



## press kit

**at la maison rouge 18th February to 3rd may 2009**

press preview Tuesday 17th February 2009 3pm to 6pm

preview Tuesday 17th February 2009 6pm to 9pm



## *warhol tv*



## **mika rothenberg**

*videos and sculptures 2004-2008*



## **marie denis**

*i giardini di marzo*

An installation produced by  
*les amis de la maison rouge* for the patio

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### la maison rouge

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## contents

**p.3** presentation of la maison rouge  
antoine de galbert, the building, the bookstore, the restaurant

**p.4** activities at la maison rouge  
the vestibule, the suite, for children  
guided tours, les amis de la maison rouge

### ***warhol tv***

**p.5** press release

**p.6** stages in Warhol TV

**p.7** interview (extracts) with Vincent Fremont, producer of Warhol's television programs  
presentation of the catalogue

**p.9** some works

### ***mika rottenberg, videos et sculptures 2004-2008***

**p.12** press release

**p.13** some works

**p.14** exhibitions list

### ***marie denis, i giardini di marzo***

**p.15** press release

**p.16** exhibitions list

**p.17** practical informations  
partners of la maison rouge

on the cover: TDK commercial, 1982

Andy Warhol in the publicity TDK, 1982, the Collection Andy Warhol Museum, Pittsburgh, USA (detail)

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Mika Rottenberg, Dough, 2005-2006, picture still from the video, courtesy Nicole Kagsbrun Gallery, New-York

Marie Denis, exhibition view in Musée Denys Puech, Rodez, 2008

## presentation

A private, non-profit foundation, la maison rouge 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.

**Bookstorming, t. +33 (0)1 42 25 15 58**

## the 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.

**t. +33 (0)1 46 28 21 14, [mrcafe@lamaisonrouge.org](mailto:mrcafe@lamaisonrouge.org)**

## 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

### the vestibule

Always attentive and open to creations by young artists, Antoine de Galbert created this open-access space in 2006, showing new exhibitions every four to six weeks.

### the suite

la maison rouge develops other activities alongside its exhibitions, and in collaboration with Gérard Wacjman has opened a hotel room, the Suite, inside its walls. It welcomes guests from all fields of thought and contemporary creation to provoke unexpected encounters with the public.

The maison rouge has invited young author and book reviewer **Aurélié Djian** to propose a new series of programs in la suite, around literature and poetry.

### Upcoming « rendez-vous » in « la suite »

Rendez-vous #22: lecture par Olivier Cadiot

Thursday March 26th at 7pm.

Tarifs : 6.50 / 4.50 €

Places limitées. Réservation indispensable à : [info@lamaisonrouge.org](mailto:info@lamaisonrouge.org)

« La Suite, le son & l'écrit » is sponsored by l'Association des amis de 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: €6.50 for children and accompanying adults.

Lasts around 90 minutes

#### next storytimes :

25th February 2009 at 3 pm

18 th march 2009 at 3 pm

8 th April 2009 at 3 pm

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 : 75

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

informations et réservations: 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)**

## **warhol tv**

Question to Andy Warhol: "How do you define television?"

"Oh, it's just movable print"

*Warhol TV* looks at a hitherto little-studied aspect of the work of this leading 20th-century artist, who was open to all the forms of expression available in his lifetime, and who left his mark on American televisual creation in the 1970s and 1980s.

Best-known for his paintings of modern American icons, such as the famous Campbell's Soup cans or the Marilyn Monroe portraits, Andy Warhol (1928-1987) set out to capture the image of his era as from the 1960s, through drawing, painting, silkscreen printing, photography, archiving, publications, sound recordings, film and video.

Warhol was fascinated by the "entertainment society" to which he belonged, and was determined to break down the barriers between popular culture and its more intellectual counterpart. In 1969 he founded *Interview* magazine, which focused entirely on celebrities and fashion. Its tone – nothing but celebrity interviews – and graphic style would have a profound effect on the 1970s and became a prototype for his TV shows.

We can see from his diary that television had held a fascination for Warhol since the 1950s, and in 1973 he turned naturally to this mass medium par excellence as a means of communicating his obsessions. Warhol saw television as the perfect way to extend *Interview*: a continuation of the interview process that would present the wide range of artistic practice that was beginning to emerge in the visual arts, cinema, music and fashion, while bringing the concept to as wide an audience as possible, and introducing that quality of instantaneousness which the print version lacked. **The exhibition at la maison rouge sets out to build a portrait of the artist based on his televisual work.**

Curator Judith Benhamou-Huet has selected extracts that best represent the different stages in Warhol's televisual work.

