



Press Kit

from June 23rd to October 9th 2005

Arnulf Rainer and his collection of Art Brut

Berlinde de Bruyckere, *één* (« one »)

Gerda Steiner et Jörg Lenzlinger, the *meta-garden*

public preview :

Wednesday June 22nd 6 pm - 9pm

press preview :

Wednesday June 22nd 3 :30 pm - 6 pm in the artists.s presence

- meeting with Arnulf Rainer at 4 pm
- meeting with Berlinde de Bruyckere at 4 :30 pm
- meeting with Gerda Steiner et Jörg Lenzlinger at 5 pm

press contact

Claudine Colin Communication

Nathalie Marchal

5, rue Barbette . 75003 Paris

nathalie@claudinecolin.com

t : +33 (0)1 42 72 60 01

f : +33 (0)1 42 72 50 23

la maison rouge

fondation antoine de galbert

10 bd de la bastille . 75012 Paris

www.lamaisonrouge.org

info@lamaisonrouge.org

t : +33 (0)1 40 01 08 81

f : +33 (0)1 40 01 08 83

presentation

La maison rouge is a private non profit foundation whose purpose is to promote contemporary creation through a programme of temporary exhibitions, organized by independent curators.

Twice a year the foundation invites the public to discover major private collections of contemporary art. The rest of its programme is devoted to solo and thematic exhibitions.

From June 23rd to October 9th, la maison rouge presents three exhibitions:

Arnulf Rainer and his collection of Art Brut (Outsider Art)

Arnulf Rainer and his collection of art brut continue the series of exhibitions that la maison rouge devotes to private collections. After *L'intime, behind closed doors* and its extracts from fifteen private collections, then Central Station drawn from the collection of Harald Falckenberg, la maison rouge now invites the public to discover an artist's collection.

Berlinde de Bruyckere, één (« un »)

La maison rouge continues its cycle of solo exhibitions and invites the Flemish artist Berlinde de Bruyckere to show, for the first time in France, a group of recent sculptures and water colors.

meta garden, an installation by Gerda Steiner & Jörg Lenzlinger

Swiss artists Gerda Steiner and Jörg Lenzlinger commence a series of installations, each one purpose-made for the Patio of la maison rouge, an open-air space under climatic influence.

contents

p.3 Arnulf Rainer and his collection of art brut, press kit

List of the artists presented in the show

p.4 Conversation with Arnulf Rainer by Franz Kaiser (extracts)

p.5 Arnulf Rainer : biography

p.6 Franz W. Kaiser : short biography

a travelling exhibition

book

around the exhibition

p.7 Berlinde de Bruyckere, één (« Un »),

p.8 « LLLL », text by Harald Szeemann (extracts) published in the catalogue *één*,

p.9 Berlinde de Bruyckere : biography

book

p.10 meta garden, an installation by Gerda Steiner & Jörg Lenzlinger

Gerda Steiner & Jörg Lenzlinger : biography

p.11 photos

p.12 practical

Arnulf Rainer and his collection of art brut

curated by Franz Kaiser

Arnulf Rainer* and his collection of art brut continues the series of exhibitions that la maison rouge is devoting to private collections. After *L'intime, behind closed doors* and its extracts from some fifteen private collections, and *Central Station* drawn from the collection of Hamburg's Harald Falckenberg, la maison rouge now invites the public to discover an artist's collection.

A prominent figure on the Austrian and international art scene, since the 1950s Arnulf Rainer has centred his work around existing images: reproductions, photos, his own drawings, and works by other artists including the greatest names in art history.

A distinctive working method, this process of appropriation and accumulation overflows into the collection of works by the mentally ill, mediums and outsiders that Arnulf Rainer began in 1963. This collection of art brut – which in 1972 Roger Cardinal translated as "outsider art" – now extends to over 2,000 works, mostly on paper.

This collection stands out in that it was conceived at a time when art brut interested only a handful of psychiatric doctors – introduced to art brut through pioneering studies by Doctors Walter Morgenthaler and Hans Prinzhorn in the 1920s - or enlightened enthusiasts such as André Breton, Max Ernst, Paul Klee, and most importantly Jean Dubuffet who devised the theory of art brut and was one of its first collectors.

Arnulf Rainer is a precursor, preceding by several decades the mounting interest among collectors and the public for art brut. The fascination of this collection lies also in the captivating personality of its creator, a great twentieth-century artist.

