



Press kit

at the maison rouge from 13 February to 11 May 2014
press opening Wednesday 12 February 2014 from 4 pm to 6 pm
preview Wednesday 12 February 2014 from 6 pm to 9 pm

Berlinde de Bruyckere and Philippe Vandenberg

Il me faut tout oublier

Mathieu Pernot and Philippe Artières

L'asile des photographies

Florian Pugnaire and David Raffini

Le coefficient de Poisson (in the patio)

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Berlinde de Bruyckere and Philippe Vandenberg
Il me faut tout oublier



©Berlinde de Bruyckere, *Actaeon III*, 2012



©Philippe Vandenberg, *D'après l'ennemi intérieur*, 2003!

This exhibition brings together the work of two Belgian artists from different generations: a sculptor, Berlinde De Bruyckere (b. 1964, Ghent) and a painter, Philippe Vandenberg (1952, Ghent – 2009, Brussels), whose works have rarely been exhibited in France.

For the exhibition *Il me faut tout oublier*, De Bruyckere has not only contributed her artworks, but also collaborated in a unique manner with the curators. She has made her own personal selection of paintings and drawings by Vandenberg, thus introducing an intense and multi-layered dialogue. Continuing on her powerful presentation at the Belgian Pavillion in the Venice Biennale of 2013, De Bruyckere has created an imposing sculpture of wax and cloth especially for this exhibition at la Maison Rouge.

Previously, works by De Bruyckere and Vandenberg have been presented together at the exhibition *Innocence is precisely: never to avoid the worst* in 2012 at the De Pont Museum, in Tilburg, Netherlands.

Extract from the catalog *Philippe Vandenberg/Berlinde de Bruyckere. Innocence is precisely: never to avoid the worst.*

« Throughout one long year I went to the studio of Philippe Vandenberg at regular intervals. My task was to make a selection from his drawings and place my own drawings next to them. The result would become a book.

Between the closing of my own door and my arrival at Philippe's studio lay time and distance I needed to prepare myself for the task. Slow progress, made on foot, by tram, by train, by taxis and all the waiting in between. All that time was necessary to empty myself, to open myself to what I was looking for.

I remember every single visit to the studio. Especially the apprehension at "being allowed to see", at "having to see" everything in the workshop of another artist. What I would I think if, after my death, another artist was allowed to sit around browsing through my books? Am I really the right person for it? These questions haunted me as I set to work, viewing all of 30,000 drawings chronologically, most of them in sketchbooks or large folders. During the process, as time and again I met a kindred spirit, all my questions and my doubts were put to rest.

I have made an intuitive choice. The sequence of the series works like a "large" narrative, in which it becomes clear that there is a little difference in the cruelties people perpetrate. Our deepest and oldest fears hardly anyone dares to think of, or that we simply reject with a shudder, he entrusts to paper.

I often encounter myself; Philippe Vandenberg is a soul mate. Like Gustave Flaubert, he accepts no distinction between head and heart, between form and content. With people everything is related. In addition there is our shared love for the oldest masters.

What makes figures from antiquity so beautiful? Their originality. How much study and effort does it take to get free of them, to create something entirely your own?

Philippe Vandenberg left us an enormous quantity of drawings. They emanate a compelling force; he had no choice but to draw.

This is tangible in the childhood memory Philippe Vandenberg describes in *On the way in a cage is a man, his hands red*. Philippe is five years old and sitting under the table, drawing. Mother is ironing on the table. Father comes and stands by the table. They start arguing. Pain seeps into the drawing.”

Philippe writes:

« I understand the Trap for the first time, and the Trap is slammed shut. This table is the cage, I'm sitting in the cage. A cage with a red hot roof and bars of human legs. I lay the drawing in the middle of the cage. I crawl around it in circles. From now on I will do this is my entire life try to capture the image and it's motif of to the image from another angle. I push the drawing to the outside trough the bars of the cage, where it disappears under father's sole. I sit in the the trap and now I know: the drawing –the image- will be language. I must never stop drawing. The drawing will carry the inexpressible and will protect me... l'image a tout pouvoir. »

Next to this I can place a childhood memory of my own. The wet sheets over the edge of my sleeping cubicle. This image is indelible. Even though I couldn't see it on the outside, I knew what the image looked like. On display for all the other children to see. And when I hadn't urinated in the bed at night, then I dreamed I had. I too began to draw as a 5 year old, to escape. To escape a cruel reality. In the drawing everything was possible. My imagination was my salvation, in this was successful, but also very lonely.

As a 5-year-old girl I went to boarding school, born left-handed, which at the time was considered as something that had to be corrected. I began to stutter. According to the nuns a temporary symptom of unlearning my left-hand writing. But next I began wetting my bed. An even greater shame and humiliation. All this led to great loneliness, irreparable, but probably drive me to create.

