



press pack

at la maison rouge February 15th to May 19th 2013

press preview Thursday February 14th 9.30am to 11am

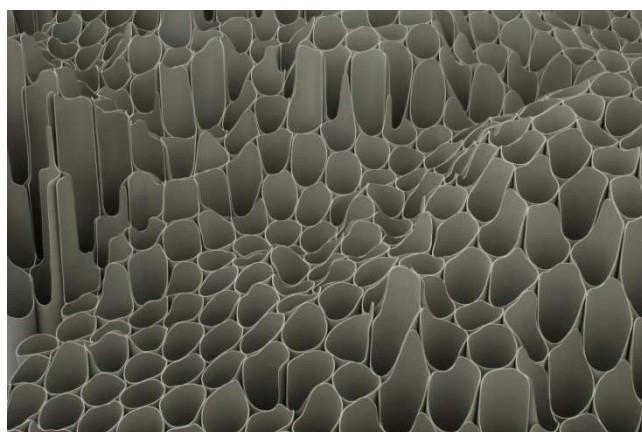
preview Thursday February 14th 6pm to 9pm



under influences

visual arts and psychotropics

curator: antoine perpère



vincent mauger

adequate system

proposed by les amis de la maison rouge
for the patio

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under influences
visual arts and psychotropics
curator: Antoine Perpère

La maison rouge presents, from February 15th to May 19th 2013, *Under Influences*, a major exhibition which addresses the relationship between artists and psychotropics.

Since the dawn of time, or rather of humanity, our fellow men have crossed the path of psychoactive substances, plants, mushrooms and various concoctions. These encounters have led to stupefaction, intoxication, dependence, mystical insights, relief, death, even epiphany.

Artists, who are constantly in search of doors to creation, passageways, catalysts, transgressions, stimuli and ways to penetrate figments of the mind, were all but compelled to try out their effects.

Leaving moral judgement, socio-judicial standpoints, psychological interpretations and preconceived aesthetic choices aside, the exhibition proposes (necessarily non-exhaustive) examples of the interrelations between creative processes and the use of psychodynamic substances.

The most readily accessible illustration is the visual representation of substances or their use. Such images are heavily dependent on prevailing morals, and the balance of power between transgressive experiences and legislation. Consequently, the works can be viewed on a range of levels, from historic document to art. Included are psychedelic posters for American concerts, advertisements, and a selection of books and other publications on the theme.

A second aspect will include works which, intentionally or unintentionally, have a near-psychotropic effect on the viewer (installations, environments, psycho-sensorial devices).

The third corpus, and the core of the subject, comprises works produced deliberately under or concomitant to the use of psychoactive substances: drug-users producing visual art or artists experimenting with thought modifiers for creative purposes.

Films and videos are an important part of the exhibition as, by accounting for time in plastic expression, they make possible original attempts to transcribe and document altered thoughts and perceptions.

Certain artists have used psychotropic substances old and new to tripwire creativity and chart journeys into "madness" which in certain cases have proved uncontrollable or a source of suffering. Translating these experiences into the aesthetic realm, as presented here, will enable each individual to realise the constant complexity of their effects.

Antoine Perpère

Front page:

Carsten HÖLLER, Fluorescent toadstool, 2004, © photo DR, courtesy Air de Paris, Paris

Vincent Mauger, *Sans titre*, 2007, sculpture, tubes PVC, © courtesy Galerie Bertrand Grimont

Featured artists:

