



press release

at la maison rouge June 1st to September 16th 2007

press preview Thursday May 31st 2007, 3pm to 6pm

preview Thursday May 31st 2007, 6pm to 9pm

Patrick van Caekenbergh, *Les Bicoques (Home Sweet Home)*

Seroussi Pavilion, architecture for a collector

Felice Varini

Flavio Favelli, Bureau

September 12th to 16th Marie Cool and Fabio Balducci

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la maison rouge

fondation antoine de galbert

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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.

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. Receptive to the founder's personality and his relationship to objects, Jean-Michel Alberola coloured the walls in dark, warm shades and unfurled a frieze of mysterious words across the foyer and café walls (extracts from a nineteenth-century ethnographic manual describing the contents of a juju priest's basket - Lake Tanganyika in equatorial Africa, now Tanzania - and the list of works that Arthur Rimbaud asked his mother and sister to send to him while in Abyssinia).

"We are entering a private and therefore secret area. The foyer respects this idea: magic, ritual, and a vague sensation of disquiet (what are all these objects?)."

Jean-Michel Alberola.

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.

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

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.

Full details at www.lamaisonrouge.org - "a propos the exhibitions"

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.

Next dates: April 18th, May 9th, June 20th and July 4th at 3pm.

Reservations: info@lamaisonrouge.org

Full details at www.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 €60.

Les amis de la maison rouge, 10 bd de la bastille – 75012 Paris, t. +33 (0)1 40 01 94 38,
amis@lamaisonrouge.org

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.

Full details at www.lamaisonrouge.org

publications

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

Online orders and full details at www.lamaisonrouge.org

This summer, la maison rouge turns to architecture and presents four exhibitions in which art dialogues with architecture.

As a pendant to *The Seroussi Pavilion, architecture for a collector*, a showing of projects for a private architectural commission, the foundation has invited three artists - **Patrick Van Caeckenbergh, Felice Varini and Flavio Favelli** - whose work develops a reflection on architecture.

Patrick van Caeckenbergh, *Les Bicoques (Home Sweet Home)*

For his first retrospective in Paris, Patrick van Caeckenbergh (born in Aalst, 1960 – lives and works in Sint-Kornelis-Horebeke, Belgium) invites us into his "garden."

Having crossed the wrought-iron fence that delimits the "garden", visitors follow a trail of 23 object-sculptures, models and collages, all part of the unique oeuvre which Patrick van Caeckenbergh has developed over a period of more than twenty-five years.

Fascinated by allegories, fables and stories, and by classification methods and the formation of natural systems, Patrick van Caeckenbergh's work is centred around a "personal mythology" through which he compiles an original encyclopaedia of human nature.

This encyclopaedia brings together the infinitely small and the infinitely large, microcosm and macrocosm, the animal, vegetable and mineral kingdoms. However, as his work *le Puits Sceptique* (the sceptical well) reminds us (from the French proverb *la vérité est au fond du puits*, truth is at the bottom of the well, meaning it is hard to find), Patrick van Caeckenbergh in no way seeks to establish a scientific truth. Scepticism and dreaming replace the quest for certainty.

This "garden" is home to the artist's own world: a closed space of domesticated nature that suggests intimacy (the secret garden) as much as universality (the garden of Genesis).

One of the first pieces visitors encounter inside the "garden", *Living Box* is a ramshackle shelter of panels and curtains that was Patrick van Caeckenbergh's home from 1980 to 1984. With its collapsible structure, which can be moved and reassembled at will, *Living Box* suggests mobility within a sedentary habitat. Through its conception, and the fact that Patrick de Caeckenbergh lived in it for four years, *Living Box* conjures up images of the animals that carry their "home" on their back, such as the tortoise, snail and certain shells which inspired several of the works on display.

The metaphor of architecture as an organic system runs through Patrick van Caeckenbergh's work.

Like the models he makes prior to each of his works, *Living Box* shows the artist's interest in architecture, which includes a year studying the history of architecture in Eindhoven.

Visitors discover other habitats as they make their way through the "garden": a mouse hole, a lighthouse, a rabbit hutch and a gingerbread house entitled *Les contes de fée ne durent jamais longtemps* (fairy tales never last long).

Inside *Paravent*, visitors will have several opportunities during the exhibition's run to share a soup made by the artist. This soup is a metaphor for knowledge, a "mental" food that nourishes and which we digest.

The six models in glass cases which Patrick van Caeckenbergh has assembled within a given perimeter form a sort of "design bureau" devoted to the conception and development of his projects. Displayed alongside handwritten texts and dictionary-style illustrations, these scale models of larger works are seen in their relationship to a vast network of knowledge: again, an encyclopaedic approach.

The final stage in this itinerary is *Le Dais* or *le Ciel est à la portée de tous* (everyone can reach for the sky).

For its first outing in 2001, this long strip of blue fabric was carried through the streets of Sint-Kornelis-Horebeke, where the artist lives. The oldest villagers then held it over the village children to create a protective canopy and a link between them and the sky.

