



Plus jamais seul
Hervé Di Rosa
et les arts modestes



la maison rouge

exposition
du 22 octobre 2016
au 22 janvier 2017

dossier
de presse

Plus jamais seul
Hervé Di Rosa and the Modests Arts
exhibition : October 22, 2016 - January 22, 2017

opening : Friday 21 October, 6pm - 9pm

press preview : 4pm - 6pm

Plus jamais seul, Hervé Di Rosa and the Modests Arts is the latest in La maison rouge's cycle of exhibitions showing private collections. Following on from Arnulf Rainer in 2005 and Jean-Jacques Lebel in 2010, this is the third time the foundation has invited an artist to present his own work in the light of works and objects he has collected.

A prominent figure of the art scene and a major protagonist of Free Figuration, since the 1980s Hervé Di Rosa (born 1959 in Sète) has campaigned for recognition of modest art, which he says « has ties with popular art, primitive art, art brut, but is also more than that. It takes in mass-produced objects just as much as one-offs, most with little monetary value but vast emotional worth. Beyond the critic's view, the notion of good or bad taste, or aesthetic rigour, admirers of modest art are joined in a spontaneous, of-the-moment delight that is tinted with childhood memories and simple, non-theorised pleasures.» In 2000 he opened the Musée International des Arts Modestes (MIAM) in Sète. The museum's director since its opening, this is where, exhibition after exhibition, he reveals the multiple facets of this modest art.

The exhibition at La maison rouge, which will take in developments in Hervé Di Rosa's work since the

early 1980s, will emphasise the important role this art plays in his practice.

While the paintings of Matisse, Picabia and Dubuffet have captured his interest and brought inspiration, his work is also filled with references to comics, fanzines and cartoons. This use of colourful, illustrative imagery and the incorporation into his work of comic-strip techniques would bring him, together with his then companions, Robert Combas, François Boisrond and Rémi Blanchard, to public attention as the advocates of Free Figuration. A huge comics fan, Hervé Di Rosa has amassed several thousand titles; they and the comic figurines he also collects line the walls of his Paris studio.

Hervé Di Rosa's practice is bound up with his travels and the works, objects and methods he encounters and brings back with him, feeding on them to develop new ways of working and to produce new forms: tempera and gold-leaf painting in Sofia, Bulgaria; wood bas-reliefs and lost-wax bronzes in Foumban, Cameroon; painting on wood in Kumasi, Ghana; tree of life sculpture in Mexico; lacquer in Vietnam... The exhibition will show a selection of these pieces and associate certain of them with the works from which they are drawn.

Beyond its retrospective nature, the exhibition will thus familiarise visitors with Hervé Di Rosa's numerous collections, and demonstrate their importance in his work.



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**Baptiste Brun,
Dirosaperlipopette !**

The miracles of Di Rosa

Extract from the text published in
the exhibition's catalogue

Plus jamais seul,

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Co-published by Fage
and La maison rouge 2016.

To start, we must go back briefly and critically over the historiography of art that, even today, generally tends to analyse Di Rosa's work in relation to its initial reception, as part of the emerging Figuration Libre tendency. Promoted co-founder of this movement, for many years the artist's work was reduced to this youthful period that extends, roughly, from 1979 to 1985. The expression itself soon became a label and as such both asphyxiating and outmoded. And yet, his works and those of his comrades at the time were wonderfully positive for a French art world whose presence on the international scene had been terribly limp since the late 1960s. The figural art practised by these wild young things soon came to be seen as a promise of renewal. Critics found reasons to champion them as a French riposte to the Italian Transavanguardia, the painting of the German Neue Wild and North America's Bad Painting. This touting was a tad chauvinist and the narrative itself somewhat simplistic. For there was a world between the arsenal of avant-garde cultural references and other quotations mobilised by the Germans and the Italians in their paintings, which were exploring the rifts and traumas of their national pasts, viewed through the prism of traditional art history, and the pictorial-graphic outbursts of those young Frenchies weaned on rock and punk. Moreover, this labelling allowed the same critics to avoid or even to deride the intellectual terrorism practised by certain avant-

garde groups of the 1970s in the footsteps of Support-Surface and BMPT. More indifferent than wary with regard to such theoretico-artistic assertions, Di Rosa and his kind offered something the art world was lacking: a certain humour, joy, but not without intelligence.