Adel Abdessemed (1971), Pablo Amaringo (1943-2009), Antonin Artaud (1876-1948), Art Orienté Objet (1991), Jean-Baptiste Audat (1950), Aurèle (1963), Martine Balata & René Jullien (1947 et 1947), Edson Barrus (1961), Jean-Michel Basquiat (1960-1988), Charles Baudelaire (1821-1867), Hans Bellmer (1902-1975), Bruno Botella (1976), Lilian Bourgeat (1970), Tania Brassesco et Lazlo Passi-Norberto (1986 et 1984), Jean-Louis Brau (1930-1985), Nathalie Brevet_Hughes Rochette (1976 et 1975), Mathieu Briand (1972), David Brognon & Stéphanie Rollin (1978 et 1980), Jiri Černický (1966), les Frères Chapuisat (1972 et 1976), Jean-Philippe Charbonnier (1921-2004), Jean-Martin Charcot (1825-1893), Larry Clark (1943), Lucien Clergue (1934), Jean Cocteau (1889-1963), François Curlet (1967), Luc Delahaye (1962), Hélène Delprat (1957), Jeroen de Rijke & Willem De Rooij (1969 et 1970-2006), Hervé Di Rosa (1959), Léo Dohmen (1929-1999), Jean Dupuy (1925), Miguel Egaña (1952), Erró (1932), Esther Ferrer (1937), Robert Filliou (1926-1987), Henri Foucault (1954), Michel François (1956), Alberto Garcia-Alix (1956), Nan Goldin (1953) Raymond Hains (1926-2005), Gary Hill (1951), Damien Hirst (1965), Carsten Höller (1961), Irvin Penn (1917-2009), les Iconoblastes, Mati Klarwein (1932-2002), David Kramer (1963), Yayoi Kusama (1929), Arnaud Labelle-Rojoux (1950), Joris Lacoste (1973), Isabelle Le Minh (1965), Jean-Jacques Lebel (1936), Pierre Leguillon (1969), Claude Lévêque (1953), Guy Limone (1958), Eli Lotar (1905-1969), Robert Malaval (1937-1980), Alberto Martini (1876-1954), Batan Matta (1943-1976), Philippe Mayaux (1961), Fiorenza Menini (1970), Henri Michaux (1899-1984), Takashi Murakami (1963), Youssef Nabil (1972), Helio Olticica (1937-1980), Nam June Paik (1932-2006), Frédéric Pardo (1944-2005), Antoine Perpère (1949), Francis Picabia (1879-1953), Gabriel Pomerand (1926-1972), Daniel Pommereulle (1937-2003), Frédéric Post (1975-), Markus Raetz (1941), Arnulf Rainer (1929), Martial Raysse (1936), Eugène Richards (1944), Gianfranco Rosi, Ben Russell (1976), Bernard Saby (1925-1975), Bryan Lewis Saunders (1969), Jeanne Susplugas (1974), Fred Tomaselli (1956), herman de vries (1931), Stanislaw Ignacy Witkiewicz (1885-1939), Tony Bouilhet, Pierre Leguillon (1969)



Jean-Martin Charcot, *Dessin sous l'influence du haschich*, 1853 (detail)

Reproduction of the work conserved at BUPMC-Université Pierre et Marie Curie – Hôpital de la Salpêtrière

antoine perpère

curator

Antoine Perpère was born in 1949 in Saigon, Vietnam. Age 30, he became a nursing administrator at Marmottan Medical Centre in Paris, on the drug users' ward. Since 1991, he has been at the head of the education division of the Charonne Addictology Treatment, Support and Prevention Centre (CSAPA) in Paris.

He began working as an artist in 1980. Antoine Perpère previously curated *Arts Psychoactifs* at Artcade gallery in Marseilles, in 2011.

An illustrated catalogue will be published by Éditions Fage, with texts by Sophie Delpeux, Miguel Egaña, Alain Jouffroy, Jean-Jacques Lebel, Claude Olievenstein, Antoine Perpère and Frédéric Valabrégues.

catalog excerpts

1. *Forms under influences* by Antoine Perpère
2. Few quotations.

1. *Forms under influences* by Antoine Perpère [excerpts]

In Greek mythology, Morpheus is the son of Nyx (Night) or was born of the union of Nyx and Erebus (Darkness) or again, according to Ovid, is one of the thousand sons of Hypnos (Sleep). So as to enter the dreams of mortals and allow them to escape, momentarily, the machinations of the gods, he takes the shape of a loved one (hence his name, meaning "shape"). Morpheus is often depicted holding poppy flowers.

