



**Hélène Delprat**  
*I Did It My Way*

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**la maison rouge**

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exhibition  
June, 23 -  
September, 17 2017

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Press kit



# Hélène Delprat

## *I Did It My Way*

**exhibition : June, 23 - September, 17 2017**

opening: Thursday 22 June, 6 pm- 9 pm

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**La maison rouge presents the first major exhibition in Paris of works by Hélène Delprat, an artist whose singularity gives voice to endless creativity and inventiveness**

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Ten years after her video *W.O.R.K.S & D.A.Y.S.* was shown in the vestibule at La maison rouge, Hélène Delprat has imagined an exhibition specifically for the Foundation, titled *I Did It My Way*. Dark films and mirrors, vast paintings with hilarious titles, cinema voices, radiophonic drawings, birds' heads, photocopies, Louis XIV, Georges Franju's *Judex* and the curious rite of the tonsure... here's what we can expect from this «lugubrious game»<sup>1</sup>, one that is both serious and funny. Hélène Delprat likes nothing more than to play around with *L'Extension du Pire*, the monstrous ugliness or beauty of things<sup>2</sup>, Macbeth's witches, actors, the ridiculousness in each of us, laughter...

Inspired by literature – from Ovid's *The Metamorphoses* to the contemporary novel by way of Mary Shelley and Virginia Woolf – film, internet databases, radio and press, each day brings new opportunity for Hélène Delprat to develop a sensitive and darkly humoristic art that takes in both fiction and documentary. She has, for the past several years, embarked on the contemporary volume of the *Très riches heures de sa vie* in painting, film, drawings and photography. Her filmed journal and *Days* blog are

part of this, together with *Les (fausses) conférences*, a film which strings together a world of scheduled and unscheduled moments, including appearances by Eric von Stroheim, Buzz Aldrin and Jean Cocteau, among others.

Hélène Delprat's work is about representation, memory, legacy and recording. The energy-images she proposes – whatever the medium – trigger constellations and offshoots, figurative and conceptual associations, inventories almost.

Hélène Delprat is like a character from her work, sympathetic towards dandies, extravagants, and those who, without the least pretension, cherish fake and finery with equal delight. Delving constantly into «the bric-a-brac of which we are made»<sup>3</sup>, she is at pains never to become trapped in the world she invents, extricating herself through documentaries and interviews<sup>4</sup>. Her singularity and curiosity make her an artist in a category of her own.

<sup>1</sup> *Le jeu lugubre d'Hélène Delprat*, Dominique Paini, éditions galerie Christophe Gaillard, 2012

<sup>2</sup> *Fair is Foul and Foul is Fair*, éditions galerie Christophe Gaillard, 2014

<sup>3</sup> *Orlando*, Virginia Woolf, 1928

<sup>4</sup> for France Culture: « Autour des enfants terribles », « Comment j'ai inventé Edith Scob » etc.



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## Corinne Rondeau

Extracts from  
« L'univers est la cendre  
d'un dieu mort »  
published in the exhibition's  
catalogue co-published by Fage  
and La maison rouge

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Hélène Delprat's art is the realm of fantastical, impenetrable beings, a procession of surprises, disorientations, excess, and small, simple things, of odds and ends, of memories of cinema, theatre, paintings and pop songs. On the way, shadows and silhouettes, mannequins, the gates of haunted castles, stairways leading nowhere or other images: mysterious corridors, fun-house doors and mirrors, pictures like caves peopled with hybrid beings. An open path: we don't know where it is leading 'cos there's always a tree hiding the forest, the anger of a goddess, a marvellous detail in the middle of a corruption, a naughty hint of truancy. "It is the unknown that frightens," repeats a voice, and the exhibition begins. To start with, you need to love mystery, disquiet and have the desire to go and see what is on the other side. And, most of the time, enjoy finding something other than what you were looking for, as in *The Three Princes of Serendip*. If it is not the simple devaluation of the known, the unknown is the experience of a world reigned over by dreams and that speaks only of death. Like what Heurtebise says in *L'Orphée* by Jean Cocteau: "I am bringing you the secret of secrets, mirrors are the doors through which death comes and goes." (...)

