

**Nicolas  
Darrot**  
*Règne  
Analogue*

---

**la maison rouge**

---

**Exhibition: July 8 –  
September 18, 2016**

---

Press kit

# Nicolas Darrot

## *Règne Analogue*

**Exhibition: July 8th – September 18th 2016**

Preview Thursday July 7th 2016

Press preview 9.30am – 11.30am

Professional preview 6pm – 9pm

---

**This summer  
La maison rouge  
gives carte blanche  
to French artist  
Nicolas Darrot  
(born in 1972  
in Le Havre)**

---

**Nicolas Darrot** and La maison rouge go back a long way. He was one of the first artists to be invited, in 2006, to produce a work for the foundation's patio – his monumental *Passage au noir* – and has been part of Antoine de Galbert's private collection for almost twenty years. This time, Nicolas Darrot is presenting a vast and ambitious solo exhibition that includes the **first showing of some twenty new works**.

His practice takes multiple forms - sculpture, installation, hybrid and animated objects – with references spanning science, history, myths and literature. One of the few French artists to show a keen interest in science and technology, he has learned alongside scientists when installing his projects, each of which is inspired by something he has read.

*Règne analogue* is a new narrative and another subdivision of the world that moves between animal and mineral. It seeks to replicate living beings following a different logic that goes beyond human considerations to confront us with a sometimes unsettling but always poetic image.

In the main gallery, two huge, evanescent phantoms twist and turn alongside an equally animated and hirsute companion. We see a deer whose antlers have been set ablaze; a fuzzy lamb caressed by a gold curtain; a Kevlar hive from which honey permanently flows, and a metal ibis pecking at the ground in a never-ending circle. Meanwhile, pixel by pixel a lighthouse beams an image from the furthest reaches of the universe.

These are just some of the powerful, dreamlike images summoned by this sorcerer and artist... summoned and made real by a handyman-ventriloquist who gives creatures the power of speech and brings objects to life...

The exhibition also returns to some of Darrot's earlier works, including the *Dronecast* series (2002-2008) of mutant insects-cum-war machines; *Curiosae*, in which groups of insects dominate each other, and the humour of *Injonctions* (2008-2009) with its moving, talking puppets. Also included is a group of works, assembled by the artist, that constitute a sort of «natural history of machines» and which evoke the shift from the realm of animal to artefact.

Close to 80 works on different scales, each releasing its charge of energy at different moments, endlessly surprise and transform the visitor. They appear to us as active forces, contemporary fetishes responding one to the other to form a cosmogony, the analogue reign of a life form that emerges from inductive and poetic logics.

They question what a living thing is, opposing the presumption of eternity to its fleeting appearances,



---

**press relations:** claudine colin communication – 28 rue de Sévigné – 75004 Paris  
pénélope ponchelet – penelope@claudinecolin.com – t. +33 (0)6 74 74 47 01 / +33 (0)1 42 72 60 01  
marine le bris – marine@claudinecolin.com – www.claudinecolin.com

how it relates to language and learning,  
and how it is a cause for confrontation.

Darrot proceeds under cover, interpreting  
with both gravity and humour scenes in which  
the ordinary dramas of existence attach  
themselves to the movements of the stars.

---

***Dans la tête de...***

Extract from the catalogue  
published under the direction  
of Françoise Docquier  
on the occasion of meetings  
organized at La maison rouge  
by the Master 2 Sciences  
et Techniques de l'exposition  
from University Paris 1  
Panthéon Sorbonne..

---

**Nicolas Darrot:** I studied at the Beaux-Arts in Paris,  
with Jean-Michel Alberola and Joël Kermarrec,  
although to be honest, I didn't attend either class  
very often. I was more drawn to another class, an  
introduction to metalworking techniques. There was  
a forge, soldering irons, and a bunch of dangerous  
bang-it-together-and-see-what-happens types who  
were somewhere between post-Tinguely and pre-punk  
concert. It was fun. Seriously though, it introduced  
me to techniques which I could use to pick up on  
projects that weren't working out the way I wanted in  
paint. The form my work has today comes from here.  
During my student days, I met some Mr Fix-Its, mainly  
in film. Working with them, I was able to experiment  
with practices that are still part of what I do today..

