



press kit

busy going crazy

the Sylvio Perlstein collection

art & photography from Dada to the present day

October 29th 2006 - January 14th 2007

curator: David Rosenberg

preview October Saturday 28th from 2pm to 7pm

press preview October Friday 27th from 2pm to 5pm

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la maison rouge

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presentation

La maison rouge is a private non-profit foundation which opened in Paris in June 2004. Founded by the contemporary art collector Antoine de Galbert, it hosts three temporary exhibitions a year, certain of which are staged by freelance commissioners.

Exhibitions of private collections of international calibre alternate with solo or thematic shows.

Following *L'intime, behind closed doors*, *Central Station - the Harald Falckenberg collection*, *Arnulf Rainer and his collection of Art Brut*, and *Une vision du monde - video works from the Isabelle and Jean-Conrad Lemaître collection*, la maison rouge continues its cycle of exhibitions of private collections and opens its space to works from the Sylvio Perlstein collection.

the building

The foundation is housed inside a converted factory in the Bastille district, overlooking the marina. It extends over 2,500 sq. m. including 1,300 sq. m. of exhibition space.

The foyer interior is by the artist Jean-Michel Alberola.

la suite

La maison rouge continues its extracurricular activities and, working with Gérard Wajcman, has created La Suite, a spacious room within the foundation, reserved for guests from every sphere of contemporary thinking and creation for surprising encounter with the public.

for children

One Wednesday a month, la maison rouge welcomes children aged 6 to 12 for stories and an afternoon snack.

Dates on the la maison rouge website: www.lamaisonrouge.org

les amis de la maison rouge

A non-profit organisation, les amis de la maison rouge actively 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 helps spread the foundation's message to audiences in France and around the world.

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busy going crazy

the Sylvio Perlstein collection

art & photography from Dada to the present day

La maison rouge welcomes this first-ever showing of the Sylvio Perlstein collection, in all its vastness and diversity.

An Antwerp jeweller and diamond merchant, Sylvio Perlstein grew up in Brazil before settling in Belgium in the 1960s, travelling constantly, as he still does, between Europe and the United States. He devotes all his free time and energy to meeting artists and buying works for which most of the time, in his own words, "without really knowing what they are, sometimes even if it is actually art..."

Attentive and open to diversity as much in forms of expression as the media used, he is equally passionate about Dada, surrealism, minimalism, conceptual art, 1960s Belgian art, New Realism, Arte Povera, photography from the 1920s to today, and contemporary art.

He lives surrounded by the hundreds of unique or emblematic works that make up his collection.

While the general public may not be familiar with his name, he is a recognized and established figure for numerous artists and personalities from the art world. As a collector, he loans works to international exhibitions on a regular basis.

the exhibition structure

Inside the entrance to la maison rouge, Sarah Morris's *House for Rent* is a large-format reproduction of an estate agent's sign, suggesting the probable vacancy or temporary occupation of the house in question.

Continuing along the corridor that runs parallel to the "red house" after which the foundation is named, Barbara Kruger's *Busy Going Crazy* marks the entrance to a space in which a dozen or so volumes are connected by multiple passageways through which visitors are free to wander.

Some one hundred photographs from the 1920s to 1940s are hung from picture rails, curved like an eye or lens. The eye jumps from Brassai to André Kertész, from Paul Strand to Paul Outerbridge, to Claude Cahun, Manuel Alvarez-Bravo, Man Ray, Tina Modotti or Germaine Krull.

Man Ray's famous *Obstruction* mobile takes up the centre of a room in which Marcel Janco's abstract reliefs are shown alongside 2D and 3D works by Paul Joostens, a painting by Arthur Segal, a surrealist photobooth snapshot, a wartime letter from André Breton to Jacques Vaché, gouaches by René Magritte, a landscape by Yves Tanguy, collages and assemblages, Mona Lisa with a moustache or a shaved head.

Alcoves are home to a skull-relic that once belonged to the poet Paul Éluard and *Pliant de Voyage*, Marcel Duchamp's folding ready-made: two variations on the enigma of showing and hiding.

The "Reading Room" is reserved for works whose theme and creative material are words. Paintings by George Condo, Jean Metzinger, Ed Ruscha and Ben Mingle with drawings by Jean-Michel Basquiat, Francis Picabia, Georges Ribemont-Dessaignes and René Magritte, collages and assemblages by Lou Sheper, Hanna Höch and Yuri Annenkov, postal art by Alighiero Boetti, On Kawara and Jean Tinguely, neon works by Bruce Nauman and Maurizio Nannucci, a slideshow by Robert Barry, and Fred Eerdekens's shadow words.

Epic or tragic, works by Rebecca Horn, Bruce Nauman, Keith Sonnier, Mario Merz and Maurizio Cattelan engage in dialogue or soliloquize in the space they share.

"The Belgian Connection" is a gathering of iconoclastic works by Marcel Broodthaers, ELT Mesens and Marcel Mariën which demonstrate, if need be, the radical and original nature of Belgian conceptualism.

Further along, works by Tinguely and Bury make noisy companions to the silent movement of an Alexandre Calder mobile and the mute tension of Takis's electro-magnets.

