



## press kit

### at la maison rouge June 12 to September 26 2010

press preview Friday June 11 2010 9am to 11am

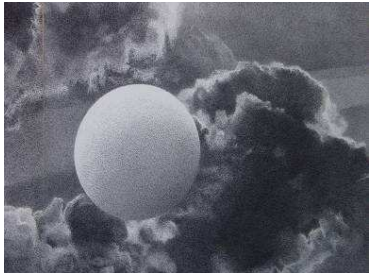
public preview Friday June 11 2010 6pm to 9pm



***journey in my head, the ethnic headdresses  
collection of Antoine de Galbert***



**peter buggenhout  
*it's a strange, strange world, Sally***



**jean de maximy,  
*suite inexacte en homologie singulière*  
(1968-2005)**



**christophe gonnet,  
*sauvagerie de la lenteur***

patio de la maison rouge

#### press relations

Claudine Colin Communication

Julie Martinez

28 rue de Sévigné – 75004 Paris

[julie@claudinecolin.com](mailto:julie@claudinecolin.com)

t: +33 (0)1 42 72 60 01

f: +33 (0)1 42 72 50 23

#### la maison rouge

fondation antoine de galbert

10 bd de la bastille – 75012 Paris

[www.lamaisonrouge.org](http://www.lamaisonrouge.org)

[info@lamaisonrouge.org](mailto:info@lamaisonrouge.org)

t: +33 (0)1 40 01 08 81

f: +33 (0)1 40 01 08 83

## contents

### *journey in my head,* *the ethnic headdresses collection of Antoine de Galbert*

- p.3 presentation
- p.4 sequences  
scenography  
curatorship
- p.5 Antoine de Galbert, collector of ethnic headdresses
- p.6 catalogue
- p.7 selected images

### **peter buggenhout** *it's a strange, strange world, Sally*

- p.12 presentation  
conversation with Peter Buggenhout by Mickaël Amy  
solo shows

### **jean de maximy,** *suite inexacte en homologie singulière (1968-2005)*

- p.18 presentation  
solo shows

### **christophe gonnet,** *sauvagerie de la lenteur*

- p.19 presentation  
solo shows

### **la maison rouge**

- p.21 presentation

Antoine de Galbert, building,  
the bookstore, the restaurant,  
les amis de la maison rouge

- p.23 activities at la maison rouge  
  
the vestibule, the suite, for children, guided tours
- p.24 useful information

# ***journey in my head,*** ***the ethnic headdresses collection of Antoine de Galbert***

curated by antoine de galbert and bérénice geoffroy-schneiter

## **presentation**

**From June 12 to September 26 2010**, la maison rouge presents the first showing of a major yet little-known aspect of Antoine de Galbert's collection. **This collection of indigenous headdresses**, which he began some fifteen years ago, comprises more than 400 headdresses and other head ornaments. All these objects, which serve a ritual, social or practical function, are from non-western peoples and ethnic groups. This is an impassioned collector's journey without end through the forms, colours and materials in which humankind cloaks itself.

*To be naked is to be without a voice*

*(Dogon proverb)*

This exhibition is no more about ethnology than it is about contemporary art or fashion. Rather it is an immobile journey around the world, through some 250 headdresses from the collection of Antoine de Galbert. It is a poetic incursion into a realm of shapes, materials and colours; an inventory of all that is possible in customs and rituals.

It leaves aside the usual geographical and chronological divisions to propose a global and thematic view. As the collector likes to remind us, all over the world people cover their head for protection or for show.

The headdresses in Antoine de Galbert's collection are far more than mere adornments or frivolous accessories. They are ideograms to be deciphered; badges of rank and status; expressions of a man's or woman's place in the world.

On a purely ethnological level, the exhibition sheds light on the symbolism and function of these ornaments (power and divinity, hunting and war, rites of passage and seduction). It is also a sensorial experience of the different materials used (horn, scales, feathers, beads, fur, buttons, hair, monkey skulls, insects, etc.) and an aesthetic discovery that breaks with visitors' visual expectations (Africa meets the Pacific, Central Asia meets Siberia). A Paraguayan headdress, covered in crocodile scales, will be shown next to another made from a pangolin shell from the Democratic Republic of Congo (Benge). A Naga warrior's headdress (from the far reaches of India and Burma), embellished with wild boar tusks and crowned with a monkey skull, will converse with similar animal trophies, this time on African and Filipino headdresses. Certain sequences at points throughout the exhibition will be purely visual, such as a series of Amazonian feathered headdresses, a group of African beaded bonnets, or headdresses whose common denominator is to be made from hair, or to suggest its texture.