Many of the works in Arnulf Rainer's collection were discovered in Eastern Europe and certain artists are still unknown to experts. Others have gained prominence (including Louis Soutter, Johann Hauser and Wolfgang Hueber) and their works are part of the renowned Lausanne and Villeneuve d'Ascq collections, and that of Bruno Decharme in Paris. Arnulf Rainer's collection thus enhances and adds to our knowledge of art brut.

The exhibition sets out to reveal the invisible connections between Rainer's own work and the works in his collection, and to raise a question: how can a contemporary artist be drawn to expressions that are devoid of self-censorship and which lie beyond the boundaries of art history, and why collect them?

This exhibition of over 300 pieces, most of which have never before seen outside the artist's studio, presents Rainer's own work on the representation of madness alongside works from his collection of art brut.

List of the artists presented in the show

Gerhard Altenbourg, Aurel, Josef Bachler, Karl Burkhard, Aloïse Corbaz, Fernand Desmoulin, Anton Dobay, Christian Dobringer, Gaston Duf, Mestan Enver, Alois Fischbach, Johann Fischer, Franz Gableck, Willem van Genk, Pietro Ghizzardi, Madge Gill, Johann Gittenberger, Goldberg, Ted Gordon (Harold Theodor Gordon, dit), Johann Hauser, Margarethe Held, Herbert, Gerhard Hirsch, Rudolf Horacek, Wolfgang Hueber, Jozef Jantos, Franz Kamlander, Karl, Kastera, Franz Kernbeis, Helmut Kepplinger, Kolar, Fritz Koller, Johann Korec, Kreschl, R. Lang, Gustav Leiß, LGb, L. L., Leopold Domenico, I. F. S. Maly, Alois Maratz, Emilie Mediz-Pelikan, Max, Wolfgang Mösenbacher, Nikifor, Jean Pous, James Price, Otto Prinz, Jean Radovic, Max Raffler, Heinrich Reisenbauer, Anton Scharf, Johann Scheiböck, Bruno Schleinstein, Arnold Schmidt, Hiltraud Schmidt, Phillip Schöpke, Friedrich Schröder-Sonnenstern, Sava Sekulic, Louis Soutter, Erika Staudinger, Wolfgang Steiner, Theo, Miroslav Tichy, Oswald Tschirtner, August Walla, Alfred Wallis, Scottie Wilson (Louis Freeman, dit), Adolf Wölfli, Vacclav Zak, Anna Zemánkov.

Conversation with Arnulf Rainer by Franz W. Kaiser, at Vornbach, 1 November 2004 (extracts)

Franz-W. Kaiser: *Herr Rainer, you are both an artist and a collector, and you sometimes draw over the works you collect. Your collection of Outsider Art is especially renowned. What significance does it have for your artistic work? Is it a source of inspiration for you?*

Arnulf Rainer: Sometimes you do find a vein, some kind of inspiration in art by other people. When it has something about it, that can make you want to collect it, but it can also inspire you as an artist. You can't tell. You live in different time frames. Sometimes it doesn't lead to anything. Sometimes, something does come out of it.

FWK: *In those days there still wasn't a market for that kind of piece.*

AR: No, no. They were documents that were part of the history of the illness. But in her book, Doctor Jakob was already writing about them as works of art. They are all small format drawing, because they have to fit into the patients' files. It's the same in the Prinzhorn Collection, the most famous example.¹ I found some very good stuff, and so there are also some things of mine in that institution's collection – well, unless someone has appropriated them in the meantime. They have invited me to do an exhibition. I'm going there next week. I am hoping to find something in their files, which go back to 1910. Anyway, my collection really began with Eastern Europe, and then of course there was the Gugging clinic and my relations with the doctor Leo Navratil, whom I advised.

FWK: I tend to interpret your work from that time as an attempt to appropriate, to mimetically assimilate the state of madness.

AR: Quite right.

FWK: *So originally it was more a matter of gathering material, documentation, and the drawings were a part of that? But there were also photos, case histories, descriptions of the pathologies...*

AR: I didn't have access to the written documents or the photographs. That kind of document stayed in the archives. The managers weren't allowed to give them away. I did see a few of them, though. I used a photo as a poster for the *Galerie nächst St. Stephan*, a green poster (Ill. 1). In 1969 I put on my first "Art Brut" exhibition there. I sent the poster to Dubuffet and, to my great surprise, he replied. He thought the images in the poster were marvellous, but he forbade me to call them "Art Brut." Naturally, I was really shocked. The notion of "Art Brut" was already probably quite a cliché by then. Still, I suppose I can understand Dubuffet's position, even though it wasn't tenable in the long run. I respected it, anyway, and I called this art *Outsider Art*.

