



## Press kit

at la maison rouge from February 19th to May 16th 2010

press preview Thursday February 18<sup>th</sup> from 9 am to 11 am

preview Thursday February 18<sup>th</sup> from 18 pm to 21 pm



*records and covers by artists  
the guy schraenen collection*

## press release



From February 19th to May 16th 2010, la maison rouge presents *Vinyl*, an exhibition of records and covers compiled by the British collector, publisher and curator Guy Schraenen.

For more than 30 years, Guy Schraenen's fascination with artists' multiples (objects, catalogues, books, magazines) has led him to amass a unique and highly specialised collection on the theme of sound.

*Vinyl* shows LPs from an acoustic and visual angle to illustrate how artists from the 1920s and throughout the twentieth century have experimented with language and sound. The exhibition presents close to 800 albums alongside tapes, CDs, specialist magazines, reference books, catalogues and artworks.

As artists began to work with sound, and as records and covers became media for the visual arts, a new and extremely creative art form appeared. Artists from different currents imagined sleeves for their own recordings; the album cover gave artists an especially stimulating format. For those who grew up with vinyl, albums and covers are a part of their personal history; for the post-vinyl generations, they have a legendary aura.

*Vinyl* is organised in sections, beginning with 1920s avant-garde movements such as dadaism and futurism through Fluxus, new realism, pop art, the Zaj group and conceptual art, and ending with the most recent sound experiments.

Many of these recordings document performances and happenings, two essential manifestations of artistic movements of the 1960s and 70s.

The exhibition takes in sound poetry, and presents records by artists such as Hanne Darboven, Jean Dubuffet, Dieter Roth, Joseph Beuys, Laurie Anderson, William Burroughs and Allen Ginsberg, Henri Chopin's *OU* magazine and the *Giorno* Poetry Systems.

Singles feature works by artists including Yves Klein, Roman Opalka, Hermann Nitsch, Tom Wesselmann and Karel Appel.

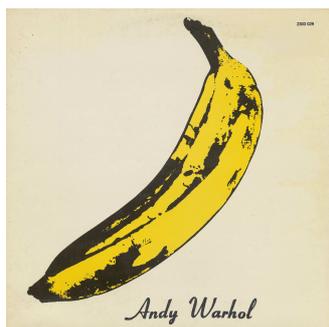
The link between the visual arts, rock and pop is highlighted with records by the Rolling Stones and the Beatles, and by more recent groups such as Kraftwerk and Sonic Youth. They became icons in the hands of Andy Warhol, Robert Franck, Peter Blake and Raymond Pettibon.

Another part of the exhibition focuses on records as objects, i.e. records that break with the classic round shape.

Visitors can listen to every record in the collection at a specially-designed deck.

***Vinyl* is organised by the Research Centre for Artists' Publications/Neues Museum Weserburg Bremen, Germany and by the Museu d'Art Contemporani de Barcelona (MACBA), Barcelona, Spain.**

## **glossary (extract from the catalogue Vinyl)**



### **archives**

Art is generally collected. By virtue of its multiplicity, the vinyl record can be owned by several collectors at the same time.

For publications diffused since the 1960s – including artists' books and multiples – archives have been conceived which aim to bring together coherent groups of works that throw light on a particular domain or a specific artistic movement.

For sound, too, we find archives or special sections within collections set up with the intention of collecting sound creations on various supports such as vinyl record, audio cassette or, more recently, compact disc.

Some of these collections function in a quasi-institutional manner, organising exhibitions devoted to specific objects or lending works to other institutions.

Ex. : - Archiv Sohm, *Staatsgalerie Stuttgart*  
- Zona Archives, *Firenze*  
- Jan Van Toorn, *'s-Hertogenbosch*  
- Collection Guy Schraenen, *Antwerpen*

Since he founded the Archive for Small Press & Communication, Antwerp in 1974 (now housed in the Neues Museum Weserburg Bremen), Guy Schraenen a aussi constitué une collection d'enregistrements d'artistes – disques, cassettes audio et CD – has also assembled a collection of artists' recordings – records, audio cassettes and CDs – as well as a library, a set of documents and other original works or objects connected with sound art.

