

the cutouts. He started working with his paper cutouts in 1927 and then again in the mid-1940s. He would cut the paper with big tailor's scissors. He said that paper-cutting was almost like sculpting. It was a continuation of his work from when he started to paint, and it was a natural development of his career. Look at his books and paintings, it was always very simple. It certainly had nothing to do with age. His sharpness, the wit, the brain – he was brilliant. He read a lot, he listened a lot to music. It was just his body that gave up. Never his brain. He worked until his last day.

TONY HORNECKER (continued)

for sale, I didn't want to buy any of them. There was no thrill. I prefer finding things. We did find a pile of rubbish next to the flea market, though, like old socks and old shoes and other bits of old stuff, and I found my favourite thing of all – a little rusty tin can of green paint and the paint has spilled out and dried in this beautiful shiny green. **JA:** You must sometimes buy new things, though, surely? **TH:** If I do buy something new I like to spend very little on it – like things from the Pound shop. This wallpaper is from there. Each wall here is covered in different wallpaper, with different objects arranged on it, to create a sort of picture in its own right. **JA:** How did it feel when you first turned your home and studio into an installation, with people trudging around it? **TH:** It was incredibly liberating for me, because I had been virtually a recluse for a long time – I didn't really have friends and kept myself to myself. That stems from childhood, I think. The first installation, *The Story of Little*, came about because I was depressed, watching TV for days on end, waiting for the phone to ring with offers of work. So, I decided to do an installation about the story of me coming to London in the early 1990s and all the boys and all the running around from that time! The installation was a labyrinth, really. You would peer through these little holes under the stairs and it took you through this series of memories and different scenes. One featured a video I had compiled as a teenager, with footage I had recorded of whenever there was a penis shown on TV! You didn't have the internet then, so to see a penis was like gold! Then you went into a nightclub room – with glitterballs – and listened to my favourite track of all, which is *Don't You Want My Love* by Felix. It was recreating the moment on my 19th birthday, when I took a whole gram of speed at 11 o'clock at Trudel! **JA:** I thought people had stopped taking speed by the early 1990s and switched to ecstasy? Anyway, how did people respond to *The Story of Little* and to *Ciao Baby*, the next installation about the subsequent period of your life? **TH:** Well, I think it helped people to look at their own lives somehow, maybe? I think they liked the brutal honesty of it – it was so incredibly personal! And people loved the studio and the house and that gave me the confidence to do more installations in here. **JA:** Such as the *Pale Blue Door*? What prompted you to create a restaurant installation, in 2009? **TH:** The recession was kicking in. I hadn't worked for three months and even if I did take a job it would have been another three months until I got paid for it. I had never been so broke in my life! I was down to eating onions and rice everyday! I wanted something to do and something for my assistant, Tamara, to do. I decided to make an installation of a restaurant here. So Tamara began making table cloths and doing the menus and plans and stuff... **JA:** What were the tablecloths made of? **TH:** Anything we could find. Old shirts, old net curtains, old knickers. **JA:** So people were eating their dinner off old knickers? I hope you washed them first! **TH:** Yes, we washed them first! I think! **JA:** The use of found objects and

that "anything goes" sense of improvisation seems key to your work and to your studio and home. As does the feeling of collaboration – you work with other people to make something happen, whether it's your assistant or the performers who provide additional entertainment at the *Pale Blue Door*, or the friends who work as waiters and so on. **TH:** Yeah, other people are involved, it's their project too. They can all contribute to it creatively. They are all artists of different kinds themselves. So, whatever you feel like doing you can do here. I am a terrible manager. I don't go around saying, "Right! You're going to do this, and you're going to do that!" It just happens. Everyone works together, everything gets done, whether it's the music, the table plan, the live performance. It's the absolute opposite from how I used to be, say, five years ago: I was always alone, I would never share a room with anyone and even the thought of people coming to visit me here was stressful. Now it's very different. It's like I'm growing this family now. I love it! **JA:** Talking of which, everyone loved the *bordello* you built at Glastonbury... **TH:** That was, I think, one of my favourite things to work on. It joined together different sides of my creativity and gave me a chance to explore my dark, seedy obsession with prostitution. I wanted to build this *bordello*, like a New Orleans mansion, with a restaurant downstairs and a ballroom and love hotel upstairs. We had two working boys there! **JA:** Did anyone actually pay them for sex, then? **TH:** We had one client while we were there. **JA:** Erm, that's not a very high success rate, for your new sideline as a pimp. **TH:** No, but I got my cut – £20 – and I think it was the most delicious £20 I've earned in my entire life! But the whole experience was just magical – the weather, this amazing house to live in at Glastonbury, the people. **JA:** What are you planning to do next? **TH:** I bought a pick-up truck when we did the *Pale Blue Door* in Berlin during the summer, and we're going to drive it back and then build an installation on the back of a weird little house. Then we're going to ship it to Chile to do an installation there. It will fold out into a restaurant and we'll build little houses for us to live in nearby. I just pack up almost the entire contents of my studio and take it with us so we have most of what we need when we arrive anywhere, anyway. Then we drive to Buenos Aires again and from there on to Rio, and from there all the way down the Amazon to Colombia, to another event there. A four month trip, in all. **JA:** That sounds amazing. You could go anywhere in the world and create a version of the *Pale Blue Door*, really, couldn't you? **TH:** I want to do a floating one on the sea somewhere at some point...