Visitors will pass under this canopy, attached to the ceiling, as they again cross the fence that marks the end of their journey into Patrick van Caeckenbergh's fantasy world.



Le paravent (Laissez tout, en remuant continuellement doucement mijoter jusqu'à ce que...), 1993, courtesy Fonds Régional d'Art Contemporain Provence-Alpes-Côtes d'Azur, photographe : Jean-Christophe Lett (DR)



La coquille, (appelée aussi: Nautilus, ou Landau), 2000-2007, courtesy Zeno X Gallery, Anvers



Le cheval, 1985-1986, courtesy Zeno X Gallery, Anvers



Le phare, 2006, courtesy Galerie In Situ Fabienne Leclerc, Paris, photographe : Marc Domage

biography

Born in 1960 in Aalst, Belgium. Lives and works in Sint-Kornelis-Horebeke, Belgium.

solo shows (selection)

- 2007 Musée de la Chasse et de la Nature, Paris
- 2005 *Les Adoratoires*, Galerie in Situ, Paris
Atlas des idéations – Les jardins clos, Musée d'Art Contemporain, Nîmes (catalogue)
Musée de la Chasse et de la Nature (permanent collection)
- 2003 *Les historiottes naturelles*, FRAC Provenances-Alpes-Côte d'Azur, Marseille (catalogue)
- 2002 *Les Nébuleuses*, Galerie In Situ, Paris
- 2001 *Le Dais - Le ciel à la portée de tous*, Château d'Oiron, France
Stil Geluk. Een keuze uit het werk 1980-2001, Bonnefantenmuseum, Maastricht
- 2000 *De Anatomische Les - The Anatomy Lesson*, Kabinet Overholland in het Stedelijk, Amsterdam
Stil Geluk, Zeno X Gallery, Antwerp
- 1999 *Die Schlupfwinkel (1979-1999)*, Kunstverein Bonn, Bonn
- 1998 Patrick Van Caeckenbergh, Zeno X Gallery, Antwerp
Galerie des Archives, Paris
- 1996 *Un tout petit peu. Models 1978-1995*, Le Collège / FRAC Champagne-Ardenne, Reims (catalogue)
- 1995 *Collages als commentaren bij: "Het leven zelf"*, Zeno X Gallery, Antwerp
- 1994 *Dos culturas 1993-1994*, Galeria Juana de Aizpuru, Madrid
- 1993 *5 Proposals for the Next Millenium (J'ai parlé avec des poissons, des oiseaux et des animaux à quatre pattes)*, Fundacio La Caixa, Barcelona (catalogue)
- 1992 *Etat d'équilibre*, Paleis voor Schone Kunsten, Brussels (catalogue); Centre de Création Contemporaine, Tours (catalogue)
- 1991 Espace Caran d'Ache, Geneva
Wees voorzichtig mijn jongen, Zeno X Gallery, Antwerp
- 1990 *Et puis pourquoi sommes-nous faits en viande?*, Le Creux de l'Enfer, Centre d'Art Contemporain, Thiers
- 1989 *Wunderbar*, Zeno X Gallery, Antwerp
- 1988 *Table des matières*, Zeno X Gallery, Antwerp
- 1987 Patrick Van Caeckenbergh, Zeno X Gallery, Antwerp

group shows (selection)

- 2006 *Monument Minimum*, Château d'Avignon, France
La peau est ce qu'il y a de plus profond, Musée des Beaux arts, Valenciennes
- 2001 *Attachment*, Bruges, European Capital of Cultural
- 2000 5th Lyon Biennale, 2000, Halle Tony Garnier, Lyon
Face to Face, Stedelijk Museum, Amsterdam
- 1999 *ABRACADABRA*, The Tate Gallery, London
Provisorium I, Bonnefantenmuseum, Maastricht
- 1998 *Photographie als Handlung*, Galerien der Stadt Esslingen, Germany
- 1996 *Manifesta 1*, Rotterdam
Berechenbarkeit der Welt, Bonner Kunstverein, Bonn
- 1995 95 Kwangju Biennale: Beyond the Borders, Kwangju Museum of Contemporary Art, Kwangju, Korea
- 1994 *Hors Limites. L'art et la vie 1952 -1994*, Centre Georges Pompidou, Paris
Les Images du plaisir, FRAC des Pays de la Loire, Château Gontier, Chapelle du Genêteil, France
- 1993 La Biennale di Venezia. Aperto, Venice
- 1990 *Ponton Temse*, Museum voor Hedendaagse Kunst, Ghent
Artisti (Della Fiandra), Palazzo Sagredo, Venice
- 1989 *Pauvreté et Baroque*. Carte Blanche à Jan Hoet, Musée des Beaux-Arts, Le Havre
- 1988 *Confrontatie & Confrontaties*, Museum voor Hedendaagse Kunst, Ghent
Tielt Beelden Buiten 88, Tuin De Brabandere, Tielt, Belgium
Le Magasin, Centre National d'Art Contemporain, Grenoble

list of works

Le jardin clos, 2007. Fence. Artist's collection.