**Judith Barges:** You once said the film set offered  
an alternative to the white cube..

**N.D.:** My studio in Paris couldn't be further removed  
from the white cube. It's packed to the rafters with  
objects, and is a place for both production and  
experimentation: a place where things can happen,  
often more by accident than a linear transition

from the project in question to the resulting object.  
Possibly this is something I found on film sets too,  
where all kinds of things are going on around the actual  
making of the image.

I wanted to use this duality in certain projects: to be  
behind the scenes and at the same time able to jump  
back into the frame at any point. My installations,  
many of which are mechanical, often play out as  
narrative loops. In a lot of ways, they resemble a short  
film or a sketch. This probably goes back to the days  
when I could observe how a film was made. It was  
more the making-of, the «film-machine» as an object,  
that interested me.

.../...

**N.D.:** *Les Injonctions* refers back to a laboratory  
in Waseda, Tokyo, that builds robots that play music  
or have the power of speech. They've developed  
mechanical larynxes, for example. Some of the ones  
I saw were really impressive. Somewhat naively,  
I tried – unsuccessfully – to do something similar  
using my own modest means. As strange as it may  
seem, I was actually glad it didn't work. Having  
watched the Japanese videos and compared them  
with my own, it occurred to me they were separated  
by something of an ideological nature.

On the one hand you see a machine that performs  
exactly as required. End of. The machine triumphs,  
the development programme is a success.

On the other hand, you have failure, which is  
the springboard to understanding how you can build  
on a flop, a malfunction or an accident. These notions  
are central to *Les Injonctions*; the idea that chaos  
can break out at any moment. My approach isn't that  
of a scientist, who draws on his peers' findings,  
on a certain notion of order and an objective  
definition of the service rendered. Instead, it's about  
developing a poetic project, in which case accidents,  
malfunctions and failures have a positive role.

*Les Injonctions* showed almost borderline situations.  
The scenario before us clearly wasn't going as  
planned, was hard to imagine, even. The exhibition  
presented a series of learning processes that could



conceivably fall flat on their face. It's a back-and-forth movement, one step forward, one step back. We need to fail in order to progress.

**B.B.:** It's something of a paradox to deliberately set out to produce failure. Can you tell us more?

**N.D.:** Again, it's the idea of the studio/laboratory. I try to build systems, test them and see how they might react. The whole point, ultimately, is that they might respond in unexpected ways. I try to create a space where order can negotiate with openings that leave possibilities for freedom..

**J.B.:** Let's look at some images from the Dronecast series. In *Les Injonctions*, learning was already portrayed as a battle; one could sense a form of antagonism between the protagonists. These are quite challenging images, part insect, part construction. Could you tell us about this relationship between animal and machine?

**N.D.:** This is another idea that gradually took shape; the idea of an animal-machine that was already around in the 18th century. It was a chance for me to reflect on what a living being is.

I started work on *Dronecast* around twenty years ago, after I heard about a team of researchers who had succeeded in remotely guiding butterflies by implanting electronic processors into their nervous system. I was amazed this was even possible, and wanted to do the same thing. Little by little, I built up an army of insects equipped with prostheses that gave them landscape-like forms.

The basic idea was to show that there is no real limit between living beings, the mineral realm, and that of the machine. The original idea in fact comes from the description of the various punishments inflicted on sinners in Dante's *Divine Comedy* (1555). These highly pictorial images are rooted more in a medieval mindset than that of late twentieth-century Japan, but the two do overlap: the idea that when we connect machines to a living body, we open up a Pandora's box. It goes back and forth, from heaven to purgatory, from hell to...

.../...

**J.B.:** *Shaman* (mixed media, servomotors, audio device, 50x180x50cm.) is part-way between a toy and a frightening figure, particularly the unexpected screeching.

**N.D.:** It occurred to me that *Les Injonctions* could be construed as a series of masks, as characters which could be my avatars, another me. Through them, I can play different roles, and give free rein to aspects of my personality which I wouldn't dare show in real life, which can result in sometimes disconcerting situations.

The shaman interests me in terms of how the western world has developed experimental sciences. We've made them a genuine alternative, a completely different way of conceiving what constitutes knowledge. One that leaves room for intuition, the irrational, magic.

