

FONDATION LOUIS VUITTON

THE COLLECTION OF THE FONDATION NEW SELECTION OF WORKS



A Vision for Painting

*Bas Jan Ader, Carl Andre, Mark Bradford, Robert Breer, Daniel Buren, Dan Flavin,
Bernard Frize, Wade Guyton, Raymond Hains, Alex Katz, Ellsworth Kelly,
Joseph Kosuth, Yayoi Kusama, Nick Mauss, Joan Mitchell, François Morellet,
Albert Oehlen, Gerhard Richter, Jesús Rafael Soto, Pierre Soulages,
Ettore Spalletti, Niele Toroni, Christopher Wool*

From 20 February to 26 August 2019

#FondationLouisVuitton #CollectionFLV

Fondation Louis Vuitton — 8 avenue du Mahatma Gandhi, Bois de Boulogne, Paris

Press kit

Joan Mitchell, *Beauvais*, 1986 / Collection Fondation Louis Vuitton
© The Estate of Joan Mitchell © Primae / David Bordes

In parallel to the presentation of the Courtauld Collection, the rest of the Fondation Louis Vuitton building will be devoted to a new selection of works from its collection, entitled *A Vision for Painting*, from 20 February to 26 August 2019. By presenting these two simultaneous exhibitions, the Fondation Louis Vuitton reiterates its will to anchor its commitment to current creation in an historical perspective.

**The Collection of the Fondation,
a new selection of works.
“A Vision for Painting”**

From 20 February to 26 August 2019

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The Collection of the Fondation, a new selection of works. “A Vision for Painting”

From 20 February to 26 August 2019

“The Collection of the Fondation, a new selection of works, **A Vision for Painting**” brings together 72 works by 23 artists representing different horizons and generations with most of the works presented here for the first time. The exhibition, displayed across three floors of the building and on the terrace, is shown simultaneously with the exhibition, “The Courtauld Collection, A Vision for Impressionism”. The two exhibitions come together through the presentation painting.

The exhibition shows how formal modes and expressions of painting have been renewed since 1960 to today: figurative or abstract, manufactured or mechanic, inhabited or distant, it is at times displayed in dialogue with sculptures and installations. A body of monographic works - Joan Mitchell, Ettore Spalletti, Alex Katz, Gerhard Richter - alternate with groupings of different artists, brought together by their formal expression: Pierre Soulages, Mark Bradford, Jesús Rafael Soto.

Two questions lead to the choice: How do artists create using traditional painting materials: gesture, surface, colour, light? How does painting extend its boundaries today, by taking over other techniques and developing other strategies in relation to space?

The Courtauld Collection and the new selection of works from The Fondation Louis Vuitton's Collection are in line with the Fondation's mission and priority, since its opening, to highlight the fundamental links.

The Collection of the Fondation Louis Vuitton

Since its inauguration in 2014, the Fondation regularly presents works from its Collection. Focused on Frank Gehry's architecture, **the first hang**, presented from October to November 2014, displayed **a small selection of significant works** by artists including Christian Boltanski, Pierre Huyghe, Bertrand Lavier, Gerhard Richter and Thomas Schütte. In parallel, permanent **commissions** (Olafur Eliasson, Ellsworth Kelly) or ephemeral works (Sarah Morris, Taryn Simon, Cerith Wyn Evans, Adrian Villar Rojas, Janet Cardiff & George Bures Miller) conceived specifically for the building were displayed inside and outside.

- **The second presentation**, from December 2014 to May 2015, brought together an important number of works along two of the four themes around which the Collection is organised: the themes "Expressionist" (Ed Atkins, Maurizio Cattelan, Isa Genzken, Alberto Giacometti, Rachel Harrison, Annette Messager, Wolfgang Tillmans) and "Contemplative" (Bas Jan Ader, Tacita Dean, Mona Hatoum, Ellsworth Kelly, Nam June Paik, Giuseppe Penone, Sigmar Polke, Gerhard Richter et Akram Zaatari).

