



Press kit

at la maison rouge February 12th to May 15th 2011

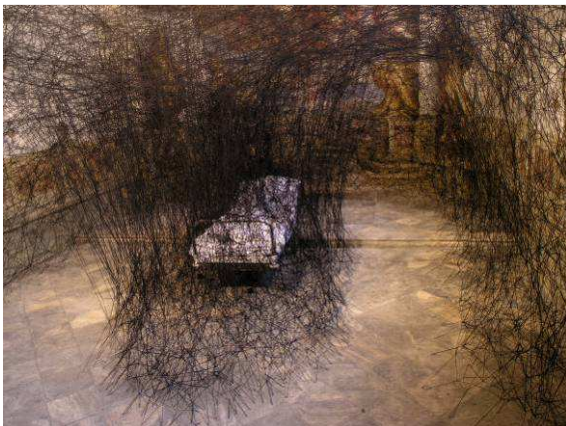
press preview Friday February 11th 2011 9am to 11am

private view Friday February 11th 2011 6pm to 9pm



tous cannibales

curator: Jeanette Zwingenberger



home of memory

an exhibition of works by
Chiharu Shiota



vie sauvage

a work by **Stéphane Thidet**
in the foundation patio, proposed by
les amis de la maison rouge

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tous cannibales

"We are all cannibals. The simplest way to identify with another is still to eat them." Claude Lévi-Strauss, *La Repubblica*, 1993.

Curator: Jeanette Zwingenberger

From February 12th to May 15th, la maison rouge is staging an exhibition on anthropophagy and its representations in contemporary visual art.

The exhibition's curator has chosen pieces for the most part by young artists working independently of each other on the concept of incorporation. A body of contemporary works (photography, video, installation, sculpture, drawing and painting) finds echoes in a historic perspective (illustrations, illuminated texts, engravings and ritual objects). Together, they show how the theme of anthropophagy has persisted and evolved through time and place.

Despite being largely ignored by art critics and theorists, anthropophagy is an underlying theme of current creation, as the presence in the show of major artists from the contemporary scene confirms.

Leaving aside images of gore, Jeanette Zwingenberger has chosen artists, almost half of whom are women, who address the cruelty of anthropophagy from a critical standpoint and with a certain delicacy. Dreamlike representations voice and develop the questions that surround this notion.

In an age of cloning, organ transplants and virtual worlds, when the integrity of the body has been thrown into doubt, these artists reveal how perceptions of the body have changed. They take the body apart, transforming and reconstructing it as a hybrid organism; one that both eats and is eaten.

Do we not absorb and devour our peers as we construct and share with them our individual self? As Claude Lévi-Strauss observes in a quotation which the curator highlights: "We are all cannibals. After all, the simplest way to identify with another is still to eat them." (*La Repubblica*, 1993).

Tous cannibales invites us to lift the veil on a disturbing, repressed, even taboo subject that has implications for ethnology, history, psychoanalysis, medicine and religion.

The exhibition will continue in Berlin, from May 28th to September 18th, at Me Collectors Room Berlin (www.me-berlin.com), recently opened by the collector Thomas Olbricht.