The exhibition ends with a group of pieces - all exceptionally on loan from the different departments of the **Musée du Quai Branly** - in an evocation of the collector's desire to own this or that object whose rarity or historical value place them for ever out of reach.

## sequences

**nature's headdress:** the fine distinction between hair and headdress, between natural and artificial.

**animal magic:** how humans have sought to take on the attributes of the animal that is represented as fragments (hair, claws, horns, beaks, scales, fur, etc.)

**the sacred realm:** headdresses worn by priests, officiants and shamans.

**headgear and hierarchy:** hats, turbans and crowns as instruments of prestige and social domination.

**on parade:** hunters, warriors and symbols of virility.

**feathered man:** a "lighter than air" look at feathers and their powerful shamanic implications.

**feminine seduction:** bridal headdresses; the dialectics of the veiled and the unveiled.

**small and beautiful:** children's bonnets.

**the art of pretence:** theatrical headgear.

**extravagance:** headdresses whose form goes beyond borders and eras (protective headgear, mourning bonnets, diadems, etc.).

## scenography

Most ethnographic exhibitions approach their subject continent by continent, with objects shut away in glass cases. The headdresses shown at la maison rouge will be displayed on vast metal tables, with no barrier between them and the visitor. A label will present the "identity" of each one (geographic provenance, the culture that produced it, materials, date where possible, pedigree).

A frieze of archive photos along the walls will instil a human presence, and illustrate how these headdresses were or are worn.

Selected works of contemporary art will form elective affinities with the headdresses, illustrating the consistency with which Antoine de Galbert chooses works for his collection.

## curatorship

### antoine de galbert and bérénice geoffroy-schneiter

"Journey in my head" is jointly curated by Antoine de Galbert, President of la maison rouge, who has been collecting these headdresses for some fifteen years, and Bérénice Geoffroy-Schneiter.

**Bérénice Geoffroy-Schneiter** is an art historian and journalist who for the past twenty years has specialised in archaeology and ethnology.

She is the author of numerous books, including *Ethnic Style: History and Fashion* and *Primal Arts 2*, published by Assouline. She directed the Archaeology and Civilisations collection in the *ABCdaïres* series, published by Flammarion. She contributes to numerous art journals including *l'Œil* and *Beaux-Arts Magazine*. Bérénice Geoffroy-Schneiter is editor-in-chief for Europe of *Tribal Art* magazine.



Antoine de Galbert holding a Pende headdress (Central Africa, D.R.C.) having belonged to the artist Arman.

### ***Antoine de Galbert, collector of ethnic headdresses.***

**Text by B er enice Geoffroy-Schneider, excerpt from the exhibition catalogue.**

"He denies being a collector of primal art... Yet Antoine de Galbert admits to having assembled, over the past fifteen years, a group of more than 400 headdresses from all four corners of the globe, and with the kind of obsessive determination any self-respecting monomaniac must have: to hunt down that rare and unusual object in galleries, at auction or on their travels.

"My first acquisition was a Papuan headdress, festooned with cassowary feathers. Truth be told it belonged to a statue, being too small to have been worn by a man," he recalls, still moved by the memory. Better known for his love of contemporary art, Antoine de Galbert needed no further encouragement to embark on the immobile journey around the world that any collection of tribal art must be. Yet he was drawn not to the icons of African art, to Dogon masks or Baoule statues. The founder of la maison rouge was instead taken with ethnological artefacts, specifically the adornments that relate the intimacy of the body, the raw organic state. Antoine de Galbert approaches these "exotic" shores with the beginner's modesty, almost apologising when he says, "I am neither a traveller nor an ethnographer." Contemplate the theory of this horned and feathered headgear and one senses beneath the surface an unerring curiosity for the human element and, even more so perhaps, fear of absence and death. Worn by hunters and warriors, shamans and sorcerers, for ceremonies and seduction, there is an element of inaccessible dream and the divine in all these ornaments. "I have the whole world around me," Antoine de Galbert likes to remark as he sits among his "trophies" from the Amazon, the Philippines or New Guinea. For this truly is a "journey around and about the head" that these "antipodal titfers" undertake. Instruments of the sacred, they rub up against the supernatural, proclaim the fragility of the ephemeral and exorcise destiny's mystery. As a self-confessed collector of relics, crucifixes and other "holy trinkets," it is no coincidence that Antoine de Galbert should be seduced by these unsuspecting Vanities. "I like magical, incarnate objects. Ones that deliberately tend towards the supernatural and the unconscious," admits this admirer of outsider art and folk art.