Visitors/viewers will see these extracts on multiple screens, as projections or on monitors, in a scenography that makes comfort its priority. For the first time ever, most of the programmes have been subtitled in French.

**The exhibition uses a variety of themes to explore Warhol's televisual work:**

- Early productions: the soap operas
- Looking for undiscovered talent in music, fashion and cinema
- Warhol's fascination with beauty...
- with artists...
- with transformation
- Andy Warhol's minutes of TV fame: his appearance on *Saturday Night Live*
- Warhol's view of celebrities and the celebrity lifestyle
- Warhol plays himself
- The final episode in the *Fifteen Minutes* series in which Yoko Ono reads Andy Warhol's funeral oration

**curator: Judith Benhamou-Huet**

Judith Benhamou-Huet is a journalist. She writes a weekly column on art and the art market in *Les Echos* and *Le Point*, and has a monthly column in *Artpress*. She is the author of several books, including *Artbusiness* and *Artbusiness 2*, published by Assouline, and *Marseille, traversées*, published by Descartes et Cie.

Her latest book, *Global Collectors. Collectionneurs du Monde*, is published by Phébus/Cinq sens.

## stages in Warhol TV

### 1973-1975: soap operas

#### *Vivian's Girls* (1973), *Phoney* (1973) and *Fight* (1975)

Warhol had the idea of filming short television sequences - a kind of stylised soap opera - using regulars at his Factory studio, to explore the concept of television melodramas. These first videos, which were never actually broadcast, were produced and directed with Vincent Fremont, Warhol's comrade-in-arms throughout his television period.

Between 1979 and 1987, the year of his death, Andy Warhol created and produced 42 half-hour programmes. They were shown on the cable channels that were springing up across the American television landscape.

### 1979-1980: *Fashion*

Warhol made 10 episodes of *Fashion*, which focused on the world of fashion, design and models. The shows alternated between portraits of designers (Roy Halston), fashion icons (Diana Vreeland) and pop stars with their own style and image (*Blondie's* Debbie Harry), and model's own stories, in a similar vein to today's reality shows.

### 1980-1983: *Andy Warhol's TV*

In 1980, Warhol created *Andy Warhol TV Productions*, with Vincent Fremont (producer) and Don Munroe (director). He now had a production company, studio, equipment and a team of professionals with which to make new programmes and pursue his television ambitions.

*The Andy Warhol's TV* series used the same formula as *Interview*, consisting entirely of interviews with the likes of Steven Spielberg, John Waters, Duran Duran, Cindy Sherman, Larry Rivers, Bill Coppel, Keith Haring, Pee Wee Herman, Georgia O'Keeffe, Paloma Picasso, Issey Miyake, Henry Geldzahler, Debbie Harry, Divine and Sting, as well as complete unknowns. The series was shown on Manhattan Cable Television from 1980 to 1982 (18 episodes), then on the Madison Square Garden Network in 1983 (9 episodes).

### 1985: *Fifteen Minutes*

In 1985, **MTV**, which had established itself as one of cable's leading channels, asked Warhol to develop a weekly series to be called *Fifteen Minutes*, in reference to his famous line, "In the future, everyone will have their fifteen minutes of fame" (Moderna Museet gallery, 1968). Once again, Warhol put fashionable society and art in front of the camera. The series ended after just five episodes, with Warhol's death in 1987. The last in the series is a homage to the artist, including his funeral oration.

**The exhibition Warhol TV was conceived with the support of The Andy Warhol Museum in Pittsburgh, PA, USA and in particular with the help of GERALYN HUXLEY, curator of film and video, and GREG PIERCE, assistant curator of film and video.**

## exhibition catalogue (extracts)

Judith Benhamou-Huet interviews Vincent Fremont, the producer of all Warhol's TV shows.

### early days

Andy didn't want to make television into art. He made a distinction between production, which could be described as a purely artistic activity, and the rest. For his early moves into television, his idea was to explore the soap-opera concept. That's what led to *Phoney*.