Since the dawn of time, or rather of humanity, our fellow men have crossed the path of psychoactive substances, plants, mushrooms and various concoctions. These encounters have led to stupefaction, intoxication, dependence, mystical insights, relief, death, even epiphany.

Artists, who are constantly in search of doors to creation, passageways, catalysts, transgressions, stimuli and ways to penetrate figments of the mind, were all but compelled to try out their effects.

An artist can be someone who imagines there is an elsewhere, a world other than ours, who thinks he sees the world differently and experiences the desire, or the need, to give shape to what he feels and thinks so as to communicate it to others.

The Drug – the Drugs

Psychotropic drugs are divided into three main categories based on the effect they have on the consciousness:

- Psycholeptic drugs, which have a calming effect on the consciousness and on activity, and which dull painful physical and mental sensations. They produce a significant dreamlike experience. These substances, mostly opiate derivatives (opium, morphine, heroin, etc.), are highly addictogenic and an overdose can be fatal.

- Psychoanaleptic drugs, which have a stimulating effect on the consciousness without altering its quality (cocaine, crack, amphetamines, coffee, etc.). Used to enhance performance, in sports, or for psychological and physical stimulation, they are also highly addictogenic, more on a psychological than a somatic level, and their regular use leads to evident psychosomatic exhaustion.

- Psychodysleptic drugs, which alter the quality of consciousness. Virtually synonymous with "hallucinogens", they bring about "altered states of consciousness" (hallucinogenic plants and mushrooms, cannabis, synthetic molecules, LSD, etc.). They are only slightly addictogenic but can bring to light underlying mental health problems.

Most drugs do not have such unequivocal characteristics. Alcohol is the most obvious example given that, depending on the amount consumed, it can have disinhibiting, stimulating, calming, dream-inducing, even hypnotic effects. The effect of any psychotropic drug is closely related to the personality of the user, his physical state, the expected or assumed consequences of consumption, the historical and social context and, of course, any other substances taken in parallel.

*

(...)

*

While an addict often uses a drug to isolate himself from relating to others verbally, or at the very least does not seek to give an account of this altered state (except to a therapist, and then in the hope of finding relief from pain or dependence), the artist - and this is what in principle distinguishes the artist from the addict - sets out to give shape to what he perceives of the other reality as revealed by the use of a psychotropic substance. Drugs may be

the keys, the question remains of finding the locks and doors they fit, and above all a willingness to cross the threshold in or out; either way, to want to open them.

Which is where the problems arise, and also where the solutions lie, as diverse, imperfect, magical, treacherous, incredible, distressing or wonderful as they will be.

The works presented in *Under Influences* exemplify three positions of the artist in relation to drugs; three creative strategies that can be characterised by three words: Translation / Simulation / Representation.

Translation

The artist transcribes, or attempts to transcribe, through the artistic means at his disposal or which he invents, this "other room" into which he has gone, the reactor core, the behind-the-scenes.

Many have tried this, usually to report what Jean Cocteau expresses so touchingly: "Opium enables one to give form to the uninformed; it prevents, alas, the communication of this privilege to anyone else. Even if it means losing sleep, I shall watch out for the unique moment in the process of cure when this faculty will still function a little and inadvertently will coincide with the return of the power of communication." (Opium, 1930)

Artist-experimenters are unanimous as to the difficulties of transcribing and/or sharing what they have seen and felt, what they have understood under the influence of psychotropic substances. It happens too quickly, too far away, the hand and body are too heavy, too real, too inhibited...