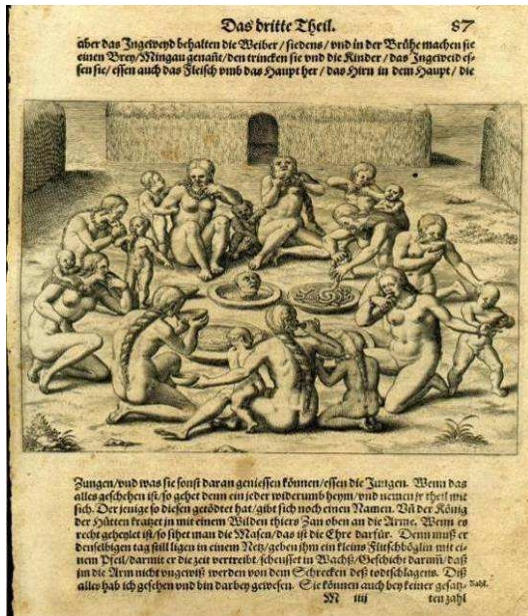
exhibited artists

Makoto Aida, Pilar Albarracín, Gilles Barbier, Michaël Borremans, Norbert Bisky, Patty Chang, Jake & Dinos Chapman, Will Cotton, Wim Delvoye, Erik Dietman, Marcel Dzama, James Ensor, Renato Garza Cervera, Francisco de Goya, J. J. Grandville, Sandra Vasquez de la Horra, Pieter Hugo, Melissa Ichiuji, John Isaacs, Oda Jaune, Michel Journiac, Fernand Khnopff, Frédérique Loutz, Saverio Lucariello, Alberto Martini, Philippe Mayaux, Patrizio Di Massimo, Théo Mercier, Yasumasa Morimura, Vik Muniz, Wangechi Mutu, Álvaro Oyarzún, Giov.Battista Podesta, Odilon Redon, Félicien Rops, Bettina Reims, Toshio Saeki, Cindy Sherman, Dana Schutz, Jana Sterbak, Adriana Varejão, Joel-Peter Witkin, Ralf Ziervogel, Jérôme Zonder.

sequence of the exhibition in images

The exhibition is structured in chapters whose themes are the man-eating outsider or non-human; the relationship with others and construction of an individual and group identity through a dual movement of incorporation and rejection; the body as an organism capable of transformation, and which feeds on and feeds others; eroticism and all-consuming passion; violence and horror; ritual and sacrifice; and images from childhood, derived from tales and legends.

Introduction: From the devil to representations of the other, the barbarian, the outsider

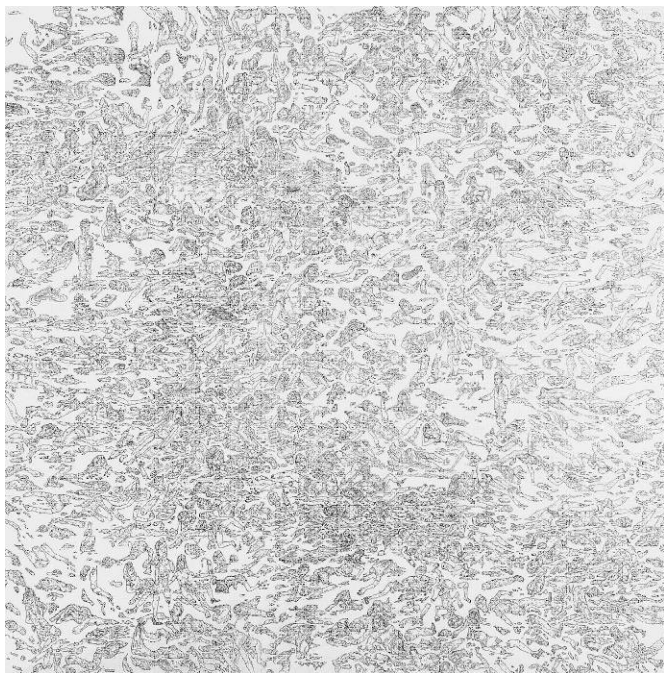


Engraving by Théodore de Bry, illustrating *The Voyage to Brazil of Jean de Léry 1556-1558* (La Rochelle, 1578), courtesy of Galerie Maillard