He really believed in television. Andy was an American par excellence and television is the American phenomenon par excellence.

He began by founding *Interview* magazine in 1969, focusing initially on the cinema but later expanding to include fashion. *Interview* was an exceptionally creative magazine.

### andy warhol and his image

Andy never talked about his television image. We were the only ones who could film him. He didn't feel comfortable otherwise. We also made films about people who came to the studio. He wanted to be in control of his image.

[...] He would use humour to avoid answering a question. Once, while on the set for a show he was doing with Elizabeth Taylor, he completely went to pieces. He completely forgot his lines. He wanted to make sure it never happened again. His mind could go blank in front of a stranger's camera, whereas he was feeling more and more at ease with his own camera.

### tv team

When he wanted us to look seriously at the question of TV production, I went to get Don Munroe. We had little or no resources. Everybody pitched in. I was a producer, but I was also the van driver. There was an artist on the team called Sue Etkin. We wanted to make a real TV show. We set up the whole technical structure. There were usually five full-time people working on a project, with others coming in from time to time to help.

### fashion

Andy was always fascinated by fashion. For the *Fashion* programme, he wanted to devote a half-hour to someone from that sphere. He would put a clock somewhere he could see it and chat with them for half an hour. But we quickly realised we needed to broaden our focus.

### fifteen minutes

Don Munroe came up with the title *Warhol's Fifteen Minutes* in reference to his famous "In the future, everyone will have their fifteen minutes of fame." I said, "OK, but let's make it a 30-minute show and see if the kids notice the difference." Andy wasn't always around when the *Warhol's Fifteen Minutes* programmes were recorded. He did the introductions. He'd got really good at it but still wouldn't do live TV. He was continually changing his mind about the shows. He'd look at what we'd done, seem satisfied with it, then three days later he'd be asking us to change what he'd been happy with before.

### the cars

We made the *The Cars* video for MTV. Andy plays a waiter. He loved young people. He cast all the parts. [the video will be shown at the exhibition]

## **love boat**

*I think he enjoyed appearing in *Love Boat*. He loved playing himself.  
[the episode will be shown at the exhibition]*

## **documenting**

*Recordings, videos, Polaroids, television were all ways for him to document his world. Andy liked documenting things. We had a network of informers. Don Munroe was good at unearthing talent like Marc Jacobs. I remember Cindy Sherman lived in Fulton Street near the Fish Market, but I don't remember how we met. You know, if Andy trusted you, he just let you get on with it.*

## **exhibition catalogue**

Judith Benhamou-Huet will edit the exhibition catalogue, which will be published in magazine format by Angelo Cirimele (publication director) with Laurent Fétis (art director).

It will feature interviews with the people who worked with Warhol (Glenn O'Brien, Vincent Fremont), his close circle (Bob Colacello, Brigid Berlin, John Richardson, etc.), the celebrities who appeared in his shows (Marc Jacobs, Duran Duran, Debbie Harry, Bianca Jagger, Kenny Sharf, Douglas Cramer, producer of Love Boat), and Andy Warhol's own words. It will also include a chronological inventory of his television projects, selected extracts from his diary, and an essay by Judith Benhamou-Huet on Andy Warhol and television.

(92 pages, 220 x 285 cm, 60 colour illustrations, French and English, RRP €9.90)

## **around the exhibition**

### **Thursday March 5th at 7pm**

Guided visit of *Warhol TV* with Judith Benhamou-Huet, the exhibition's curator.  
information and bookings: [info@lamaisonrouge.org](mailto:info@lamaisonrouge.org)

- Dates, times and full details of all the activities at [www.lamaisonrouge.org](http://www.lamaisonrouge.org)

## selected images



Andy Warhol, and Andy Warhol with his team. From left to right: Don Munroe, Vincent Fremont, Jay Shriver, Sue Etkin. New York, 1985. Photographer: Christopher Makos.



