

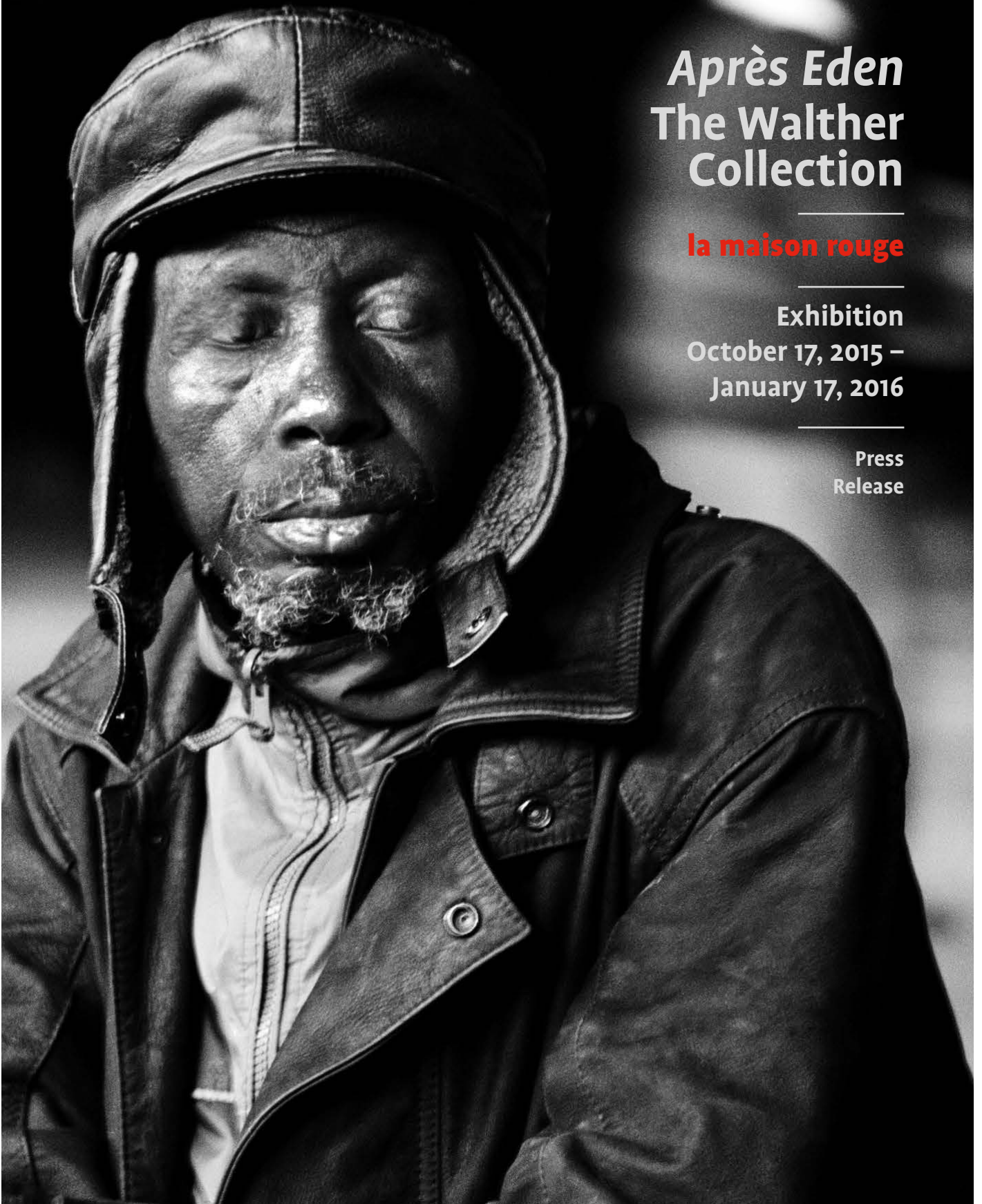


Après Eden
**The Walther
Collection**

la maison rouge

Exhibition
October 17, 2015 –
January 17, 2016

**Press
Release**



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 900 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 White Shut, Motouleng Cave, clarens, from chasing shadows* (Detail), 2004