"Objects of my Affection", named after Man Ray's delightful formula, is devoted to object-artworks. Here, Larry Rivers shares space with Antoni Miralda, Robert Malaval, Daniel Spoerri, Christo and Jeanne-Claude, Arman, Bernard Aubertin and, of course, Man Ray himself.

Small areas propitious to silence and solitude are set aside to contemplate works by Lucio Fontana, Piero Manzoni, Yves Klein and Pino Pascali.

In another room, works by Robert Smithson, Richard Long, Pier Paolo Calzolari, Christo, André Cadere and Hamish Fulton consider landscape and itinerancy.

This room leads into another space reserved for works that combine photography and concept, with artists such as Joseph Kosuth, William Wegman, Alain Bizos, Vito Acconci, Douglas Huebler and John Hilliard, among others.

There is also a sculpture garden.

The exhibition draws to a close with two spaces, set face to face. One contains minimalist and conceptual works by Robert Ryman, Daniel Buren, Agnès Martin, Robert Morris, Donald Judd, Dan Flavin, On Kawara, and Lawrence Weiner, while in the other works by Marepe, Steinbach, Bijl and Paik form a madcap playground. Bridging these two spaces with their antinomic and complementary aspirations is a passage screening Bruce Nauman's film, *Good Boy, Bad Boy*.

Finally, outstanding works by Joel-Peter Witkin, Andres Serrano and others await visitors as they leave via the semi-darkness of "Hell".

Sylvio Perle immediately embraced the exhibition's title, *Busy Going Crazy*. Borrowed from a work by Barbara Kruger, he saw in this neat formula a light-hearted summing up of the exact nature of the process that began forty years ago.

**conversation between Sylvio Perlstein and David Rosenberg (extracts)
taken from the exhibition catalogue (co-published by la maison rouge/Fage éditions)**

"When I first started, I didn't know what a collection was. Maybe I was lucky, that's all. Lucky, in particular, that right from the early 1960s I was travelling a lot between Europe and the States [...] I've never set myself any limits [...] I'm just as fascinated by 1920s and 30s photography as I am by minimal and conceptual art. I collect Dada and surrealism in the same way that I collect contemporary art or Sixties art [...] I'm drawn to strange, non-conformist works. A sense of humour appeals to me too. I choose works because I don't really know what they are or why we call them "artworks" [...]."

Art is a passion; it's also about friendship. I want to go out and meet the artists [...] I know practically all the artists in the collection... well, those whom my age and circumstances have allowed me to meet! LeWitt, Nauman, Ryman, Marden, Flavin, Sonnier, Christo, Kawara, Paik, Dibbets... I've had some great times in their company. They were very open and easy-going. There wasn't all this hoo-ha around them. I knew Marcel Broodthaers well, for example. We visited the infamous *Documenta* together in 1972. Braco Dimitrijevic was there too. I used to drop in on Marcel Mariën and Mesens. And I'd go see Man Ray. We met in Paris in 1960 and saw each other on numerous occasions after that. I travelled to East Berlin to meet Hannah Höch. I also corresponded with Raoul Hausmann. I went to The Hague to meet Paul Citroën. Sonnenstern, whom I found very interesting, was in a psychiatric hospital in West Berlin. I really wanted to meet him. He said, "You can come if you bring me a bottle of whisky." So I went to see him with a bottle under my raincoat..."

**testimonials told to David Rosenberg
taken from the book on the Sylvio Perlstein collection to coincide with the exhibition
(published by Les Editions Ludion)**

In my early years there was not much interest in my paintings, but Sylvio Perlstein believed in my work. He bought the two paintings and because Sylvio was courageous I was able to buy more hamburgers to keep up my strength and more paint to continue paintings. Thank you Sylvio.

Robert Ryman (May, 2006)

All we can say is that our friend Sylvio has a good eye for his choice of the works of the sixties and seventies and we thank him for having been an early believer in Christo's work.

Christo and Jeanne-Claude, artistes (New York City, February 1st, 2006)

I would like to congratulate Sylvio Perlstein on his very adventurous collection. I am very pleased that he has some very early, very unique, works and also influential mid-career works of mine in his collection. The first piece he acquired was "Triple Loop", a very important work that launched my career in New York and which was on the cover of *Artforum* in 1969 [...]

Keith Sonnier (New York, February 16th 2006)

Sylvio listened only to his own feelings, was always very independent, first to buy new works, best adviser to him self. Pluralist by nature he always appreciated different concepts, art of different periods and different attitudes. That's why it is worth looking at his collection, because the man who made it knows that art is a cognitive process and probably most of all that art is a logic beyond the reason.

Braco Dimitrijevic (Paris, May 2006)

"Perlstein has always had great flair and I have fond memories of him as one of the first to collect my work."
Ben, artist (Nice, December 1st, 2005)

"Right upon visiting Sylvio's collection I could get a sense of what he was thinking when he started to buy my work. I felt very honored to have my work hanging among extremely good minimalist and conceptual works from the sixties and seventies not to mention the wealth of surrealist photography that he has collected over the years. It's all work that have inspired me and structured my convictions as an artist. I felt like a student hanging out with my favourite teachers."