Andy Warhol filming Marcel Duchamp, 1966  
Photographer: Nat Finkelstein



*Andy Warhol's TV* [episode 9], 1983. Pictured: Jean-Michel Basquiat, Andy Warhol  
©2009 The Andy Warhol Museum, Pittsburgh, PA, one of the four Carnegie museum of Pittsburg. All rights reserved.  
Video still courtesy of The Andy Warhol Museum



Andy Warhol and David Hockney, 1981  
Founding Collection, Contribution The Andy Warhol Foundation for the Visual Arts, Inc.  
Collection of The Andy Warhol Museum, Pittsburgh

## **partner to *warhol tv***

### **Vitra**

**Chairs and sofas inside the exhibition space are by Vitra.**

For more than fifty years, Vitra has been creating and manufacturing furniture for work, home and public spaces, blurring the boundaries between each one. Its aim is to propose attractive, intelligently-designed objects that will fulfil their purpose for many years to come. Vitra achieves this by continuing to work with some of the foremost designers, including Charles & Ray Eames, George Nelson, Verner Panton, Mario Bellini, Antonio Citterio, Alberto Meda, Maarten Van Severen, Jasper Morrison, Ronan & Erwan Bouroullec and Hella Jongerius.

But Vitra does more than make furniture. It is also committed to promoting design and design culture throughout the world. As such, the Vitra Design Museum is an internationally-recognised cultural institution which makes a decisive contribution to research into and the diffusion of design and architecture. The museum, a private foundation, organises numerous exhibitions and workshops.

[www.vitra.com](http://www.vitra.com)

Vitra France - 40, rue Violet 75015 Paris - Tel. +33 (0)1 56 77 07 77

## **mika rottenberg**

### **videos and sculptures 2004-2008**

For her first solo show in France, the young artist Mika Rottenberg (born 1976 in Buenos Aires, lives and works in the United States since 1991) presents her video installations in different spaces throughout la maison rouge.

Mika Rottenberg's videos portray production systems for which labour is provided exclusively by women whose body is both raw material and tool. She analyses, not without humour, notions of alienation and exploitation of the female body, drawing the spectator deep into these endlessly productive enterprises. She shows her videos inside installations that allude to the films by reproducing their decor.

The scenarios are often elaborate parodies of production lines.

In *Tropical Breeze* (2004), a woman packs boxes marked "Tropical Breeze" with handkerchiefs soaked with the sweat that runs off her colleague's face. In *Mary's Cherries* (2003), a woman pummels red-varnished nails into maraschino cherries. In *Dough* (2005-2006), an overweight woman spills tears onto dough to make it rise.

For her latest video, *Cheese* (2008), Mika Rottenberg recruited online six fetishist women who have never cut their hair. The scenario she wrote for them is inspired by the Brothers Grimm fairytale *Rapunzel*, but most of all by the Sutherland sisters whose extraordinarily long hair made them famous throughout the United States in the late 19th century, and whose hair lotion made them rich.

*Cheese* describes the life of these six women on an isolated farm, where the absence of any sign of modernity is evocative of communities such as the Amish.

This life far from civilisation, which draws on stories told about the Sutherland sisters, also recalls the images advertising executives dream up to sell shampoo: an elixir of youth, a mysterious recipe, a natural essence.

Mika Rottenberg presents her work inside a ramshackle structure which, as always, she has put together from cast-off pieces of wood. As visitors make their way through it, they discover six videos, each a projection of these women's world.

Mika Rottenberg's work is part of the collections of the Museum of Modern Art (New York, USA), the Solomon R. Guggenheim Foundation (New York, USA) and the Astrup Fearnley Museum of Modern Art (Oslo, Norway).

She was the winner of The Cartier Award at the 2006 Frieze Art Fair in London, and The Rema Hort Mann Foundation Award in 2004.

### **around the exhibition**

#### **Thursday February 19th at 7pm**

Mika Rottenberg will talk about her work in English (with interpretation into French)  
information and bookings: [info@lamaisonrouge.org](mailto:info@lamaisonrouge.org)

➤ **Dates, times and full details of all the activities at [www.lamaisonrouge.org](http://www.lamaisonrouge.org)**

Some works



Cheese, 2008. pictures still from the video and view of the installation à la Biennale du Whitney, Whitney Museum of American Art Images.