For a complete list of Guy Schraenen's activities in the field of sound art – exhibitions, publications, radio programmes, lectures, essays – see the catalogue *Out of Print*, Neues Museum Weserburg, 2001.

### **cover**

Originally the covers of 25 cm (78 rpm) records were paper covers perforated in the centre with a hole the same size as the label. This enabled the title of the work and the name of the interpreters to be seen clearly.

The name of the record company was marked on these covers, which were devoid of illustrations. With the advent of the 33-rpm record in 1935, covers began to be used as a vehicle for illustrations. When visual artists produced records they illustrated the covers by creating a work for this purpose, a work of art in its own right. Many artists created double covers for double LPs, often with insertions, brochures, photographs or documents relating to the creation of the work, or with photographs of installations or performances. The entire collection gives an overview of developments and of artistic movements from the 1950s to the present day.

Ex. : - Yves Klein. *Conférence à la Sorbonne, CNAC, Paris 1959.*  
- Jean Dubuffet. *Expériences musicales, Galleria del Cavallino, Venezia, 1961.*  
- Laurence Wiener. *Having been done at, G.E. Sperone / K. Fischer, Roma, 1973.*



## vinyl

A synthetic material that, from 1948 onwards, replaced lacquered rubber as the material used in the manufacture of records. The new material allowed finer grooves (micro-grooves) to be cut onto a surface of 30 cm in diameter and enabled listening time to be increased. This type of record was given various names: vinyl, 33 rpm, microgroove, long-playing record or extended play record.

## chronology (a few key dates)

- 1858 Léon Scott invents the 'phonoautograph', an appliance enabling the oscillations of sound to be reproduced.
- 1877 Charles Cros writes his essay describing the 'paléophone', an appliance whose purpose is the reproduction of sound. Edison patents his 'phonograph', an appliance that is able to record and reproduce sound by means of a cylinder.
- 1887 Emile Berliner creates his 'gramophone'. From this point, the lacquered rubber record replaces the cylinder.
- 1894 The first record players appear on the market.
- 1899 Foundation of the Science Academy's sound archives in Vienna.
- 1904 Odéon releases records that are recorded on both sides.
- 1913 Marcel Duchamp composes his *Erratum Musical*. Luigi Russolo creates *Intonaromuri*.
- 1916 Dada evening in the Cabaret Voltaire, Zurich.
- 1917 Eric Satie composes *Musique d'ameublement*.
- 1918 Raoul Hausmann writes his first optophonic poems.
- 1919 Invention of the electric record player.
- 1920 The first flexidisc appears on the market.
- 1922 Darius Milhaud begins experimenting with voice transformations through record speed variation.
- 1925 For the first time, a record is inserted into a magazine (Kurt Schwitters, *Sonate in Urluten*, in *Merz* n°13).
- 1930 Paul Hindemith and Ernst Troch recycle records to create sound montages.
- 1933 RCA releases the first picture-discs.
- 1935 The record cover becomes a support for visual creations.
- 1937 AEG / Telefunken produces the tape recorder, the first appliance using magnetic tape.
- 1939 John Cage, *Imaginary Landscape #1*, a concert for two record players, piano et cymbals.
- 1948 Columbia releases the first 'long playing' disc. Vinyl is used instead of lacquered rubber for the manufacture of records.
- 1956 The first sound sculptures are developed by Jacques and Simone Lasry and the Baschet brothers.
- 1963 The first cassette recorders make their appearance on the market.
- 1973 *Records as Artwork*, the first exhibition devoted to artists' records, organised by Germano Celant at the Royal College of Art, London.
- 1974 Creation of the Archive for Small Press & Communication in Antwerp. This collection incorporates a large section devoted to sound works.
- 1978 Phillips announces the invention of the compact disc.



