



Eugen Gabritschevsky (1893-1979)

la maison rouge

Exhibition: July 8 –
September 18, 2016

Press kit

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Preview Thursday July 7, 2016

Press preview 9.30am – 11.30am

Professional preview 6pm – 9pm

curators (in Paris):

Antoine de Galbert and Noël Le Roux

**La maison rouge
presents the first major
showing in Paris of the work
of Russian artist
Eugen Gabritschevsky
(1893-1979).**

One of five siblings, **Eugen Gabritschevsky** was born in Moscow in 1893 to a well-to-do and cultured family, typical of Imperial Russia. After studying biology and insect genetics to a high level, he left the Soviet Union in 1924 to take up a research position at Columbia University. Gabritschevsky demonstrated great intelligence and erudition – those around him described him as an original thinker – and yet serious mental illness became a gradual obstacle to his scientific career, as well as preventing him from enjoying a stable emotional life. In 1926 he left the United States for Munich, to live with his brother, Georges. In 1931 he was confined to a psychiatric hospital and remained there until his death in 1979. The war years aside, Eugen Gabritschevsky thus spent almost fifty years at Haar-Eflingen hospital, near Munich. No longer occupied by scientific research, it was as though Gabritschevsky had freed his mind to produce a rich and abundant body of work, created in silence and solitude over three decades. The exhibition at La maison rouge presents works from this prolific period and, for the first time, others produced before 1929: charcoal drawings

on 50 x 65 cm sheets of paper, instilled with a dark and troubled, mystical and fantasy aesthetic. Works are presented chronologically and by theme: landscapes, both populated and deserted; cities and the crowds that inhabit them; the night, a time for carnivals, celebrations and concerts; mutations, physical deformations and hybridisation, and imaginary creatures. The techniques he employs – frottage (rubbing), grattage (scraping) and stamping – reveal that Gabritschevsky was a master of his art who showed great expressive freedom. Gabritschevsky's work found an audience thanks to Jean Dubuffet. It first came to Dubuffet's attention in 1948, although it wasn't until 1950-60 that he purchased 71 pieces for his *Compagnie de l'Art Brut*. Following this, he mentioned Gabritschevsky to his friend Alphonse Chave, who ran a gallery in Vence. Chave, together with his son Pierre, went immediately to see Gabritschevsky. He purchased almost his entire output which he exhibited on a regular basis. Shortly after, Chave sold some 600 drawings to Daniel Cordier, whose gallery championed Gabritschevsky for a number of years before making a significant donation of his work to the Musée National d'Art Moderne in Paris, in 1989. These works are now on long loan to Les Abattoirs in Toulouse.

Although a substantial number of drawings have, as one would expect, found their way into private collections, the selection of works shown at La maison rouge is highly representative of the artist's mindset, and the singularity and force of his art.



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It brings together **250 works** from among the thousands of drawings, together with archive documents (photographs and some of the artist's correspondence).

The exhibition, and the accompanying catalogue, are produced in partnership with the **Collection de l'Art Brut in Lausanne** and the **American Folk Art Museum in New York** where it will travel in autumn (11.11.16 – 02.19.17) then in spring (03.13.17 – 08.13.17).

**Annie Le Brun,
*Flooding from
the darkness: life***

Extract from
the catalogue
of the exhibition
*Eugen Gabritschevsky
1893-1979,*
Snoeck Editions, 2016.

Quite simply, he went where no one else had ever been, to reach—even at the cost of the gravest imbalance—the point where life reveals the terrifying splendor of its infinite metamorphoses between the organic and the inorganic, the vegetable and the mineral, the human and the animal. This disequilibrium was not madness but the “derangement of all the senses,” like the one Rimbaud required for the poet so that he could take upon himself “humanity, even of animals.” And that indeed is precisely what Gabritschevsky never stopped doing, having identified himself ever since he was a child with every life whose mystery he wanted to penetrate, even when this took him to the other side.

To the other side where, as far as could be from any deliberateness, he discovered the imprescriptible freedom of becoming one who witnesses the great spectacle of being. For Rimbaud, this was the way, and the only way, for the poet to reach “the unknown,

and when, bewildered, he ends by losing the intelligence of his visions, he has seen them.” Without forgetting this essential detail: “If what he finds down below has a form, he offers form: if it is formless, he offers formlessness.”

