



Et In Libertalia Ego

**A project by
Mathieu Briand**

la maison rouge

**Exhibition:
February 19
May 10, 2015**

Press Kit

Et In Libertalia Ego

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Exhibition: February 19 – May 10, 2015

Opening preview: Wednesday, February 18 from 6 to 9 p.m.

Press preview from 4 to 6 p.m.

Starting in 2008, Mathieu Briand set up a temporary studio on a small island in the Channel of Mozambique (Madagascar). This is a sacred place, inhabited for generations by a Malgache family that agreed to allow Mathieu Briand to invite a number of artists* to create works in situ or send instructions for others to do so.

The project is called *Et in Libertalia Ego*, an allusion to the famous inscription in Nicolas Poussin's painting *Et in Arcadia Ego*. The idea is to recreate Libertalia, the pirate's utopia described in *A General History of the Robberies and Murders of the Most Notorious Pyrates* (1724), whose origins are an ambiguous mix of fiction and reality. The author's name, Captain Johnson, may have been a pseudonym for Daniel Defoe, the author of *Robinson Crusoe*.

Since 2012, la maison rouge has supported Mathieu Briand's initiative and will present it in an exhibition running from February 19 to May 10, 2015. The show will then travel to Tasmania's Museum of Old and New Art (MONA) in September 2015.

www.mona.net.au

Artists invited by Mathieu Briand

Francis Alÿs 1959, lives and works in Mexico, since 1986

Grégory et Cyril Chapuisat 1972 and 1976, lives in Geneva

Sophie Dejode 1976, lives and work in Ardèche

Bertrand Lacombe 1974, lives and works in Haute-Savoie, France

Jacin Giordano 1978, lives and works in Easthampton, Massachusetts

Thomas Hirschhorn 1957, lives and works in Paris

Koo Jeong-A 1967, lives and works in Paris

Pierre Huyghe 1962, lives and works in Paris and in New York

Gabriel Kuri 1970, lives and works between Mexico and Brussels

Prue Lang 1972, lives and works in Paris

Richard Siegal 1968, lives and works in Paris and Berlin

Juan Pablo Macias 1974, lives and works in Mexico

Mike Nelson 1967, lives and works in London

Damian Ortega 1974, lives and works in Mexico

Rudy Ricciotti 1952, lives and works between Bandol, Var, and Paris

Yvan Salomone 1957, lives and works in Saint-Malo

Gilles Mahé 1943-1999



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The story

Mathieu Briand

Preamble

In Latin, *ubique* means everywhere.

IN CHAPTER V of my project *Ubîq: A Mental Odyssey*, I used *A Network of Stoppages* by Marcel Duchamp as the *network* of a map, a mental and magical map which, when projected in three dimensions, showed me a point. This point took the form of a sculpture made of the materials, rejects and rubbish from preceding chapters, representing an island on which I disembarked through other works.

June 2007

IN JUNE 2007, my sister, who was staying with our aunt at Nosy Be, sent me an email enclosing a photo.

It shows a sandy beach shaded by coconut palms and, beyond them, an island. This became both a motive and a motif. I fell immediately under its spell. The island became a point in space: a point capable of defining space, a point capable of defining its own space and the space around it.

I set myself to imagining a project that would take me there.

I named it *Et in Libertalia Ego*, in reference to the mysterious painting by Poussin entitled *Et in Arcadia Ego* and the anarchist utopia of Libertalia. I discovered the story of Libertalia thanks to *T.A.Z. (Temporary Autonomous Zone)*, a book by Hakim Bey alias Peter Lamborn Wilson. This story was published for the first time in 1724 in the book *A General History of the Robberies and Murders of the most notorious Pyrates* by one

Captain Johnson, of whom nothing is known; a number of historians think that this pseudonym hides the identity of Daniel Defoe, the author of *Robinson Crusoe*.

In its historical context, the book is above all an ode to liberty and a paean of hatred against tyranny. *Libertalia* is the tale of a veritable political, social and philosophical utopia: the establishment of an egalitarian society by pirates. The action takes place in Madagascar between Diego Suarez and Nosy Be, an area in which the presence of pirates is documented at the turn of the eighteenth century. The narrative, in which fiction and reality are mingled, is included in a larger work on a number of pirates whose existence is historically proven.

The 'pirating of reality' in *Libertalia* reminds me of Jorge Luis Borges's *Tlön Uqbar Orbis Tertius*, Adolfo Bioy Casares's *The Invention of Morel* and certain of Marcel Duchamp's gestures.

Pirating is a temporary system superimposed on an established system; it reveals a different reading of reality. It displaces the function of one element in order to bestow on it a different one.

My initial project consists of building a boat with the inhabitants of Nosy Be and a group of artists (taking artists to be pirates), in order to connect the island, which lies only a few cables offshore, to the mainland.