"Destroying painting" to make it into a painting to be seen starts with killing off that old (and not dead) distinction. Delprat does this profusely, unafraid to darken reason and its certainties. And yet she is not unreasonable. She is like a juicer, an ogre of limitless appetite. For her the encyclopaedic form is a way of fanning the forge of her art, in which the fire derives from the positive, poetic meaning of the verb "to

forge": to create and make. The metal that she fashions in the middle of her desert is extracted from paintings, films, reproductions, museums and Internet databases, and takes in the Julies Maciet collection at the Bibliothèque des Arts Décoratifs, DVDs, gardens in Florence and Rome, and the cafés of Pigalle. Delprat never talks about her painting. She is always out on the edge, on the lookout. Her choices are never gratuitous, they follow her taste, and the worst is always an eventuality, like anything else. Everything is classified. The delimited territory of the encyclopaedia grows richer by the day. The spirit is lively, incisive. The gaze incises, photocopies, scans, classifies. She then brings out a few of these pieces that are pieces no more for having lost their place of origin, once reproduction techniques have played their pandering role.



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## Artist biography

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Lives and works in Paris. Residency at Villa Médicis, Rome, from 1982 to 1984. Teaching at École Nationale Supérieure des Beaux-Arts de Paris since 2014.

### Conferences

2017 Musée Picasso, « Je n'aime pas tellement Guernica », conversation between Hélène Delprat, Émilie Bouvard and Coline Zellal.

2016 ENSBA, conversation with Alain Vanier (psychanalyst)

2015 Centre Pompidou/Le nouveau Festival, conversation with Valérie Da Costa

### Solo exhibitions – sélection

2017 *I Did It My Way*, La maison rouge, Paris  
Galerie Christophe Gaillard, Paris

2014 *Fair is Foul and Foul is Fair – Le beau est Horrible et Affreux est le Beau*,  
Galerie Christophe Gaillard; *Comment j'ai inventé Edith Scob, suite...* Maison des Arts Bernard Anthonioz, Nogent-sur-Marne

2012 *En finir avec l'extension du pire*,  
Galerie Christophe Gaillard; *L'artiste dans son atelier*, Musée Rodin, Paris / Fondation Giacometti, Paris; *Le jour où j'ai voulu être pape, L'art dans les chapelles*, Chapelle Notre-Dame des Fleurs, Moustoir

2007 *Skeleton bad taste*, Galerie Gisèle Linder, Bâle, Switzerland

### Group exhibitions - sélection

2017 *En toute modestie, Archipel Di Rosa*, MIAM, Sète

2016 *Le temps de l'audace et de l'engagement - de leur temps (5)*, Institut d'art contemporain

2015 *Peindre, Dit-elle*, Musée départemental d'art contemporain, Rochechouart

2014 *Le mur, collection Antoine de Galbert*, La maison rouge; *Choices*, ENSBA, Paris

2013 *Egarements*, Château d'Avignon – *Vanishing*, Galerie Christophe Gaillard; *Sous Influences*, La maison rouge, Paris

2011 *Une chambre à soi*, curator, Galerie Christophe Gaillard, Paris

2010 *Numeric Hand*, National Taiwan museum of Fine Arts, Taiwan, Chine; *Esprit es-tu là*, Galerie Christophe Gaillard, Paris; *La Main numérique*,

Maison d'Art Bernard Anthonioz, Nogent-sur-Marne

2008 *L'intelligence des machines*, Annecy

2007 Centenaire Huysmans, Nuit des musées, Musée Gustave Moreau, Paris

2006 *Le noir est une couleur*, Fondation Maeght, Saint-Paul-de-Vence

### Projections Vidéo

2015 *Comment j'ai inventé Versailles, Les (Fausses) Conférences*, Centre Pompidou/Le nouveau Festival

2014 Festival Côté Court, Ciné 104, Pantin,

2012 *Les (fausses) conférences*, Centre Pompidou / Festival Hors pistes; *Les (fausses) conférences*, ENSBA

2010 *Sphinx*, Centre National de la danse, Pantin

2009 *Le télégramme de Federico*, Jeu de Paume, Paris

2007 *Works & Days*, La maison rouge, Paris

2004 *Un Inventaire contemporain II (A contemporary inventory II)*, Jeu de Paume, Paris

### Radio

2016 *Comment j'ai inventé Edith Scob*, Atelier de création radiophonique, France Culture  
*Les regardeurs* avec Jean de Loisy et Philippe Morel

### Collections

Collection Antoine de Galbert, Paris;  
Musée national d'art moderne, Paris;  
CNAP (Centre National d'Arts Plastiques), Paris;  
Fondation Cartier, Paris;  
Bibliothèque nationale de France, Paris;  
FNAC (Fonds national d'art contemporain), Paris;  
FRAC Alsace; FRAC Picardie; FRAC Auvergne;  
Musée d'art moderne de Strasbourg;  
Musée Ludwig, Cologne (Allemagne);  
Bibliothèque universitaire, Bâle (Suisse);  
Stedelijk Museum, Amsterdam (Pays Bas)  
Pinault Collection, Venise (Italie)  
Université d'Alberta (Canada).