There is no other explanation for the constant diversity of form and handling with which Gabritschevsky's singularity is confounded, neither the “schizophrenic artist” nor the inspired scientist who became a seer to bring us back the inexhaustible richness of his cargos of the unknown.

How, then, can we not be dizzy by the constantly gestating fauna and flora of a multitude of lost or coming worlds, with their theater-jungles, their departing cities and their horizons of drift, places that could just as well have been revealed to us from the depths of their darkness by Victor Hugo, Arnold Böcklin, Emil Nolde, Léon Spilliaert, Yves Tanguy, Max Ernst, André Masson, Victor Brauner, Oscar Dominguez or Henri Michaux?

**Valérie Rousseau,
*Morphology
of the Imperceptible***

Extract from
the catalogue
of the exhibition
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“ This alternative world created by Gabritschevsky still bears the imprint of his interest in genetics (etymologically, “giving birth”), which took root in him at a young age, from the observation of subtle variations—the modification of forms and polymorphism, colors and chromatic sensibility—to the more specific study of phenomena of mutation and mimetism. The resurgence of his scientific knowledge, applied to the creation of artworks, recalls



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the mechanisms of creative automatism: "The painter's hand," as André Breton wrote of André Masson, "is no longer one that copies the forms of objects but one that, engaged with its own movement and with that alone, depicts involuntary figures in which experience shows that these forms will become reincorporated." Adapting to the respective qualities of the available supports, found in his immediate surroundings (tracing paper, X-ray paper, glossy magazine pages, perforated sheets, administrative notes), Gabritschevsky spread the gouache and watercolor with his fingers or a brush, combining different procedures (rubbing, folding, blots and scraping, creating patterns with sponges, rags or by tracing) in order to cause the appearance of random, suggestive forms, which he later refined with a brush or pencil. Gabritschevsky writes that "there are some procedures in painting (and in poetry) that use 'the unforeseen' to put you in direct contact with the magical essence of nature." In a word, that the unexpected and the random, in art as in science, are inscribed at the base of our knowledge. We know that in the scientific profession hypotheses and advances often result from fortuitous events.

Gabritschevsky's scientific manner combines an element of the imaginary and a singular form of creative thought that opens up unexpected perspectives. As his brother Georges observed, "it was not a dry science built only on logical conclusions; it was work full of artistic visions, the fundamental laws of being." The particular sensibility that characterizes his work arises from the contrast between his great mastery—the sophistication of his drawing, the thoughtful gesture that approaches the surface, the extent of his knowledge of the invisible, the vastness of his intellectual capacities—and the indistinct, even suspended atmosphere in which his subjects are immersed, recalling certain aspects of the work done by Max Ernst when in exile in the United States during the Second World War. Debraine rightly notes that "on several occasions [Gabritschevsky] seems

to be depicting the vertiginous random dance from which life emerged."

In 1946 he admitted that the real time of his own life had come to a halt: "I left normal, productive life so long ago that I can be considered a dead soul, a buried person [...], a kind of ruin that lives only by its memories, and disappears like a twilight that is morose for evermore." Sinking ever deeper, out of necessity or by will, into the confines of his researches, was he engulfed or did he or find himself again on the other side of his microscope's eyepiece? Tracing the movement of this one-way immersion, Gabritschevsky's prolific body of work forges an integral vision of what is on the cusp of life, a kind of genesis, or morphology, of the imperceptible."

**"My whole life lay before me
like a wide, sunny street;
I could see clearly
where I must turn,
and now everything has been
sunk in darkness."**

Quote of Eugen Gabritschevsky.



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Chronology

1893 Birth of Eugen Gabritschevsky in Moscow on December 3. He is the second son of five siblings: Alexander (1861-1968), Georg (1896-1979), Irene (1900-1996) and Elen (1899-1937). There will be no descendants bearing the Gabritschevsky name.

His father, Georg N. Gabritschevsky (1860-1907), an internationally renowned bacteriologist, works with Louis Pasteur in Paris, and also collaborates with Robert Koch and Paul Ehrlich in Germany. A university professor, he founds the first Institute of Epidemiology and Microbiology in Moscow.

1907 Premature death of Eugen's father from a streptococcal infection when Eugen is only fourteen. His mother, Elen (1862–1930) manages the children's education. The family goes to live with Elen's uncle and aunt, Vladimir and Elena Stankevich.