These attempts at translation make widespread use of paper, canvas, pencil, ink and watercolour, assumed to be the quickest and the easiest techniques and media. The use of time-consuming or complicated methods such as oil or collage result in a delayed transcription of the effects of drug-taking through conscientious and intentional recollection. Note the almost complete absence of sculpture from this relationship between the visual arts and psychotropic substances¹. Doctors experiment with painters and writers; musicians play under the influence and/or try to bring alive the effects; sculptors remain on the outside. If sculpture seems to have been set aside when expressing these states of altered consciousness, should we look for the reason in the body/material relationship that is specific to sculpture; in the extended timeframe involved in transferring the image to its three-dimensional form? Jacques Lacan's brilliant aphorism "reality is when you bump into things" is not far removed from a famous definition of sculpture, attributed to Barnett Newman: "Sculpture is what you bump into when you back up to see a painting!"

[some of the artists in the exhibition who adopt this approach: Henri Michaux, Jean-Jacques Lebel, Jean Cocteau, Bryan Lewis Saunders, Stanislaw Ignacy Witkiewicz]

Simulation

Psychoactive drugs revive the archaic experience of the correspondence between the tactile and the visual, from which mankind constructed its subsequent symbolisations. The tactile nature of these images seems to preclude their symbolisation, and while it may be possible to describe the sensory experience of immersion in these boundless images, their content remains elusive. The absence of any distance between the eye and the images makes them impossible to read and keeps them unintelligible.

Considering the limitations of a purely visual description of his experience under the influence, so as to convey the feeling of this other perception of the world, the artist resorts to measures that are based not only on vision but set in motion other senses, kinaesthesia and synaesthesia.

These attempts to produce for, or in, the recipient of the artwork effects similar to those felt by the producer; to awaken through multisensory media (ones which can be entered, which move, or are interactive) the experience of a particular altered state of consciousness, requires the participation of those involved if the wonderful is to

¹ Bruno Botella's mysterious work is exceptional in this respect, but at the price of an almost scientific process.

occur. They work only on condition that the artist-producer does not consider his proposition as primordial and unequivocal, and that the spectator too abandons any claim to control, lets go of his prejudices, and allows some slack in his subjective world.

[some of the artists in the exhibition who adopt this approach: Carsten Höller, Yayoi Kusama, Henri Foucault, Art Orienté Objet]

Representation

The third position an artist can adopt regarding drugs is that of the witness; to report, from the outside, without experimenting with the drugs himself, on the state, behaviour and way of life of those who go back and forth across the frontiers, or live "on the other side". In relation to certain legislative choices, which may be considered oppressive, showing or giving a platform to psychoactive substances and their paraphernalia, filming or photographing bodies in ecstasy or in pain, may seem a provocative choice. Much more, it asserts that "this" world is part of "our" world and that the consumers of prohibited substances, whether a danger to their health or not, have their rightful place in the community. It can also, in certain cases, pay tribute to and preserve the memory of those who never returned from "the other side" or left their life there.

[some of the artists in the exhibition who adopt this approach: Larry Clark, Nan Goldin, Gianfranco Rossi, Fiorenza Menini]

2. Few quotations

"Opium enables one to give form to the uninformed; it prevents, alas, the communication of this privilege to anyone else. Even if it means losing sleep, I shall watch out for the unique moment in the process of cure when this faculty will still function a little and, inadvertently will coincide with the return of the power of communication".- Cocteau, *Opium*, 1930

"If you find me some, I'm your man and my apartment will be our take-off board." - Henri Michaux

"I'm looking for a way to like being completely lost." - Carsten Höller

"Drugs don't create problems, only mysteries, and it's the hope of resolving them that makes these mysteries a problem." - Georges Khal

"When I drank, I thought I was a genius. Now I no longer drink, I know I'm a genius." -Salvador Dalí

"When a painter wakes up in the morning, apart from his breakfast he needs the smell of turps. He goes to his studio because he needs this smell. If it's not turps, it's oil." - Marcel Duchamp

"The first time Marcel Duhamel and Yves Tanguy went to see André Breton, they had to take cocaine to pluck up the courage because he didn't understand the first thing about what they were saying." - Jean-Paul Clébert, *Dictionary of Surrealism*, 1996.

