

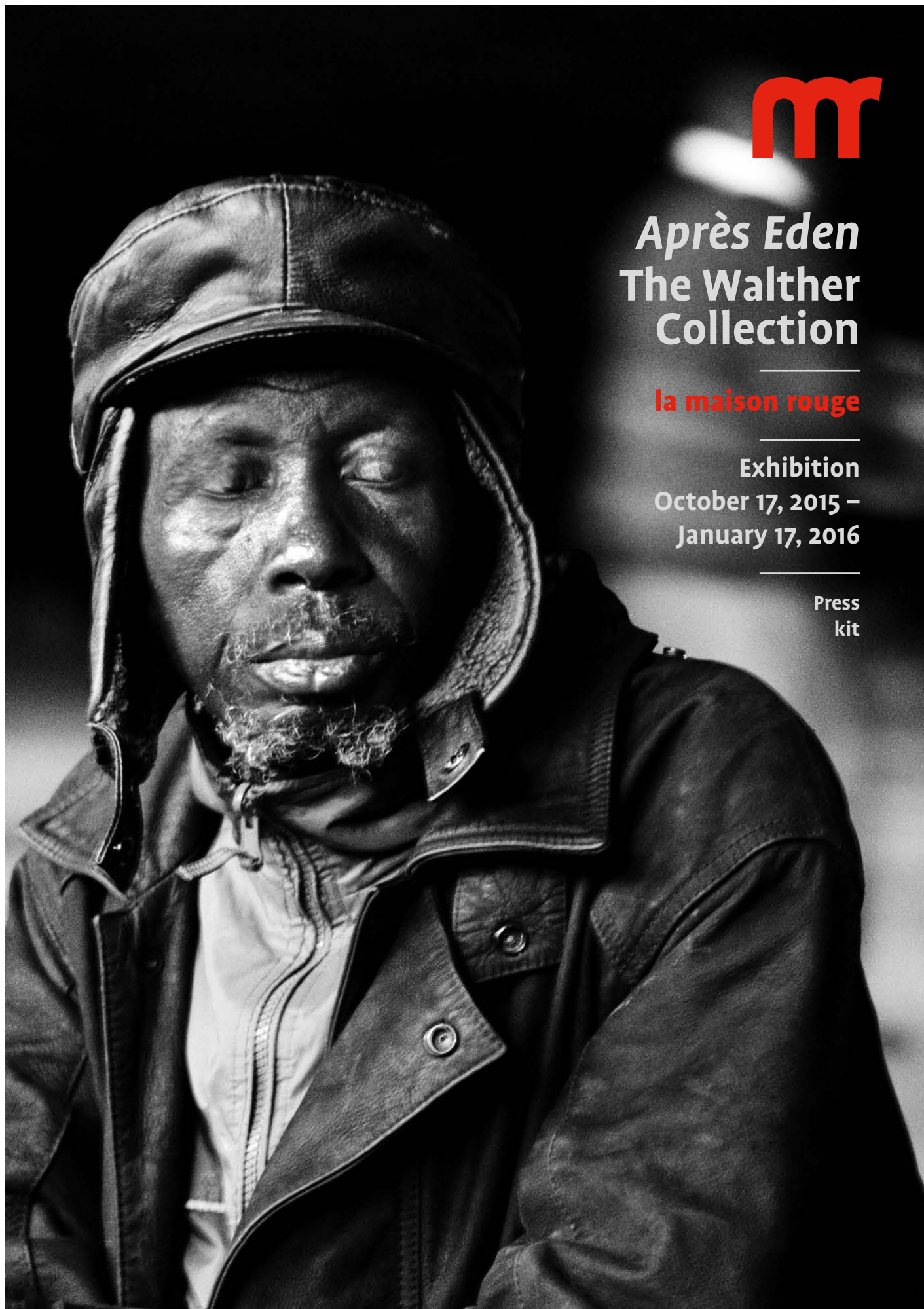


Après Eden
**The Walther
Collection**

la maison rouge

Exhibition
October 17, 2015 –
January 17, 2016

**Press
kit**



Après Eden The Walther Collection

Exhibition: October 17, 2015 – January 17, 2016

Opening preview: Friday, October 18 from 6 to 9 p.m.

Press Preview from 4 to 6 p.m.

Curator: Simon Njami

Since its opening, each autumn la maison rouge has shown a major international collection. Beginning October 17th, 2015, **Artur Walther's** exceptional collection of photography will be on view. Over a period of twenty years, **Artur Walther** has assembled significant and cohesive ensembles, beginning with German photography, then American, and later African and Asian photography.

Après Eden will present a selection of over 800 works by some fifty artists. Historical photography, daguerreotypes, contemporary photography, video works, journals and late nineteenth-century albums have been chosen by the curator, Simon Njami, to form an itinerary which takes in landscapes, faces, performance, portraiture, and anthropometric and ethnographic essays.

Artur Walther was born in Ulm, Germany. He lives and works in New York.

A former investment banker, he opened his collection to the public in 2010 with the inauguration

of a four-building museum complex in a residential area of Neu-Ulm / Berlafingen, the town where he was born in southern Germany. He has supported photographic programmes and grants for the past twenty years. **Artur Walther** began collecting in the late 1990s: first works by contemporary German photographers – particularly Bernd and Hilla Becher, and August Sander – before opening his collection to photography and video art from around the globe. His is now the largest collection of contemporary Asian and African photography in the world.

**Curator:
Simon Njami**

As well as founding the Ethnicolor Festival in 1987, Simon Njami has curated numerous exhibitions, and was one of the first to show contemporary African artists internationally. Between 2001 and 2007, he was artistic director of the African Photography Biennial - Rencontres de Bamako. He also curated Africa Remix, which between 2004 and 2007 travelled to Düsseldorf (Museum Kunst Palast), London (Hayward Gallery), Paris (Centre Pompidou), Tokyo (Mori Museum), Stockholm (Moderna Museet) and Johannesburg (Johannesburg Art Gallery).

In 2014 he curated The Divine Comedy, an exhibition of contemporary African art that was first shown at the Museum für Moderne Kunst in Frankfurt, then at the National Museum of African Arts in Washington (until November 1st 2015).



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Xenopolis, which assembles the work of Berlin-based artists of different nationalities on the theme of Berlin, opens in September 2015 at the Deutsche Bank KunstHalle in Berlin.