At the same time, we can only consider the shaman with a certain amount of irony. However much importance we attach to it, it's now a long way from us. The shaman is a recurrent figure in my work, often from a darkly humorous standpoint..

**B.B.:** In *Shaman*, you combine play, humour and ritual. And magic, to pick up on a rather fashionable theme given the *Les maîtres du désordre* exhibition, plus the figure of the artist who is able to control and activate alternative forces.

**N.D.:** For me, these are active objects, in a cyclical manner. I believe in the effect they have on me. All my installations correspond to a specific scenario. There may be different entry points or ramifications, but it's always a circular system. It's therefore logical that I should produce forms that resemble rituals, i.e. you enter, you watch some kind of show, improvisation or performance, and you leave at best slightly changed, at worst: nothing.

#### **Questions from the audience:**

**Audience:** Can you tell us about your work for the patio at La maison rouge?

**N.D.:** It was a kind of giant distillation still. A machine lifted a weather balloon, a white ball, up and along



the maison rouge's brick facade. It then descended a ramp, like in a giant pinball machine, and dropped into the patio where it was attacked by mechanical crows. The public in the gallery space could watch it through the glass. It was called *Passage au noir*.

**Audience:** Can you talk to us about Nicolas Darrot's work and what it inspires in you, particularly themes of possession and control.

**B.B.:** I find several aspects of Nicolas's work interesting, but to focus on the point you raise, which is an important part of what he does, I'd say it has an almost divine dimension. What he makes isn't «human» but «living», in more or less ritualised, more or less explicit forms, and with more or less overt references to religion.

His work always contains that ambiguity between God and Satan. Horror fiction repeatedly refers to puppets as representing the devil on earth, and Nicolas has built many of his works from puppets.

As for control, well, that's maybe a more personal, less obvious interpretation of his work. I see him as activating all notions of mind control, mental control and order, which he interprets in his work through more military forms, and in the various techniques to create repetition of movement. Obviously there's a throwback to Mary Shelley, and the malevolent creature we find in James Whale's *Frankenstein* (1931) or Fritz Lang's *The Testament of Dr. Mabuse* (1922). There are, of course, all these aspects of possession, of introducing a will into a body other than his own.

Nicolas is too modest when he says he just makes objects, very technical objects. I think he does a lot more. He sets out to create deviance and applies himself to this, taking however long it takes. It's a strange way to proceed when you're aiming to provoke failure.

His work is also an exploration of his own deviance, which he seeks to maintain throughout the creative act and process. He produces a tension, which is often very powerful, very shortlived, and which is also found in the ritual or shamanic aspect. It's virtually a constant in his work, hence why I alluded to *Les maîtres du désordre*, because of his desire to control chaos. He wants to be the bridge between chaos and order. How can we master chaos and create order? Of course, this is always the artist's position and very much in evidence in his work.



---

**Thierry Dufrêne,  
*in the Kingdom  
of Analogy***

Extract from the catalogue  
of the exhibition  
*Règne Analogue*,  
Editions Fage, 2016.

---

Ten years ago, Nicolas Darrot exhibited *Passage au noir* (2006) at La maison rouge. Fifteen black, mechanical crows, cawing at a sounding balloon as it moved around the building, guided by a metal sheath and a steering rack. This was shortly after the riots in the banlieues that had followed the deaths of Zyed Benna and Bouna Traoré, who were electrocuted in an electrical substation in Clichy-sous-Bois on 27 October 2005. Beyond the confrontation between nature (the birds) and science (the balloon), this work thus carried a subtle echo of youthful revolt. It brought to mind Alfred Hitchcock's film *The Birds* (1963), whose avian cast eventually attacks the inhabitants of Bodega Bay, a quiet little town near San Francisco, because two "inseparable" birds have been caged.

Nicolas Darrot creates animal mechanisms as way of talking about human society in the manner of the fabulists Aesop and La Fontaine. More generally, he invokes a whole tradition of animated sculpture that, it must be said, has developed somewhat on the margins of "great sculpture." Without going back as far as Heron of Alexandria and the automata of Antiquity, we could evoke the marionettes, articulated puppets and automata of the classical age, like Descartes' *Francine*, in which Darrot has taken a close interest, or the automata of Jaquet-Droz and Vaucanson in the eighteenth century. This marginal current returned to the very centre of sculpture in the 1950s with Jean Tinguely and Nicolas Schöffer—the former created the *métamatic* painting machine and the latter the autonomous CYSP1 robot—and, ultimately, with programmed kinetic art. More

recently, in the 1980s and 90s, the German artist Rebecca Horn (born 1944) has created animated birds and butterflies, with feathers that are moved by programmed electro-mechanical devices. Her *Peacock Machine* and *Kiss of the Rhinoceros* imitate animal behaviour in order to create a burlesque effect that is in fact aimed at human beings.

