



L'envol

la maison rouge

exhibition
June, 16 -
October, 28 2018

Press Kit

L'envol

exhibition June 16 - October 28, 2018

preview Friday June 15, 6pm to 9pm

***L'envol* is the final exhibition at La maison rouge, which will close its doors for the last time on October 28, 2018.**

Antoine de Galbert has invited Barbara Safarova, Aline Vidal and Bruno Decharme as co-curators. Together, these specialists in art brut and contemporary art have imagined an exhibition that examines mankind's dream of flying – though without any reference to those who have actually made this dream come true.

As always at La maison rouge, the curators have considered the subject matter independently of "categories" to bring together works of art brut, modern, contemporary, ethnographic and folk art. A walk through the various themes reveals a succession of some 200 works, including installations, films, documents, paintings, drawings and sculptures.

In the beginning there was Dedalus, that inspired inventor who dreamed of escaping into the skies, taking his son Icarus with him. Harnessed to wings made from feathers and wax, they rose into the heavens, intoxicated with their flight, borne aloft into the atmosphere. We all know what happened next. Icarus ventured too near the sun, his wings melted and he hurtled into the sea to die.

From legend to reality, the sky has always been a dangerous playground for mankind. This is no small

undertaking by the 130 artists in *L'envol*, as they endeavour to challenge the laws of gravity, break free of Earth's magnetic field, launch themselves into the unknown or experience the gaseous envelope of the atmosphere between two periods of turbulence. Some are hedonists, others are activists, intent on saving mankind as the world heads for destruction, whether by building flying shelters or constructing utopias.

The sky offers ample territory for experiment, shared between the extravagant artists who are convinced of their ability to overcome gravity and the gods that live there, and the conceptualists designing utopias - more poet than scientist.

Defying gravity

The dream of flying may be as old as mankind - and the sky may have lost some of its mystery thanks to progress in aviation – but men are not birds, all the same. Clothing oneself in feathers is not enough. We are earthly creatures, and the body alone will always struggle to leave the ground. We can never achieve this freedom nor expand the scope of our action without the will to surpass ourselves.

Devoid of wings, dancers soar upwards, defying the laws of gravity with no fear of falling or exhaustion (Loie Fuller, Nijinsky, Cunningham, etc.) Rodchenko, a photographer for the Russian propaganda machine, uses daring, low-angle shots to make his athletes appear to take off in flight, idealising the body to further the needs of the revolution whose heroes



were held aloft.

Lucien Pelen seeks anti-matter as he attempts to merge his body with the atmosphere. Arms outstretched, he launches himself into the air and, for a split second, achieves the ecstasy of flight before coming brutally back down to earth. Such is this fragile balance at the boundaries of possibility.

When Gustav Messmer attached springs to his shoes so he could bounce rather than walk, or fitted a bicycle with enormous bat-like wings, did he realise how precarious these inventions were? To hell with scepticism! Surely it takes some degree of madness to invent your own freedom?

Or engage in excesses like Rebecca Horn who, in search of new ways to experience the space around her, shrouds her ailing body in feather fans then seeks the limits of its extension, stretching these articulated wings as far as they will go before the mechanism gives way.

To infinity and beyond

The weight of the world gives artists cause to wander in the shadow of earthly paradises. Frédéric Pardo, a psychedelic star, uses tempera, an ancient technique, to produce spaced-out paintings while high on LSD. He floats alongside magic carpets (Urs Lüthi), ridden by souls from an Arabian Nights dream.

We discover a limitless space filled with superheroes, Batman and witches straddling broomsticks; a world teeming with chimera and fairies.

The sky seethes with mystery. Shamans, accustomed to travelling between worlds, converse with spirits and collect information while improbable creatures, part angel, part human, bump and bowl along (Henry Darger's *Blengins* side by side with Moebius's *Arzach*, Friedrich Schröder-Sonnenstern's hybrids and Kiki Smith's bird-women).

