



press kit

at la maison rouge February 22nd – May 18th 2008

press preview February 21st 2008 3pm to 6pm

preview February 22nd 2008 6pm to 9pm



gregor schneider,
süßer duft



pilar albarracín



marie maillard,
wall 0208
une proposition des amis de la
maison rouge pour le patio

press

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Ur 45, Steindamm, 2003, Hamburger Kunsthalle, Hamburg ©Gregor Schneider

Prohibido el Cante, 2000 ©Pilar Albarracín

Sans titre, 2007 ©Marie Maillard

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 *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.

the building

La maison rouge is installed in a renovated factory in the Bastille district of Paris, overlooking the Arsenal marina. The 2,500 sq m site, including 1,300 sq m 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.

the bookstore

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 café

The café, at the heart of the foundation and next to the "red house", is open to everyone for food and refreshments during the foundation's opening hours and on Tuesdays between 12.30pm and 3pm. Its terrace offers a privileged view of the works in the Patio.

The café serves set menus, specials and drinks, plus brunch at weekends.

activities at la maison rouge

le 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.

for children

One Wednesday a month, la maison rouge invites children aged 4 to 11 to enjoy an afternoon with a storyteller, followed by a snack.

Information and réservations : stephaniemolinard@laisonrouge.org

guided tours

for individuals

Every Saturday and Sunday at 4pm, la maison rouge organises a free guided tour of the current exhibitions, led by an art history student.

admission: €6.50

for groups

Guided tours on request (€75 + admission)

Information and reservations: Stéphanie Molinard +33 (0)1.40.01.92.79. or stephaniemolinard@laisonrouge.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@laisonrouge.org

publications

la maison rouge publishes a catalogue for each of the private collections it shows.

Online orders and full details at www.laisonrouge.org

➤ Full details at : www.laisonrouge.org

> gregor schneider, *süßer duft*

From the age of 16, Gregor Schneider (born in Rheydt in 1969) has been transforming the interior of the home he inherited from his father in the small town of Rheydt, Germany. A work in progress until 2007, he has constantly added new rooms, separated others, removed mod-cons, and blocked up windows, adding fake ones in their place. The result is a labyrinthine structure which he has entitled *Haus ur* (House ur). Occasionally, visitors are invited to spend the night there and share his personal space.

In the 1990s he began to identically replicate parts of the house in museums and galleries.

He moved *Haus ur* to the German pavilion at the 2001 Venice Biennale, constructing a maze of dark and disconcerting rooms, each of which opens onto stairs, strange passageways and cul-de-sacs which visitors must wander, alone, before emerging from the house to freedom. This work, *Totes Haus ur* (Dead House ur), was awarded the Golden Lion.

With *Die Familie Schneider* (The Schneider Family, London, 2004), Gregor Schneider began to detach himself from *Haus ur* to create other, more complex spaces that were derived from his first work.

For this piece he invited the public to visit, by appointment, neighbouring houses, both classic two-storey structures and both lived in by uncannily identical families busying themselves with identical tasks in identical rooms. Alone with the houses' "inhabitants", all oblivious to their presence, visitors are thrown twice over into disarray, forced to accept themselves as intruders and voyeurs in the Schneider family home.

In his recent exhibition *Weisse Folter* (White Torture, 2007) at the K20K21 Kunstsammlung Nordrhein-Westfalen in Düsseldorf, Gregor Schneider turns his attention to non-domestic space with a portrayal of a prison environment. In a reference to maximum-security Camp V at Guantanamo, he recreates an oppressive succession of long corridors lined with cells, an interrogation room and another room where the visitor is plunged into darkness and, in growing panic, must grope his way along the walls to find the way out.

Architecture is again central to Gregor Schneider's exhibition at la maison rouge for which he will create a specific installation. He invites visitors to follow a sweet fragrance (*süßer duft*) that will take them to the other side of the walls, leaving behind the white exhibition room for dark parallel spaces where they will discover who inhabits them, who haunts them, and be confronted with their own fear of the unknown.