Les oubliettes, 2007. Glass domes, black and white photo. Courtesy Galerie In Situ Fabienne Leclerc, Paris.

Les contes de fée ne durent jamais longtemps, 2007. Gingerbread, trestles, planks, glass dome. Courtesy Galerie In Situ Fabienne Leclerc, Paris.

Living Box, 1979-1984. Sculpture. Fonds Régional d'Art Contemporain des Pays de la Loire.

Le trou de souris, 1987. Sculpture. Artist's collection.

Le puits sceptique, 1982-1988. Sculpture. Private collection.

La coquille, also known as *Nautilus*, 2000. Sculpture. Courtesy Galerie In Situ Fabienne Leclerc, Paris.

Le paravent (Laissez tout, en remuant continuellement doucement mijoter jusqu'à ce que...), 1993. Sculpture. Fonds Régional d'Art Contemporain Provence Alpes Côtes d'Azur.

La collection de peaux, 1992-1993. Collage. Fonds Régional d'Art Contemporain Champagne Ardenne.

L'homme anatomique, 1994. Collage. Private collection.

La couronne, Les Dieux Suppliants, 2004-2006. Sculpture. Courtesy Zeno X Gallery, Antwerp.

Le cheval, 1985-1986. Sculpture. Courtesy Zeno X Gallery, Antwerp.

Stil Geluk, 1999. Drawing. Private collection.

Le clapier, 1999. Sculpture. Private collection.

Le phare, 2007. Sculpture and model. Courtesy Galerie In Situ Fabienne Leclerc, Paris.

L'hibernation, 1998-2005. Model. Courtesy Zeno X Gallery, Antwerp.

Meccano, 1998-2005. Model. Courtesy Zeno X Gallery, Antwerp.

La couronne, Les Dieux Suppliants and La Collection de peaux, 2000-2006. Model. Courtesy Zeno X Gallery, Antwerp.

La coquille, also known as *Nautilus*, 1998-2005. Model. Courtesy Zeno X Gallery, Antwerp.

Le trou de souris, 1985-1986. Model. Courtesy Zeno X Gallery, Antwerp.

Le dais, 2004. Model. Courtesy Zeno X Gallery, Antwerp.

Château de cartes, 1998-2005. Model. Courtesy Zeno X Gallery, Antwerp.

La tortue, 1990. Sculpture. Courtesy Zeno X Gallery, Antwerp.

Atomes de bulles de savon (self-portrait), 1990. Collage. Private collection.

Le poêle, 1992-1993. Sculpture. Private collection.

Le paravent (Dessin pour la vie même). Collage. Courtesy Zeno X Gallery, Antwerp

Le dais, 2000-2006. Sculpture. Artist's collection.

The Seroussi Pavilion, architecture for a collector

curated by Elias Guénoun

June 1st to September 9th*



André Bloc, Sculpture-habitacle n°2, 1964, Meudon

Since its creation, la maison rouge has reflected on questions and issues surrounding the private collection. A collector herself, Natalie Seroussi has commissioned six agencies to submit projects for a structure in which to house her collection of contemporary art. These six projects are being shown at la maison rouge.

When built, this pavilion will add to a remarkable architectural group by André Bloc (1896-1966), architect, sculptor, painter and founder of the review *L'Architecture d'Aujourd'hui*: a vast residence-studio (built in 1949/50) in which he lived, and the two enigmatic *sculptures-habitacles* (1964 and 1966) that crystallise his ideas on the "free form" synthesis of architecture and sculpture.

This reference to André Bloc and the experimental architecture of which he was both the defender and symbol guided the choice of agencies. They are:

- Biothing/Alisa Andrasek
- EZCT Architecture & Design Research/Philippe Morel, Felix Agid, Jelle Feringa
- Gramazio/Köhler/Fabio Gramazio, Matthias Köhler
- DORA/Peter Macapia
- ijp corporation/George L. Legendre
- Xefirotarch/Hernan Diaz Alonzo

All six advocate a new architectural current whereby forms are generated by computational processes.

Their projects for this commission must dialogue with the existing architectural pieces. They must also engage with the issues surrounding private collections. Their reflections and ideas examine a singular perspective - that of the collector with respect to his or her collection – and imply the implementation of specific architectural devices.

A jury will select the winning project on the day before the exhibition preview.

A catalogue will be published by Les Editions HYX.

* *The Seroussi Pavilion, architecture for a collector* will end on Sunday September 9th. From September 12th to 16th the space will be occupied by artists Marie Cool and Fabio Balducci.

