

ART BRUT

**collection
abcd /
Bruno
Decharme**

**la maison rouge
exhibition
from October 18 2014
to January 18 2015**

press kit

*** 17999 + 18020**

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ART BRUT
collection abcd / bruno decharme
exhibition from October 18 2014 to January 18 2015

preview Friday October 17th 6pm – 9pm
press preview 4pm – 6pm

**For its twelfth showing of
a private collection,
la maison rouge invites
Bruno Decharme
to present his exceptional
collection of art brut.**

The genre has, in recent years, gained prominence : the market for art brut has taken off worldwide ; specialised galleries and fairs are increasingly numerous; art brut features in exhibitions of contemporary art, including the last Venice Biennale (curated by Massimiliano Gioni). Art brut raises questions. La maison rouge stages regular showings of art brut and its founder, Antoine de Galbert, is also a collector. Since la maison rouge opened in 2004, we have sought to make bridges between different fields of creativity through exhibitions that show art brut alongside contemporary works (*Arnulf Rainer's collection of art brut and Inspired Artists: Elmar Trenkwalder and Augustin Lesage*), or which return to major corpuses such as those of Louis Soutter or Henry Darger. As part of this ongoing cycle showing private collections, we felt the time had come for us to turn our attention to the largest private collection of art brut in the world. Bruno Decharme has assembled his collection over more than thirty years. It now comprises 3,500 works by 300 artists from numerous countries and from the mid-1800s to the present

day. Some of these works were produced in mental institutions, others in the solitude of our towns and villages. Some are mediumistic works, others are folk objects which escape the conventions of tradition.

Bruno Decharme's collection descends from the collecting and research undertaken by pioneering psychiatrists such as Hans Prinzhorn, or artists and writers such as André Breton. Such works were theorised in 1945 by Jean Dubuffet who invented the concept of art brut ("outsider art"). By placing these productions under the umbrella of art, Dubuffet initiated a radical paradigm shift that incites us to rethink our idea of art.

**Most of these artists create
with a quite different
purpose than to make art.
They can have a message
for God or a mission to fulfil ;
they may be communicating
with spirits or creating
a protective talisman.**

Through their visions, which we could qualify as delirious, each of them touches on a form of understanding that echoes universal and fundamental questions: "Who are we ? Where are we from ? Where are we heading ?" Despite this, they have no artistic belonging. They are often



isolated, ignore each other's very existence and consequently do not form any kind of ideological or stylistic school. Bruno Decharme's practice is part of a wider project : that of a collector and filmmaker, but also the founder of Association abcd, a non-profit organisation which in 1999 opened his collection to the public. Presided by Barbara Safarova, Abcd (art brut connaissance & diffusion) is a research body which presents its findings through publications, seminars, exhibitions and films. The exhibition at la maison rouge, curated by Bruno Decharme and Antoine de Galbert, will show a selection of some 400 works (drawings, paintings, sculptures, photographs, assemblages, etc.) by 200 artists. Spread across each of the gallery spaces, it will progress through different stages marked by keywords and themes which, though subjectively arranged, are linked by questions of universal relevance. This will give rise to juxtapositions that go against the "categorisations" more usually applied in art brut – the mentally alienated, mediums, the marginalised – and which refer only to the artists' status.

**Prey to the disorder
of the world and
the difficulties that lay
along life's path,
art brut artists confront us
with the creative act
in its literal state.**

Each of these works is an answer to the question, what does it mean to be here on this planet ?

**This exhibition is a kind
of metaphor for a journey
that brings us from
the beginning of life
–the original chaos–
to a form of ecstasy,
a "superior knowledge"
delivered by these artists
of a particular kind,
certain of whom believe
they can save the world.**

At certain points in the exhibition, there will be a focus on art brut's emblematic artists, some acknowledged decades ago and others more recently discovered, including Aloïse Corbaz, Henry Darger, Janko Domsic, Hans-Jörg Georgi, Zdenek Kosek, Augustin Lesage, Alexandre Lobanov, Lubos Plny, Martin Ramirez, Judith Scott, Carlo Zinelli and Adolf Wölfli.

la maison rouge and Art Brut
the exhibitions organized since 2004

Arnulf Rainer and his collection of art brut
23 June – 9 October 2005

Henry Darger, Sound and Fury
8 June – 24 September 2006

**Augustin Lesage and Elmar Trenkwalder,
the inspired**
11 June – 7 September 2008

Louis Soutter, the tremors of modernity
21 June – 23 September 2012



exhibition structure

I - IN THE BEGINNING WAS CHAOS

An amorphous magma, a world of tangled images, where interior and exterior are indistinguishable: many works of art brut contain forms that seem half-formed, as if struggling to emerge clearly. Seeing them, we feel as if we are being swallowed by quicksand. We sense the genesis of all life, but also a threatening, subterranean presence, about to destroy us. This is where our sequence – our journey – begins.