Haus u r, Rheydt, Germany ©Gregor Schneider



Ur 45, Steindamm, 2003, Hamburger Kunsthalle, Hamburg ©Gregor Schneider

UMSTÜLPUNG UND ENTFALTUNG / « Demi tour et en avant », par Julian Heynen
[extraits du catalogue Gregor Schneider, *Weißer Folter*, K21 Kunstsammlung Nordrhein-Westfalen, Düsseldorf, 2007]

In 2001, when Gregor Schneider dismantled most of the rooms that he had spent over fifteen years constructing in his *Haus u r* and relocated them from Rheydt to Venice where he reconstructed them in the German Pavilion as the *Totes Haus u r*, this was a very particular form of externalisation. A work that – behind the closed doors of a private dwelling house – had combined the artist's life and work, often indistinguishable from each other, a work that only a select few individuals had had access to in the attentive company of the artist, and that had only been seen publicly elsewhere in the shape of single rooms or small ensembles, was now transplanted virtually in its entirety and put on display to the public at large. The artist now took a back seat, in effect withdrawing from the work, and allowed others to take possession of and interpret the house as they wished.

[...]

The second presentation of the *Totes Haus u r* in the United States marked the beginning of a phase during which individual aspects of the work were explored, such as the use of duplication (with particular intensity in *Die Familie Schneider* in London in 2004), or its suitability for museum spaces being put to the test (Hamburg 2003). Now the artist gradually starts to detach himself from the rooms in *Haus u r*, although some of his new works could still, in terms of their character, be derived from the house in Rheydt. *Die Familie Schneider*, for instance, looks like a localised version of the original house, in duplicate and enlivened with human beings. And although some of the rooms Schneider presents are still mostly private – with the visitor being obliged to intrude on their intimacy – he does also now start to turn his attention to implicitly public rooms and spaces: an empty, desolate garage, for instance, with the open door right up (Düren 2002, Hamburg and Santa Fe 2003), or a short, angular alley that is constructed inside a building but is only accessible from the street outside it (Hamburg and New York 2003). Both are inhospitable, shadowy places, the kind that one would generally avoid, or seek out for precisely that reason. The sense of the uncanny that was constantly present in *Haus u r* and its offshoots has by no means deserted these new spaces, but it does have other points of reference. Instead of the mysterious 'occupant' – the focus of conjecture and consternation in the house – now, in these more open areas, it is the darker sides of the collective that dispirit and preoccupy the intruder.

[...]

As the work developed beyond *Haus u r*, in 2004 a very specific interest emerged that was to become a kind of catalyst. Schneider's attention turns to the Caaba in Mecca, a fundamental structure that combines the abstract basic form of the cube – a word that derives from Caaba – with the dimensions of things social and hidden.

[...]

The sculpture *Cube Venice*, which reflects this interest in a structure such as the Caaba and was to be erected in St Mark's Square in Venice in 2005, fell victim – both there and later on in Berlin – to political assumptions and concerns fostered by widespread nervousness in the face of Islamic fundamentalism. However, in March

2007 the project will finally be realised in Hamburg, not as a detached, abstract monument somewhere in a public space, but as part of an exhibition that will locate it in a wider artistic context. This work taps into the fascination exerted by the *Black Square* that Kasimir Malevich painted in the early days of the First World War and that has since been taken up and explored by artists in the most diverse ways. However different the interest aroused by this self-contained form, sunken in black, the basis of its attraction appears to be the paradoxical melding of all-embracing, spiritual symbol on one hand and fathomless negation on the other. The sublimation of all that is perfect and timeless is here inextricably intertwined with an abyss of nothingness, of senselessness. Metaphysical longing and radical denial come together here in a single image. As such the *Black Square* and its successors must surely be the prime symbols of the twentieth century in all its many contradictions.

[...]

Schneider's cube is by no means a copy of the Caaba in Mecca, but in a sense it does pay homage to it in that it – in an abstract form – incorporates it into the cosmos of real and symbolic places that epitomise human existence. His exploration – through (re-)construction – of sites of this kind has ventured out from the personal space of the 'house', the individual's domestic shell, a private world, and for some time now has focused on their presence in the collective imagination.

[...]

The exhibitions *4538 KM* in Deurle, Belgium, and – to an even greater extent – *WEISSE FOLTER* ['white torture'] in Düsseldorf are also entirely without any traces of the past or of the ongoing presence of human beings. These rooms, almost suspiciously clean, sterile even, have either never been used or are constantly thoroughly cleaned to remove any traces of occupation. The 'cleansing' or clearing up even entails the reduction to a minimum of any telling details or 'props' that would give something away about the actual use of these rooms. At first sight this is perhaps all the more surprising in the case of this sequence of rooms that has arisen from photographs on the Internet of the American military detention centres that were first set up by the United States government in Cuba in 2001 as a consequence of the hostilities in Afghanistan.

