

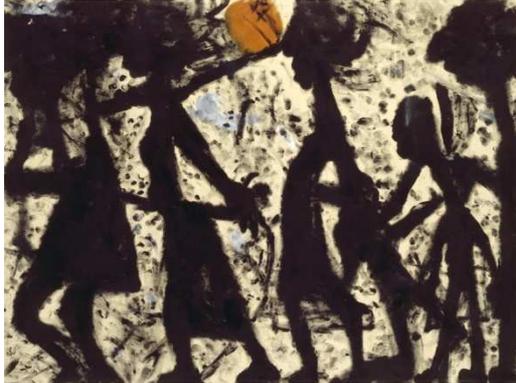


## Press kit

**At la maison rouge June 21st September 23th 2012**

Press preview Thursday June 20, 2012, 9.30 am to 11am

Private view Thursday June 20, 2012, 6pm to 9pm

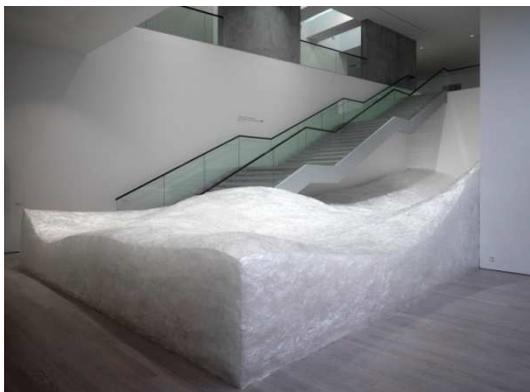


**Louis Soutter,**  
***The tremor of modernity***

Curator: Julie Borgeaud



**Didier Vermeiren,**  
***sculptures-photographs***



**Luka Fineisen, *fluide parfait***

a project of l'association des amis de la maison rouge

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## Louis Soutter, *the tremor of modernity*



*Lutte avec le démon*, 1930-1942, technique mixte, private collection

### the exhibition

The exhibition at La Maison Rouge, Louis Soutter, *le tremblement de la modernité*, offers an original and faithful overall vision of the work of Swiss artist Louis Soutter (1871-1942), whose last Parisian retrospective was back in 1997. It seeks to bring out the coherence of the work of this artist who does not enjoy the popularity he deserves, and to establish his true place in the history of art.

This singular, marginal body of work, which some have tried to classify as Art Brut, is in fact very modern. The isolation in which Soutter lived for the last twenty years, when he was in a home, has blinded critics to other key aspects of his life: his studies in art and music in Geneva, Brussels and Paris; his extensive culture, his knowledge of the artistic trends of the late nineteenth century, all of which place him outside the world of Art Brut, as defined by Jean Dubuffet.

The aim of this exhibition is to cover the whole body of work, from the academic drawings of his youth to the profoundly original “finger paintings and drawings” done between 1937 and 1942, which are unlike anything else done at the time. While observing the periods traditionally used to classify Soutter’s work, this exhibition also aims to bring out its essential themes and to show the key works in a new light.

Particular emphasis is given to the “exercise book drawings” (1923-1930) excerpted from school books, which constituted two thirds of his oeuvre and were taken apart and dispersed shortly after the artist’s death. In order to show the coherence of this work, the exhibition brings together a set of pages, which are displayed in chronological order.

Between 1930 and 1937 there was a change in Soutter’s graphic style. Formats grew bigger, and loose sheets took the place of the small pages in exercise books. His technique also evolved. This is known as his “mannerist” period, because Soutter’s work was inspired by the Mannerist painting of the Renaissance, with its teeming details and deformed bodies.

The display features a significant ensemble of forty-seven “finger paintings and drawings” made between 1937 and his death, borrowed from private collections and from the Musée Cantonal des Beaux-Arts de Lausanne.