Nicolas Darrot (born 1972) belongs to a younger generation of artist-inventors who use computers to programme the life of artificial creatures, entities that are at once human, animal, machinic and even ecological characters. A soundtrack synchronised with the movement at times make them talk. Here we may also think of artists such as Christiaan Zwanikken (b. 1967), Malachi Farrell (1970) and Yanobe Kenji (1965).



**Nicolas Darrot, Règne Analogue**  
Exhibition: July 8 – September 18, 2016

---

## Exhibition catalogue

---

Preface by Antoine de Galbert

Texts

Thierry Dufrêne

Interview with Nicolas Darrot and Emil Sennewald  
Mériam Korichi, on “One Pixel Universe”

Published by Fage/La maison rouge,  
Collection Varia, paperback, 16.5 x 23.5 cm,  
192 pages, 120 illustrations

RRP: 24 €

The catalogue was produced in collaboration  
with Eva Hober Gallery Paris,  
which benefited from the support of



Centre national des arts plastiques  
(funding for publications).

---

Follow us on Facebook, Twitter,  
Instagram, Dailymotion and YouTube



#NicolasDarrot  
@lamaisonrouge

---

## also...

---

**From July 8th to September 18th 2016,**  
La maison rouge presents a solo show  
by artist **Eugen Gabritschevsky**  
and an installation by **Boris Chouvellon**,  
produced by Les Amis de la maison rouge.

---

## Partners

---

medias partners

un événement  
Telerama

ANOUS PARIS

TimeOut

BeauxArts  
magazine

le Bonbon

INFIERNO

annual partners

iGuzzini

CHAMPAGNE  
HENRIOT

HISCOX

RICHARD DE LA BAUME  
ASSURANCES

La maison rouge is a member of Tram

TRAM  
Membre des  
Associations  
NAP / SAC-Prone

front page:

Nicolas Darrot, *Alpha-Leader*, 2012, various materials,  
actuators, sound device, 66 x 49 x 50 cm.

Private Collection, France, Provenance Galerie Eva Hober, Paris  
© Rebecca Fanuele



---

**press relations:** claudine colin communication – 28 rue de Sévigné – 75004 Paris  
pénélope ponchelet – penelope@claudinecolin.com – t. +33 (0)6 74 74 47 01 / +33 (0)1 42 72 60 01  
marine le bris – marine@claudinecolin.com – www.claudinecolin.com

## Nicolas Darrot

Born in 1972 in Le Havre,  
lives and works in Paris, France.

### Solo Exhibitions

- 2016** *Règne analogue*, La maison rouge, Paris, France
- 2014** *Molécule Eden*, Eva Hober Gallery, Paris, France
- 2013** *Providence*, Bastille Art Center, Grenoble  
La flûte enchantée, Opera House, Lyon, France  
"Mise en scène" by Pierrick Sorin
- 2012** *Clinamen*, Eva Hober Gallery, Paris, France  
*L'État-major hirsute*, Contemporary Art Center of Istres, Istres, France
- 2011** *Le Pays Gras*, Château de Fougère-sur-Briève, Fougère-sur-Briève, France
- 2010** *L'iceberg*, National Theater of Chaillot, Paris, France
- 2009** *Le Pays gras*, Château d'Oiron, France  
*Fuzzy Logic*, Cueto Project, New York, USA
- 2008** *Les injonctions*, Eva Hober Gallery, Paris, France  
*DRONECAST*, Eva Hober Gallery, Paris, France
- 2006** *Passage au noir*, La maison rouge, fondation Antoine de Galbert, Paris, France  
*Journal des enfants-loups*, Eva Hober Gallery, Paris, France
- 2002** *Explosion*, Contemporary Art Center, Saint-Cyprien, France
- 2001** *YGGDRASILL*, Chapelle de Villerasse, Contemporary Art Center, Saint-Cyprien, France
- 2001** *Electromassacre*, Rachlin-Lemarié Beaubourg Gallery, Paris, France

