EXHIBITIONS

JEAN-MICHEL BASQUIAT

EGON SCHIELE

From 3 October 2018
to 14 January 2019



FONDATION LOUIS VUITTON

Press kit

8 AVENUE DU MAHATMA GANDHI, BOIS DE BOULOGNE, PARIS

#FondationLouisVuitton

Fondation Louis Vuitton Programme

Summer 2018 - Spring 2019

I – Autumn 2018

Egon Schiele (**1890-1918**)
Jean-Michel Basquiat (**1960-1988**)

II – Spring 2019

The Courtauld Collection.
A Vision for Impressionism

III – Current display

In Tune with the World.
A new selection from our Collection

I – Autumn 2018

Egon Schiele - Jean-Michel Basquiat

October 3rd 2018 - January 14th 2019

Preamble

From opposite ends of the 20th century, and opposite sides of the world, the lives and works of **Egon Schiele** and **Jean-Michel Basquiat** are fascinating for their fleetingness and their intensity. Both died aged 28. In under a decade, they became major figures in the art of their century. They are linked by their destiny and their fortune, that of a short-lived body of work, the impact and permanency of which have few equals.

Their formidable output can be explained by their passion for life which today, in the 21st century, has made them real "icons" for new generations. The vital necessity of art is the main element in these two exceptional bodies of work.

"I will get to a point where one will be alarmed by the greatness of each of my 'living' works", wrote **Schiele**. Breaking with the academic system, he rejected previous models. For him "there is no modern art, but rather there is only one art that is eternal"*****.

For its part, the work of **Jean-Michel Basquiat**, first painted on walls, cannot be understood separately from the protest which animates it, the will to disrupt the established order and escape from canons and hierarchies. "Royalty, heroism and the streets" were **Basquiat**'s subjects for his art. Presented separately in two different sequences, these exhibitions respect the specific context of each body of work, two moments which were as rich as they were different from each other.

For **Schiele**, the moment is Vienna in 1900, the capital of the Austro-Hungarian empire, a leading centre of intellectual and artistic life marked by the Secession, the *jugendstil* and the birth of an effervescent intellectual and artistic modernity. For **Basquiat**, New York in the early 1980s, with the vitality of its underground scene, urban downtown culture, and questions relative to art and identity.

In their uniqueness, these two presentations are in line with one of the Collection's four themes: the subjective and expressionist vision of the artist. As Suzanne Pagé remarked, *"Through the permanency of the portrayals, the two exceptionally intense bodies of work dazzlingly and irreducibly translate a deep and deeply incarnated distress, by means of a particularly striking line. With* ***Schiele****, a distorted and tortured line raises worrying questions and dares to express crude sexuality by way of implacable introspection and the harsh gaze he trains on himself and on his models, with whom he identified. The premonition of tragedy is everywhere.*

***** "Lettre à Leopold Czihaczek", *Je peins la lumière qui vient de tous les corps. Lettres et Poèmes radieux issus des plus sombres tourments du peintre viennois Egon Schiele*, Agone Editions, 2016, p. 48-49.

*With **Basquiat**, a line infused with youthful impetus and carried by real rage aims to impose the presence of the black figure, following the artist's painful realisation of its absence in the world of art, and particularly in museums".*

With **Egon Schiele**, it is the first time that the Fondation Louis Vuitton has dedicated a monograph to an "historical" artist. It is also the first time that it has hosted a exhibition of this size devoted to a single artist, **Jean-Michel Basquiat**, a strong presence in the collection. The Fondation thereby reiterates its will to anchor its commitment to current creation in a historical perspective.

A - Egon Schiele (1890-1918)

Egon Schiele's work is indissociable from the Viennese spirit of the early 20th century. In just a few years, his drawing emerged as one of the peaks of expressionism. At odds with the Academy, which he entered precociously, he founded the Neukunstgruppe in 1909 and, thanks to **Gustav Klimt**, discovered the work of **Van Gogh**, **Munch** and **Toorop**.

From 1911, in relative isolation, he concentrated on his own work, which is fascinating for the distortion of bodies it depicts, the introspection, the frontal expression of desire and the tragic feeling of life. Before he was struck down by Spanish influenza in 1918, the artist had created some three hundred paintings and several thousand drawings over the course of ten years.

As the first monograph of **Schiele** in Paris for 25 years, the exhibition includes works of the highest order, such as *"Self-Portrait with a Chinese Lantern"* (1912), on loan from the Leopold Museum (Vienna), *"Pregnant Woman and Death"* (1911), from the Národní gallery (Poland), *"Portrait of the Artist's Wife Seated, Holding Her Right Leg"* (1917) from the Morgan Library & Museum (New York), *"Standing Nude with Blue Sheet"* (1914) from the Germanisches Nationalmuseum, Nuremberg, *"Seated Male Nude"* (1910) from the Neue Galerie New York, and *"Self-Portrait"* (1912) from the National Gallery of Art, Washington.

The exhibition brings together some 120 works - drawings, gouaches, and paintings - over more than 600m2, in the pool-level galleries *(Gallery 1)*. It is organised chronologically across four rooms, following the concept of line and its development in the artist's work. Dieter Buchhart explains his choice in this way: *"Very few artists have approached line and drawing with the same virtuosity and intensity as Schiele. [...] By evolving from the ornamental line towards the expressionist line, combined, in three dimensions, fragmented and amputated, he enabled a borderline dissonant and divergent experience of the line as a sign of human existence."*

The exhibition's four chapters are entitled:
The Ornamental Line (1908-1909) ; The Existential Line of Expressionism (1910-1911), The Physical Balance of the Combined Line at the Dawn of the First World War (1912-1914), and The Amputated, Fragmented Line during the War Years (1915-1918).