I sit, leafing through the sketchbooks. I never looked for what I thought was the best drawing, rather I read them as I would a diary. In every drawing I sense how he is searching only to come to the same conclusion.

“We are unable to change, we are doomed to be prisoners of evil”. Every series is witness to imitate and internal conflicts. Only by drawing does he seem to control them. “

Berlinde de Bruyckere



©Philippe Vandenberg, *Kill them all*, 2005-2008

Berlinde de Bruyckere

Born in 1964 in Ghent. Leave and work in Ghent.

Single exhibitions

- 2013 55^e Biennale de Venise, Pavillon belge, Venise, Italie.
Kunsthau Graz, *'Berlinde de Bruyckere. In the flesh'*, Graz, Austria.
- 2012 Hauser & Wirth, *'Berlinde De Bruyckere. Three Sculptures'*, Zurich, Switzerland.
Arter, *'Berlinde De Bruyckere. Yara – The Wound'*, Istanbul, Turkey.
ACCA (Australian Centre for Contemporary Arts), *'Berlinde De Bruyckere. We are all Flesh'*, Melbourne, Australia.
- 2011 DHC/ART Foundation für Contemporary Art, *'Berlinde De Bruyckere'*, Montreal, Canada.
Kunstmuseum Moritzburg, *'Mysterium Leib. Berlinde De Bruyckere im Dialog mit Cranach und Pasolini'*, Halle, Germany.
Hauser & Wirth, *'Berlinde De Bruyckere. Into One-Another. To P.P.P.'*, New York, United States.
- 2009 Hauser & Wirth Colnaghi, *'Berlinde De Bruyckere – Luca Giordano. We Are All Flesh'*, London, United Kingdom.
- 2008 Espace Claude Berri, *'Berlinde De Bruyckere'*, Paris, France.
- 2006 Hauser & Wirth London, *'Schmerzemann'*, London, United Kingdom.
- 2005 La Maison Rouge, Fondation Antoine de Galbert, *'Berlinde De Bruyckere. Eén'*, Paris, France.
De Pont Foundation for Contemporary Art, *'Eén'*, Tilburg, Netherlands.
- 2002 Caermersklooster – Provinciaal Centrum voor Kunst en Cultuur, Ghent, Belgium.
- 2001 Köln Skulptur- Art Cologne, Cologne, Germany.
Maison de quartier de Rosendael Centre, *'C. Reybroeck, 1997'*, Dunkerque, France.
- 2000 De Pont Foundation for Contemporary Art, *'Aan één-genaaid'*, Tilburg, Netherlands.
- 1998 Campo-Santo, *'Tweeluis 98'*, Ghent, Belgium and Sint-Amandsberg, Belgium.
- 1995 Das Belgische Haus, *'Dialo(g) II (with Federico Fusì)'*, Keulen, Germany.

Group exhibitions

- 2013 *'Les Papesses'* Collection Lambert en Avignon, . Louise Bourgeois, Camille Claudel, Berlinde De Bruyckere, Kiki Smith, Jana Sterbak, Avignon, France.
Hamburger Bahnhof, *'Body Pressure. Sculpture since the 1960s'*, Berlin, Germany.