**Hélène Delprat, I Did It My Way**  
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## Catalogue of the exhibition

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A book, co-published by éditions Fage and La maison rouge, accompanies the exhibition with contribution by Corinne Rondeau, Térésa Faucon and a conversation between Hélène Delprat and Emilie Bouvard.

Available at Bookstorming bookshop

160 pages, 16,5 x 22,3 cm, French/English, 2017  
price : 25 €

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## events related to the exhibition

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### > films, talks

check our website [lamaisonrouge.org](http://lamaisonrouge.org)

### > one Wednesday by month at 3 pm

Story-telling and Fairy Tales for children (4 to 9 years old)

Fee: 10 €

Booking: [reservation@lamaisonrouge.org](mailto:reservation@lamaisonrouge.org)

cover:

332, 2016

© Hélène Delprat, Adagp, 2017

Courtesy Galerie Christophe Gaillard



## guided visits

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> All Thursdays at 7 pm

> All Wednesdays at 2.30 pm:  
the little family visit

> All Saturdays and Sundays at 4 pm

Free with the entrance tickets

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## partners

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media partners



exponaute Slash

permanent partners



La maison rouge is member of Tram



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Follow us on Facebook, Twitter,  
Instagram, Dailymotion



[lamaisonrouge.org](http://lamaisonrouge.org)

#expoHélèneDelprat



**press contact:** claudine colin communication – 3 rue de Turbigo – 75001 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  
[www.claudinecolin.com](http://www.claudinecolin.com)

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**Press images**

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**press contact:** 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)

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**Hélène Delprat**, *Ils descendirent dans une auberge du quartier Saint-Gervais, où ils eurent à leur souper des assiettes peintes qui représentaient l'histoire de...*, 2015, acrylic and pigments on canvas, 240 x 262 cm. Photo Benoit Fougeirol



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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

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**Hélène Delprat, *I Did It My Way*, 2017, 29,7 x 21 cm.**  
© Hélène Delprat, Adagp, 2017. Courtesy Galerie Christophe Gaillard



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**Hélène Delprat, *J'écris pour adoucir le cours du temps*, 2016 - 2017, pencil and ink on paper and collages, 50 x 65 cm © Hélène Delprat, Adagp, 2017. Courtesy Galerie Christophe Gaillard**



**Hélène Delprat, *J'écris pour adoucir le cours du temps*, 2016 - 2017, pencil and ink on paper and collages, 50 x 65 cm © Hélène Delprat, Adagp, 2017. Courtesy Galerie Christophe Gaillard**



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**Hélène Delprat, *Le sommeil de la raison engendre des monstres*, 2017,**  
acrylic on canvas, 269 x 345 cm. © Hélène Delprat, Adagp, 2017. Courtesy Galerie Christophe Gaillard