RAPHAËLE BILLÉ (continued)

The Noailles were the first to collect Mondrian in France. What is interesting about the interiors of the villa is that they are not limited to one style. The house is made up from different currents. The Noailles simply chose what they liked. One finds the more refined elements, like the Eileen Gray rug, mixed with industrial lamps traditionally found in ateliers. It all coexisted. **LR:** I read that originally the Noailles wanted nothing on the walls. The Picassos, Ernsts, Chagalls and Mirós that were stored in giant closets are famously filmed in Man Ray's *The Mysteries of the Chateau de Dice*. How did this film come about? **RB:** The Noailles were part of a cinema club called Friends of Spartacus. They met young filmmakers there, namely Man Ray, whom they commissioned to immortalise the villa. They gave Man Ray total artistic control. The Noailles were very pleased with his film and offered to finance his next film. He refused their offer. Buñuel didn't

In January 1930, Buñuel finished the screenplay for *The Golden Age*, with Dalí's help, at the villa. Around the same time, they produced Coteau's *The Blood of a Poet*. Although other patrons took an interest in avant-garde cinema, the Noailles' investment went beyond. **LR:** Gradually, the Villa Noailles became the rendezvous of the avant-garde: Giacometti, Coteau, Dalí, Buñuel, Man Ray. The house began to function as a hub for social exchange and collective work. **RB:** Yes, there are some wonderful photos that point to these incredible exchanges. There is an example, of Charles de Noailles, writer Georges Auric and Buñuel looking at Georges Bataille's *Story of the Eye*. That picture was taken at the villa in January 1930. It was a house that connected people. If Buñuel's work was very influenced by the Marquis de Sade, it was probably because Charles had acquired the original manuscript for *The 120 Days of Sodom*. Many artists passed through: Max Ernst, Tanguy, André Breton, Paul Éluard, Man Ray, Alberto Giacometti, Jacques Lipchitz, even Jacques Lacan. **LR:** On 3 January 1930, the writer André Gide described the Villa Noailles in his journal. His entry starts with: "In Hyères, at the Noailles where I found Marc accompanied by Coteau and Agriac..." and ends with, "Yes, really, I cannot remember ever having had, even in my childhood, a more ardent pleasure, so pure and complete." Did the Noailles keep a journal? **RB:** From 1928 onwards, Marie-Laure de Noailles kept a scrapbook. She initially collected articles on her and her husband's activities. In the 1930s, she began to make scrapbooks that consisted of collages of images reminiscent of the collages made by the avant-garde. Over time, the scrapbooks recounted the activities of Marie-Laure and her artist friends, and their trips to the Villa Noailles, through clippings, photos, items, drawings, letters, etc. Later still, her scrapbooks became a kind of golden book where every visiting artist friend left a message or a drawing. **LR:** The Villa Noailles experienced it all: construction, expansion, excitement, brightness, war, parties, abandonment, destruction, restoration and reuse. Its history is now permanently exhibited at the villa. I gather that the exhibition is designed to show how this building and its contents fit within a much larger picture: the extraordinary patronage that de Noailles undertook from 1923 to 1970. **RB:** They really took the concept of patronage seriously. They helped artists realise their work. In some cases with other patrons, they gave monthly stipends. Dalí, for example, was one of the artists that benefited from the Zodiac Group, a group of collectors that would take turns in supporting artists every month in exchange for art works. The Noailles supported editors like Christian Zervos and his magazine *Cahiers d'art*, and musicologist Georges-Henri Rivière at the Museum of Man. They even financed ethnographic explorations. These are all things that my collaborators, Alexandre Marc, Stéphane Boudin-Lestienne, and I have discovered through our research, and it's only just the beginning. There was a large demand from the public for more historical information. We have set up a permanent exhibition that is evolving. The house was abandoned, sold, the furniture scattered. To evoke the history, we have to be creative. In the dining room, David Dubois, who is in charge of the exhibition's set design, reproduced the volumes that once existed so that visitors get a sense of how the space was occupied. Every now and again, the original pieces come back to the villa and find their place. At the moment, for example, the fire screen created in 1926 by Pierre Chareau, which you can see in the photo of the Pink Salon, is on display. Artist Sabina Friedberg was commissioned to create a permanent soundscape. She recorded sounds at the villa, like the clocks' ticking, and mixed them together with clips she found relating to artists that had made the villa what it was.