Engineering the impossible

Tatlin's sculpture, more fine art than flying machine, seeks to rediscover an age-old, mythical experience. *Letatlin* is a melding of art, technique and utopia; an attempt at a personal dream. The year is 1929 and the Great Depression has spared no-one. Heads are hot with the desire to escape, minds filled with fantasies of infinity. "We must learn to fly through the air just as we learned to swim in the water or ride a bicycle," Tatlin declared.

Some forty years later, Belgian artist Panamarenko appears to have taken him at his word. Obsessed with the freedom of flight, he makes sophisticated yet poetic constructions, bristling with bellows and motors. However crazy or technically unfeasible they may be, the artist never tires of convincing us they will lift him off the ground.

These are beautiful machines, created by the engineers of the impossible and of no purpose whatsoever – except for the dreams they inspire. Snuggling into Fabio Mauri's *Luna* inspires a feeling of weightlessness with the senses immersed in a light, fluffy environment. Stationed on the deck of his *Spacecraft*, inspired as much by the Mercury project as Henry David Thoreau's cabin in the woods, Stéphane Thidet combines musical arrangements with conversations between astronauts in an electroacoustic performance.

They shut themselves away in their own worlds, all the better to escape to another place, experience the extraordinary and relive childhood fantasies, but with adult toys. Roman Signer, for example, plays with explosives and sets off conflagrations that are both fascinating and illusory. After all, what is the point of smashing everyday objects to smithereens? Of starting up a helicopter in an inflatable pool when it will probably destroy everything around? What is the point of risking danger, other than to try and become one with the inventor of the world and reproduce the forces of nature



Indoor aviators

Some of these dream merchants are inspired by an intercelestial mission. They are the off-the-wall artists, incomprehensible to the rational world, imbued with a different logic and convinced that flight can be achieved with contraptions made from bits and bobs. Theirs is a world free from explosions or falls, bolstered by belief and the quest for the absolute. Hans-Jörg Georgi, for one, is driven by the need to save humanity from inevitable destruction. His studio is crammed with the aeroplanes he painstakingly builds, day after day, from cardboard boxes stuck together with glue.

Karl Hans Janke is another master of the art of spaceship building, having produced an astonishing 4,500 drawings describing hundreds of technical innovations. Charles Dellschau is further testament to this obsessive dream of flying. He was a member of the Sonora Aero Club, a secret group of mid-nineteenth-century flight enthusiasts whose self-appointed mission was to build the world's first navigable aircraft.

These are crazy escapades, guided only by the imagination and ultimately less dangerous, and just as exhilarating, as those undertaken by reality's utopians. Adolf Wölfli chose to rise above it all, deliriously determined to embrace Creation, Space and Eternity. His associations of opposite perspectives produce apparently real and contradictory visions that are dizzying to behold.

Aviation's spectacular progress has in no way diminished the dreams of these magnificent inventors. Two irreconcilable worlds continue to share the skies. And why shouldn't artists seek inspiration from other suns? Despite his fall, Icarus is a hero for all eternity.

**Excerpt from the exhibition catalogue,
introduction by Aline Vidal.**



Curator biographies

Antoine de Galbert studied political science, then held management positions prior to setting up a contemporary art gallery in Grenoble that would remain open for close to a decade. This was also when he began the collection that would become such an important part of his life. La maison rouge-fondation antoine de galbert opened in June 2004 and has since staged over a hundred exhibitions in its 1,300 square metres.

After studying philosophy, **Bruno Decharme** became a film-maker. His discovery, in the mid-1970s, of Jean Dubuffet's collection of art brut would determine the direction his life would take. He shares his time between film-making and his collection of more than 4,000 works by 350 artists from the mid-nineteenth century to the present. In 1999 he set up abcd (art brut connaissance & diffusion) as a structure to open his collection to the public. abcd is also a centre for research whose findings are made available in publications, seminars, films and numerous exhibitions. The abcd collection was shown at La maison rouge in 2015

Aline Vidal is a graduate of the École du Louvre and holds an MA in art history from the Sorbonne. Her guide to museums in and around Paris is published

by Les Éditions Mengès. The contemporary art gallery she opened in 1985 shows both established artists (such as François Morellet, Herman de Vries and Philippe de Gobert) and emerging artists (including Thibaut de Gialluly, Honoré d'O, Stéphane Thidet, Benoit Pye and Helika Hedayat), and is now a travelling venue.