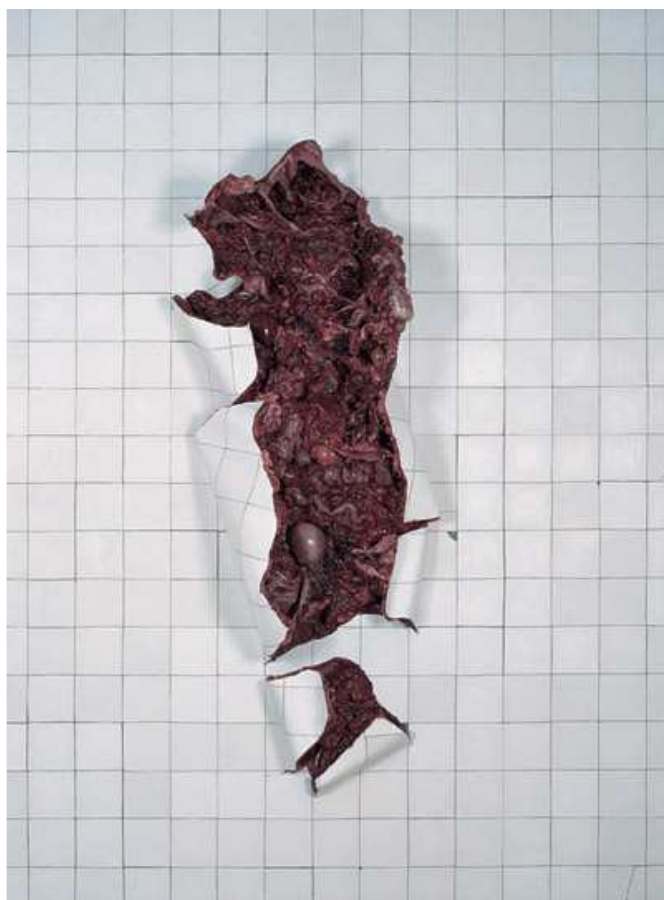


Left: reconstruction of Fijian warriors carrying a victim. Photograph taken during an expedition by the Royal Society of London between 1895 and 1898. Right: reconstruction of a combat between two New Caledonians and three Europeans (ca. 1877-1879). Photograph taken by Walter and Edouard Dufty in the studio they opened in Nouméa in 1875, courtesy of Galerie JP Meyer, Paris

Flesh-space



Alvaro Oyarzun, *Composition 5*, 2009, rotting on tracing paper, Antoine de Galbert collection, courtesy of Galerie Putman, Paris



Adriana Varejão, *Blue White and Living Flesh*, 2002, oil on canvas, polyurethane on aluminium, wood, Fondation Cartier collection, Paris

The consumable body



Will Cotton, *Consuming Folly*, 2009-2010, private collection, Belgium



Victor Brauner, *Extreme Conciliation*, 1941 courtesy of Natalie Seroussi, Paris

Of rituals sacred...



Michel Journiac, *Mass for a Body*, 1969, elements from Michel Journiac's performance in 1969 at Galerie Daniel Templon, courtesy of Galerie Patricia Dorfman, Paris



Anonymous (follower of Joos van Cleve), *The Virgin and Child*, ca. 15th/16th century, oil on panel, photo: Achim Kukulies; Cindy Sherman, *Untitled #225*, 1990, colour print, Olbricht collection, Berlin

...and profane



Gilles Barbier, *Polyfocus III*, 2001, private collection, Paris, courtesy of Galerie GP & N Vallois, Paris, photo: Serge Veignant

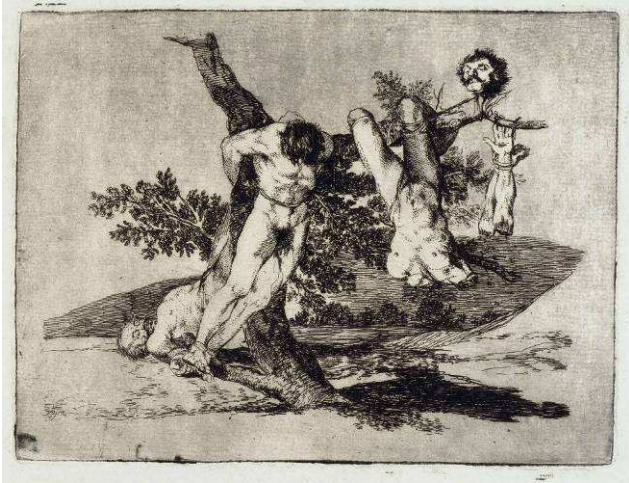


Tray (Intsia bijuga) and fork (l cula ni bokola) used in anthropophagic rituals, Fijian Islands, 19th century, courtesy of Galerie JP Meyer, Paris

