



press release

inauguration of la maison rouge fondation antoine de galbert – paris

opens to the public Saturday June 5th, 2004 at 11 a.m.

L'intime, le collectionneur derrière la porte

exhibition from Saturday June 5th to Sunday September 26th, 2004

opening times

Wednesday to Sunday 11 a.m. to 7 p.m.

late-night Thursday until 9 p.m.

la maison rouge

fondation antoine de galbert

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presentation

La maison rouge is a private nonprofit foundation whose purpose is to promote contemporary creation through a programme of temporary exhibitions, organized by independent curators. Twice a year the foundation invites the public to discover major private collections of contemporary art. The rest of its programme is devoted to solo and thematic exhibitions.

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.

The building, facing the Port de l'Arsenal in Paris' Bastille district, extends over 2,000 square metres on the site of a disused factory built around a house. This space has been divided into four exhibition areas surrounding the house, the *maison rouge* ("red house") from which the foundation takes its name.

This choice of name also reflects the foundation's determination to offer a pleasant and relaxed venue where visitors can take in an exhibition or a conference, enjoy a drink and browse at the bookstore.

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inaugural exhibition

L'intime, behind closed doors: the private world of collectors
from an original idea by Gérard Wajcman

Saturday June 5th to Sunday September 26th, 2004

Paula Aisemberg, managing director, co-curator of the exhibition

Antoine de Galbert, president, co-curator of the exhibition

Gérard Wajcman, writer, psychoanalyst and lecturer, co-curator of the exhibition

Noëlig Le Roux (noeligleroux@lamaisonrouge.org), general coordinator

Thierry Germe, scenographer

Sylvain Sorgato, technical manager

The inaugural exhibition at la maison rouge is about the relationship between a collector and the works in their collection.

In close collaboration with Gérard Wajcman, *la maison rouge* reveals certain aspects of this unique, intimate and daily relationship in an exceptional staging. Sixteen boxes or "houses" are spread throughout the foundation's exhibition space. Each contains a life-size replica of a room - perhaps a bedroom, lounge, office or toilet - from sixteen collectors' homes.

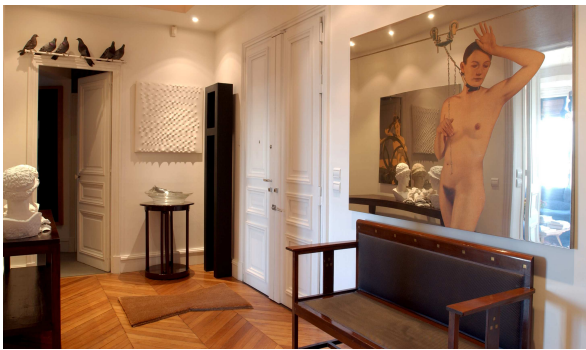
The exhibition does not present the collections in their entirety. Instead it seeks to reveal, through fragments of private space, different ways of living with art but also a glimpse of the "daily life" of the works themselves. *L'intime* prompts questions about the notion of possession or detachment, and about the process of reappropriation that underlies any act of choosing and acquiring an artwork. The scenography highlights the confrontation between the works in a domestic sphere, and their transposition from the studio, gallery or auction-room to a private setting.

The exhibition directly relates to contemporary art in its most recent manifestations, which have transformed collectors' lifestyles. Some, whether for intellectual or personal reasons or through practical considerations, no longer live with their works. Others, in an age-old tradition, accumulate. Most are at a halfway point which is to conserve, loan and also store works.

This project is by no means intended as an "inventory". Nor does it claim any exhaustivity or even exemplarity in the collections it has chosen to show. It makes no attempt to establish a hierarchy: the exhibited works are taken from collections of different size and value. It does not advocate any preconceived idea of what defines a collection, impossible as there are as many collections as there are collectors. Each one is unique. *L'intime* therefore reveals sixteen discrete entities, which explains why each room is positioned distinctly from the others. And because the objective is not to present "decors", there has been no attempt at detailed reconstruction of the rooms.