Once on the island, the objective is to found a new Libertalia based on the ideas in Captain Johnson's narrative and in *T.A.Z.* A film on the entire project will follow. It will have its own autonomous existence.

The project is not, therefore, defined in advance but seeks to respect certain principles: process, research and experiment will be priorities; the work will unfold in time and in space; it will be common; there will be no frontier between experiment, production and monstration; there will be no exhibition in the usual sense of the word; my



proceeding is intended to displace not only the locus of exhibition but its very function.

It is process that interests me rather than any endpoint. Utopia consists of making a work whose realisation is not the objective. A work that escapes classical constraints in order to confront new ones.

June 2008

The infinity of the imagination is (potentially) no less a source of real pleasure than of useless pain.

I make a first voyage to my aunt's at Nosy Be to research Libertalia and assess the feasibility of my project.

The only prop I take with me is a three-cornered hat.

In situ, I swim to the island. I arrive on the east coast. I immediately realise that it is inhabited.

I'm afraid. I have entered a space that is already occupied and doesn't belong to me. I swim away again, complete ignorant of the high tidal range. It's late and almost dark. This was really not a good idea.

The following day, I ask my aunt about this island and its inhabitants but she knows nothing about them. I go back the following morning with the advantage of daylight and the low tide.

I am welcomed by young women and children who take me by the hand and show me around the island. We meet two men who are digging the earth.

I feel as though I were in a kind of waking dream.

Then they take me to a house where I find a man older than anybody else; he is called 'Papa'. During a long conversation, I learned that he is the head of the family and the head of the island

but also 'Prime Minister of the Prince of Nosy Be' and a 'sorcerer'. He communicates with the spirits and is in charge of rituals. There is a sacred tree on the island. But there are no pirates and there never have been.

I ask to return the following day and interview them with my videocam. They agree. I have no very precise ideas. I just want to capture this moment, as if to persuade myself that all of this is genuinely real.

Papa tells me how his mother bought the island from the French, planted it with banana and coffee plants and all kinds of edible species in order to trade and become autonomous. This he is trying to maintain. He tells me that he was born and has always lived here. The same is true of his two sons and two daughters. Papa, his wife, his son Saïd and Saïd's children are the only people who live permanently on the island. There are both Christians and Muslims in this family but they are all animists.

Throughout the year, they move to and fro between the island and the fishing village on the main island, where they also have a house; there the rest of the family lives.

All sorts of rumours and legends circulate about this island and its inhabitants.

I make better friends with Saïd. He is a master of the dug-out canoe and gives me a tour around the island and its neighbourhood. In this way I visit the island every day, building my links with his family

The island is the result of successive migrations. Originally it was a volcanic surface on which matter, seeds, land and marine organisms, animals and men were stranded, accumulating and mingling. Some migrations were friendly, others invasive. I'm yet another migrant, whose goals are not yet decided.

I take videos and photos of these first instants. They will form the basis of my future work.



November 2008

Imagination tested by the real.

After this first trip, I understand that my initial project was not viable. I have to adapt: to keep the foundations but modify the form.

The guideline constituted by Daniel Defoe's fiction and Hakim Bey's TAZ will remain but I shall give up the idea of the boat, replacing it with that of a film on the foundation of a contemporary form of Libertalia.

I ask Papa if he would be willing to organise a ritual to ask the spirits to bless our encounter. He would. For me this is a symbolic means of settling on the island; it is also superb material for my film. It is simpler to make a 'montage' of real events from which to create a fiction than to film a fiction in order to make something real of it.

We organise a joro that lasts three days, during which a zebu is sacrificed under the sacred tree.

The following day, Papa comes to speak to me. He asks me to do something for him and his family, to 'settle' on the island in order to help them. This possibility had not even occurred to me; it matches the intentions described in Defoe's story while running counter to the ideas of TAZ.

In the postcolonial context, what does this request mean? How can we escape the roles that we are all more or less consciously playing and which merely repeat the errors of the past? How can we escape our mimetic desires, each coveting the other's situation? Are not these precisely the questions that Libertalia seeks to answer?

I'm also aware of the technical difficulty posed by a request of this kind, since I am not always in situ. The island is remote, getting there is complicated and I did not originally intend to realise a long-term project there. Can an art work confine itself to its intention? I need someone in situ to be a link. I ask

my aunt if she would be so kind as to play this role, which she generously agrees to do. She is currently working in the hotel industry and tourism is performing well. I suggest that the family should construct a bungalow that they could rent out. The idea is to create an autonomous space, respectful to the inhabitants of the island and the environment – in short, responsible ecotourism.

We are moving from an anarchist utopia to a new form of colonisation by tourism. It seems very difficult to escape one's heritage. Sometimes you can get lost by following your own footsteps too closely.