Simon Njami was co-curator of the first African Pavilion at the 52nd Venice Biennial. He also helped develop the first African contemporary art fair, held in Johannesburg in 2008. He is co-founder of *La Revue Noire*, a print magazine focusing on contemporary African art.

**Après Eden,
by Simon Njami**

A collection is a world in itself. A personal world, in constant evolution, whose contours can sometimes elude even the collector. To penetrate this peculiar land is to play the part of an explorer tasked with charting unfamiliar terrain. The world of Artur Walther is split between recurrent categories, introduced as the collector developed a greater understanding of himself, and gradually grasped the meaning of the gesture that first prompted the acquisition of a photograph: nature, i.e. landscapes, portraits, performance, the city and the otherness brought to the fore by science, books and albums, which are another of photography's favoured domains. The exhibition's title, *Après Eden* (After Eden), emerged out of the sequences and segments that make up the collection.

The Walther collection tells something beyond that which I, the outside observer, can perceive. When viewing the collection, I appreciate not just the images it contains but how they were assembled. Each has a life of its own, each bears its author's intention, yet I perceive them through the eyes of the collector who is intimately connected to what they may say, in this specific context. There is a causal reasoning between these landscapes, faces, performances, portraits,

ethnographic and anthropometric essays. There is a story. Because an exhibition is nothing other than a narrative, an interpretation at a global, total level. Images placed one next to the other will, following a humanist logic, produce a universality that transcends dates, places and techniques. There is also the scientific equation of the world and its inhabitants, in this quest which contains an alchemical dimension.

Africa, Europe, Asia no longer have any real importance. Geographic specificities disappear, leaving us with a meta-vision that transforms them into epiphenomena. Photography, once again, often tells us something other than whatever it ostensibly shows. I have come across, in a photograph, a tale, a parable with the human being as its raw matter. *Après Eden* results from the confrontation of two perspectives: that of the curator and that of the collector. And from this confrontation, this dialogue between two different sensibilities comes something that belongs neither quite to one, nor quite to the other.

cover:
Santu Mofokeng, *Eyes Wide Shut, Motouleng Cave, Clarens, from Chasing Shadows* (detail), 2004. © The Walther Collection and Lunetta Bartz Maker, Johannesburg



**Simon Njami
and Artur Walther:
In Conversation**

Extracts published
in the exhibition catalogue,
After Eden, The Walther Collection

Simon Njami: My first question is a basic one: Why do you collect? (...) Did you see the shape of your collection from the moment you started?

Artur Walther: For me, collecting was a very slow process. The initial step was about understanding my relation to photographs. In the 1990s, when I first began to collect, I became close with Bernd and Hilla Becher. Their work spoke to me. Not only were the landscapes and buildings they photographed familiar to me from my upbringing in Germany, but their systematic vision—their method of organizing structures and patterns—very much reflected the way I see the world. The Bechers encouraged me to study August Sander and Karl Blossfeldt, whose works became central to the collection. This was the beginning. Then I started making trips to China, which was a completely different culture from mine—and a completely different context in which art was being made. The work was startling: it was in color, it was digital, it was large-scale, and it was full of references to history and sociopolitical phenomena. It was very foreign to me. It took me several years of going back and forth to China before I acquired the first picture. Throughout this experience, I continuously asked myself: “How do I fit into this?”

SN: You said you started with German photography, which makes sense, given your heritage. But then you immersed yourself in the work of Chinese artists, and then you began to collect African photography. There’s no clear logic here, except for in terms of your global outlook, your curiosity, and your interest in other cultures.

AW: When I look at the Chinese photography in the collection, which is largely from the late 1980s to the mid-2000s, and the African photography, which covers several decades, from the late 1940s to the present, I see that both groups of artists were reflecting on social changes in their respective societies. But neither Chinese nor African photography was on the radar screen of the major institutions or collectors. If you look at the study of contemporary African and Chinese artists, and the presence of their work in Western museums and galleries, the fields only began to open up very recently. I had to ask myself why these contributions to our understanding of photography—and to our understanding of various cultures—were still on the margins. This was the question that has continuously guided me in thinking about collecting.

SN: Going back to the origins of the collection, why photography?

AW: After I left my work in the financial world, I wanted to explore different aspects of life. Like in many other stories about photography, I received a camera as a present. This is how I began. I started to use the camera, took classes, and rented a studio where I developed and printed in my darkroom. It was a fascinating period for me, as I was learning to see, to transform, to compose, to create. It was artistic, but also technical. During this time, I connected with a number of photographers. I took a one-on-one large-format camera class with Stephen Shore. I participated in workshops with Bruce Davidson, Joel Meyerowitz, and Mary Ellen Mark. This was in the mid-1990s.
(...)

SN: One might think that collecting is an act of selfishness. Why are you making books and showing your collection publicly?

AW: In the mid-2000s, after more than ten years of collecting photography, traveling to various biennials, developing relationships with artists,



and collecting their work in depth, there were more than one thousand works. They were in storage and couldn't be seen or studied. For me, collecting is not a selfish act. A collection should provide access and exposure to interpretation. A collection should not be static. So, I decided to open my collection to the public. In southern Germany, where I grew up, I built a white cube museum structure, and I renovated two existing houses to create spaces for exhibitions and programming. A year later, in 2011, I opened the Project Space in New York. This was the moment when the collection became much more than a personal ambition. Since that time, the collection's growth has been driven by curatorial concepts and themes. The initial focus was on examining works by African artists, which represented the largest segment of the collection. In 2010, we opened *Events of the Self: Portraiture and Social Identity*, curated by Okwui Enwezor, followed by *Appropriated Landscapes*, curated by Corinne Diserens, and *Distance and Desire: Encounters with the African Archive*, curated by Tamar Garb. During this time, we also presented twelve exhibitions on African photography in New York, which were either monographic shows or chapters from the larger exhibitions in Germany.

SN: Why do you work with outside curators?
As another outside curator, I'm interested in reading the collection in a totally different manner and in telling you my point of view. I'm looking at the same images, but I might see something else.