## Interview

Guy Schraenen talks to Noëlig LeRoux

December 7th 2009

**How did the collection come about?**

My initial intention was to collect works published by artists from the 1960s on. New non-material art forms meant that works were disappearing. I set out to regroup anything and everything that could document events taking place at that time, such as invitations, catalogues, books, posters, objects and, of course, records. Anything to do with sound poetry was of interest to me, and artists' recordings and record covers seemed especially important.

**So this isn't just a collection of sound creations?**

Sound is just one part of the collection. There's a separate section for invitations, another for posters, another for artists' books, another for magazines published by artists, and another for multiples. When the collection moved to the Weserburg museum in Bremen, the only part I kept were the sound creations, which I used to create a separate collection and sound library.

**How many objects are there in the vinyl section?**

There must be around a thousand, a thousand two hundred records plus - as the exhibition at la maison rouge illustrates - objects that are directly related to records, such as different recording media. The CDs, cassettes and tapes in the collection show how sound media have evolved.

**The collection also includes sound objects by artists.**

Yes. One of the galleries presents objects and graphic works from Fluxus events.

**Can you see an end to this collection?**

The collection, in theory, revolves around artistic movements of the 1960s and 70s. The artists who caught my attention then are still producing new work, which I continue to collect. Publications by Sol Lewitt and Christian Boltanski are just two examples.

**Not all the records in the collection are by 1960s/70s artists. Satie and Schwitters for example.**

There are exceptions, which are also part of the exhibition. The recording of whale song is a case in point. Anything to do with the art of language interests me. I've collected compilations of dadaist works, for example. I'm more interested in work produced before the 1970s than after. Art from the 80s on has never really appealed to me.

**Because of new technologies such as the CD?**

No. Because art became far more conventional from the 1980s as market forces took precedence over creativity. It's more a question of how art evolved than how technology progressed. The social, political and economic changes of the 1980s meant that art took a whole new direction.

The Internet and digital recording haven't killed vinyl. Some people even have a strong emotional attachment to this medium.

True, but I think this is more to do with the emergence of DJs who mix with vinyl. It's thanks to them that vinyl records have been re-released. Certain artists took advantage of the context to produce vinyls. At one time it had become virtually impossible to make a vinyl record. It was a hugely expensive process and often only very small quantities were produced. Artists began to use vinyl again as a medium and to look again at the record cover format.

**Is this something you're interested in?**

Not really. As a collector of vinyls from the 1960s, 70s and early 80s, what most interested me is how every artist and movement has succeeded in producing works that fit this wonderful 30x30 cm format. I could see this magical encounter between the sound created by the artist and the cover that contains this sound. A record cover is an extraordinary thing.

**That goes beyond the information it contains?**

The amazing thing about this object is that all these artists and movements, from land art to conceptual art, performance art and visual poetry, have worked within this 30x30cm format. *Vinyl* features just about every artistic trend of the past fifty years.

**Do you know of any similar collections to yours, either public or private?**

The Zona archives in Florence have a section on sound art. There's a collection in Holland too. A lot of museums are starting to build collections, but second-hand vinyls are becoming increasingly hard to find.

**Were there no library archives anywhere?**

This has been a task for private collectors, which is understandable.

**What prompted you to give up your archives and only keep the vinyls?**

Mainly for logistic reasons. There were more than 50,000 objects in the collection when we parted company, and more and more organisations were asking me to loan pieces for exhibitions. It was becoming too much, particularly as I lacked the infrastructure a collection on this scale needs in terms of conservation, archives, handling, etc. I realised the time had come to stop collecting and give the collection to a museum with the facilities and capacity to manage it. This is one of the few collections of its kind, and I knew that ultimately it would go to a cultural institution. I'm now curator of a number of similar collections in museums.

**How did the *Vinyl* exhibition come about?**

I'd already produced several smaller exhibitions on the same theme. When I decided to keep the vinyl collection, I began looking for museums that could stage an exhibition of this size and scope. *Vinyl* has been shown in Bremen, Barcelona, Porto and now Paris. It's been hugely successful. Over 75,000 people came to see the exhibition in Barcelona, where it was drew a lot of media coverage. Cultural institutions then started compiling collections of records from this period and staging their own exhibitions on the theme.