While there can be no doubt as to the metaphysical anguish beneath the surface of his words, Antoine de Galbert shows a light-hearted side as he proudly displays an Inuit headdress having belonged to the great Danish explorer Knud Rasmussen, or an Amazonian head ornament whose three red feathers display an economy of means worthy of any contemporary artist.

The intention behind this exhibition cum installation is not to compete with the collections at the Musée Dapper or the Musée du Quai Branly. These headdresses are presented as an invitation to dream, a marvellous journey beyond any ethnological or museum classification. An immersion into the mysteries of human genius and creation..."

## catalogue

Published by Fage Éditions, the catalogue will include an interview in which Antoine de Galbert explains these headdresses' place in his collection, an introductory essay by Gérard Wajcman on the art of adornment from a psychoanalytical angle, an essay by Bérénice Geoffroy-Schneiter on the symbolic and ritual use of these headdresses, interviews with couturiers and designers whose work is inspired by or draws on this type of adornment, and a detailed description of each of the objects presented in the exhibition.

€35

256 pages

*with the support of Galeries Lafayette*



## selected images

(other images available on request)

Cover, right to left: headdress, South America, Amazon, late 19th century; Ngenya chief's headdress, Central Africa, Democratic Republic of Congo, northern Congo, 19th century; Kayapo-Ixukahamae headdress, South America, Brazil, Pará State, first half of the 20th century (photo Etienne Pottier).



left to right: warrior's headdress, Pacific, Papua New Guinea, Oro Province, 20th century; Bird crest, Central Africa, Cameroon (photo Etienne Pottier).



left to right: Wagnen Abelam headdress, Pacific, Papua New Guinea, 20th century; Karamajong headdress, East Africa, Kenya, 20th century (photo Etienne Pottier).





left to right: Bamileke bonnet, Central Africa, Cameroon; Bamileke bonnet, Central Africa, Cameroon, 20th century; Bamileke bonnet, Central Africa, Cameroon, 20th century (photo Etienne Pottier).



left to right: head ornament in the form of a snake or Sanggori (m or f), Toradja Sulawesi (Celebes), Asia, Indonesia, 20th century; crown (worn with a turban), Karen, Asia, Burma, 20th century; forehead/head ornament, Atoni-Tetum, Asia, Indonesia, West Timor, late 19th century (photo Etienne Pottier).



Naga headdresses, Nagaland, Asia (photo Etienne Pottier).

**peter buggenhout**  
***it's a strange, strange world, Sally***



View of the exhibition at the Museum Dhondt Daenens, 2009 (photo Henk Schoenmakers)

After the first showing in Paris of a work by Peter Buggenhout (b. 1963 in Belgium) for the Mutatis Mutandis exhibition in 2007, la maison rouge now presents the artist's first solo show in France.

Peter Buggenhout transforms discarded material, reclaimed objects and organic residues into sculptures. Both repelling and compelling, these autonomous, solitary, indefinable shapes are as much miniature universes as they are parts of a fantasy macrocosm. They are the "archaeological finds of the future."

An important group of works gives insight into the artist's singular world. Amorphous and escaping classification, three categories of sculpture are represented: those covered in dust (*The Blind Leading the Blind*) with four large works, an astonishing in situ installation of dust in a 120 sq m/ 1,300 sq ft room, and works impregnated with animal blood (*Gorgo*) or made from entrails.

### **Catalogue**

***"It's a Strange, Strange World, Sally,"*** a 216-page hardback monograph in French, English and German, with texts by Sofie van Loo, Michael Amy, Hans Theys, Thomas Rieger and Peter Buggenhout, was published in April 2010 by Éditions Lannoo.