### Group Exhibitions (selection)

- 2015** *Autofiction d'une collection*, Ramus del Rondeaux, Polaris Gallery, Paris, France  
*Kosmos 7*, Schloss Pornbach, Bavière  
*Transmission récréation répétition*, palais des Beaux-Arts, Paris, France  
*Être étonné, c'est un bonheur*, Chapelle de la visitation, Thonon-les-Bains, France  
*Constructeurs d'absurdes, bricoleurs d'utopie*, Contemporary Art Center, Meymac, France  
*L'amour, la mort, le diable*, Hospices Gallery, Limoges, France
- 2014** *Le mur, collection Antoine de Galbert*, La maison rouge, Paris, France  
*Les vitrines sur l'art*, Vitrines de La maison rouge, Les Galeries Lafayette, Paris, France  
*Thé et vin: une passion partagée*, collaboration with Clément Bagot, Art House of Pékin, Pékin, China  
*Pensionnaire de Monsieur C.*, Monsieur C., Cramont, France  
*Encore, partie I&2*, Dixième anniversaire de la Eva Hober Gallery, Paris, France
- 2013** *Histoires d'automates*, Sablons Theater, Neuilly-sur-Seine, France  
*Outsider (un geste à part)*, Art Center Bastille, Grenoble, France
- 2012** *Gromiam*, MIAM, Sète, France  
*Les Arpenteurs*, Joseph Desnais Museum, Beaufort-en-Vallée, France  
*Bêtes off*, La conciergerie, Paris, France  
*Pop'pea*, Châtelet Theater, Paris, France  
"Mise en scène" by Pierrick Sorin,
- 2011** *My Paris, Antoine de Galbert Collection*, me Collectors Room, Berlin, Germany





**Nicolas Darrot, Règne Analogue**  
Exhibition: July 8 – September 18, 2016

---

- 2011** *Joseph et moi*, Joseph Denais Museum,  
Beaufort-en-Vallée, France  
*Bêtes, bestiaux, bestioles*,  
Château d'Oiron, Oiron, France
- 2010 2012**, *La belle peinture est derrière nous*,  
Le Lieu Unique / Umetnostna, Maribor,  
Slovenia, Sanat Limani, Istanbul, Turkey,  
Cankaya Art Center, Ankara, Turkey
- 2009** *Œuvres de science / instruments d'art*,  
autour de Jean Dieuzaide, Natural History  
Museum, Toulouse, France  
*30 millions d'amis*, Museum of Fine Arts,  
Rouen, France  
*Carl Enrouth's Collection*,  
Contemporary Art Center Turku, Finland  
*Félicien Marboeuf*, Ricard Foundation,  
Paris, France  
*Mutations*, Paul Dini Museum,  
Villefranche-sur-Saône, France
- 2008** *The flowers of evil still bloom/spleen:*  
*Les fleurs du mal*, Cueto Project,  
New York, USA  
*Waooh!*, CRAC ALSACE, Altkirch, France  
*Arcadia*, Château de Oiron, Oiron, France
- 2007** *Bêtes et hommes*,  
Grande halle de la Villette, Paris, France
- 2006** *Khaos*, Gana Gallery, Séoul, Korea  
*Bêtes de style*, MUDAC, Lausanne, Suisse
- 2005** *Artificiallia II*, Château de Bar-le-Duc, France
- 2004** *L'intime*, La maison rouge, Antoine de Galbert  
Foundation, Paris, France
- 2003** *De l'homme et des insectes*, EDF Fondation,  
Electra Space, Paris, France  
*Park*, environnement d'une performance  
de Claudia Triozzi, Centre Pompidou,  
Paris, France  
Jeune Création, Paris, France
- 2002** *Parcours privés*, La maison rouge,  
Antoine de Galbert Foundation, Paris, France
- 2000** *Machins-Machines*, Donjon de Vez,  
Vez, France  
*Les fêtes*, RL Beaubourg Gallery, Paris, France  
*À vif*, exhibition with Dado and Emmanuelle  
Pérat, RL Beaubourg Gallery, Paris, France
- 1999** *Reflets d'Afrique*, RL Beaubourg Gallery,  
Paris, France  
École nationale supérieure des Beaux-Arts,  
Paris, France

