



LABORATOIRE
ARTISTIQUE
DU GROUPE BEL



PRESS KIT

LAB'BEL PRESENTS:

LA POLITESSE DE WASSERMANN

**AN EXHIBITION BY LAËTITIA BADAUT HAUSSMANN
AT THE MAISON LOUIS CARRÉ**

**FROM 25 JUNE TO 3 SEPTEMBER 2017
BAZOCHES-SUR-GUYONNE (YVELINES)**

SILVIA GUERRA & LAURENT FIÉVET, CURATORS

**IN COLLABORATION WITH ÁSDÍS ÓLAFSDÓTTIR
DIRECTOR OF THE MAISON LOUIS CARRÉ**

May 2017

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MEDIA RELATIONS:

PRESS RELEASE

For the summer of 2017, Lab'Bel—the artistic laboratory of the Bel Group—has invited French artist Laëtitia Badaut Haussmann to exhibit her work within the setting of the Maison Louis Carré, designed by the Finnish architect Alvar Aalto.

La Politesse de Wassermann is a project by Laëtitia Badaut Haussmann for the Maison Louis Carré. The title is borrowed from the experimental novel by J.G. Ballard, *The Atrocity Exhibition*. Published in 1969, the book is a fragmentary voyage into the American subconscious, a waking dream disguised as a nightmare.

The former residence of gallerist Louis Carré (1897-1977), which he had built in the countryside for his wife Olga, hosts this exhibition which Laëtitia Badaut Haussmann has conceived as a journey inspired by the memory of places (Garden parties, social receptions, working sessions with Cocteau, chess games with Duchamp, etc.); by the memory of the women architects and designers who played an essential role in the house's construction (Olga Carré, Elissa Aalto, Marlaine Perrochet, Maija Heikinheimo); and by the history of modernity, art, design, and the rituals of a social milieu that has disappeared, traced here by the artist.

This site-specific project, carried out in collaboration with the staff of the Maison Louis Carré and its director Asdis Olafsdottir, constitutes the third section of Lab'Bel's exhibition series exploring the connections between the iconic buildings of modernist architecture and contemporary art. It follows on from Stefan Brüggenmann's project *The World Trapped in the Self (mirrors for windows)* at the Pavilion Mies van der Rohe in Barcelona in 2011, and Haroon Mirza's exhibition *The Light Hours* at Le Corbusier's Villa Savoye in Poissy (Yvelines) in 2014.

A bilingual French / English publication conceived as an integral part of the project by the artist and by Julie Boukobza will complement the exhibition. A true work in progress, the book will be developed over the course of the exhibition and will incorporate contributions by different authors.

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LA POLITESSE DE WASSERMANN

La Politesse de Wassermann is a project by Laëtitia Badaut Haussmann for Maison Louis Carré by Alvar Aalto. The title is borrowed from *The Atrocity Exhibition* by J.G. Ballard. This experimental novel which, according to the author, can be read from the end to the beginning, is a voyage across the American subconscious. Constructed in a fragmentary manner, it is also a waking dream disguised as a nightmare.

Laëtitia Badaut Haussmann has created her own narrative for Maison Louis Carré, the home that gallery owner and collector Louis Carré commissioned for his wife Olga Carré. It's a space in which the private and professional lives of its owner fused, from working sessions with Jean Cocteau to chess matches with Marcel Duchamp. The friendship that drew the Carrés to Alvar Aalto and his wife and collaborator Elissa Aalto allowed them to work together on the creation of a space intended as a work of total architecture and design, suited for generating an incomparable energy during the regular garden parties and receptions. Even today the house still maintains traces of this former life: furniture, clothes, books, crockery, flasks of perfume, and so on. What is missing, however, is the Carrés' collection, the works of art that formed an essential part of the architectural conception. Yet, every now and then, it seems possible to enter the social, cultural and artistic life of the 20th century, a little like in Ballard where the puzzle is constructed through different sub-chapters. Laëtitia Badaut Haussmann will also piece together an oeuvre through the collection of new pieces conceived *in situ*. Highlighting the lost symmetries of modernism and echoing the presence of the women who were the driving forces behind Aalto and Carré, the artist invokes a space peopled with ghosts and desires, to welcome 21st century visitors, haunted and confused in their turn by the poetry and memory of the space. Laëtitia Badaut Haussmann will draw inspiration freely from Aalto's modern architecture, literary influences - ranging from Bataille's *Story of the Eye* to Paul B. Preciado's *Pornotopia*, as well as J.G. Ballard, to name just a few - and from where the deviant bourgeoisie of Luis Buñuel produces a background for an exhibition of multiple reproductions in which the conceptual is not purely referential, but also articulates the physicality of a contemporary surrealism.

