam and carry it to one of the tables. These fragments of foam suggest the fluffiness of whipped cream far more than the compact, ominous mass of a glacier or avalanche. From outside the patio, this semi-transparent installation presents itself as a moving tableau, while variations in sunlight produce flickering shadows in the monochrome structure.

In partnership with :



Biography

Born in 1974 at Offenburg /Germany

Works and lives at Cologne and Leipzig/Germany

Select solo exhibition

- 2012 Hoffelt Gallery, New York
- 2011 Installation in Saint-Nicolas Church at Wolbeck, Germany
- 2010 Katharsis, Galerie Rupert Pfab, Düsseldorf
flüssigkristalline Phasen, Kunstfondskunstraum, Haus der Kultur, Bonn
Sublimationen, Kunsthalle Bremerhaven
Hot Thoughts, Koelnberg Kunstverein, Cologne
liquid area (with Gereon Krebber), Flottmannhallen Herne
- 2009 Melt, Swap, Doninium, Cologne
Suprafluid, Gallery k4, Munich
- 2008 Flutung, Frischzelle Kunstmuseum Stuttgart
Katharsis, RWE-Turm Dortmund
Ergänzung, Kunstverein Arnberg
- 2006 Gallery k4, Munich

Select group exhibition

- 2012 Asche und Gold, marta Herford, Germany
drifting edges, Kunst- und Gewerbeverein Regensburg
- 2011 Sunbeam in the glasshouse, ancien consulat américain at Düsseldorf
unpaarig, NRW-Landesvertretung, Berlin
- 2010 EINFLUSS: 8 from Düsseldorf, Hoffelt Gallery, New York, San Francisco, USA
Neues Rheinland. Die postironische Generation, Museum Morsbroich, Leverkusen
Stille Winkel, Everswinkel, curator: Jan Hoet
- 2009 Stiftung Wilhelm Lehmbruck Museum, Duisburg
- 2008 90GRAD IST HART, Simultanhalle Köln (catalogue)
- 2007 Kunstpreis Junger Westen, Kunsthalle Recklinghausen
Max-Pechstein-Förderpreis, Kunstsammlungen im städtischen Museum Zwickau
Kerberos Hostel, Kunst im Tunnel, Düsseldorf
- 2006 double take (with Gereon Krebber), Parkhaus im Malkastenpark Düsseldorf

Prix / Bourses / Résidences (sélection)

- 2007 Kunstfonds Bourse Bonn
-09
- 2007 Stiftung Wilhelm Lehmbruck Bourse, Duisburg
Kunst:raum sylt quelle residence
Max-Pechstein price, Zwickau
ADO – Kunstakademie price Düsseldorf
- 2006 Stiftung, Skulpturenpark subway bourse, Düsseldorf
- 2005 DHCS – Kunstverein Residence Düsseldorf
-06

Visitor informations

La maison rouge is open Wednesday to Sunday 11am to 7pm late nights Thursday until 9pm closed December 25th, January 1st and May 1st.



Getting there

Métro : Quai de la Rapée (ligne 5) ou Bastille (lignes 1, 5 ,8)

RER : Gare de Lyon

Bus : 20/29/91

Accessibility

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

Admission

Full price: 7 euros

Concessions: 5 euros (13-18 ans, students, maison des artistes, more than 65 ans)

Free: children under 13, jobseekers, companions of disabled visitors, members of ICOM and les amis de la maison rouge.

Annual pass: full price: €19 /concessions: €14

Free and unlimited admission to the exhibitions.

Free or reduced rate admission to events.

*La maison rouge is part of the Tram network of arts venues