By bringing the visitor face to face with the "collection" as it is in the collector's home, the exhibition confronts them with a usually hidden dimension: works in their everyday environment, with none of the neutrality one usually expects of a museum, gallery or catalogue. On the contrary, each work is shown in its relation to a place, its functions, furniture, the imprint of those who live there, and to other works. Thus the spectator can imagine and better grasp the founding principle behind the collection: the personality that brought these works together.

photos



© photos : Marc Damage

visitor circuit

L'intime opens on a tongue-in-cheek note, with Antoine de Galbert welcoming visitors into the **Vestibule** of his own home. Over seventy works by twentieth-century artists cover floor to ceiling in some 20 square metres: a collage by Kurt Schwitters, an embroidered text by Alighiero e Boetti, photographs by Mario Giacomelli, Erwin Wurm..., Denise Aubertin's "cooked books", Guillaume Treppoz's wax sculptures, an ink drawing by Henri Michaux, a recent video by Ger van Elk, a mechanical installation by the young artist Nicolas Darrot, a sculpture by the British artist John Isaacs.

All the other settings are anonymous, identified only by the name of the room that is recreated there.

Walking through the **Dining room**, visitors encounter twentieth-century design, represented by Charlotte Perriand, Martin Szekely, Marc Newson, and the Bouroullec brothers, as well as contemporary photography by Hiroshi Sugimoto, Claude Lévêque, Steve McQueen and Robin Collyer.

In the **Lounge**, furnished with chairs by Mies van der Rohe, a coffee table by Gae Aulenti and an eighteenth-century commode, visitors discover an alabaster sculpture by Ettore Spalletti and paintings by Bernard Frize, Ange Leccia and Noël Dolla.

On the **Office desk**, computer screens display share prices on the international markets. The wall behind is dominated by a gigantic photo of the Hong Kong stock exchange by Andreas Gursky. Facing it are pieces by Damien Hirst and Bill Viola.

The **Hallway** is a tribute to some of the Italian artists that these collectors support, including Giulio Paolini, Michelangelo Pistoletto, Carla Accardi, Enrico Castellani, and Maurizio Cattelan.

In a corner stands the **Storage** room that a collector rents from a specialist company. Unable to display all the pieces in their collection, many collectors hire space like this to store heteroclite groups of works waiting to go on loan, or others back from an exhibition. Space and volume alone dictate this juxtaposition of genres. In transit, relegated, forgotten even, all the works that a collector puts into storage nevertheless remain part of their collection.

Visitors continue along a corridor lined with closed doors. Behind these they discover **Toilets** and with them a few surprises, including a video, erotica, a collection of reliquaries and a series of photographs by Bernd and Hilla Becher.

Further along stands a hallway and its **Staircase** where three large formats by Rebeyrolle hang side by side with portraits by Maryan.

In the **Bathroom**, Paul McCarthy's sculpture *Cousin it* is reflected in the mirror that runs the length of the bath.

In a second smaller **Dining room** where each detail has been carefully considered (chairs by Robert Wilson, table by Richard Peduzzi, carpet by Andrée Putman), works by Sigurdur Arni Sigurdsson, Didier Ternet and Erik Dietman share space with a highly distinctive ceramics collection.

The Attic, redesigned as exhibition space, promises a rare and unforgettable experience. Over a hundred skulls, ethnological artefacts brought back from Africa, Asia, Oceania and South America, await the visitor along with religious ceremonial objects and mummies. This collector, who is also seduced by contemporary art, created a museum space in his attic with the sole purpose of housing these "emotionally-charged" works.

On to the **Bedroom** where visitors discover the unique atmosphere that reigns in this collector's home. The room has been divided into two for the exhibition. The multitude of primitive artworks and objects here are alternately cast in light and shadow. Pieces by Gina Pane, Tetsumi Kudo, Adriana Varejao, Arnulf Rainer, Franz West and Herman Nitsch surround the work of a young American artist, Julia Scher: a steel bed with, at each corner, video cameras and monitors honed in on the bed's occupants.