## Conversation with Peter Buggenhout by Mickaël Amy

**Michaël Amy:** Tell me, what is your work about?

**Peter Buggenhout:** My goal is to achieve analogies for how I feel our world functions. Imagine yourself on the train, entering Brussels, passing behind all those old houses that have been completely transformed over time. New parts have been added to them, old parts have been torn down, a gabled roof has made way for a flat roof, windows with wood frames have been replaced by windows with plastic frames, and the design of the glass panes has changed. Some window and door embrasures have been sealed shut. New owners have modified these buildings in ways which were unforeseeable. The same is true of the room we are standing in, which has become my studio: It has gone through a great many changes since it was built over one century ago. It first served as the gym of this Neo-Gothic former boy's school. Then, it was transformed into a puppet theater. Next, it became a neighborhood movie theater, and then, twenty years ago, it became my studio. This space bears the marks of all these changes. No one knows what transformation this space will undergo next. Or take the sea: It washes over the shore, leaves something behind, rolls over the shore over and over again, gradually building up a beach. Or take this conversation. We jump from one point to another. A conversation is unpredictable -it's chaotic, one has no overview of it. I am likewise inspired by this working class neighborhood I live in, where everything is in a state of flux. The flux of reality is one of the principal subjects of my work.

I did not start out with this view of my work. Instead, I discovered the subject of my work once I had produced quite a bit of sculpture. I studied mathematics. Math uses the language of symbols. Images of things -which are, therefore, symbols of things- fail to seize the totality. That's why I use analogy. Analogy stands so much closer to reality. My work does not include the least bit of symbolism. It is completely abstract.

When we look at an image, we instinctively aim to recognize something in it. My sculptures do not escape this entirely natural impulse on the part of the beholder. However, my works are built up in such a way that each impression one has of what one sculpture could refer to is dismantled as one walks around the work. Once you have finished walking around one of my sculptures, you cannot but conclude that it resembles nothing other than itself.

The materials I use are all abject: Dust, stomachs, innards, blood, hair. These materials lose their form and meaning once they are removed from their original context. Once this is achieved, these things become repellent. The act of reading symbols, which is ingrained in all of us, makes us overlook the actual appearance of the object. By dismantling this tendency of ours to work with symbols, I bring the viewer back to the object itself, and all its inherent qualities which symbolism bypasses. That is why I work with abject materials. Bataille said the abject was invented in order to declassify things. One declassifies by ignoring symbolism.

**MA:** I see connections between some of your sculpture and 1950's *art informel*.

**PB:** Yes, and no. Some critics have described my works as *the archeological finds of the future*-which is only one among many possible interpretations of my work. I never speak of a correct or incorrect interpretation, as these categories disappear. My sculpture defies categorization. Each interpretation of my work needs to be toppled. I aim to return to sculpture as object, as thing. I do not aim for an exploration of sculpture as a system of forms. Witness the different venues where my work has been

shown. My sculpture can function as an ethnographic object, an archeological find, a work of art, or a thing produced by nature.

**MA:** How do you produce the sculptures whose surfaces are covered with the stomach of a cow?

**PB:** The stomachs are handled while moist. They are wet when they come back from the tanners. I stretch a stomach over a core. This core may have any form whatsoever –I sometimes even use the remains of my wife's sculpture, such as fiberglass molds, to produce the skeletons for my sculpture. Or, I may use polyurethane foam or polystyrene as the basic shape, which I then cover up with blood, dust or a cow's stomach. I do not aim for a particular form.

The objects I use as the core for my sculpture are likewise abject, as they are removed from their original context. They thereby lose their meaning and are looked upon with aversion. All of these found objects are things I happen upon, independent of aesthetic considerations. Instead, I am interested in these objects' architectonic suitability. As I often say, if I need to plant a nail in a wall and do not have a hammer, then a number of objects appear before me as suitable alternatives. The objects that constitute the core of my sculptures are suitable in this way.

**MA:** How did you arrive at the idea of using blood, stomachs and innards?

**PB:** My father-in-law is a butcher. I am interested in how things grow from inside outwards -like a child, or like a seed that turns into a tree. I am interested in unpredictability -that's what my work is in large measure about, the trajectory of forms, thoughts, ideas, feelings. Then again, there are forms, thoughts, ideas, feelings that are shaped from the outside. This led me to the dust-works. Dust falls upon things. It changes the form and meaning of things. Dust covers the original form like a blanket which -as Picasso noted- is the gentlest possible protection for an object. Picasso let dust lie all over the place. Did you know that in the 19th century, dust was left to swirl in the corners of houses? Dust was considered an intermediary between a known and an unknown world.