In March 2009, the Madagascan government is overthrown by a coup d'état.

We abandon the project of the tourist bungalow. External events have driven me back to the path from which I had strayed.

May 2011

The work is a utopia. Utopia is the subject of the work.

In May 2011, after a period of thought (and in the light of these political events), I decide to go back to the essence of the project and function by chaos. I return to my initial idea of Libertalia and eventually offer to rent a part of the island from Papa in order to set up my studio and so get on with the *Et in Libertalia Ego* project.

This has the merit of clarifying and simplifying our relations.

Papa goes to the sacred tree and speaks to the spirits, who accept my presence. But it is essential, the moment my studio is finished, to perform a joro and sacrifice a zebu before I fully take possession of it.

During the course of the construction of my studio, the island becomes a mental space, one in which



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I can experiment with art outside its 'traditional/institutional' context, as I wanted to do in my initial project.

I find myself willy-nilly in a situation that exceeds my every expectation. Apparently blocked, the road now opens up again before me. The story is not confined to its territory.

The word 'art' does not have the same meaning on this island as in Western societies: there is no exhibition space and no 'public'... But there is a ritual art, a sacred and magic art, which is an essential element of the culture of the island. With us, art and the sacred have been separated and the former, a *cosa mentale*, has replaced the latter.

Art is a *cosa mentale* as magic is. The two notions seem connected by abstraction – both are things of the mind and derive from a strong belief. Both mobilise objects and rituals to address us and both their messages pertain to form and mind. It was its magical aspect that first led me to art and magic was precisely what I no longer found in it...

What determines the existence of art? What are its origins? On this little piece of land are all the elements of a microcosm with its inhabitants and foreigners, its rites and customs, its beliefs, etc.

What would 'art' bring to this island – 'art' in the sense in which it is understood in my society? Perhaps what is needed is precisely this reversal: to render sacred what is profane and make the banal magical.

By confronting our two worlds on this territory, we cannot help but reach a new situation in which art will take on a new meaning: perhaps then it will become magical again.

It is with this in mind that I imagine transposing onto the island works that already exist, in a sort of deliberate 'pirating'. Not my own works – they aren't neutral because I am already part of the territory – but those of other artists. I ask three artist friends, Pierre Huyghe, Thomas Hirschhorn

and Damián Ortega to allow me to transpose onto the island a work by each of them that I deem essential. They accept with enthusiasm and each has produced a protocol that can easily be realised under the constraints of the location.

Now I can make a kind of sketch of the project.

November 2011

In November 2011, the studio is complete. We organise a joro and again sacrifice a zebu under the sacred tree in order to have the protection and authorisation of the ancestors for my settling on the island.

I can now sleep there and spend my time at the studio with my friend Christophe Perez, who has, out of respect for the context, renamed himself pirate-fashion 'the Otter'. He is accompanying me to share in the adventure and help me to realise the protocols.

We are now 'Brethren of the Coast'.

We begin with the work by Pierre Huyghe. This was originally a photo. In it one sees two paths that fork and disappear at the crest of a hill. One is a trekker's path that continues beyond the horizon of the photograph, while the other is a trompe-l'oeil that goes no further than we can see. We therefore recreate this work by making a path that goes round the island – of which a considerable portion cannot therefore be seen but nevertheless exists – and a path that abruptly ends at the crest of the hill.

The Damián Ortega work that I have chosen is a corn cob all of whose kernels have been numbered. Damián supplies a protocol adapting it to a plant.

I've noticed that Thomas Hirschhorn often introduces books and little bookcases into his installations. I ask him to create his personal library which will become the one in my Studio.



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The works that we make lie hidden in the landscape like chameleons; they are neither indicated nor mentioned. They are simply there.

In March 2012, I returned to France and learnt that the works and part of my studio had been destroyed by Saïd, who thought, in the wake of events on the island, that we had performed black magic.

I'm initially rather cast down. I had forgotten the goal of all this... But standing back a little, I see my way ahead and understand that this destruction

validates my objectives. The works have had an impact quite different from the one that they have in their original context. And this impact has been validated by a physical act of destruction. By his ascription of power to these works, Saïd has turned them into magical works.

In September 2012, I take the time to return to the island to clear the air with Saïd.

I want to discuss these events with him in order to understand the meeting point between what I consider art and what he considers magic. I want to try and create a dialogue around these two abstract notions.

For Saïd, the only reasonable interpretation of our acts (creating paths that lead nowhere, numbering the leaves of a tree, etc.) is that it is magic in the service of a purpose: that of appropriating the entire island and driving his family off it. Otherwise, why spend all this money?

Under pressure from his father, Saïd nevertheless allows us the benefit the doubt and Papa allows me to continue, trying to reassure me by telling me that Saïd simply had a moment of madness.