The last rooms in the basement are more conceptual. The **List** results from an encounter with a collector who, while owning major pieces from the second half of the twentieth century (important works by Marcel Broodthaers, early works by Daniel Buren, others by American conceptual artists) has chosen to live in a resolutely bare house. The vast majority of his collection remains in storage or is loaned to leading European museums. Instead he keeps with him a list of the artists in his collection.

Vision evokes the mental accumulation of images by the art historian Daniel Arasse. His relationship with these works is embodied in a slide projection chosen among the many thousands of photos he has taken and which form his collection of "painting details", an expression of his approach to painting and art history.

Just before leaving the exhibition, **Rhine Gold** narrates in video format the collection that one young art enthusiast compiled from the two hundred or so works he "borrowed" from museums around Europe, and which finished life at the bottom of a canal.

figures

- over 500 works (from primitive art to contemporary art)
- some 200 artists
- 15 recreated rooms (1 storeroom, 1 bedroom, 2 dining rooms, 4 toilets, 1 bathroom, 1 office, 3 hallways, 1 attic, 1 lounge).

a book

L'intime, le collectionneur derrière la porte, published in conjunction with Fage Editions and "number 0" in the series *collections privées*. 128 illustrated pages in French and English with texts by Patricia Falguières, Jean-Pierre Criqui and Gérard Wajcman on the theme of "the collection".

conferences

- **Thursday June 17th, 2004 at 7 p.m.** conversation with Gérard Wajcman, exhibition curator.
- **Thursday July 1st, 2004 at 7 p.m.** conference by Jean-Pierre Criqui.
- **Thursday September 9th, 2004 at 7 p.m.** conversations with collectors.
- **September 2004** (participants and date to be confirmed) a thought-provoking day of public debate on the theme of the private collection. Speakers will include collectors, museum directors, art critics and art historians.

about the exhibition by Gérard Wajcman*

"Anyone who's ever had the chance to take a look will know a collector's home is by no means an exhibition space. While one is often struck by the extreme intelligence that governs the position and juxtaposition of the works, one cannot really say they are "hung". They are simply there, often everywhere, part of life's daily disorder and not necessarily visible. Indeed, there is always a part of the collection that remains more or less out of sight, tidied away in boxes, loaned to museums, or put into storage (it has been known for entire collections to be stowed away, leaving on the walls only the trace of their absence). The reason being that artworks are not objects meant to look good in a place – in other words a decor – they are not supposed to be a way of trimming up life. The collection is the collector's universe. Henceforth the collector seeks not to look at but to live with his works, even when they do not cohabit. This idea of cohabitation is off course anyway. Works do not cohabit, they inhabit. Works are intimate with the collector (to a degree where partners may have cause for complaint). By entering the collector's home, his living room, the works first enter his life, his past too, his bedroom, perhaps even his bed and undoubtedly his mind... that which constitutes our greatest intimacy. They populate and occupy his world. They are his world.

This is what L'intime, le collectionneur derrière la porte sets out to show. Not another series of works, what we call "private collections", but worlds, a glimpse of these inhabited worlds where men and women live with works of art. We invite you to embark on a voyage of discovery, to lift the veil, sometimes for the first time, on some of these worlds, on fragments of these worlds and in particular the more mysterious ones where collectors have chosen to live day and night with contemporary art."

*Gérard Wajcman

Author, psychoanalyst, lecturer at the University of Paris – Vincennes-Saint Denis,
director of the Centre d'Etude sur l'Histoire du Regard.