II - SOLAR RICOCHET¹

What happens when the artist's hand gets out of control? When the unconscious takes command? When the body in its trance becomes the Master? When mental order breaks up? The world goes wild, begins to quake: forms are repeated and vibrate, are multiplied by echoes. Sound becomes visual, images begin to sing.

III - IN THE LAND OF CHIMERAS

Hybrid forms, enigmatic, complex images, monstrous assemblages: art brut is often inhabited by animal-vegetal-men, mixed beings from a place governed by the rules of mental association. In these worlds marked by confusion, reality becomes elusive and in its place we are dominated by an uncanniness that leaves us lost and disoriented.

IV - MAGIC OBJECTS

But what are they, these patiently sculpted, modelled or assembled objects – before they become artworks? Is their use highly personal? Are they the instrument of a new world-organisation, the medium of a private religious cult? Or perhaps “toys of conjuration,” designed to protect, to shape the future or ward off ill fortune, suffering, illness and death?

V - LANGAGE GAMES

When language runs amok, the machine goes haywire and spits out words that are broken, reassembled, unrecognisable and recognisable at the same time. They occur in association with other words, figures, signs, symbols and images, in the tumult of nonsense. Could they be secret codes? Their esotericism encourages the desire to decode them, to embark on fantastical journeys beyond received meaning.

VI - SCIENTIFIC HETEROTOPIAS

There are calculations, enumerations, lists and encyclopaedic projects meant to embrace the totality of knowledge about the world and ourselves. Ideas that undermine the fable of scientific positivism and possible objectivity. A veritable space of contestation – or heterotopia –, they have the power to abolish the frontiers between our categories and divisions, and especially those that separate art from science.

¹ : This expression used by Aloïse Corbaz indicates the birth of his personal cosmogony occasioned by a solar surge creating, by ricochet, a multitude of images.



VII - MENTAL MAPS

Mazes, networks created to allow infinite circulation, a web with no purpose or inherent logic spread through a space where time is abolished: many works of art brut revolve around a centre that is forever elusive. Might this be in order to better heal our wounds, to repair what has been broken?

VIII - ANARCHITECTURES²

Art brut abounds in architectural images. Should we expect to find something behind them? But then, is it really possible to inhabit an image? Aesthetically, no doubt yes, provided that we create a framework for it and transpose our own perspective onto it. If such an undertaking can be shared, we will find ourselves in the presence of a mental living space that dislodges us from our conventional contexts and lodges there a knowing that is "other."

IX - BLOOD AND THUNDER

Works of art brut come into being in silence and isolation, yet they are the echo of a war that is everywhere and resonant with the deafening din of the world's events, the violence of which is felt with particular intensity by their creators.

X - MADNESS OF THE FLESH

Fantasy is displayed here through images that are often raw, even violent, sometimes eroticised by the merging of unwonted codes of representation. In art brut bodies seem to be at stake in a design that goes beyond the object of sex itself, and aims to make us feel a kind of pure, absolute pleasure.

XI - CELESTIAL EPICS

It was after a grave illness I contracted when I was eight years old, that is to say, from that moment, that I immediately and radically forgot everything," writes Adolf Wölfli. Aloïse Corbaz evokes "the old natural world of yore." As for Janko Domsic, he shows figures of the Antichrist. Rising from the ashes of psychic death, these three artists were able to reinvent the world and project us into their fantastical epics, their universal and cosmic ascensions. The high point of our sequence, their works are testimony to human genius, as the popular saying goes.

XII - SAVING THE WORLD

Healers and messengers of God or other planets people art brut. These witnesses to a knowledge that religions – or the rationality of our western societies – are no longer capable of receiving engage in rituals of conjuration in which they become "shamans" or protectors, travelling through the countryside and the cities, spreading their message of salvation. Some write this on the walls, others preach it within their religious community, while yet others invent machines that are supposed to heal and save us.

² - Créé dans les années 1970 à New York, *The Anarchitecture Group* s'opposait à l'architecture et au design conventionnels.