Vik Muniz (May 2006)

"He was a loyal customer right from when I opened my first gallery in late 1971. Once he discovered auctions, he became a familiar figure at those of London, New York and Paris (...) I remember going with him to see Man Ray or ELT Mesens who, one day in Brussels, spread some Magritte gouaches on sheet music paper across his bed for us to see. We've taken some memorable trips together, him for his collection, me for the gallery (...). I especially remember going to Florence and Naples, when Lucio Amelio was still there, to buy a collection of Keith Haring drawings and some conceptual works, and so many others. And I still look back on our escapade to New York where we picked up some wonderful 1960s Roy Lichtenstein drawings at Doyle for a few thousand dollars, right under the nose of New York's "big-name" art dealers."

Marcel Fleiss, gallery-owner (Paris, January 2006)

"Sylvio Perlstein's discretion and modesty won't prevent me from saying that he deserves to be described as a truly great collector. Time has confirmed the quality of the artists he was one of the first to collect."

Antoine de Galbert (Paris, July 2006)

biographies

Sylvio Perlstein

Sylvio Perlstein is a jeweller and diamond merchant. He grew up in Brazil before settling in Antwerp in the 1960s. He has been collecting for some forty years. He lives and works between Europe and the United States.

David Rosenberg, commissioner

David Rosenberg is a freelance exhibition commissioner and the author of several books on modern and contemporary art. He also teaches history of art and aesthetics at Université Paris 8 Vincennes - Saint-Denis. He lives in Paris and works in numerous countries.

publications

For each of the collections it shows, la maison rouge co-publishes with Les Editions Fage a catalogue as part of its *collections privées* series.

Busy Going Crazy, the Sylvio Perlstein collection is the fifth in this series.

100 illustrated pages in French and English with texts by Bernard Blistène, Xavier Cannone, Marc Dachy, Emmanuel Guigon and Georges Sebbag, a conversation between Sylvio Perlstein and David Rosenberg, and a preface by Antoine de Galbert.

12 euros.

To coincide with the exhibition, a second book on the Sylvio Perlstein collection is being published by Les Editions Ludion.

320 illustrated pages in French and English with texts by David Rosenberg and Antoine de Galbert, and contributions from Ben, Christo and Jeanne-Claude, Braco Dimitrijevic, Sol LeWitt, Vik Muniz, Robert Ryman, Keith Sonnier, Marcel Fleiss, et al.

related events

Saturday November 4th at 4pm: visit of *Busy Going Crazy, the Sylvio Perlstein collection* with the exhibition's commissioner, David Rosenberg.

Thursday December 7th: about the exhibition, a conference by David Rosenberg.

Various conferences and debates will be held at la maison rouge during the exhibition.

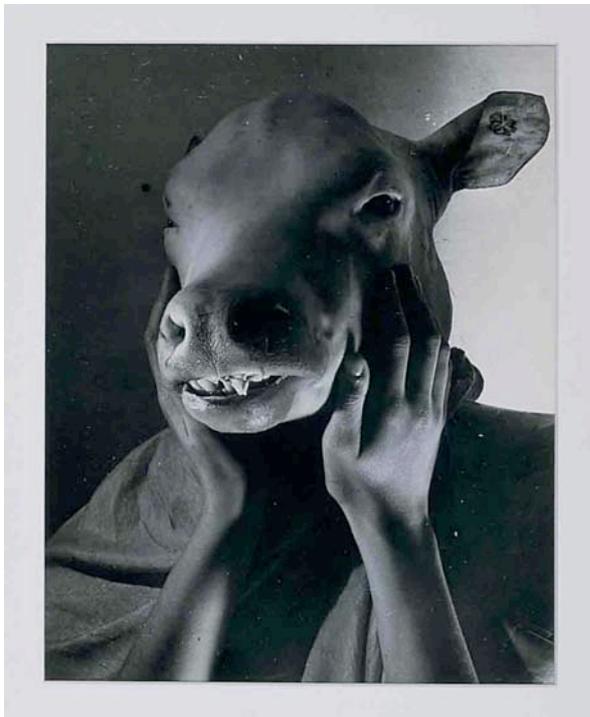
Dates and speakers to be confirmed.