Among his works:

Le Maître et l'Hystérique, Navarin/Le Seuil, 1982

L'interdit, Denoël, 1986; reprinted Nous, 2002

Le Jeu du Narcisse, Solin, 1994

Nature de vase à la morte de Chine, Dumerchez, 1997

L'objet du siècle, Verdier, 1998

Arrivée, départ, Nous, 2002

Collection, Nous, 1999, 2003

Théorie et pratique des fenêtres, Verdier, 2004

2004-2005 programme

exhibition 2 – Harald Falckenberg collection

OCTOBER 2004 – JANUARY 2005

The cycle of exhibitions of European private collections opens with the highly contemporary works of Hamburg collector Harald Falckenberg.

Over some ten years, Harald Falckenberg has put together a collection of more than 1,400 works housed in 4,000 square metres of space in a disused warehouse which he has transformed into a private museum. The collection is an ensemble of paintings, photographs, collages, videos and installations, all powerful, provocative and political works from the past forty years. Artists from Germany (from Martin Kippenberger to Jonathan Meese) and North America (such as Paul McCarthy and Mike Kelley) are strongly represented.

exhibition curator: Laurence Dreyfus, independent curator.

Born in 1969. Columnist since 1998 for *Beaux Arts* magazine, curator for the 2001 Contemporary Art Biennial in Lyons and for the first Prague Biennial in 2003. She devised the travelling exhibition *Art Digital Video* for the *Association Française d'Action Artistique*, and is currently preparing Mathieu Briand's solo exhibition at the MAC in Lyons.

exhibition 3 - Ann Hamilton

February - May 2005

This monographic exhibition is the first major showing in Paris of works by the American artist Ann Hamilton. As well as presenting her videos, *la maison rouge* invites the artist to create a specific work in three of its exhibition spaces. As in the past, she takes inspiration from the history of the site and from the building's architecture to combine sight and sound in an installation that connects with the venue's house and its industrial past. Language is the focus of Ann Hamilton's recent installations, seen in an almost tactile and metaphoric light through the particular attention she pays to the expression of a sound, or to the shape of a word traced by a hand.

Ann Hamilton was born in 1956 in Lima, Ohio.

After studying sculpture at the Yale School of Art, she trained in textile design at the University of Kansas. She is represented by Sean Kelly Gallery in New York.

From 1985 to 1991 she was assistant professor at the University of California, Santa Barbara, before returning to Columbus, Ohio, where she now lives and works.

She represented the United States at the Venice Biennial in 1999.

For almost twenty years, Ann Hamilton's work has been shown in major art institutions around the world: Hirshhorn Museum, Washington (*View*, 1991), Dia Center for the Arts, New York (*Tropos*, 1993), MoMA (*Projects 48 : Seam*, 1994), Tate Gallery (*Mneme*, 1994), Museum of Contemporary Art, Montreal (*Mattering, the body and the object*, 1998), Istanbul Biennial (2003), Mass MoCA, North Adams, Massachusetts (*Corpus*, 2003-2004).

exhibition curator: Waltraud Forelli.

Born in Austria in 1964. She has worked in New York, Vienna and Düsseldorf for Heike Curtze Gallery and ran Karsten Greve Gallery from 1994 to 2001. She now works freelance, organizing exhibitions with artists such as Ann Hamilton and Rebecca Horn (*Palais de Tokyo*, Paris, 2002). Two years ago she began a collaboration with Jean-Marc Bustamante (Venice Biennial, 2003).

the patio

Beginning in autumn 2004 and with each new season, *la maison rouge* will commission an artist to create a work in the 70 square-metre, open-air patio that juxtaposes the house. Surrounded by glass, open to the sky and to the changing weather, the Patio questions how we relate to urban space. It challenges the way we perceive the climate, and the relationship between interior and exterior (the works are shown inside an open-air glass case; spectators remain inside the foundation but are outside this case).

prolonging the exhibitions

La maison rouge extends the circle of initiates and enriches visitors' experience of its exhibitions through:

- guided visits (free, every Saturday),
- learning opportunities,
- special events.