Now I am trying to find a means of intervention based on the feasibility of works on the island and on their ephemeral character.

I also imagine inviting artists to come so that they can use my studio and the island as a work and monstration space, though for me these two things are one and the same.

But I am confined by my resources. So now I am looking for support to continue the project and spread word about it.

In October 2012, after a series of meetings, La maison rouge commits itself to funding and supporting the project without requiring anything in return and leaving me complete freedom.

We appoint 2015 as the date for organising an exhibition that will give an account of this adventure – but there again without really knowing or imagining what that might be.

To be continued...



Mail sent to the artists, 2013

Dear Friend,

I am currently working on a project which takes place in a small island called Nosy ****, in Madagascar, located close to Nosy Be Island, in the Channel of Mozambique. The project is called ET IN LIBERTALIA EGO. The project is based on the idea of the pirate's utopia (Daniel Defoe) known also as Libertalia. Its origins are an ambiguous mix of fiction and reality.

I am renting this island from its owners, a small family who still lives there. Nosy Tanga is a sacred place. The spirits of deaths live there. After a number of rituals over three years, the spirits accepted my project and the owners accepted me as a part of their family.

I recently built a small bungalow with basic commodities and a studio, and I am now inviting a number of artists, free thinkers, and writers... to participate in creating this new Libertalia.

It's a place where it is possible to come, think, work, far from the "world".

It is also an artistic adventure, a laboratory, an utopia, an artwork with different possibilities and different meanings.

It is also a mental space in which you can project yourself and your ideas.

The main premise and methodology that I am adopting is based on inviting artists to participate to the project by offering works that can be made for or adapted to the island, through a series of instructions.

Artists can send me instructions of their artwork and we can create them from this in the island with the limited possibility of production we have there, which is part of the challenge.

It is also possible to come to the island and create something on site.

In November 2012 I installed there some works which include:

- A work by Pierre Huyghe from 1995 called "Or." This piece comprises a picture with two paths: the first is going somewhere, while the second has been specially built and is going nowhere. Pierre provided instructions to rebuild this work in Nosy Tanga.

- Thomas Hirschhorn often places lists of books or small libraries in his exhibitions. For Nosy Tanga Thomas gave me a list of books called « Livres Parisiens » from which I will create a small library in the bungalow.

- Damiàn Ortega provided instructions to number leaves of a tree. We have to keep the leaves to use them in the future as postcards. Each year we will reproduce this work.

- Juan Pablo Macias did a ritual around Owen.

In the future some links will be done with the « world » by editing some books, a website and « represent it » in some places to share its meaning outside its own boundaries. The instructions are very helpful because they are a way to represent the work without showing it necessarily and through them make a mental space, a conceptual work or representation.

I really hope you will participate to this adventure.

Sincerely,

Mathieu Briand



Pierre Huygue



Pierre Huygue © Mathieu Briand

A secondary path branches off at a fork in a main path. The former is the same size or slightly narrower than the latter.

Ideally, they've both been made by people walking through grass.

If created artificially, they should retain the natural look of paths worn down over time, e.g. by people taking a shortcut across a grassy area.

The main path goes somewhere. The secondary path goes nowhere; its end should not be visible from the fork.