AW: To me, outside curators are crucial to the collection. They are selected for their expertise, their intimate knowledge of the subject matter, their ability to research and articulate, and their understanding of placing the works in a broader social, cultural, and artistic context. Practically speaking, they also add to the collection, advising on works that should be brought in to tell the fullest narrative of an exhibition. By working

with outside curators, I have learned so much from these different perspectives and different connections. It's very enriching. And the research broadens the collection in a significant way. (...)

SN: Following your series of three exhibitions on African photography, you presented *The Order of Things*, which was not focused solely on geography.

AW: Yes, in *The Order of Things*, the artists are working in series and sequences, they use grids and tableaux, taking an approach to photography that's about telling a story through visual essays or time-based imagery. They're not concerned with what Henri Cartier-Bresson called the "decisive moment." *The Order of Things*, named after Michel Foucault's 1966 study, addresses one of the most powerful and consistent tools of visual organization—the serial form—by engaging with examples from the medium's history, such as nineteenth-century criminal and ethnographic images, masterworks of twentieth-century portraiture, and innovative conceptual and performative photographs by contemporary artists from Africa, Asia, Europe, and North America. Seriality has been so integral to photography for more than a hundred years, but *The Order of Things* is really one of the first exhibitions to take this diverse, cross-cultural, time-spanning approach.

SN: *After Eden* brings together elements of each of your major exhibitions, but with new juxtapositions and different thematic frames. In merging these many diverse photographs across more than one hundred years, we're playing with what I call the "heterochrony"—the "heterotopy" dear to Foucault. We're putting together a multitude of cultures and visions. In the process, what new aspects are you discovering about the collection?



AW: In *After Eden*, you have created many intriguing passages and routes through the exhibition, which are unique to the spaces at La Maison Rouge. This strategy is different from any previous presentation of the collection. Within this context, we widen the lens on many of the dialogues that were central to our previous exhibitions. For example, within the collection's long-standing consideration of portraiture, we've set up an expansive dialogue between three masterworks of the twentieth century: August Sander's *Antlitz der Zeit*, Seydou Keïta's portraits from his midcentury Bamako studio, and Richard Avedon's portfolio *The Family*, an iconic series on the American power brokers and political leaders of the 1970s. To the sequence of historical African photographs and albums from the late nineteenth century that we showed in *Distance and Desire* we have added other forms of ethnographic photography from the same era, including mug shots and scientific studies made in Europe and North America, illustrating the earliest uses of photography in codifying races and genders. Works in video deploy the music and historical events that gave rise to cultural mythologies, whereas the juxtaposition of vernacular and contemporary images of architecture and cities from Johannesburg to Berlin, New York, and Tokyo provide kaleidoscopic viewpoints on the built environment. So, whereas several of our previous exhibitions have been highly focused on certain geographies or formal themes, this exhibition takes an expansive look at the collection.



**list
of artists**

- Ai Weiwei** (1957, China)
Dieter Appelt (1935, Germany)
Nobuyoshi Araki (1940, Japan)
Richard Avedon (1923–2004, United States)
Sammy Baloji (1978, Democratic Republic of the Congo)
Oladélé Ajiboyé Bamgboyé (1963, Nigeria)
Bernd and Hilla Becher (Bernd Becher, 1931–2007, Germany; Hilla Becher, 1931–2015, Germany)
Alphonse Bertillon (1853–1914, France)
Jodi Bieber (1966, South Africa)
Karl Blossfeldt (1865–1932, Germany)
Candice Breitz (1972, South Africa)
Theo Eshetu (1958, United Kingdom)
Rotimi Fani-Kayode (1955, Nigeria)
Samuel Fosso (1962, Cameroun)
Francis Galton (1822–1911, United Kingdom)
David Goldblatt (1930, South Africa)
Huang Yan (1966, China)
Seydou Keïta (1921–2001, Mali)
Hiroh Kikai (1945, Japan)
Yoshikazu Suzuki and Shohachi Kimura
(Suzuki, unknown dates, Japan; Kimura, 1893–1958, Japan)
Ma Liuming (1969, China)
Luo Yongjin (1960, China)
Jules Bernard Luys (1828–1897, France)
Christine Meisner (1970, Germany)
Arwed Messmer (1964, Germany)
Duane Michals (1932, United States)
- Sabelo Mlangeni** (1980, South Africa)
Santu Mofokeng (1956, South Africa)
Daido Moriyama (1938, Japan)
Zanele Muholi (1972, South Africa)
Eadweard Muybridge (1830–1904, United Kingdom)
Jo Ractliffe (1961, South Africa)
Thomas Ruff (1958, Germany)
Ed Ruscha (1937, United States)
August Sander (1876–1964, Germany)
Leonhard Schultze-Jena (1872–1955, Germany)
Stephen Shore (1947, United States)
Malick Sidibé (1935, Mali)
Penny Siopis (1953, South Africa)
Song Dong (1966, China)
Thomas Struth (1954, Germany)
Mikhael Subotzky (1981, South Africa)
Guy Tillim (1962, South Africa)
Patrick Waterhouse (1981, United Kingdom)
Kohei Yoshiyuki (1946, Japan)
Yang Fudong (1971, China)
Zhang Huan (1965, China)