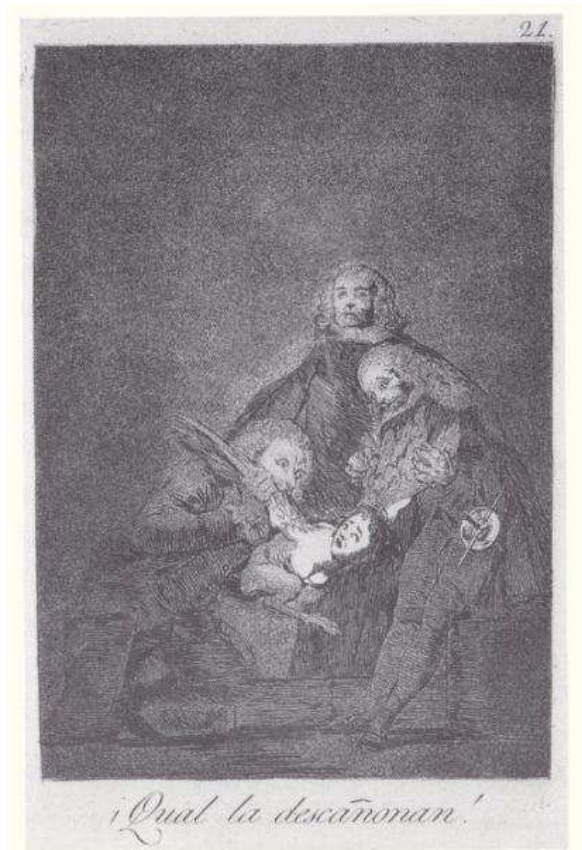


Norbert Bisky, *Scapegoat*, 2005, artist's collection, Berlin © VG Bildkunst Bonn, photo: Bernd Borchardt

Francisco de Goya and his heirs



Francisco de Goya, *A Great Feat! With Dead Men!* from *The Disasters of War*, etching, 1810; Jake & Dinos Chapman, *Disasters of War*, 1999; Olbricht collection, Berlin © bpk/ Kupferstichkabinett, SMB, photo: Jörg P. Anders



Francisco de Goya, *Much to suck* and *How they pluck her!* from *Caprichos*, 1799, first edition, etching and aquatint, Indivision collection, 1799.

A German Shepherd dog is shown sniffing several red candles that are lit and placed on a table. A person's hand is visible, holding one of the candles. The scene is set indoors, and the dog appears to be investigating the scent of the candles.

[illegible]

Frédérique Loutz, *Hänsel & B-rätzel*, 2007, lithography and watercolour, published by Michaël Woolwort, courtesy of Galerie Claudine Papillon, Paris

Claude Lévi-Strauss, "We are all cannibals" (excerpts)

[...] While no serious ethnologist would deny that cannibalism exists, they all know it cannot be reduced to its most brutal form of killing enemies to eat them. Indeed this custom has existed, as in Brazil where, to give only this one example, ancient travellers and Portuguese Jesuits - who in the sixteenth century lived for years among the Indians and spoke their language - bore eloquent witness to this fact.

Alongside this exo-cannibalism, one must also admit endo-cannibalism which is to eat large or small amounts of the fresh, putrefied or mummified flesh, whether raw, cooked or burnt, of deceased relatives. Yanomami Indians in the outlying regions of Brazil and Venezuela - who are, as we know, the sad victims of extortion by the prospectors who have invaded their territory in search of gold - continue to grind and eat the bones of their dead.

Cannibalism can be alimentary (in times of shortage or to indulge a taste for human flesh); political (to punish criminals or take revenge on enemies); magical (to assimilate the qualities of the dead person or, on the contrary, banish their soul) or ritual (as part of a religious cult, a celebration of the dead or a maturity rite, or to ensure a plentiful harvest). It can also be therapeutic, as shown by the numerous prescriptions of ancient medicine in a not so distant past. The injections of hypophysis and grafting of brain matter, which I mentioned, and organ transplants which are now commonplace, undeniably fall into this last category.