- From June 2015 to January 2016, **the third presentation** of works from the Fondation Louis Vuitton's Collection, around the themes "Pop" and "Music/Sound", brought together 26 artists including Gilbert & George, Andreas Gursky, Richard Prince, Andy Warhol, Adam McEwen, Bertrand Lavier, Jean-Michel Basquiat, Douglas Gordon, Mark Leckey, Rineke Dijkstra, Cyprien Gaillard, Ulla von Brandenburg, John Cage, Marina Abramovic...

- Specific exhibitions focusing on **China** (January to August 2016) and **Africa** (April to September 2017) unveiled works in the Collection by artists such as Huang Yong Ping, Ai Weiwei, Yan Pei Ming, Yang Fudong, Zhang Huan, Cao Fei et Xu Zhen for China and Barthélémy Toguo, David Goldblatt, Zanele Muholi, William Kentridge, Omar Victor Diop, Lynette Yiadom-Boakye, Chéri Samba, Rashid Johnson and Robin Rhode for Africa.

- Finally, from April to August 2018, drawing on works from the Collection, the exhibition **"In tune with the World"** questioned man's place in the living world and brought together 29 artists including Takashi Murakami, François Morellet, Kiki Smith, James Lee Byars, Ian Cheng, Adrian Villar Rojas, Cyprien Gaillard, Alberto Giacometti, Yves Klein, Dominique Gonzalez-Foerster, Trisha Donnelly, Philippe Parreno...

List of the Artists

BAS JAN ADER

1942 - 1975, Netherlands

CARL ANDRE

Born in the United States in 1935,
lives and works in New York

MARK BRADFORD

Born in the United States in 1961,
lives and works in Los Angeles

ROBERT BREER

1926 - 2011, United States

DANIEL BUREN

Born in France in 1938, lives and works *in situ*

DAN FLAVIN

1933 - 1996, United States

BERNARD FRIZE

Born in France in 1954, lives and works
in Paris and in Berlin

WAYDE GUYTON

Born in the United States in 1972,
lives and works in New York

RAYMOND HAINS

1926 - 2005, France

ALEX KATZ

Born in the United States in 1927,
lives and works in New York

JOSEPH KOSUTH

Born in the United States in 1945, lives and
works in New York and in Rome

ELLSWORTH KELLY

1923 - 2015, United States

YAYOI KUSAMA

Born in Japan in 1929, lives and works
in Tokyo

NICK MAUSS

Born in the United States in 1980, lives
and works in New York and in Berlin

JOAN MITCHELL

1925 - 1992, United States

FRANÇOIS MORELLET

1926 - 2016, France

ALBERT OEHLEN

Born in Germany in 1954, lives and
works in Bühler (Switzerland) and
in Segovia (Spain)

GERHARD RICHTER

Born in Germany in 1932, lives and works
in Cologne (Germany)

JESÚS RAFAEL SOTO

1923 - 2005, Venezuela, France

PIERRE SOULAGES

Born in France in 1919, lives and works
in Sète (France)

ETTORE SPALLETI

Born in Italy 1940, lives and works in
Cappelle sul Tavo (Italy)

NIELE TORONI

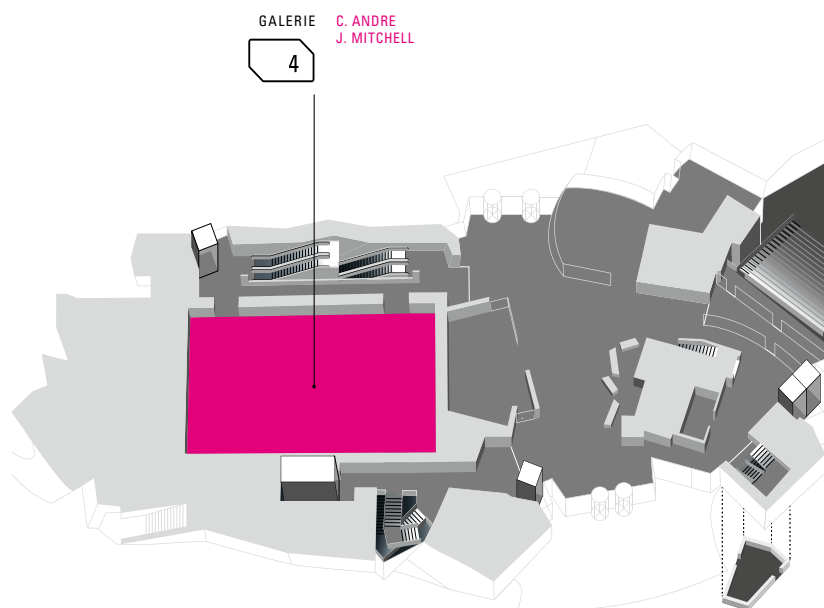
Born in Switzerland in 1937, lives and
works in Paris