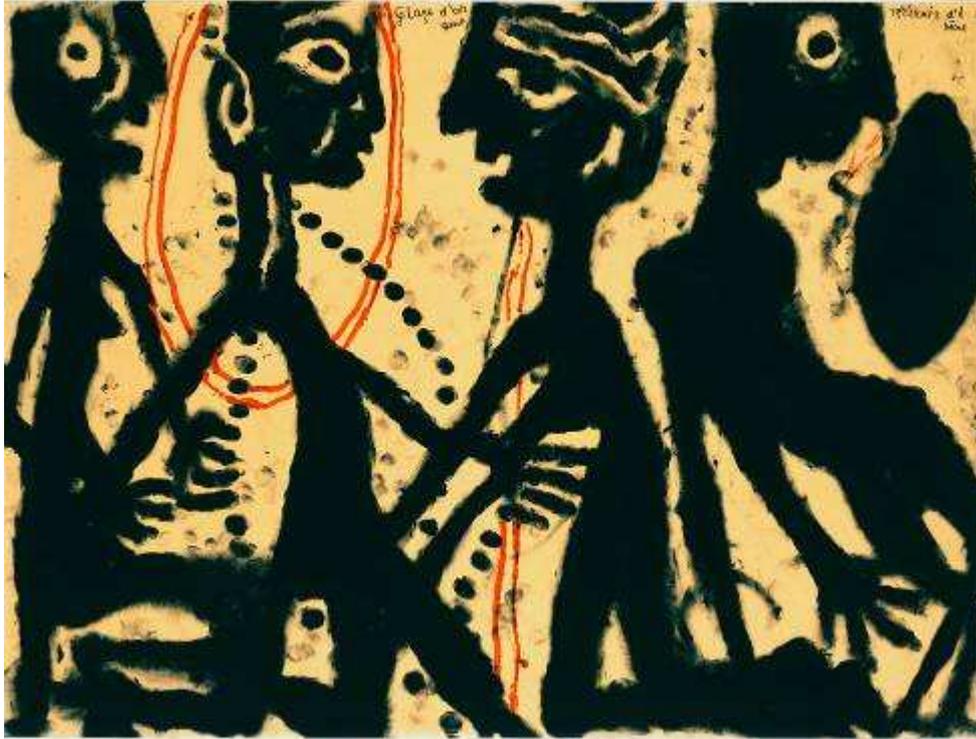
The final highlight of the show is the astonishing set of books on which Soutter painted and drew, developing his visual worlds in counterpoint to the text. Ten of these volumes have been brought together here for the first time.

This journey through Soutter's work should make it possible to underscore his modernity. Or, to put it more accurately, his "quivering modernity": in Soutter's work we find we find a quivering, live line that draws on Renaissance painting (Carpaccio, Raphael) and continues all the way to the most modern pictorial experimentation.

Julie Borgeaud  
curator of the exhibition



Diae, s.d. [1923-1930], "DIAE" (b/m), "Mosaique / Regine / Mme Barraud / Mme W Barraud" (verso)  
Encre de Chine, papier quadrillé, 22,1 x 17,3 cm, Collection P.P., Suisse.



*Glace d'argent, miroir d'ébène*, 1938, Peinture au doigt, 44 x 58.1 cm, Lausanne, Musée cantonal des Beaux-Arts, Acquisition, 1955, Inv. 413

### from the exhibition catalogue (p13, 14)

[...] Apart from Michel Thévoz, who wrote a thesis on the artist in 1974<sup>1</sup>, art historians have tended to overlook Soutter's work. But not all artists. Arnulf Rainer, for one, has always seen Soutter as an “opener of modernity”: “*Today, it is clear that Soutter was not a marginal painter, but a pioneer for the people of my generation.*”<sup>2</sup>. A.R. Penck, who discovered the drawings in the early 1980s, says he was “*amazed by the freedom and modernity of their form of expression.*”<sup>3</sup>

It was, however, a very particular form of modernity. Commonly defined in terms of rupture, modernity is thought of as that which opposes an earlier tradition. But Soutter did not break with tradition. He managed to be modern while maintaining a kind of continuity with tradition.

Soutter is modern in a number of ways: his profuse ornamentation on the page, his framing of the image, his use of fragile supports, the tendency of his pictorial language towards economy (the taste for synthetic and archaic-type forms, his deliberately limited chromatic range), his marked preference for polysemy in his drawings and their titles, and, finally, the direct role of the body in the finger paintings.

In the last years of his life, from 1937 to 1942, Soutter suffered from arthritis and painted with his fingers, dipping them in paint used for coachwork. The traces that he accumulated on the paper formed long, lean figures not unlike the hieratic bodies sculpted by Alberto Giacometti. A subtle tremor runs through these

<sup>1</sup> Michel Thévoz, *Louis Soutter ou l'écriture du désir*, Lausanne, Edition l'Age d'homme, 1974.