Secondly, the excellent reception accorded their works outside the world of specialists meant that this generation experienced early popularity, abetted by the mass press. This lightning success, both commercial and popular, was amplified by the change of cultural policy attendant on the coming to power of the Socialist Party, which benefited those concerned in terms both of commissions and more extensive exposure. The corollary of this success, unavoidably, was relative disdain from a certain part of the art world and, it must be admitted, a snobbery typical of a very French, or even Parisian tradition that saw art as the very symbol of intellectual distinction. This veil barely hid the secret violence of what was obviously a class reaction against these frankly spoken Sétois Di Rosa and Combas who were enjoying success promulgating banality and vulgarity. And the situation hardly improved over time. First the art of these young Frenchmen was attacked as facile, and then they were belittled by references to the hegemony of American art as, all too often, and regardless of the chronology and sources, Di Rosa and Combas were written off as disciples of Basquiat, Keith Haring and Kenny Scharf. This perception has been a constant drag on these artists' success through all its ups and downs and, even more, has coloured perception of their work. While it is obvious that the young heroes of Figuration Libre were a breath of fresh air on an art scene in serious need of reconstruction, their work cannot be limited to this initial phase. For Di Rosa, this was the alpha, but definitely not the omega of his art.

[...]

Di Rosa has spoken often of his career. Yes, the young man from Sète who came up to Paris to study had seen some reproductions of art history's



canonical works when he entered the École des Arts Décoratifs in 1978. And it so happened that these were the same size as the drawings in his beloved comix. He knew *Michel Vaillant*, *Pif*, *Pilote*, *Franquin*, *Tif & Tondu*, *Pepito* and *Mandrake*. The development of the Free Press over the preceding decade also played a role. In France, masters of the American underground such as Robert Crumb and Gilbert Shelton sometimes drew covers for the magazine *Actuel*. Di Rosa also liked to leaf through the adventures of the superheroes in DC Comics and Marvel, and his own painting would itself soon be peopled with such figures, cobbled together by the artist but with undeniable connections to the imagery of big-screen fantasy and science fiction, photographs of which were an attraction of the fanzines that followed on from *Midi-Minuit Fantastique* (1963–72). Frankenstein fought it out with Barbarella. It was at the meeting point of these authors, their creations and the publications where they could be seen and read that Di Rosa worked his ingenuous alchemy, turning this purportedly minor repertoire into large-format paintings in which writing played a prominent role. Dislocated narratives + graphic discrepancies = 30% provocation and 90% fun. “Because we’ve heard a few rock records and rock is art. And punk is funny and colourful,” wrote his friend and partner in crime, Jean Seisser, in 1983. His words reference another key source for the outpouring of spontaneity, colour and visual vociferation that characterised Di Rosa’s painting at the time: rock and punk.

Yves Le Fur
On Recognized and
Unrecognized Arts,
Whether Colonial or Not

Extract from the text published in
the exhibition’s catalogue

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Co-published by Fage

and La maison rouge 2016.

Traveling across the world in so many stages, Di Rosa was at the center of these issues. He encountered artists and craftsmen for their know-how and drew therefrom some works at the crossroads that were set at the heart of exchanges and dialogues between cultures.

For thirty years, that is what I wanted to be capable of: belonging to a sort of community of craftsmen, or workers. The mother-of-pearl work in Vietnam, terracotta in Mexico, the sign painters in Ghana, the weavers in Durban, the bronzes in Fombran. . . .

Ultimately, the works are all that remains, they being the dross of the artistic project. The genuine project is to understand a way of making things. I want the practice of the other to intervene in my own work, to transform what I am proposing.

Di Rosa’s peregrinations, which he calls stages, cover their own tracks. They are set on another level than the ideological arts criticism that assigns to every approach to other cultures both colonialist roots and postcolonialist presuppositions. The approach that consists in going to various spots in the world based on one’s being lovestruck by them is due more to the “globe-artist” than to the “jet-artist” who goes from one arts fair or from one top-shelf “contemporary art mainstream” biennale to the next. The choice of these eleven stages is revelatory, since the choice is not always that of Third World or emergent places—namely, Durban, Miami, and



northern Paris as much as Binh Duong, Addis Ababa, or Kumasi. He also distances himself from the works of voyagers who continue to create an autonomous work in all the countries where they physically displace themselves.

unexpected freedom, which an overly skillful mastery or the danger of repeating oneself would prevent.