indicative list of featured artists in alphabetical order

James Edward Abbe, Berenice Abbott, Vito Acconci, Yaacov Agam, Laure Albin-Guillot, Manuel Alvarez Bravo, Carl Andre, Yuri Annenkov, Artür Harfaux, Arman, Eugène Atget, Donald Baechler, Enrico Baj, Robert Barry, Jean-Michel Basquiat, Cecil Beaton, Berndt & Hilla Becher, Vanessa Beecroft, Hans Bellmer, Ben, Guillaume Bijl, Ilse Bing, Alain Bizos, Erwin Blumenfeld, Mel Bochner, Edouard Boubat, Pierre Boucher, Margaret Bourke-White, Marcel Bovis, Brancusi, Bill Brandt, Brassai, André Breton, Marcel Broodthaers, Daniel Buren, Pol Bury, James Lee Byars, André Cadere, Alexandre Calder, Pier Paolo Calzolari, Claude Cahun, Henri Cartier-Bresson, Maurizio Cattelan, César, Christo et Jeanne Claude, Paul Citroën, Denise Colomb, George Condo, Joseph Cornell, Tony Cragg, Crash, Donigan Cumming, Salvador Dali, Hanne Darboven, John De Andrea, Braco Dimitrijevic, Léo Dohmen, Robert Doisneau, Marcel Duchamp, Fred Eerdekens, Nush et Paul Eluard, Max Ernst, Walker Evans, Jean-Claude Fahri, Robert Filliou, Dan Flavin, Pierre Louis Flouquet, Lucio Fontana, Robert Frank, Wilhelm Freddie, Gisèle Freund, Hamish Fulton, Jaromir Funke, Nan Goldin, Dan Graham, Keith Haring, Raoul Hausmann, Florence Henri, John Hilliard, Hannah Höch, Candida Höfer, Jenny Holzer, Rebecca Horn, Douglas Huebler, Georges Hugnet, Robert Indiana, Isis, Lotte Jacobi, Pierre Jahan, Marcel Janco, Floris Jaspers, Jasper Johns, Paul Joostens, Donald Judd, Stephen Kaltenbach, Wassily Kandinsky, Lajos Kassak, On Kawara, André Kertész, Edward Kienholz, Konrad Klaphek, Yves Klein, François Kollar, Rudolf Koppitz, Joseph Kosuth, Delphine Kreuter, Barbara Kruger, Germaine Krull, Jacques Henri Lartigue, Clarence J. Laughlin, Bertrand Lavier, Marcel Lefranc, Sol LeWitt, Roy Lichtenstein, Helmut Lipsky, Richard Long, Eli Lothar, Dora Maar, René Magritte, Robert Malaval, Man Ray, Ann Mandelbaum, Julia Mangold, Robert Mangold, Piero Manzoni, Brice Marden, Marepe, Marcel Mariën, Agnès Martin, André Masson, Mario Merz, E.L.T. Mesens, Gordon Matta-Clark, Jean Metzinger, Antoni Miralda, Léonard Misonne, Tina Modotti, Emiel van Moerkerken, Laszlo Moholy-Nagy, Pierre Molinier, Robert Morris, Sarah Morris, Koloman Moser, Vik Muniz, Maurizio Nannucci, Bruce Nauman, Ernesto Neto, Paul Nougé, Denis Oppenheim, Meret Oppenheim, Paul Outerbridge, Nam June Paik, Roger Paris, Pino Pascali, Richard Pettibone, Francis Picabia, Michelangelo Pistoletto, George Platt Lynes, Edward Quigley, Martial Raysse, Ad Reinhardt, Albert Renger-Patsch, Georges Ribemont-Dessaignes, Hans Richter, Miguel Rio Branco, Larry Rivers, Allen Ruppersberg, Ed Ruscha, Robert Ryman, Niki de Saint Phalle, Fred Sandback, Lou Scheper, Kurt Schwitters, Arthur Segal, Richard Serra, Andrea Serrano, Robert Smithson, Frederick Sommer, Keith Sonnier, Emmanuel Sougez, Daniel Spoerri, Edward Steichen, Haim Steinbach, Paul Strand, Jindrich Styrsky, Josef Sudek, Maurice Tabard, Takis, Yves Tanguy, Jean Tinguely, Toyen, Nicole Tran Ba Vang, Spencer Tunick, Cy Twombly, Tristan Tzara, Raoul Ubac, Umbo, Meyer Vaisman, Adriana Varejao, Jacques Villégé, Andy Warhol, William Wegman, Lawrence Weiner, Tom Wesselman, Edward Weston, Joel-Peter Witkin, Bernard Pierre Wolff, Wols...

busy going crazy

The Sylvio Perlstein collection, Anvers - Droits Réservés



Erwin Blumenfeld, *Autoportrait avec un masque (titre attribué : Minotaure, ou le Dictateur)*, 1936



Marcel Broodthaers, *Fémur d'homme belge*, 1964



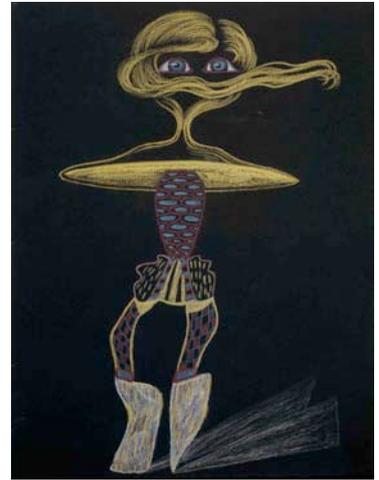
Carl Andre, *Copper - Steel Plain*, 1969 (Photograph V. Döhne ©Fredelder Kunstmuseum)



Alexandre Calder, *Chicago*, 1960



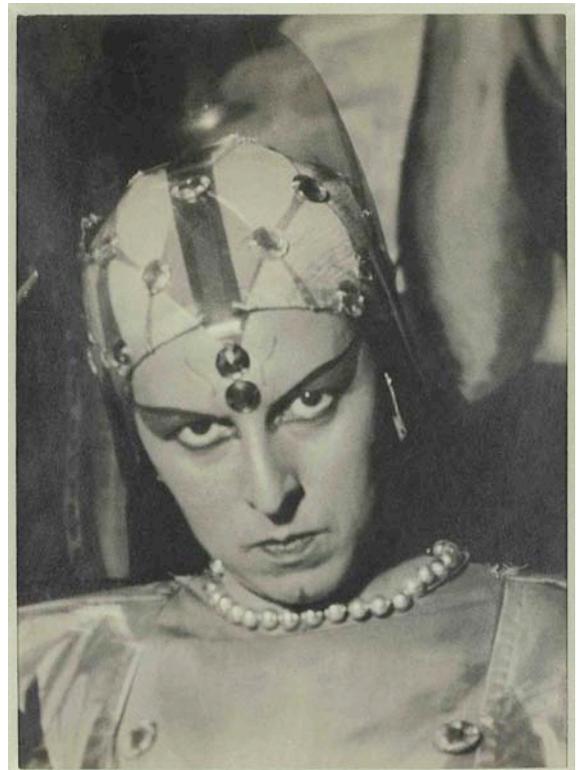
Donald Baechler, *Untitled (Figure with Ball)*, 1989