**Complete list
of exhibited
artists**

—
Aouam Abdellarrazak
A.C.M.
Horst Ademeit
Albert
Hugo d'Alési
Consuelo Amezcua
« Army Secrète »
Rose Aubert
Julius B.
Beverly Baker
Les « Barbus Müller »
Koumei Bekki
Franco Bellucci
Charles Benefiel
Emery Blagdon
Julius Bockelt
Anselme Boix-Vives
Giovanni Bosco
David Braillon
Albino Braz
Anibal Brizuela

Eugene
Von Bruenchenhein

John Byam
Raimundo Camilo
Kashinath Shankar Chawan
Aloïse Corbaz
Pedro Cornas
Fleury-Joseph Crépin
Attilio Crescenti
Kazimierz Cycon
Henry Darger
James Edward Deeds
Charles A. Dellschau
Emmanuel Deriennic
Eric Derkenne
Fernand Desmoulin

John Devlin
Janko Domsic
Hans Fahrni
Madame Favre
Jaime Fernandes
Jean Fick
Auguste Forestier
Eugene Gabritschevsky
Pepe Gaetan
Giancarlo Galatol
Giovanni Galli
Anne-Marie Gbindoun
Hans-Jörg Georgi
Pietro Ghizzarda
Paul Goesch
Martha Grünenwaldt
Artur Hagen-Reck
Karel Havlicek
Hassan
Johann Hauser
Margarethe Held
Ilse Helmkamp
Miguel Hernandez
Carl Fredrik Hill
Emile Josome Hodinos
Josef Hofer
Rudolf Horacek
Georgiana Houghton
Georgine Hu
Karl Junker
Michaël Kaliakine
Peter Kapeller
Yumiko Kawai
Frantisek Klecka
Vlasta Kodrikova
Johann Korec
Davood Koochaki
Zdenek Kosek
Josef Kotzian
Joseph Lambert
Augustin Lesage
L.K.
Alexandre Lobanov

Raphaël Lonné
Madge Gill
Ted Gordon
Dwight Mackintosh

Pascal-Désir
Maisonneuve

Kunizo Matsumoto
Max
Gene Merritt
Christian Michaud
Daniel Miller
Larry Mills
Donald Mitchell
Edmund Monsiel
Ike Morgan
Satoshi Morita
Albert Moser
John (J. B.) Murray
Nino
Koji Nishioka
Makoto Okawa
Francis Palanc
Jean Perdrizet
Léon Petitjean
Gianluca Pirrotta
Lubos Plny
Guillaume Pujolle
Martin Ramirez
Emile Ratier
Miloslava Ratzingerova
Marco Raugei
Helene Reimann
Maria Reinshasen
Camille Renault
Melina Riccio
Achilles G. Rizzoli
André Robillard
Miguel Rodriguez
Vasilij Romanenkov
Manuela Sagona
Chiyuki Sakagami
Ikuyo Sakamoto

Henri Salingardes
Victorien Sardou
Shinichi Sawada
F. Sedlak
Philipp Schöpke
Misuzu Seko
Hélène Smith
Richard C. Smith
Mary T. Smith

Friedrich
Schröder-Sonnenstern

Yuichi Saito
Judith Scott
Takashi Shuji
Louis Soutter
Fiodor Smirnov
L.C. Spooner
Chico Tabiua
Harald Stoffers
Noriko Tanaka
Katsuhiko Terao
Theo
Martin Thompson
Miroslav Tichy
Bill Traylor
Jeanne Tripiet
Oswald Tschirtner
Fujisawa Tomohiro
Yasuyuki Ueno
Josué Virgili
Melvin Way
August Walla
George Widener
Scottie Wilson
Adolf Wölfl
Joseph Elmer Yoakum
Hideak Yoshikawa
Henriette Zephir
Anna Zemankova
Jose Johann Zenein
Carlo Zinelli
Unica Zürn
Œuvres Anonymes