- 2012 De Pont Museum of Contemporary Art, *'Philippe Vandenberg & Berlinde De Bruyckere. Innocence is precisely: never to avoid the worst'*, Tilburg, Netherlands.
ME Collectors Room, *'Through the Looking Glass'*, Berlin, Germany.
Lokermise, *'Human Capsules. Eight Female Artists from the Ursula Hauser Collection'*, St.Gall, Switzerland.
- 2011 La Maison Rouge, *'Memories of the Future, The Olbricht Collection'*, Paris, France.
Musée des Beaux-Arts de Lyon, *'Collection Antoine de Galbert'*, Lyon, France.
- 2010 Museo di Arte Moderna e Contemporanea di Trento e Rovereto, *'Languages and Gwangju Biennale Hall, 'Gwangju Biennale 2010'*, Gwangju, South Korea.
- 2009 Beurs van Beurilage, *'Neit Normaal: Difference on Display'*, Amsterdam, Netherlands.
Centre Georges Pompidou, *'Le sort probable de l'homme qui avait avalé le fantôme'*, Paris, France.
'3rd Biennale of Contemporary Art in Moscow', Moscow, Russia.
- 2008 Maison de Victor Hugo, *'Les Misérables, un roman inconnu'*, Paris, France.
- 2007 Kunstmuseum Luzern, *'Berlinde De Bruyckere, Jenny Saville, Dan Flavin'*, Lucerne, Switzerland.
Art Basel 2007, Bâle, Switzerland.
- 2006 Hudson Valley Center for Contemporary Art, *'Figure it out'*, Peekskill, United States.
La Centrale Electrique, *'Zod'*, Bruxelles, Belgium.
- 2005 Musée des Beaux-Arts, *'La Peau est ce qu'il y a de plus profond'*, Valenciennes, France.
Institute of Contemporary Art, *'Springtide'*, Philadelphia, United States.
Palais des Beaux Arts, *'Visionary Belgium'*, Bruxelles, Belgium.
- 2004 Haunch of Venison, *'Animals'*, London, United Kingdom.
- 2003 Art Athena, *'The Ambiguity of the Image. Belgian Art Now'*, Athens, Greece.
La Biennale de Venise, *'L'Esposizione Internazionale d'Arte 2003'*, Venise, Italie.
- 2002 Museo Abello, *'Methamorphosis'*, Barcelona, Spain.
- 2000 MAMCO – Musée d'art Moderne et contemporain, *'Le jeu des 7 familles'*, Genève, Switzerland.
- 1999 Witte Zaal – Sint-Lucas Gent, *'Art from SMAK'*, Genth, Belgium.
- 1998 Frac Nord Pas-de-Calais, *'Aspects de l'art actuel en Belgique'*, Dunkerque, France.
- 1997 Fundacio La Caixa, *'Reality revisited – de Herinnering als verlangen'*, Barcelona, Spain.
- 1996 Nykyaiteen Museo, *'Above / Below the surface'*, Helsinki, Finland.
- 1994 Musée des Beaux-Arts, Hotel de Ville, *'Transfer'*, Charleroi, Belgium.
- 1993 Musée d'Art Moderne de la Communauté Urbaine de Lille, *'Escale / Stopover / Tussenstop'*, Villeneuve d'Asq, France.

Philippe Vandenberg

Born in Ghent in 1952, died in Brusselles in 2009.

Philippe Vandenberg was born in Ghent in 1952. It is in the Museum of Fine Arts of his native city that his encounter with work by Bosch and Gustave Van de Woestijne sparks off his fascination with painting. He reads Literature and History of Art at the University of Ghent from 1970 till 1972, when he decides to devote himself full-time to the study of painting. In 1976 he graduates with a degree in painting from the Royal Academy of Fine Arts in Ghent and two years later on a visit to New-York he discovers space in the work of Pollock, Rothko, Kline, and he is deeply impressed by seeing Ensor's *Fall of the Rebel Angels*. A first visit to the Prado in 1980 kindles his passion for Velasquez, El Greco and Goya. Philippe Vandenberg remains fascinated by literature and meeting Hugo Claus in 1985 results in the literary volume *The Sayings*, which resumes his connection with literature. Vandenberg then starts a series of drawings specifically made to put between book covers. In 1994 he lives through the *Book of Job* and the *Apocalypse*, Augustine, Sophocles, Heiner Müller, St John of the Cross and Cioran. A year later he writes *The state of things* and *The lamentation of the ship*, two books in which he has his texts enter in a dialogue with his lithographs. He also paints *The Seventh Sea*, which consists of small panels sparsely painted in oil, watercolor, gouache and blood. Like his drawings, the paintings gradually turn into emsembles. Between 1996 and 1999 he frequently visits Marseille, where Rimbaud died and Arthur was born. He creates "The Notebooks", a kind of diary made of drawings, watercolor and written notes. He becomes interested in Georg Trakl and Paul Celan and paints the portraits of Artaud and Ulrike Meinhof. On the occasion of his 1999 retrospective exhibition in the Museum of Contemporary Art in Antwerp, he writes *On his way in a cage is a man, his hands red*, an interim reflection on his oeuvre. "The Notebooks" are talking up a central place in his work and in 2003 a selection of drawings from them is exhibited under the title *Daily Drawings of Good & Vile 1997-2003*. In the same year *Pilgrim's Throat*, a volume of texts and drawings, is presented in the Dr Guislain Museum in Ghent. In 2004 *Painter's Exile* is published with etchings and the *Letter to the niggertext*.

Text and image have grown intimately entwined in Philippe Vandenberg's oeuvre.

Extract from the catalogue, *L'important c'est le kamikaze, oeuvre 2000-2006*, Musée Arthur Rimbaud, Charleville-Mézières.