Nush Eluard, Paul Eluard, André Breton, *Cadavre exquis*, ca. 1930



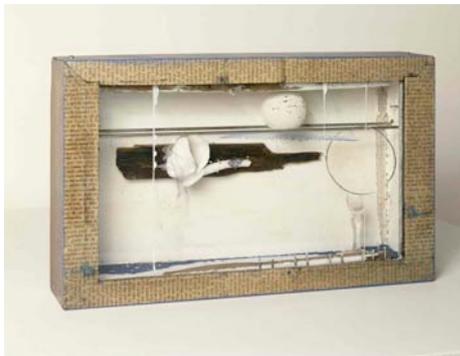
Christo et Jeanne Claude, *Wrapped Typewriter*, 1967
(Photograph Wolfgang Volz ©Christo et Jeanne Claude)



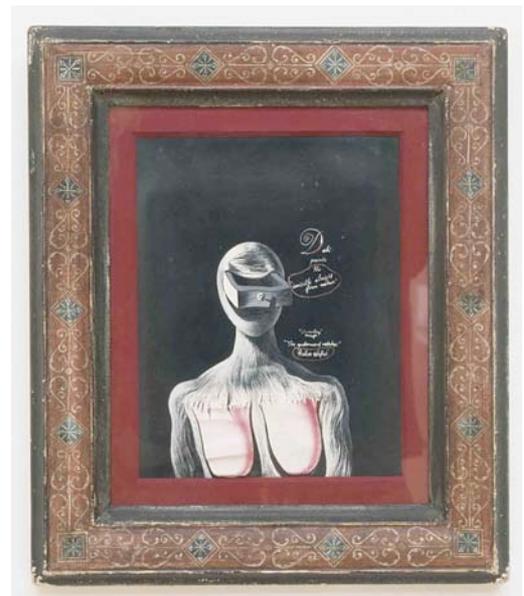
Claude Cahun, *Autoportrait*, 1929 (Photograph Serge Veignant)