Eugen grows up in a privileged, cultivated and polyglot milieu, which will leave shape his work. Some twenty private tutors, both academics and artists, are employed to teach the Gabritschevsky children, who are all multilingual. Kurt Heinemann gives them philosophy lessons in German while his sister Marianne teaches them piano and violin. Eugen takes art lessons from the painter Alexei Mikhailovich Korin (1825–1923) and dance lessons from the leading dancer Mikhail Mordkin (1880–1944), partner of the famous ballerina Anna Pavlova. E. T. A. Hoffmann and Edgar Allan Poe are among his favorite writers.

Eugen begins drawing and painting on paper at an early age. As Georg recalls in 1959, "There was never a point in his life when he did not draw or paint in his free time. Eugen was drawing even before he could read and write properly."

1907 Travels to France.

Around 1910 Eugen Gabritschevsky visits an exhibition by the members of Mir Iskusstva (World of Art), founded in Moscow in 1898 by Benois,

Somov, Bakst, Filosofov and Lansere, and later joined by Chagall. The group also has a self-titled journal co-founded and edited by Diaghilev. Close to Art Nouveau and Symbolism, the group takes a keen interest in Russian history and folklore. It influences the development of theater design and plays a key role in the creation of Diaghilev's Ballets Russes. It seems likely that these figures made a strong impression on the young Eugen, which would explain the importance of theatricality in his work.

During his youth in Moscow, Eugen attends the literary salon of Margarita Morozova (1873–1958), wife of Mikhail Morozov and sister-in-law of Ivan Morozov, both collectors. Through them he may have access to their many works by contemporary Western European artists.

1910-1911 Attends the exhibition by the Moscow-based Jack of Diamonds movement (1910–13), featuring works by the Burliuk brothers, Goncharova, Larionov, Malevich, Lentulov, Mashkov, Konchalovsky, Falk, Kuprin, Fonvizin, Exter, Morgunov, Survage, Le Fauconnier, Kandinsky, Jawlensky, and Münster. The movement reinterprets the innovations of Cézanne and Post-Impressionism, and Fauvism and the Expressionism of the Blaue Reiter.

1912 He attends the talks organized by the Jack of Diamonds at the Polytechnic Museum in Moscow. In his diary he describes and illustrates the violent debates between D. Burliuk and Goncharova, who left the association the year before.

1913 Aged 20, he matriculates at Moscow University to study biology. He is particularly interested in questions relating to heredity and takes courses in embryology, histology, microscope technique and vertebrate and invertebrate anatomy. His precocious interest in nature, and especially entomology, seems to have guided his studies and explains the hybrid and imaginary animal figures found throughout his art. As Georg explains, "his imagination went hand in hand with his scientific, logical thought."



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1914 Second journey to Western Europe with his family. They travel to France and England and return to Russia via Norway and Sweden.

1917 He is apparently unscathed by the years of war and the Revolution. "Fortunately, my brother was not called up because the imperial government exempted the elite students. He then lived through the beginnings of the Revolution as a student, and on the face of things it did not change his life much. He was able to continue with his studies. When these were finished they kept him on at the university for the specialist work that earned him a reputation in his field."

1924-1927 Eugen leaves the Soviet Union in 1924. He will never return. After a short stay with Irene and Georg at the home of Marianne Heinemann in Munich, he sails to New York, arriving on January 19, 1925, to continue his post-doctoral studies at Columbia University under the supervision of Thomas Hunt Morgan. From summer 1925 to early 1926 he works in the laboratory at Woods Hole, Massachusetts.

During this American period he meets a young Frenchwoman nicknamed Tiette, with whom he has a romance.

1927-1929 In 1927 Eugen goes to study at the Institut Pasteur in Paris under Professor Roux. The articles he publishes at this time concern "Compensation for the separate growth of spider limbs." He also studies the behavior and development of flies, including a species which is named after him: *Volucella flava* Gabritchevsky. In 1929 he works for a few months at the Academy of Sciences in Munich and publishes his research in German. According to Georg, his brother's health deteriorates during this period, forcing him to stop work several times. "I visited him in 1927 and we traveled to Corsica, precisely because I wanted to help him relax. There we witnessed a number of signs—anxiety brought on by inoffensive individuals, the feeling he was being plotted against—which I thought were just emotional excess, but which were probably already the beginning of the illness that broke out in 1929

with a violence that is familiar to all doctors, and that is impossible to describe."