FWK: *That English translation of "Art Brut" is usually attributed to Roger Cardinal.*

AR: Yes, but when was that?

FWK: *The early 1970s.² Before that, I think, interest in that kind of art was more documentary.*

AR: Still, there was an aesthetic and graphic attraction.

¹ The Prinzhorn Collection, which can be seen at the psychiatric clinic at Heidelberg University, Germany, is named after a pioneering doctor who viewed this pathological art in both aesthetic and scientific terms. Hans Prinzhorn (1866–1933) was made famous by his book *Bildnerei der Geisteskranken* in 1922.

² Roger Cardinal, *Outsider Art*, New York: Draeger, 1973.

Arnulf Rainer : biography

born in 1929 in Baden (Austria), lives and works in Vienna, Enzenkirchen and Vornbach-sur-Inn.

- 1947** First exhibition to international contemporary art,
- 1948** Discovers Surrealist theories, which have considerable influence on his work
- 1949** Graduates from school in Villach. Accepted by the “ Hochschule für Angewandte Kunst“, Vienna. After a dispute with a teacher on the first day, Rainer leaves the institution.
- 1950/51** Meets Ernst Fuchs, Anton Lehmden and Arik Brauer, as well as Wolfgang Hollegga and Joseph Mikl. These artists form the Hundsgroupe (Dog's group). At the opening of an exhibition, Rainer insults the audience. Travels to Paris, visits André Breton and is disappointed by the Surrealist style. Is impressed, however, by the exhibition “*Véhémences Confrontées*” at the Gallery Nina Dausset in which de Kooning, Mathieu, Pollock and Riopelle are represented. Seeks new approaches to painting (works with eyes closed, automatic paintings)
- 1953** Begins his best-known works, the “*Übermalungen*” (*Overpaintings*) series, in which he covers paintings by himself and other artists with coats of monochrome paint. Publishes “*La peinture pour quitter la peinture*”.
First photographs that announce his future study on the body.
- 1956/57** Publishes « *Perspectives de l'anéantissement* » with Kudronosky.
Paints monochromes, mostly black, called NNN. Publishes “Architecture avec mains” with Prachensky.
- 1958/63** Searches new forms, creates these through automatic drawings. Sam Francis, Emilio Vedova, Mathieu and Victor Vasarely volunteer to contribute paintings for Rainer to paint over. Creates the “Pintorarium” with Fuchs and Hundertwasser.
- 1960** Participates in *Monochrome Malerei* exhibition at Städtisches Museum, Leverkusen, with Fontana, Manzoni, Klein, Rothko, Geyger, Girke.
- 1961** Rainer is condemned for having painted over with black the work of Helga Schoepfenstedt.
Participates in *Comparaisons* exhibition at MNAM, Paris.
- 1964/66** Begins experiments with hallucinatory drugs.
- 1967/68** Publishes “Bruit de folie”. Painting on bodies that lead to his first “Face Farce”.
Increasingly explores various aspects of body language ; poses for photographs of himself on which he draws to emphasize certain expressions. Uses documentary photographs on corporal language of psychotics.
- 1973** Makes gestural Handmalerei (Hand Paintings) and Fingermalerei (Finger Paintings).
- 1975** Series « *l'art sur l'art* », in which Rainer works on photographs of Zanetti, Vinci, Van Gogh works...
The “Face Farce” are shown in the Galerie Stadler in Paris.
- 1978** Participates in Venice Biennale.
- 1980** His work is shown at Documtena 7 in Kassel, at Stedelijk Museum in Amsterdam, at the Whitechapel of London, at the Walker Art Center of Mineapolis and at the 2nd Symposium of Art Performance in Lyon.
- 1981** Appointed professor at the Beaux-Arts Academy of Vienna and Berlin.
- 1982/83** Completes Hiroshima series, drawings on photographs of the destroyed city. The serie is shown in seventeen European Museums.
- 1984** Retrospective in MNAM, Paris
- 1989/90** Retrospective at the S.R. Gugenheim of New York, at the MoCA of Chicago, at the Historic Museum of Vienna, at the Castello of Rivoli and at the Gemeente Museum of La Haye.

- 1996** Serie of illustrations on the Bible
- 1999/01** Retrospective at the Stedelijk Museum of Amsterdam, at the Kunstforum of Vienna and at the **Modern Gallery of Art of Bologna. Serie on Caspar David Friedrich work.**
- 2003/04** Receives the prestigious *Rhenus-Kunstpreis* prize for his entire work. Shows at the National Museum, Musée National, Message Biblique Marc Chagall in Nice.