Single exhibitons

- 2013 'Never to avoid the worst', Paris, France
Hauser & Wirth London, 'Phillippe Vandenberg', London, United Kingdom.
- 2012 De Pont Museum of Contemporary Art, 'Phillippe Vandenberg & Berlinde De Bruyckere. Innocence is precisely: never to avoid the worst', Tilburg, Netherland (traveling exhibition)
- 2009 Museum of Fine Arts, 'Hommage aan Philippe Vandenberg', Ghent and Ostend, Belgium.
- 2008 Angel Orensanz Foundation, 'Le Point Zero', New York, United States.
- 2006 Musée Rimbaud 'Philippe Vandenberg. L'important c'est le Kamikaze. Oeuvre 2000-2006', Charleville-Mézières, France.
- 2003 Dr. Guislain Museum, 'Phillippe Vandenberg. Pilgrim's throat', Ghent, Belgium.
Caermersklooster, 'Phillippe Vandenberg. Exil de peintre', Ghent, Belgium.
- 1999 Municipal Museum of Contemporary Art, 'Phillippe Vandenberg. Works 1995-1999', Anvers, Belgium.

- 1998 Museum of Fine Arts, '*Misery of the day*'; Ghent, Belgium.
- 1996 Heilig-Grafinstituut. '*Against the death of the light*'; Turnhout, Belgium.
- 1995 De Brakke Grond, '*In the secrecy of the icon. Philippe Vandenberg*', Amsterdam, Netherland.
Dhondt-Dhaenens Museum, '*Philippe Vandenberg – Markus Oehlen*'; Deurle, Belgique
Museum of Contemporary Art, '*Diptychon I – Philippe Vandenberg (Job XIII, 12) – Olav Chistopher*'
- 1994 Galerie Baronian, '*Works 1989-1994. The ash enunciations*'; Bruxelles, Belgium.
- 1993 Richard Foncke Gallery, '*Philippe Vandenberg. Portraits*'; Ghent, Belgium.
Campo Santo, '*The Crucifixion. Paintings 1982-1993*'; Sint Amandsberg, Belgium.
- 1986 Denise Cade Gallery – Art Propect Inc, '*Philippe Vandenberg. Recent paintings*';
New York, United-States

Group exhibitons

- 2013 M – Museum, '*The Beauty of Suffering*'; Louvain, Belgium
- 2012 Museum für Zeitgenössische Kunst, '*Der unbewachte Augenblick*'; Néau, Belgium
(Traveling exhibition)
- 2011 Center for art design and visual culture, '*Where do we migrate to?*'; Baltimore, MD,
United-States (traveling exhibition)
- 2010 European Council, '*Cabinet of Curiosities from Belgium for Europe*'; Bruxelles, Belgium.
Art Hall, '*Cobra & Co*' Tallinn, Estonia.
Municipal Museum of Contemporary Art, Ghent Museum of Fine arts, '*Hareng Saur: Ensor and Contemporary Art*'; Ghent, Belgium
National Museum of Fine Art, '*Cobra & Co*'; Riga, Latvia (Traveling exhibition)
- 2009 De Brakke Grond, '*The Last Session*'; Amsterdam, Pays-Bas
Boots Contemporary Space, '*Bad Moon Rising*'; St. Louis, MO, , États-Unis (Exposition
itinerante)
- 2008 ISCP New York City, '*Picture Parlor*'; New York, United States.
- 2007 Roger Raveel Museum, '*Watercolours*'; Machelen-Zulte, Belgium.
- 2006 Dr. Guislain Museum, '*Beyond Good and Evil*'; Ghent, Belgium.
- 2005 Dr. Guislain Museum, '*Heart. History. Narrative*'; Ghent, Belgium.
- 2003 Rogeer Raveel Museum, '*Raveel. Image and Poetry*'; Machelen-Zulte, Belgium
- 2001 Municipal Museum of Contemporary Art, '*Lieven Nollet – Atelier d'Artistes*'. Antwerp, Belgium.
- 2000 Museum of Fine Arts, '*The pillow of melancholy*'; Ghent, Belgium.
- 1999 Municipal Museum of Contemporary Art, '*The Opening. The Collection*'; Ghent, Belgium.
- 1996 Yan-Huang Art Museum, '*3 x 3 on paper. Three generations of Flemish artists*'; Beijing, China.
- 1995 Casino Luxembourg, '*Swinging sixties / Sparkling nineties. La collection d'Art contemporain de la Banque Bruxelles Lambert présentée par le Crédit Européen Luxembourg*'; Luxembourg.
- 1993 Museum van Bommel van Dam, '*Modernism in Painting. Ten years of painting in Flanders*';
Venlo, Netherland
- 1992 De Warande, '*Gordon-Matta Clark Foundation. A selection*'; Turnhout, Belgique
Museum of Modern Art – Mu.Zee.Um, '*Modernism in Painting. Ten years of painting in Flanders*'; Ostend, Belgique
Museum van Deinze en de Leiestreek, '*Works of art acquired by the Flemish Community. 1990-1991*'; Deinze, Belgique
- 1990 Gerard Palais des Beaux Arts, '*Portrait of a collection of contemporary art. Stéphane et Georges Uhoda collection*'; Charleroi, Belgium.
- 1989 Centre for Fine Arts, 'The Collection of Credit Communal. Belgian Art – 19th-20th century',
Brussels, Belgium