[...]

Up until very recently Schneider's own work was all too frequently marked with the visible traces of the living human body or at least suggestions of the same. The discharges and detritus of anonymous yet corporeally imaginable bodies and lives were in effect deeply and irrevocably ingrained in the material and the geometry of his rooms. However, in the new rooms that constitute *WEISSE FOLTER* there are no such illustrative marks. And it is as though any attempt to understand the atmosphere or to make the largely empty spaces more accessible by inventing narratives merely bounces back off the unyielding, blank surfaces. The rigorous, at times even clichéd geometry of the more recent works and the avoidance of narrative sensuality seem more suited to topics that no longer cast light on the views of the (radical) individual, but endeavour instead to address spaces that are constituted by society as a whole. These public structures are, on one hand, more general and more abstract; on the other hand they also contain and influence in the most concrete sense the lives of both individuals and the many. But what seems to particularly interest Schneider here is, as in his earlier work, what is hidden within, invisible yet present. Other than in *Haus u r*, where one's sense of something being hidden inevitably cast one in the role of

voyeur of sorts, in *Black Cube*, *WEISSE FOLTER* [...], the fact that something is hidden within it appears to be constitutive for the work's existence and meaning within society. This specifically applies to the religious dimension of the first case, to the political reality in the second, and to the question of death in the third. It is as though Schneider has managed, with these works, to reverse – in a complexly paradoxical manner – his previously spiral work-mode. In the past he seemed to be boring ever deeper, concentrically, in search of the final room of his own existence that he would of course never attain. For some years now, it is as though he has performed a U-turn; now the impulse is like a spiral that is describing every greater circles as it moves ever further from its starting point. But there can be no conclusion, no end point, in either direction. As the artist proceeds, in either direction, the unknown is consistently just out of reach. This irresistible, constant pull on the artist is the truly uncanny aspect of his work, and this is also the source of his compulsion to keep moving, to go on incessantly working, to question his own existence and, in so doing, to affirm his own life.

Julian Heynen is director of K21 Kunstsammlung Nordrhein-Westfalen at Düsseldorf. He is curator of Gregor Schneider, *Weißer Folter*, at K21.

selected exhibitions

1985-2007

Haus u r, Rheydt, Germany

2001

Totes Haus u r, Deutscher Pavillon, 49. Venice Biennale, Venice, Italy (C). Curator: Udo Kittelmann
N. Schmidt, Kabinett für aktuelle Kunst, Bremerhaven, Germany, Curator: Jürgen Wessler

2002

Startkapital, K21, Kunstsammlung Nordrhein-Westfalen, Düsseldorf, Germany (C). Curator: Julian Heynen
Haus u r, Stiftung DKM (Art and Culture Stiftung Duisburg), Duisburg, Germany (C)
Fotografie und Skulptur, Museum für Gegenwartskunst, Siegen, Germany (C). Curator: Barbara Engelbach

2003

Gregor Schneider. Hannelore Reuen, Hamburger Kunsthalle, Hamburg, Germany (C). Curator: Frank Barth
Dead House u r, Museum of Contemporary Art, Los Angeles, USA (C). Curator: Paul Schimmel
517West 24th, Barbara Gladstone Gallery, New York, USA
Gregor Schneider, Aspen Art Museum, Aspen, USA (C). Curator: Dean Sobel

2004

Die Familie Schneider, Artangel London, London, England (C). Curator: James Lingwood

2005

Gregor Schneider, Museu de Arte Contemporânea de Serralves, Porto, Portugal (C). Curator: Ulrich Loock
51. International Art Exhibition, Venice Biennale, Venice, Italy
Kabinett Für Aktuelle Kunst Bremerhaven, Bremerhaven, Germany. Curator: Jürgen Wessler

2006

Totalschaden, Bonner Kunstverein, Bonn, Germany. Curator: Gregor Schneider
4538 KM, Museum Dhont-Dhaenens, Deurle, Belgium. Curator: Joost Declercq
Into Me / Out of Me, P.S.1 Contemporary Art Center, New York, USA. Curator: Klaus Biesenbach
Gregor Schneider Fotografie, Kunstverein Arnsberg e. V, Arnsberg, Germany. Curator: Necmi Sönmez
Fondazione Morra Greco, Naples, Italy