Silvia Guerra, co-curator

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FOUR QUESTIONS

BY ÁSDÍS ÓLAFSDÓTTIR FOR LAËTITIA BADAUT HAUSSMANN

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What does the Maison Louis Carré — its history, its owners, its past — evoke for you?

The Maison Louis Carré is a quintessential modernist paradigm: of taste, of class, of its backer, its architect... As an object for study it's as dizzying as it is compelling, and it generates an ambiguous position as a historical reference point. Everything there was thought through so that ideas, art, money and networks could circulate freely during the dinners, cocktail parties and other receptions. As an aesthetic choice, this total architecture and design project created to articulate art and life is fascinating. This site accumulates several reproductions: history of art, of architecture, of design, linked to a social history of course. It's the end of an epoch the shadows of which still occupy a considerable space today. As such, Buñuel's *The Discreet Charm of the Bourgeoisie* resonates just as well with the way in which I perceive these perfectly preserved ruins.

How much did Alvar Aalto's architecture and design inspire you in this project?

Aalto's architecture and design have — through the choice and use of very precisely-chosen, natural materials — a candidness with the organic which is not immediate in the vocabulary of modern architecture. With this, the working dynamic that Aalto deploys via Artek — a structure originally created with his first wife, Aino Aalto (d. 1949) who had a fundamental influence on the language we would develop throughout his career — is decisive. For the Maison Carré, Elissa Aalto assumed a major role as collaborator and project supervisor. A number of women architects and designers, who were absolutely essential to the project, worked in the shadows, such as Marlaine Perrochet and Maija Heikinheimo. The community of intellect, of creativity and of production gathered around this project is a fascinating lever for understanding this architecture, and drawing stories from it.

The villa's garden is also an Alvar Aalto creation, and hosted some magnificent parties over the years. You told me that you wanted to bring the past back to life at the opening.

June 24, the date of the opening, combines two vital elements: the anniversary (within two days) of the first great party that the Carrés hosted at the house, in honour of Alvar and Elissa Aalto, as well as the feast day of Saint John — *Juhannus* in Finnish — which is the summer solstice, something that is particularly marked in Nordic countries. As you highlighted, the garden was initially conceived to host parties. This social and festive aspect is a fundamental marker of the life of this house. The uniqueness of the invitation extended to me, linked to the social and political context in which we find ourselves, calls on our urge to gather, to be together for — and through — a collective event in this space.

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How do you think the link can be established between this building dating from the end of the 1950s and contemporary creation?

In a certain way we are the grandchildren, probably illegitimate, of the generations to which Aalto, Carré and his consort belonged. There is necessarily a distortion in the reception of these stories and this epoch, a strain on the variable levels of respect, distance and rupture. We have the keys to the house for the weekend and we will always be teenagers. Because of this, it's about exorcising a past which could seem perfect in it's modernity, except that we have never been modern.

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LAËTITIA BADAUT HAUSSMANN

Born 1980, Paris, France. Lives and works in Paris and abroad.

A graduate of the École Nationale Supérieure d'Arts of Paris-Cergy in 2006, she was awarded the AWARE prize in 2017 (Archives of Women Artists, Research and Exhibitions). She participated in a residency program at Le Pavillon / Palais de Tokyo in 2011-2012, and was the recipient of a research residency at the Villa Kujoyama in Kyoto, Japan in 2016.

Represented by the Galerie Allen in Paris (www.galerieallen.com), Laëtitia Badaut Haussmann's work was the focus of a solo show at the FIAC/ Lafayette (Grand Palais, Paris) in 2015. Her work has been shown in numerous solo and collective exhibitions including FUTURA (Prague, Czech Republic); Syntax Project (Lisbon, Portugal); Centre Pompidou (Metz, France); Hepworth Wakefield (UK); FORUM and @KCUA Gallery (Kyoto, Japon); Palais de Tokyo and MAMVP (Paris, France); La Galerie (Noisy-le-Sec, France); MRAC (Sérignan, France); VIA FARINI (Milan, Italy); IAC (Villeurbanne, France); Passerelle CAC (Brest, France); MMSU (Rijeka, Croatia); Benaki Museum (Thessaloniki, Greece); Gesso Art Space (Vienna, Austria); MACVAL (Vitry-sur-Seine, France).