Born in the Czech Republic and with a PhD in literature and aesthetic, **Barbara Safarova** is a film producer, president of abcd (art brut connaissance & diffusion) and head of programming at the Collège International de Philosophie. She has published numerous texts on art brut (Z. Kosek, L. Plný, G. Widener, A.G. Rizzoli, J.-B. Murray and U. Zürn, among others), and co-curated several exhibitions of art brut in France and internationally. The latest, *La folie en tête : aux racines de l'art brut* at Maison de Victor Hugo in Paris, presented a selection of works from the very first psychiatric collections of the early twentieth century.

Scenography: Zen+d Co
www.zendco.com

Lights: Abraxas Concepts
abraxasconcepts.com



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**list
of artists**

James K. Anane
Dieter Appelt
Stephan Balkenhol
August Bert
Emery Blagdon
Lev Borodulin
Brassaï
François Burland
Thomas Cabrera
Henri Cartier-Bresson
Chucho
Lucien Clergue
Salvador Dalí
Henry Darger
Gino de Dominicis
P. Delbo
Charles Dellschau
Hélène Delprat
Fernand Desmoulin
Hervé Di Rosa
Janko Domsic
Arthur Conan Doyle
Simon Faithfull
Fantazio
Didier Fiuza Faustino
Federico Fellini
Abbé Fouré
Dara Friedman
Joseph Gautier
Agnès Geoffray
Hans Jörg Georgi
August Gunkel
Cai Guo-Qiang
Pierre Henry
Robert Herlth
Rebecca Horn
Eikoh Hosoe
Miroslav Hucek

Karl Hans Janke
Kim Jones
Pierre Joseph
Ilya et Emilia Kabakov
Dong-Hyun Kim
Paviz Kimiavi
Dimitri Kirsanoff
Yves Klein
Julius Koller
Zdenek Kosek
Jacque-Henri Lartigue
Urs Lüthi
Jan Malik
Zelle Manning
Jean Manzon
Jules-Etienne Marey
Fabio Mauri
Winsor McCay
Georges Méliès
Gustav Mesmer
Akira Miwa
Moebius
Peter Moore
Sethembile Msezane
Melvin Edward Nelson
Heinrich Nüsslein
Palanc
Panamarenko
Frédéric Pardo
Alan Parker
Lucien Pelen
Jean Perdrizet
Mikhail Prekhner
Guillaume Pujolle
Philippe Ramette
Robert Rauschenberg
Royal Robertson
André Robillard
Auguste Rodin
Alexandre Rodtchenko
Albert Rudomine
Ben Russell
Carla Sacrez

Yuichi Saito
Hartmut Schoen
Alfred Sakter
Friedrich Schröder-Sonnenstern
Koji Shima
Shimabuku
Roman Signer
Jean Ségalat
Kiki Smith
Ivan Matthew Smith
Alfred Statler
Johannes Stek
Nils Strinberg
T. Fogl
Ionel Talpazan
Vladimir Tatline
Mario Terzic
Stéphane Thidet
Philippe Thomassin
Oswald Tschirtner
Damian Valdès Dilla
Ray Ventura
George Widener
Joel-Peter Witkin
Adolf Wölfli

and many anonymous artists.



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catalogue of the exhibition

> The catalogue is co-published by éditions Flammarion and La maison rouge with contributions by Jérôme Alexandre, Bruno Decharme, Marie Darieussecq, Anaïd Demir, Bertrand Méheust, Philippe Morel, Antoine Perpère, Corinne Rondeau, Barbara Safarova, Olivier Schefer, Didier Semin, Beatrice Steiner, Aline Vidal.