<sup>2</sup> Voir *infra* l'entretien de Friedhelm Mennekes et Arnulf Rainer : A propos de Louis Soutter, in catalogue *Les doigts peignent*, Musée cantonal des Beaux-arts de Lausanne, 1986.

<sup>3</sup> Echange épistolaire de Julie Borgeaud avec A.R. Penck, mai 2012.

bodies, like the vibrato that he must himself have produced as violinist. Soutter seems to have been intensifying the expressiveness of his line with this vibrato of the hand, in direct contact with the paint matter.

Although isolated, Soutter was aware of the artistic experiments undertaken by a number of his contemporaries, for he drew on pages of Le Corbusier and Ozenfant's book *La peinture moderne*, which contained reproductions of Cubist paintings as well as of works by Matisse, Cézanne and others. This proven familiarity aside, his work seems to contain echoes of Expressionism, or of such major predecessors as Ensor, for the distortion and gravity of the line and faces, and Rouault, for the faces of Christ.

### **survival/self-survival**

Everything appears to come together to integrate Soutter's work into what is customarily known as Art Brut. Everything and, indeed, everyone, including Dubuffet, who did so in order to save him from indifference and obscurity. Several decades later, however, in 1970, Dubuffet's position changed as he railed against the academicism of many art historians: "The doctors of culture are happy to have a bit of renovation, a bit of emancipation from the norms, but not too much. With Soutter it's already too much. Faced with this already rather excessive dose of emancipation, the examiners frown. Doctors, guardians of the norm, are tasked with examining the case. They will naturally reprove the excesses, declare them morbid. 'Psychopathic,' they will say, in their Greek jargon. '*Schizophrenic*.' And that will be that. Our poor Soutter will be disqualified for excess of abnormality."<sup>4</sup>

But this recantation, which has been much praised for its honesty, made no difference. For most people, Soutter's work is still Art Brut. Madness is adduced. And the old people's home where the artist spent the last twenty years of his life is transformed into a mental asylum. Not only the artist suicided but also the artist "Swissized"<sup>5</sup> by society, a candidate all the more attractive in that his so-called mental pathology was thought to be incurable. But when Soutter drew and painted he did so to go beyond his own life. His pictorial act can never be reduced to mere therapeutic catharsis, as Michel Thévoz implied. It survives him: it is not that he used art as a way of trying to survive as best he could what were indeed terrible ordeals – although it is true that some of the drawings from his so-called "Mannerist" period do reflect a number of traumatic episodes in his life – but because the joy of the creative act itself was always paramount. As Herman Hesse wrote in his poem "Louis Soutter": "I paint with ink and blood. I paint true."

I do however share Michel Thévoz's view that Soutter was not "untouched by culture." Soutter did not draw just for himself, but in order to deliver a message, a vision of the world that advocated a constantly renewed dialogue between tradition and modernity, between mind and matter, between the body and its trace, between nature and culture, between the image and its musicality, between the mark of a figurative

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<sup>4</sup> Jean Dubuffet, 1970, cité dans Michel Thévoz, op. cité

<sup>5</sup> Michel Thévoz, Louis Soutter, le « Suissidé », Louis Soutter : *L'art commence où finit la vie*, Musée de Marseille, Actes Sud, 1987.

heritage and an anticipation of abstract language.

It is because they found his line fascinating that Soutter's art was encouraged by his contemporaries, starting with his first cousin, Le Corbusier. For the architect, he was essentially a man of culture. With his help, Soutter was able to swap his school books for supports of better quality. The style of the work changed as a result. Clearly, a new period was beginning. People spoke of his "mannerist period." Working in larger formats enabled Soutter to produce drawings that were more detailed, and meant that he could appropriate some of the most famous masterpieces of the Italian Renaissance.