- 1988 Municipal Museum of Contemporary Art *'Collection and Collections'*, Ghent, Belgium.
- 1987 Solomon R. Guggenheim Museum, *'Fifty anniversary of collecting: an anniversary selection'*, New York, United-States.
- 1986 Tokyo Metropolitan Museum of Photography, *'16th international art exhibition'*, Tokyo, Japan
 The Art Society of the International Monetary Fund, *'Biennial of Criticism 1984'*, Washington, USA
 Palazzo de Bologna, *'New Flemish contemporary artists'*, Bologne, Italie
 Municipal Museum of Contemporary Art, *'Initiatief 86'*, Gand, Belgique
- 1985 Peter Stuyvesant Foundation, *'Art work. Eleven enterprises invited by the celebrating Peter Stuyvesant Foundation'*, Amsterdam, Netherland.
- 1983 Centre of Fine Arts, *'Approches Picturales – Picturale benadering'*, Bruxelles, Belgium.
- 1982 André Malraux Museum of Fine Arts, *'Encounter 82. Belgian art since 1945 and the U.H.A.P.'*, Le Havre, France.
- Centre of Fine Arts, *'The magic of the image'*, Brussels, Belgium
- 1981 Cité Internationale des Arts, *'Rachel Heller, Claudine Tousseau, Touhami, Toshi, Philippe Vandenberghe'*, Paris, France.
- Centre for Fine Arts, *'Perspectives 81. Prize of young Belgian Painting'*, Brussels, Belgium
'Drawing Prize of the city of Renaix', Renaix, Belgium
- 1976 Centre of Fine Arts, *'Acquisitions by the state 1974-1975'*, Brussels, Belgium.

Exhibition catalogue

Authors : Berlinde De Bruyckere, Philippe Vandenberg, Valérie Da Costa et Damien Sausset. 128 pages, price : 20 euros.

Some works:



Berlinde De Bruyckere, detail 2013 © Mirjam Devriendt.



©Philippe Vandenberg, *Aimer c'est flageller - flageller c'est aimer- aimer c'est l'enfer*, 1981-1998

Mathieu Pernot and Philippe Artières *L'asile des photographies*



Bal masqué, hôpital de Picauville (Manche), sans date. Photographe inconnu © Archives Fondation Bon-Sauveur

"In 2010, Le Point du Jour and the Fondation Bon-Sauveur invited us to work on the archives of the Picauville psychiatric hospital, some forty kilometres from Cherbourg. This invitation came in the wake of an earlier request: the old hospital buildings were due for demolition, and the Foundation had asked Le Point du Jour to help find another way to keep the memory of the hospital alive. It's unusual for a medical institution to approach a local cultural institution in this way. We didn't know exactly what to expect, but we were told that the audiovisual department had a collection of old photos and films, patiently compiled by Léon Faligot, a nurse at the Foundation. We would also be given access to the hospital's written archives which included medical files, some of which dated from before the Second World War. When we discovered these hundreds of photographs from the 1930s to the present day, stored away in cardboard boxes and files, we knew straightaway that we had stumbled upon buried treasure."

Mathieu Pernot and Philippe Artières.

Most of the pictures had no captions, and no-one knew who had taken the photographs nor who was in them, but the collection was incredibly diverse and embodied not just the life of an institution, but all the different ways photography could be used: identity photos, architectural photography, medical imaging, holiday snaps, press photos, family photos, postcards and official photographs. We quickly realised that the collection was less the history, in picture form, of an institution and symbol of how psychiatry had evolved, and more a history of photography from the point of view of the hospital which, as a community, is both specific and yet banal - a history much like any other yet rooted in the fringes of society; a kind of photograph asylum. And so a relationship emerged between the nature and the subject of these images. There were no great names and few remarkable events, just the everyday lives of ordinary people; no beautifully composed works of art, but instead a vivid reality captured by the photograph. While certain pictures hinted at Raymond Depardon's *San Clemente*, Charcot's *Hystériques* or the "freaks" photographed by Diane Arbus, the snapshots of Picauville - mealtimes, fetes, holidays - had a family-album normality. They offered an unprecedented counterpoint to the dramatic vision of "insanity" that had prevailed since the 19th century. Rather than each working individually with this body of material as we would normally have done, one as an artist, the other as a historian, we decided to make it the focus of a three-year shared project. The resulting exhibition and book are montages in which our vision runs alongside that of the nuns, doctors, patients and families who knew Picauville just as we did. *L'Asile des Photographies* does not, therefore, claim to be exact in every detail, despite its documentary nature, nor does it claim to be exhaustive, despite faithfully reproducing the great diversity of those documents. First and foremost it portrays an experience - ours - as part of a collective and therefore diverse history. We would like to extend our heartfelt thanks to the Fondation Bon-Sauveur and to the "people of Picauville" for having given us this freedom.