CHRISTOPHER WOOL

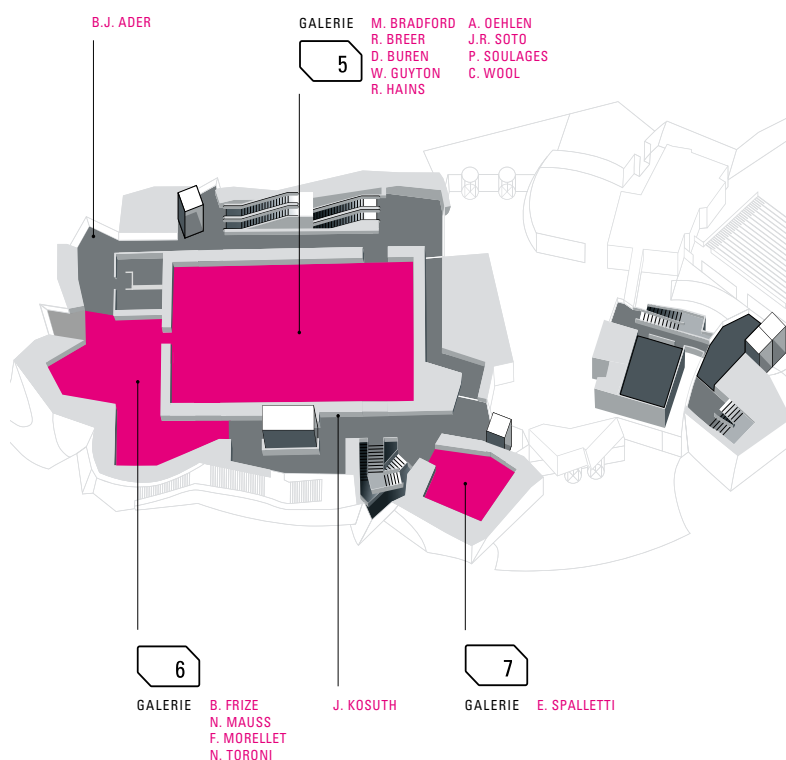
Born in the United States in 1955, lives
and works in New York