**Will la maison rouge be one of the last venues to host the exhibition?**

I don't know. *Vinyl* could keep travelling, but I don't really want to show it more than twice. Then it would become tedious.

**Any other projects?**

I have several projects in mind, including in Spain and Portugal. I organise very different exhibitions of the collections I curate, although my main projects are for publications. I like to show the diversity of media which artists of the 1960s and 70s used. They produced books, prints, records, traces of performances and used a huge variety of channels. I've always enjoyed showing how certain artists have made use of many different media, and juxtaposing these media in a single project.

## **guy schraenen, short biography**

Guy Schraenen is born in London, he lives between Paris, Brazil and Portugal. Between 1966 and 1978, he holds a gallery in Antwerp and leads from 1973 his activity of editor at the same time. In 1974, he created the *Archives for Small Press and Communication* (A.S.P.C), with an important section devoted to sound art, avant-garde music and sound poetry. Since 1999, this section has become an autonomous collection including vinyl records, tapes, compact discs, specialised publications, reference books, catalogues, specific objects and plastic works.

During the 1980s, he became a radio producer in Belgium, in Spain (counting the serial: *I am an artist*), and runs the *Archive Space* in Antwerp. In 1989, he founded an independent department for artists' publications at the Neues Museum Weserburg Bremen, Germany. In 1999, the Serralves Museum of Contemporary Art in Porto asked him to create a department for multiples. So he did in 2007 at the MacBa, Barcelona and since 2008, he goes on building this collection for the Reina Sofia Museum in Madrid too.

He was the curator for the following exhibitions: *D'une œuvre l'autre*, *Out of Print*, *Homage to Mallarmé*, *Métamorphosis of the Writing* and *Vinyl*. He published retrospectives about artists such as Sol Lewitt, Daniel Buren, Hans Peter Feldman, Richard Long, James Lee Byars...

### **illustrations :**

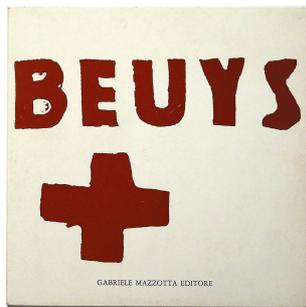
- page 7: *Sound Sculptures*, K.H. Stahmer, Hochschule für Musik, Musik, Würzburg/Wergo Schallplatten, Mainz, 1985; *High Performance*, Artist Doing Songs, Linda Frye Burnham, High Performance, Los Angeles, 1983; Hermann Nitsch, *Das Orgien Mysterien Theater. Musik der 80. Aktion*, Verlag das O.M. Theater, Vienne; Keith Haring, Malcom McLaren. *Scratchin'*, Virgin records, 1984; Hanne Darboven, *Vierjahreszeiten. Opus 7 "Der Mon dist aufgegangen"*, private release, Allemagne, 1981/1982; A.R. Penck, *Piano Solo*, n.p., Bad Homburg, ca. 1979; Terry Fox, *Linkage (Acoustic Wire Sounds)* Kunstmuseum Luzern, 1982; Dieter Roth & Arnulf Rainer, *Misch – und Trennkunst. Autonom – Dialogische Thematik*, Verlag Lebeer-Hossmann, Bruxelles/Hambourg & D.Roth's Verlag, Zug, 1978; The Rolling Stones *Emotional Rescue*, Virgin Records, 1980 ; page 8: *Revolution Per Minute (The Art Record)*, Ronald Feldman Fine Arts, New York, 1982; page 9: Andy Warhol, *The Velvet Underground & Nico*, 1971; page 10: Yves Klein, *Conférence à la Sorbonne. 3 juin 1959*, CNAC, Paris, 1959; page 11: Joan La Barbara, *Tapesongs* (John Cage, J. La Barbara), Chiaroscuro Records, New York, 1977 ; page 13 : *Giorno Poetry Systems – Dial-A-Poem Poets, Totally Corrupt*, Giorno Poetry Systems records, New York, 1976; page 14: Joseph Beuys, *Ja Ja Ja Nee Nee*, Gabriele Mazzotta Editore, Milan, 1970; page 15: Roy Lichtenstein, *Bobby « O ». I Cry For You*, BMC Records, Belgique