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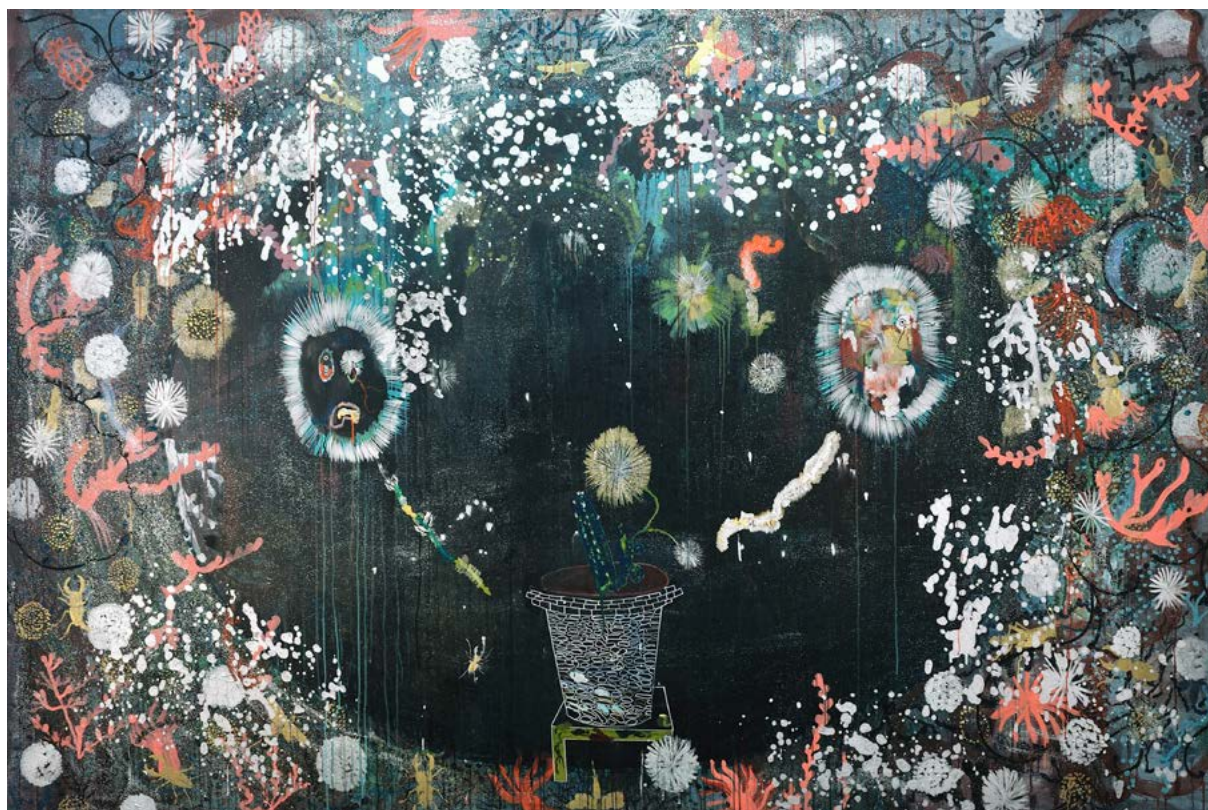
**Hélène Delprat**, Shooting of *Les (Fausses) conférences*, 2011.  
© Hélène Delprat, Adagp, 2017. Courtesy Galerie Christophe Gaillard



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**Hélène Delprat**, *Peinture pourrie*, 2014, pigments, acrylic, silver paillette on canvas, 200 x 295 cm.  
© Hélène Delprat, Adagp, 2017. Courtesy Collection Antoine de Galbert



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pénélope ponchelet – penelope@claudinecolin.com – t. +33 (0)6 74 74 47 01 / +33 (0)1 42 72 60 01  
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Hélène Delprat, *Le jour où j'ai inventé les Femmes Savantes*, 2010, digital prints, 178,7 x 100 cm (x2).

© Hélène Delprat, Adagp, 2017. Courtesy Galerie Christophe Gaillard



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**Hélène Delprat, *S'asseoir c'est s'endormir*, 2017**  
© Hélène Delprat, Adagp, 2017. Courtesy Galerie Christophe Gaillard



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**Hélène Delprat, *Le portrait corrompu***, gold pigment, pigment and acrylic on paper, 2013.  
© Hélène Delprat, Adagp, 2017. Courtesy Galerie Christophe Gaillard. Photo : Rebecca Fanuele



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**Hélène Delprat** *Hi-Han SONG*, video, 2013.

© Hélène Delprat, Adagp, 2017. Courtesy Galerie Christophe Gaillard



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**la maison rouge**

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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).



**les amis de la maison rouge**

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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 artistes



#### 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



#### Bookstorming bookshop

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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.

#### Opening times

Wednesday to Sunday  
12pm to 7pm



#### Rose Bakery culture at maison rouge

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Rose Bakery <sup>culture</sup> joined la maison rouge in 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.

#### Rose et Jean-Charles Carrarini

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. They have turned French mealtimes upside down and welcome customers for breakfast, brunch, lunch and early dinner.

#### Rose Bakery <sup>culture</sup>

Wednesday to Sunday  
11am to 7pm  
rosebakeryculture@lamaisonrouge.org  
tel/fax: + 33 1 46 28 21 14



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## Visitor information

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### 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° 12 003, opposite 98 quai de la Rapée  
station n° 12 001, 48 bd de la Bastille  
station n° 4 006, 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.