In partnership with **Le Festival d'Automne**.

the agencies

BIOTHING

Alisa Andrasek

Alisa Andrasek is an experimental practitioner of architecture and computational processes in design. In 2001 she founded biothing, a design/computation laboratory whose research focuses on the generative potential of physical and digital computational systems for design. Alisa Andrasek teaches architecture at Columbia University and the Pratt Institute in New York, and has lectured worldwide. She was co-winner of the Metropolis Next Generation Design Competition in 2005 and received the FEIDAD Design Merit Award in 2004. biothing's work has featured in a number of journals including AD issues on Digital Tectonics edited by David Turnbull, Designing for a Digital World edited by Neil Leach, a forthcoming AD issue on Network Practice, AD issue on Architecture and Computation and an MIT publication on Non-Standard Praxis. Past exhibitions include Shimmer: Bifid at the New Museum of Contemporary Art in New York, the 2003 Prague Biennale, the 2004 Sydney Biennale, the Peking Architectural Biennial, and the Museum of Contemporary Art in Trento (MART).

www.biothing.org

DORA

Peter Macapia

Peter Macapia set up DORA - Design Office for Research and Architecture - in 2001. As well as taking part in national and international competitions, the practice is involved with methodological research. Current research looks at two problems. The first is computation, particularly computational fluid dynamics (CFD) and finite element analysis (FEA). Traditionally these tools are associated with engineering but DORA engages them in generative ways by retooling them with algorithm and scripting. The second problem is the geometry of matter/energy relations. Any piece of architecture is a form of organizing relations between matter and energy. From programme to structure to ornamentation, no category of architecture's ontology is excluded. The current global and urban environment, however, has placed new and complex pressures on architecture as a fact of material existence and the techniques generated to formalize it. For the most part, however, architecture has contented itself to conservatively borrow static analyses and token concepts from adjacent disciplines (e.g., "algorithm" from mathematics and "ecology" from biology). In its collaboration with engineers and mathematicians, DORA's premise is that architecture is a collection of techniques, and what we call "innovation" is a formal manifestation of the way in which one generates a new space of operations with those techniques with respect to architecture's ontology. To this extent, the two aspects of DORA's research - computation and the problem of matter/energy relations - are intended to develop not as synthetic partners per se, but more as antagonistic relatives that constantly question one another over the next generation. Because it is a question of the next generation, DORA looks to move away from disciplinary remnants that designers have continued to fetishize since the nineteenth century, and establish its own from contemporary matters.

www.labdora.com

GRAMAZIO & KÖHLER

Fabio Gramazio, Matthias Köhler

Matthias Kohler and Fabio Gramazio are joint partners in the architectural practice Gramazio & Kohler in Zurich. Their recent works include the SWISH* Pavilion at Expo.02 (for IBM and Swiss Re) and the new Christmas illuminations in the Zurich Bahnhofstrasse. Their professional activities include developing innovative construction and material solutions. Because of their interdisciplinary experience, Fabio Gramazio and Matthias Kohler have a well-founded and specific understanding of the integration of CAD and CAM logic in the architectonic and construction process. The research activities of the assistant professorship from Gramazio & Kohler for architecture and digital fabrication are concentrated on the development of fabrication processes for the additive production of highly informed, non-standardised architectonic products. Alongside this, they develop strategies for architectural design that are capable of working with these new production possibilities. These are explored within the teaching process in terms of their architectonic, constructive and economic potential. An industrial robot installation developed by the

assistant professorship with a processing space of approximately 6 x 3 metres is used for research and teaching and allows for direct construction of building parts on an architectural scale.
www.gramaziokohler.com

EZCT ARCHITECTURE & DESIGN RESEARCH

Philippe Morel, Felix Agid, Jelle Feringa

EZCT Architecture & Design Research is a collaborative practice created in 2000. When dealing in its research into the deep changes occurring in contemporary sciences, the practice is neither searching for a new zeitgeist nor for ready-to-use technologies. It considers architecture as an autonomous discipline which leads to specific designs. EZCT Architecture & Design Research contributed to the conception of the set design for the Architecture non-standard exhibition (Centre Pompidou, 2003), took part in Performative Architecture (TU Delft) and attended the 6th Orleans International Architectural Conference (Archilab2004). Work by the practice is part of the FRAC Centre collection as well as the Centre Pompidou permanent architectural collection. It has also been shown at Design Miami and at the Art Basel design show. Jelle Feringa, programmer, studied at the Rietveld Academie in Amsterdam. Felix Agid, an architect who holds a Master's Degree from the Ecole des Hautes Etudes en Sciences Sociales, is currently preparing a PhD. A candidate in Philosophy and History of Sciences. Philippe Morel, architect, is associate professor at the Ecole Nationale Supérieure d'Architecture Paris-Malaquais (Architectural Theory and Computational Practices). He has written about the consequences of technological phenomena on global disurbanism (Living in the Ice Age, an analysis of contemporary capitalism and the associated biomedical domestic economy, Master's Thesis, 2001-2002 ; The Integral Capitalism, Haecceity Quarterly Architecture Essay, 2007). He recently lectured and/or exhibited at Loopholes within Discourse and Practice (Harvard GSD, 2005), Script (Firenze, 2005), The Architecture of Possibility (Mori Art Museum, Tokyo, 2005), GameSetMatchII (TU Delft, 2006) and at Columbia GSAPP and the MIT Department of Architecture (A Few Remarks on Epistemology and Computational Architecture, March 2006). He is currently giving a History and Theory Studies seminar, The Linguistic Turn of Contemporary Production, at the Architectural Association School of Architecture.
www.ezct.net