**MA:** How do you obtain these materials?

**PB:** The dust is gathered from the vacuum cleaners of cleaning companies. The hair comes from the tails of horses. I began making the blood-works, and the hair sculptures, two years ago. The blood is obtained from slaughterhouses and treated with preservatives. My studio becomes a terrible mess when I work on the blood sculptures. Many of these sculptures need to be discarded because they fail to communicate. Those are the most difficult sculptures to produce, as they are subject to so much change over time. How do you handle what is unpredictable? –you cannot control it. Each truth is variable. I am interested in how we handle what is unpredictable. I am interested in actions that cannot be controlled. In my work, I unleash chaos. My blood-sculptures, in particular, are very intuitive and visceral -a sort of manipulation of what is unpredictable. My sculptures do not require preparatory drawings or models. I work on a bunch of sculptures simultaneously. My sculptures are acts of improvisation. They have their point of origin in my confidence in my worldview.

**MA:** Your works are titled.

**PB:** The dust-works all receive the same title: *The Blind Leading the Blind*, followed by a number. Louise Bourgeois gave that title to one of her works. The title goes back to Pieter Brueghel the Elder's painting of

that parable at the Capodimonte in Naples. The blind do not know where they come from, or where they are going.

The blood-works are all titled *Gorgo*, which refers back to Medusa. Perseus used his shield as a mirror to see Medusa and slay her. A mirror of reality: That is the beginning of the art of painting. The recent sculptures with innards are all titled *Mont Ventoux*, after Petrarch. Petrarch wanted to catalogue the world he saw in front of him, but overlooked the very mountain he stood upon. You need distance in order to classify things. The titles are not tied to the appearance of the sculptures. Instead, they reflect my way of seeing the world.

**MA:** When do you know when a sculpture is finished? How can we tell whether or not a sculpture is successful?

**PB:** The sculpture must be completely abstract. It must be devoid of all symbolic content. It is only finished once it has a personality that is very much its own. Like people, each sculpture must develop a different character.

When is the work finished, you ask? It probably never is. I just stop working on it at a given moment. I compare this process to meeting someone on a street: You begin the conversation by exchanging pleasantries, and depending on the situation you find yourself in, you feel after five, ten, fifteen or twenty minutes that it is time to call it a day. The same is true of these sculptures. Things are not systematically planned.

**MA:** A somber mood pervades your work. Your sculpture brings up themes of breakdown and abandonment.

**PB:** I am not sure you are right. The opposite may be true. I let the viewer decide. Destruction leads ultimately to reconstruction, in the same way that dead leaves nurture trees, come the spring. We are confronted to a constant back and forth. The situation is in flux. A wide range of connections can be made.

**MA:** You began as a painter.

**PB:** I painted until 1990 and then stopped altogether because painting is always symbolic. Painting is not a concrete object. I needed five years to learn how to make sculpture. I began working with the stomachs and innards in 1995.

**MA:** Tell me again: Why do you feel this need to reject all symbolism from your work?

**PB:** It's an obsession of mine. I want to make something that is a part of reality -like a person. I want to arrive at something that allows for greater interaction. I aim for the sense of wonder. I want to confront reality -not representations of things. From the moment the work refers to something else, it becomes symbolic.

**MA:** What art do you feel drawn to?

**PB:** I am interested in West African art. I am deeply interested in the works produced by the Dogon and the Bambara people. Nboli statues fascinate me. I am also mesmerized by Buddhist scholar stones. Those stones are removed from nature and dated to the year when they receive their bases. I have closer links to

these kinds of expression than to any other art. Art fails to inspire me, as ninety-nine percent of it is symbolic.

**MA:** But African sculpture is not without symbolic content.

**PB:** The symbolism of Nboli statues disappears as the offers accrue. Although the statues are initially fraught with signs and symbols, a transformation takes place as a result of ritual performances. Both the original statue and its meaning are encapsulated in the materials of ritual. Only those who are initiated recognize the symbolism of the statue. BUT THIS IS TRUE OF ALL ART THAT IS SYMBOLIC –YOU HAVE TO KNOW THE MEANING OF THOSE SYMBOLS. Those who are not initiated, on the other hand, find themselves confronted to a fascinating mystery. Some Dogon statues become formless and unrecognizable as they are covered with the many offers that are made to them.