But this support for Soutter reached beyond the confines of the family. Jean Giono, in particular, admired his freedom of expression. The writer would indeed claim to have been the first to discover and support the artist. Giono was also fascinated by Soutter the man, by the tragic aspect of his life. He readily admitted that Soutter had a tortured mind, but in the end, like all those for whom art was everything, Giono never used the word madness and did what he could to make Soutter's "stay" in the hospice more pleasant. "I was, I believe, the first person to make Adolphe Soutter's acquaintance when he was in the old people's home at Ballaigues. I was the one who managed to soften his fate, first by preventing the female or pastoral plague from destroying Soutter's drawings, and then by exciting various people's cupidity about the drawings which, I said, were worth a lot. People stopped thinking of The Soutter as a pornographer and madman, and started to see him as a likely source of income for the asylum; in short, from that moment on they treated him with a kind of two-faced condescension which, in the end, facilitated his life."<sup>6</sup>

Julie Borgeaud



Un faune, s.d. [1923-1930], "un Faune" (b/m), Encre, papier quadrillé, 13,5 x 21,5 cm  
Collection P.P. Suisse.

<sup>6</sup> Jean Giono, lettre à Jean Dubuffet, 13 avril 1947.

## biography



**1871** Louis-Adolphe Soutter is born on 4 June in Morges in the Swiss canton Vaud as the second son of the pharmacist, Louis-Henry-Adolphe Soutter. His mother, Marie Soutter-Jeanneret, is great-aunt of Charles Edouard Jeanneret-Gris (Le Corbusier). Soutter grows up in an upper middle class environment with pronounced musical interests and is given violin tuition at a young age.

### “Early works periods” (1892-1915)

**1892** Short spell studying architecture in Geneva. Soutter resolves to study music and goes to the Brussels Conservatorium to study under Eugène Ysaye, one of the leading Belgian violin virtuosi at the time. In Brussels he meets the artistic avant-garde of the period, the *Groupe des XX*. He sees works by Henri Toulouse-Lautrec, Félicien Rops, James Ensor, Fernand Khnopff, Jean Delville and Félix Vallotton, among others. He also gets to know Maurice Maeterlinck and Emile Verhaeren and becomes familiar with the music of important composers : Gabriel Fauré, Claude Debussy, César Franck and Camille Saint-Saëns.

**1895** Soutter breaks off his music studies due to Ysaye leaving for his series of concerts in the United States.

He wants to study painting and returns to Lausanne. There he first becomes a pupil of Charles Koëlla, and then of Léon Gaud in Geneva. He travels to Paris to study architecture once again for a short time. Instead, he takes lessons in painting from Jean-Joseph Benjamin-Constant and the important historical painter of the time, Jean-Paul Laurens. Here he develops his life-long interest in medieval art. He also attends evening courses at the *Académie Colarossi*.

**1903** Divorce and go to his parents in Switzerland.

**1904** Return to Morges via Paris. Soutter is in a poor state of health, both physically and mentally. His father dies. He takes part in the *Exposition nationale Suisse des Beaux-Arts* with a portrait of his sister entitled “Mourning”.

**1906** One-year stay in the clinic Sonnenfels in Spiez, where he is continuing his artistic work. His state of health improves slowly.

**1915** He is placed under guardianship and moves back to his birth-place .

**1916** Death of his sister Jeanne, who was five years younger than Soutter and to whom he was very close.

### “Books periods” (1923-1930)

**1923** Soutter is admitted to a psychiatric institution, canton Vaud, where he has to spend the remaining nineteen years of his life.

**1927** Soutter meets Le Corbusier who helps him with his financial problems and offers him drawing materials.

*“Manierist periods” (1930-1937) et “Painting periods” (1930-1937)*

**1936** On the initiative of Le Corbusier, who in this period has regular contact with Soutter, the first solo exhibition of Soutter’s works takes place in the Wadsworth Atheneum in Hartford, Connecticut. The exhibition does not result in the renown that was hoped for, however. On the suggestion of Romain Desfossés, the *Association des Amis de Louis Soutter* is formed in Lausanne to which René Auberjonois, Charles Ferdinand Ramuz and the gallery owners, Claude and Maxime Vallotton belong.