These situate the works in relation to the artist's approach, the history of art and ideas, but also the art world today. Interaction and exchanges with other organisations given over to contemporary creation will be opportunities to observe the exhibited works from a given perspective.

A partnership with the University of Paris – Nanterre reserves a room several times a week for students and teachers from the university's degree course in exhibition arts. In return, visitors to *la maison rouge* can join students at lectures by contemporary art professionals. Over the 2004-2005 academic year, *la maison rouge* and the University of Paris – Nanterre exhibition arts degree course will launch a series of lectures on the theme of "the exhibition".

publications

For each of the collections it shows, *la maison rouge* publishes a carefully-documented catalogue intended to incite readers/visitors to reflect on the theme of the collection. *La maison rouge* publishes this series of books, entitled *collections privées*, in co-production with a young publisher, Gilles Fage. The "number 0" in this series coincides with the first exhibition, *L'intime*.

Fage éditions, 28 rue des tables claudiennes, 69001 Lyon, tel. +33 (0)4 72 07 70 98.

the building

In consultation with a panel including François Barré and Frédéric Edelmann, Antoine de Galbert chose Jean-Yves Clément of the Amplitude architectural agency in Grenoble to renovate a disused industrial site, purchased in 2000, in central Paris.

The 2,000 square-metre site comprises a succession of covered courtyards around a three-storey house under a glass ceiling. This house, after renovation, became the *maison rouge*, the heart of the venue. An important feature of the project was to safeguard the building's industrial past, hence the glass ceiling and original proportions have been preserved. Today the site houses 1,300 square metres of exhibition space, shared between four very differently-configured areas. A conference room, specialized bookstore and café complete the areas open to the public.

The artist Jean-Michel Alberola* was commissioned for the interior design of the reception areas.

Receptive to the founder's personality and his relationship to objects, Jean-Michel Alberola has 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.

*Born in Saida, Algeria, in 1953, Jean-Michel Alberola lives and works in Paris. Since the 1980s his work has been shown in Parisian (MNAM, 1993, ARC, 1997) and international institutions (De Pont Foundation, Tilburg, Netherlands, 2003, Valence Biennial, Spain).

the bookstore

la maison rouge has chosen *Bookstorming*, a specialist in contemporary art publications, for its bookstore at 10 bis, boulevard de la Bastille. It features a section on private collections, another with art DVDs and videos, and a vast selection of out-of-print books and books by artists. It also stocks publications covering the latest developments in the contemporary art world.

Bookstorming, Marc Sautereau, 3 rue de la perle, 75003 Paris, tel. +33 (0) 1 42 25 15 58

the café

The café, at the heart of the foundation and next to the "red house", is accessible to all for meals and refreshments during the foundation's opening hours. From its terrace, visitors can discover some of the works shown in the Patio.

The café serves set menus, specials, lunch and drinks plus brunch at weekends. Its decor is the work of the artist Jean-Michel Alberola.

about the building by Jean-Yves Clément, architect

La maison rouge contemporary art foundation nests in an enclave formed by boulevard de la Bastille and rue de Bercy in Paris' 12th arrondissement.

Step through the door in a quintessential Parisian façade and, with the far wall now demolished, one surprise leads to another. Visitors move between a succession of unexpected and very different spaces, which are in fact the reflection of the pseudo-industrial constructions in the anachronistic occupation of an urban enclave. Each of these spaces radiates a distinct atmosphere while remaining fairly unremarkable in their substance.

Our first reaction, with Antoine de Galbert, was to change nothing of this amazing, magical site on boulevard de la Bastille, facing Paris' only "harbour". Inside this enclave, completely turned in on itself, one could be anywhere in the world: Berlin, Milan, New York. With this solid appreciation of the site as our starting point, client and architect set about striking the balance between the functional elements without which the foundation could not exist, and maintaining visible traces of the past.