Visit of the Exhibition and visuals available for the press

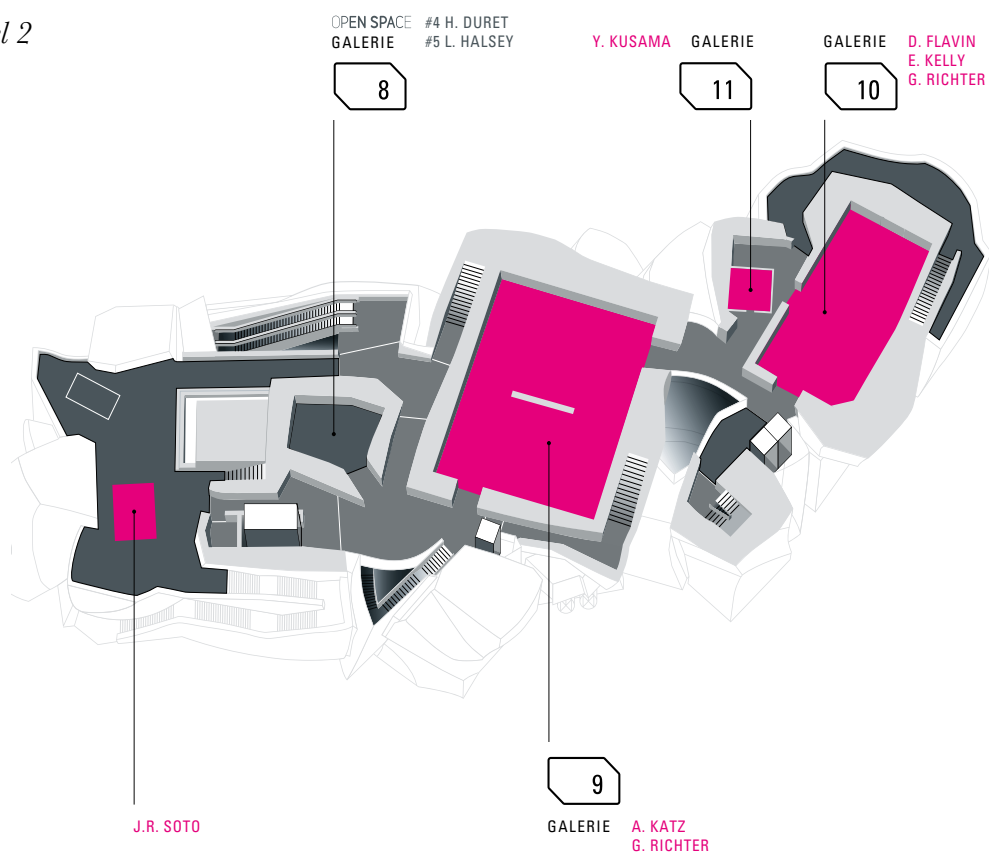
Level 0



Level 1



Level 2



Level 0

Gallery 4 - Joan Mitchell with Carl Andre

In 1968 Joan Mitchell settled in Vétheuil, a village near Paris where Claude Monet once lived. It was here that the painter, whose beginnings were with the Abstract Expressionist artists in New York, developed her taste for large formats. Her paintings - *River*, *Linden Tree* and *Cypress* - refer to nature. The importance given to gesture and the use of pure colours are all part of a very personal lyricism expressing an internalized vision of the landscape, an “abstract impressionism”, to use the term of this American painter, who was influenced by late Monet. In the centre of the gallery, Carl Andre’s *Draco*, made from Western red cedar modules, creates a tension and a density that unifies all Mitchell’s paintings.

Joan Mitchell: *Red Tree*, 1976 ; *No Room at the End*, 1977 ; *Tilleul*, 1978 ; *Cypress*, 1980 ; *Two Sunflowers*, 1980 ; *Beauvais*, 1986 ; *River*, 1989 ; *South*, 1989.

In the centre of the gallery, Carl Andre’s *Draco*, made from Western red cedar modules, creates a tension and a density that unifies all Mitchell’s paintings.

Carl Andre: *Draco*, 1979

Visuals available for the press:



Joan Mitchell
Two Sunflowers, 1980

Oil on canvas

279.4 x 360.7 cm

Collection Fondation Louis Vuitton, Paris.

© The Estate of Joan Mitchell

Picture: © Primae / David Bordes

Joan Mitchell
Beauvais, 1986

Oil on canvas

280 x 400.1 cm

Collection Fondation Louis Vuitton, Paris.

© The Estate of Joan Mitchell

Picture: © Primae / David Bordes



Level 1

Galleries 5 and 6 - Painting differently

Artists are constantly renewing painting's modalities. They free themselves from brushes, from paint tubes or from canvas as support, extending their works into space. They appropriate industrial methods, tools and objects: screen printing, large - format printers, graphic design software, display panels or fluorescent tubes. New production methods are emerging, using approaches both random and planned.

Gallery 5

Mark Bradford, Robert Breer, Daniel Buren, Wade Guyton, Raymond Hains, Albert Oehlen, Jesús Rafael Soto, Pierre Soulages, Christopher Wool

Seemingly abstract, *Constitution IV* is one of a series of four paintings related to the American Constitution. The artist shreds, tears and excavates words from this text, using newspaper scraps and posters found near his studio as material, trapping them under a layer of resin. In a hubbub of simultaneous voices, these sentence fragments evoke the vulnerability of a text that is nevertheless a founding one.