- The Ornamental Line brings together works inspired by the *jugendstil*, full of fluidity, which refer to the discovery of the work of **Gustav Klimt**, who played a major role in his development.

- The Existential Line of Expressionism is indissociable from the artist's most expressionist works and his angular and contorted portraits and self-portraits, which are sensual and vibrant, enlivened by touches of pure colour.

- The Physical Balance of the Combined Line at the Dawn of the First World War, from the years before the first global conflict, convey the premonitory fear of war. This group of work is contemporary to, or immediately followed, the artist's brief period of imprisonment in 1912 in Neulenbach, following accusations of indecency. It is characterised by a less sinuous line and a flatness of drawing which partially frees itself from the former dissonance.

- The Amputated, Fragmented Line during the War Years denotes a significant change: the introduction of formation in the representations of the body. The bodily postures are also more familiar, less aggressive.

Visuals available for the press



Egon Schiele
***Portrait of Doctor X**, 1910*

Black pastel and watercolour on paper
39.7 x 29.3 cm
Wadsworth Atheneum Museum of Art, Hartford, CT.
The Ella Gallup Sumner and Mary Catlin
Summer Collection Fund
Picture: © Allen Phillips / Wadsworth Athemuseum



Egon Schiele
***Seated Semi-Nude with Hat and Purple Stockings (Gerti)**, 1910*

Black crayon, gouache and watercolour on paper
44.9 × 31.7 cm
Private Collection. Courtesy W&K -
Wienerroither & Kohlbacher



Egon Schiele
***Standing Female Nude with Blue Cloth**, 1914*

Opaque colour, watercolour, graphite on vellum paper
48.3 x 32.2 cm
Germanisches Nationalmuseum, Nürnberg



Egon Schiele
***Seated Male Nude, Back View**, 1910*

Watercolour, gouache and black crayon on paper
43.8 x 31.1 cm
Neue Galerie New York. Gift of the Serge and Vally Sabarsky Foundation, Inc.
Picture: © Hulya Kolabas for Neue Galerie New York



Egon Schiele
***Self-Portrait, Head**, 1910*

Gouache, watercolour, and charcoal on paper
42.6 x 29.6 cm
Collection of Ömer Koç
Picture: © Hadiye Cangökçe



Egon Schiele
***Self-Portrait with Peacock Waistcoat, Standing**, 1911*

Gouache, watercolour, and black crayon on paper, mounted on cardboard
51.5 x 34.5 cm
Collection of Ernst Ploil, Vienna



Egon Schiele
***The Blind Woman**, 1911*

Gouache, watercolour and pencil on paper
48 x 32 cm
Museum Ulm
Picture: © Mario Gastinger, München



Egon Schiele
***Moa**, 1911*

Gouache, watercolour and pencil on paper
48 x 31 cm
Private Collection, London
Picture: © Mathias Kessler, 2017



Egon Schiele
***Female Nude with White Border**, 1911*

Gouache and pencil on paper
44 x 28.5 cm
Collection of Johan H. Andresen
Picture: © Christian Øen



Egon Schiele
***Reclining Nude Girl in Striped Smock**, 1911*

Pencil and watercolour on paper
44.3 x 30.6 cm
Private Collection. Courtesy Kunsthandel
Giese & Schweiger, Vienna

Egon Schiele
***Self-Portrait with Chinese Lantern Plant**, 1912*

Oil and opaque colour on wood
32.2 x 39.8 cm
Leopold Museum, Vienna
Picture: © Fotografie Leopold Museum, Vienna





Egon Schiele
***Self-Portrait**, 1912*

Watercolor over graphite on light brown wove japan paper
34.9 x 25.4 cm
National Gallery of Art, Washington, Gift of Hildegard Bachert in memory of Otto Kallir, 1997



Egon Schiele
***Standing Man**, 1913*

Gouache, watercolour and pencil on paper
48.1 x 31.8 cm
Collection of Ömer Koç
Picture: © Hadiye Cangökçe



Egon Schiele
***Striding Torso in Green Blouse**, 1913*

Gouache, watercolour, crayon and pencil on paper
48 x 31 cm
Private Collection
Picture: © akg-images / Erich Lessing



Egon Schiele
***Portrait of Trude Engel**, 1911-1913*

Oil on canvas
100 x 100 cm
LENTOS Kunstmuseum Linz
Picture: © Reinhard Haider



Egon Schiele
***Self Portrait with Model (fragment)**, 1913*

Oil on canvas
70.5 x 241.2 cm
Collection of Ömer Koç
© Hadiye Cangokce

Egon Schiele
***Autumn Sun (Sunflowers)**, 1914*

Oil on canvas
100 x 120.5 cm
Private Collection, courtesy Eykyn Maclean





Egon Schiele
***Self-Portrait**, 1914*

Gouache, watercolour and pencil on paper
47 x 30.6 cm
Collection of Ömer Koç
Picture: © Hadiye Cangókçe