Artistic approach

The sculptural, photographic, film and performance works of Laëtitia Badaut Haussmann employ narratological methodologies, suspending linear chronologies, to open up new fictional possibilities in the now. Her works weave together both historical and fictive trajectories of people, places and objects, freely blending the influences of literature, cinema and design. Her practice is both referentially and materially rich with leanings towards a modernist aesthetic that permeates the artist's work, without necessarily becoming its subject.

Laetitia Badaut Haussmann focuses on techniques of erasure, tangent, fragment, memory and recovery to produce new material and discursive realities. The artist plays with fictive potential as form, liberally appropriating seemingly set historical trajectories as a dynamic medium — using them to question the very terms and forms upon which they are produced and upheld.

The sculptural installation *Dear Charlotte and Maurice*, 2012, locates and explores a common- place but powerful object of French art and design history — a Charlotte Perriand bench, commissioned by the Museum of Modern Art's Maurice Besset (Jean Cassou collaborator, Maurice Besset) in the 1960s. A letter, gently positioned upon the bench where visitors may also sit, allows a dialogue to evolve between this object and the spectral personas of museological history. The installation engenders a sensitive approach to art objects, their histories and the dynamics of their display.

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In the ongoing series *Maisons Françaises, une collection*, striking black and white photographs of homes are appropriated by the artist from mid to late 20th century (from early 70's to late 80's) editions of the interior design magazine archived by her grandmother. The pairing back of these images, as she empties them of their commercial content anticipates the viewer's subsequent projection of alternate desires and impulses towards consumption.

Film works such as *Tiebreaker*, 2010, present the artist's 'cinematographic wanderings', to use her own words, using the cityscape to write the score to an unknown future scenario in the present.

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THE MAISON LOUIS CARRÉ & ALVAR AALTO

Designed by Alvar Aalto (1898-1976) for the art dealer and collector Louis Carré (1897-1977), this house is the only structure by the Finnish architect in France. It was completed in 1959 and the swimming pool finished in 1963.

True to a fluid conception of space, and a very personal and humanist vision of modernism, Aalto was responsible for the design of the entire house, including its furniture. In accordance with Louis Carré's wishes, the house was designed to fit in with the gentle landscape of the surrounding Île-de-France countryside.

Since its completion, it has been regarded by critics as one of Aalto's greatest masterpieces, designed at a time when the architect was at the height of his art. The building is a prime example of a total work of art.

The Maison Louis Carré has been the property of the Association Alvar Aalto in France since 2006 and is directed by Ásdís Ólafsdóttir.

La Maison Louis Carré a été édiée sur les plans de l'architecte finlandais Alvar Aalto pour le galeriste et collectionneur Louis Carré. La maison fut terminée en 1959 et la piscine en 1963.

Site internet : www.maisonlouiscarre.fr

LOUIS CARRÉ (1897-1977)

Like Kahnweiler, Doucet, Guggenheim, Maeght, and others, Louis Carré was among those art collectors and dealers who wisely bet on the avant-garde in the 20th century.

A trained jurist, as well as an antiques dealer and eminent specialist in French goldsmiths, Carré ultimately decided to devote his energies to modern art. In its inaugural year of 1938, his Paris gallery welcomed Paul Klee, Juan Gris and Le Corbusier; it remained open during the Occupation. In his efforts to support young French creation amidst the adversity of that period, Louis Carré exhibited Dufy, Matisse, Rouault, Vuillart, Marchand and Jacques Villon.

After the war, Louis Carré supported Bazaine, Kupka, Esteve and Leger, and also opened a gallery in New York.

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LAB'BEL, LABORATOIRE ARTISTIQUE DU GROUPE BEL

Lab'Bel, the Artistic Laboratory of the Bel Group was created in spring 2010 with the aim of supporting contemporary art.

Since its creation Lab'Bel has built up a collection of artworks created from 2000 onwards, and every year puts in place a series of exhibitions and artistic events both in France and in Europe.

Lab'Bel is directed by Laurent Fiévet and Silvia Guerra, co-curators of the *in situ* series devoted to modernist architecture and contemporary art.

Lab'Bel a été créé au printemps 2010 dans le but d'engager Le Groupe Bel dans une démarche d'intérêt général de soutien à l'art contemporain.

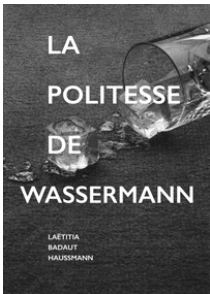


Laurent Fiévet et Silvia Guerra sont respectivement directeur et directrice artistique de Lab'Bel.