1930 His mother dies in Munich, shortly after being reunited with Eugen and Georg.

1931 In April, Eugen comes to Edinburgh University at the invitation of the geneticist Francis Albert Eley Crew, who welcomes foreign scientists forced to leave their country by the rise of fascism and the financial crisis. In October his health obliges him to interrupt his research and he returns to Munich.

Eventually, he is committed to the Eglfing-Haar psychiatric hospital, where, apart from occasional stays with his friends and brother, he will remain until his death in 1979. During World War II, it would seem, he stays with a number of people, notably Frau Kleindinst, a former German governess of his mother's, who has returned to her homeland. His scientific studies, kept in Georg's apartment in Munich, are destroyed in the bombardments.

He now devotes himself to art, working on recuperated materials (calendars, radiographic paper, hospital administrative documents). His brother records that Eugen also writes a great deal (letters and philosophical essays).

1939-1945 During World War II, he appears to have stayed with a number of people, notably Frau Kleindinst, a former German governess of his mother's, who has returned to her homeland.

1948 Jean Dubuffet is told about Eugen's work by Georg Gabritschevsky and by Professor Von Braunmühl, the artist's doctor.

1950 Georg Gabritschevsky emigrates to Washington. He asks a close friend of theirs, Emma Ponchelet, to visit Eugen regularly in hospital.

1960 Georg, eager for his brother's work to be known and seen, agrees for Jean Dubuffet to mention it to Alphonse Chave, a gallerist friend in Venice. Chave travels to Germany with his son Pierre, and the collector Jacques Uhlmann to acquire a sizeable selection of Eugen's 5,000 paintings and drawings.



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The same year, Alphonse and Pierre Chave sell 642 works to Galerie Daniel Cordier, whose donations to the Musée National d'Art Moderne – Centre Georges Pompidou in 1989 will help make Eugen's work better known in France. In 1972 Max Ernst buys five paintings from him and hangs them in his living room. Galerie Chave still shows Eugen's work today.

1962-1963 In a letter to this brother Alexander, whom he has not seen since he left Russia, Eugen writes: "I am living in a prison that the people here call Anstalt [...] The main thing I have done is paint fantastic painting. There have been exhibitions in Frankfurt, New York, Vence (in France), and they have described me as a painter of genius. Now, though, I don't work much and I live with the reviews from the past. I worked like mad for a while but all that's in the past now."

1979 Eugen Gabritchevsky dies in Haar on April 5, at the age of 86.

Aknowledgments

This exhibition has been greatly enriched by the Musée national d'Art Moderne, whose Cordier donation are on permanent loan at the Musée des Abattoirs in Toulouse and the Collection de l'Art Brut in Lausanne.

We are also grateful to the following private lenders for their generosity: Pierre and Madeleine Chave, who made available a large number of works, some from their personal collection.

The maison rouge warmly thanks Eugen Gabritchevsky's family for its collaboration and generosity: Helen and Eugen Troubetzkoy, Andrew Kotchoubey, Natalie and Peter Derby Tatiana Kotchoubey

As well as the private owners: Bruno Decharme, Galerie Delmes & Zander Antoine de Galbert, Audrey B. Heckler, Annie Le Brun, Josette Rispal, and all the collectors who prefer to remain anonymous

Partners

The Collection de l'Art Brut, Lausanne
November 11th 2016 – February 19th 2017
American Folk Art Museum, New York
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**Exhibition
catalogue**

The catalogue, published by Les Éditions Snoeck, is a joint production of La maison rouge (Paris), the American Folk Art Museum (New York) and the Collection de l'Art Brut (Lausanne).

Academic texts

- Letter by Eugen Gabritschevsky, 1946
- Annie Le Brun, *Flooding from the Darkness: Life*
- Sarah Lombardi and Pascale Jeanneret:
*Jean Dubuffet, Eugen Gabritschevsky,
and the Collection de l'Art Brut*
- Valérie Rousseau: *Eugen Gabritschevsky:
Morphology of the Imperceptible*

Chronology by Antoine de Galbert and Noël Le Roux

Bibliography by Vincent Monod

192 pages, €30

also...

From July 8th to September 18th 2016,

La maison rouge presents a solo show
by French artist **Nicolas Darrot**
and an installation by **Boris Chouvellon**,
produced by Les Amis de la maison rouge.

front page:

Eugen Gabritschevsky,

Frau Inland (detail), march 1951.

