



*Resident
Alien*

**The Marin Karmitz
Collection**

la maison rouge

exhibition
Octobre, 15 2017
- January, 21 2018

Press Kit

Resident Alien
The Marin Karmitz collection
exhibition : October, 15 2017- January, 21 2018
opening: Friday 14 October, 4pm- 7pm

La maison rouge continues its cycle of exhibitions showing private collections. After Artur Walther in 2015 and Bruno Decharme in 2014, Marin Karmitz unveils a significant part of his collection, with close to 300 works that question how we are in the world.

Patiently assembled over thirty years, the collection is the last production of a man better known for the films he helped bring into being, and for the MK2 cinemas which, wherever they have opened in Paris, have transformed the surrounding district.

Marin Karmitz began his career in cinema as a director, and it is from a director's perspective that he has imagined the presentation of the hundreds of photographs, paintings, sculptures, drawings and videos on show.

The exhibition is a screenplay with multiple storylines. As is the nature of a collection, it alludes to the collector's personality, as each work offers insight into his centres of interest, however converging or diverging they may seem.

The collector's praxis is progressively revealed: the artists that have moved him, the patient compilation of coherent groups of works by a same artist, whether in photography or the plastic arts, and the

ongoing dialogue with certain of them.

The works also evoke a time (the twentieth century with its tragedies) and places (from Europe to the United States), through various media - video, photography, painting, drawing, sculpture and several large-scale installations (Annette Messenger, Christian Boltanski, Abbas Kiarostami, Chris Marker) – which are dominated by, though not limited to, black and white.

This is an intensely personal, political and exacting collection, and one that is not always easy to like. Shown in public for the first time, and almost in its entirety, it is outstanding for the quality of the individual works and ensembles within it.

Each of the many artists in the collection has been chosen and presented by Marin Karmitz. By him alone? As the end credits roll, the spectator will have the opportunity to answer that question and imagine his or her own story.

cover:

Gotthard Schuh, *Grubenarbeiter*, Belgique, 1937

© Fotostiftung Schweiz

Courtesy Collection Marin Karmitz, Paris



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Erri de Luca

Extracts from the text published in
the exhibition's catalogue
Co-published by Fage
and La maison rouge

« For the land is mine: for ye are strangers and sojourners with me »

(Leviticus 25:23, *American Standard Version*)

In this passage from the third book of scripture, the divinity declares that there are no landowners or tenants, no one with the title of citizen, and no refugees. The human species is a guest in the divinity's house; this is his dwelling place.

Marin Karmitz identifies with the condition of stranger and sojourner. He was born during the top century for the mass dispersion of human beings, in myriads, from one land to another. Having landed in Marseilles, the Karmitz family became citizens of France. These days, Marin Karmitz can put the Medal of the French Legion of Honor into his dresser drawer, a solemn accolade from his second country, yet he remains a resident alien.

Roots are for trees, not people. People sow and harvest in their stead. One's home contains one's harvest. Marin Karmitz is not a collector; he doesn't have any ravenous obsession for completing a series, the ailment of accumulation. Instead he gathers together his encounters with the work of artists. It is the museum of a man, of someone who walks down a beach and finds what the sea has brought.

This exhibition is a self-portrait made of fragments, but they are not the tiles of a mosaic, where the whole creates an image. Instead they are masks over the face of a man. Here there are his many features, overlapping each other, a set of encounters with himself. In ancient Hebrew there is no singular form for the word "face," everyone has many. On display here are the faces of Marin Karmitz, but not all of them.

Marin Karmitz speaking to Christian Caujolle

published in the catalogue

Christian Caujolle: Buying objects putting them together, living with them – all that doesn't necessarily make a collection. When did these artworks become a collection?

Marin Karmitz: In 2010, when François Hébel asked me to show the photographs I had assembled at the Rencontres d'Arles. I was aware that I had put together an ensemble and I was open to the idea of showing it, but I didn't think of it as a collection until the institution came along. Oddly enough, in fact, I still don't feel that it's a collection now. For me, these are works that I enjoy living with, but I didn't acquire them with the idea of collecting. Nor could I say that I have a collection of films. I have made films, I've produced films, I've distributed films, I have tried to stay faithful to a certain number of artists over the years. You could therefore say that I have a de facto collection of films, but it's essentially a set of works that need to be shown. It's the idea of showing that makes a collection, not the accumulation of works. It is the gaze of others – whether art institutions or visitors – that creates the feeling of a collection.