Nicolas Darrot is represented  
by Eva Hober Gallery, Paris.  
[www.evahober.com](http://www.evahober.com)



**press relations:** claudine colin communication – 28 rue de Sévigné – 75004 Paris  
pénélope ponchelet – [penelope@claudinecolin.com](mailto:penelope@claudinecolin.com) – t. +33 (0)6 74 74 47 01 / +33 (0)1 42 72 60 01  
marine le bris – [marine@claudinecolin.com](mailto:marine@claudinecolin.com) – [www.claudinecolin.com](http://www.claudinecolin.com)

**Nicolas Darrot, *Règne Analogue***  
Exhibition: July 8 – September 18, 2016

---



**Nicolas Darrot, *Passage au noir***, exhibition from June 8th until September 24th, 2006 in the patio of La maison rouge. © Marc Damage



---

**contact presse:** claudine colin communication – 28 rue de Sévigné – 75004 Paris  
pénélope ponchelet – penelope@claudinecolin.com – t. +33 (0)6 74 74 47 01 / +33 (0)1 42 72 60 01  
marine le bris – marine@claudinecolin.com – www.claudinecolin.com

**Nicolas Darrot, *Règne Analogue***  
Exhibition: July 8 – September 18, 2016

---

**Nicolas Darrot,**  
*Dronecast*, 2002-2011,  
insects, model elements, various materials



Collection Antoine de Galbert, Paris.  
© Lionel Catelan



Collection Antoine de Galbert, Paris.  
© Lionel Catelan



Private Collection, France; provenance Galerie Eva Hober, Paris.  
© Lionel Catelan



Collection privée, France; Provenance Galerie Eva Hober, Paris.  
© Lionel Catelan



**press relations:** claudine colin communication – 28 rue de Sévigné – 75004 Paris  
pénélope ponchelet – penelope@claudinecolin.com – t. +33 (0)6 74 74 47 01 / +33 (0)1 42 72 60 01  
marine le bris – marine@claudinecolin.com – www.claudinecolin.com

**Nicolas Darrot, *Règne Analogue***  
Exhibition: July 8 – September 18, 2016

---



Collection Antoine de Galbert, Paris.  
© Lionel Catelan



Collection Antoine de Galbert, Paris.  
© Lionel Catelan



Artist Collection.  
© Lionel Catelan



---

**press relations:** claudine colin communication – 28 rue de Sévigné – 75004 Paris  
pénélope ponchelet – penelope@claudinecolin.com – t. +33 (0)6 74 74 47 01 / +33 (0)1 42 72 60 01  
marine le bris – marine@claudinecolin.com – www.claudinecolin.com

**Nicolas Darrot, *Règne Analogue***  
Exhibition: July 8 – September 18, 2016

---



**Nicolas Darrot, *Curiosa I*, 2008, mantis tied to four poles, 20 x 22 x 20 cm, Collection Youcef Korichi, Paris.**  
© Lionel Catelan



---

**press relations:** claudine colin communication – 28 rue de Sévigné – 75004 Paris  
pénélope ponchelet – penelope@claudinecolin.com – t. +33 (0)6 74 74 47 01 / +33 (0)1 42 72 60 01  
marine le bris – marine@claudinecolin.com – www.claudinecolin.com