Antoine de Galbert was adamant that the foundation should have modern facilities: high quality and adjustable lighting, flexible hanging zones, ventilation and cooling throughout. This, plus the obligation to respect safety standards for a building that is open to the public and surrounded by residential structures, posed a sizeable technical challenge. Our response was to concentrate solutions in the ceiling as an architectural feature, reinforcing the spirit of the building at the same time. The roofing satisfies all these functional and safety requirements. It is a reassuring skin in which these functions come together as a single organ, essential to human well-being and safety. It is also a contemporary vision of beauty.

We transformed an existing volume on the roof into a technical zone. All the ducts run from here to criss-cross the ceilings like arteries: ventilation, mechanical smoke evacuation, cooling, natural air inlet. We covered the steel framework with fire-retardant (intumescent) paint and sprayed fire-retardant flocking onto the underside of all the steel troughs, inserted flame-resistant glass over the structure of the existing glass ceiling to bring it in line with fire regulations, and ran cable trays under the structure for the electricity supply and artificial lighting. Steel beams were added to support the roof before removing the original posts. The urban heating network was moved to give access to the basement. A goods lift was installed for works weighing up to three tonnes, plus a second lift to give everyone access to the different areas. Three hundred metres of moulding were also made. Throughout all this spectacular and technical construction work, each detail was carefully assessed and measured so as to create an overall harmony, fluidity and elegance without ever being ostentatious.

Light is, of course, crucial in an exhibition space. We choose a combination of artificial light and natural light. Artificial light satisfies the functional needs of the spaces and the works and brings out their beauty. Natural light connects to the outside world, to the imaginary and to open spaces. A patio was created in the centre that will diffuse an intense and horizontal natural light. An entire concrete floor was taken up to create a cathedral-like volume and capture natural light at its zenith.

The entrance had to be a space in itself, capable of bridging the transition from street to foundation. Antoine de Galbert had the excellent idea of asking Jean-Michel Alberola to transform it into an artwork by creating directly on the walls. We judged that this work would add to our treatment of light, the "skin", and the dialogue with the past. A dialogue with the actual red house around which the project is built. How the venue would fit in with its surroundings and with the city was another key consideration. We rapidly agreed that passers-by must be able to enter the heart of the project without having to buy a ticket for the exhibition, just to enjoy a cup of coffee. At the

same time, the building exists solely as a showcase for the works and should only have a subliminal influence on the visitor's experience.

We cannot overemphasize that solutions were chosen as being the most cost-effective and rational. This considerably influenced our work as architects, in the choice of materials, the choice of detail, even the spirit of the project overall. Our task has been to make this self-evident to the visitor. Nowhere is there any pretence; instead we allow each detail to emerge intrinsically 'in its most elementary and forceful state'.
Grenoble, February 2004.

Practical



getting there

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

RER Gare de Lyon

bus 20, 29 or 91

accessibility

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

opening hours

Wednesday to Sunday 11 a.m. to 7 p.m.

Late-night Thursday until 9 p.m.

Closed December 25th, January 1st and May 1st.

admission

full price: 6.50 euros

concessions: 3.50 euros (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: 20 euros

concessions: 12 euros

Free and unlimited admission to the exhibitions

Free or reduced rate admission to related cultural events.

guided tours

Free guided tour every Saturday (exhibition's ticket holders).

the team

Antoine de Galbert, president

Paula Aisemberg, managing director

Noëlig Le Roux and Claire Schillinger, assistants

Sylvain Sorgato, technical manager

Marie Muracciole, consultant

Jocelyne Fracheboud and K-mee Chung, graphic designers

Laurent Mercier, webmaster

biographies

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 that would give his commitment to contemporary creation both a permanent and a public dimension.

Paula Aisemberg

Born in Buenos Aires (Argentina) in 1966, Paula Aisemberg studied history and art history in Paris. After working with Fabienne Leclerc at the *Galerie des Archives*, she worked alongside Baudoin Lebon from 1997 to 2001. Since September 2001 Paula Aisemberg has been active in implementing the foundation project alongside Antoine de Galbert.