Franz-W. Kaiser, curator of the exhibition : short biography

After studying art history and philosophy at Kassel University (Germany), he helped staged numerous exhibitions in Europe, including *Documenta 7* (Kassel, 1982), the inaugural exhibition at the *Castello di Rivoli* (Turin, 1984), and the tenth *Paris Biennial* (La Grande Halle de la Villette, 1985).

In 1985 he was appointed conservator at the *New Villeurbanne Museum*.

Between 1986 and 1989 he programmed exhibitions at *Le Magasin, National Centre for Contemporary Art* in Grenoble, including "Arnulf Rainer, metaphors of death" (1987).

He is director of exhibitions at the *Gemeentemuseum* in The Hague since 1989.

a travelling exhibition

This exhibition initiated by la maison rouge will travel to the Gemeente Museum in The Hague (Netherlands) in winter 2005, then in spring 2006 to the Dhondt Daenens Museum in Deurle (Belgium) and to the Dr Guislain Museum in Ghent (Belgium) .

Catalogue

la maison rouge produces a catalogue for each of the collections it shows.

This series, *privées*, is published in association with Fage edition. *Arnulf Rainer and his collection of art brut* is the third in the series.

272 illustrated pages in French and English with texts by Roger Cardinal, Franz Kaiser and Bernard Vouilloux, and an interview with Arnulf Rainer. € 30.

around the exhibition

Thursday September 15th, 2005 at 7 p.m. : conference by Bruno Decharme , art brut collector, film director and manager of the gallery abcd (Montreuil).

Thursday September 29th 2005, at 7 p.m. : conference by Joëlle Pijaudier, director and curator of the Modern Art Museum of Villeneuve d'Asq which owns the collection of Art Brut L'Aracine.

Berlinde de Bruyckere, *Eén* (« Un »)

la maison rouge continues its cycle of solo exhibitions and invites the Flemish artist Berlinde de Bruyckere to show, for the first time in France, a group of recent sculptures and paintings.

After first showing at the De Pont Museum of Contemporary Art in Tilburg (Netherlands), *Eén* travels to la maison rouge with a group of seven sculptures and three series of watercolours, all post 2000.

Berlinde de Bruyckere's work is powerfully evocative.

Whether the human body or that of a horse, her animal of choice, her work is consistently and profoundly expressive.

Female forms stand buried under blankets or beneath a trailing horsehair mane, horses hang from trees, vegetation is wrapped in strips of wool: Berlinde de Bruyckere's sculptures address questions about the body, seen as the point where suffering and desire meet.

These hybrid forms, human and animal, emerge from a fusion and contortion of bodies.

Berlinde de Bruyckere mixes wax with pigments to recreate a skin-like texture, fashions new bodies from horse hides, and sews old toys to threadbare blankets. Tables, trestles and used furniture serve as pedestals for her sculptures: to see such household objects combined with these bodies heightens the spectator's discomfort.

The artist has only recently, since 2004, turned to the male body through the model Jelle Luipaard, a figure seemingly straight out of medieval iconography. Two new sculptures will be shown at this exhibition. Both of them suggest crucifixion as depicted in Flemish Gothic scenes of Passion.

Berlinde de Bruyckere's sculptures are fascinating in their dualism; death and suffering are clearly present in each of her works, yet always combined with the softness of the materials, a possible rebirth, and a fusion of beings.

LLLL *

text by Harald Szeemann (extracts) published in the catalogue *één*, (ed. Gli Ori, Prato, 2005)

[...] It is no coincidence that in her previous monograph** De Bruyckere collects documents that have inspired her, documents that bear witness to the suffering of this earth's creatures. The images, however, have been chosen for their visual and plastic qualities.

[...] Horses in the slaughter-house, well-hung. Hungry hordes of refugees marching by Scenes of war.

[...] In the middle, in colour : the crucifer. This is the twentieth and twenty-first century, with its horrors and misery.[...] In first instance, Berlinde De Bruyckere is a sculptor, obsessed with the physical world.

[...] near the end of the 1980s and in the early 1990s the artist created a sort of cages or isolation cells, which she then covered and hid with blankets. These works still let us presume the presence of the body. The large installations were created for the other sex : *I Never Promised You a Rose Garden*. Constructions with baskets and walls made from blocks of ice with petals frozen into them speak a more explicit language, are more based on her own experiences [...]