**Nicolas Darrot, *Règne Analogue***  
Exhibition: July 8 – September 18, 2016

---



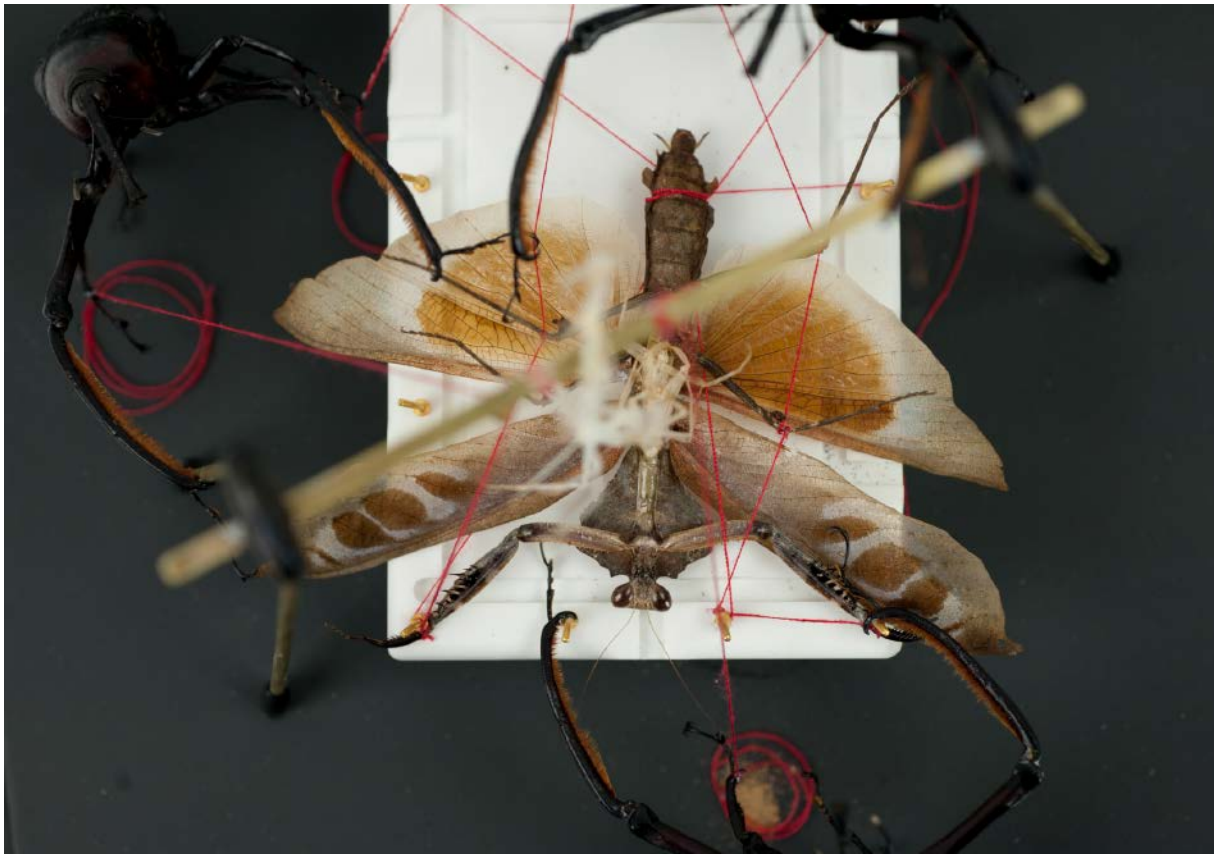
**Nicolas Darrot, *Curiosa VI*, 2008, mantis, weevil suspended upside down.**  
Collection Ramus del Rondeaux, Paris. © Lionel Catelan



**press relations:** claudine colin communication – 28 rue de Sévigné – 75004 Paris  
pénélope ponchelet – penelope@claudinecolin.com – t. +33 (0)6 74 74 47 01 / +33 (0)1 42 72 60 01  
marine le bris – marine@claudinecolin.com – www.claudinecolin.com

**Nicolas Darrot, *Règne Analogue***  
Exhibition: July 8 – September 18, 2016

---



**Nicolas Darrot, *Curiosa VIII*, 2008, mantis tied to a table, weevil, 20 x 22 x 22 cm.**  
Collection Ramus del Rondeaux, Paris. © Lionel Catelan



**press relations:** claudine colin communication – 28 rue de Sévigné – 75004 Paris  
pénélope ponchelet – penelope@claudinecolin.com – t. +33 (0)6 74 74 47 01 / +33 (0)1 42 72 60 01  
marine le bris – marine@claudinecolin.com – www.claudinecolin.com

**Nicolas Darrot, *Règne Analogue***  
Exhibition: July 8 – September 18, 2016

---



**Nicolas Darrot, *Snail*, 1995, motorized snail shell.**  
Artist Collection. © Lionel Catelan



**press relations:** claudine colin communication – 28 rue de Sévigné – 75004 Paris  
pénélope ponchelet – penelope@claudinecolin.com – t. +33 (0)6 74 74 47 01 / +33 (0)1 42 72 60 01  
marine le bris – marine@claudinecolin.com – www.claudinecolin.com