*“Finger-paintings periods” (1923-1930)*

**1937** Solo exhibition in the Vallotton Gallery, Lausanne: rupture with Le Corbusier.

**1942** Louis Soutter dies at the age of 71 in the old people’s home of Ballaigues.

*Translated from the German by Michael Eldred, Cologne*

## **Julie Borgeaud, curator of the exhibition**

A Swiss independent curator and art historian, Julie Borgeaud stages cultural projects and exhibitions for public and private bodies, such as *Le Corbusier et Louis Soutter, Croisements* at Le Corbusier's La Maison Blanche in La Chaux-de-Fonds, Switzerland, from June to July 2010, then at the Fondation Suisse in Paris in autumn 2011. She lectures on the work of Louis Soutter and is the author of articles for the Swiss press and French journals. She is currently working on the reissue of *Une Maison, Un Palais* by Le Corbusier, illustrated by Louis Soutter, to be published by Fage Editions in autumn 2011. As part of her work to compile artists' archives (notes, sketches, letters), she is a contributor to the publication of one of Roberto Matta's note and sketchbooks. She is writing a thesis on the work of Louis Soutter for the École des Hautes Études en Sciences Sociales in Paris. Julie Borgeaud is also preparing filming for *Pages Déchirées*, a documentary on Soutter's work, co-produced by PS Production (Switzerland) and Les Films de l'Après Midi (France), to be shown early 2012.

Catalogue : texts by Julie Borgeaud, Hervé Di Rosa and Marie-Claire Sellier

Fage éditions

**An exhibition realized in partnership with Le Musée cantonal des Beaux Arts de Lausanne**

**And**

**With the support of:**

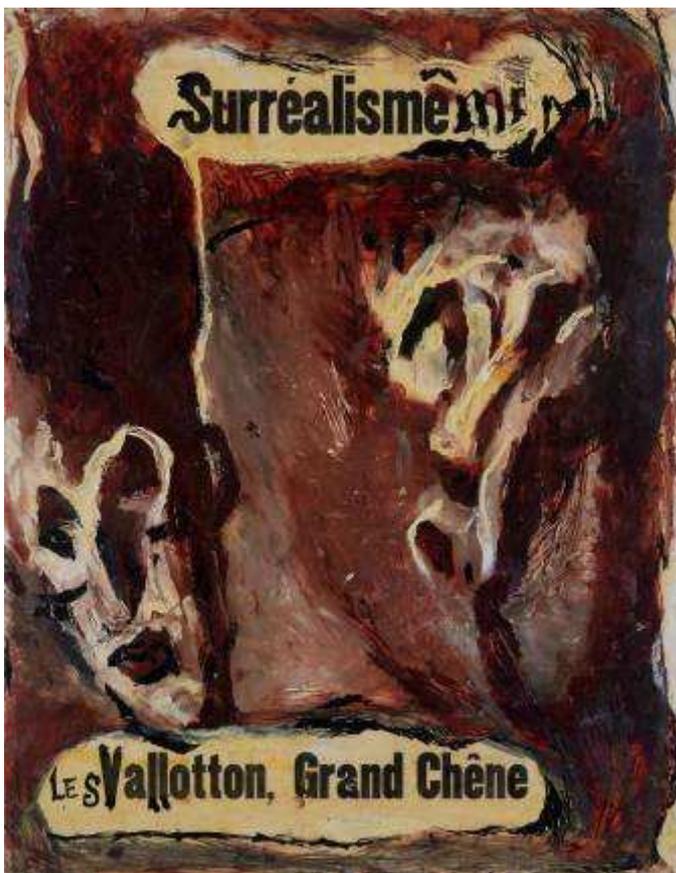
fondation suisse pour la culture

**prohelvetia**

Of few works of the exhibition:



*Mortels magnanimes*, 1925, crayon sur papier, 49 x 61 cm (cadre compris), Musée Jenisch Vevey, inv. 1974-003 Thévoz 1108



*Surréalismême*, 1937, huile, encre de Chine, crayon, vernis, papier, 65 x 50 cm, collection privée, Thévoz 2792

## Didier Vermeiren, *sculptures-photographs*



L'Urne et l'Étude pour L'Urne #2 dans l'atelier de l'artiste, 2011 © Didier Vermeiren, ADAGP

In all his work, Didier Vermeiren (Brussels, 1951) questions the tradition of sculpture and its possibilities today. He belongs to a generation of artists who, since the 1970s and drawing on the legacy of conceptual art, minimalism and history, have been instrumental in redefining the dialectic of art.