Mathieu Pernot and Philippe Artières

Mathieu Pernot's work has been widely exhibited, including at the Cité Nationale de l'Histoire de l'Immigration (2009), the Musée Nicéphore-Niépce (2007) and the Rencontres d'Arles (2007, 2002 and 1997). He has published ten books, the first of which was *Tsiganes* (Actes Sud, 1999).

Philippe Artières is Director of Research at the CNRS School for Advanced Studies in the Social Sciences (EHESS). His published works include *La vie écrite - Thérèse de Lisieux* (Les Belles Lettres, 2011), *D'après Foucault : gestes, programmes, luttes*, with Mathieu Potte-Bonneville, (Les Prairies Ordinaires, 2007) and *Le Livre des vies coupables : autobiographies de criminels, 1896-1909* (Albin-Michel, 2000). In 2013, he edited *La Révolte de la prison de Nancy - 15 janvier 1972*, for Le Point du Jour.

Over the past fifteen years, Philippe Artières and Mathieu Pernot, the former as a historian and the latter as an artist, have addressed similar subjects in forms that resemble inventories or stagings. These similar practices, and the friendship this has forged between the two men, prompted Le Point du Jour to suggest that they work together on the Picauville hospital archives. In 2004, Mathieu Pernot asked Philippe Artières to write a text that would accompany the photographs in *Hautes Surveillances* (Actes Sud). Depicting an empty prison interior as though it were a stage, with friends and family shouting to the prisoners from outside the walls, these photos bear witness to both the prison regime and the minute liberties taken by those subjected to it. Philippe Artières and Mathieu Pernot worked together on a further two books, both of which accompanied group shows on the

theme of imprisonment: *Archives de l'infamie. Michel Foucault, une collection imaginaire* (Bibliothèque municipale de Lyon / Les Prairies Ordinaires, 2009) and *L'Impossible photographie. Prisons parisiennes 1851-2010* (Musée Carnavalet / Paris-Musées, 2010).

Of obvious importance to the work of historian Philippe Artières, archives also feature in that of Mathieu Pernot. His book, *Un camp pour les bohémiens* (Actes Sud, 2001), was based on the anthropometric records of the itinerants sent to a camp in Saliers, near Arles, by the Vichy regime. Ten years later, Philippe Artières explored the very same Bouches-du-Rhône departmental archives for his exhibition, *Du bateau à la cité, l'enfermement à Marseille XVIIIe-XXe siècles*. This attention to penal systems doesn't prevent the two men from sharing an interest in a "history of the ordinary," the subheading of Philippe Artières' book *Rêves d'histoire - Pour une histoire de l'ordinaire* (*Les Prairies Ordinaires*, 2006). In it he discusses how ideas for research, a mix of political and personal, emerge from a random exploring of archives. Mathieu Pernot's *Le Grand Ensemble* (Le Point du Jour, 2007) could be one such subject. The photographer juxtaposes his pictures of imploding inner-city tower blocks with postcards of the same places in their glory days. By enlarging the tiny people on the postcards and linking them to the messages written on the back, Pernot reminds us how the human element was excluded from the functional housing of urban renewal.

The two most recent books by the artist and the historian again show us the lives of anonymous individuals through the prism of major political questions. In *Les Migrants* (GwinZegal, 2012), Mathieu Pernot considers the lives of migrants not through conventional photo-journalism but by photographing their huddled forms and the handwritten notebooks in which they recount their lives. In *Vie et mort de Paul Gény* (Le Seuil, 2013), Philippe Artières uses a narrative style rather than the academic to investigate the murder of a member of his family, a Jesuit priest who was killed by a "madman" in Rome between the two world wars. Both books combine images and text in a way that serves as neither illustration nor commentary. They reveal a subject while offering neither authoritative scientific discourse nor assertive artistic style. They leave it to our imagination to comprehend the facts.

In *L'Asile des Photographies*, Philippe Artières and Mathieu Pernot have again produced a work that is part documentary, part allusion.

