



Inextricabilia

Magical Mesh

la maison rouge

exhibition
June, 23 - September, 17 2017

Press Kit

Inextricabilia

Magical Mesh

exhibition : June,23 - September, 17 2017

opening: Thursday 22 June, 6 pm- 9 pm

**La maison rouge
presents *Inextricabilia*,
an exhibition gathering works
from Art Brut, African ritual
objects, religious art, folk art,
modern and contemporary art
around the symbol of knot.**

Curator: Lucienne Peiry

At first view, there is nothing that might connect an Art Brut sculpture by Judith Scott with a Nkisi divination statue from Congo, an eighteenth-century German reliquary or Annette Messager's net of votive photographs, and yet despite their origins in different lands, cultures, expressions and eras, there are surprising overlaps in the materials and techniques used, and in the process behind their creation. All these objects display striking analogies in the entwining, entangling and knotting of hemp cord, hair, strips of leather, gold threads, blades of grass, raffia, rope and fabric. Whether organic, plant or metal, these fibres are ingeniously assembled, stitched, woven or knotted together into inextricable meshes that are also highly symbolic objects. For indeed these resemblances go beyond form and technique: each piece is instilled with healing, purifying or protective powers that will drive away evil, endowing them with a spiritual, religious or magical role. Do their makers believe they will help them communicate with a world beyond the here below?

Inextricabilia sets out to unsnarl these twists and tangles that give form to the sentient, the

incommunicable and the elusive. It invites the public to wander among creations with multiple imbrications that provoke a physical reaction, getting beneath the skin to make an almost visceral connection.

The body of work will include objects and artworks by Arthur Bispo do Rosario, Pierrette Bloch, Cathryn Boch, Louise Bourgeois, Peter Buggenhout, Antonio Dalla Valle, Heide de Bruyne, Erik Dietman, Teresa Ottallo, Lisette H., Sheela Gowda, Jules Leclercq, Marie Lieb, Jean Loubressanes, Man Ray, Annette Messager, Marc Moret, Michel Nedjar, Virginie Rebetez, Borbála Remmer, Judith Scott, Pascal Tassini, Jeanne Tripiier, Giuseppe Versino, Chen Zhen, and numerous anonymous creators from public and private collections across Europe, Californy and Brasil, including Musée du Quai Branly (Paris), Musée de l'Homme (Paris, France), Collection abcd (Paris, France), MuCEM (Marseilles, France), LaM (Villeneuve d'Ascq, France), Trésors de Ferveur Collection (Chalon sur Saône, France), The Arbogast Collection (Strasbourg, France), Collection de l'Art Brut (Lausanne, Switzerland), The Prinzhorn Collection (Heidelberg, Germany), Outsider Art Museum (Bar, Montenegro), Museu Bispo do Rosário (Rio de Janeiro, Brasil) and collections held by psychiatric institutions in Switzerland, France, Italy and Hungary.



press relations: claudine colin communication – 3 rue de Turbigo – 75001 Paris
pénélope ponchelet – penelope@claudinecolin.com – t. +33 (0)6 74 74 47 01 / +33 (0)1 42 72 60 01
www.claudinecolin.com

Chapters of the exhibition

> Symbolic garments

Arthur Bispo do Rosario, Giuseppe Versino,
patient of the Psychiatric Hospital of
Bonneval, talisman tunic

> Deviant needlework

Cathryn Boch, Lisette H, Annette Messenger,
Louise Bourgeois, Jeanne Trippier, Marie Lieb,
Teresa Ottallo, Jules Leclercq, Rosa Zharkikh

> Talismans, amulets and other charms

Jean Loubressannes, Antonio Dalla Valle,
Pascal Tassini

> Knotted fervours

Reliquaires, Sheela Gowda

> Entangled votives

Judith Scott, Virginie Rebetez, Man Ray,
Chen Zhen, Heide de Bruyne, Pascal Tassini,
Borbála Remmer, Erik Dietman,
Folk creations

> Ritual objects

Michel Nedjar, Peter Buggenhout, Marc Moret,
voodoo objects, rituels objects from West Africa

Lucienne Peiry

Extract from the exhibition's
catalogue, co-published by
Flammarion and La maison rouge

Irrespective of whether their fibres serve to bind or enclose, bond or weave, whether their fabric is intended to hold or hide, there is a kinship between these different textile works, despite the thousands of miles, decades or centuries between them, and regardless of the different cultures and beliefs that produced them. They present numerous similarities in technique and style, and in many instances a formal resemblance. They develop profound spiritual affinities, deploying therapeutic, prophylactic, talismanic or apotropaic virtues: they exorcise, release, repair, heal, protect and ward off evil.