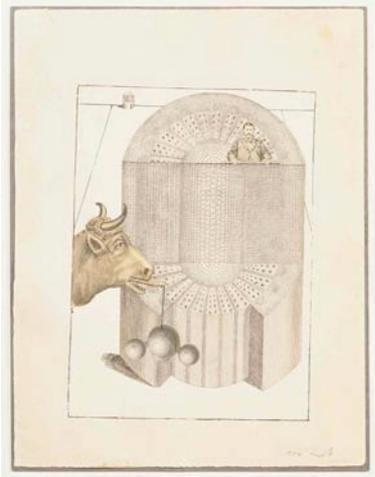
John De Andrea, *Freckled Woman*, 1974



Joseph Cornell, *Untitled (Soap Bubble Set : Pipe)*, ca. 1955-1960



Salvador Dali, *Femme-Tiroir*, 1936



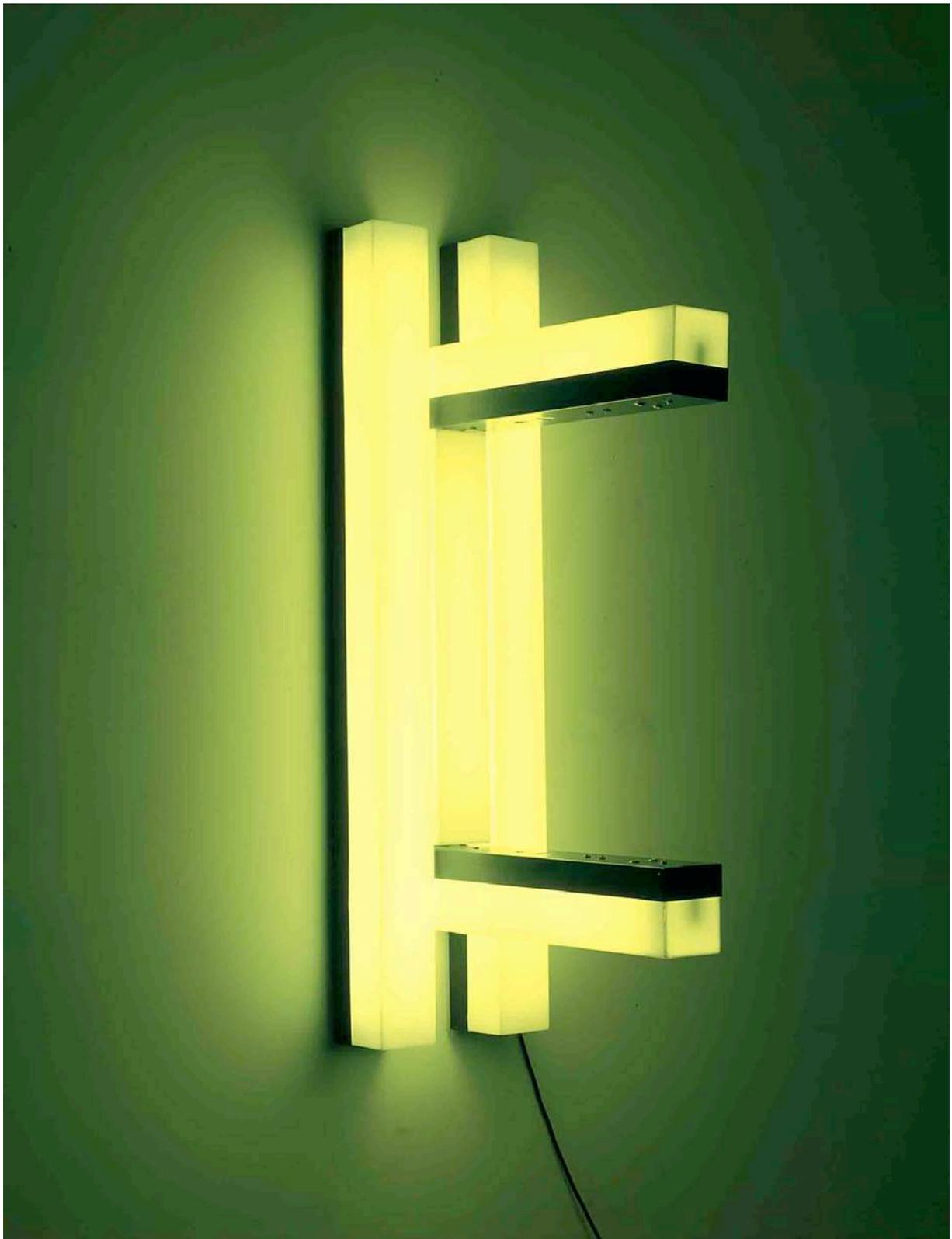
Max Ernst, *L'orateur*, 1921



Marcel Duchamp, *Pliant de voyage*, 1964



Keith Haring, *Mickey Mouse*, 1981



Dan Flavin, *Untitled*, 1968



Rebecca Horn, *The Prussian Bride Machine*, 1988



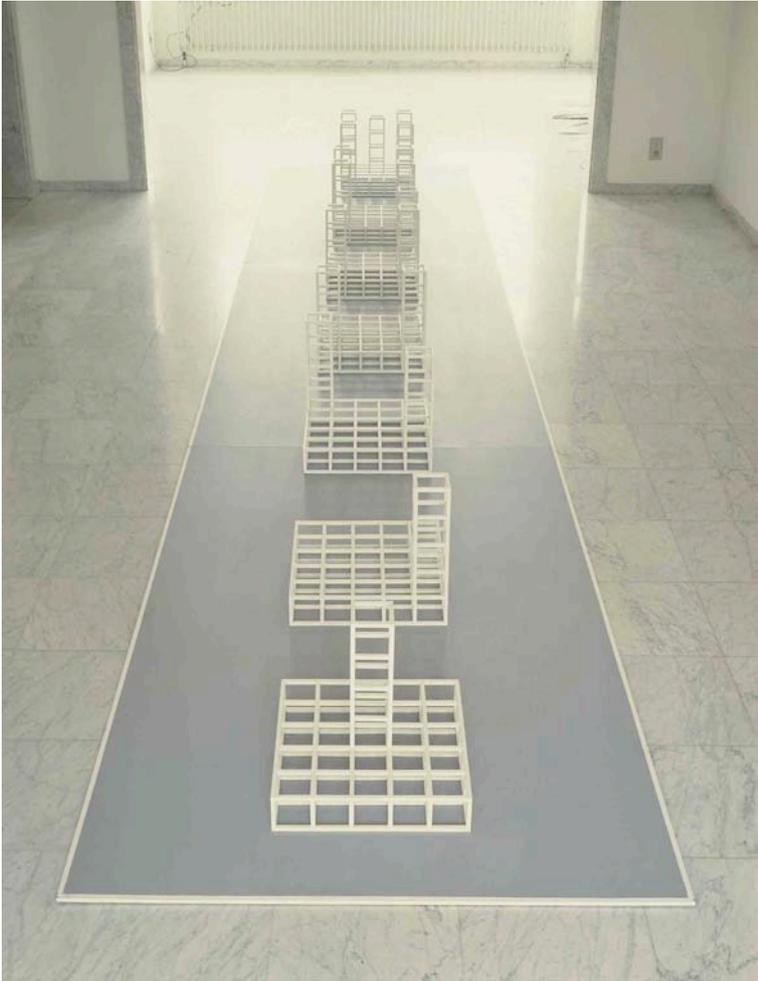
Marcel Janco, *Mask für Firdusi*, 1917-1918