Egon Schiele
***Reclining Woman with Blonde Hair**, 1914*

Transparent and opaque watercolour over graphite on paper
31.7 x 48.5 cm
The Baltimore Museum of Art. Fanny B. Thalheimer Memorial Fund, and Friends of Art Fund
Picture: © Mitro Hood

Egon Schiele
***Woman with Mirror**, 1915*

Gouache and pencil on paper
49.6 x 32.5 cm
Tel Aviv Museum of Art, ca. 1953
Picture: © Elad Sarig





Egon Schiele
***Standing Nude with a Patterned Robe**, 1917*

Gouache and black crayon on buff paper
29.3 x 45.9 cm
National Gallery of Art, Washington. Gift of The Robert and Mary M. Looker Family Collection, 2016



Egon Schiele
***Lovers**, 1918 (unfinished)*

Oil on canvas
155 x 210 cm
Leopold, Private Collection

B - Jean-Michel Basquiat (1960-1988)

The work of **Jean-Michel Basquiat**, one of the most significant painters of the 20th century, is spread over four levels of Frank Gehry's building. The exhibition covers the painter's whole career, from 1980 to 1988, focusing on 120 defining works. With the *Heads* from 1981-1982, gathered for the first time here, and the presentation of several collaborations between **Basquiat** and **Warhol**, the exhibition includes works previously unseen in Europe, essential works such as *Obnoxious Liberals* (1982), *In Italian* (1983), and *Riding with Death* (1988), as well as paintings which have rarely been seen since their first presentations during the artist's lifetime, such as *Offensive Orang*e (1982), *Untitled* (Boxer) (1982), and *Untitled (Yellow Tar and Feathers)* (1982).

At a young age, **Jean-Michel Basquiat** left school and made his first studio in the streets of New York. Very quickly, his painting achieved great success, which the artist both sought out and felt subjected to. His work refers to the eruption of modernity, that of the expressionists, but his influences are numerous. The acuteness of his gaze, his visits to museums, and the reading of a number of books gave him a real sense of culture. Yet his gaze was directed: the absence of black artists being painfully evident, the artist imposed the need to depict African and African American culture and protests in equal measure in his work. **Basquiat**'s death in 1988 interrupted a very prolific body of work, carried out in under a decade, with over one thousand paintings and even more drawings.

The exhibition is spread over nearly 2500m^2. It is organised chronologically, but also by groups of works which define themes and invite comparisons. For Dieter Buchhart, *"The exhibition follows his work, from the first drawings and monumental works to the later prints, collages and assemblages, shedding light on his inimitable touch, use of words, phrases and enumerations, and his recourse to concrete hip hop poetry. To the image of the African American man threatened by racism, exclusion, oppression and capitalism, he opposed warriors and heroes."*.

The exhibition is presented chronologically.

Pool Level (Gallery 2)

The exhibition opens with the exceptional trilogy of big *Heads* from 1981-1983. There follows, on the theme of the street - used as a studio, source of inspiration, living body - the presentation of a number of works, mainly from 1981-1982, which are striking for the energy of their composition and the intensity of the urban environment and its language. An example of this work is *Crowns (Peso Neto)*. This first chapter of the exhibition closes with the great figures painted by the artist, the series of Prophets, and the striking portrait of a black police officer *(Irony of negro policeman)*.

Ground Floor (Gallery 4)

The second part of the exhibition includes a series of thirty drawings of heads, for the most part made in 1982. This hanging functions as a huge composition of faces which takes up the spectator's entire field of vision - it highlights the importance of drawing for **Basquiat**.

Further on, the graphic energy of a dozen works presented on the same level expresses all the rage, protest and revolt of Basquiat. This is symbolised by great African American figures - boxers or fighters - who were also personal heroes: *Untitled (Sugar Ray Robinson)* (1982), *St. Joe Louis surrounded by Snakes* (1982), *Cassius Clay* (1982)... The use of letters, numbers, signs and text in the background shows the complexity of the compositions, for example in *Santo #1* (1982), *Self-Portrait with Suzanne* (1982), *Untitled* (1982), *Portrait of the Artist as a Young Derelict* (1982).

Level 1 (Gallery 5)

"Heroes and Warriors" opens this sequence. A frontal figure of a black boxer, *Untitled (Boxer)* (1982), an iconic masterpiece, provides the link with the preceding section. The heroic figures wear haloes, crowns, or crowns of thorns… The emancipatory figure of Samson appears in *Obnoxious Liberals* (1982).

The exhibition continues with paintings linking a long history and archetypes to the artist's immediate surroundings, in compositions enriched with stories and fragmented text, such as *Price of Gasoline in the Third World* (1982) or *Slave Auction* (1982), which directly addresses the slave trade.

Another key painting, *In Italian* (1983), bears witness to **Basquiat**'s talent as a colourist.

The concluding part of Gallery 5 is organised around music, and especially the figure of the jazz saxophonist Charlie Parker, one of **Basquiat**'s heroes. Five works depict the legendary figure, whom he considers to be an alter-ego: *CPRKR* (1982), *Horn Players* (1983), *Charles the First* (1982), *Discography (One)* (1983), *Now's the Time* (1985).

Level 1 (Gallery 6)

The room gathers together six paintings in which writing plays a central role, including *Museum Security (Broadway Meltdown)* (1983) and *Hollywood Africans in Front of the Chinese Theater with Footprints of Movie Star*s (1983), which depicts the painter surrounded by friends

Level 1 (Gallery 7)

The space of Gallery 7 enables a grouping of four pieces - *Lye* (1983), *Flash in Naples* (1983), *Napoleonic Stereotype* (1983), *Red Savoy* (1983) - based on a similar motif: a grid on which the figures are superimposed, borrowed from history, art history or the artists' immediate surroundings.