Exhibition catalogue :

The catalog *l'Asile des photographies*, published by Le Point du Jour, received the Prix Nadar People Photo 2013 which rewards since 1955 a book on ancient or contemporary photography published in France during the year. By Mathieu Pernot and Philippe Artières.

288 pages, 176 photographs, price : 38 euros

The exhibition is co-produced with le Point du jour, at Cherbourg.

It is presented on 20 October 2013 to 26 January 2014.

109, avenue de Paris 50100 Cherbourg-Octeville

www.lepointdujour.eu

And also at the Jeu de Paume, the exhibition *Mathieu Pernot, La Traversée.*

On 11 February to 18 May 2014. 1 Place de la Concorde, 75008 Paris

www.jeudepaume.org

Activities

March, Thursday 13th, at 7pm:

Think madness, meeting of Frederic Gros, philosopher,

March, Thursday 27th, at 7pm:

A parallel history of photography, meeting with Mathieu Pernot and Philippe Artières

April, Saturday 5th, at 6pm:

Contemporary art and archives, roundtable moderated by Philippe Artières

for more information : www.lamaisonrouge.org

Some works:



Kermesse, hôpital de Picauville (Manche), sans date. Photographe inconnu, © Archives Fondation Bon-Sauveur



Carte postale de la série « *Bon-Sauveur de Picauville* » (Manche), sans date. Photographie: ©Chardey. ©Archives Fondation Bon-Sauveur



Kermesse, hôpital de Picauville (Manche), sans date. Photographie inconnu, © Archives Fondation Bon-Sauveur



Anciennes salles de bain, hôpital de Picauville (Manche), 2010. Photographe: ©Mathieu Pernot



Inventaire, hôpital de Picauville (Manche), 2010. Photographe : © Mathieu Pernot

Florian Pugnaire and David Raffini Le coefficient du Poisson (in the patio)



Florian Pugnaire et David Raffini/ *Sans titre*/2011 ©François Fernandez

Each winter, the association the friends of la Maison Rouge product a specific work for the patio foundation. This year, the members of the association chose the duo Florian Pugnaire and David Raffini.

The two artists met during their studies at the Villa Arson, where they are graduates; they design collaborative projects together since 2006. They simultaneously deploy personal work and production in two. Their collaboration is marked by the problematic of sculpture as “work event” and a penchant for the future of industrial objects. Bearing at its peak gesture and sculptural tension, or pictorial, Pugnaire and Raffini do not hesitate to abuse paints and materials across multiple videos. Cars and backhoes are also elements which attract their attention, particularly their production process and creation.

They cultivate an in-between where the purpose of the work is not always defined and where the workshop is of particular importance. An adventurous place where anything can be invented or modified. In 2008 and 2009, they include distinguished at Fesnoy – national Studio of Contemporary art, in Modules of the Palais de Tokyo, at the Ricard Foundation and at the gallery La Marine at Nice. In 2010 and 2011, the exhibition *Dynasty* MAMVP, reveals to the public, while the movie *Casse pipe*, successively present at Gebauer gallery of Berlin (Paris-Berlin 2011), and in the official selection of the Cannes Festival 2011 (out of competition).



Matière à réfléchir, 100x100 cm. © David Raffini 2013

Florian Pugnaire and David Raffini

Born in 1980 and 1982.

Live and work at Nice, in France.

Education

2006-2007 DNSEP à la Villa Arson, Nice

2006-2008 Le Fresnoy, Studio National des Arts Contemporains

Single exhibition

2013 *Chjami rispondi*, TORRI, Paris

Energie Sombre, Musée Picasso, Antibes, France.

Matières temps, Centre d'art contemporain Les églises, Chelles. France.

2012 *Florian Pugnaire & David Raffini*, Centre culturel Una Volta, Bastia, Corse.

2011 *Amnesia*, Espace contemporain Domaine Orenge, Patrimonio, Corse (D.Raffini)

Glissements (curated by Jean Marc Avrilla), Le Dojo, Nice.

Berlin Paris 2011, carlier I gebauer, Berlin, Germany

- 2010 *Hors Gabarit*, TORRI, Paris.
In Fine, Friche du Palais de Tokyo, Paris.
E figura si l'isula, fantasy island, FRAC Corse (D. Raffini)
- 2009 *Expanded-Crash*, Centre National d'Art Contemporain de la Villa Arson, Nice.
Expanded-Crash, Module 2, Palais de Tokyo, Paris.