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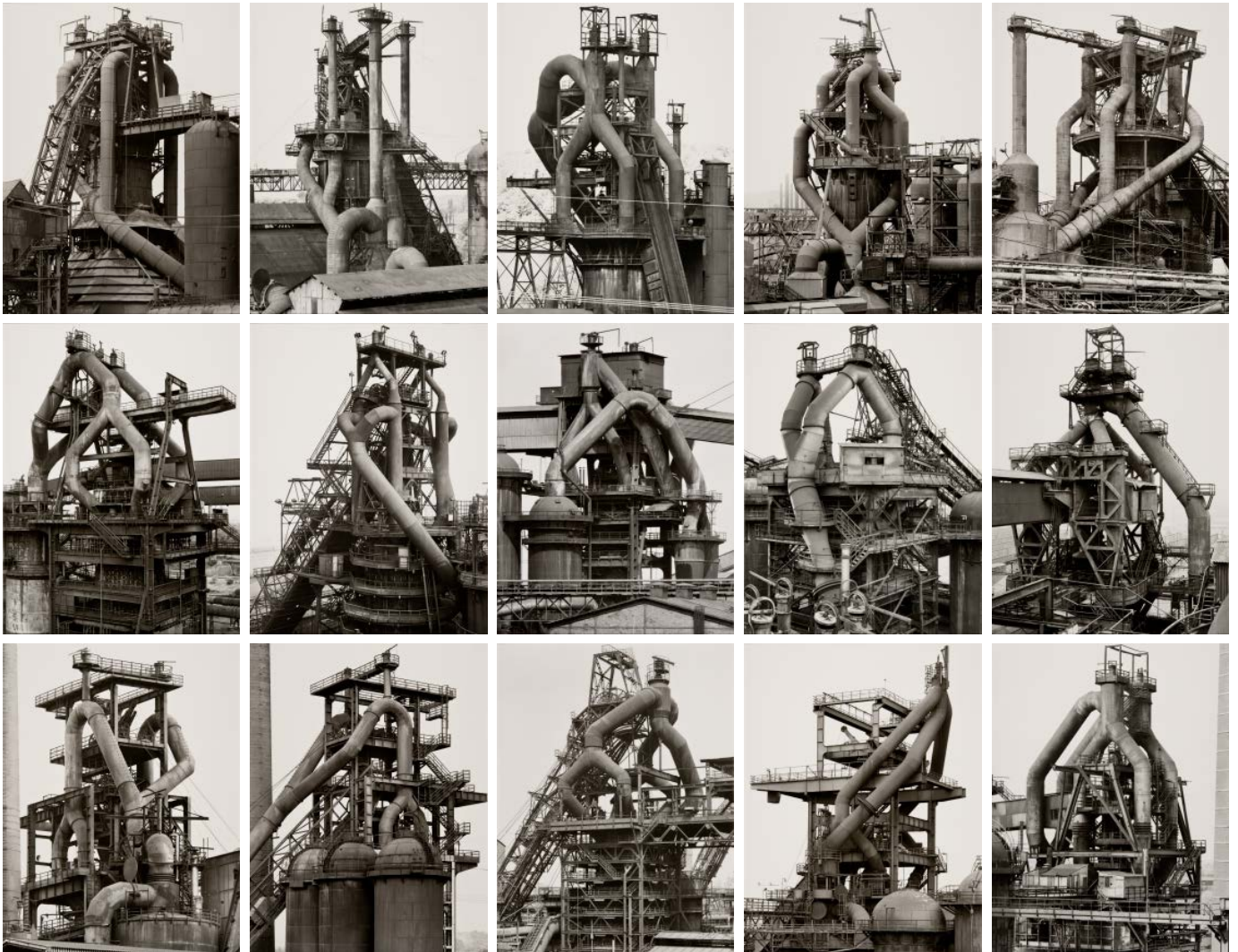


Karl Blossfeldt *Urformen der Kunst*, 1928 (details)



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Bernd et Hilla Becher *Hochöfen*, 1969-1995



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David Goldblatt *Sheep Farm at Oubip, Between Aggenys and Loop 10, Bushmanland, Northern Cape, 5 June 2004*



Jo Ractliffe série *As Terras do Fim do Mundo*
Mined forest outside Menongue on the road to Cuito Cuanavale, 2009



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Zanele Muholi série *Faces and Phases*, 2007-2013



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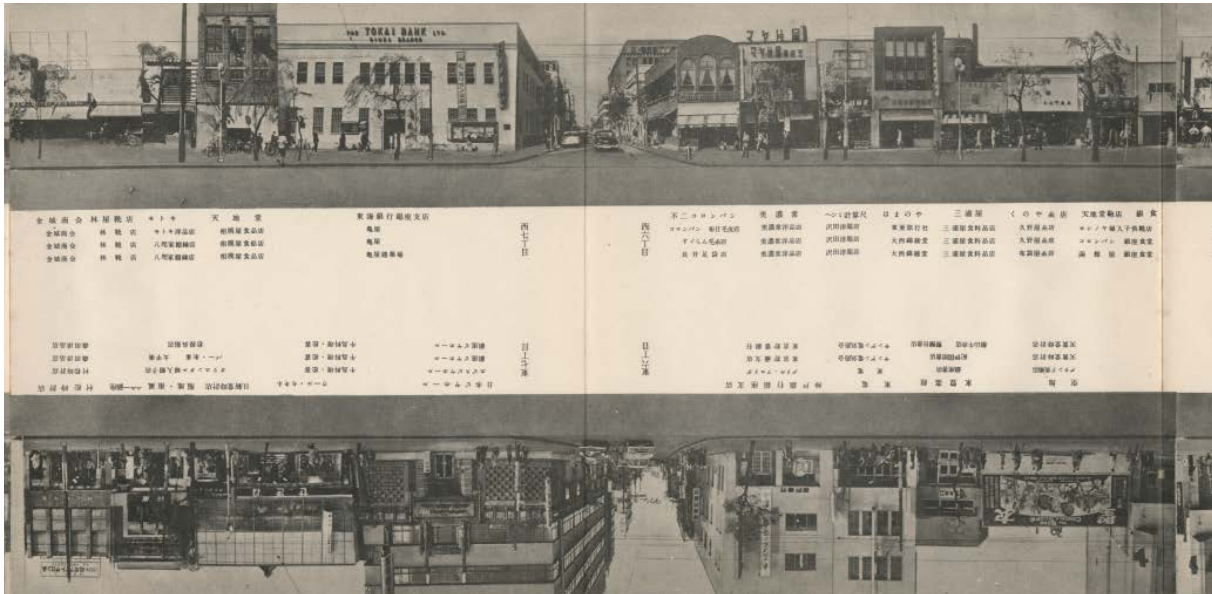


Guy Tillim Mai Mai militia in training near Beni, eastern DRC, for immediate deployment with the APC (Armée Populaire du Congo), the army of the RCD-KIS-ML Portraits I-XV, 2002