Level 2 (Gallery 9)

Two major groups of work are on display in this room. The first shows related paintings around the monumental *Grillo* (1984), including *Gold Griot*. These works include references to African culture which have been reinterpreted and spread by the diaspora, where the black figure is omnipresent.

The second group focuses on the relationship between **Jean-Michel Basquiat** and **Andy Warhol**. The portrait painted by **Basquiat** in 1982, *Dos Cabezas*, marked the beginning of this mutual fascination and introduces a series of works painted by both artists together from 1984. **Warhol** and **Basquiat** collaborated by freely mixing drawing and printing.

Level 2 (Galleries 10 and 11)

The last rooms are organised into two sections. One is centred around the large formats of the 1985-1987 period, mixing acrylic, oil pastel and collage. Graphic procedures which recall musical techniques of sampling create dense surfaces and shattered compositions, suggesting a multitude of different readings.

The other section, whose title, *Unbreakable*, is drawn from the title of a piece from 1987, includes some of the artist's last works, including the stunning *Riding with Death* (1988). The painting bears witness to the artist's complex pictorial heritage, which mixes references to Renaissance art with iconic painting and the more radical currents of the 20th century, but which above all conveys a feeling of disarticulation in the furious and desperate rush into the void.

Visuals available for the press

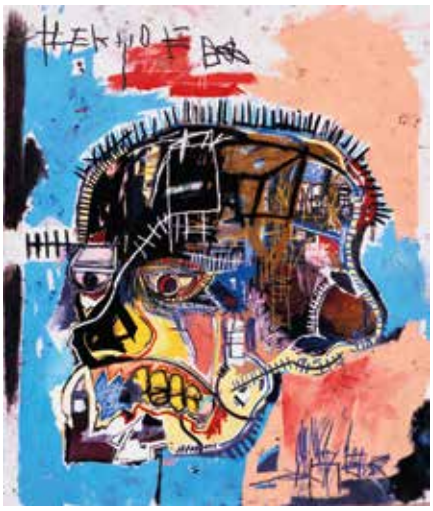


Jean-Michel Basquiat
***Untitled**, 1982*

Acrylic, spray paint and oilstick on canvas
183.2 x 173 cm
Yusaku Maezawa Collection, Chiba, Japan
Photograph Courtesy of Sotheby's, Inc. © 2018

Jean-Michel Basquiat
***Untitled**, 1981*

Acrylic and oilstick on canvas
205.7 x 175.9 cm
The Eli and Edythe L. Broad Collection
© Estate of Jean-Michel Basquiat.
Licensed by Artestar, New York.
Picture: Courtesy of Douglas M. Parker Studio, Los Angeles





Jean-Michel Basquiat
***Crowns (Peso Neto)**, 1981*

Acrylic, oilstick and collage on canvas
193 x 240 cm
Private Collection
© Estate of Jean-Michel Basquiat.
Licensed by Artestar, New York.
Picture: © Marc Domage



Jean-Michel Basquiat
***Pork**, 1981*

Acrylic and oilstick on wood and glass door
211.2 x 86 x 7.7 cm
Private Collection
© Estate of Jean-Michel Basquiat.
Licensed by Artestar, New York.



Jean-Michel Basquiat
***Brett as a Negro**, 1982*

Acrylic on tiling glued on plywood
122 x 122 cm
Private Collection. Courtesy Éditions Enrico Navarra
© Estate of Jean-Michel Basquiat.
Licensed by Artestar, New York.
Picture: © François Fernandez



Jean-Michel Basquiat
***Irony of Negro Policeman**, 1981*

Acrylic, oilstick and spray paint on wood
183 x 122 cm
AMA Collection
© Estate of Jean-Michel Basquiat.
Licensed by Artestar, New York.



Jean-Michel Basquiat
***Untitled**, 1982*

Acrylic and oilstick on panel
182.8 x 244 cm
Private Collection
© Estate of Jean-Michel Basquiat.
Licensed by Artestar, New York.

Jean-Michel Basquiat
***Untitled**, 1982*

Acrylic and oilstick on paper
76.2 x 55.8 cm
Private Collection
© Estate of Jean-Michel Basquiat.
Licensed by Artestar, New York.





Jean-Michel Basquiat
***Santo versus Second Avenue**, 1982*

Acrylic, marker, oilstick and collage on canvas mounted on tied wood supports
153.6 x 121.9 cm
Collection of Mr & Mrs Patrick Demarchelier
© Estate of Jean-Michel Basquiat.
Licensed by Artestar, New York.



Jean-Michel Basquiat
***Santo 2**, 1982*
Acrylic, oilstick, and paper on canvas with exposed wood supports
92.1 x 91.4 cm
The Broad Art Foundation
© Estate of Jean-Michel Basquiat.
Licensed by Artestar, New York.
Picture: © Robert McKeever

Jean-Michel Basquiat
***Portrait of the Artist as a Young Derelict**, 1982*

Acrylic, oil and oilstick on wood and metal
203.2 x 208.3 cm
Private Collection
© Estate of Jean-Michel Basquiat.
Licensed by Artestar, New York.