23 x 25,5 cm, 240 pages, French
price: 40 euros

events related to the exhibition

> conference

At the occasion of the release of *Fabio Mauri – Le passé en actes* published by Les presses du réel, conference of Valérie Da Costa
Thursday 28 June at 7pm

> performance

François Delvoye
Thursday 27 September at 7pm

check all events on www.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

Follow us on Facebook, Twitter,
Instagram, Dailymotion



lamaisonrouge.org

#expoLenvol

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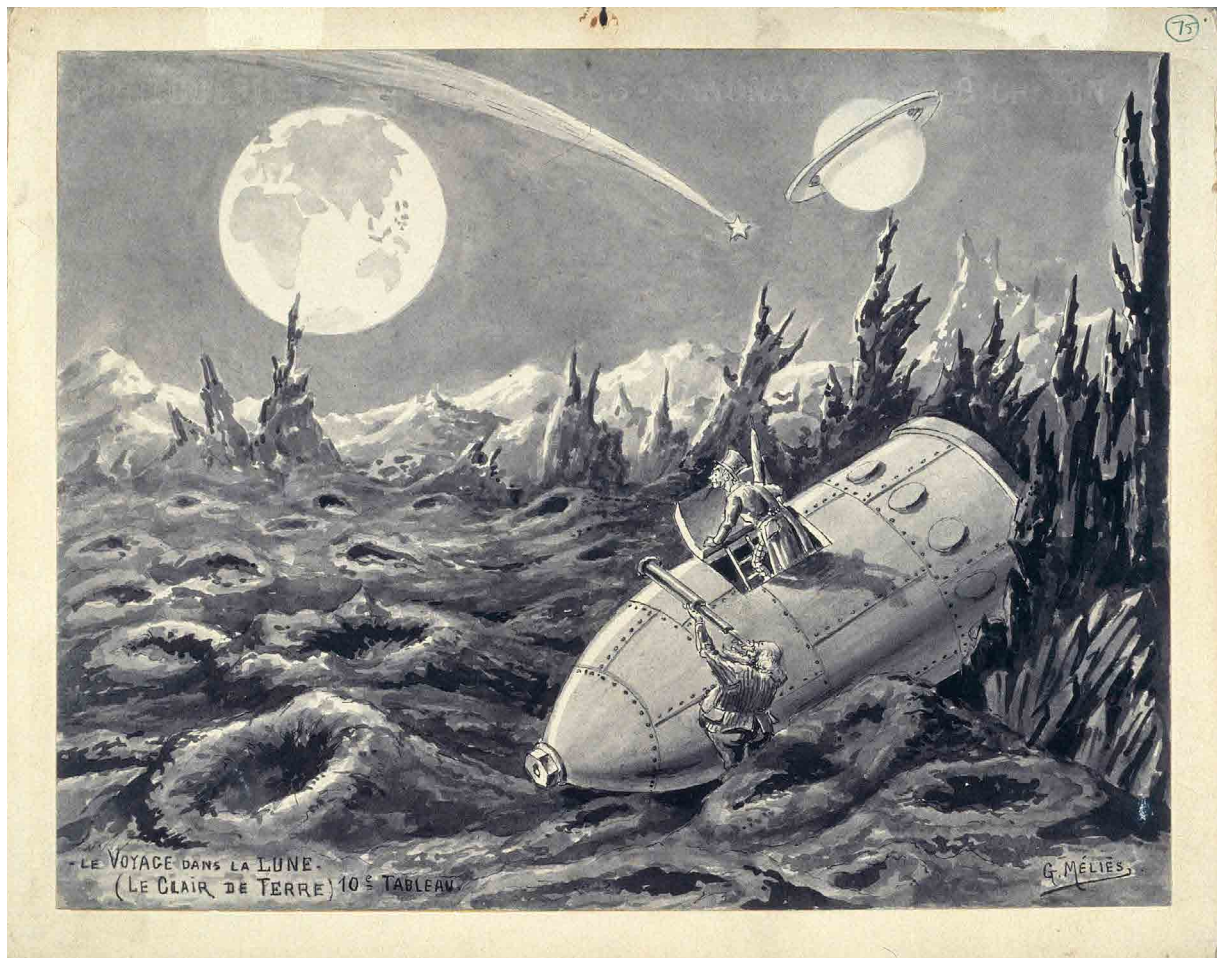
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Georges Méliès, *Le voyage dans la lune. Le clair de terre* – (10^e tableau)

Courtesy Collection La Cinémathèque française.