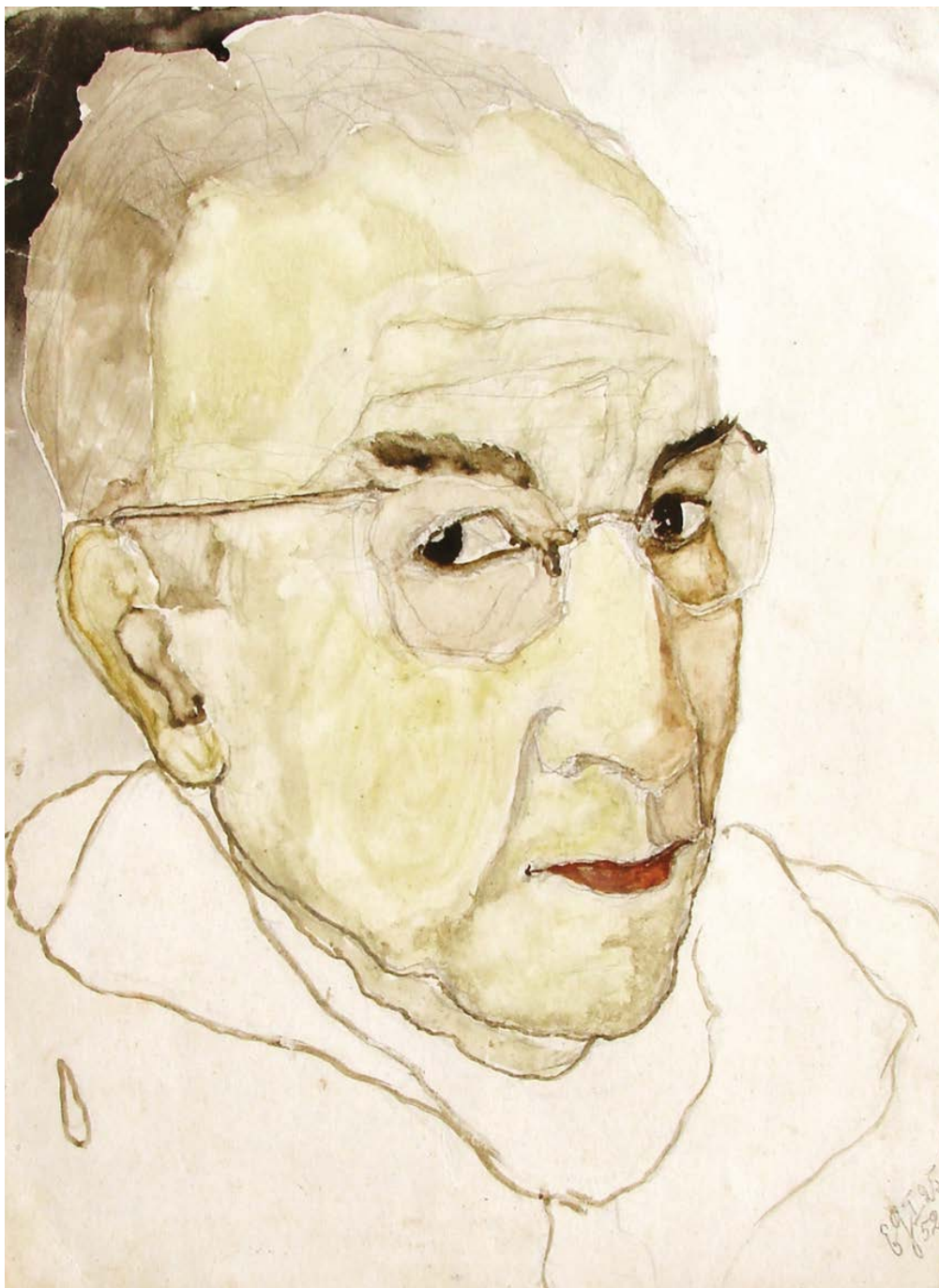
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Eugen Gabritschevsky, Untitled, 1952, watercolor and pencil on paper, 32.5 x 24 cm.
Collection Chave, Vence. © Galerie Chave



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Eugen Gabritschevsky reading at the window of the drawing studio in the family home.
© Archives Helen Troubetzkoy