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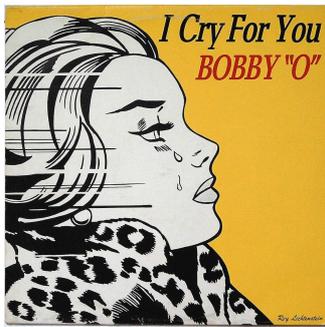
## Artists



**A** Roy Adzak, Vincenzo Agnetti, Josef Albers, Pierre Alechinsky, Alphonse Allais, Laurie Anderson, George Antheil, Eleanor Antin, Ian Anüll, Karel Appel, Ida Appelbroog, Hans Arp, Art & Language, Antonin Artaud, Robert Ashley, Conrad Atkinson, Christian Attersee, Oliver Augst, Ay-O **B** Eduard Bal, John Baldessari, Robert Barry, Antoine de Bary, Georg Baselitz, Jean-Michel Basquiat, Konrad Becker, Pierre Belouin, Burkhard Beins Harry Bertolia, Joseph Beuys, Peter Blake, Claus Böhmler, Jean-François Bory, Jean-Yves Bosseur, Pierre Boulez, Günter Brus, Mark Brus, George Brecht, Peter Brötzmann, Christel Brunet, Gavin Bryars, R. Buckmeister Fuller, Pavel Büchler, Chris Burden, William Burroughs, Sylvano Bussotti, Frieder Butzmann, James Lee Byars, David Byrne **C** JohnCage, John Cale, Augusto de Campos, Monty Cantsin, Captain Beefheart, Ernst Caramelle, Ulises Carrión, José Luis Castillejo, Jacques Charlier, Guiseppe Chiari, Henri Chopin, Francisco Clemente, Henning Christiansen, Philip Corner, Ricardo Cristobal **D** Salvador Dali, Hanne Darboven, Alan Davie, Douglas Davis, Paul De Vree, Antonio Dias, Otto Dix, Friedhelm Döhl, Jiri Georg Dokoupil, Tödliche Doris, Peter Downsbrough, Jack Drummond, Larry Dubin Jean Dubuffet, Marcel Duchamp, François Dufrêne, Janusz Dziubak **E** Brian EnoPéter Eötvös, Valie Export **F** Öyvind Fahlström, Harald Falkenhagen, Morton Feldman, Robert Filliou, Jud Fine, Günther Förg, Bill Fontana, Terry Fox, Michel François, Nicola Frangione, Robert Frank, Katharina Fritsch, Ellen Fullman **G** Claude Gauvreau, Jon Gibson, Allen Ginsberg, John Giorno, Philip Glass, Franz Graf, Rodney Graham, Brion Gysin, Peter Gordon, Ludwig Gosewitz, Lily Greenham **H** Richard Hamilton, Sten Hanson, Mary Harding, Keith Haring, Helen & Newton Harrison, Margaret Harrison, Raoul Hausmann, Jann Haworth, Bernard Heidsieck, Jon Hendricks, Juan Hidalgo, Dick Higgins, Hingstmartin, Shelley Hirsch, Damien Hirst **I** Dorothy Iannone, Isidore Isou **J** Ernst Jandl, Françoise Janicot, Horst Janssen, Sven-Åke Johansson, Alan Jones, Joe Jones, Marcello Jori, Asger Jorn, Rolf Julius **K** Mauricio Kagel, Thomas KapielskiAllan Kaprow, Lajos Kassák, Jack Kerouac, Yves Klein, Milan Knizak, Komar & Melamid, Christoph Korn, Takehisa Kosugi, Kraftwerk, Krzysztof Knittel, Peter Kowald, Piotr Kowalski, Jarosław Kozłowski, Ferdinand Kriwet, Barbara Kruger, Christina KubischThe Kuemmerling Trio **L** Joan La Barbara, Katalin Ladik, Laibach,