Jean-Michel Basquiat
***Untitled (Boxer)**, 1982*

Acrylic and oilstick on linen
193 x 239 cm
Private Collection
© Estate of Jean-Michel Basquiat.
Licensed by Artestar, New York.



Jean-Michel Basquiat
***Untitled (Tenant)**, 1982*

Acrylic and oilstick on canvas
188 x 244 cm
Private Collection
Courtesy of Van de Weghe, New York
© Estate of Jean-Michel Basquiat.
Licensed by Artestar, New York.
Picture: © Patrick Goetelen

Jean-Michel Basquiat
***Untitled**, 1982*

Acrylic and oilstick on wood
182.8 x 121.9 cm
Private Collection
© Estate of Jean-Michel Basquiat.
Licensed by Artestar, New York.





Jean-Michel Basquiat
***In Italian**, 1983*

Acrylic, oilstick, marker and assemblage on canvas mounted on wood supports
225 x 203 cm
Courtesy The Brant Foundation, Greenwich, CT, USA
© Estate of Jean-Michel Basquiat.
Licensed by Artestar, New York.
Picture: © Robert McKeever



Jean-Michel Basquiat
***Horn Players**, 1983*

Acrylic and oilstick on three canvas panels mounted on wood supports
243.8 x 190.5 cm
The Broad Art Foundation
© Estate of Jean-Michel Basquiat.
Licensed by Artestar, New York.
Picture: Courtesy of Douglas M. Parker Studio, Los Angeles

Jean-Michel Basquiat
***Museum Security (Broadway Meltdown)**, 1983*

Acrylic, oilstick, and collage on canvas
213.4 x 213.4 cm
Private Collection, London
© Estate of Jean-Michel Basquiat.
Licensed by Artestar, New York.





Jean-Michel Basquiat
***Napoleonic Stereotype Circa 44**, 1983*

Acrylic, oil and crayon on canvas
167.6 x 152.4 cm
Fondation Louis Vuitton
© Estate of Jean-Michel Basquiat.
Licensed by Artestar, New York.



Jean-Michel Basquiat
***Pez Dispenser**, 1984*

Acrylic and oilstick on canvas
183 x 122 cm
Private Collection. Courtesy Galerie Enrico Navarra
© Estate of Jean-Michel Basquiat.
Licensed by Artestar, New York.
Picture: © Tutti-image. Bertrand Huet



Jean-Michel Basquiat
***Anthony Clarke**, 1985*

Acrylic, oilstick and collage on wood
244 x 139 cm
Private Collection, London
© Estate of Jean-Michel Basquiat.
Licensed by Artestar, New York.



Jean-Michel Basquiat
***Gold Griot**, 1984*

Acrylic and oilstick on wood
297.2 x 185.4 cm
The Broad Art Foundation
© Estate of Jean-Michel Basquiat.
Licensed by Artestar, New York.
Picture: © Zindman/Fremont



Jean-Michel Basquiat
***Untitled (Word on Wood)**, 1985*

Oil and oilstick on wood
274.3 x 137.2 cm
Private Collection
© Estate of Jean-Michel Basquiat.
Licensed by Artestar, New York.

Jean-Michel Basquiat
***Negro Period**, 1986*

Acrylic, oil, collage and bottle tops on wood
143.8 x 306.1 x 16.2 cm
Fondation Louis Vuitton
© Estate of Jean-Michel Basquiat.
Licensed by Artestar, New York.





Jean-Michel Basquiat
***Grillo**, 1984*

Oil, acrylic, oilstick, collage and nails on wood
243.8 x 537.2 x 47 cm
Fondation Louis Vuitton
© Estate of Jean-Michel Basquiat.
Licensed by Artestar, New York.
Picture: © Fondation Louis Vuitton / Marc Domage



Jean-Michel Basquiat
***Dos Cabezas**, 1982*

Acrylic and oilstick on canvas mounted
on tied wood supports
152.4 x 152.4 x 2.54 cm
Private Collection
© Estate of Jean-Michel Basquiat.
Licensed by Artestar, New York.
Picture: © Robert McKeever

Jean-Michel Basquiat
***Untitled**, 1987*

Acrylic, oilstick and collage on canvas
254 x 289.6 cm
Fondation Louis Vuitton
© Estate of Jean-Michel Basquiat.
Licensed by Artestar, New York.





Jean-Michel Basquiat
***Untitled**, 1986*

Acrylic, collage and oilstick on paper
mounted on canvas
239 x 346.5 cm
Collection of Larry Warsh
© Estate of Jean-Michel Basquiat.
Licensed by Artestar, New York.
Picture: © Brooklyn Museum's photographer,
Gavin Ashworth



Jean-Michel Basquiat
***Untitled**, 1987*

Acrylic, oilstick, graphite, colored pencil
and paper collage on canvas
228.6 x 272.4 cm
Collection of John and Amy Phelan
© Estate of Jean-Michel Basquiat.
Licensed by Artestar, New York.