Mark Bradford: *Constitution IV*, 2013

Float is a kinetic sculpture with a simple form. Placed on the ground, it moves imperceptibly - thanks to small invisible wheels - in an unceasing, random ballet, endlessly reconfiguring the space and relationships between works.

Robert Breer: *Float*, 1970/2014

Since 1965, Daniel Buren has been using striped awning fabric as support, on which he applies a layer of white acrylic in defined areas. Through this radical gesture, the artist reduces his intervention to a minimum, to reach a "zero degree" of painting. With total economy, erasure and recovering operate as a visual and formal interplay between background and form.

Daniel Buren: *Peinture aux formes variables*, [September-October] 1966 ; *Peinture acrylique blanche sur tissu rayé blanc et gris*, [November-December] 1966

Untitled is a monumental print of a photograph of fallen canvases strewn over the floor of the artist's studio, which he took with his mobile phone. Wade Guyton uses a large-format printer as his brush and his signature, redefining the notion of the author and extending the field of painting.

Wade Guyton: *Untitled*, 2009 ; *Untitled*, 2018

In the mid-1950s, Raymond Hains collected posters from public spaces, before also exhibiting, a decade later, their frames. *Sans titre* is part of a group of monumental works realized from metal advertising hoardings found in the streets of Nice. Here, the motifs - images and text - have almost disappeared, leaving only the grey sheet metal visible: surface and support merge.

Raymond Hains: *Sans titre*, 1990

Inspired by digital drawings made with graphic design software, *Computer Paintings* are black and white abstractions consisting of geometric shapes and pixelated patterns, features of the mechanical attributes of the computers of the time. Transposing the screen onto the canvas, the artist maintains the digital aspect of the drawing, which nevertheless is done by hand.

Albert Oehlen: *Untitled*, 1992-2005

For Pierre Soulages, black as colour is an obsession and a quest. *Peinture, 290 × 520 cm, 22 mai 2002* associates two different and complementary treatments of light, making the surface of the canvas vibrate. Sometimes the virgin fabric's white primer appears under the black surface, sometimes streaks of "outrenoir" reflect the light.

Pierre Soulages: *Peinture, 290 × 520 cm, 22 mai 2002*, 2002

Soto explores perpetual movement in space through form. The suspended, mobile metallic elements of *Écritures* - lines, circles, arabesques - disrupt the background grid, a vibratory optical effect, intensifying the black and white contrasts.

Jesús Rafael Soto: *Grande écriture noire*, 1979

Christopher Wool silk-screens his own paintings' images, leaving the defects inherent to this printing technique visible: moiré weft, inking irregularities, connections of strands, the edges of frames. Thus, he renders the differences usually made between original and reproduction unimportant.

Christopher Wool: *Untitled*, 2010 ; *Untitled*, 2014

Visuals available for the press:



Mark Bradford
Constitution IV, 2013

Mixed media on canvas
335.3 x 304.8 cm
Collection Fondation Louis Vuitton, Paris.
© 2019 Mark Bradford
Picture: © Primae / David Bordes

Robert Breer
Float, 1970/2014

Resin, metallic structure, wood, motor, wheels,
batteries
183 x 180 cm
Collection Fondation Louis Vuitton, Paris.
© The Estate of Robert Breer
Picture: Courtesy FRAC Franche Comté



Daniel Buren
Peinture aux formes variables,
[September-October] 1966

Acrylic on cotton fabric
217 x 200.5 cm (on canvas)
Collection Fondation Louis Vuitton, Paris.
© DB - Adagp, Paris .2019
Picture: Courtesy of the artist and Kamel Mennour, Paris



Wade Guyton

Untitled, 2018

Epson UltraChrome K3 inkjet on canvas

325.1 x 274.3 cm

Collection Fondation Louis Vuitton, Paris.