2007

Wonderwall - Constructing The Sublime, Tomio Koyama Gallery, Tokyo, Japan. Curator: Anna-Catharina Gebbers
WEISSE FOLTER, K20K21 Kunstsammlung Nordrhein-Westfalen, Düsseldorf, Germany(C). Curator: Julian Heynen, Brigitte Kölle
Das schwarze Quadrat Hommage an Malewitsch, Hamburger Kunsthalle, Hamburg, Germany(C). Curator: Hubertus Gassner
MARTa schweigt., MARTa Herford gGmbH, Herford, Germany(C). Curator: Jan Hoet, Michael Kröger
Bondi Beach, 21 beach cells, Kaldor Art Projects, Bondi Beach, Australia. Curator: John Kaldor

2008

Come-in, RMIT-Gallery, Melbourne, Australia

Gregor Schneider is represented by Luis Campaña Gallery, Köln, Germany
For more information: www.gregorschneider.de

> pilar albarracín

Her Andalusian cultural heritage and status as a woman in Spanish society are central to the work of Pilar Albarracín (born in Seville in 1968, lives and works in Madrid).

Each of the ways womanhood is traditionally represented is subjected to her amused and scathing gaze, as in *Prohibido el Cante* (No Singing, 2000) for which she is photographed in a bar, surrounded by archetypal Andalusian objects (photos of bullfights, legs of ham, a majestic bull's head), wearing a flamenco dancer's dress, gagged and tied to a chair.

Pilar Albarracín works with photography, sculpture, drawing and installation although performance remains her preferred medium. She plays the part of gypsy, peasant girl, prostitute, emigrant or housewife, producing a work which can, as Rosa Martínez writes, be interpreted as "a metaphor for insubordination."

For her first solo exhibition in France, Pilar Albarracín has chosen to show a large installation, *Techo de Ofrendas*, and a series of videos including *La Cabra*, *Lunares* and *Prohibido el Cante*. They combine the ardent emotion of flamenco with the ritual of the bullfight, sacrifice and death.

In her video performance *Prohibido el Cante* (2000), she accompanies a flamenco guitarist with a lament that rises crescendo into a scream. She then flourishes a butcher's knife with which she slashes her dress and literally pulls out her heart (an ox heart), which she hurls to the floor before leaving the room.

In *Lunares* (Dots, 2004), Pilar Albarracín draws a parallel between the flamenco dancer and the bull that is sacrificed in the ring. As she dances on stage, surrounded by musicians half-hidden in the shadows, she pricks her skin with a needle, bleeding drops of blood onto her immaculate dress in a performance that takes the form of a bullfight.

This comparison is made even more explicit in *La Cabra* (The Goat, 2001) in which she performs a highly-charged dance with, as a partner, a wineskin that spills onto her dress.

Pilar Albarracín will also show *Techo de Ofrendas* (2004), a "ceiling of offerings" in which hundreds of flamenco dresses are hung from the ceiling over almost fifty square metres. Visitors are invited to walk around under this colourful, baroque canopy which echoes an ongoing tradition in some Spanish churches or during processions when women offer up their dresses to the Virgin so that she might intervene on their behalf with God.

To coincide with the exhibition, a catalogue in French and Spanish is published by Les Éditions Fage with the support of SEACEX (the Spanish State Corporation for Overseas Cultural Action). 96 colour pages with texts by Cécile Bourne, Georges Didi-Huberman and Linda Nochlin.



Prohibido el Cante, 2000 ©Pilar Albarracín

PILAR ALBARRACÍN: ONE AND A THOUSAND WOMEN by Rosa Martínez
[from the catalog Prix Altadis, 2002]

A woman lies in a pool of blood in a street in Seville. Another appears camouflaged among some dummies in the window of a big department store in the same city. On top of a car belonging to some Moroccan immigrants there is a girl in traditional dress, roped to the rest of the bundles on the luggage rack. Dressed in traditional Andalusian costume and in the commanding presence of a bull's head, a magnificent woman is gagged and tied to a chair. They have all been used or abused by a system that considers them chattels, consumer goods. They are all Pilar Albarracín.