**MA:** Which books inspire you?

**PB:** Percec's *La vie mode d'emploi* (*Life : A User's Manual*, 1978), Sebald's *The Rings of Saturn* (*Die Ringe des Saturn*, 1995). The rings are composed of fragments of a moon that came too close to Saturn and exploded. The particles of the destroyed moon may yet come back together again to form a new moon. Coming too close to the truth is dangerous. It may lead to destruction, which leads to rebuilding.

Percec's book is unreadable, although you cannot let go of it. You can jump into it anywhere you want. For Percec, life amounts to a long enumeration. The book describes an apartment building, with all of its inhabitants and all of their belongings. It's a completely amorphous situation. That book comes so very close to reality. It isn't nihilistic. It isn't negative or condescending. Instead, it speaks of great feeling for life. Sebald also has great love for people. These writers know how people react, and how they function. My dust-sculptures seize life itself. They are filled with particles of people -mainly cells and hair- and are chockfull of traces of the environments these people live in.

*This text will be published in the beginning of 2009.*



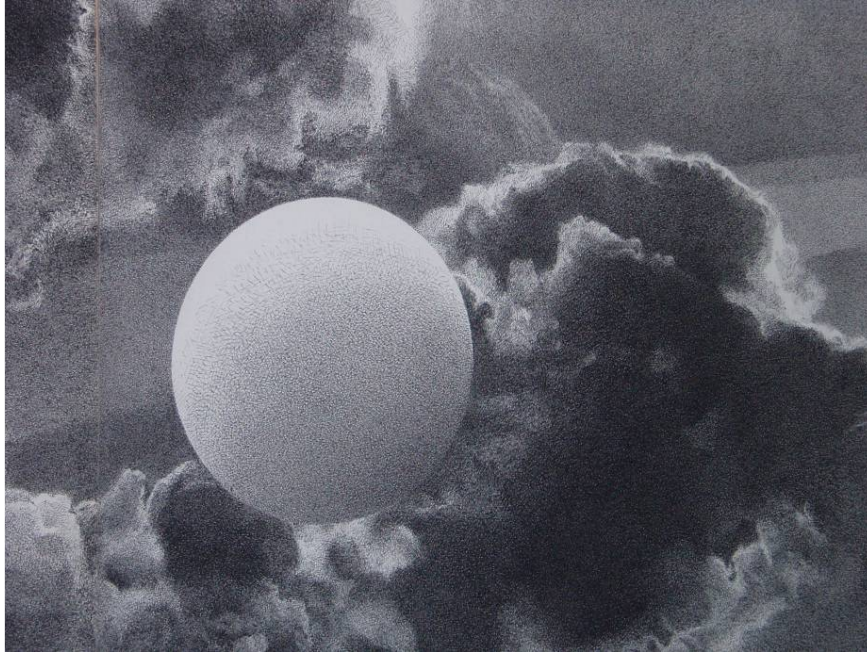


View of the exhibition at Herzliya Museum of Contemporary Art, Herzliya, Israël, 2009.

## Solo shows

- 2009 Konrad Fischer Galerie, Düsseldorf, Allemagne  
Museum Dhondt-Dhaenens, Deurle, Belgique  
Herzliya Museum of Contemporary Art, Herzliya, Israël
- 2008 Gallery Maskara at Warehouse on 3rd Pasta, Bombay, Inde
- 2007 Nouvelles acquisitions de la Flemish Community, SMAK, Gand, Belgique
- 2006 De Res Derelictae, Objects owned by nobody, The Garage, Mechelen, Belgique
- 2005 Gallery Richard Foncke, Gand, Belgique
- 2002 Clouds are no spheres, De Brakke Grond, Amsterdam, Pays-Bas
- 2001 Pati Natae –Darmsculpturen/ Intestine Sculptures, S Cole Gallery, Gand, Belgique
- 2000 Eskimo Blues, Kunstvereniging/ Art society, Diepenheim, Belgique  
No solution at the moment. Peter Buggenhout, De Bond, Bruges, Belgique
- 1998 Diptych '98, Campo-Santo, Sint-Amandsberg (Gand), Belgique
- 1997 Intestine sculptures, Huize St.-Jacobus, Gand, Belgique
- 1996 The unlogical Proposition/Drawings by Peter Buggenhout, Vereniging voor het Museum van Hedendaagse Kunst/ Contemporary Art Society, Ostend, Belgique  
The unlogical proposition. Drawings by Peter Buggenhout, Het Kunsthuis/ Art Society, Ostend, Belgique
- 1995 The unlogical Proposition, Vereniging voor het Museum van Hedendaagse Kunst/ Contemporary Art Society, Gand, Belgique
- 1994 Gallery De Oorzaak en zn, Turnhout, Belgique
- 1991 Gallery Fortlaan 17, Gand, Belgique
- 1990 Paintings, Gallery Fortlaan 17, Gand, Belgique
- 1989 International Cultural Centrum - ICC, Anvers, Belgique
- 1988 Recent paintings, Gallery William Wauters, Oosteeklo, Belgique
- 1987 Paintings and drawings, Community House, Hamme, Belgique  
Works on paper, Gallery William Wauters, Oosteeklo, Belgique