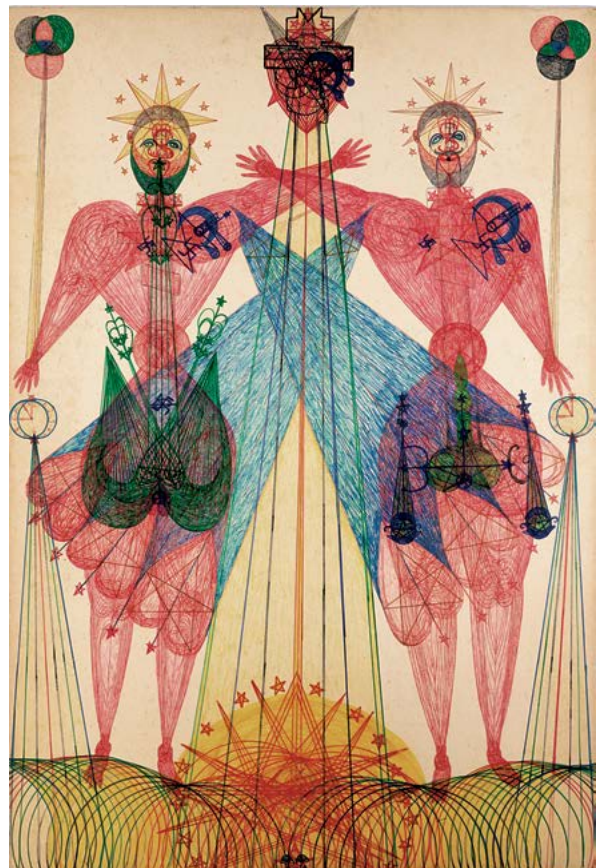
ART BRUT, collection abcd/bruno decharme
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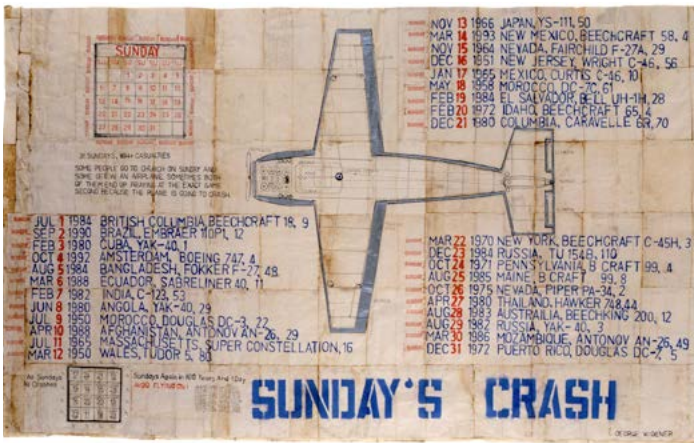
Adolf Wölfli



Carlo Zinelli



Janko Domsic



George Widener



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 pénélone ponchelet – penelope@claudinecolin.com – t. +33 (0) 6 74 74 47 01 - www.claudinecolin.com

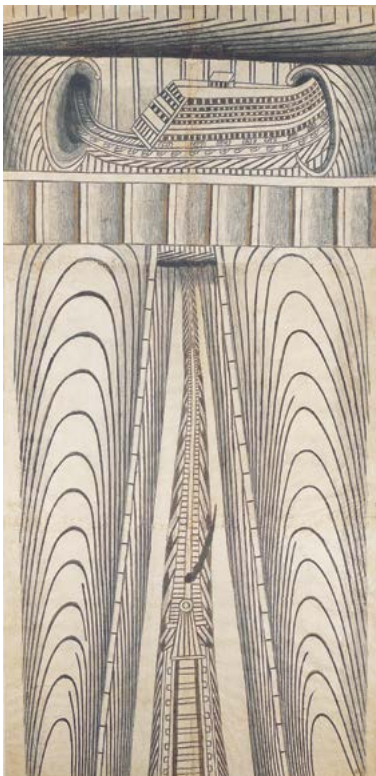
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Hans-jörg Georgi



Edmund Monsiel



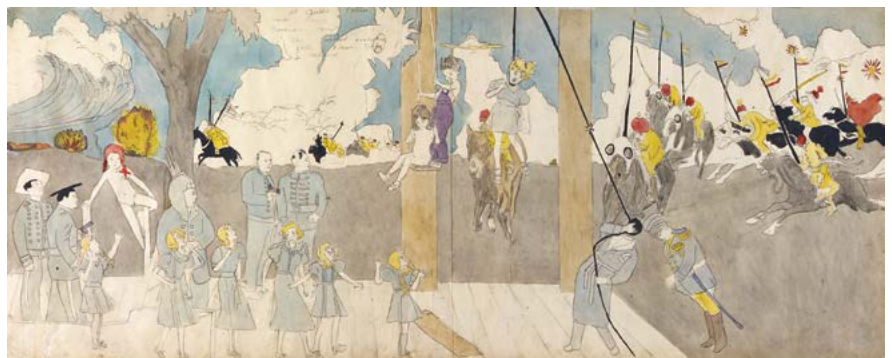
Martin Ramirez



Auguste Forestier



Judith Scott



Henry Darger



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Conversation between Paula Aisemberg, Bruno Decharme and Antoine de Galbert

extracts from *Art Brut, collection abcd / Bruno Decharme, collection Privées, Fage éditions*

P. A. : Bruno, how did your collection come into being? How did it all start, why, and where? When does it dawn on someone that they are becoming a collector?