La Monte Young, Jacques Lasry, Zoltán Latinovits, Fernand Léger, John Lennon, Rainier Lericolais, Les Levine, Sol LeWitt, Roy Lichtenstein, György Ligeti, Bine Linden, Jacques Lizène, Robert Longo, Alvin Lucier, Markus Lüpertz, Toby Lurie **M** George Maciunas, Jackson Mac Low, Robert Mapplethorpe, Walter Marchetti, Christian Marclay, Friederike Mayröcker, Cildo Meirelles, Pierre Mercure, Minus Delta T, Joan Miró, Franz Mon, Meredith Monk, Charlotte Moorman, Otto Muehl **N** Al Neil, Carsten Nicolai, Hermann Nitsch, Jacques-Louis Nyst **O** Markus Oehlen Roman Opalka, Yoko Ono, Baudouin Oosterlynck Jens Peter Ostendorf, Hans Otte, Michael Otto **PQ** Nam June Paik, Charlemagne Palestine, Eduardo Paolozzi, Pas Paravant, Ivàn Patachich, A.R. Penck, The Persuasions, Raymond Pettibon, Arthur Pétronio, Tom Phillips, Michelangelo Pistoletto, Fabrizio Plessi, Serge Poliakoff, Zoltàn Pongràcz, Frederic Post, Richard Prince **R** Vladan Radovanovic, Godfried-Willem Raes, Arnulf Rainer, Lexis Ranaldo, Robert Rauschenberg, Tobias Rehberger, The Red Crayola, Lou Reed, Steve Reich, The Residents, Gerhard Richter, Clive Robertson, Ulrike Rosenbach, Theodor Ross, Martin Rosz, Mimmo Rotella, Björn Roth, Dieter Roth, Gerhard Rühm, Edward Ruscha, Reiner Ruthenbeck, Walter Ruttmann **S** Sarcastic Orgasm, Sarkis, Takaho Saito, Carles Santos, Erik Satie, Alberto Savinio, Hans Schabus, Janek Schaefer, Pierre Schaeffer, Edwin Schlossberg, Tomas Schmit, Dieter Schnebel, Conrad Schnitzler, Thomas Shannon, Roman Signer, Todd Siler, David Smyth, Snakefinger Michael Snow, Keith Sonnier, Andreas Stock, Karlheinz Stockhausen, André Stordeur, Ned Sublette, Sun Ra **TU** Takis, Antoni Tàpies, André Thomkins, Geile Tiere, Jean Tingu, Jean Toche, Roland Topor, Wolfgang Träger, David Tudor, Kärl Ucci **V** Karl Valentin, Edgard Varèse, Ben Vautier, Caetano Veloso, Màaté Victor, Wolf Vostell, Ger Van Elke **WX** Andy Warhol, Lawrence Weiner, Orson Welles, John White Monsti Wiener, Hannah Wilke, Alain Willaume, Emmett Williams, Péter Winkler, Adolf Woelfli Ror Wolf, Gil J. Wolman, Ivan Wyschnegradsky **Y Z** Ysbrant Marian Zazeela, Carolyn Zonailo, John Zorn



## the catalogue

On the occasion of the exhibition *Vinyl*, a catalogue has been published by the Neues Museum Weserburg Bremen and the Museu d'Art Contemporanei of Barcelona, 272 pages colour, illustrated, 27 x 19 cm

## related events

Parallel to this exhibition, *Face B*, a project by the Mexican artist, **Daniela Franco**, will include collaborations by different members of the cultural community (artists, writers, musicians, music labels, filmmakers...) with a special interest in music and its visual language. They will participate sharing their own record collections through screenings, D.J. sessions, graphic material and a website.