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Eugen Gabritschevsky, *Untitled*, 1930, Munich, pastel, charcoal, and red chalk on paper, 47 x 33 cm.
Private collection, New York. © Adam Reich



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Eugen Gabritschevsky, *und der Geburten zahlenlose plage droht jeden Tag als mit dem jüngsten Tage* (And the scourge of innumerable births heralds each day as if it were the last), November 1940, gouache on paper, 25 x 34.5 cm. Collection Chave, Vence. © Galerie Chave



Eugen Gabritschevsky, Untitled, between 1945 and 1947, gouache on paper, 41 x 58 cm. Collection de l'Art Brut, Lausanne. © Atelier de numérisation – Ville de Lausanne, Amélie Blanc, Caroline Smyrliadis/Collection de l'Art Brut, Lausanne



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Eugen Gabritschevsky, Untitled, 1949, gouache on paper, 43 x 61 cm.
Collection Chave, Venice. © Galerie Chave



Eugen Gabritschevsky, Untitled, 1942, gouache on paper, 21 x 29.5 cm.
Collection Chave, Venice. © Galerie Chave



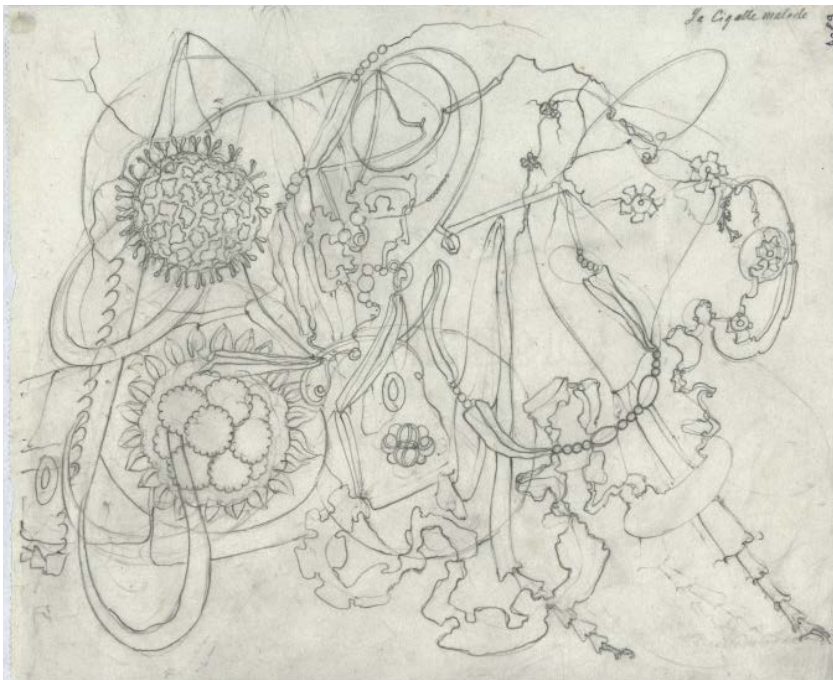
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Eugen Gabritschevsky, *Untitled*, c. 1952, gouache and watercolor on paper, 25 x 35 cm.
Collection de l'Art Brut, Lausanne. © Atelier de numérisation – Ville de Lausanne, Amélie Blanc,
Caroline Smyrliadis/Collection de l'Art Brut, Lausanne



Eugen Gabritschevsky, *The Sick Cicada*, 1939, pencil on paper, 21 x 26 cm.
Collection de l'Art Brut, Lausanne. © Atelier de numérisation – Ville de Lausanne, Amélie Blanc,
Caroline Smyrliadis/Collection de l'Art Brut, Lausanne



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Eugen Gabritschevsky, *Untitled*, 1947, gouache on paper, 21 x 27 cm.
Collection Chave, Vence. © Galerie Chave



Eugen Gabritschevsky, *Frau inland (Country Woman)*, March 1951, gouache on paper, 20.3 x 26.3 cm.
Private collection, New York. © Adam Reich



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Eugen Gabritschevsky, Untitled, undated, gouache on photographic paper, 20.5 x 29 cm.
Private Collection, New York. © Adam Reich



Eugen Gabritschevsky, Untitled, August 1946, gouache on photographic paper, 28.5 x 41.5 cm.
Private Collection, New York. © Adam Reich