B. D. : That's a big question, and it's a long story... It starts with doing philosophy at university with some illustrious teachers: Michel Foucault, Jacques Lacan, Dominique Lecourt, Gilles Deleuze etc. Surprisingly enough, these people who studied the deconstruction of society and were interested in everything that challenged norms didn't take much interest in "different" art, in "marginal" creations. I had heard of a professor by the name of Michel Thévoz who taught aesthetics and art history in Lausanne. He had been Jean Dubuffet's secretary and then director of the art brut collection that the painter donated to the city of Lausanne in 1972. I met Michel Thévoz and saw the collection. It was a revelation. Art brut really illuminated the themes I was working on at university.(...)

P. A. : In the 1980s you were still a young man. Did you have the money to start a collection, to act on your impulses?

B. D. : I started my career in the cinema, initially as assistant to Jacques Tati. I spent my first pay packet on art. But then, as I was saying, in those days art brut didn't cost much. I can remember Guillou selling a drawing by Henry Darger for the equivalent of a few thousand euros, whereas today it would be worth a hundred times that.

I have always bought on impulse, never by rational calculation, but I must admit that today I do feel

real, if sometimes mixed pleasure at seeing the value this art has acquired over the years. I say mixed because the question of acquisition is itself problematic, given the origin of these works. It's an endless debate. Anyway, if I were a speculator I'd say that I've made a killing. But, as I'm not, the wealth is only virtual. I liked the period when art brut was marginal and seen as dodgy by the people now singing its praises. It was easier to exchange. All that mattered was your passion. We were young and spirited and felt free to "despise" all the people who didn't get it !

A. G. : Art brut has come into public view in recent years, but it's been of interest to intellectuals and artists for much longer than that.

B. D. : It stimulated a lot of fresh thinking about art in the first of the twentieth century. Kandinsky was interested, and so of course were the Surrealists. The process whereby the mentally ill or spiritists created their works, in particular, was a major influence on their ideas and techniques.

A. G. : What stimulated them was really folk art in general. They were just as interested in an African mask as they were in a work by Augustin Lesage. What attracted them was other cultures, getting away from Culture with a capital C.

B. D. : From that point of view, André Breton, but also psychiatrists such as Hans Prinzhorn, to name but one, played a decisive role in developing the concept of what Dubuffet later theorised as art brut at the end of the Second World War.(...)

P. A. : Yes, let's talk about "monomania," as you call it. Why collect only art brut?

B. D. : Art brut fascinates me because its territory brings together artists whose works go well beyond Western definitions of art. Many of them are visionaries, often mystics, and some are almost shamanic in their inspiration. They upset our categories and, each in their own way, offer us



an alternative kind of knowledge, another way of thinking, that forces us to shift the way we relate to the world. When you read and look at Wölfli's drawings, for example, you discover his capacity to explode our norms—our algebra, mathematics, geography, philosophy—and make a new world.

For us, these works are incredible supports to dream by. For their makers, they are vital, they are not artistic products but a mental discourse, and that's what I find so compelling.

**To coincide with the exhibition
ART BRUT, collection abcd /
Bruno Decharme :**

Fage editions

It is the twelfth volume in the privées series,
co-published by la maison rouge and Fage
Editions, 224 pages, 24 €

Editions Flammarion

398 pages, 49,90 €



around the exhibition

Seminar «Talking about art brut today»

For the second consecutive year, la maison rouge hosts the seminar on art brut directed by Barbara Safarova, president of the association abcd (art brut connaissance & diffusion), in charge of the program at le Collège international de Philosophie, writer and producer.

First session, Thursday, October 30th at 7 pm

With Philippe Dagen, art historian and art critic.

In collaboration with abcd & Le Collège International de Philosophie

advance booking required :
reservation@lamaisonrouge.org

Next sessions :

Thursday, November 20th at 7 pm

Thursday, December 4th at 7 pm

Thursday, December 18th at 7 pm

Thursday, January 8th at 7 pm

Thursday, January 15th at 7 pm

Retrouvez le programme détaillé sur
www.lamaisonrouge.org

and also

Inédits, a new cycle of events, proposed by Aurélie Djian

“Inédits” (home-made, living forms, here and here only) sets out to invent real-time, in-situ scenic forms, occupying la maison rouge as somewhere different artistic forms can circulate and, in doing so, prompt experimentation and creation. Imagined as a close-fitting complement to la maison rouge’s artistic programming, the literary programming will focus on forms which relate to the home, domestic space, material life, intimate addresses, elective affinities and friendships inspired by a “sentiment of home”.