Jean-Michel Basquiat
***Riding with Death**, 1988*

Acrylic and oilstick on canvas
249 x 289.5 cm
Private Collection
© Estate of Jean-Michel Basquiat.
Licensed by Artestar, New York.
Picture: © AKG Images



"Egon Schiele (1890-1918)" and "Jean-Michel Basquiat (1960-1988)" October 3rd 2018 - January 14th 2019

Head curator
Suzanne Pagé

Curator
Dieter Buchhart, in collaboration with Anna Karina Hofbauer and assisted by Lexie Jordan

Associate curator for the Paris exhibition
Olivier Michelon, assisted by Camila Souyri

Architect
Jean-François Bodin in collaboration with Hélène Roncerel

Associated programming

To coincide with the exhibitions "Egon Schiele" and "Jean-Michel Basquiat", Fondation Louis Vuitton will organise a multi-disciplinary programme relating to the works of the two artists. Parisians will be able to discover *Apex* by Arthur Jafa, a most notable work that is part of Fondation Louis Vuitton's collection.

Catalogues

Each exhibition will be accompanied by a catalogue in two versions, French and English, co-edited with Gallimard.

Jean-Michel Basquiat

Dieter Buchhart (dir.)
Forewords by Suzanne Pagé
Essays by Dieter Buchhart, Okwui Enwezor, Olivier Michelon, Jordana Moore Saggese, Francesco Pellizi, Paul Schimmel and Franklin Sirmans

Egon Schiele

Dieter Buchhart (dir.)
Forewords by Suzanne Pagé
Essays by Dieter Buchhart, Jean Clair, Alessandra Comini and Jane Kallir

The exhibition of Jean-Michel Basquiat has been made possible through the collaboration of the Fondation Louis Vuitton and the Brant Foundation

The Brant Foundation Art Study Center is pleased to present, a solo exhibition of works by **Jean-Michel Basquiat** to celebrate its inaugural exhibition in New York City's East Village. Located at 421 6th Street, the century-old building was originally designed by William H. Whitewall as a substation for The New York Edison Company, the building later served as the home to famed artist Walter de Maria, where he lived and worked from the mid-1980s until his death in 2013. To commemorate the opening of this space, the exhibition will include several works by **Basquiat** that were created in this same neighbourhood, highlighting the intersection between the neighbourhood's rich history and a cornerstone of the foundation's collection. The Brant Foundation Art Study Center presents long-term exhibitions curated primarily from the collection. The collection is remarkable in that scores of artists are represented in depth, including works from the earliest period of their practice through their most recent works.

II – Spring 2019

The Courtauld Collection.
A Vision for Impressionism

February 20th - June 17th 2019

The Fondation Louis Vuitton and the Courtauld Gallery are pleased to announce the exhibition **"The Courtauld Collection. A vision for Impressionism"**, which will take place at the Fondation Louis Vuitton from 20 February to 17 June 2019.

One of the finest collections of Impressionism anywhere in the world was assembled in the 1920s by the English industrialist and philanthropist **Samuel Courtauld** (1876-1947. This landmark exhibition will explore his role as one of the great collectors of the twentieth century and showcase his extraordinary collection, which will be on display in Paris for the first time in over sixty years.
"The Courtauld Collection. A Vision for Impressionism" is in line with previous exhibitions held at the Fondation Louis Vuitton, such as *"Keys to a Passion"* (2014-2015, *"Icons of Modern Art. The Shchukin Collection"* (2016-2017), and *"Being Modern: MoMA in Paris"* (2017-2018), which all aimed to present seminal collections of modern masterpieces assembled by enlightened philanthropists.

The exhibition brings together around 100 works - mainly paintings, but also works on paper – that all belonged to **Samuel Courtauld**. The majority of these are owned by The Courtauld Gallery and they will be reunited with other important paintings formerly in Courtauld's collection and now held in international public and private collections.

This is a unique opportunity to enjoy some of the greatest French paintings from the late nineteenth century and early twentieth century, including works by **Manet**, **Seurat**, **Cézanne**, **Van Gogh** and **Gauguin**. The exhibition will also shed light on Courtauld's pioneering role in shaping public taste for Impressionism in the United Kingdom.

During the 1920s, **Samuel Courtauld** acquired seminal paintings by all the leading Impressionist artists, from **Renoir**'s early masterpiece *La Loge* to **Manet**'s last great work, *A Bar at the Folies-Bergère*, exhibited in Paris in the Salon of 1882. His collection grew to include such iconic works as **Gauguin**'s great Tahitian nude *Nevermore* and one of **Van Gogh**'s most famous paintings, *Self-Portrait with Bandaged Ear*.

Samuel Courtauld played an important role in establishing the artistic reputation of **Cézanne** and put together the largest collection of the painter's work in the United Kingdom, including his epic *Montagne Sainte-Victoire with Large Pine* and one of the five versions of his celebrated *Card Players*. After a decade spent collecting, he co-founded The Courtauld Institute of Art in London, to which he donated the majority of his masterpieces in 1932.

When Courtauld began collecting at the beginning of the 1920s, the artistic establishment in the United Kingdom was openly hostile towards this type of modern art. Art critics denounced Cézanne as "outrageous, anarchistic and childish". Courtauld's unwavering support of Impressionism had an enormous and lasting impact. In addition to buying superlative examples for himself, he transformed the national collection by establishing the Courtauld Fund for the purchase of major modern French paintings. It was under his guidance that the National Gallery, London acquired its most outstanding Impressionist and Post-Impressionist pictures, including **Van Gogh**'s *A Wheat eld with Cypresses*. This was the first painting by **Van Gogh** to enter a British public collection and it will feature in the exhibition alongside other important loans from the National Gallery.