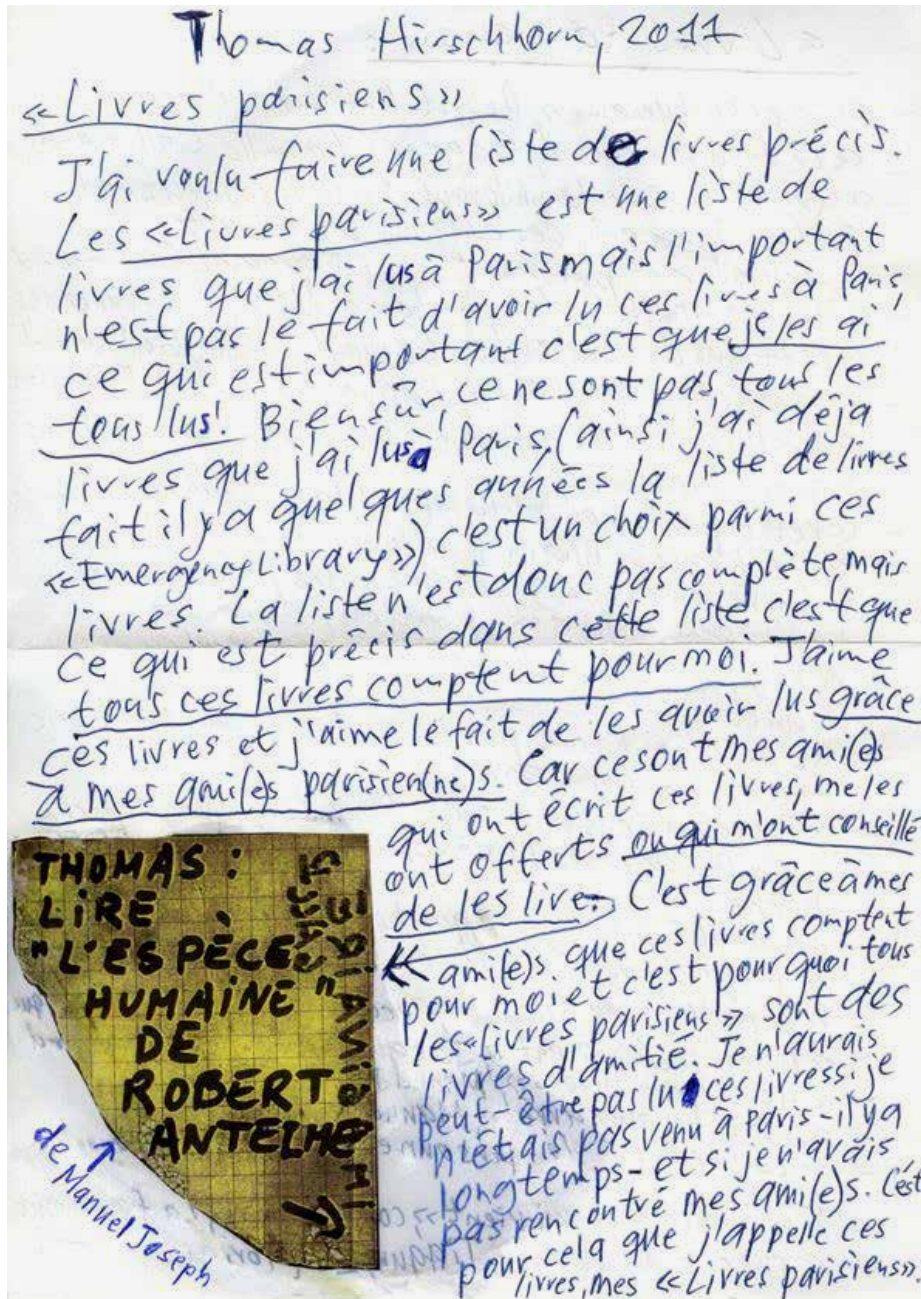
The best place is a hill with fairly short grass, because then the graphic, photogenic lines of the paths are easy to see, whether they have occurred naturally or not.

The lines change due to time and wear.

Pierre Huyghe, 2011



Thomas Hirschhorn



Thomas Hirschhorn © Mathieu Briand



Damian Ortega



Pierre Huygue © Mathieu Briand

CLASSIFIED WASTE

My idea is to classify all the leaves of the tree, to have a register about how these leaves grow and change during the different periods of the year. I like the idea to have a classification and registry of how nature produces this huge amount of energy and waste. A permanent circle of production and waste, a permanent recycling to generate more and more mutations, like the skin of snakes.

It would be nice and important to not give the feeling of a melancholic or decorative tree, it is important to make clear the idea of classification and codification of the tree. Something like the

classifications on the ruins when the archeologists give numbers to each stone, or as botanics give a ring or a chip to the animals to recognize the area and territory which they occupy, or distances which they fly or run.

I use here a laquer painting. This paint dissolves in water, but when it is dry it is permanent. It would be nice to apply it with a thin brush: A #4. It is better to use the face side up.

Damian Ortega, 2011



Juan Pablo Macias

Dear Mathieu

Hope you are well. Sorry for the big delay in my contribution for the piece of Earth you are habiting. After a long time thinking what to do, how to make a work of art for Et IN LIBERTALIA EGO, I am sending you these instructions:

For the first time with the people from the place, make a fire and sit around it and talk to them about Albert Kimsey Owen. Mainly about his ideas on private property, a classification searching for an ethics of property. I will write his classification below. After this first time conversation, each time you have a visitor do the same, a fire and a conversation about Owen and his ideas just to lift up from here but not to monopolize the conversation, just as a beginning.

Owen's text:

"This is the way we apply the instruction to "render unto Caesar the things that are Caesar's," etc. We teach that all property shall be classed into five great divisions; and it must here be emphasized that in this will be found the ethics of property—the key to all lessons in social economics—the open sesame to the reformation which is to usher in the new civilization:

1. Private property—the home and all that is in it; the foot-lathe, sewing machine, kit of tools, carriage, horse, cow, bicycle, yacht, etc.—anything, in fact, that a person may produce, or use, or do for himself or herself.

2. Municipal property—the land and atmosphere which are needed for the uses of its citizens; municipal buildings, asylums, libraries, schools, institutes, etc.; the streets, bridges, public areas, tramways, docks, wharves, ferries, vessels, water, expressage, electric powers, telephones and lights, gas, commissary, manufactures, hotels, restaurants, markets, theatres, halls, meeting-houses; municipal insurance and money, and exchange, bank and clearing-house, etc.