## individual exhibitions

### 2009

La maison rouge, Paris, France  
Galerie Laurent Godin, Paris, France  
De Appel, Amsterdam, Pays-Bas

### 2008

*Drawings*, Nicole Klagsbrun Gallery, New York, Etats-Unis  
Alona Harpaz and Mika Rottenberg (collaboration), Nicole Klagsbrun Gallery, New York, Etats-Unis

### 2006

*Dough*, KW Institute for Contemporary Art, Berlin, Allemagne  
*Dough*, Nicole Klagsbrun Gallery, New York, Etats-Unis

### 2005

*Tropical Breeze*, Le Case D'Arte, Milan, Italie  
*Mary's Cherries*, Special Projects, P.S.1 Contemporary Art Center, Queens, Etats-Unis  
Marta Del'Angelo and Mika Rottenberg, Le Case d'Arte, Milan, Italie

## collective exhibitions (selection)

### 2008

Andrehn-Schiptjenko (avec Pilar Albarracín et Mickalene Thomas), Stockholm, Suède  
Number Two: Fragile, Julia Stoschek Collection, Duesseldorf, Allemagne  
2008 Whitney Biennial, Whitney Museum of American Art, New York, Etats-Unis  
Galerie Laurent Godin, Paris, France (avec Marilyn Minter)

### 2007

Americans in New York, Galerie Michel Rein, Paris, France  
The Irresistible Force, Tate Modern, Londres, Grande-Bretagne  
The Shapes of Space Part II, Guggenheim Museum, New York, Etats-Unis  
Herzliya Biennale, Herzliya Museum of Contemporary Art, Herzliya, Israël  
Negatec, Telefonica, Buenos Aires, Argentine, commissaire: Luis Camnitzer

### 2006

Everywhere, Busan Biennale, Contemporary Art Exhibit: "A Tale of Two Cities: Busan-Seoul/Seoul-Busan,"  
Busan Museum of Modern Art, Busan, Corée du Sud  
Survivor, Bortolami Dayan, New York, Etats-Unis, commissaire: David Rimanelli  
The Garden Party, Deitch Projects, New York, Etats-Unis

### 2005

Day Labor, P.S.1 Contemporary Art Center, Queens, Etats-Unis  
Look at Me: The Perception of Video, Palazzo delle Papesse Centro Arte Contemporanea, Sienne, Italie  
Uncertain States of America, Astrup Fearnley Museum of Modern Art, Oslo, Norvège, commissaire: Daniel Birnbaum, Hans Ulrich Obrist et Gunnar B. Kvaran; exposition itinérante: Bard College Center for Curatorial Studies, Annandale-on-Hudson, Etats-Unis ; Serpentine Gallery, Londres, Grande-Bretagne; Varsovie, Pologne; Sérignan, Montpellier, France; Pékin, Chine; Reykjavik, Islande  
New Work/ New Acquisitions, Museum of Modern Art, New York, Etats-Unis  
Paper, Nicole Klagsbrun Gallery, New York, Etats-Unis

### 2004

Always Already Passé, Gavin Brown's Enterprise at Passerby, New York, Etats-Unis  
We are the World, The Chelsea Art Museum, New York, Etats-Unis

Mika Rottenberg is represented by Laurent Godin gallery in Paris, and Nicole Klagsbrun gallery in New York

## marie denis

### *i giardini di marzo\**

An installation produced by *les amis de la maison rouge* for the patio.

Each winter, *les amis de la maison rouge* produce a work specifically for the foundation's patio. This year, members were invited to vote for one of three artists, selected by Aurélie Voltz, an independent curator chosen by the board of the society of friends.

"Marie Denis proposes to take over the patio with five majestic sculptures of box-tree balls set inside immaculate domes. These immense emerald-coloured jewels are a fusion of very different worlds: that of topiary, which is the art of clipping evergreen shrubs and trees into shapes, and that of agricultural machinery, from which the dome-silo has been taken. This unexpected encounter is nonetheless rooted in a world of similar, universal shapes: the sphere. Marie Denis revisits this timeless geometric form, used from classical gardens to the decoration of town squares and roundabouts, confronting two elements to introduce a poetic force. The patio, which is almost submerged by these oversized sculptures, resembles a waking dream."