While many of Didier Vermeiren's sculptures make reference to works by other sculptors, they also refer back and forth to each other. A sculpture is always one stage in a continuity and a response to an earlier work. As such, they are all connected, and form a coherent and prolific whole. In each of his exhibitions, Didier Vermeiren establishes a dialogue between recent and older works, each time allowing new links to emerge between the different sculptures. Thus every exhibition looks both backwards and forwards.

Vermeiren rose to prominence in the early 1980s with works that consider the signification of sculptures by questioning the plinth on which they stand. The plinth's importance as a pedestal has been gradually eroded over the course of the twentieth century. Whereas some artists, such as Brancusi, made it an integral part of their work, others refused this separation between work and floor. Modernism divested the plinth of its purpose. Didier Vermeiren's response was to rethink the role of the plinth, and to transform it into an autonomous mass within physical space. The plinth is a base and a foundation; it can also exist for itself and of itself.

In some works, a heavy, solid mass (stone, plaster or iron) is set on an identical form in a supple, light material (polystyrene foam). One crushes the other in a manifestation of the relationship between object and ground. Addressing the question of the plinth head-on, plaster or bronze replicas of the plinths of important sculptures in the history of art (Rodin, Carpeaux, David Smith, Chamberlain, etc.) are exhibited as sculptures in their own right. Later, using moulds, a positive is inverted on an identical form, or on its negative (its own mould), or turned inside-out to reveal its armature. While the plinth's innate value as a sculpture is evident each time, Vermeiren does much more than seize upon the plinth as a readymade. The work isn't just "there": the chosen volume is redeployed, fashioned, sculpted into an autonomous plastic form.

Some of these sculptures, all representative of Didier Vermeiren's oeuvre, are being shown at la maison rouge. The artist, who hasn't exhibited in Paris since 2006 at the Musée Bourdelle, has taken advantage of the layout of la maison rouge by choosing two groups of works for two galleries which face each other on separate levels. The nine large pieces which the artist will present in the upper gallery are his most recent work (2007-2010), shown for the first time in France. They will centre around two studies: *Etude pour la Pierre* and *Etude pour l'Urne*. The second gallery will show a group of seven plaster sculptures – what we might call his *sculptures retournées* or overturned sculptures (1995-1999) – and 32 black and white photographs, taken in the studio in 1998, of a work from the same period (*Cariatide à la Pierre*, 1997). Photography is another important part of Didier Vermeiren's work. Our impression of a work is constantly altered by shifting light and movement, and each photograph presents a new facet, frozen in time. In this series, *Profils. Cariatide à la Pierre*, Vermeiren has photographed his *Cariatide à la Pierre* after rotating it more or less slowly and leaving the camera's diaphragm open. The viewer does not move around the sculpture; instead, the sculpture moves around itself and is captured as though in levitation.

The juxtaposition of these enigmatic images and hollow sculptures - positioned in a seemingly random fashion in the middle of a room which is itself placed in a hollow in relation to its neighbour - encourages the visitor to adopt the sculptor's own multiple points of view of his sculptures. When, as is the case here, in these two galleries, the works refer back to each other, each bearing the imprint or memory of another, the entire space is caught in the momentum and shaped differently by the presence of the works, leaving visitors free to view the sculptures in whichever order they wish.

In his most recent work, Didier Vermeiren associates references from the history of art with ideas from his own creative wellspring and intuitive imagination. He combines thoughts on the signification and impact of sculpture with experiments with forms, materials and techniques, in which chance and intuition also play an important role.

Didier Vermeiren has always distanced himself from the type of sculpture that plays to the crowd through eccentric formats and easily interpreted figurative forms. His work goes against the grain in its search for the essence of sculpture.

## Biography

Born in 1951 at Bruxelles.