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Eugen Gabritschevsky, Untitled, undated, gouache on photographic paper, 20 x 28.5 cm.
Antoine de Galbert Collection, Paris. © Etienne Pottier



Eugen Gabritschevsky, Untitled, 1939, gouache on photographic paper, 21 x 30 cm. Collection de l'art brut, Lausanne.
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Eugen Gabritschevsky, Untitled, 1944, gouache on photographic paper, 18 x 27 cm.
Chave Collection, Vence. © Galerie Chave



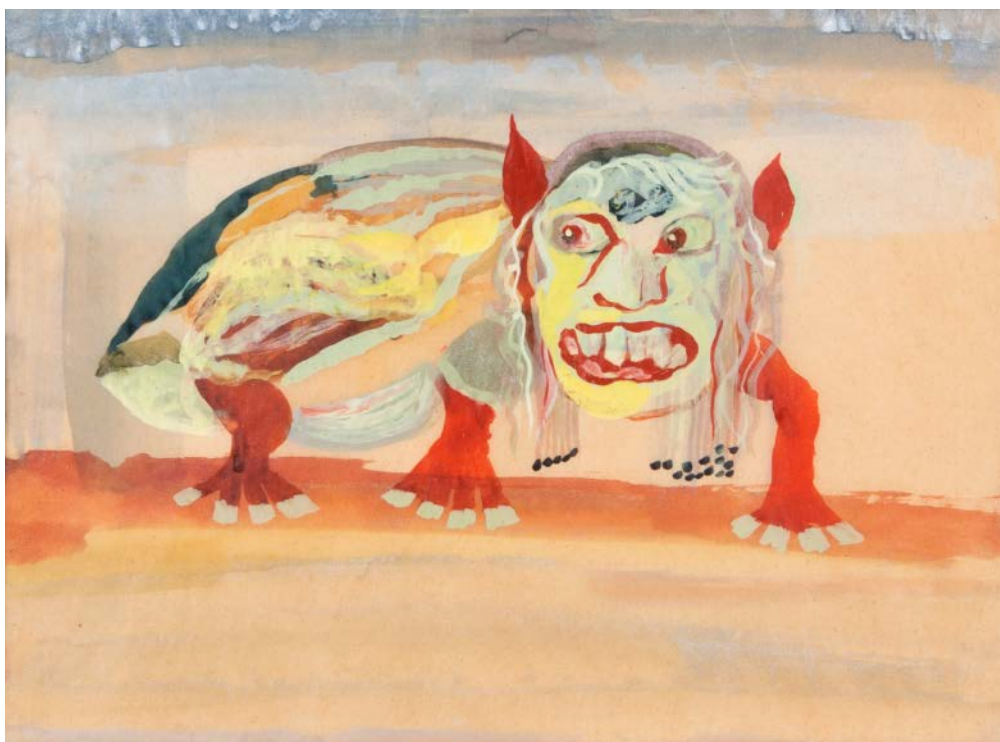
Eugen Gabritschevsky, Untitled, 1949, gouache on photographic paper, 20.5 x 29.5 cm.
Chave Collection, Vence © Galerie Chave



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Eugen Gabritschevsky, Untitled, gouache and watercolor on tracing paper, 21 x 29 cm.
Antoine de Galbert Collection, Paris. © Etienne Pottier



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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 Bookstorming, 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.

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



Eugen Gabritschevsky (1893-1979)

Exhibition: July 8– September 18, 2016

- 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

**Rose Bakery^{culture}
at la maison rouge**

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 Bakeryculture develops this concept by offering extra-long lunch hours and early dinner on Thursdays (last orders 8pm).

Rose Bakery culture

wednesday to Sunday

11am to 6pm

rosebakeryculture@lamaisonrouge.org

tel/fax: + 33 1 46 28 21 14



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Visitor information

la maison rouge

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10 bd de la bastille - 75012 paris france
tel. +33 (0) 1 40 01 08 81
fax +33 (0) 1 40 01 08 83
info@laisonrouge.org
www.laisonrouge.org

Getting here

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

Vélib' :

station n° 12003, opposite 98 quai de la Rapée
station n° 12001, 48 bd de la Bastille
station n° 4006, opposite 1 bd Boudon

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: € 10

Concessions: € 7 (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 € 28

Annual pass: concessions € 19

Free and unlimited access to the exhibitions

Free access or reduced rates to related events.



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