"Which brings us to the drug of all drugs, the one which has the deepest and most constant effect on man, which can reproduce the effects of all drugs and all stimulants, the most irreplaceable food and the most powerful toxin for the human brain: human speech. But that's another subject." - Dr Aimé Albert in his thesis, *Drugs of the brain*, 1958

the jaïs elalouf collection

the exhibition will show psychedelic posters from the collection of Jaïs Elalouf.



"1965 was the beginning of what came to be known as the psychedelic movement, associated with psychologist Timothy Leary and chemist Augustus Owsley Stanley III, among others. Their conviction that "by pushing back psychological barriers and by freeing the spirit from behavioural contingencies, [LSD] is a tremendous vehicle through which to scan the possibilities of the brain"², encouraged widespread experimentation and popularised the substance, which was outlawed in the United States in 1966. The Haight-Ashbury district in San Francisco became the emblematic home of this counterculture which is most immediately recognisable in concert posters. In 1964, Hunter and Ferguson, both members of the psychedelic rock band *The Amazing Charlatans*, hand-drew a poster that became known as *The Seed* and is considered the catalyst for the unbridled creation to come. The poster contains multiple references that would become recurrent features of later psychedelic posters: Western-style typography combined with distorted lettering, like decorative flowers, and a density of information. These posters borrowed from multiple sources - Art Nouveau, Surrealism, Op Art, Pop culture, comics, Hinduism - to create, in garish colour and kaleidoscopic visions, worlds inspired by the ones experienced under the influence of LSD." (Sophie Delpoux, from the catalogue for *Under Influences*, 2013)

jaïs elalouf's biography

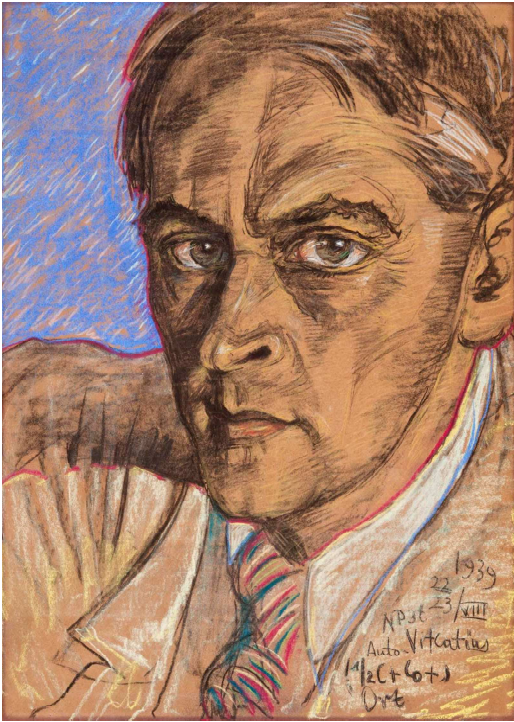
"Audiovisual DJ" and "DJ producer", Jaïs Elalouf, aka Oof, is regarded as the first French DVJ. Since 2003, Oof has produced around thirty "cineclips" which update and transform films into music videos in which music, sounds and images are carefully synchronised.

Oof is fascinated by late 1960s psychedelic culture and its dissemination among new generations at exhibitions (Lyons Biennale, Woodstock 40 Years, CAPC Bordeaux, Centre Pompidou...). He collects and exhibits works that share a same obsession with detail or colour, and an attraction for counterculture, from Huichol art to blacklight posters.

www.oof.cx

² Philippe Thieyre, *Psychédéisme. Des USA à l'Europe*, published by Éditions des Accords, Rochefort, 2006, p.15.

selected works



Stanisław Ignacy WITKIEWICZ

Self-portrait

69.6 x 49.5cm, 1939



Lucien Clergue, *Le poète exhale*. Carrières des Baux-de-Provence, 1959, courtesy Galerie Bert, Paris