Lives and works at Bruxelles

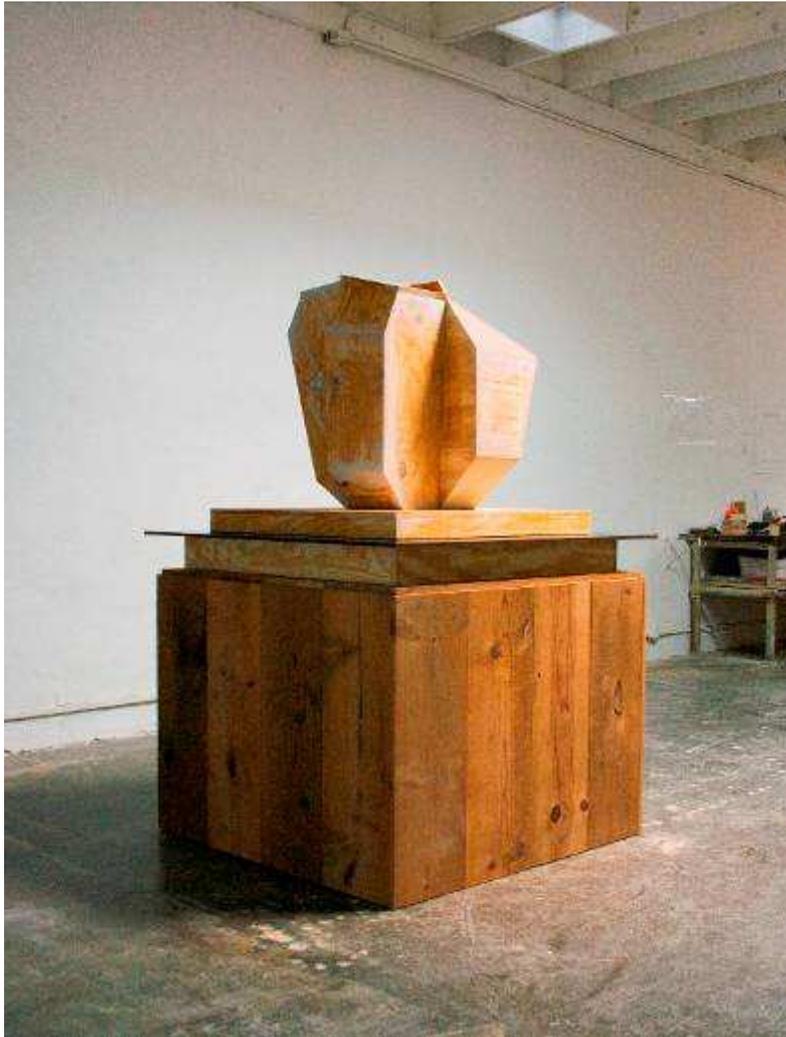
## Select solo exhibitions

- 2012 "Didier Vermeiren. Sculptures 1973-1994", Galerie Greta Meert, Brussels  
"Didier Vermeiren. Sculptures", Museum Dhondt-Dhaenens, Deurle
- 2009 Galerie Greta Meert, Brussels
- 2005- "Solides géométriques – Photoreliefs – Views from studio," Musée Bourdelle, Paris. Catalogue  
06
- 2003 "Collection de Solides," at Van Abbemuseum, Eindhoven
- 2002 Massimo Minini, Brescia
- 2000 Xavier Hufkens gallery, Brussels

## Select group exhibition

- 2006 "Public Space/Two Audiences. Works and Documents from the Herbert Collection," Macba, Barcelona. Catalogue  
"Inventur, Werke aus der Sammlung Herbert," Kunsthaus Graz, Switzerland  
Die Neue Sammlung, Zweite Präsentation, Akademie Galley, Düsseldorf  
"Eldorado," Musée d'art Moderne Grand-Duc Jean, Luxembourg  
Pavillon der Bildhauerei, Kunstakademie Düsseldorf
- 2005 "La sculpture dans l'espace. Rodin, Brancusi, Giacometti...," Musée Rodin, Paris. Catalogue  
"Le goût des choses, Un choix dans la collection Nord-Pas de Calais," Lille School of Architecture and Landscape  
"Le génie du lieu," Musée des beaux-arts, Dijon

- 2004 "In Extremis," Printemps de septembre, Toulouse. Catalogue  
2002 "L'art d'aujourd'hui : un choix dans la collection du Fonds National d'art contemporain," musée de Grenoble  
"Conversation ? Recent acquisitions of the Van Abbemuseum," Van Abbemuseum, Eindhoven  
"Tha Factory," Athens School of Fine Arts, Athens  
2001 "Comme à la maison," Fond régional d'art contemporain de Bretagne, Lorient. Catalogue  
"La sculpture contemporaine au jardin des Tuileries," Jardin des Tuileries, Paris. Catalogue  
"Voici, 100 ans d'art contemporain," Palais des beaux-arts, Brussels  
2000 Nächst St. Stephan gallery, Wien



*Étude pour La Pierre #1*, 2007, bois patiné en partie, 185,3 x 116,5 x 116,5 cm, © Didier Vermeiren, ADAGP

# Luka Fineisen

## *fluide parfait*



**Each year, Friends of La Maison Rouge invites an artist to produce a work for the patio. The young German artist Luka Fineisen has been chosen for summer 2012.**

The inside space is delimited by darkish windows and a high brick wall, making a striking contrast with the part that is open to the sky.