Thus cannibalism takes so many forms, its real or presumed functions are so numerous, one comes to doubt that the notion of cannibalism, as it is commonly used, can be defined with anything approaching precision. It dissolves or disintegrates the moment we try to grasp it. Cannibalism in itself has no objective reality. It is an ethno-centric category; it exists only in the eyes of the societies that condemn it. All flesh, whatever its origin, is cannibalistic food for Buddhists who believe in the unity of life. In contrast, peoples in Africa, in Melanesia, considered human flesh to be a food like any other, possibly even the best, the most respectable and the only one, they said, "to have a name."

Authors who deny the existence, present and past, of cannibalism claim the notion was invented to further widen the gap between primitive and civilised societies. We wrongly attribute revolting customs and beliefs to the former to ease our own conscience and further convince ourselves of our superiority.

Now let us buck this trend and seek to perceive the full facts of cannibalism. In ways and for reasons which have varied tremendously across time and place, cannibalism is always to deliberately introduce into the body of human beings parts or substances from the body of other human beings. Thus exorcised, the notion of cannibalism will henceforth seem rather banal. Jean-Jacques Rousseau articulated that our social origins lie in the desire to identify with others. After all, the simplest way to identify with another is still to eat them.

In a final analysis, if travellers in distant lands have readily, and not without complacency, bowed to cannibalism, it is because the concept of cannibalism and its direct or indirect applications, when viewed in this general form which embraces the phenomenon in its entirety, are a part of every society. As the parallel I drew between Melanesian customs and our own shows, we can go as far as to say that it is among us too.

Originally published as “Siamo tutti cannibali”, in *La Repubblica*, October 10th, 1993.

alongside the exhibition

Artpress special issue

The contemporary art journal **Artpress** is publishing a special issue to coincide with the exhibition, with articles by Edgardo D. Carosella and Thomas Pradeu, Michaël Ferrier, Jean-Christophe Goddard, Anne-Christine Taylor, Jean-Jacques Tyszler and Jeanette Zwingenberger.

film

La maison rouge in partnership with **Nouvel Odéon** cinema is proposing a film cycle as an extension of the exhibition, scheduled for the last week in April.

The detailed programme and dates will be given nearer to the time on la maison rouge's website: www.lamaisonrouge.org.

The **Nouvel Odéon** (formerly Racine Odéon) in the Latin Quarter in Paris has been redesigned by Matali Crasset as an even more welcoming and contemporary space.

It now features the latest sound and image technology (2K and 3D projector) while continuing to screen 35mm films. Seats are numbered, as in a theatre, and an online reservation service means spectators can choose their seat and print their ticket at home, doing away with queuing time. The café serves a daily selection of organic quiches, salads and appetizers.

The Nouvel Odéon is committed to showing independent films from all countries, with a special children's programme on Sunday morning.

NOUVEL ODÉON

6, Rue de L'Ecole de Médecine
75006 Paris
www.nouvelodeon.com

*The full programme of events relating to *Tous cannibales* (performances, lectures, seminars) is listed at www.lamaisonrouge.org

home of memory

an exhibition of works by Chiharu Shiota



La maison rouge presents the first major exhibition in Paris of Chiharu Shiota, a Berlin-based Japanese artist, for which she will produce two large-format installations. These are *After the Dream*, a work composed of suspended threads, and *From Where We Come and What We Are*, composed of suitcases. The exhibition will also show a selection of drawings.

Since the mid-1990s, **Chiharu Shiota** has become known for her installations of tangled threads. By suspending strands of black wool from the walls, floors and ceilings of gallery spaces, she creates impressive graphic networks through which visitors must find their way and their place. These giant webs often envelop everyday objects such as chairs, beds, pianos or items of clothing, as though the artist were attempting to keep a trace of objects that might otherwise vanish from her memory by imprisoning them in her web.

These threads are like pencil strokes in the air. Thus accumulated, they obstruct the spectator's view while adding a sculptural dimension to the work. Simple white dresses, suspended and ensnared in this impenetrable cocoon, suggest absent bodies. As the spectator advances further into the installation, they feel they are penetrating the physical manifestation of a mental image.