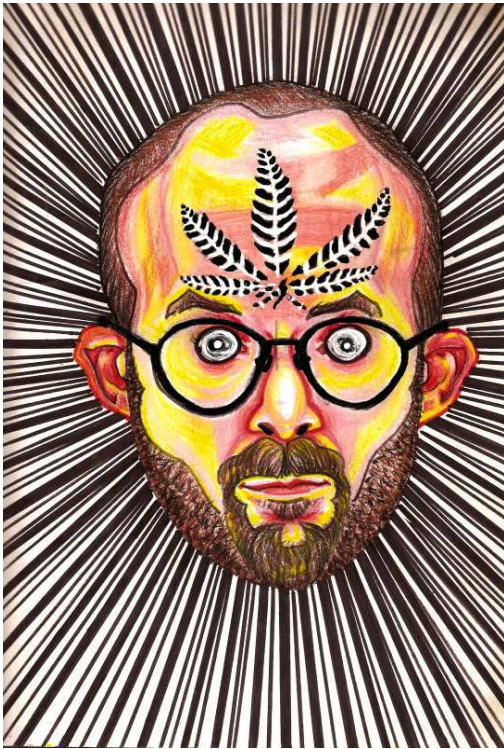
Jeanne SUSPLUGAS, *Aspirin is champagne for the morning*, LED, aluminium, ca. 0.50 x 12 m, 2009



FRANCOIS Michel
Poster, child drinking from the bottle
date unknown
Printed paper, 180 x 120 cm



FRANCOIS Michel
Poster, L. with datura
1998
Printed paper, 180 x 120 cm
Centre Georges Pompidou Musée National d'Art Moderne



Bryan Lewis SAUNDERS
Portrait on drugs (G13 Marijuana), 2010-2011



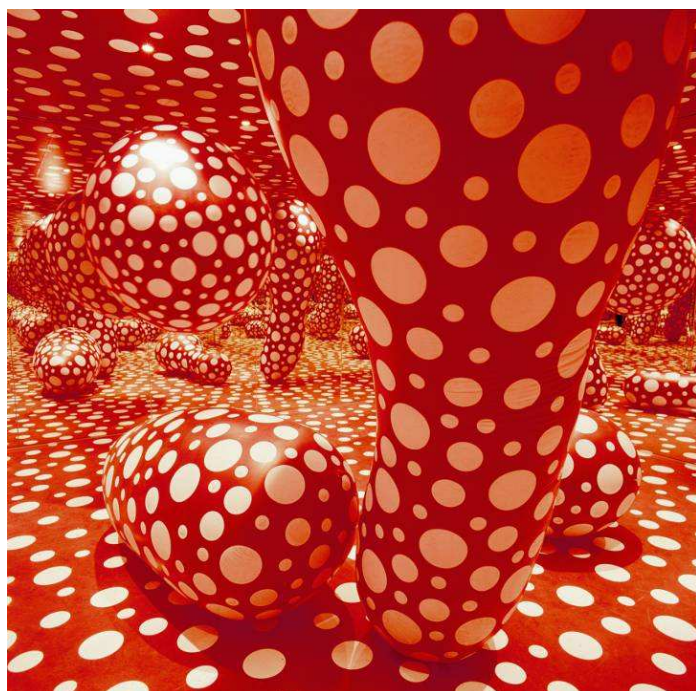
Bryan Lewis SAUNDERS
Portrait on drugs (1/2 gram Cocaine), 2010-2011



Fred TOMASELLI
Gravity's Rainbow Small, 1998
 Pills, leaves, photocollage, acrylic and resin on wood, 61 x 61 cm, 24 x 24 in.



Carsten HOLLER
Swinging Corridor, 2005-2012



Yayoi Kusama, *Dots Obsession (Infinity Mirrored Room)*, 1998
 Collection les Abattoirs-Frac Midi-Pyrénées © Yayoi Kusama, photographie Grand Rond Production

around the exhibition (upcoming)

the March 15th 2013

Symposium "*Creation assisted psychologically – the art with a modified state of mind*" at la maison rouge, organised by the UMR Acte de l'Université Paris I and animated both by Miguel Egaña (artist and researcher at Paris 1 university) and Fabrice Flahutez (Art History professor at Paris Ouest Nanterre).

the March 21th 2013

Conference « *the artiste, drug-addict like others?* » at la maison rouge.