Through her *mises-en scène* and performances, Pilar Albarracín reveals the drama of the structures used for domination and shows us the violence to which women are subjected. However, she does not do it through moralizing dogmatism, but with the irony and sarcasm of surreal visions and in her own jocular style. Although only one, she personifies many: the gypsy, the peasant, the housewife, the prostitute, the *folclórica* (popular singer), the immigrant, and the injured girl. In representing subordination to gender, social class and national or ethnic identity, she shows that her analysis of symbolic structures is consistent with what has been said in the most influential pronouncements of recent decades.

[...]

Albarracín takes the most stereotypical aspects of “Andalusian-ness”, which the Franco régime turned into a cliché of “Spanishness”, and dives playfully and critically into them. Food, folklore, religion and the rural economy are fundamental themes in her work. In her performance *Spanish Omelette (Tortilla a la española)*, 1999, she cuts away pieces of her dress to “cook herself” in a metaphoric ceremony of self-immolation, while the sculpture *Iberian Luxury (Lujo Ibérico)* 2001, is made up of a beautiful string of chorizos and black puddings in silk, and black and red velvet, hanging from the ceiling on giant meat hooks. The *Reliquaries (Relicarios)*, 1993, are sold as modern day lucky charms. They contain a photograph of the artist and a piece of the shirt she wears to paint in; in them she ridicules the protective, mystic and almost sacred role of the artist. The series *Ora et labora*, 2001, presents a self-satisfied peasant going about her tasks in an idyllic context. They convey the fictional nature of the happiness brought by work when one accepts one’s place on the social scale.

Basing herself on a post-modernism which facilitates transition from discipline to discipline, and aware of the power of new technologies, Pilar Albarracín uses video, sculpture, photography, installations, painting or fashion design with ductility. However, performances are her most radical statement and they mark out a territory on which she has projected her rebelliousness in a direct, primary way. Her art is a metaphor for insubordination and her appearances in public spaces make use of the surprise factor and act as social shock therapy. *Unteiled. Blood in the Street (S/T. Sangre en the calle)*, 1992, were seven events played out in seven locations in Seville in which different types of women had experienced some type of incident. In *Shop Windows (Escaparates)*, 1993-95, she also interacted in an urban context, this time taking the place of the dummies in shop windows. References to beauty as a prison appear in *Night 1002 (La noche 1002)*, 2001, where she demonstrates what Virginia Woolf called the “hypnotic power of domination”: a fascinating visual fusion converts the tinkling eroticism of a belly dance into the jangling sounds of the chains of oppression.

Pilar Albarracín’s world is full of parodies and tragi-comedies that verge on cathartic paroxysm. There are flamenco dancers with spots on their dresses that are bloodstains: *Dots*, 2001. There is a savage dance where her partner is a wineskin which spills liquid on her with each movement: *The Goat (La cabra)*, 2001. There is a session of *cante jondo* (flamenco singing) where she shouts out her laments *in crescendo* and ends tearing off her dress, clawing out her heart and throwing it literally on the floor amidst orgasmic groans: *No Singing (Prohibido el cante)*, 2000. All of these are farcical scenes of dances where eroticism and death are intertwined, and are extraordinary examples of the outbursting that leads to release. They express in contemporary terms the idea of a “pathetic body”, a body that suffers all types of wounds and tensions, and connect with the theatre of the grotesque and rituals of cruelty. In contrast with religious ceremonies which seek to perpetuate systems of belief, contemporary performance has a critical potential that aims to destroy those rituals to achieve a regenerative catharsis. Shock, tears or laughter are all valid ways of doing this. Art is therefore a therapy: it allows one to become immersed in one’s own devils, but with the awareness that these are the product of ideology and social structures.

The construction of dynamic situation-provoking objects which require active audience participation has played an important part in Pilar Albarracín’s development. Duchamp said that it was the spectator who, through their interpretation, create the play. Pilar goes even further as she believes that intellectual analysis is not enough, and looks for convulsive interaction with the spectator who must, literally, suffer (or enjoy) the play, both physically and emotionally. She achieves this with pieces such as *The Trip (El viaje)*, 2002: a car full of immigrants which is crammed with packages in which the spectators, between unavoidable bursts of laughter, experiment the sensations (the smells, the jolts, and so on) of the journeys

of thousands of North Africans on Spanish roads. *Seeing is Believing (Si no lo veo no lo creo)*, 2002, consisted of panoramic viewers which she created in the cove of San Vicente in Pollença. Scenes from other waters (boats full of illegal immigrants, pirates, the slaughter of tuna) came together virtually in the tourist-thronged sea of Mallorca. Eco-crimes, people being exploited or fantasies about freedom clash with a relaxing hedonistic context. In *Divan*, 2002 the spectator is invited to lie down on a replica of Freud's couch as if he were about to begin therapy, and as he does so the weight of all his misfortunes invades him. This emotional clash is again produced in *Mirror, Mirror (Espejito)*, 2001, a hilarious mirror that reminds us of Snow White, but in which every passer-by who looks at him or herself is insulted with "You're ugly!"