Here, the approach requires that one find local artists and craftsmen—what a somewhat disdainful ethnography calls makers. Once the works are spotted, it is a matter of getting to know how they are made, and a new know-how map is drawn up. They are also chosen outside fashions, outside of the market that praises to the skies such and such an African photo or this or that Aboriginal painting. In venturing onto the terrain of certain types of works, Di Rosa takes us off route, for those works often are lacking in respect within the field of art. He is interested in icons and in the technique of tempera and the deposit of gold leaf, in applique fabrics, in frescos, and so on. Coming from animation, rock culture, and comics, this passion of his for the technique of painting is to be comprehended within a vast palette of practices that fascinate Di Rosa. Yet his approach goes further; for, not only does he experiment with practices and bring them up to date but he works in symbiosis with artists. And he does so without any ideological ulterior motives or pseudohumanistic posturing, from which he refrains: The work I do has nothing to do with generosity. It is, rather, anchored in a reality, convinced as I am of the need to utilize what the world generates, all its produced images, in their diversity and their richness. In a way, the works executed during the stages of my round-the-world tour tend to become collective.

What is at issue in Di Rosa's work with other artists is co-creation. Unlike the artist who has a sculptor-practitioner skillfully execute marble sculptures on the basis of a sketch, Di Rosa seeks in this interaction a freedom that shared projects reputedly curb. The other hand shifts his own and this blurred movement displaces him toward a sort of



Chronology

1959 born and grew up in Sète. His father, of Italian extraction, was employed by the French National Railway Company (SNCF) and his mother, of Spanish extraction, was a cleaning woman. An enthusiast of comic books, Di Rosa drew comics throughout his childhood.

1976 he met Robert Combas at some record dealers.

1978 enters Paris's École nationale supérieure des arts décoratifs (ENSAD, the French National Decorative Arts School).

1981 first major show, "Finir en beauté" (To end with a flourish), in the company of Robert Combas, Rémi Blanchard, and François Boisrond, took place in the loft of the art critic Bernard Lamarche-Vadel.

Ben Vautier found a name for them: "Free figuration: 30% anti-cultural provocation, 30% free drawing, 30% art brut, and 10% madness"

1983 award from the Médecis Foundation's "Hors-les-murs". He received a grant that allowed him to spend a year in New York. He met and worked with Keith Haring, Chuck Nanne, and Kenny Scharf. Exhibitions at Barbara Gladstone Gallery and Tony Shafrazi Gallery.

1984 exhibition at ARC, Musée d'art moderne de la Ville de Paris (*5/5 Figuration libre, France-USA*) with Rémi Blanchard, Robert Combas, François Boisrond, Louis Jammes and Jean-Michel Basquiat, Keith Haring, Crash, Kenny Scharf, Tseng Kwong Chi.

1986 first retrospective at Groningen Museum, Netherlands.

1987 with his brother Richard and Hervé Perdriolle, he founded Dirosarl (Di Rosa Company Limited) and produced several hundred items, his first toys, which were to be a huge success.

1988 *Viva Di Rosa*, solo exhibition at Musée d'art moderne de la Ville de Paris.

1989 stays in Tunis, first collaboration with artists from another continent in a quest that was to lead him to travel to over a dozen countries in search of vernacular artistic techniques.

1990 he gallery-boutique of Modest Art is inaugurated as the setting for numerous activities: publishing, exhibitions of art brut, singular art, editorial cartoons, clothing, glassware, and ceramics.

1993 Di Rosa stayed in Sofia, the first stage of his world tour. There, he started to learn the classical techniques of Bulgarian icon painting in the art restoration studio.

1995 Di Rosa traveled to Benin—the third stage of his world tour. There, he did a series of appliqués (stitched fabrics following the traditional practice of the weavers of the ancient kings of Abomey).

1996 Di Rosa went to Addis Ababa in Ethiopia—the fourth stage of his world tour. There, he worked using local techniques. His first works painted on zebu hide and lamb skins.

1997 went to South Africa to prepare a series of basketworks made from telephone cables in the style of Zulu craftsmen.

First exhibition *Di Rosa et l'Art modeste* at Musée de l'Objet à Blois.