Chiharu Shiota's second installation at la maison rouge introduces a new material to her work: hundreds of battered suitcases have been assembled into a shelter, an archetype for a house. This work, entitled *From*

Where We Come and What We Are, gives form to a central theme in her work: what physical and mental memories do we have of our past? Do memories help construct us or do they prevent us from moving on?

Biography

Chiharu Shiota was born in 1972 in Osaka, Japan. She has lived and worked in Berlin since 1997. She is represented by Galerie Christophe Gaillard in Paris and in Berlin.

She came to Germany in 1994, shortly after graduating from Kyoto University. Choosing to continue her studies in Europe, she enrolled at the Braunschweig University of Art in Hamburg where she studied under Marina Abramovic. She also worked with Rebecca Horn in her Berlin studio. Chiharu Shiota's early works are openly influenced by artists such as Eva Hesse, Louise Bourgeois and Ana Mendieta; her pictorial language is linked to the productions of the subconscious mind, and to work and performances by 1970s women artists. During the mid-1990s and alongside her installations, she herself was involved in performances that reprise the work of the aforementioned artists and consider the relationship between the artist's body and the world around it.

education

1992 – 1996	Kyoto Seika University, Japan
1994	Exchange semester, Canberra School of Art, Australian National University
1997 – 1999	Braunschweig University of Art, Germany in the class of Marina Abramovic
1999 – 2003	Berlin University of Art, Germany

solo shows

2010	Dialogue with Absence, Galerie Christophe Gaillard, Paris (Nov 25th 2010-Jan 8th 2011) Chiharu Shiota, Galería Nieves Fernandez, Madrid, Spain One Place, Haunch of Venison, London Wall, Kenji Taki Gallery, Nagoya, Japan
2009	Unconscious Anxiety, Galerie Christophe Gaillard, Paris
2008	Zustand des Seins, CentrePasquArt, Biel, Switzerland Waiting, Galerie Goff + Rosenthal, New York, USA Inside/outside, Galerie Goff + Rosenthal, Berlin, Germany Solo show, Kenji Taki Gallery, Nagoya, Japan Breathing of the Spirit, The National Museum of Art, Osaka, Japan
2007	Trauma/Alltag, Kenji Taki Gallery, Nagoya, Japan From in silence/art complex, Kanagawa Arts Foundation, Kenmin Hall, Kanagawa, Japan
2006	Work on paper, Kenji Taki Gallery, Tokyo, Japan Dialogue from DNA, Wildnis + Kunst, Saarbrücken, Germany

- 2005 Zerbrochene Erinnerung, Kenji Taki Gallery, Tokyo, Japan
 When Minds Become Form, Galerie Fleur, Kyoto Seika University, Kyoto, Japan
 During Sleep, Museum Moderner Kunst Kärnten, Klagenfurt, Austria
 Raum, Haus am Lützowplatz, Berlin, Germany
- 2004 Du côté de chez, Eglise Sainte Marie Madeleine, Lille, France
 Dialogue from DNA, Manggha, Centre for Japanese Art and Technology, Kraków, Poland
 In Silence, Hiroshima City Museum of Contemporary Art, Hiroshima, Japan
 Falling Sand, Kenji Taki Gallery, Tokyo, Japan
- 2003 The Way into Silence, Württembergischer Kunstverein Stuttgart, Germany
 Bleibend von der Stimme, Kenji Taki Gallery, Tokyo, Japan
 In Silence, Kenji Taki Gallery, Nagoya, Japan
 Dialogue from DNA, Centre for Contemporary Art, Chateau Ujazdowski, Warsaw, Poland
- 2002 Uncertain Daily Life, Kenji Taki Gallery, Tokyo, Japan
 In Silence, Installation, Akademie Schloss Solitude, Stuttgart, Germany
- 2001 Kenji Taki Gallery, Nagoya, Japan
 Under the Skin, Prüss & Ochs Gallery, Berlin, Germany
- 2000 Bathroom & Bondage, Projectroom ARCO, Madrid, Spain
 Breathing from Earth, Kunstraum Maximilianstrasse, Stadtforum, Munich, Germany
- 1999 Where Are You From?, performance, K&S Galerie, Berlin, Germany
 Dialogue from DNA, Asian Fine Arts Factory, Berlin, Germany
- 1998 From Memory to Memory, Kunsthaus Tacheles, Berlin, Germany
- 1997 Gods Play, Gallery Claudia Delank, Bremen, Germany
- 1996 Direction of Consciousness, HfbK, Hamburg, Germany
 Similary, Akiyama Gallery, Tokyo, Japan
 Return to Consciousness, Galerie im Vorwerkstift, Hamburg, Germany
- 1995 My Existence as a Physical Extension, Hounenin Temple, Kyoto, Japan
- 1994 Becoming Painting, A.N.U. Canberra School of Art, Canberra, Australia
- 1993 Native – 600 Masks, Gallery Preview, Kyoto, Japan
 Accumulation, Foyer Gallery, A.N.U. Canberra School of Art, Canberra, Australia
- 1992 Five Paintings, Shunjukan Gallery, Kyoto Seika University, Kyoto, Japan