"The patio at la maison rouge comes across as the perfect site for the French artist Marie Denis, whose work deals extensively with plants. This former Villa Médicis resident has no doubt brought back from her time in Rome a taste for exceptional settings, architecture in-the-making, and absurd situations, constantly challenging our relationship to scale and size, making light of society's established rules and transforming ordinary moments of life into poetry. Through her observation of nature shaped by human hands, and the light which her installations and sculptures made from organic materials shed on cultural practices, her work sits harmoniously between the universal and the everyday." (Aurélie Voltz, December 2008)

Aurélie Voltz is an independent curator in Berlin. Her most recent projects were at La Maison Populaire in Montreuil (*L'homme nu* trilogy), the Musée de l'Objet in Blois (*Le Revolver à cheveux blancs*) and Artissima in Turin (*Retour à so*). She is a member of the Artist Pension Trust Berlin curatorial committee and contributes to *Flash Art* and *o2* magazines.

\*This evocative title is taken from a ballad by the Italian singer Lucio Battisti, whom Marie Denis describes as having "atmospheric" or particularly inspirational qualities.

The exhibition is supported by  JARDINS DE GALLY and 

### around the exhibition

#### Thursday April 2nd at 7pm

Marie Denis and Aurélie Voltz meet visitors and present the work in the patio.

information and bookings: [info@lamaisonrouge.org](mailto:info@lamaisonrouge.org)

➤ **Dates, times and full details of all the activities at [www.lamaisonrouge.org](http://www.lamaisonrouge.org)**

## individual exhibitions (selection)

### 2008

La maison rouge, Paris, France  
Musée Denys Puech, Rodez, France  
Galerie d'O de Montpellier, France

### 2006

*La sirène du Mississippi*, programme de collaborations artistiques régionales coordonnées par le Centre de Création Contemporaine de Tours, France  
*Vitamine C*, Orangerie du château du centre artistique de Chamarande, France

### 2005

*La porte ouverte à toutes les fenêtres*, Centre culturel français du Cambodge  
*Résidence Mixar*, exposition *parcours-promenade* à Orléans

### 2002

*Toujours en forme !* Cité Internationale des Arts, Paris

## collective exhibitions (selection)

### 2008

*Saperlipopette*, Domaine d'O, Montpellier, France

### 2007

*Inclinaison III*, terrain de foot tracé (en farine) sur une prairie inclinée du CIAP de Vassivière, France  
*Art3*, Place St Sulpice, Paris, France, avec l'artiste Marc Couturier  
*Dans ces eaux-là*, Domaine du château d'Avignon, France

### 2006

*Prix Altadis 2006-07*, exposition des nominées au Mk2 bibliothèque, Paris, France  
*The Same*, performance avec Barthélemy Toguou à l'occasion de son exposition, *La magie du souffle*, Frac Paca, France  
*Pelouses autorisées*, Parc de la Villette, Paris.

### 2005

*Laissez parler les fleurs*, galerie des Multiples, Paris.

### 2004

*Sportivement vôtre*, Domaine départemental de Chamarande.  
*Nuit Blanche 2004* (vidéo *Plus près de toi*), Paris.  
*rencontre A3*, Paris.

### 2003

*IMPARK*, Parc Olympique de Munich, Allemagne  
*Nouvelles acquisitions*, Les Abattoirs, Toulouse

### 2002

*La Folie*, Villa Médicis, Rome  
*Les lieux révélés*, Biennale du Château de Blain  
*Nuits blanches*, Paris (en collaboration avec la pianiste Pascale Berthelot)

### 2001

*Artistes de résidence*, Centre d'art contemporain, Château des Adhémar, Montélimar  
*Prodige*, Fondation Paul Ricard, Paris  
1999 *Artistes en résidence*, CNAC de Grenoble, Le Magasin 1999  
*La Mémoire*, Villa Médicis, Rome  
*Biennale dei giovani artisti dell'Europa e del Mediterraneo*, Rome, Italie

### 1997

*Migrateurs*, ARC, Musée d'Art moderne de la Ville de Paris

## practical information



### getting there

**metro stations :** Quai de la Rapée (ligne 5) ou Bastille (lignes 1,5,8)

**RER station :** Gare de Lyon

**bus :** 20/29/91

### accessibility

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

### opening days and hours

the exhibition areas are accessible

opening days and times

Wednesday to Sunday 11am to 7pm

late-night Thursday until 9pm

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

### admission

**full price:** €7

**concessions:** €5 (13-18 years, students, full-time artists, and over-60s).

**free:** under-13s, the unemployed, 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 related events.

## partners of La maison rouge

**La maison rouge is member of 'réseau TRAM'**

**Télérama is media partner of la maison rouge**