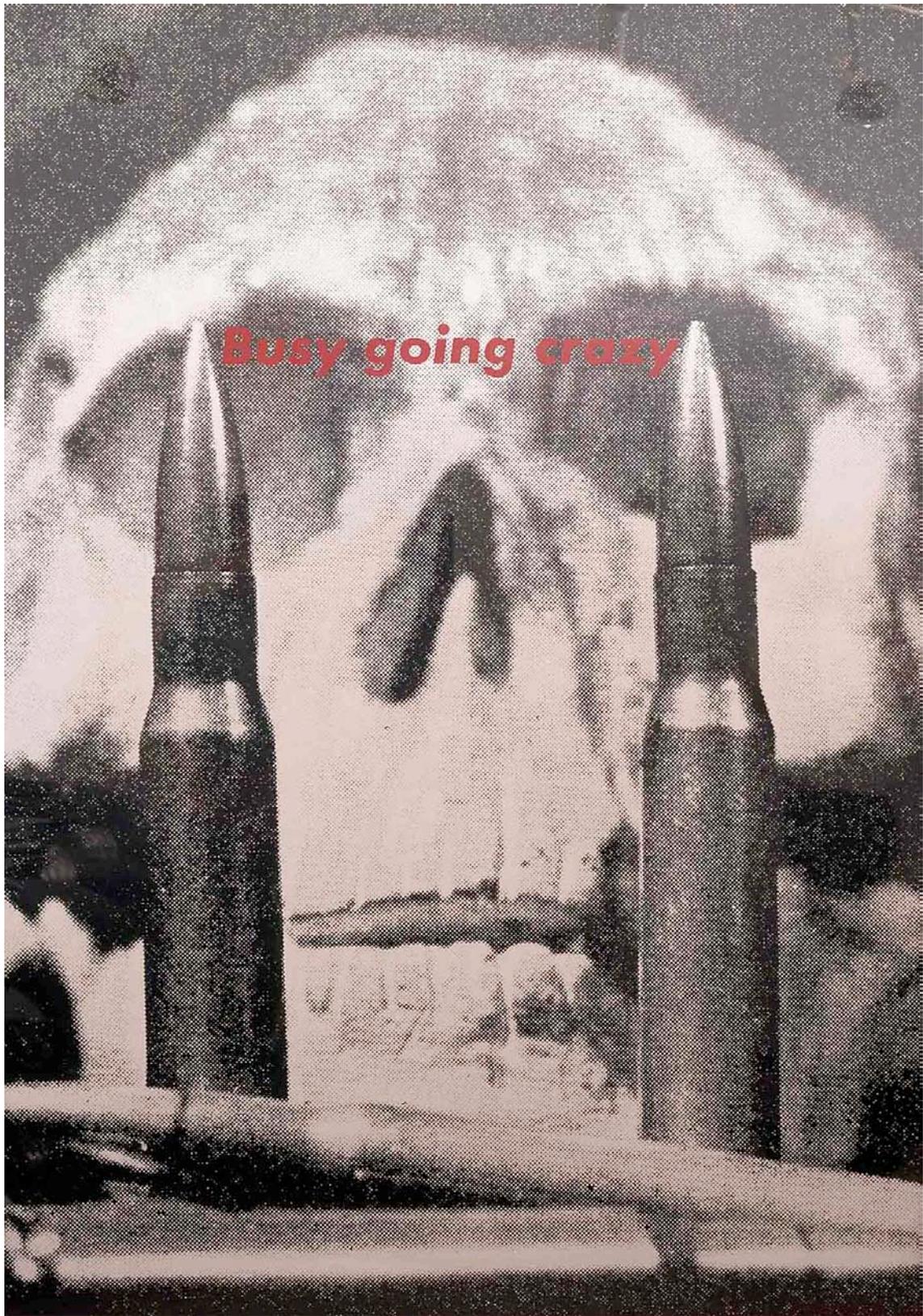
Paul Joostens, *Sans titre*, 1922



Donald Judd, *Untitled*, 1964



Sol LeWitt, *7 Tower Structure*, 1972 (Photograph Guy Obijn Buba)