CC: And yet I get the impression that there are works you buy that lead on to others. Would you ever have bought Robert Frank if there hadn't been Gotthard Schuh?

MK: What leads to other works is the fact of showing them, but also the many questions I asked myself: "What is photography? Why am I so attached to it? Why is it that I like black-and-white? Why very few landscapes and living beings? Why photographs that belong to history? Why certain moments of that history?"

These are questions that led me to explore the relations between the artists, to understand how they talked to each other, how they evolved, in a non-academic way. I make no claim to erudition, to be a



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historian of photography, a curator. It's simply that the physical relation to a given photo suddenly becomes decisive, and I want to know more. After Gotthard Schuh I became interested, almost automatically, in Robert Frank and Eugene Smith, but only certain photographs. I'm not too keen on war reportage. But what did Smith do when he wasn't at war? He took photos from his window! This guy who was a man of action suddenly took a year and a half, or more, just staying in his apartment, taking photos from his window. That kind of artistic behaviour I find fascinating.

I also thought about black-and-white and I realised that the idea of night was powerfully present in my first films, *Nuit Noire Calcutta*, to a screenplay by Marguerite Duras, and *Comédie*, with a text by Samuel Beckett. Actually, Beckett told me that he hated colour, that only black-and-white had meaning. That didn't surprise me much, especially since he was living surrounded by paintings by Bram van Velde, which were very colourful. I didn't agree, but it was out of incomprehension. Night is the relation to mystery, to death, to rebirth and life, because behind the night there is day, and a very strong dialectic between the two. They say that in Judaism there are two beginnings of the year: one at Rosh Hashana, when you go from day to night, or from summer to autumn, and then at Pesach, when you go from night to day. These movements, which were in my first film, *Nuit Noire Calcutta* – seven nights and seven days, a very consciously biblical rhythm – left their mark. And what I look for in photography without knowing it, and often find, is that nocturnal presence, the possibility of having one image and a thousand stories. Ultimately, that's what fascinates me about photography: a character, a stolen moment, and the possibility of composing all the stories you want around that stolen moment. I have always liked open works, works that don't impose a vision of the world but, on the contrary, open onto a vision of the world, a proposition. It's up to the viewer, the "beholder" to bring his own "food." Hence my attraction to the works of Roberto Rossellini, Abbas Kiarostami and Krzysztof Kieslowski, these authors whose work his

open and, in contrast, my loathing of all those works that underscore all their intentions and play us for fools.

Open works secrete incredible mysteries. For example, the close-ups by Stanislaw Ignacy Witkiewicz – deliberately hazy deliberately misted over. What is there in that gaze, behind that gaze? I know nothing about these people, so it's up to me to invent something. That's fascinating. It allows me to really dream up a whole load of stories without leaving my room.

When I was a producer, I could see the whole world without leaving my room. Make films in Mexico, in China, in Russia, etc., and moving as little as possible. But I did breathe in the air that they brought me, and when the film was a success, it brought me not only the history of the country (with Kieslowski, for example, the air of Poland) but at the same time I was in something universal. In *The Decalogue* Kieslowski brought me a universal understanding of what he wanted to tell me. There is a lot one could say about his way of interpreting the Ten Commandments, secular to start with, and then increasingly mystical.

What fascinates me in photography is the power of a single, fixed image, when you need so many to get things across in a film.

The specificity of photography compared to other art forms is this capacity to exist in that thousandth of a second. Henri Cartier-Bresson said a great deal about this but I don't say it in the same way. What interests me is that only photography is capable of summing up the world, the universality of the world, in a single image, whereas in literature you need a page, two pages, ten pages. You need space, you need time, you need descriptions, you have to build up to the moment when the reader will enter into that perception. Even in a poem, it's unusual for just one verse to evoke as much as a photograph.

That an image should be capable of talking to me about the world strikes me as the absolute specificity of photography. For me, what makes photography a creation in its own right, is instantaneousness, that



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capacity it has of gathering successive elements, and
a host of interpretations, in a single image.