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Anonymous, untitled, circa 1940, black and white photograph
Courtesy Collection abcd / Bruno Decharme



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Alexandre Rodchenko, *A leap*, 1934, black and white photograph

Courtesy Collection Multimedia Art Museum, Moscow / Moscow House of Photography Museum



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Yves Klein, *Leap into the Void*, 1960, black and white argentic print

© Succession Yves Klein c/o Adagp, Paris

© Photo Collaboration Harry Shunk and Janos Kender

© J. Paul Getty Trust. The Getty Research Institute, Los Angeles



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Agnès Geoffray, *Suspendue*, 2016, black and white photograph
© Agnès Geoffray. Courtesy of the artist



Urs Lüthi, *Selfportrait*, 1976, black and white photograph
© Urs Lüthi, Pro Litteris. Courtesy private collection



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Eikoh Hosoe, *Kamaitachi 17*, 1965, black and white photograph
© Eikoh Hosoe. Courtesy galerie Jean-Kenta Gauthier, Paris



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Sethembile Msezane, *Chapungu - The Day Rhodes Fell*, 2015, colored photograph

© Sethembile Msezane. Courtesy private collection



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Philippe Thomassin, *Flight Time 5h34'*, 1989-1991.

© Philippe Thomassin. Courtesy collection Antoine de Galbert. Photo : Célia Pernot



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Rebecca Horn, *The little Mermaid*, 1990

© Rebecca Horn. Courtesy collection Antoine de Galbert. Photo: Célia Pernot



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Ilya et Emilia Kabakov, *How Can One Change Oneself*, 2010, installation

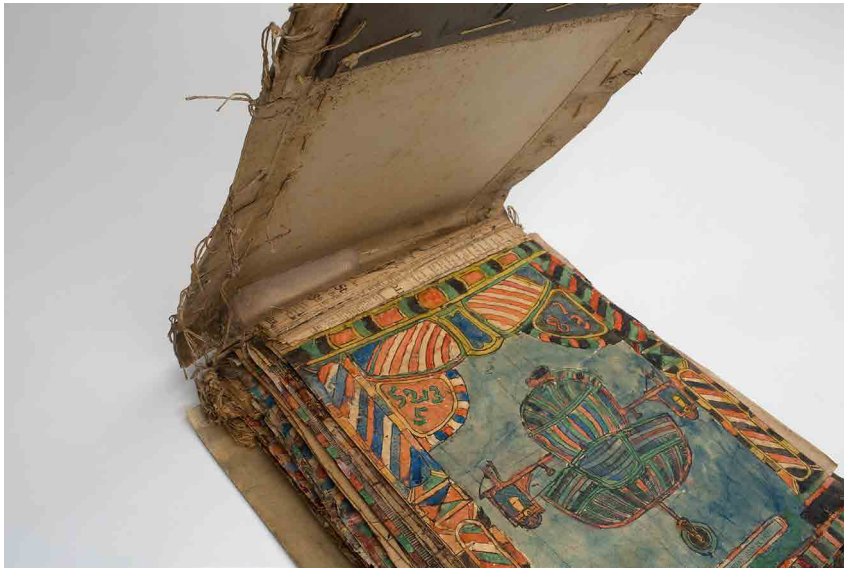
© Ilya et Emilia Kabakov. Courtesy of the artist et Galleria Continua, San Gimignano/Beijing/Les Moulins/Habana



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Charles August Albert Dellschau, untitled, 1921, book
Courtesy Collection abcd / Bruno Decharme



Emery Blagdon, untitled, n.d
Courtesy Collection abcd / Bruno Decharme



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Henry Darger, *Young Rebonna Dorthereans Blengins - Catherine Isles, Female, One Whip-Lash-Tail*, 1920-30