[...]

Her taste for excesses and contrasts borders on the baroque, and her passion for what is kitsch connects with Pop. She is thus part of a creative movement that questions the puritanism of the Anglo-Saxon mainstream and is in favour of the validation of the extravagant poets, of erotic "coming out" as Bataille once said.

Analysing the images created in art or popular culture dissolves the patriarchal design that imprisons women in castrating moulds. Her art is a full testimony that women exist as subjects of enunciation (whether Lacan likes it or not). However, what makes Pilar Albarracín a phenomenon (not to say a miracle) is her excess of generosity and courage, as well as her tenacity and the fact that she is extremely demanding with herself. That and her courage to go out and grab the bull by the horns, or the tail, as the situation requires.

Rosa Martínez is an art critic and independent curator based in Barcelona, where she got her degree in Art History. She was Director of the 51 Venice Biennale (2005) and Chief Curator of Istanbul Museum of Modern Art (2004-2007).

selected exhibitions

2003

El real viaje Real / The Real Royal Trip. PS1 MOMA. New York, USA. Curator: Harald Szeemann.

In Progress. 56 Festival Internazionale del Film Locarno. Locarno, Switzerland. Curator: Harald Szeemann.

© *Europe Exists*. Macedonian Museum of Contemporary Art. Thessaloniki, Greece. Curator: Rosa Martínez.

With special assistance from Harald Szeemann's Agency of Spiritual Guestwork.

2004

La alegría de mis sueños. I Bienal Internacional de Arte Contemporáneo de Sevilla. Monasterio de la Cartuja de Santa María de las Cuevas. Seville, Spain. Curator: Harald Szeemann.

Brainstorming, topographie de la morale. Centre National d'Art et du Paysage. Ile de Vassivière, France.

Curator: Guy Tortosa.

2005

Art that works / Catch me. 46th October Salon, Belgrade. Serbia and Montenegro. Curator: Darka Radosavijevic, Nebojsa Vilic.

Centre of Gravity. Istanbul Modern Sanat Müzesi, Istanbul. Turkey. Curator: Rosa Martínez.

Always a little further. 51st International Art Exhibition, Venice Biennale, Venice, Italy. Curator: Rosa Martínez.

Here comes the sun. Magazín 3, Stockholm Konsthall, Suede.

Dialectic of Hope. I Moscow Biennale of Contemporary Art. Moscow, Russia. Curator: Joseph Backstein, Iara Boubnova, Nicolas Bourriaud, Daniel Birnbaum, Rosa Martínez, Hans Ulrich Obrist.

2006

Housewarming, Film screening, Swiss Institute, New York, USA. Curator: Gianni Jetzer

"*EN PRIMEIRA PESSOA*", *AHHHHHHHHH La Expresión de la euforia y el desahogo*, Centro Galego de Arte Contemporáneo, Santiago de Compostela, Spain. Curator: Mar Caldas e Silvia Martí.

Voices of Silence, Herzliya Museum of Contemporary Art, Herzliya, Israel. Curator: Dalia Levin.

Selection from the International competition of the KunstFilmBiennale Köln 2005, KW Institute for Contemporary Art, Berlin, Germany.

Ciepło / Zimno, Letnia mitosc / hot / cold, Summer Living, Zacheta Narodowa Galeria Sztuki / Zacheta National Gallery of Art, Warsaw, Poland. Curator: Maria Brewinska

Mirador/ Medienkunst Aus Spanien. Centrum für Gegenwartskunst, Linz, Austria.

Curator: Genoveva Ruckert, Martin Sturm.

2007

Going Staying. Movement, Body, Place in Contemporary Art, Kunstmuseum Bonn, Germany (November).

BODY CITY, videoapartment, Dublin, Ireland. Curator: Nigel Rolfe, Clíodhna Shaffrey, Shelagh Morris (November).