3. The inter-municipal, or state property—the lands and atmosphere between municipalities; state buildings, asylums, institutes, schools, parks, reservations, etc.; railroads, canals, bridges, ferries, vessels, telegraphs, telephones, mines, rivers, creeks, springs, lakes, seashores, woods, fish, game, birds, animals, etc., which are entirely within the state, and which are not incorporated within the limits of any city; state insurance and money, and exchange, bank, and clearing-house.



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4. The inter-state, or national property—national buildings, parks, reservations, fisheries, asylums, institutions, etc.; highways, bridges, railroads, canals, vessels, rivers, ferries, telegraphs, telephones, expressages, mailage, etc., which are inter- state in extent and character; interstate or national insurance and money, exchange, bank, and clearing-house, etc.

5. The inter-national, or world properties—the ocean, outside of the three-league limit, islands, arctic and Antarctic regions, seals, mid-ocean fish, cables, steamers; inter-national arbitration and insurance, exchange, bank and clearinghouse, etc.

We think that the separation of all properties into these five distinct and separate and inter-dependent classes will give equity in property, and that the equity in property will bring about the ethics of property, which is the moral side of the problem, and the only possible foundation for a perfect society to rest upon.”
(Albert K. Owen, Problems of the Hour in Nine Brief Studies, 1897)

Yours truly,



Juan Pablo Macías
January 16th, 2012
Livorno, Italia



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Rudy Ricciotti



Rudi Ricciotti © Mathieu Briand



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Mike Nelson



Mike Nelson © Mathieu Briand



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Lucille Uhlrich
An Island

Extracts of the book *Et In Libertalia Ego*

There exists on this globe, off the shore of a larger island, a second island behind which can be seen a very small island, no bigger than a fantasy. This third island is home to the new artistic project by Mathieu Briand. But it also clogs up our Western thinking as a grain of sand jams up a set of cogs.

[...]

On the third island, amid seashells, worn-out sandals and rusty batteries, three children play in the company of a few chickens. Two boys in a state of strange stupor go around with a much livelier little girl, who is lucky enough to go to school by dugout canoe. Behind them, in the shadows of a dilapidated cabin, you can make out a silently toiling woman whose efforts seem to hold the walls of the house upright.

This is the cast-list of the island as it appeared to me. Now we must add Mathieu Briand, a dugout canoe, a bungalow and contemporary art.

Yes, in the first instance, it's as unexpected as that.

[...]

The Titanic size of the project opens vast fields of interpretation and makes room for contraries of a crazy kind. In particular, the project makes Mathieu both master and slave. Leafing through the catalogues of his exhibitions, I find myself familiar with the lexical field but am unable to make a specific interpretation of it; I simply recognise the ambivalent condition of liberty and creation. Faced with the tropics, my thought processes lose all their ballast; they drift away and each new consideration tilts the balance in a contradictory direction.

For all that I can even now imagine the aesthetic criteria that I will acknowledge when I see the exhibition at La maison rouge, at the moment I no longer how to look at the work of art. The island possesses me, Saïd skulks and I examine with a degree of fascination Mathieu's energy, which nothing can disorientate.

publication

publishing of an artist's book
illustrated journal of the project
288 pages, bound, price : 30 €

**around
the exhibition**

Thursday February 19th at 7p.m

**Dialogue between Mathieu Briand
and Frédéric Bonnet**

Thursday March 5th AT 7p.m

Cédric Mong-Hy's conference



Mathieu Briand

Born in Marseille in 1972,
lives and works in Melbourne.

Solo exhibitions

- 2011** *Funerales Cajablanca*,
Caja Blanca Gallery, Mexico
- 2010** FIAC, Cour Carrée of the Louvre,
galerieofmarseille, Paris, France
Bâtons de Légendes,
Nathalie Seroussi Gallery -
Carlier Gebauer Gallery, Paris/Berlin
- 2009** *Bad Trip*,
galerieofmarseille, Marseille, France
In memorial of Albert Hofmann 1906-2008,
ANNE+ art project, Ivry-sur-Seine, France
- 2007** *The Spiral AKA SYS*11*,
UBS Openings: the long Week-End,
Turbine Hall – Tate Modern, London, UK
UBĪQ: A Mental Odyssey,
a one year exhibition in 10 chapters,
Maisonneuve Gallery, Paris, France
UBĪQ: Un Monde Flottant,
Claude Verdan Foundation, Lausanne,
Switzerland
UBĪQ: A Mental Odyssey,
DF2 Gallery, Los Angeles, CA, USA
UBĪQ: A Mental Odyssey, CHAPTER VI
ArtUnlimited, Art 38 Basel,
Maisonneuve Gallery, Switzerland
- 2006** *UBĪQ: A Mental Odyssey*,
Red Cat Theater, Los Angeles, CA, USA
- 2004** *Derrière le Monde Flottant*,
MAC, Lyon, France
- 2003** *Le Monde Flottant*,
Palais de Tokyo, Paris, France