1998 "Le Tour du Monde d'Hervé Di Rosa" (Hervé Di Rosa's World Tour), first exhibition that brought together works done during the first six stages of his world tour at Maison de la culture d'Amiens.

He made another trip to Cuba. In Old Havana, he drew on lithographic stones from the "Taller de arte gráfico," a studio that used to specialize in the embossing of rings and cigar boxes.

1999 first episode of the new animated series *Les René*, created by Di Rosa, was broadcast on Canal+. Coproduced by Carrère TV and Arte, this series is made of twenty-six twenty-six-minute episodes.



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2000 He attended the Fifth Biennale of Contemporary Art in Lyon, "Partages d'exotismes", curated by Jean-Hubert Martin, where an entire room was devoted to his round-the-world works

MIAM was inaugurated in Sète. At the inauguration, his collection of modest art objects as well as that of Bernard Belluc were arranged by the artists. With MIAM, Di Rosa founded a space whose purpose was to show, side by side, contemporary art and other, more marginal forms of artistic expression.

2001 in Mexico, he began painting in the style of Mexican ex voto plaques and murals. Along with craftsmen from the city of Metepec, he worked on "trees of life" in painted terra cotta.

Lives and works at Miami (Florida, USA).

2003 stays in Foumban (which was to continue until 2015), executing, with Bamum craftsmen, hundreds of lost wax bronze, wood, metal, and pearl sculptures.

2007 lives and works in Paris.

2008 travels to Israël, executing paintings and watercolors.

2009 travels to La Réunion, stays and lives in Sevilla (Spain).

2011 curates the exhibition *My Winnipeg* with Paula Aisemberg and Anthony Kiendl at La maison rouge and MIAM.

2013 lives in Lisboa (Portugal).

2015 *Modestes Tropiques*, at musée du Quai Branly, dedicated to Hervé Di Rosa's travels.



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Around the exhibition

► **Thursday, November 24th at 7pm**

concert of Pascal Comelade, Catalan musician, old friend of Hervé Di Rosa

► **Thursday, December 8th at 7pm**

conference – performance of Aldo Biascamano, artist et mythologist from Sète

► **Wednesday, November 9th at 3pm**

Tales & Cakes (fom 4 to 9 years old)

► **Wednesday, December 14th at 3pm**

Tales & Cakes (fom 4 to 9 years old)

► **Wednesday, January 11th at 3pm**

Tales & Cakes (fom 4 to 9 years old)

Fee: 10 €

Booking : reservation@lamaisonrouge.org

guided visits

► **every Saturdays and Sundays at 4pm**

► **every Wednesdays at 2.30pm:**

la petite visite, young people activity (from 6 to 99 years old)

Free with the entrance ticket

other exhibitions

► ***En toute modestie, Archipel Di Rosa***

December 2nd, 2016 - May 21st 2017

At Musée international des arts modestes (MIAM)

23 quai Maréchal de Lattre de Tassigny,
34200 Sète

with: ACM – Kwame Akoto / Almighty God – Pilar Albarracín –
Elodie Antoine – Pierre Ardouin – Marion Auburtin
& Benjamin L. Aman – Omar Ba – Enrico Baj – Rina Banerjee –
Raphael Barontini – Zoulikha Bouabdellah – Thérèse
Bonnellalbay – Anne Brégeaut – Bernard Buffet – Marcos
Carrasquer – Henri Darger – Hélène Delprat – Mathilde
Denize – Dewar & Gicquel – Hervé Di Rosa – Jean Dubuffet –
Christelle Familiari – Richard Fauguet – Harald Fernagu –
Aurélien Ferruel & Florentine Guédon – Charles Fréger –
Vidya Gastaldon – Romuald Hazoumé – Hippolyte Hentgen –
David Hockney – Benoit Huot – Lydie Jean-Dit-Pannel – Milan
Kunc – Yayoi Kusama – Carlos Kusnir – Charles Lapicque –
Francisco Larios – Léa Le Bricomte – Mélanie Lecointe –
Fernand Léger – Eugène Leroy – Natacha Lesueur – Aurélien
William Levaux – Pascal Lièvre – Myriam Mechita – Elena
Moaty – Pierre Molinier – Lucien Murat – Hassan Musa –
Otobong Nkanga – ORLAN – Régis Perray – Guillaume Pinard
– Agathe Pitié – Raphaëlle Ricol – Athi Patra Ruga –
Lionel Sabatté – Peter Saul – Judith Scott – Sarah Tschann –
Sarah Tritz – Willem Van Genk – Alan Vega – Erwan Venn
– Marion Verboom – Adrien Vermont – Jean-Luc Verna –
Gretel Weyer – Maria Jeona Zoleta – Unica Zurn.