vie sauvage

a work by Stéphane Thidet in the foundation 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 the artist Stéphane Thidet.

Stéphane Thidet uses paradoxes such as games and rituals, absence and doubt, disquieting familiarity and the reversal of temporal factors. His recent works explore the onset of danger as the theatre of multiple possibilities.

His work suggests we consider decline not as the beginning of the end, but as an alternative existence for all that surrounds us. Immobilise, fragilise, strip back, force things to embrace a new origin; suppose their existence.

Objects trapped in themselves, commonplace objects forced into a comatose state: this shift in perspective introduces an altered world and a fictionalised reading of our everyday.

Beyond their formal beauty, each of Stéphane Thidet's works is a crossroads that forces the spectator into doubt, fantasy and commotion. All is not what it seems. As modern myths, his work snares the spectator in contradictory emotions, the same emotions we might feel when confronted with man's greatest enemy, the wolf: fascination, captivation, danger.

For the **patio of la maison rouge**, Stéphane Thidet will imagine a menagerie, like the ones we might visit in zoos.

Seeing that the patio is surrounded by glass, as is a menagerie and in particular the ones that house primates, Stéphane Thidet will transpose a zoo environment inside the foundation to reveal the numerous parallels that exist between zoos and galleries, both of which exhibit.

As he himself explains, beyond the sculptural quality of the infrastructures placed at animals' disposal, this comparison raises notions of exhibition, amusement and the reconstruction of an (untamed?) landscape for a given purpose. It also brings to the fore the unsettling similarity between human and ape.

Biography

Stéphane Thidet was born in 1974 in Paris. He lives in Paris and works in Aubervilliers. He is represented in Paris by Galerie Aline Vidal.

solo shows (selection)

- 2010 Impasse, Galerie Aline Vidal, Paris
Chair, Galerie Saint-Séverin, Paris
- 2009 Crépuscule, Lab-Labanque contemporary art centre, Béthune
- 2008 Dehors, Grand Café contemporary art centre, Saint Nazaire
L'Ennui, Les Réservoirs, Limay
- 2007 Les Rives du Pédiluve (with Julien Berthier), CRAC Alsace, Altkirch
- 2006 Dernier Ticket, Galerie Aline Vidal, Paris
- 2001 Le Discours, Public>, Paris
- 1999 Opéra, Mémoire vive/Mémoire morte, (with Alex Pou, Julien Berthier) Public, Paris
The Game, (with Alex Pou), Galerie Nathalie Obadia / ISEA 2000, Paris
- 1997 Lost Photos, Academie voor Beeldende Kunsten, The Hague, (Netherlands)
- 1996 Techniques Mixtes, Espace Philippe-Auguste, Vernon

group shows (selection)