- 2001** *SYS*017.ReE.06/PiG-EqN\5*8*,
Ateliers d'artistes de la Ville de Marseille,
France
- 1999** *SYS*07.ReE*02/DeN ThE*01*,
Fesch Museum, Ajaccio, France
*SYS*06.RefN*02/Gre*02\Ros-3*,
ARCO-project room-gal. Roger Pailhas,
Madrid, Spain
- 1998** *CYC.01/M-02/SYS.E/R-23*,
Roger Pailhas Gallery, Paris, France
- 1997** *L.E.P.3, Brèves rencontres*,
Caisse des Dépôts et Consignations,
Paris, France
-

Group exhibitions

- 2013** *Sous influences*,
La maison rouge, Paris, France
Outsider,
Centre d'art Bastille, Grenoble, France
Beam in Thine Own eye,
Mona, Tasmania, Australia
Glow, Los Angeles, USA
I Look To You And I See Nothing,
Sharjah Art Foundation, Sharjah, United Arab
Emirates
- 2012** *Migration*, ARNDT Gallery, Melbourne,
Australia
- 2011** *Star Voyager: Exploring Space on Screen*,
ACMI, Melbourne, Australia
- 2010** *Event Horizon*,
Center for Contemporary Photography,
Melbourne, Australia
- 2009** *Incarnational Aesthetics*,
New York Center for Arts and Media Studies
(NYCAMS), New York, USA
Les enfants terribles,
Jumex Foundation, Mexico City, Mexico



Et In Libertalia Ego, A project by Mathieu Briand

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- Volta5*,
galerieofmarseille, Basel, Switzerland
- 2008** *Cosmos: en busca de los origenes.*
De Kupka a Kubrick, TEA,
Santa Cruz de Tenerife, Spain
- In Memoriam Albert Hofmann*,
Museo Laberinto de Artes y Ciencias,
San Luis Potosi, Mexico
- 2007** *Three Degrees*,
with Bill Albertini and Curtis Mitchell,
Martos Gallery, New York, USA
- La Tentation de l'espace*,
Espace Culturel Louis Vuitton,
Paris, France
- 2006** *Sensorium: Embodied Experience*,
MIT List Visual Arts Center, Boston, USA
- Roger Pailhas, l'art d'une vie*,
MAC, Marseille, France
- Dual Realities*,
4th Seoul International Media Art Biennale,
Seoul, South Korea
- Esquiador en el fondo de un pozo*,
Jumex collection, Mexico City, Mexico
- La force de l'art, Entre les lignes*,
Grand Palais, Paris, France
- 2005** *Singuliers*,
Guangdong Museum of Art, China
- Emergency Biennale*,
Chechnya, Palais de Tokyo, Paris, France
- 2004** *Reactivity*, ICC, Tokyo, Japan
- Digiscape*, Seoul, South Korea
- Digital Sublime*, Moca Tapei, Taiwan
- 2003** *Microwavee*,
Exhibition Hall, Hong Kong, China
- Artists in Town*,
Maktab Anbar, Damascus, Syria
- Darat Al Funun, Amman, Jordan
- Our mutual friend*,
Bloomberg Space, London, UK
- 10 New York Digital Saloon*,
New York, USA
- Uneasyspace*,
Site Santa Fe, Santa Fe, USA
- 2002** *Sonic-Process*,
Macba, Barcelona, Spain
- Centre Georges Pompidou, Paris, France
- 2001** *Egofugal*,
7th Istanbul Biennale, Istanbul, Turkey
- Connivence*, 6th Biennale, Lyon, France
- 2000** *Vision machine*,
Nantes Museum of Fine Arts,
Nantes, France
- Less Aesthetics More Ethics*,
7th International Architecture Exhibition,
Venice, Italia
- Au-delà du spectacle*,
Centre Pompidou, Paris, France
- Let's Entertain*,
Walker Art Center-Minneapolis,
M.A.C Miami, USA
- Kunstmuseum, Wolfsburg, Germany
- Version 2000*,
Centre pour l'image contemporaine,
Geneva, Switzerland
- Big*, 1st Biennale, Turin, Italia
- 1998** *Les jambes de Grand-mère*,
Arca, Marseille, France
- 1996** *Collections*, Gifts and submissions, MAC,
Marseille, France