For Berlinde De Bruyckere it is all about the body [...] she therefore hides the face of her sculptures with colourful blankets or under a thick mop of hair and all energy is needed for the stance of the standing or crouching body. What we are confronted with are the basic positions and states of the body (waking, sitting, sleeping), contact with others (speaking), the pose of the body in water (a fresh perspective on the Ophelia theme; a line-up of washtubs that reminds of women's labour). But trees, too, the artist transforms into a body. She covers them with organic matter, nestles herself at their feet.

[...] Berlinde De Bruyckere is a Flemish artist. In *In Flanders Fields*, she calls the particularly tragic bodies of horses that shout her love of the horse and her anger at what people do to it: anaesthetized horses in the animal clinic, bodies of horses in blank museum spaces resembling a slaughterhouse, horses hurled between groups of trees (photographs taken during the First World War), slaughtered horses hanging from branches, waiting to be gutted. These are images that cannot fail to move us.

[...] The most recent sculptures are inspired by scenes of the Crucifixion. These wax figures are headless – but the contorted body is extremely expressive. [...] Berlinde De Bruyckere presents her bodies as the contorted body of Christ crucified, with elongated, emaciated limbs, headless, but with particular attention to the feet and toes. In the twentieth century figurative sculpture aimed at eradicating the pictorial features of the body [...] or, alternatively, simplifying them or hiding them by turning the body towards the floor (cf. Constant Permeke's *Liggend naakt* [Reclining Nude]). It therefore comes as a surprise that De Bruyckere dares to reverse this development, blowing-up malformation to sculptural proportions.

The artist joins the fractures between the anatomically disproportionate body parts with wax. But her work is unrelated to the Baroque wax models and those of doctors' surgeries: De Bruyckere does not cast figures, but sculptures them.

[...] Being acephalous guarantees that the sculptures will last forever, the wax lets them briefly become one. The act of love as an act of redemption and the fulfilment of the lonely figure on the cross. Who can think of a more intense and beautiful representation of redemption through suffering ?

* « LLLL » means «Leiden durch Lust, Lust durch Leiden» (Suffering by Desire, Desire by Suffering).

** Monograph Berlinde De Bruyckere published with reference to the exhibition in Caermersklooster, Gand, Provincie Oost-Vlaanderen, 2002.

Berlinde de Bruyckere : biography

born in 1964 in Ghent where she lives and works.

solo exhibitions (selection)

- 2005** *Eén*, De Pont Museum Voor Hedendaagse Kunst, Tilburg (Netherlands)
- 2004** Hauser & Wirth, Zürich (Switzerland)
- 2003** Galleria Continua, San Gimignano (Italy)
- 2002** Galerie CD, Tielt (Belgium)
Caermesklooster – Provinciaal Centrum voor Kunst en Cultuur, Ghent (Belgium)
- 2001** *en alles is aanéén-genaaid*, MuHKA, Antwerp (Belgium)
Aanéén-gegroeid, de Brakke Grond, Amsterdam (Netherlands)
- 2000** *POTEN, poten zulen bomen worden*, Park ter Beuken, Lokeren (Belgium)
In Flanders Fields, In Flanders Fields Museum, Ypres (Belgium)
Aanéén-genaaid, De Pont Museum Voor Hedendaagse Kunst, Tilburg (Netherlands)

group exhibitions (selection)

- 2006** *Ademen en versittiken*, Museum voor Schone Kunsten, Antwerp (Belgium)
- 2005** *La Belgique visionnaire*, Bozar, Brussels (Belgium)
Theorema, une collection privée en Italie, Lambert Collection, Avignon (France)
Springtime, ICA, Philadelphia (United States)
Neue Akzente Kunst aus Flandern und den Niederlanden, Kunst Palace, Düsseldorf (Germany)
La Dona Arbre, Fondazione Girona (Spain)
- 2004** Non Toccare Donna-Bianca – Arte Contemporanea fra diversità e liberazione, Fondazione Sandretto Re Rebaudengo, Turin (Italy)
Animals, Haunch of Venison, London (United Kingdom)
- 2003** 50th Venice Biennial, Italian Pavilion, Venice (Italy)
Maria Magdalena, Museum voor Schone Kunsten, Ghent (Belgium)
Europe Exists, Museum of Contemporary Art, Thessaloniki (Greece)

Catalogue

A catalogue, published by Gli Ori, Prato (Italy), accompanies the *Eén* exhibition at the De Pont Museum of Contemporary Art (22.01.2005 – 29.05.2005) and at la maison rouge.