IJP CORPORATION

George L. Legendre

IJP is a London-based, ARB-accredited architectural practice founded in October 2003 by George L. Legendre. George L Legendre was born in Paris, France, and is a French citizen. He is an ARB-qualified architect holding professional degrees from both France and the US. After completing his graduate studies he gained hands-on architectural work experience in New York (1993-95). In 1995 he began a full-time academic career in the field of design and technology. He served as Assistant Professor of Architecture and Computation at Harvard University until 2001, and more recently as visiting professor at Princeton University (2003-05) and the Architectural Association School of Architecture (ongoing since 2001). His area of expertise combines architectural design, analytic mathematics, and computation. A onetime applied researcher, he has written software and filed for technology patents with Harvard, where he was head of visualization at the Centre for Design Informatics (1997-99). Since founding IJP in October 2003, he has been recognized as a voice in the field of design and computation, as well as one of the top 5 under-40 UK architects selected by the British trade press in 2007. His first book "IJP: The Book of Surfaces" (2003) introduced new approaches to surface design, later put to test in IJP's first two commissions, a bridge in Singapore, and a glass roof over Central London (both in collaboration with Adams Kara Taylor Structural Engineers), and scheduled for completion in 2007-08. IJP develops architectural proposals that leverage the use of mathematics in design. Its proprietary methodology is based on the study of mathematical surface equations in space and the translation of the mathematical data into material load-bearing elements for constructing buildings and public infrastructure. Upon moving to London (and prior to founding IJP), George L. Legendre divided his time between teaching and consulting on Computer-Aided-Design with SOM London LLP, a global office in architecture and planning. A regularly published essayist, he is the author of Bodyline (2006) and The Inversion Principle (2006). The work of IJP was exhibited solo in London in 2006 and has been published worldwide.
www.ijpcorporation.com

XEFIROTARCH

Hernan Diaz Alonso

Born in Buenos Aires, Argentina in 1969, Hernan Diaz Alonso graduated in architecture from the National University of Rosario, and from Columbia University's AAD Program, with honours. He has received several design awards. His distinctions include the 2003 Pusan International competition, The Captured Ocean, 1st Honourable Mention, SCIARC Lounge Competition, Finalist (5), Miami + Beach International Biennale, e-competition - 2001 Metro Design Plaza International Competition Lexington-Fayette County, Kentucky, USA First prize International Competition, Excellence of Design Prize, Columbia University, Graduated School of Architecture and Planning SOM Travel Fellowship, Columbia University, Graduated School of Architecture and Planning. Hernan Diaz Alonso is currently co-editing SCIARC Characters, a book about his and four other practices' work. His work has been widely published around the world: on the cover of Architectural Record Magazine (Design Vanguard issue (December 2001), in A+U (December 2002, July 2003) and in Folds, Blows II, architecture of the next generation by the San Francisco MOMA curator Joe Rosa. He was part of the team put together by The New York Times and curated by Herbert Muschamp to present ideas for Ground Zero. His work has been and is part of multiple exhibitions worldwide: October 2004, Glamour, San Francisco, USA, August 2003, Intimacy, Beyond Media, Florence Italy, November 2003 "Virus", Universidad de Costa Rica. In September and November 2002 he had a solo show, "Emotional Rescue" in Los Angeles at the SCIARC art gallery, and another, "Mobility", at the Rotterdam Biennale 2003. His work was shown at Blue Diamond 66, an architecture show curated by Neil Denari, Artist Space, Soho, New York. He has lectured at numerous institutions and schools including University of California at Berkeley, 2003, Columbia University, Gsap, July 2002, Princeton University, School of Architecture, November 2002, Lawrence Tech University, School of Architecture, September 2002, University of Kentucky, School of Architecture, September 2002, Sciarc, October 2002, 2004 Nexus Conference, Guadalajara, Mexico DF, Aspen Conference, Aspen Colorado, USA.

Xefirotarch is currently designing the MARS hotel art centre in Downtown Los Angeles, and in various fields outside architecture including a tableware collection for a major Italian company, a Music Pod for a multidisciplinary group of designers, and a TV studio set for a wildlife show currently being filmed in the Netherlands. Xefirotarch was part of the team put together by Motorola to consider the future of communication and the wireless culture within architecture. Constructions include Happening (cigar store, Rosario, Argentina), Spy (clothing store, Rosario, Argentina), Munoz (book store, Rosario, Argentina) and Etnade (private school, Rosario, Argentina).