Certain similitudes are particularly compelling. For example, Judith Scott's first work, made in California, bears an uncanny resemblance to a bundle of plant fibres from Congo. One of her fetishes can be likened to a voodoo statuette from Benin or a Nkisi anthropomorphic statuette. The woven garments of Scottish-born McPhee are extraordinarily similar to Angolan ceremonial dress. These symmetries between works of sacred or contemporary art, between folk production and ethnographic or Art Brut sculptures appear to exist beyond categories, eras and societies. Common principles clearly emerge, despite distances and with no known or documented contact taking place. They arise from a solidarity, an anthropological resonance that escapes humankind, and which the ethnologist Claude Lévi-Strauss describes thus: "Myths operate in men's minds without their being aware of the fact. [...] as if the thinking process were taking place in the myths, in their reflection upon themselves and their interrelation"¹. Hence certain codes and elements pass from one culture to another via symbolic creations. Indeed, there are clearly discernible echoes



Inextricabilia, Magical Mesh

exhibition June, 23 - September, 17 2017

between the sculptures of Marc Moret and Peter Buggenhout, between figures made by Louise Bourgeois and those by Katharina Detzel, between compositions by cloistered nuns and others by shamans, and these too could be explained by another of Lévi-Strauss' fundamental considerations, in *Tristes Tropiques*, namely the existence of "a sort of table, like that of the chemical elements, in which all actual or hypothetical customs would be grouped in families, so that one could see at a glance which customs a particular society had in fact adopted"². It would, however, be a step too far, a step in the wrong direction even, to scrutinise the works shown here for universal principles indicative of paradigms, given the extent to which each is distinguished by its own context, function or implications. Rather, we should see them as counterparts; as a series of confluences that flow together in a single continuity. How can we explain the powerful impact they have on us? How should we unravel and interpret these twists and tangles, ties and knots? Our encounter with these works and objects elicits an instant, powerful response. They leave us speechless, rooted to the spot. They resonate in petto. They get under our skin. Why should our first impression be a physical one? Is it because of our body itself, which as histology (the study of cells and tissues) shows is composed of tissue, criss-crossed by arteries, veins, vessels and muscles to form a complex inner network? Because of our very skin, with its different layers of dermis and epidermis? There can be no doubting that we experience these objects not only with our eyes, but feel them in our flesh and in our gut. A bound fetish from Congo, a voodoo statuette with sacrificial remains, an amulet that Jean Loubressanes wrapped in raffia... their expressive force is such that they do more than capture our gaze; they demand that we participate with all our senses on another, far deeper, more vast level. Whatever our reaction – be it attraction (a form of sympathy between tissue), fascination, fright, repulsion even – it is invariably intense, eliciting our sensations to a sometimes overwhelming degree.

The interweaving of fibres into a texture, a structure or a fabric fundamentally binds us to the two extremes of our existence that are birth and death. Already in ancient times, tactile contact with a fabric would be one of a child's first sensorial experiences, in the swaddling of a new-born baby³. This contact is almost identically reprised when, depending on the culture, the body of the deceased is wrapped in bandages or swathed in a shroud. Textile is thus an intimate part of the two elemental events of birth and death, the weft and warp of human existence. This can explain why nuns and pilgrims, shamans and spiritists, through knots, bonds and interweavings, seek to join two frontiers, to unite earthly life and heavenly life, here and beyond, to confer a symbolic dimension on daily life.

1. Claude Lévi-Strauss, *The Raw and the Cooked*, (*Mythologiques I*). John and Doreen Weightman, trans. University of Chicago Press, p.13.

2. Claude Lévi-Strauss, *Tristes Tropiques*. John and Doreen Weightman, trans. Penguin Classics, 2012, p. 178.

3. See Véronique Dasen, "Des langes pour Artémis", in *Kernos*, *Revue internationale et pluridisciplinaire de religion grecque antique*, n°27, 2014, pp. 51-73.



Curator biography

Lucienne Peiry holds a Ph.D. in art history with a specialisation in Art Brut. She is a curator and a lecturer. She teaches both at the University of Lausanne and Ecole Polytechnique Fédérale de Lausanne (EPFL).

She is the author of *Art Brut: the Origins of Outsider Art*, published by Flammarion (1997, augmented and updated in 2016; translated into English, German and Chinese). For ten years (2001-2011) she was director of the Collection de l'Art Brut in Lausanne, during which time she developed the museum's holdings and increased its prominence in Switzerland and worldwide. Lucienne Peiry has curated some thirty exhibitions in Europe and in Japan, and has lectured and taught in Europe, the United States and Japan. She has travelled extensively in search of unknown Art Brut artists to enrich the museum's collections, for studies, and to publish books and documentary films about these discoveries. Between 2011 and 2014 she was director of research and international relations at Collection de l'Art Brut.

www.notesartbrut.ch

Catalogue of the exhibition

A book, co-published by éditions Flammarion and La maison rouge, accompanies the exhibition and proposes essays by specialists in different fields (Art Brut, ethnographic art, religious art, contemporary art) with extensive illustrations.

Authors: Catherine Grenier (Art Historian, Director of the Giacometti Foundation, Paris),
Alain Epelboin (Doctor and Anthropologist at CNRS / Museum national d'histoire naturelle, Paris),
Yvonne Lehnher (Art Historian, former Director of Musée d'art et d'histoire of Fribourg, Switzerland),
Nanette Jacomijn Snoep (Anthropologist, Director of the three ethnographic museums and collections of Saxe - Leipzig, Herrnhut and Dresde) and Lucienne Peiry (Art Historian with a specialisation in Art Brut, teacher at University of Lausanne and EPFL).
Edited by Lucienne Peiry.