Curator : Julie Crenn

miam.org

► ***Images et Peintures***

December 1st, 2016 - January 7th, 2017

At la galerie Louis Carré & Cie

10 avenue de Messine, 75008 Paris

louiscarre.fr



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Catalogue

Fage Editions and La maison rouge publish the 14th issue of *Privées* Collection

Contributions by

- Baptiste Brun
- Dorothée Charles
- Interview of Hervé Di Rosa and Antoine de Galbert by Julie Crenn
- Yves LeFur
- Hervé Perdriolle

256 pages, 28 €

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#HerveDiRosa #ArtsModestes

couverture :

Hervé Di Rosa, *Miami piece n° 2*, 2005. FNAC 06-210 (1 à 120)

Centre national des arts plastiques

© Adagp, Paris/Cnap/Courtesy photo : Galerie Louis Carré & Cie



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Hervé Di Rosa, *Diosapocalypse*, 1984, 400 x 800 cm
© Adagp / Pierre Schwartz



Toys collection of Hervé Di Rosa, 2016
© Pierre Schwartz



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Hervé Di Rosa, *Tienda del Señor Maguey*, 2000, 220 x 246 cm
© Adagp / Pierre Schwartz



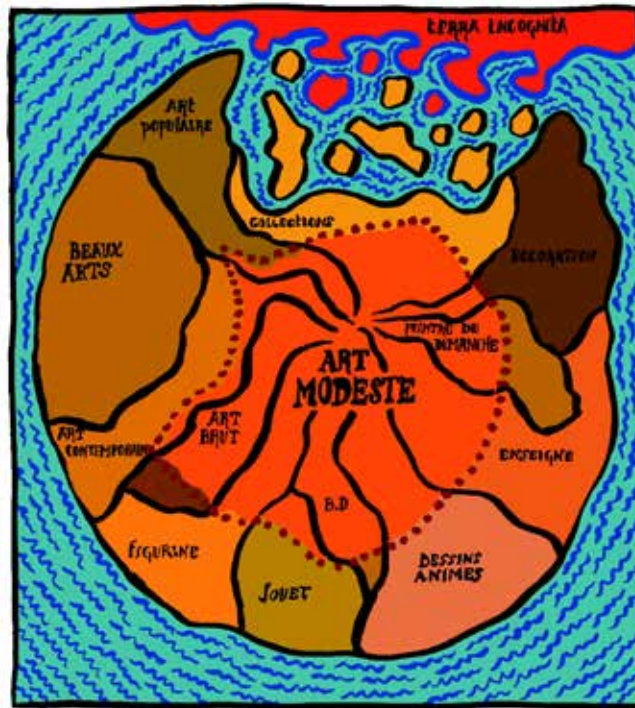
Anonymous, *Miniature Shop*, Mexico, 55 x 30 x 30 cm (closed)
© Pierre Schwartz



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Hervé Di Rosa, *Découverte de l'art modeste*, 2007, wallpaper
© Adagp / Pierre Schwartz



Hervé Di Rosa, *La vie des pauvres*, 1993, Chinese ink on paper
© Adagp / Pierre Schwartz



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Anonymous, Wrestlers, Mexico Collection Hervé Di Rosa © Pierre Schwartz