Luka Fineisen felt this contrast called for a material with the same opposing qualities.

Her installation, which she has called perfect fluid, includes the café tables and chairs which take up almost half the patio. A specially designed tank, placed on top of the wall furthest from the tables, pours frothy foam onto a plane of glass, set slightly at an angle. Foam is produced continually during la maison rouge's opening hours. The slope of the glass surface introduces a strict formal purity to the organic matter and creates a more intense luminosity across the patio.

The spectator walks around this snow-white substance whose transparency against the darker background allows occasional glimpses of black or grey. The foam spills across the width of the surface to gradually fill the entire space. This ephemeral sculpture is in a constant state of change, growing at the same time as it disappears. A current of air might snatch a piece of foam and carry it to one of the tables. These fragments of foam suggest the fluffiness of whipped cream far more than the compact, ominous mass of a glacier or avalanche. From outside the patio, this semi-transparent installation presents itself as a moving tableau, while variations in sunlight produce flickering shadows in the monochrome structure.

In partnership with :



## Biography

Born in 1974 at Offenburg /Germany

Works and lives at Cologne and Leipzig/Germany

### Select solo exhibition

- 2012 Hoffelt Gallery, New York
- 2011 Installation in Saint-Nicolas Church at Wolbeck, Germany
- 2010 Katharsis, Galerie Rupert Pfab, Düsseldorf  
flüssigkristalline Phasen, Kunstfondskunstraum, Haus der Kultur, Bonn  
Sublimationen, Kunsthalle Bremerhaven  
Hot Thoughts, Koelnberg Kunstverein, Cologne  
liquid area (with Gereon Krebber), Flottmannhallen Herne
- 2009 Melt, Swap, Doninium, Cologne  
Suprafluid, Gallery k4, Munich
- 2008 Flutung, Frischzelle Kunstmuseum Stuttgart  
Katharsis, RWE-Turm Dortmund  
Ergänzung, Kunstverein Arnberg
- 2006 Gallery k4, Munich

### Select group exhibition

- 2012 Asche und Gold, marta Herford, Germany  
drifting edges, Kunst- und Gewerbeverein Regensburg
- 2011 Sunbeam in the glasshouse, ancien consulat américain at Düsseldorf  
unpaarig, NRW-Landesvertretung, Berlin
- 2010 EINFLUSS: 8 from Düsseldorf, Hoffelt Gallery, New York, San Francisco, USA  
Neues Rheinland. Die postironische Generation, Museum Morsbroich, Leverkusen  
Stille Winkel, Everswinkel, curator: Jan Hoet
- 2009 Stiftung Wilhelm Lehmbruck Museum, Duisburg
- 2008 90GRAD IST HART, Simultanhalle Köln (catalogue)
- 2007 Kunstpreis Junger Westen, Kunsthalle Recklinghausen  
Max-Pechstein-Förderpreis, Kunstsammlungen im städtischen Museum Zwickau  
Kerberos Hostel, Kunst im Tunnel, Düsseldorf
- 2006 double take (with Gereon Krebber), Parkhaus im Malkastenpark Düsseldorf

### Prix / Bourses / Résidences (sélection)

- 2007 Kunstfonds Bourse Bonn  
-09
- 2007 Stiftung Wilhelm Lehmbruck Bourse, Duisburg  
Kunst:raum sylt quelle residence  
Max-Pechstein price, Zwickau  
ADO – Kunstakademie price Düsseldorf
- 2006 Stiftung, Skulpturenpark subway bourse, Düsseldorf
- 2005 DHCS – Kunstverein Residence Düsseldorf  
-06

## 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 1<sup>st</sup>.



### 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:** 7 euros

**Concessions:** 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: €19 /concessions: €14

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