22 x 28 cm, 200 illustrations, 200 pages, French price: 35 €.

Available at Bookstorming bookshop



Inextricabilia, Magical Mesh
exhibition June, 23 - September, 17 2017

**events related
to the exhibition**

> films, talks

check our website 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



> each Thursday at 7 pm

**> each Wednesday at 2:30 pm :
the family visit**

> each Saturday and Sunday at 4 pm

Free with the entrance ticket

partners

media partners



permanent partners



La maison rouge is member of Tram



Follow us on Facebook, Twitter,
Instagram, Dailymotion



lamaisonrouge.org
#Inextricabilia

cover:

Arthur Bispo do Rosário, *Presentation Coat*,
fabric, thread, paper and metal. Courtesy: Museu Bispo do Rosário
Arte Contemporânea Collection / Rio de Janeiro City Hall, Brésil.



press relations: claudine colin communication – 3 rue de Turbigo – 75001 Paris
pénélope ponchelet – penelope@claudinecolin.com – t. +33 (0)6 74 74 47 01 / +33 (0)1 42 72 60 01
www.claudinecolin.com

Inextricabilia, Magical Mesh
exhibition : June, 23 - September, 17 2017



Judith Scott, *untitled*, wool and recycled objects, 1986
Courtesy Collection Joyce Scott (Alta, USA)



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

Inextricabilia, Magical Mesh
exhibition : June, 23 - September, 17 2017



Anonymous, Amulet - Tomegli, (Togo, Lomé), wood, cowris, coton, no date
Courtesy Musée du Quai Branly, Paris (France)



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

Inextricabilia, Magical Mesh

exhibition : June, 23 - September, 17 2017



Anonyme, *Nkisi Kula, magic object* (Congo), wood, fabric, fiber, no date. Courtesy Musée du Quai Branly, Paris (France)



Judith Scott, *untitled*, fabric, fibers and other materials, 1992
Courtesy Collection de l'Art Brut, Lausanne (Switzerland)



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

Inextricabilia, Magical Mesh

exhibition : June, 23 - September, 17 2017



Anonymous, *Nala, Love charm* (Madagascar), liana, no date
Courtesy Musée du Quai Branly, Paris (France)



Louise Bourgeois, *Arch of Hysteria*, fabric, thread, 2000
Collection privée. Courtesy Galerie Karsten Greve, Paris (France)



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

Inextricabilia, Magical Mesh

exhibition : June, 23 - September, 17 2017



Anonymous, Reliquary, coloured fabrics, bone, paper, XVIII^e century
Courtesy Collection Antoine de Galbert, Paris (France)



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

Inextricabilia, Magical Mesh

exhibition : June, 23 - September, 17 2017



Chen Zhen, *Innocent Light*, children's bed, plastic tubes, bulbs, 2000
Courtesy Galleria Continua, San Gimignano (Italy)



Jeanne Tripiet, *untitled*, 1935 - 1939, cotton and linen lace.
Courtesy Collection de l'Art Brut, Lausanne (Switzerland)



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

Inextricabilia, Magical Mesh
exhibition : June, 23 - September, 17 2017



Annette Messager, *Heart at peace*, 2009
Courtesy Collection Antoine de Galbert, Paris (France)



Anonymous, Amulet, shell, red fabric, white thread, second half of XX^e century.
Collection Alain Epelboin, Musée de l'Homme, Paris (France)



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

Inextricabilia, Magical Mesh

exhibition : June, 23 - September, 17 2017



Virginie Rebetez, *Untitled #9*, (from the « Under Cover » serie), 2013
Courtesy Collection of the artist, Lausanne (Switzerland)



Jules Leclercq, *Erotic composition with blue nudes*, wool thread, coton thread, 1950-1964.
Courtesy Musée d'Art moderne, d'Art contemporain et d'Art brut de Villeneuve-d'Ascq



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

Inextricabilia, Magical Mesh
exhibition : June, 23 - September, 17 2017



Michel Nedjar, *Doll (Chairdâme)*, fabric and other materials, 1995-1997
Courtesy Collection of the artist, Paris (France).



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

Inextricabilia, Magical Mesh

exhibition : June, 23 - September, 17 2017



Rosa Zarkikh, *Reflection*, embroidery, 2005
Courtesy Museum of Outsider Art, Bar (Monténégro)



Anonymous, *Dress of Bonneval*, wool thread on wool fabric, buttons, 1938-1948
Courtesy Musée d'Art moderne, d'Art contemporain et d'Art brut de Villeneuve-d'Ascq



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).



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



Bookstorming 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.

Opening times

Wednesday to Sunday
12pm to 7pm



Rose Bakery culture at maison rouge

Rose Bakery ^{culture} 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 ^{culture}

Wednesday to Sunday
11am to 7pm
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.