Samuel Courtauld's ties with France ran deep: of Huguenot origin, his family came from the Île d'Oléron on the Atlantic coast of France and emigrated to London in the late 17th century. His ancestors were silversmiths and later silk producers. In the early 20th century the development of viscose, a revolutionary synthetic bre sometimes called 'arti cial silk', turned the business into one of the largest textile manufacturers in the world. **Samuel Courtauld** had apprenticed as a young man in France and when he became chairman of the company in 1921, he often returned to Paris to purchase Impressionist works of art from French dealers. He was made Chevalier de la Légion d'Honneur for services to the arts in 1933. After his death, the Orangerie staged a commemorative exhibition in 1955, which marked the last time many of his works were seen in Paris, including **Van Gogh**'s *Self-Portrait with Bandaged Ear.* Several others have not been back since their purchase by Courtauld in the early 20th century.

Samuel Courtauld's collection was magni cently displayed in the lavish 18th - century neoclassical townhouse in Portman Square in London where he generously entertained with his wife Elizabeth, a patron of music and progressive benefactor of social causes in her own right. Courtauld's philanthropy and vision were grounded in the belief that art was vital for individual ful lment and the well-being of society. He founded The Courtauld Institute of Art, where art history and conservation were taught at university level for the first time in the UK, to promote the wide understanding and teaching of the arts. The Courtauld remains to this day one of the world's leading centres for the study of art history.

This major exhibition is made possible by the temporary closure for renovation of The Courtauld Gallery, from September 2018. This ambitious multiyear venture, entitled *Courtauld Connects*, will see the transformation of The Courtauld Institute of Art and Gallery's current home in Somerset House in central London. At the heart of the project is the renovation of the *Great Room*, the rst purpose-built exhibition space in England and the home of the Royal Academy's great annual exhibition (the equivalent of the annual Salon until 1836. The *Great Room* made the careers of Reynolds, Gainsborough, Constable and Turner among others, helped shape an entire national school and served as a grand stage for society and the arts at the turn of the 19th century.



Édouard Manet *(1832 - 1883)*
***A Bar at the Folies-Bergère**, 1882*

Oil on canvas
96 x 130 cm
The Courtauld Gallery (The Samuel Courtauld Trust), London



Pierre-Auguste Renoir *(1841-1919)*
***La Loge (Theatre box)**, 1874*

Oil on canvas
80 x 63.5 cm
The Courtauld Gallery (The Samuel Courtauld Trust), London



Georges Seurat *(1859-1891)*
***Young Woman Powdering Herself**, around 1888-1890*

Oil on canvas
95.5 x 79.5 cm
The Courtauld Gallery (The Samuel Courtauld Trust), London



Paul Cézanne *(1839-1906)*
***The Card Players**, around 1892-1896*

Oil on canvas
60 x 73 cm
The Courtauld Gallery (The Samuel Courtauld Trust), London



Vincent van Gogh *(1853-1890)*
***Self-Portrait with Bandaged Ear**, 1889*

Oil on canvas
60.5 x 50 cm
The Courtauld Gallery (The Samuel Courtauld Trust), London



Paul Gauguin (*1848-1903)*
***Nevermore**, 1897*

Oil on canvas
60.5 x 116 cm
The Courtauld Gallery (The Samuel Courtauld Trust), London

III – Current display

In Tune with the World
New selection from our Collection

April 11th - August 27th 2018

Until August 27th 2018, "In Tune with the World" presents a new selection of works from the Collection. In line with the Foundation's missions, the selection showcases artists' capacities to "create worlds", and includes both historical masterpieces and new, contemporary works. The exhibition brings together a number of works from the Collection, which for the most part have never been shown in this space.

29 French and international artists are referenced in two complementary sequences, with works by: **Giovanni Anselmo** (1934, Italy), **Matthew Barney** (1967, USA), **Christian Boltanski** (1944, France), **Mark Bradford** (1961, USA), **James Lee Byars** (1932-1997, USA), **Maurizio Cattelan** (1960, Italy), **Ian Cheng** (1984, USA), **Andrea Crespo** (1993, USA), **Trisha Donnelly** (1974 , USA), **Dan Flavin** (1933-1996, USA), **Cyprien Gaillard** (1980, France), **Alberto Giacometti** (1901-1966, Switzerland), **Dominique Gonzalez-Foerster** (1965, France), **Jacqueline Humphries** (1960, USA), **Pierre Huyghe** (1962, France), **Yves Klein** (1928-1962, France), **Mark Leckey** (1964, United Kingdom), **Henri Matisse** (1869-1954, France), **François Morellet** (1926-2016, France), **Takashi Murakami** (1962, Japan), **Philippe Parreno** (1964, France), **Sigmar Polke** (1941-2010, Germany), **Gerhard Richter** (1932, Germany), **Bunny Rogers** (1990, USA), **Wilhelm Sasnal** (1972, Poland), **Shimabuku** (1969, Japan), **Kiki Smith** (1954, USA), **Adrián Villar Rojas** (1980, Argentina), **Anicka Yi** (1971, South Korea).

Sequence A begins on *Level 2*, with the Japanese artist **Takashi Murakami**, and includes three sets of work: firstly, centred around DOB, a figure invented by the artist and considered to be his *alter-ego*, secondly, around a pictorial fresco which references the EIGHT IMMORTALS of the Taoist religion, and finally, a KAWAII space which brings together sculptures and animation films. This presentation, developed in collaboration with the artist, is completed by a number of loans.