**jean de maximy,**  
***suite inexacte en homologie singulière (1968-2005)***



When **Jean de Maximy** (b. 1931) exhibited at the Musée d'Art Moderne de la Ville de Paris in 1971, he was far from imagining that the work he showed would not be finished for another 40 years. This ink drawing, which he began in 1968, extends over hundreds of 50 x 60cm sheets. Geometric figures move through a romantic landscape towards a distant horizon. Elsewhere they appear in an enclosed, labyrinthine space that is redolent of Piranesi's prisons. The frieze that will run for some sixty metres through the gallery spaces around the patio will plunge visitors into a mysterious world of constant metamorphosis.

**solo shows**

- 1971 Musée d'art moderne de la ville de Paris, c'est sa première exposition.
- 1972 Galerie "Numaga" à Auvernier/Neuchatel (Suisse),
- 1973 Galerie "Santiago" à Porto (Portugal), puis à Lisbonne,
- 1974 Galerie "l'oeil écoute" à Lyon, galerie "L55" à Paris, au Musée du Mans,
- 1977 Galerie "Ditesheim" à Neuchatel (Suisse), "club 44" à la Chaux de Fond (Suisse),  
Galerie "Entr'Acte" à Lausanne (Suisse),
- 1989 Expose sa "suite" à l'Agora d'Evry,
- 1990 Expose à l'INSEAD à Fontainebleau,
- 1994 Foyer Django Reinhardt à Samois-sur-Seine avec Lisette Combe,
- 1997 Expose à l'Espace Saint Jean à Melun la suite de "sa suite",
- 2003 Pavillon de l'Erable à Avon,
- 2004 Centre culturel Christiane Peugeot à Paris,
- 2005 Galerie KOMA à Mons (Belgique),
- 2008 Grande Loge de France à Paris.

## christophe gonnet, *sauvagerie de la lenteur*



Untitled, plot n°15, Le Petit Veymont national forest in the commune of St Michel les Portes, 1999.

Known for his in situ works in urban and natural settings, **Christophe Gonnet** (b. 1967) takes over the patio at la maison rouge, transforming it into a vast wooden structure that will slowly become overgrown by vegetation. This construction comprises a floor from which a series of vertical elements rise towards beams. It will be the substrate for a developing environment where visitors can wander or take root.

**Christophe Gonnet** sets out to take full possession of the patio and transform its spatiality, how the public apprehend it, and certain architectural features, in particular how it relates to the exhibition spaces.

The project is at once sculptural, architectural and also environmental in its relation with the garden. "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).

Plants are central to this project. Each of the vertical elements will host a plant on a hidden support. Leaves will slowly spread across the walls.

"Each element, through its material and form, can suggest a tree, a tree trunk, and indirectly become a metaphor for the forest. If the plants grow well, we can hope to see quite a spectacular development as the patio is transformed from a mainly architecturally structured space into a highly 'vegetalised' one." (Christophe Gonnet).

## **solo shows**

- 2004 Domaine de Lacroix Laval, "Contre sol", Marcy l'Etoile (69)
- 2003 Domaine Olivier de Serres, "Verticalité horizontale", Mirabel (07)
- 2001 Le CRAC, Valence (26)
- 2000 Jardin de Découvertes, Maison du Parc du Pilat, "Hors-sol", Pélussin (42). Ocre d'Art, "Erre", Châteauroux
- 1997 Lycée Agricole Le Valentin, Bourg les Valence
- 1996 Halle de Pont en Royans (38)
- 1995 Espace Vallès, St Martin d'Hères (38)
- 1994 Institut Français de Stuttgart, Germany. Galerie Angle, St Paul Trois Châteaux (26)
- 1993 Carte de Séjour, Art 3, Valence (26). Chapelle Ste Marie, Annonay (07)

## La maison rouge



### presentation

la maison rouge, a private, non-profit foundation, opened in June 2004 in Paris. Its purpose is to promote contemporary creation through a programme of three solo or thematic temporary exhibitions a year, certain of which are staged by independent curators.