From some 40 projects produced over three years, ranging from academic research and private commissions to national and international competitions, the more significant are Single House Stinson Beach, San Francisco; Objects for Mutant Manners tableware; New Tomihiro Museum International Competition Azuma Village, Japan. Bus Shelters Core 77 New York; Queens Design Art Competition, New York, USA; Form Zero Galleries' Installation, Los Angeles, USA; Aqua Center in Aalborg, Design Competition, Denmark; Flemington Jewish Community Center Design New Jersey, USA, TKTS, New York, USA; Roma, Community Bridge, Italy; Housing for the Next Ten Million Years. Napa Valley, California.

www.xefirotarch.com

around the exhibition

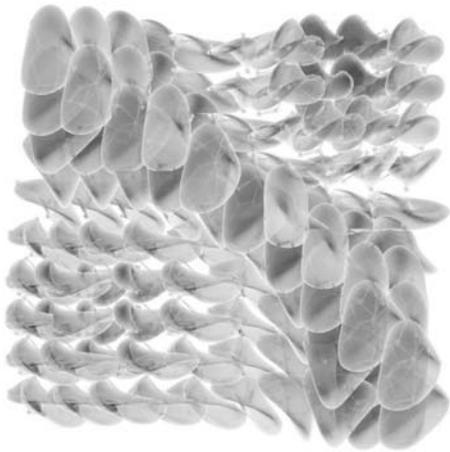
Saturday June 2th, at 4 p.m.:

conference by Andrea Branzi, Architecture and Industrial design Professor at Politecnico di Milano

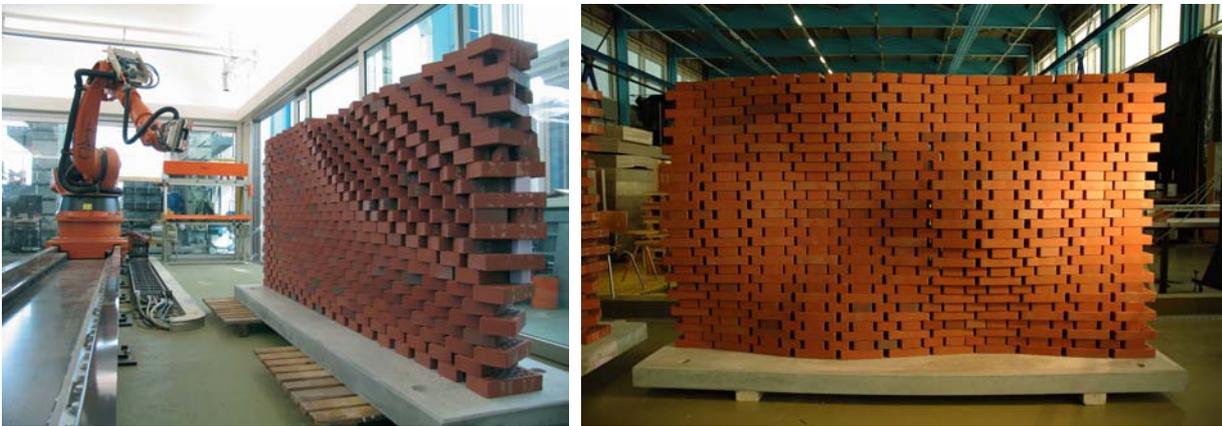
Thursday June 28th, at 7 p.m.:

conference by Marie-Ange Brayer, « architectures radicales : forme, action et computation »

Marie-Ange Brayer is director of the Regional Contemporary Art Collection (FRAC) of the Centre Region, based at Orléans in France. This FRAC has been putting together a collection focusing on the relationship between art and architecture.



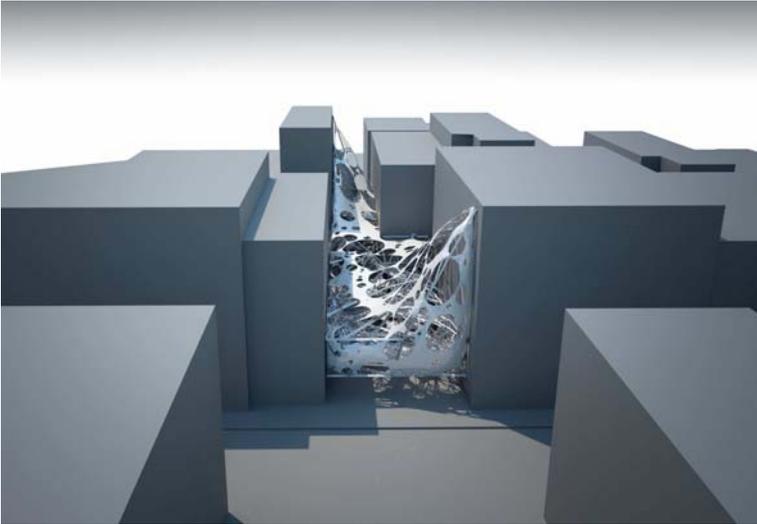
Biothing/Alisa Andrasek,
The invisibles artificial synesthesia (dynamic cellular morphology), 2003 © Biothing, Alisa Andrasek