Sequence B takes up the rest of the building and explores the current and recurrent issue of **the place of mankind in the universe and its relationship with other components of the living world.** This reflection particularly concerns artists, in resonance with researchers, scientists, but also poets and philosophers, each of whom question the relationship between all living beings, beyond the distinctions of human, animal or plant.

This sequence is organised in three chapters: “Irradiances”, “Here, Infinitely”, and “the Man who capsizes”.

Conversations with artists, scientists, sociologists, anthropologists and philosophers will be held as part of the exhibition, including : Philippe Descola, Cédric Villani, Emanuele Coccia, Murakami and Hans Ulrich Obrist, Christian Boltanski and Caroline Eliacheff, Philippe Parreno and Vinciane Despret, Dominique Gonzalez-Foerster and David Lapoujade.

Press contacts :

Fondation Louis Vuitton

Isabella Capece Galeota
Director of Communications
Jean-François Quemin
Head of Communications

Brunswick Arts :

Roya Nasser : + 33 (0)6 20 26 33 28
Andréa Azéma : +33 (0) 7 76 80 75 03
fondationlouisvuitton@brunswickgroup.com

FONDATION LOUIS VUITTON

Bernard Arnault *President of the Fondation Louis Vuitton*

Jean-Paul Claverie *Advisor to the President*

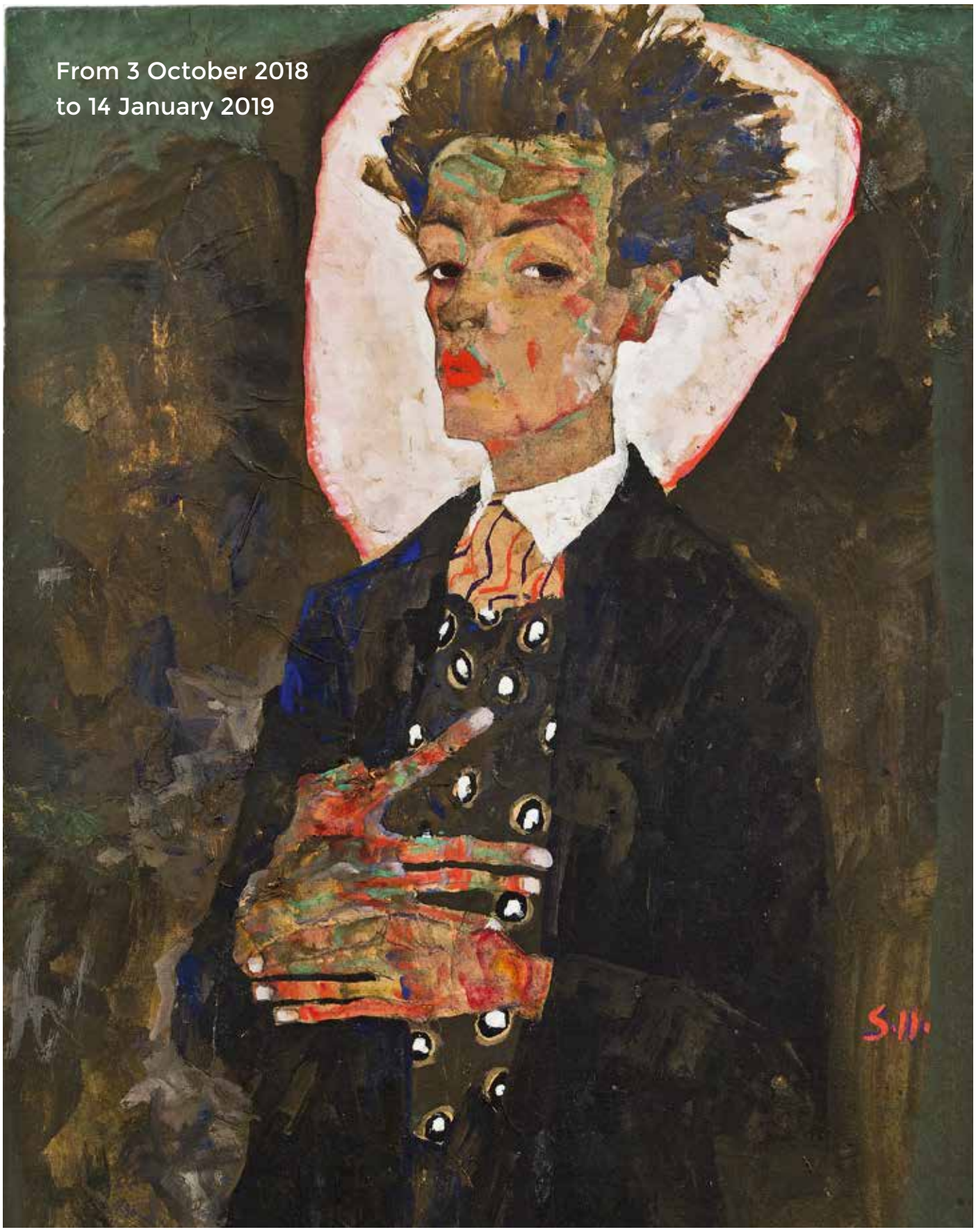
Suzanne Pagé *Artistic Director*

Sophie Durrleman *Managing Director*

EXHIBITIONS

JEAN-MICHEL BASQUIAT

EGON SCHIELE



FONDATION LOUIS VUITTON