Thursday, November 6th at 7 pm

Inédits #3 Respirations et brèves rencontres

By Laurent Poitrenaux from the text
of Bernard Heidsieck

9 € / 6 €

advance booking required at :
reservation@lamaisonrouge.org



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.

from October 18 2014 :

Army Secrète

The exhibition of the collection abcd / Bruno Decharme is also in the restaurant.

Rita Arimont, Adolpho Avril, Jean-Michel Bansart, Marie Bodson, Nicolas Bomal, Laura Delvaux, Claire Duval, Pascal Leyder, Barbara Massart, Florence Monfort, Jean-Jacques Oost, Patrick Perin, Nicolas Ransbeek, Christine Remacle, Marcel Schmitz, Aurélie William-Levaux were gathered around the plastician Moolinex, invited in residency in « S » Grand Atelier (CHC La Hesse, Rencheux, Belgium) in 2011 to create « l'Army Secrète ».

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

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 bookstore

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.



le vestibule

La Chambre des Fantômes

Isabelle Roy

from October 18 to January 18

La Chambre des Fantômes is the second leg of La Chambre, an ambitious, four-part project led by Isabelle Roy and her team. The first «chamber», La Matrice, was presented at the Singer-Polignac Museum, in the grounds of Sainte-Anne hospital in Paris, in January 2013 and will be shown again, at the same location, in February 2015. The third and fourth chambers will be La Chambre des Rêves and La Chambre de l'Intime.

The work of Isabelle Roy questions the individual as perceived by others and as they imagine themselves. This project reveals a personal world with exceptionally striking visual and formal qualities. It appears to the spectator as a vision, a dream, a passageway to an extraordinary otherworld of which the artist is the principal protagonist. In producing her work, Isabelle Roy calls on multimedia, sculpture and performance, as well as taxidermy, sewing and marquetry; a mammoth task already several years in the making. The spectator enters this immaculate, mirror-encrusted world not physically but through peepholes at each end of a «secrets box.»

Centre Hospitalier de Sainte-Anne and Centre d'Etude de l'Expression support this long-term project by providing space for its implementation. The Canton of Jura in Switzerland is the main financial sponsor of La Chambre.

Production of the project is managed by two non-profit organisations: La Fabrique des Univers in France and Ici et Là in Switzerland.

<http://expo-lachambre.fr>

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



visitor information

la maison rouge

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10 bd de la bastille - 75012 paris france
tel. +33 (0) 1 40 01 08 81
fax +33 (0) 1 40 01 08 83
info@lamaisonrouge.org
www.lamaisonrouge.org

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

partenaire de l'exposition



partenaires permanents

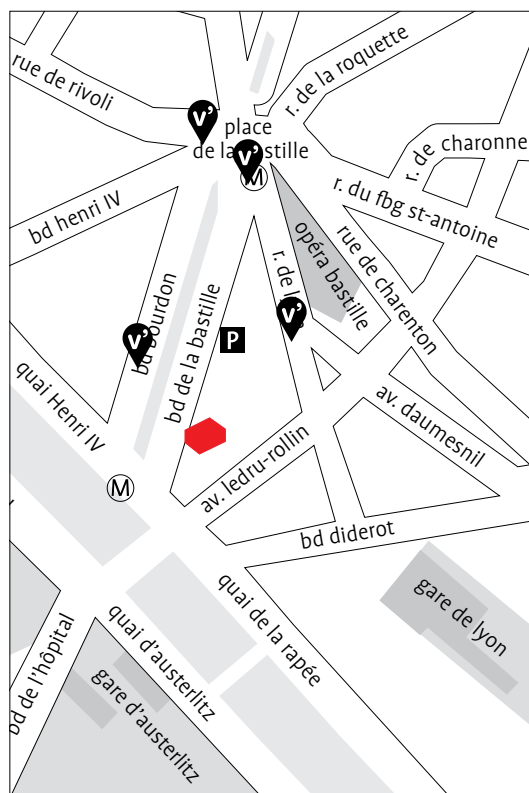


la maison rouge est membre du réseau Tram



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.



couverture : Lubos Plny.
© Collection abcd/Bruno Decharme