Barbara Kruger, *Busy Going Crazy*, 1989



Bruce Nauman, *None Sing – Neon Sign*, 1970



Moholy Nagy, *Photogramme*, 1923



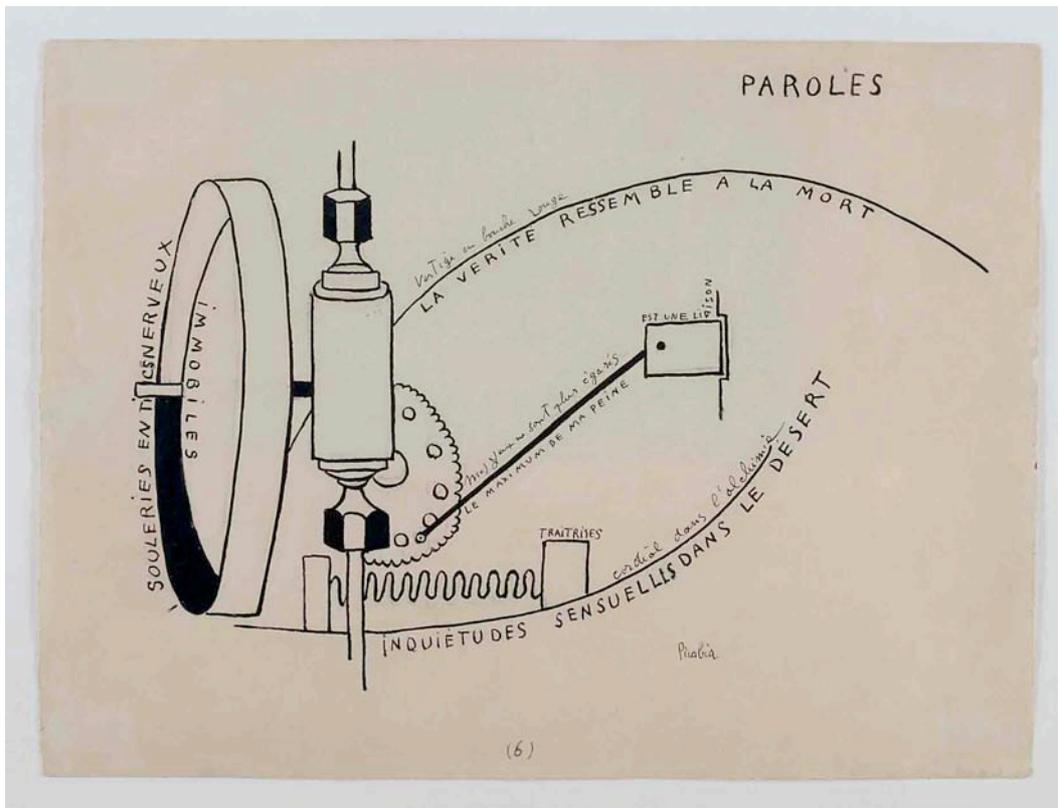
Man Ray, *Colifichet avec dentelles*, 1923



Dora Maar, *Chaise miniature devant un rideau transparent*, ca. 1930



Paul Outerbridge, *Umbrella*, 1924



Picabia, *Paroles*, ca. 1918 (Photograph Karin Maucotel ©Paris-Musées)



Ed Ruscha, *Wen Out For Cigaretts N Never Came Back*, 1985



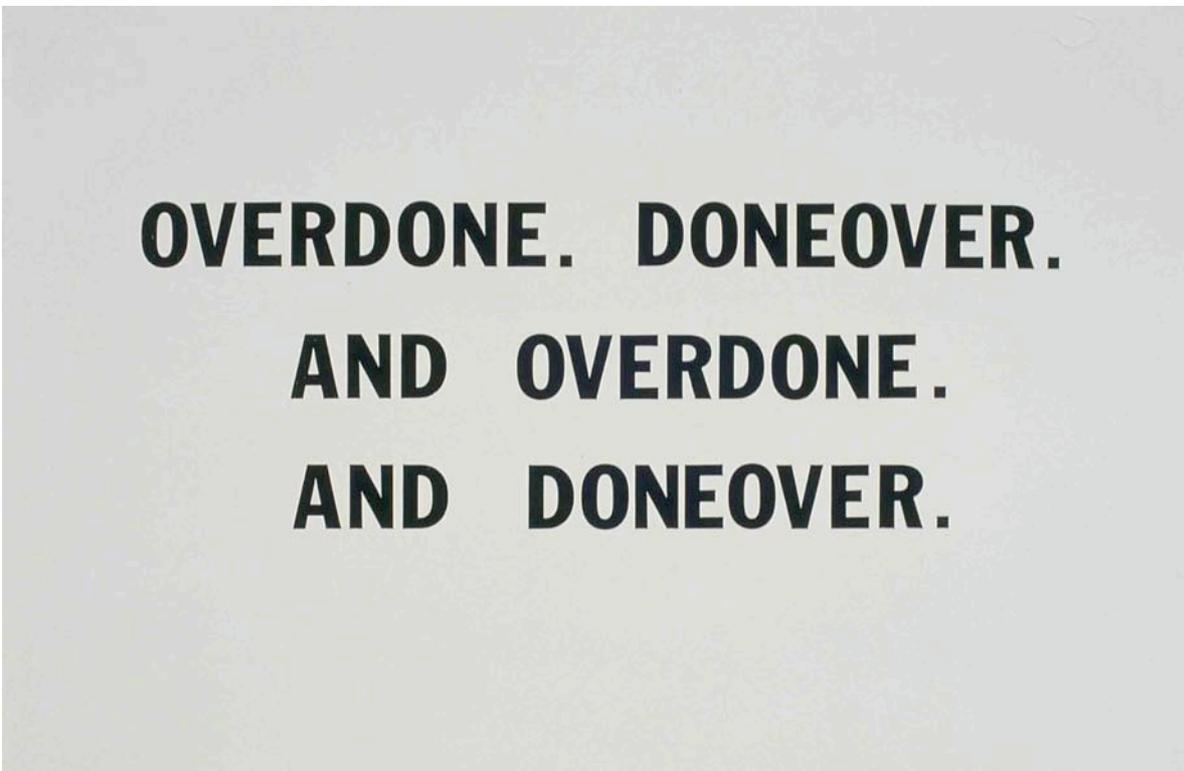
Haim Steinbach, *Gold Standard*, 1989 (Photograph Douglas M. Parker)



Niki de Saint Phalle, *Jane*, 1965



Robert Ryman, *Untitled*, 1965



Lawrence Weiner, *Overdone. Doneover. And Overdone. And Doneover*, 1977

practical info



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.