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Performances

- 2008** *Ubiq: A Mental Odyssey*,
with the writer Daniel Foucard,
library of Palais de Tokyo, Paris, France
- 2007** *Did you ever want to be someone else?*,
in collaboration with Prue Lang,
Turbine Hall - Tate Modern,
London, UK
- 2006** *La Fleur de peau*,
with Prue Lang and Mathieu Briand,
Transart06, Franzensfeste, Italia

Performance in collaboration
with Prue Lang at Red Cat Theater,
Los Angeles, USA

Esquiador en el fondo de un pozo,
Jumex collection, Mexico City, Mexico
- 2005** *La Fleur de peau*,
with Prue Lang and Mathieu Briand

Temps d'Images,
La ferme du buisson, Paris, France
- 2000** *Accès(s)*,
Pau Museum of Fine Arts, Pau, France
- 1998** *FREE*, October,
23rd, MAC, Marseille, France
- 1997** *L.E.P 3*,
Caisse des dépôts et Consignations Gallery,
Péniche 6-6, Paris, France

L.E.P 3, Art Dealer 2,
Friche Belle de Mai, Marseille, France
- 1995** *APP*01.MiE ReU/CyEHoS LiS*,
Mise en réseau, CyberC.A.F.E Hors Limites,
Marseille, France

Permanent Installations

- Eternal Garden*,
Back to Zhong Guo - Fools Move Mountains,
Nanling, China, 2005

*SYS*017.ReR*06/PiG-EqN\15*25*,
21st Century Contemporary Art Museum,
Kanasawa, Japon, 2004

Award

- 7th Istanbul Biennale, Istanbul,
Turkey, 2000



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The island



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The studio



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Dugout canoe



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Rituals



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The sponsorship committee of the Fondation Nationale des Arts Graphiques et Plastiques selected this project to receive support.



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#mathieubriand
@lamaisonrouge

And also

Jérôme Zonder

Fatum

February 19 – May 10, 2015.

For more than ten years, Jérôme Zonder (b. 1974 in Paris) has been developing a body of work of great virtuosity, centered on drawings. Primarily executed in lead pencil and charcoal, often in large formats, his works elicit admiration yet contain elements of fright.

References to Albrecht Dürer, Robert Crumb, Rembrandt, Charles Burns, Otto Dix and Walt Disney appear cheek by jowl in narrative compositions that are often cruel.

Jérôme Zonder has conceived his exhibition at la maison rouge as a perambulation, inviting visitors to step inside a world of drawings. They cover the floors and walls, creating a spatial and mental pathway that reflects the artist's preoccupations.

Upcoming exhibition

My Buenos Aires

June 20th - September, 20th, 2015



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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

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 Book storming, 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.

Rose Bakery^{culture} at la maison rouge

Rose Bakery^{culture} joined la maison rouge on October 22nd 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.

“Design meets curiosity, production meets imagination, creation meets professionalism”: Be-Attitude builds on long-term, constructive partnerships with freelancers to propose a new idea of what a creative business should be.

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 Bakery^{culture} 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 7pm

rosebakeryculture@lamaisonrouge.org
tel/fax: + 33 1 46 28 21 14

New decor
Nettoyage à sec,
by be-attitude
february 19th - may 10th 2015



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Visitor information

la maison rouge

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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

Access

The galleries are accessible to the disabled
and mobility impaired visitors

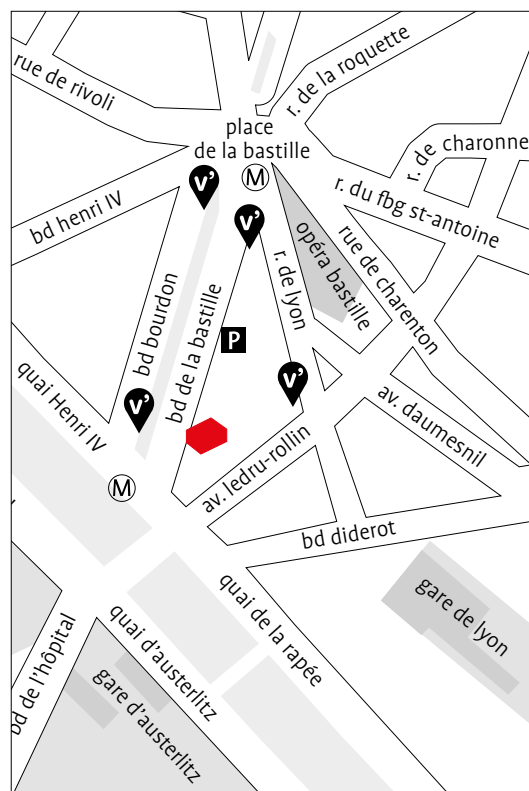
Opening days and times

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

Admission

Full price: € 9
Concessions: € 6 (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 € 24
Annual pass: concessions € 16,50
Free and unlimited access to the exhibitions
Free access or reduced rates to related events.



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