Group exhibition

- 2013 *Saison 17*, Lieu Commun – Espace d'Art Contemporain, Toulouse, France.
Boite en valise (curated by Cédric Aurelle), Institut Français – Exposition itinérante
Sans matières ajoutées (curated by About : Blank), CNEAI, Chatou, France.
Entrée libre mais non obligatoire, Centre National d'Art Contemporain, Villa Arson, Nice, France.
Polkapalace, Musée Municipal d'Art et d'Histoire de Bastia, Bastia, Corse.
Réinventer le monde, Sala Rekalde, Bilbao, Spain (F. Pugnaire)
Fondre, battre, briser, Le pavillon blanc, Centre d'art de Colomiers, France.
- 2012 *First Shanghai Sculpture Project*, Shanghai Art Institute, China.
Sunshine and Precipitation, Catalyst Arts, Belfast, Ireland.
Texture/Material (Berlin Paris 2012), KLEMM'S Gallery, Berlin, Germany.
Les feux de l'amour, FRAC Aquitaine, Bordeaux, France (F. Pugnaire)
Paper, MAMAC, Nice, France. (F. Pugnaire)
New Abstract generation, Le Box, Fonds M-ARCO, Marseille, France.
- 2011 *La fabrique sonore*, Domaine Pommery, Reims, France.
Art-o-rama, Friche Belle de Mai, Marseille, France.
Focus, Parcours associé de la Biennale de Lyon, Vienne, France.
Programme video, Module 1 du Palais de Tokyo, Paris (F. Pugnaire)
Collectionneurs en situation, Espace de l'Art Concret, Mouans-Sartoux
La Sculpture autrement, Ecoparc, Mougins, France.
Que sera, sera..., CAN, Neuchâtel, Switzerland.
Tout ce que vous avez toujours voulu savoir sur le blanc, CAPC, Bordeaux (F. Pugnaire)
- 2010 *Dynasty*, Palais de Tokyo et MAMVP, Musée d'Art Moderne de la Ville de Paris, France.
Reset, Fondation d'entreprise Ricard, Paris (F. Pugnaire)
- 2009 *Kit invite n°2*, Paris•- Group show, RDF Galerie, Nice, France.
Points, lignes et plans-séquences, Galerie des musées, Toulon, France (F. Pugnaire)
<< II >>, RDF Galerie, Nice, France.
- 2008 *Home Cinema*, Traffic, Lausanne, Switzerland (F. Pugnaire)
Panorama 9-10, Le Fresnoy, Tourcoing, France. (F. Pugnaire)
Accidents de parcours, Performance, Corse.
Pavillon 7, Palais de Tokyo, Paris (D. Raffini)
- 2007 *Temps d'images*, La ferme du Buisson, Noisiel, France.
Panorama 8, le Fresnoy, Tourcoing, France. (F. Pugnaire)
- 2006 *L'égosystème*, le Confort Moderne, Poitiers, France.
Liste 09, Villa Arson, Nice, France.
Génération 2006, galerie de la Marine, Nice (F. Pugnaire)

Residences (F. Pugnaire)

- 2009-2010 : Cité Internationale des Arts, Paris
 2009 : Synagogue de Delm

La maison rouge

La maison rouge activities

On Wednesday, we taste tales

A Wednesday per month, a storyteller for children from 4 to 11 years in the areas of the red house for an imaginary journey into the world of fairy tales.

Formula "tales-taste" 9 € for children and accompanying

Duration : about 1h30

Information and reservations : stephaniemolinard@lamaisonrouge.org

The guided tours

For individual

Every Saturday and Sunday at 16h, red house offers a free guided tour of the exhibitions.

For groups

Guided tours on request (75 € + entrance fees)

Tours are given by students in art history, specializing in contemporary art.

Information and reservations: Stéphanie Molinard, 01.40.01.92.79 or stephaniemolinard@lamaisonrouge.org

*** Program and dates of all the activities available on the website: www.lamaisonrouge.org**

permanents partners :

Hiscox, specialist insurer



Richard de la Baume, Insurance Broker



La société l'Guzzini light the rooms of the fondation:



media partners:



la maison rouge is membre of Tram network .



Practical information



Transport

Subway : Quai de la Rapée (ligne 5) ou Bastille (lignes 1,5,8)

RER : Gare de Lyon

Bus : 20/29/91

Accessibility

The exhibition areas are accessible to disabled visitors or persons with reduced mobility.

Days and hours of operation

From Wednesday to Sunday from 11h to 19h

Thursday evenings until 21h

Closing the 25 December, 1st January and 1st may

Price list:

Full price : 8,00 €

Half price : 5,50 € (13-18 year-old, students, home of artists, senior card)

Free admission for children under 13 years old, unemployed, companions of disabled persons, members of ICOM and the Friends of la Maison Rouge

Annual pass, full price: 21 €

Pass, reduced price: 15 €

Free and unlimited access to exhibitions

Free or discounted rates for events exhibitions.