Texts by Barbara Baert and Harald Szeemann.

French or English 138 pages, €50.

The meta garden, an installation by Gerda Steiner & Jörg Lenzlinger

Young Swiss artists Gerda Steiner and Jörg Lenzlinger commence a series of installations, each one purpose-made for the patio at la maison rouge, an open-air space under climatic influence.

meta garden by Gerda Steiner and Jörg Lenzlinger truly is a work in progress. It is made from natural and artificial plants, crystals, and miscellaneous objects gathered by the artists during their numerous world travels, or picked up for the occasion in Paris.

This recreated biodiversity will, for the duration of the exhibition, slowly take over the patio.

Sensitive to modern-day environmental issues, like sorcerer's apprentices these artist-gardeners propose a futuristic and hybrid landscape. Theirs is a poetic vision, tinged with cynicism and a large dose of humour.

This installation at la maison rouge returns to themes which the artists have already explored.

Writing last March about *les envahisseurs* (the invaders), an installation inside a container shown at a series of Genevan venues and whose ideas spill over into *meta garden*: "we aren't seeking to create a laboratory approach. The driving element is our fascination as we discover the forces of growth within a complex and chaotic diversity."

"How do all these elements grow? Together? In opposition? What kind of strategies emerge? What kind of friendships are formed? How might they lack consideration? What density can a living entity bear?"

statement of intent

"The biodiversity of colorful junk meets the biodiversity of brilliant exclusivity. Growing and decomposing structures live in the same territories hand in hand. Values dissolve. A dense vegetation after the big crash! Aloe vera grows near a used motor oil lake with a mushroom island. Creepers climb up a salad cable. Roots turn into tubes. Dead rose branches start flowering, bones all over..... Sprouts shooting out of broken chemistry glasses. A boxwood tree forgotten to cut back with a plastic bottlebird house on top. In a grotto of computer trash a crystal fountain is sparkling and extending its empire. A dog shit termite hill under cover with an orchid on top. A dry cactus fetish with flour balls. A altar for lost umbrellas supports tomatoes. Huge microbes and inflatable rocks. Plastic cabbage and mother in law tongues..."

Wholemeal bread for the brain and candy roses for the eyes. Lots of weeds grow apace! Moments of attraction alternate with moments of rejection.

Uster, Gerda Steiner & Jörg Lenzlinger, march 2004

exhibitions (selection)

born in 1967 in Esttswil and in 1964 in Uster, live and work in Uster (Switzerland).

they are represented by Galleria Nicola Fornello, Prato and Turin, and by Galerie Stampa, Basel. Collaboration since 1997.

2004 *Whale Balance*, Watari-um, Tokyo

The Invaders, Conservatoire et Jardin Botanique, Musée d'Histoire des Sciences, Geneva.

Wunelbehandlung, Museum Tel Aviv

Brainforest, 21st Century Museum, Kanagawa

La Fuente de la Juventud, La Cartuja, Sevilla Biennial

2003 How the Walrus got to Madrid (Cómo llegó la morsa a Madrid), Casa Encendida, Madrid.

Falling Garden (Giardino calante), Chiesa Santa Stae, Venice Biennial.

Wucher, Kunsthaus Aaran

Schlonneitsfehler + Goldgruben, St Gall

2002 *The Homeland Machine (Die Heimatmaschine)* Arteplage Morat, Expo 02, Switzerland

Der Tag nach der Kiesgrube, Gallery Stampa, Art unlimited Bâle

Schlafende Samen, Bourse fédérale, Bâle
Publics affairs, Kunsthaus Zürich
Biosphere 3, Altdorf

Practical



La maison rouge

10 boulevard Bastille

75012 Paris

info@lamaisonrouge.org

t : +33(0)1 40 01 08 81

f : +33(0)1 40 01 08 83

getting there

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

RER : Gare de Lyon

bus : 20/29 or 91

accessibility

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

opening hours

Wednesday to Sunday 11 a.m. to p.m.

Late night Thursday until 9 p.m.

Closed December 25th, January 1st and May 1st.

admission

full price : 6,50 euros

concessions : 4,50 euros (13-18 years, students, full-time artists, and over-60s)

free : under-13s, the unemployed, companions of disabled visitors, members of ICOM and amis de la maison rouge.

Annual pass

Full price : 22 euros

concessions : 14 euros

Free and unlimited admission to the exhibitions

Free or reduced rate admission to related cultural events.

Guides tours

Free guided tour every Saturday and Sunday (exhibition's ticket holders).