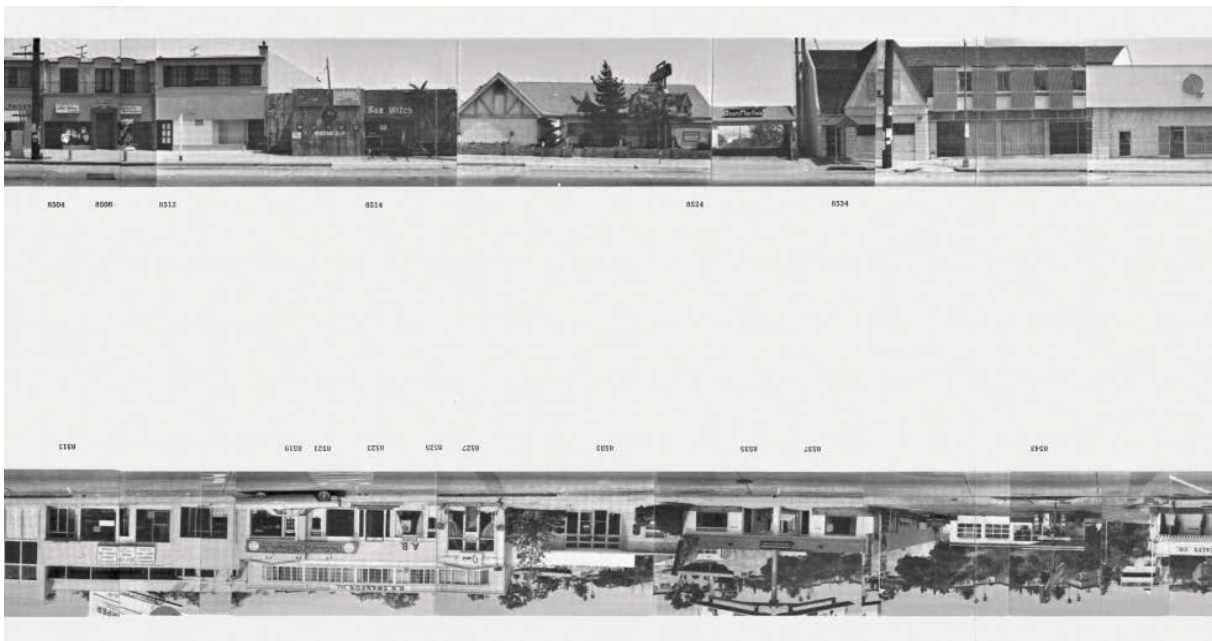


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Yoshikazu Suzuki et Shohachi Kimura *Ginza Kaiwai / Ginza Haccho*, 1954

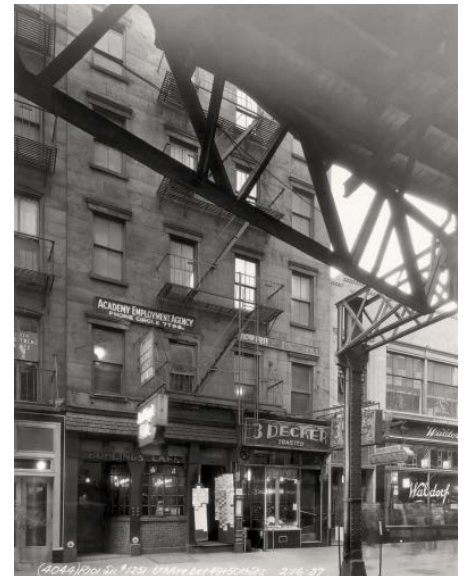
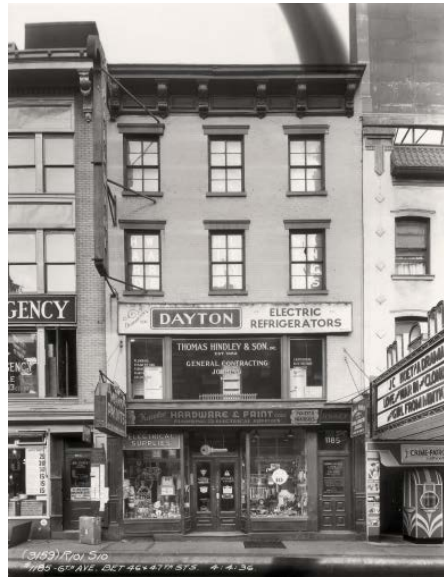


Ed Ruscha *Every Building on the Sunset Strip*, 1966



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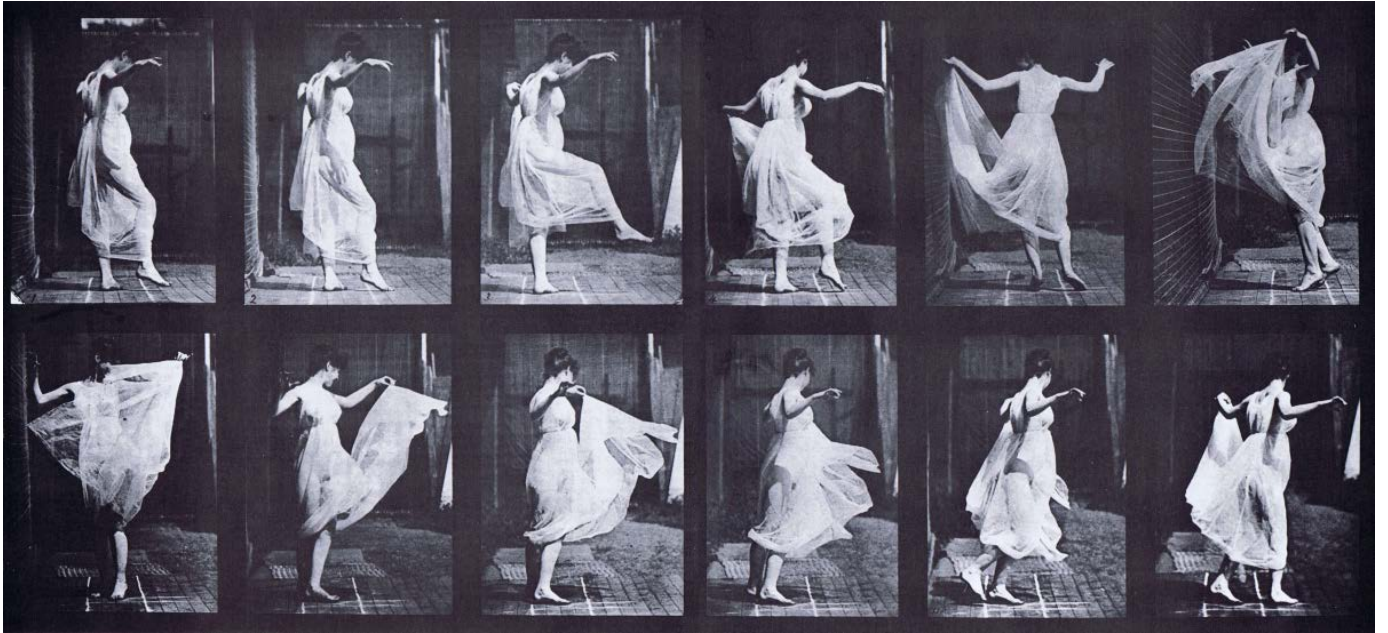