Daniela Franco has asked each of them to prepare a list of records based on a series of specific instructions. Throughout the exhibition *Vinyl*, these playlists, in their visual and musical form, will be available on the website of La maison rouge and shown on multiple screens.

Programme to be online at [www.lamaisonrouge.org](http://www.lamaisonrouge.org)

Every Thursday from 7:30 pm to 10 pm, D.J sessions will be held at the café at la maison rouge. Surrounded by the exhibition *Vinyl*, artists, journalists, record collectors, etc. will be invited to deejay from their own collections.

To complete this project, every month a limited edition triptych showing work from artists who use record covers as a platform for their work, will be available.

Daniela Franco was born in Mexico, she lives in Paris. She obtained a Fulbright Scholarship for an MFA at the San Francisco Art Institute in 1996. Her work has been awarded by the Rockefeller Foundation and the Fundación/Colección Jumex amongst others.

A main characteristic of her work is the collaboration with other disciplines (literature, music...). For several years she work on video, mainly on editing. Her videos use images and sounds from a poetical construction stand, for their form, euphony and rhythm, regardless of their meaning. Daniela Franco's most recent work is based, formally, in the orchestration of projects in collaboration with writers, musicians, architects, etc. And conceptually, in the creation of fictions through coincidences and the slight alteration of daily life.

## **presentation**



la maison rouge, a private, non-profit foundation, opened in June 2004 in Paris. Its purpose is to promote contemporary creation through a programme of three solo or thematic temporary exhibitions a year, certain of which are staged by independent curators.

La maison rouge was created on the initiative of Antoine de Galbert, an art collector and active figure on the French art scene. While Antoine de Galbert's own collection is not shown, the entire project is fashioned by his personality and outlook as a collector. Beginning with L'intime [Behind Closed Doors: the private life of collections], la maison rouge stages exhibitions on the theme of private collections and 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 2000 he chose to create a foundation as a means of both anchoring his commitment to contemporary creation and opening his collection to the public.

## **the building**

La maison rouge is installed in a renovated factory in the Bastille district of Paris, overlooking the Arsenal marina. The 2,500 square meters site, including 1,300 square meters of exhibition space, is centred around "la maison rouge" or red house. By naming the venue after this house, la maison rouge makes clear its vocation as a welcoming, convivial space where visitors can see exhibitions, attend lectures, enjoy a drink or explore the bookstore. The artist Jean-Michel Alberola (born in Paris in 1953) was commissioned for the interior design of the reception areas.

## the bookstore



la maison rouge has chosen Bookstorming, a specialist in contemporary art publications, for its bookstore at 10 bis, boulevard de la Bastille. Its selection of titles is regularly updated to reflect the current exhibitions at la maison rouge. It also stocks art DVDs and videos, publications on the latest developments in the contemporary art world, and proposes an important catalogue of out-of-print books and books by artists.

**Bookstorming, t. +33 (0)1 42 25 15 58**

## the restaurant



The restaurant's chef, Pascal Owczarek, proposes creative cuisine that is a fusion of classic dishes and world food. Open Tuesday from noon to 3pm and Wednesday to Sunday at the foundation's usual times. Brunch on Sunday. The menu changes with each exhibition.

**t. +33 (0)1 46 28 21 14, [mrcafe@lamaisonrouge.org](mailto:mrcafe@lamaisonrouge.org)**

**Offer : brunch + ticket for the exhibition : 24 €**

## les amis de la maison rouge



A non-profit organisation, les amis de la maison rouge is closely involved with and supports Antoine de Galbert's project. It contributes to reflection and debates on the theme of the private collection, organises activities to coincide with the exhibitions, and promotes la maison rouge among French and international audiences.

Membership from €90

t. +33 (0)1 40 01 94 38, [amis@lamaisonrouge.org](mailto:amis@lamaisonrouge.org)

## activities at la maison rouge

### the vestibule

Always attentive and open to creations by young artists, Antoine de Galbert created this openaccess space in 2006, showing new exhibitions every four to six weeks.