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**List of
the artists**

Michael Ackerman
Dieter Appelt
Richard Avedon
François-Marie Banier
Georg Baselitz
Gao Bo
Christian Boltanski
Constantin Brancusi
Bill Brandt
Alexey Brodovitch
Vincenzo Camuccini
Géraldine Cario SBFP
Juan Manuel Castro Pietro
Antoine D'Agata
Roy Decarava
Otto Dix
Jean Dubuffet
Bernard Dufour
Patrick Faigenbaum
Jean Fautrier
Fernell Franco
Robert Frank
Gisèle Freund
Gérard Fromanger
Alberto Giacometti
David Goldblatt
Beatriz González
Julio González
Sid Grossman
Georges Grosz
Wilhelm Hammershøi
Dave Heath
Lewis Hine
Ferdinand Hodler
Eiko Hosoe
Françoise Janicot
Tadeusz Kantor
James Karales

André Kertész
Abbas Kiarostami
Joseph Koudelka
Sergio Larrain
Laurence Leblanc
Saul Leiter
Leon Levinstein
Stéphane Mandelbaum
Man Ray
Chris Marker
Maryan S. Maryan
Annette Messager
Duane Michals
Juan Miro
Jorge Molder
Oscar Muñoz
Jérémie Nassif
Panamarenko
Gordon Parks
Anders Petersen
Martial Raysse
Germaine Richier
Oskar Schlemmer
Gotthard Schuh
W. Eugene Smith
Louis Soutter
Nancy Spero
Christer Strömholm
Josef Sudek
Hiroshi Sugimoto
Alina Szapocznikow
Ulay
Johan Van der Keuken
Moï Ver
Virxilio Vieitez
Roman Vishniac
Kara Walker
Andy Wahrol
Stanislaw Ignacy Witkiewicz



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**Catalogue
of the exhibition**

The catalogue is co-published by éditions Fage and La maison rouge with contributions by Julie Jones, Erri de Luca and a conversation between Marin Karmitz and Christian Caujolle.

Available at Bookstorming bookshop

256 pages, 16,5 x 22,3 cm, French/English, 2017
price : 28 €

**Events related
to the exhibition**

> films, talks

All dates to be confirmed on www.lamaisonrouge.org

> one Wednesday by month at 3 pm

Tales & cakes for children from 4 to 9 years old

Fee: 10 €

Booking: reservation@lamaisonrouge.org



guided visits

> every Thursdays at 7 pm

> every Wednesdays at 2.30 pm

the little family visit

> every Saturdays and Sundays at 4 pm

Free with the entrance ticket

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La maison rouge est membre du réseau Tram

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lamaisonrouge.org

#expoMarinKarmitz



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Press images

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André Kertész, *East River, New York*, 1938

© Rmn - Grand Palais. Courtesy Collection Marin Karmitz, Paris



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Lewis Hine, *Little Orphan Annie in a Pittsburgh Institution*, 1909

© Lewis Hine. Courtesy Collection Marin Karmitz, Paris



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Gisèle Freund, *Adrienne Monnier*, 1938

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Christer Strömholm, *Night*, Paris, 1959

© Christer Strömholm / VU'. Courtesy Collection Marin Karmitz, Paris



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Bernard Dufour, *Il regarde le lippu*, 2015

© Bernard Dufour, Adagp, 2017. Courtesy Collection Marin Karmitz, Paris



Louis Soutter, *Avant le massacre*, 1939

© Louis Soutter. Courtesy Collection Marin Karmitz, Paris



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Chris Marker, *Crush-art #10*, 2009

© Chris Marker. Courtesy Collection Marin Karmitz, Paris



Dave Heath, *Washington Square, New York City*, 1960

© Dave Heath. Courtesy Collection Marin Karmitz, Paris



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Martial Raysse, *Portrait à géométrie variable deuxième possibilité*, 1966

© Martial Raysse, Adagp, 2017. Courtesy Collection Marin Karmitz



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Johan van der Keuken, *Portraits de Marin Karmitz*, 1956.

© Willem Van Zoetendaal. Courtesy Collection Marin Karmitz



Man Ray, *L'inconnue de la Seine*, 1960,

© Man Ray, Adagp, 2017. Courtesy Collection Marin Karmitz



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Christian Boltanski, *Animitas blanc*, île d'Orléans, Canada, film couleur, 2017

© Christian Boltanski, Adagp, 2017. Courtesy Collection Marin Karmitz, Paris



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Annette Messager. *Les Spectres des couturières*, 2015 .

© Annette Messager, Adagp, 2017. Courtesy Marian Goodman Gallery



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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).



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 artistes



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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

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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

11pm to 7pm

Thursday

12pm to 9pm



**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

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Getting here

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

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 Bourdon

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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