Anonyme Photographs of Businesses along Sixth Avenue, New York, 1936-37

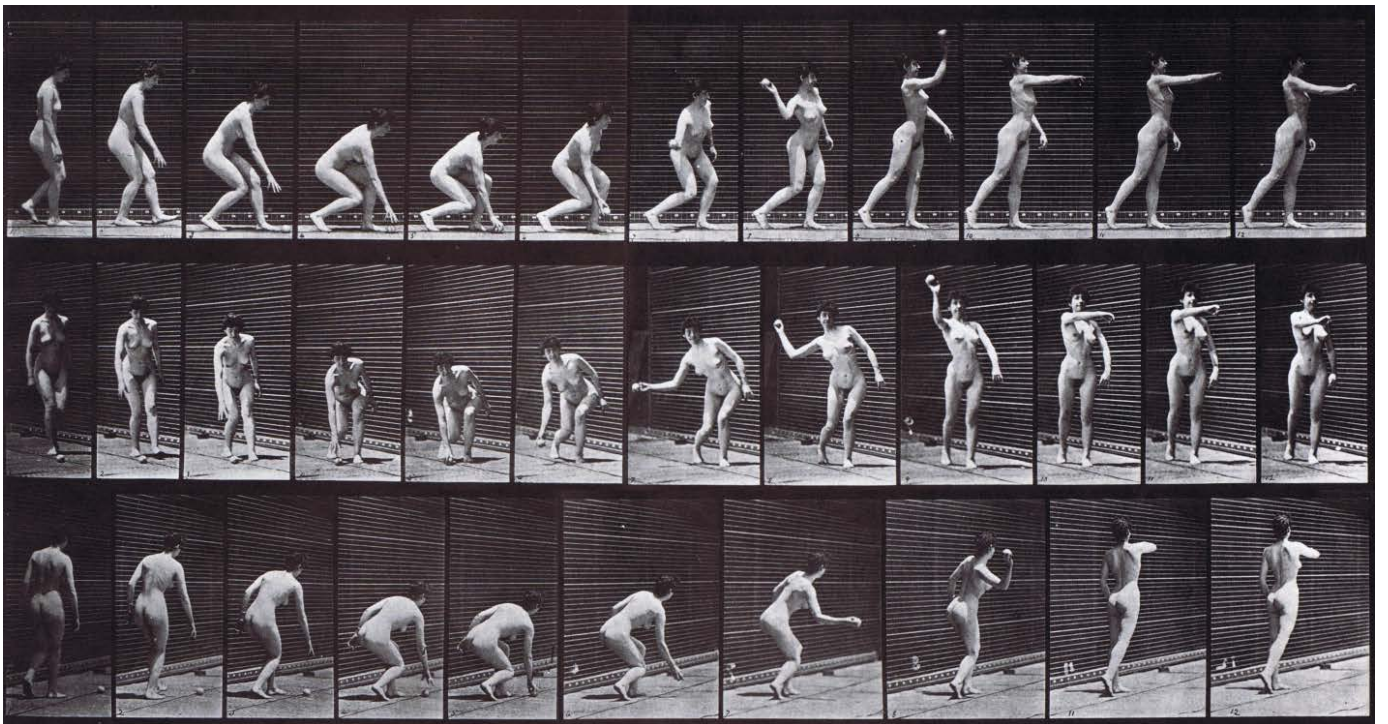


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Eadweard Muybridge *Animal Locomotion: Females, Plate 188, Dancing (fancy), 1887*

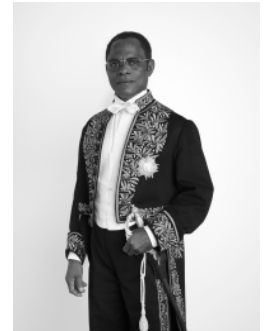
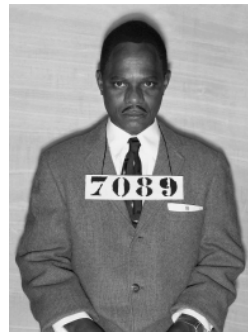
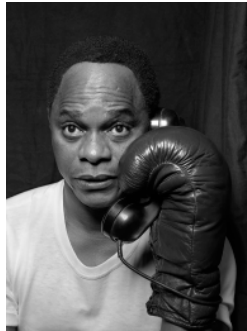
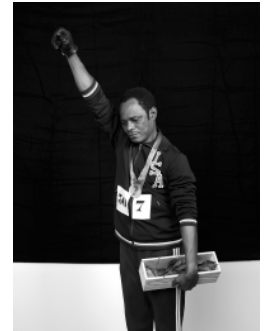
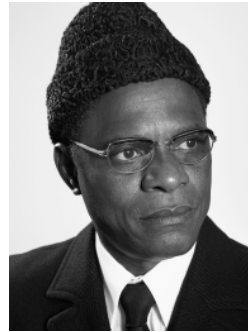


Eadweard Muybridge *Animal Locomotion: Females, Plate 303 Picking up a ball and throwing it, 1887*



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Samuel Fosso *African Spirits*
Self-Portraits, 2008