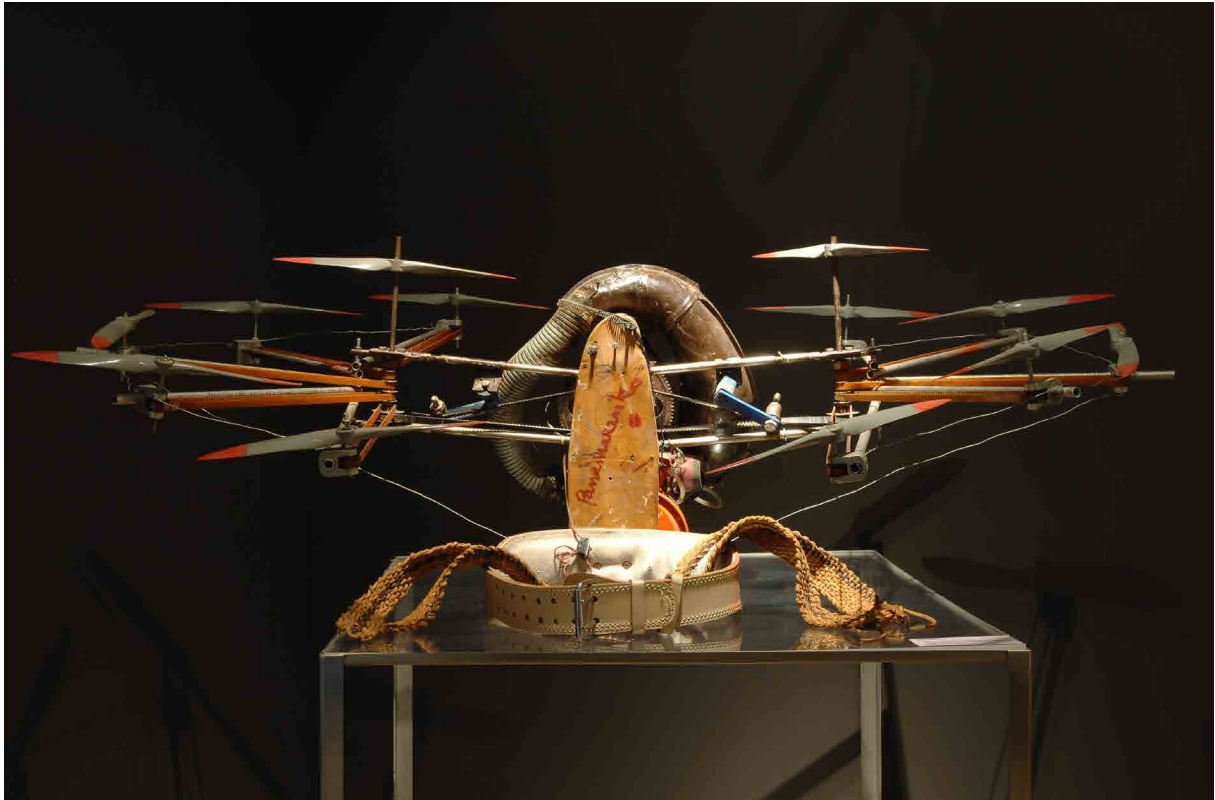
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Panamarenko, *Japanese Flying Pak 3*, 2001,

© Panamarenko. Courtesy Galerie Jamar, Anvers. Photo: Wim Van Eesbeek.



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Fabio Mauri, *Macchina per fissare acquerelli*, 2007

© Fabio Mauri, Adagp, 2018. Courtesy succession de Fabio Mauri et Hauser & Wirth, Zürich

Photo : Sandro Mele



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François Burland, *Fusée Soviet Union*, 2013

© François Burland, Atomik Magic Circus. Photo : Romain Mader et Nadja Kilchofer



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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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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



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Visitor information

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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 Boudon

Access

The galleries are accessible to the disabled and mobility impaired visitors

Opening days and times

Wednesday to Sunday from 11am to 7pm
Late nights Thursday until 9pm
January 1st and May 1st

Admission

Full price: € 10
Concessions: € 7 (13-18, students, full-time artists, over 65s)
Free for under 13s, job-seekers, companions to disabled visitors, members of ICOM and Amis de la maison rouge
Annual pass: full price € 28
Annual pass: concessions € 19
Free and unlimited access to the exhibitions
Free access or reduced rates to related events.



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