Animated by Sophie Delpeux, historian of art and assistant professor at Paris I university.

film projections circle at Le Nouvel Odéon cinema (Paris)

On the occasion of the exhibition *Sous Influences*, la maison rouge associates le Nouvel Odéon cinema for the film projection project focused on the psychotropic products.

for children

le mercredi, on goûte aux contes (we taste)

One Wednesday a month, a storyteller welcomes children aged 4 to 9 to La Maison Rouge, for an imaginary journey into the land of make-believe. "Story and a snack": 9 euros for children and chaperons

- Lasts approximately 1h30

Reservation at the following address: reservation@lamaisonrouge.org

forthcoming sessions,

February 20th 2013 at 3PM, with the teller François Vincent

March 20th 2013 at 3PM, with the teller Florence Desnouveaux

April 17th 2013 at 3PM, with the teller Julien Tauber

May 16th at 3PM, with the teller Gilles Bizouerne

la petite visite

One Wednesday a month, la maison rouge proposes a special activity for the children public aged 6 to 12 and the chaperons (including parents, grandparents, baby-sitters, etc.):

The little visit is a little guide tour organized around the selected pieces of art works exhibited in the on-going exhibition.

Duration: 30 to 45 min

Forthcoming visit sessions:

February 27th / March 27th / April 24th 2013 at 16h

The visit is free of charge with the entrance ticket, no need for reservation.

guided visits

For individuals

Every Saturday and Sunday at 4pm, La Maison Rouge organizes a guided visit of the current exhibitions (free with an admission ticket).

For groups

Guided visits on request (75 euros + admission)

Guided visits are by students.