**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, 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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Exhibition catalogue:

The thirteenth volume in the *Privées* collection,
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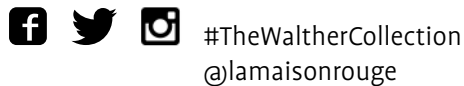
annual partners



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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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Mikhael Subotzky, *Mark, Hout Bay Beach*, 2005. Courtesy The Walther Collection and The Goodman Gallery, Johannesburg



Santu Mofokeng, *Chief More's Funeral, GaMogopa, from "Bloemhof,"* 1989.
Courtesy The Walther Collection and Lunetta Bartz/MAKER, Johannesburg



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August Sander, *Jungbauern (Young Farmers)*, 1914. © Die Photographische Sammlung / SK Stiftung Kultur – August Sander Archiv, Cologne / VG Bild-Kunst / ARS, NY



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Seydou Keita, *Untitled*, 1959-60. Courtesy The Walther Collection and C.A.A.C – The Pigozzi Collection



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Seydou Keita, *Untitled*, 1958. Courtesy The Walther Collection and C.A.A.C – The Pigozzi Collection



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Thomas Ruff, *Untitled Portraits*, 1981-1986. Courtesy The Walther Collection and David Zwirner Gallery



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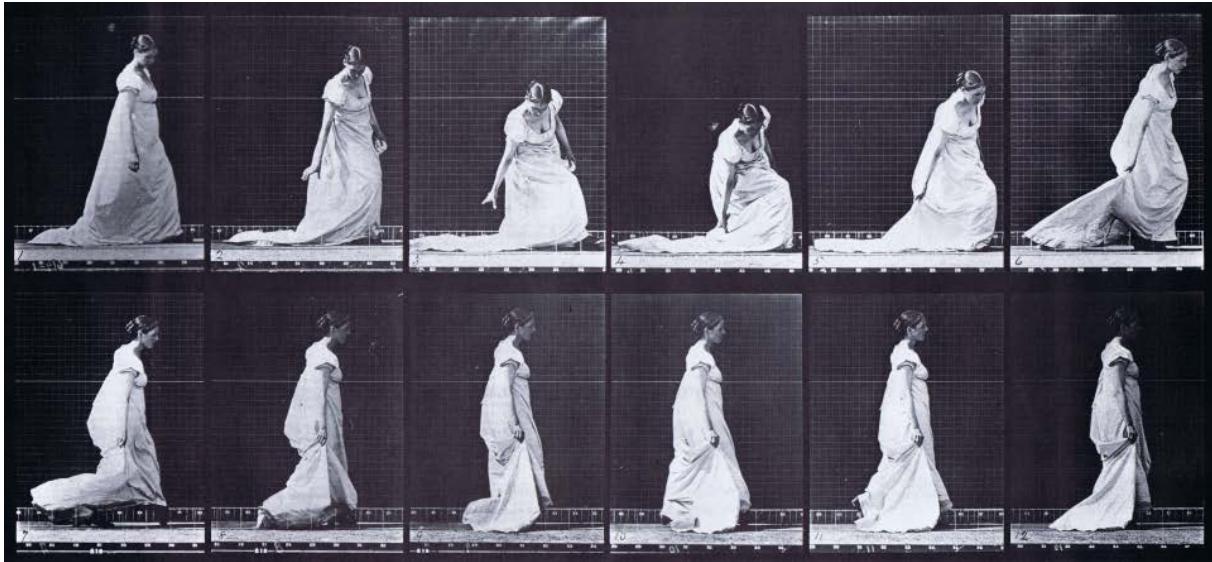


Karl Blossfeldt, *Urformen der Kunst*, 1928. Courtesy The Walther Collection and Karl Blossfeldt Archiv / Ann und Jürgen Wilde



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Eadweard Muybridge, *Animal Locomotion: Females & Males (draped)*.
Plate 207. Stooping and lifting train, 1887. Courtesy The Walther Collection



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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
Exhibition in the patio: October 17, 2015 – January 17, 2016



© Baptiste Debombourg



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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

t. +33 (0)1 40 01 94 38

amis@lamaisonrouge.org

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
tel/fax: + 33 1 46 28 21 14



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.