La maison rouge was created on the initiative of Antoine de Galbert, an art collector and active figure on the French art scene. While Antoine de Galbert's own collection is not shown, the entire project is fashioned by his personality and outlook as a collector. Beginning with L'intime [Behind Closed Doors: the private life of collections], la maison rouge stages exhibitions on the theme of private collections and the issues and questions surrounding them.

**Antoine de Galbert**, born in 1955 and a graduate in political science, Antoine de Galbert worked in corporate management before opening a contemporary art gallery in Grenoble for some ten years. Concurrently, he purchased the first works in a collection that was to take on growing importance in his life. In 2000 he chose to create a foundation as a means of both anchoring his commitment to contemporary creation and opening his collection to the public.

**le bâtiment** La maison rouge is installed in a renovated factory in the Bastille district of Paris, overlooking the Arsenal marina. The 2,500 square meters site, including 1,300 square meters of exhibition space, is centred around "la maison rouge" or red house.

By naming the venue after this house, la maison rouge makes clear its vocation as a welcoming, convivial space where visitors can see exhibitions, attend lectures, enjoy a drink or explore the bookstore. The artist Jean-Michel Alberola (born in Paris in 1953) was commissioned for the interior design of the reception areas.

## la librairie



la maison rouge has chosen Bookstorming, a specialist in contemporary art publications, for its bookstore at 10 bis, boulevard de la Bastille. Its selection of titles is regularly updated to reflect the current exhibitions at la maison rouge. It also stocks art DVDs and videos, publications on the latest developments in the contemporary art world, and proposes an important catalogue of out-of-print books and books by artists.

## le restaurant



The restaurant's new chef, Pascal Owczarek, proposes creative cuisine that is a fusion of classic dishes and world food. Open Tuesday from noon to 3pm and Wednesday to Sunday at the foundation's usual times. Brunch on Sunday. The menu changes with each exhibition.

**les amis de la maison rouge** A non-profit organisation, les amis de la maison rouge is closely involved with and supports Antoine de Galbert's project. It contributes to reflection and debates on the theme of the private collection, organises activities to coincide with the exhibitions, and promotes la maison rouge among French and international audiences.

Membership from €70

t. +33 (0)1 40 01 94 38, [amis@lamaisonrouge.org](mailto:amis@lamaisonrouge.org)

## **activities at la maison rouge**

### **for children**

#### *le mercredi, on goûte aux contes*

One Wednesday a month, a story-teller takes children aged from 4 to 11 on a journey into the land of imagination.

Story + snack: €7 for children and accompanying adults.

Lasts around 90 minutes

Information and reservations : [stephaniemolinard@lamaisonrouge.org](mailto:stephaniemolinard@lamaisonrouge.org)

### **guided tours**

#### **for individuals**

Free guided tour in French of the exhibitions every Saturday and Sunday at 4 pm.

#### **for groups**

guided tours in french : €5

Visits are assured by students in history of art, specialized in contemporary art.

informations et reservations: Stéphanie Molinard, 01.40.01.92.79 ou

[stephaniemolinard@lamaisonrouge.org](mailto:stephaniemolinard@lamaisonrouge.org)

**> The full programme and dates for activities are at [www.lamaisonrouge.org](http://www.lamaisonrouge.org)**

## useful information

la maison rouge is open Wednesday to Sunday from 11am to 7pm

open late Thursday until 9pm

closed on December 25th, January 1st and May 1st



### transport

metro: Quai de la Rapée (line 5) or Bastille (lines 1, 5 or 8)

RER: Gare de Lyon

bus: 20/29/91

### access

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

### admission

full price: €7

concessions: €5 (ages 13-18, students, full-time artists, over-65s)

free: under-13s, job-seekers, persons accompanying disabled visitors, members of ICOM and Les Amis de la maison rouge

annual pass, full price: €19

annual pass, concessions: €14

free and unlimited admission to the exhibitions

free admission or reduced rates for related events