**Nicolas Darrot, *Règne Analogue***  
Exhibition: July 8 – September 18, 2016

---



**Nicolas Darrot, *Doña Miranda*, 1999, partridge naturalized, servomotor, NiChrome wire, 50 x 28 x 32 cm.**  
Collection C. et S. Lemarié, Paris. © Lionel Catelan



**press relations:** claudine colin communication – 28 rue de Sévigné – 75004 Paris  
pénélope ponchelet – penelope@claudinecolin.com – t. +33 (0)6 74 74 47 01 / +33 (0)1 42 72 60 01  
marine le bris – marine@claudinecolin.com – www.claudinecolin.com

**Nicolas Darrot, *Règne Analogue***  
Exhibition: July 8 – September 18, 2016

---



**Nicolas Darrot, *La louve*, 2006, aluminum, tin, optical fiber, light sequences, 18 x 20 x 28 cm.**  
Collection Christophe Mélard, Paris. Courtesy Galerie Eva Hober, Paris. © Rebecca Fanuele



**press relations:** claudine colin communication – 28 rue de Sévigné – 75004 Paris  
pénélope ponchelet – penelope@claudinecolin.com – t. +33 (0)6 74 74 47 01 / +33 (0)1 42 72 60 01  
marine le bris – marine@claudinecolin.com – www.claudinecolin.com

**Nicolas Darrot, *Règne Analogue***  
Exhibition: July 8 – September 18, 2016

---



**Nicolas Darrot, *Petite Ourse*, 2014, 2014, bronze and cooling system, 170 x 35 x 25 cm.**  
Collection Ramus del Rondeaux, Paris. Courtesy Galerie Eva Hober, Paris. © Rebecca Fanuele



**press relations:** claudine colin communication – 28 rue de Sévigné – 75004 Paris  
pénélope ponchelet – penelope@claudinecolin.com – t. +33 (0)6 74 74 47 01 / +33 (0)1 42 72 60 01  
marine le bris – marine@claudinecolin.com – www.claudinecolin.com

**Nicolas Darrot, *Règne Analogue***  
Exhibition: July 8 – September 18, 2016

---



**Nicolas Darrot, *Hélium*, 2014, bronze, 144 x 30 x 28 cm.**  
Private Collection, Paris. Courtesy Galerie Eva Hober, Paris. © Rebecca Fanuele



**press relations:** claudine colin communication – 28 rue de Sévigné – 75004 Paris  
pénélope ponchelet – penelope@claudinecolin.com – t. +33 (0)6 74 74 47 01 / +33 (0)1 42 72 60 01  
marine le bris – marine@claudinecolin.com – www.claudinecolin.com

**Nicolas Darrot, *Règne Analogue***  
Exhibition: July 8 – September 18, 2016

---



**Nicolas Darrot, *Comète*, 2008, bronze, 144 x 30 x 28 cm.**  
Private Collection, Paris. Courtesy Galerie Eva Hober, Paris. © Rebecca Fanuele



**press relations:** claudine colin communication – 28 rue de Sévigné – 75004 Paris  
pénélope ponchelet – penelope@claudinecolin.com – t. +33 (0)6 74 74 47 01 / +33 (0)1 42 72 60 01  
marine le bris – marine@claudinecolin.com – www.claudinecolin.com

**Nicolas Darrot, *Règne Analogue***  
Exhibition: July 8 – September 18, 2016

---



**Nicolas Darrot, *Nouveau monde*, 2014, bronze and alabaster, 21 x 19 x 10 cm.**  
Private Collection, France. Courtesy Galerie Eva Hober, Paris.



**press relations:** claudine colin communication – 28 rue de Sévigné – 75004 Paris  
pénélope ponchelet – penelope@claudinecolin.com – t. +33 (0)6 74 74 47 01 / +33 (0)1 42 72 60 01  
marine le bris – marine@claudinecolin.com – www.claudinecolin.com

---

## 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



- 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<sup>culture</sup>**  
**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





---

## Visitor information

---

### la maison rouge

fondation antoine de galbert  
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@lamaisonrouge.org  
www.lamaisonrouge.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.