Site internet : www.lab-bel.com



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IMAGES POUR LA PRESSE

IMAGE	TITLE	CREDIT
EXHIBITION LA POLITESSE DE WASSERMANN		
	<i>La Politesse de Wassermann, 2017</i>	© Lab'bel 2017 – Laetitia Badaut Haussmann
	Laetitia Badaut Haussmann	© Photo: William Simon
THE MAISON LOUIS CARRÉ		
	Maison Louis Carré Coul 1	© Collection Maison Louis Carré

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	Maison Louis Carré Coul 3	© Martti Karpanen, Musée Alvar Aalto
	Alvar Aalto, Elissa Aalto, Urho Kekkonen, Olga Carré et Louis Carré – oct 1962	@ Studio Iris, Musée Alvar Aalto
	Elissa Aalto, Olga Carré et Marlaine Perrochet.	© Collection Maison Louis Carré
	Fête de la Saint-Jean – Maison Louis Carré	© Maison Louis Carré
WORKS BY LAËTITIA BADAUT HAUSSMANN		
	<i>Scattered Disc</i> , Futura_Centre for Contemporary Art Prague, Exposition collective, 2017	© Tomáš Souček

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	<p><i>The life and death of the 80's, Syntax Project, Group show, 2017</i></p>	<p>© Syntax Project – Laëtitia Badaut Hausmann</p>
	<p><i>The life and death of the 80's, Syntax Project, group show, 2017</i></p>	<p>© Syntax Project - Laëtitia Badaut Hausmann</p>
	<p><i>Tes mains dans mes chaussures, La Galerie CAC, group show, 2017</i></p>	<p>© Pierre Antoine</p>
	<p><i>L'influence de Neptune, Passerelle CAC, Solo Show, 2015</i></p>	<p>© CAC -Aurélien Mole</p>

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	<p><i>L'influence de Neptune, Passerelle CAC, Solo Show, 2015</i></p>	<p>© CAC -Aurélien Mole</p>
	<p><i>Les choses que tout le monde ignore et qui ne laissent pas de traces n'existent pas</i></p> <p>La salle de bains, group show, 2015</p>	<p>© Eric Tabuchi</p>
	<p><i>Maisons Francaises, Une collection n°283_ 2013</i></p>	<p>© Laëtitia Badaut Haussmann</p>
	<p><i>Maisons Francaises, Une collection n°240-241, 2015</i></p>	<p>© Laëtitia Badaut Haussmann</p>
	<p><i>Dear Charlotte and Maurice, solo show, Palais de Tokyo, 2012</i></p>	<p>© Photo: Aurélien Mole</p>

MEDIA RELATIONS:

PRACTICAL INFORMATION

MAISON LOUIS CARRÉ

2, chemin du Saint-Sacrement
78490 Bazoches-sur-Guyonne
T : +33 (0)1 34 86 79 63
Website: www.maisonlouiscarre.fr

Opening hours

Saturdays and Sundays from 2pm to 6pm by reservation
(resa@maisonlouiscarre.fr)
Private and group visits upon request

Tickets

Full price:	15 €
Reduced price:	5 €
Group price:	10 € per person for groups of more than 10

Free for accompanied children under 12 years of age.

Tickets include a guided visit in French and/or English.

Location

The village of Bazoches-sur-Guyonne is located approximately 40 km southwest of Paris between Jouars-Pontchartrain and Montfort-l'Amaury.

Getting there

By car : Take the A13 from Porte d'Auteuil, then the A12 towards Dreux, then the N12 to exit Jouars-Pontchartrain. Then follow the signs for "Maison de Jean Monnet".

By RER : RER C to the Gare de Saint-Quentin-en-Yvelines, then bus line 5 direction "Les Mesnuls Château", stop "Bazoches Église" (departures Saturday at 10am, noon and 2:25pm, returns at 1:40pm; 3:40pm and 6:40pm; no service on Sundays).

By train : Gare Montparnasse - Gare de Villiers-Neauphle, then by taxi (réservation necessary at +33 (0)6 26 64 49 96, +33 (0)6 07 29 27 29 or +33 (0)6 07 73 82 85).

It is advisable to contact the Maison Louis Carré at +33 (0)1 34 86 79 63 to arrange arrival by public transportation.

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- **Anna Ruohonen** and **La petite maison de couture**
- **The Community with Aalto**
- **Kali Vermès**
- The collaboration of **Vitra Artek**

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