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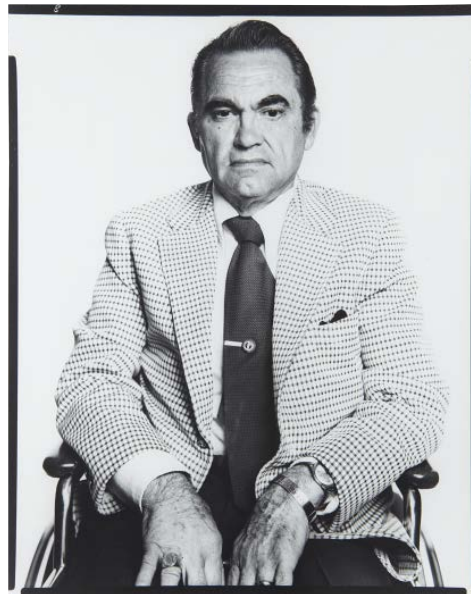
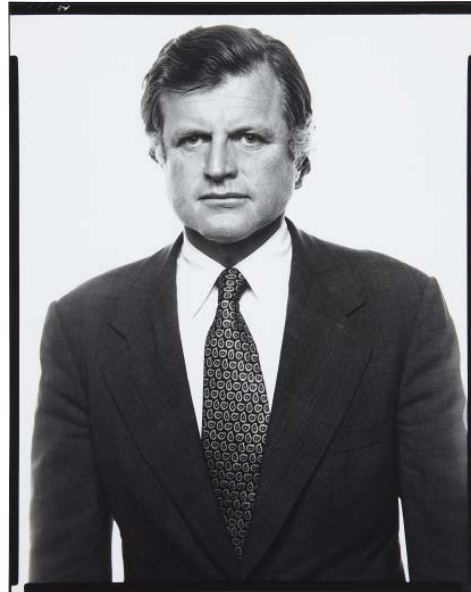


August Sander série *Antlitz der Zeit* (Face of Our Time), 1914-1929 (detail)
The Bricklayer, 1928; The Decorator, 1929;
The Herborist, 1929; Berlin Coal Carrier, 1929



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Richard Avedon *The Family*, 1976 (detail)

William Paley, Chairman of the Board, CBS, Inc; Edward Kennedy U.S. Senator, Massachusetts;
I. F. Stone, journalist; George Wallace, Governor Alabama



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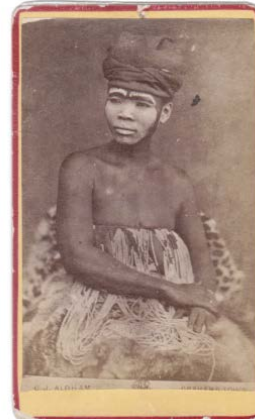


Seydou Keïta *Untitled*, 1952-55; *Untitled*, 1952-55
Untitled, 1956-57; *Untitled*, 1949



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Business card South Africa, second half of 19th century



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Nobuyoshi Araki 101 Works for Robert Frank (*Private Diary*), 1993 (details)



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Around the exhibitions

Inédits #5

► **Thursday, November 22th 2015 at 7.30 pm /**
performance

**A performance by and with
Louise Desbrusses**

A proposition by Aurélie Djian
and following the writer residency
of Emilie Notéris,
regional residency program
in Ile-de-France

► **Thursday, November, 12th 2015 at 7 pm / event**
Talk between Simon Njami and Artur Walther
conference in English

► **Thursday, November 19th 2015 at 7.30 pm /**
conférence-performance

Conférence de choses, 3rd Episode
Conference by Pierre Misfud- 2b company

To celebrate the 30th birthday of the Centre Culturel
Suisse, la maison rouge hosts the third episode
of a performance which was produced 9 times,
in multiple locations in Paris and which was once
broadcasted during eight hours at the CCS.
Conception: François Gremaud.

Conversations

**a program proposed by les Amis de la maison
rouge and the artist Jean-Jacques Lebel.**

► **Thursday, November 5th 2015 at 7 pm**
Talk between Jean-Jacques Lebel and Kader Attia
conference in French. Limited places

► **Wednesday, November 25th 2015 at 7.30 pm**
Talk between Jean-Jacques Lebel and John Giorno
conference in French. Limited places

Event

► **Saturday, November 14th at 5 pm**
**La maison rouge will host the book launch
of “L’Œil de Clairvaux” by Marion Lachaise**
an interactive book about the prison of Clairvaux.

Authors: **Christiane Taubira**, Attorney General,
Minister of Justice, **Sonya Faure**, journalist
at *Libération*; **Philippe Artières**, historian;
Denis Salas, jurist, essayist;
Olivier Marboeuf, author and director of the Espace
Khiasma; **Jean-François Leroux-Dhuys**, Chairman
of *Renaissance de l’Abbaye de Clairvaux*.

Published by Trans Photographic Press Editions

Young public activities

La petite visite

New!

**From now, la petite visite will take place
every Wednesday at 2.30 pm.**

The “petite visite” is a short guided tour
(30 to 45 minutes), which goes around a selection
of works from the ongoing exhibitions.

The petite visite is not strictly reserved for children
but is rather a tour for all generations!
From 6 years old.

Free of charge with exhibition ticket
9 euros full price | 6 euros concessions
Free under 13s
No advance booking



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Storytelling

One Wednesday a month, la maison rouge welcomes children from 4 to 9 years old.

9 euros (children and adults)

Only by booking at:

reservation@lamaisonrouge.org

Next:

November 18th 2015 at 3 pm,

December 9th 2015 at 3 pm,

January 13th 2016 at 3 pm

Find more:

www.lamaisonrouge.org

Booking at:

info@lamaisonrouge.org

Exhibition catalogue

Fage Editions and la maison rouge collaborate to publish the 13th volume of the collection *Privées*, 256 pages, 24 euros.

Available at the bookshop: Bookstorming.

Partners

medias partners



annual partners



la maison rouge is a member of Tram



Follow us on twitter, facebook, instagram and dailymotion



Upcoming exhibition

Ceramix

From March 9, 2016

An exhibition jointly presented in La maison rouge and in Sèvres – Cité de la céramique



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Baptiste Debombourg

Champ d'accélération, 2015

Exhibition in the patio

October 17, 2015 – January 17, 2016

Opening preview: Friday, October 18 from 6 to 9 p.m.
Press Preview from 4 to 6 p.m.

Once a year, les amis de la maison rouge chooses and produces a work for the foundation's patio. In 2015, its members have selected French sculptor and installation artist Baptiste Debombourg.

The work of **Baptiste Debombourg** takes root in chaos, though the artist is concerned less with the violence that engenders chaos and more with «what happens next».

Using a plurality of gestures, his art melds the extravagant and the bespoke, the ephemeral and the permanent, the trivial and the sublime. The accidental is a central element of his research.

The main premise of his work is to deconstruct ordinary materials and rebuild these elements into compelling new objects and environments: from destruction to creation.

His monumental laminated glass piece for la maison rouge's patio is both an artistic and an architectural exploit, being the largest glass installation ever produced to date.