Os trópicos: Visões a partir do centro do globo ou O paraíso na outra esquina, Centro Cultural Banco do Brasil, Brasília, Brésil. Curator: Hug Alfons (October).

The Passion according to ABO. Festival di Ravello, Ravello, Itália. Curator: Achille Bonito Oliva. Villa Rufolo (June).

Global Feminisms, Brooklyn Museum, New York, USA. Curator: Linda Nochlin, Maura Reilly, Lila Acheson Wallace (mars).

«*I AM MAKING ART - 4 Studies on the Artist's Body*», Centre d'Art Contemporain Genève, Suisse. Curator: Katya García-Antón et Clare Manchester (February)

2008 january - may

La Mirada Iracunda, Centro Cultural Montehermoso, Vitoria, Spain (January-May).

Pilar Albarracín is represented by Filomena Soares Gallery, Lisbon.

For more information : www.pilaralbarracin.com

> **marie maillard, wall 0208**
the patio at la maison rouge

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 at la maison rouge. Members are invited to put forward a name and then vote for one of the three artists selected by a committee, this year presided by Jean-Pierre Criqui.

Riding the boundaries of contemporary art, design and architecture, Marie Maillard's work takes over space to transform it into a sensitive fabric. Her video wallpapers project patterns and shapes that blend with the walls and alter our perception of the space. In this they produce images that should be experienced, not contemplated. Ideally, their infinite repetition allows the viewer to let go their attention and go about their business while the image impregnates the space with colour, a rhythm, a beat. A physical echo is thus instated between viewer and work. These video wallpapers bring life to a space that is shot through with vibrations. They are a means for a dwelling space to cast off its rational neutrality and become a more emotional, all-embracing reality.

For her project in the patio at la maison rouge, Marie Maillard revisits the venue's past incarnation as a factory built around a red house. A transitional space, visible before entering the exhibition rooms, this inner courtyard lets in the daylight while its red brick recalls the building's former function. Marie Maillard has reproduced it, on a smaller scale, in a work that she places in the centre of the patio. This doubling-up, added to the inversion of materials (glass and brick), causes viewers to lose their bearings. The enclosed space is fragmented, opening up to a multitude of dimensions. Wall 0208 thus breaks down the strict separation between real and virtual, concrete and imaginary. Despite its small size, it forms a maze which the viewer can mentally trace, like a projection area, both intimate and inaccessible, secret and familiar.

Fabien Danesi

selected exhibitions

2001

Paysages, 4^{ème} Biennale d'Art Contemporain, Enghien-les-Bains

Traversées, Musée d'Art Moderne de la ville de Paris. Invited by the artist Dominique Petitgand

2002

L'appartement, Galerie Interface, Dijon

Galerie Ipso Facto, Nantes

2003

Images projetées, Aperto, Montpellier

Commission for video wallpapers by Karl Lagerfeld, Paris

2004

Biennale de Busan, Corée du Sud. Curator: Manu Park

Histoire Intra Muros, Atelier Cantoisel, Joigny

Designer's Days, Espace Cappellini, Paris

2005

Video Installation, *Chanel*, Metropolitan Museum, New York

It's not about sex, Luxe Gallery, Paris

2006

La Cabane, Palais de Tokyo, Paris. Curator: Pascal Beausse

La Visite, Fondation Zervos, Vézelay. Curator: Christian Besson

Wall 1006, FIAC, Grand Palais, Paris. Production Citroën. Curator: Anne-Pierre d'Albis.

Version Animée, BAC (Bâtiment d'Art Contemporain), Genève. Curator: Laurence H Dreyfus

Video project for a tower by Jean Nouvel at La Défense, Paris

2007

Luxe Gallery, New York

Galerie Aline Vidal, Paris

RadioMobile, Performance, Art Basel

Places, Luxe Gallery, New York

The best of, Galerie Aline Vidal, Paris

Marie Maillard was born in 1973 at Besançon. She lives and works at Paris.

She is represented by Aline Vidal Gallery at Paris and Luxe Gallery at New York

More information : www.video-wallpaper.com

> practical information



getting there

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

RER station: Gare de Lyon

bus n° 20, 29 or 91

accessibility

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

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: €6.50

concessions: €4.50 (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: €16

concessions: €12

free and unlimited admission to the exhibitions.

free or reduced rate admission to related events.