Bookings: reservation@lamaisonrouge.org

The complete listing and dates for activities is at www.lamaisonrouge.org

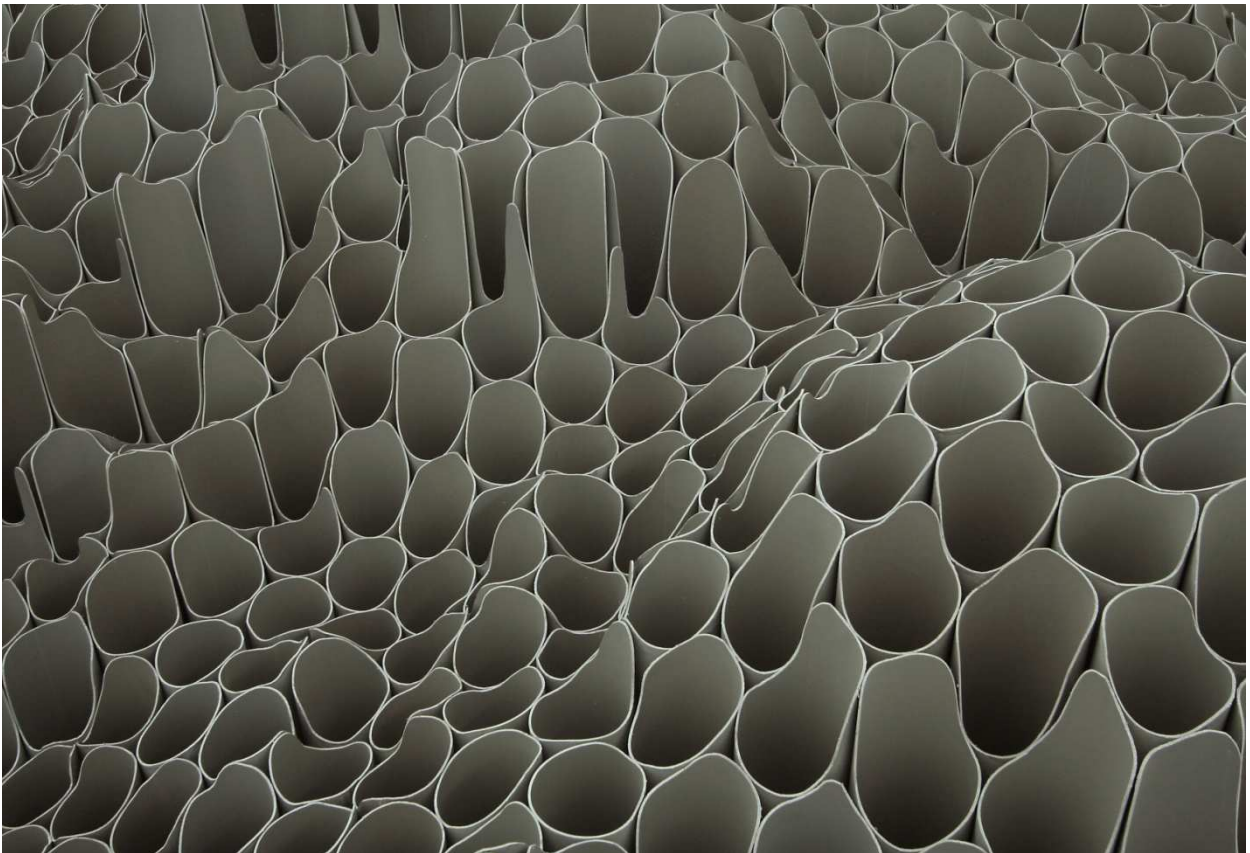
vincent mauger
adequate system

in the patio

proposed by les amis de la maison rouge

Each winter, les amis de la maison rouge produces a work specifically for the foundation's patio. This year, members have chosen Vincent Mauger to interpret the theme of *Under Influences*.

Vincent Mauger's art starts from careful observation of the intended location of the work, to identify the advantages and fragilities of the space and its metamorphosis. Using computer modelling and recurrent materials - wood, brick, polystyrene, PVC – his work should be viewed on micro to macro levels. Digital technologies common to the architect and the engineer combine with materials used by construction workers or DIY enthusiasts to confound a space and produce an environment which, like virtual images, extend into an infinite landscape. The topography of the space becomes extraordinary, using ordinary means. The space is revealed, entered as though embarking on a journey, senses alert, via emptiness, fullness and differences of scale.



Vincent MAUGER, *Untitled*, 2007, sculpture, PVC pipes, courtesy Galerie Bertrand Grimont

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" programme

Suggest artists to create a work for the patio and take part in an annual vote to choose that artist

Visit the most vibrant centres 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

Take time out with friends and personalities from the world of art

Be first to enrol 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 €90

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Rose Bakery^{culture} at la maison rouge

New decor from February 15th, 2013

L.S.D. the salon of delights

by be-attitude

Emilie 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 and 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 Bakeryculture 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

Thursday until 9pm

rosebakeryculture@lamaisonrouge.org

Tel/fax: + 33 1 46 28 21 14

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

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the 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.

Visitor informations

La maison rouge is open Wednesday to Sunday 11am to 7pm late nights Thursday until 9pm closed December 25th, January 1st and May 1st.



Getting there

Métro : Quai de la Rapée (ligne 5) ou Bastille (lignes 1, 5 ,8)

RER : Gare de Lyon

Bus : 20/29/91

Accessibility

The exhibition areas are accessible to disabled visitors and people with restricted mobility.

Admission

Full price: 8 euros

Concessions: 5.5 euros (13-18 ans, students, maison des artistes, more than 65 ans)

Free: children under 13, jobseekers, companions of disabled visitors, members of ICOM and les amis de la maison rouge.

Annual pass: full price: €21 /concessions: €15

Free and unlimited admission to the exhibitions.

Free or reduced rate admission to events.

*La maison rouge is part of the Tram network of arts venues

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