### the suite

The suite will open soon, pursuing the programming proposed by Sophie Delpoux\*: *les racontars de performance*.

Within the intimate setting of La Suite, two guests will tell the same story, each colouring it with their own experiences and concerns. Artists, choreographers, writers, historians and philosophers will take turns to create a live and living performance, restoring the power of the narrative to spark listeners' imagination.

\*Sophie Delpoux is an art historian and associate professor at the University of Paris Panthéon-Sorbonne. She has a particular interest in performance and its history. Sophie Delpoux has published articles on Valie Export, Otto Mühl, Dennis Oppenheim and Gina Pane, among others. She is currently writing an article on Chris Burden, and a monograph on Allan Kaprow.

Programme and dates on the website: [www.lamaisonrouge.org](http://www.lamaisonrouge.org)

### for children

#### *le mercredi, on goûte aux contes*

One Wednesday a month, a story-teller takes children aged from 4 to 11 on a journey into the land of imagination.

Story + snack: €7 for children and accompanying adults.

Lasts around 90 minutes

#### next storytimes:

March 10<sup>th</sup>, at 3 pm

April 7<sup>th</sup>, at 3 pm

May 5<sup>th</sup>, at 3 pm

Information and reservations: [stephaniemolinard@lamaisonrouge.org](mailto:stephaniemolinard@lamaisonrouge.org)

### guided tours

#### for individuals

Free guided tour of the exhibitions in French every Saturday and Sunday at 4 pm.

#### for groups

guided tours in French: €75

Visits are assured by students in history of art, specialized in contemporary art.

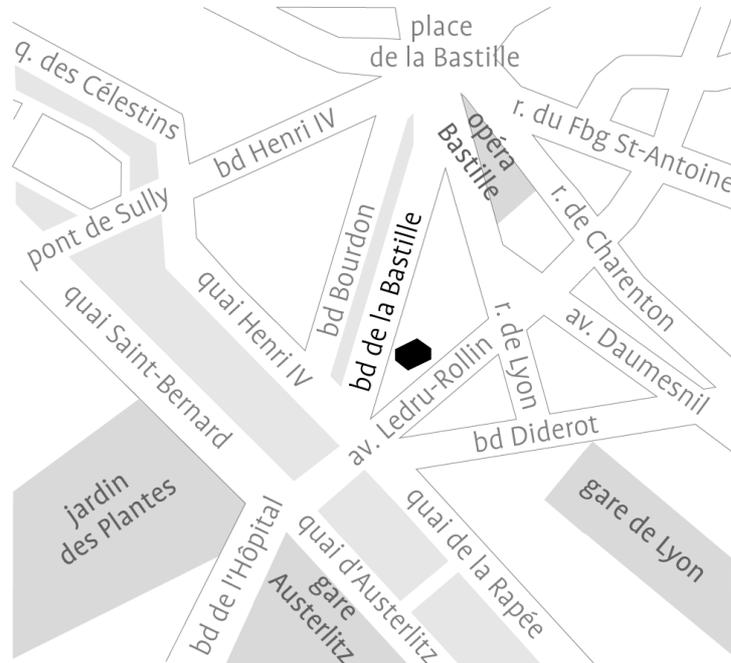
informations et reservations: Stéphanie Molinard, 01.40.01.92.79 ou

[stephaniemolinard@lamaisonrouge.org](mailto:stephaniemolinard@lamaisonrouge.org)

➤ Full programme and dates for activities are at [www.lamaisonrouge.org](http://www.lamaisonrouge.org)

# visiting informations

**la maison rouge is open** from Wednesday to Sunday, from 11 am to 19 pm  
late-night Thursday until 9 pm  
closed December 25th, January 1st and May 1st



## getting there

metro stations : Quai  
RER station : Gare  
bus : 20/29/91

## accessibility

the exhibition areas are accessible

## admission

full price: €7

concessions: €5 (13-18 years, students, full-time artists, and over-60s).

free: under-13s, the unemployed, 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 related events.