- 2010-11 Les Recherches d'un Chien, works from the Face collections: Fondazione Sandretto Re Rebaudengo, Turin / Ellipse Foundation, Cascais (Portugal) / la maison rouge, Paris / Magasin 3 Stockholm Konsthall (Sweden) / DESTE Foundation, Athens
Ceci n'est pas un casino, Casino Luxembourg, Luxembourg
- 2009 Polyèdres, Palais de Tokyo, Paris
Le Temps de la fin, La Tôlerie contemporary art centre, Clermont-Ferrand
How to change your life in a day, Galerie Aline Vidal, Paris
- 2008 Hors cadre, Palais de Tokyo, Paris
Waaooohhh!, le merveilleux dans l'art contemporain (part one), CRAC Alsace, Altkirch
- 2007 XS, Espace Paul Ricard, Paris
The best of..., Galerie Aline Vidal, Paris
Video salon, Galerija 10m2, Sarajevo, (Bosnia)
- 2006 Etranges Fictions, Schloss Agathenburg, Agathenburg, (Germany)
La position du tireur couché, Le Plateau, FRAC Ile de France, Paris
Guet-Apens, La Générale, (curator), Paris
- 2004 May Prophecies, Home Gallery, Prague, (Czech Republic)
- 2002 L'art c'est secondaire, ENSBA, Paris
- 2001 Beijing Bang Bang!, Tsinghua University, Beijing, (China)
- 1999 Love will tear us apart (with MIX), Les Frigos, Paris
The War Game (with Alex Pou), Galerie Nathalie Obadia / ISEA 2000, Paris

la maison rouge

activities at la maison rouge

Wednesday is story day

One Wednesday a month, children aged 4 to 11 are invited to come to la maison rouge for a journey into the imagination through stories, followed by a snack.

€7 for children and accompanying adults

Lasts approx 90 minutes.

Next dates

Wednesday March 2nd at 3pm with Florence Desnouveaux

Wednesday April 6th at 3pm with Laetitia Bloud

Wednesday May 4th at 3pm with Julien Tauber

Information and reservations: stephaniemolinard@lamaisonrouge.org

guided tours

for individuals

Every Saturday and Sunday at 4pm, la maison rouge proposes a free guided tour of the current exhibitions.

for groups

Guided tours on request (€75 + admission).

Guides are students of art history, specialising in contemporary art.

Information and reservations: 33 (0)1 40 01 92 79 or stephaniemolinard@lamaisonrouge.org

★The full programme and dates are at www.lamaisonrouge.org.

friends of la maison rouge / 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

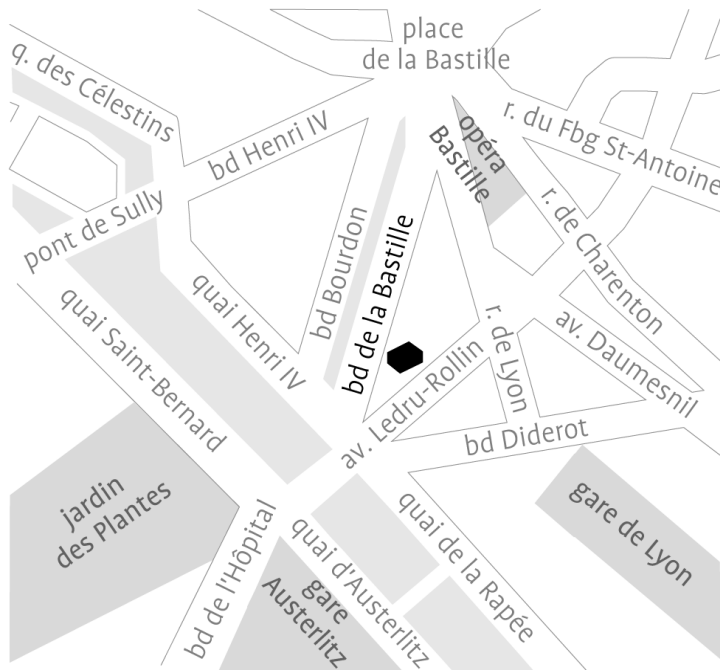
t. +33 (0)1 40 01 94 38 - amis@lamaisonrouge.org

visitor information

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

metro: Quai de la Rapée (line 5) or Bastille (lines 1, 5 or 8)

RER: Gare de Lyon

bus: 20, 29 or 91

accessibility

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

admission

full price: €7

concessions: €5 (ages 13-18, students, full-time artists, over-65s)

free: under-13s, 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