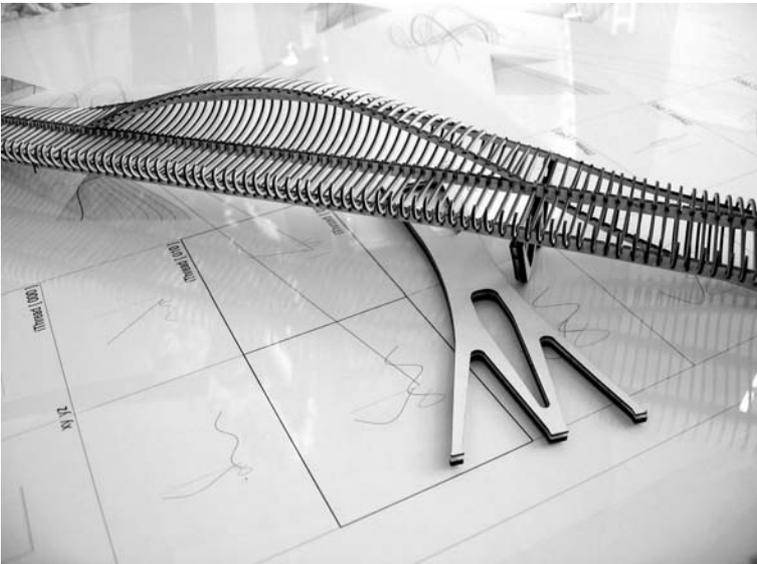
F. Gramazio, M. Köhler, D. FaB, *Fabrication robotisée d'un mur en brique*
© Gramazio & Köhler, Architektur und Digitale Fabrikation, ETH Zürich



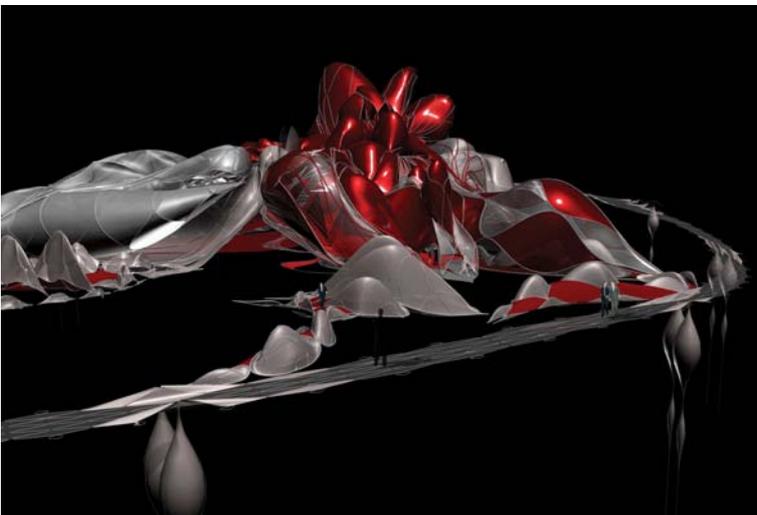
EZCT Architecture & Design Research, *Studies on Optimization: Computational Chair Design using Genetic Algorithms (with Hatem Hamda and Marc Schoenauer)*, 2004, Collection particulière, dépôt FRAC Centre
© Ise Leenders / EZCT Architecture & Design Research



Dora / Peter Macapia, *Dirty Geometry*, 2006 © Dora / Peter Macapia



George L. Legendre et Lawrence BH Ler, *Surface Bridge*, Singapore 2004-2007,
laser-cut card study model © Associate architects RSP Architects, Singapore. Photo by George L. Legendre



Xefirotarch / Hernan Diaz Alonzo, *Busan Metropolitan City*, Korea, projet de concours, 2003
© Xefirotarch / Hernan Diaz Alonzo

Felice Varini

Echoing *The Seroussi Pavilion, architecture for a collector*, la maison rouge has invited Felice Varini to occupy one of its rooms.

As a pendant to the architectural projects for a structure to house contemporary art, Felice Varini has imagined a pictorial project for one of la maison rouge's exhibition rooms. His work will reveal this room as a space.

Felice Varini begins each of his projects with an analysis of the setting (its architecture, materials, history, function) that will serve as a support for his painting. Building on this information, he then defines a vantage point around which his work takes shape.

This vantage point operates as the point from which the work is read, and as a starting point from which to approach the painting and the space. The painted form is an anamorphosis which only becomes coherent when viewed from this point. From any other point, the work encounters the space which generates an infinite number of points from which the form can be viewed. The work is the sum of these points.

"I start from an actual situation to construct my painting. Reality is never altered, erased or modified, it interests and seduces me in all its complexity. I work 'here and now'".

Felice Varini

biography

Felice Varini was born in Locarno in 1952. He lives and works in Paris

recent shows (selection)