Anonymous, Plastic heads, Spain. Collection Hervé Di Rosa
© Pierre Schwartz



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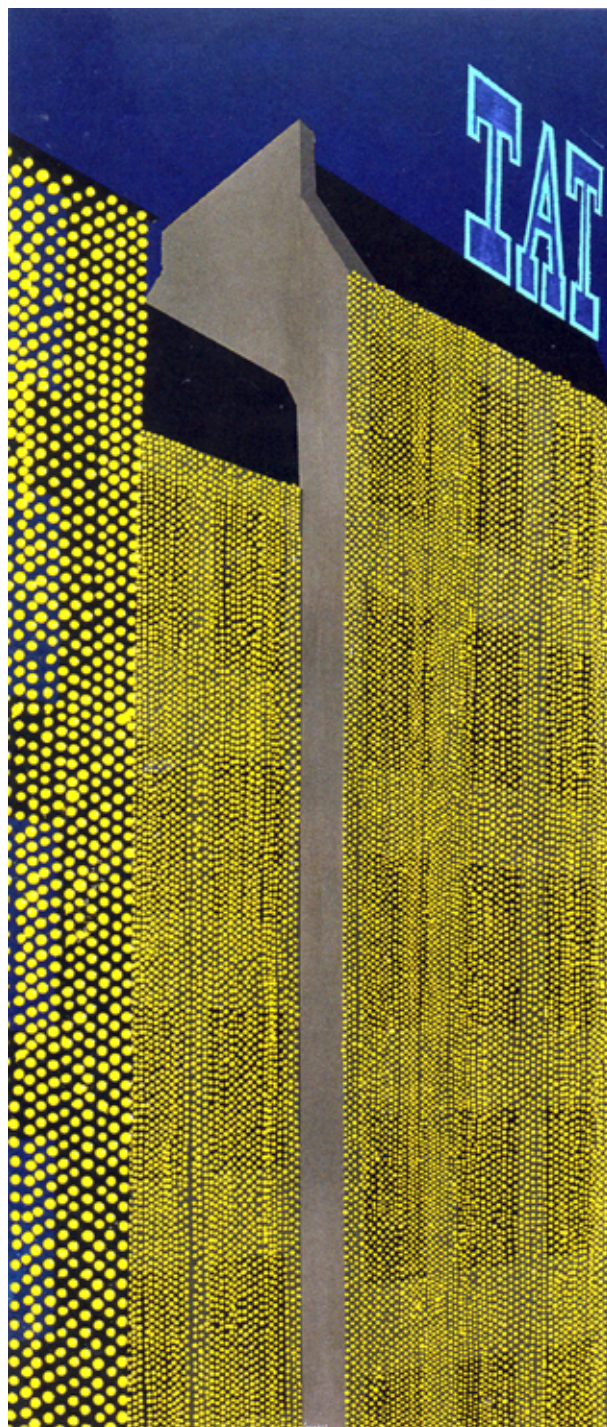
Hervé Di Rosa, *El manto grande*, 2013, 60,5 x 121 x 7 cm. Collection Antoine de Galbert
© Adagp / Pierre Schwartz



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Hervé Di Rosa, *Noël (Tati)*, Paris, 2008-2009, 168 x 79
© Adagp / Pierre Schwartz



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Hervé Di Rosa, *Robot top model*, Cameroun, 2013, high : 252 cm
© Adagp / Pierre Schwartz



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Hervé Di Rosa, *Tête aux petits tas*, Ghana, 1994, 122 x 122 cm © Adagp / Pierre Schwartz



Anonymous, Headdress Sign, Ghana. Collection Hervé Di Rosa © Pierre Schwartz



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Hervé Di Rosa, *Les éléments de la vie*, Afrique du Sud, 1998, plastic cables © Adagp / Pierre Schwartz



Hervé Di Rosa and anonymous, *Buste d'Hervé Di Rosa*, 1998, plaster and ceramic © Adagp / Pierre Schwartz



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Hervé Di Rosa, *Deux nigauds en voiture*, ca. 2008-2010
© Adagp / Pierre Schwartz



Cars'Collection of Hervé Di Rosa, 2016
© Pierre Schwartz



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Hervé Di Rosa, *Sous-marin aux coraux*, 112 x 120 cm
© Adagp / Pierre Schwartz



Hervé Di Rosa in his studio Paris, 2016
© Marc Damage



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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).

the 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.

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



Plus jamais seul, Hervé Di Rosa and the Modeste Arts

exhibition from October 22, 2016 to January 22, 2017

- 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

**Rose Bakery^{culture}
at la 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



contact presse: 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

exhibition from October 22, 2016 to January 22, 2017

la maison rouge

Getting here

Vélib' :

station n° 12003, opposée 98 quai de la Rapée
station n° 12001, 48 bd de la Bastille
station n° 4006, opposée 1 bd Boudon

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

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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