Baptiste Debombourg was born in 1978. He lives and works in Paris.

He teaches visual arts at the Ecole Nationale Supérieure d'Architecture Paris-La Villette.

His work has been shown at venues worldwide, including Duplex100m2 in Sarajevo, Bosnia-Herzegovina (2010), CCA Andratx Contemporary Art Foundation in Palma de Mallorca, Spain (2011), Le Lieu Contemporary Art Centre in Quebec City, Canada (2012), Brauweiler Abbey, Germany (2012), and at the Maison Martin Margiela store in Miami during Art Basel Miami Beach, USA (2013).

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Baptiste Debombourg, *Champ d'accélération*, 2015
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Baptiste Debombourg, *Champ d'accélération*, 2015. © photo Sylvia Potocki



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les amis de la maison rouge

Les amis de la maison rouge helps and supports Antoine de Galbert's project. It puts forward ideas and takes part in debates on the private collection, suggests activities to tie in with the foundation's exhibitions, and contributes to making la maison rouge more widely known in France and internationally. As a friend of la maison rouge, you will:

- Be first to see exhibitions at la maison rouge
- Meet exhibiting artists, the curators and the team at la maison rouge
- Be invited to preview lunches
- Meet and network with other art enthusiasts
- Attend talks by and debate with experts and collectors
- Contribute ideas and suggest themes for lectures and exchanges as part of the «carte blanche to collectors»
- Suggest artists to create a work for the patio and take part in an annual vote to choose that artist
- Visit the most vibrant centers for contemporary art from Moscow to Dubai, Barcelona, Brussels, Toulouse...
- Discover exclusive venues, private collections and artists' studios
- Enjoy special access to collector's editions by artists exhibiting at la maison rouge
- Support a collection of books, edited by Patricia Falguières, with texts published for the first time in French addressing themes of museography, the exhibition, and the work of certain artists
- Become the benefactor of a book in the collection and have your name associated with it
- Be first to enroll for lectures, performances and events relating to the exhibitions
- Be part of a European network of partner institutions
- Belong to a unique enterprise in one of the most

dynamic venues in Paris

- Be involved in the original, open-minded project led by Antoine de Galbert and his foundation.

Membership from €95

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la maison rouge

La maison rouge, a private non-profit foundation, opened in June 2004 in Paris to promote contemporary creation through three temporary exhibitions a year. Solo or group shows, some are staged by independent curators. While La Maison Rouge was never intended to house the collection of its founder, Antoine de Galbert, an active figure on the French art scene, his personality and outlook as a collector are evident throughout. Since its very first exhibition, *Behind Closed Doors: The Private Life of Collections* (2004), La Maison Rouge has continued to show private collections and consider the issues and questions surrounding them.

Antoine de Galbert

Born in 1955 and a graduate in political science, Antoine de Galbert worked in corporate management before opening a contemporary art gallery in Grenoble for some ten years. Concurrently, he purchased the first works in a collection that was to take on growing importance in his life. In 2003, he chose to create a foundation as a means of both anchoring his commitment to contemporary creation.

building

La Maison Rouge occupies a renovated factory on a site covering 2,500 sq m in the Bastille district, opposite the Arsenal marina. Some 1,300 sq m are reserved for the galleries which encircle the "red house" from which the foundation takes its name. This concept of a house reflects



the foundation's vocation to be a pleasant and welcoming space where visitors can take in an exhibition, attend lectures, browse in the bookshop or enjoy a drink.

The reception area was designed by Jean-Michel Alberola (b. 1953, Paris).

the bookshop

Located next to La Maison Rouge at 10 bis, Boulevard de la Bastille, the bookshop is run by Book storming, a specialist in contemporary art books. Its selection of titles is regularly updated to reflect the exhibitions at La Maison Rouge. It also stocks artists' DVDs and videos, and a wide selection of out-of-print and artists' books, in addition to books on the latest developments in contemporary art.

Rose Bakery ^{culture} at la maison rouge

Rose Bakery ^{culture} joined la maison rouge on October 22nd 2010. Rose Bakery and la maison rouge are embarking on a specific project, led by interior designer-scenographer Emilie Bonaventure. Three times a year, visitors to la maison rouge will discover a "pop-up" café, designed by be-attitude. A first for a cultural venue.

Each season, the prototypes, special creations, limited editions, flea-market finds and other salvaged objects will make up an eye-catching decor which may or may not echo the foundation's exhibitions.

Émilie Bonaventure

Interior designer, scenographer, artistic director, specialist in French ceramics of the 1950s and creator, Emilie Bonaventure set up Be-Attitude in 2005. She believes art and luxury must interact on a daily basis, imagining crossovers between the two in all fields.

"Design meets curiosity, production meets imagination, creation meets professionalism": Be-Attitude builds on long-term, constructive partnerships with freelancers to propose a new idea of what a creative business should be.

Rose et Jean-Charles Carrarini

Originally based in London, Rose and Jean-Charles Carrarini opened Villandry in the late 1980s. After swapping London for Paris, in 2002 the Franco-British couple opened Rose Bakery on Rue des Martyrs, followed by a second spot in London's Dover Street Market in 2005, and in 2008 a third address in Paris in the Marais district, sealing their reputation once and for all. They have turned French mealtimes upside down and welcome customers for breakfast, brunch, lunch and early dinner. Rose Bakery ^{culture} developsthis concept by offering extra-long lunch hours and early dinner on Thursdays (last orders 8pm).

Rose Bakery ^{culture}

wednesday to Sunday
11am to 7pm

rosebakeryculture@lamaisonrouge.org
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Visitor information

la maison rouge

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Getting here

Metro: Quai de la Rapée (line 5)
or Bastille (lines 1, 5, 8)
RER : Gare de Lyon
Bus : 20, 29, 91

Access

The galleries are accessible to the disabled and mobility impaired visitors

Opening days and times

Wednesday to Sunday from 11am to 7pm
Late nights Thursday until 9pm
January 1st and May 1st

Admission

Full price: € 9
Concessions: € 6 (13-18, students, full-time artists, over 65s)
Free for under 13s, job-seekers, companions to disabled visitors, members of ICOM and Amis de la maison rouge

Annual pass: full price € 24
Annual pass: concessions € 16,50
Free and unlimited access to the exhibitions
Free access or reduced rates to related events.