- 2007 *Une saison suisse*, Felice Varini, Musée des Beaux-Arts d'Arras, Cloister of St Vaast Abbey, Arras.
- 2006 *Felice Varini au 18 rue Antoine Bourdelle*, Musée Bourdelle, Paris.
Abbaye Saint-Jean d'Orbestier, Château d'Olone
Versailles off, Château de Versailles
Peintures Malerei, Centre Pompidou, Paris
The Poetics of Space -Transparency and Virtuality-, Whanki Museum, Seoul
Sept droites pour cinq triangles (for Magenta éphémères), Paris
- 2005 Felice Varini, Galerie Catherine Issert, Saint-Paul de Vence
Versailles off, Versailles
Par amour, ART45, (as part of Résonnance, Lyon Biennale, 2005), Lyon
Studio 5, 9 Bauten 9 Künstler, Kunsthalle, Bern
Histoire de point de vue, Lazaret Ollandini, Ajaccio
Les Transurbaines, Biennale de la ville, Saint-Etienne
- 2004 Studio A, Museum gegenstandsfreier, Ottendorf, Germany
Stragioni del corpo i frammenti della forma, with Felice Varini, Daniele Buetti, Gregoire Mueller, Antico monastero delle Agostiniane, Monte Carasso, Switzerland
Arte in Ticino 1953-2003, Museo civico de belle arti Villa Ciani, Lugano, Italy
Le Grand Huit, Le Vallon du Villaret, Bagnols-les-Bains
Lasko, a panorama of wall painting in Switzerland, Centre d'Art de Neuchâtel
- 2003 Galerie Odéon 5, Paris, France.
De bas en haut et de long en large, Musée des Beaux-Arts, Rouen and Galerie du Bellay, Mont-Saint-Aignan
Centre d'art contemporain, Château des Adhémar, Montélimar/Château de Suze-la-Rousse
L'intime et l'étranger, Rencontres d'art contemporain de la Médina, Tunis
Michel Verjux and Felice Varini, at Valode et Pistre, Paris
G2003: Un villaggio e un borgo accolgono l'arte, Vira Gambarogno and Ascone, Italy
Promenades mathématiques, parcours contemporains, Fontenay-le-Comte
Qui a peur du rouge, du jaune et du bleu ?, Château de Tanlay, (organised by Centre d'Art de l'Yonne), Tanlay



8 cercles excentriques n°1, Galerie Jennifer Flay, Paris, mai 1998 © André Morin

in the patio

Flavio Favelli, *Bureau*

This summer, la maison rouge has chosen the Italian artist Flavio Favelli for the work in the patio.

His installation takes the café outdoors into the patio, which is open to the sky. It comprises five units which become an offbeat setting where twenty people can sit and have lunch.

Created from found, restored and reassembled architectonic elements – wooden cornices, marble slabs, pieces from wrought-iron balconies, chandeliers – Flavio Favelli's sculptures are always intimate with the exhibition space.

Working regularly in architectural spaces and producing seemingly functional objects such as benches, lamps and mirrors, he has often been asked to design furniture for practical use, such as here for the café terrace at la maison rouge.

He has called his installation *Bureau*, a humorous reference to the fact that the foundation's own offices are inside a private space, the "red house" juxtaposing the patio. In doing so he permutes the different spaces' functions.

The elegant objects, refined colours and intricate assemblages plunge the visitor into the artist's world, which is heavy with personal stories, sensations and pent-up emotion.

"*Bureau* is a fleeting vision, a flash. It's *déjà vu*.

It's a memory of a personal situation, a set of images...

Hotels, canteens, cafeterias, restaurants, receptions...

Psychological images and situations are superimposed...

In a green streak.

Bureau is a mental interior."

Flavio Favelli

biography

Flavio Favelli was born in 1967 in Florence, Italy. He lives and works in Savigno, near Bologna.

solo shows (selection)

- 2006 *Balcony Hall*, Hilger Contemporary Gallery, Vienna
- 2005 *Rosé Royal*, Projectspace 176, London
Prima Sala d'Aspetto, Musée Villa Croce, Genoa
Vestibolo d'Aspetto, Project Room, Centre d' Art Pecci, Prato
Vestibule, Siège de l'ANAS, S. Croce, Venice
Stanza Restauro, Galleria Fabjbasaglia, Rimini
- 2004 *Interior*, IIC, Los Angeles
- 2003 *La Mia Casa è la Mia Mente*, Galleria Maze, Turin
Where is My Home?, IIC, London
- 2002 *Home is My Mind*, Art in Progress, Berlin
César /Favelli, Museo della Permanente, Milan
Crocicchio, Palazzo delle Papesse, Sienna
Archivio, Oratorio S., Venice
- 2001 *Archivio* - Galleria Maze, Torino

groups shows (selection)

- 2007 *Ambient Tour* (curated by F. Bonami), Fondazione Sandretto, Turin
Good Morning Babilonia, Marella Gallery, Peking
Mobili, Nosadella due, Bologna
Paesaggio con rovine, Quarter Relocated, Turin
- 2006 *Giardino*, (curated by L. Hegyi), PAN, Naples
- 2005 *Bologna Contemporanea*, GAM, Bologna
Domicile, (curated by L. Hegyi), Musée d'Art Moderne, Saint-Etienne
- 2003 *Clandestini*, 50th Venice Biennale
Moltitudini Solitudini, Museion - Bolzano



Décor de brocarts, Santa Maria delle Grazie, Milan, 2005 (détail)



Vermut Hall, Volume!, Rome (détail)



Villa, présentée dans l'exposition *Bologna Contemporanea 1975-2005*, Galleria d'Arte Moderna, Bologna, 2005