© Guyton Wade

© Rom Amstrutz Courtesy of the Artist & Petzel Gallery

Albert Oehlen

Untitled, 1992-2005

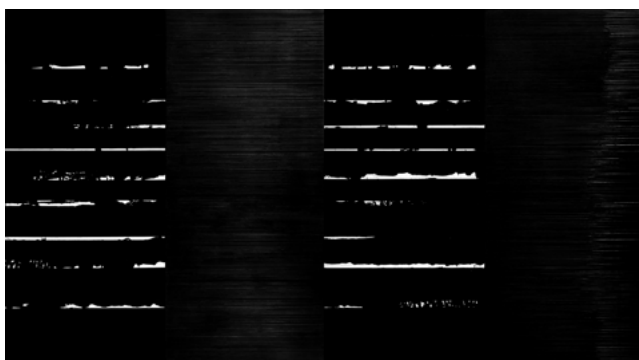
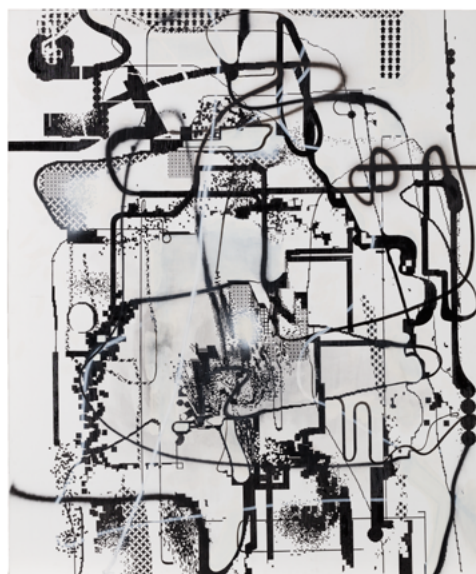
Acrylic and oil on canvas

250 x 210 cm

Collection Fondation Louis Vuitton, Paris.

© ADAGP, Paris 2019

Picture: © Primae / David Bordes



Pierre Soulages

Peinture, 290 x 520 cm, 22 mai 2002, 2002

Oil and acrylic on canvas

290 x 520 cm

Collection Fondation Louis Vuitton, Paris.

© ADAGP, Paris 2019

Picture: Courtesy Galerie Karsten Grève AG



Christopher Wool

Untitled, 2010

Silkscreen ink on linen

320 x 243.8 cm

Collection Fondation Louis Vuitton, Paris.

© 2019 Christopher Wool

Picture: © Primae / David Bordes

Gallery 6

Bas Jan Ader, Bernard Frize, Joseph Kosuth, Nick Mauss, François Morellet, Niele Toroni

Primary Time references Piet Mondrian's work and his use of primary colors. The video shows Bas Jan Ader arranging a bouquet of flowers, another Dutch national symbol, until it becomes first an entirely yellow composition, then red, then blue, without him being satisfied with any of them.

Bas Jan Ader: *Primary Time*, 1974

These paintings are the result of a process executed with a paint gun by the artist's assistants. Each consists of a continuous line formed from sections of colour whose geometric interlacings form a gridded labyrinth. An element of chance is part of the realization: the width and contour of the line is determined by the distance between the canvas and the nozzle of the paint gun.

Bernard Frize: *Fui*, 2007 ; *Rumen*, 2007 ; *Auris*, 2007

Joseph Kosuth employs language as an art form. At once emblematic and an embodiment of his conceptual approach *Self-Defined in Five Colors* is a five-word sentence that describes itself, "a sentence in five colors"

Joseph Kosuth: *Self-Defined in Five Colors*, 1966

In his poetic, dreamlike images, characterized by a perpetual state of vagueness, Nick Mauss favours unfinished figures and ambiguous forms. Made on ceramic or mirror, they interfere with their environment and with the viewer, whose reflection becomes part of the work.

Nick Mauss: *Procession*, 2017 ; *Double Motif*, 2016 ; *Sleeping*, 2012 ; *Untitled*, 2012 ; *Of Fringes Of*, 2012

Referencing the ballet *Relâche*, created by Francis Picabia and Erik Satie, this eponymous piece brings together materials used previously by Morellet: painted canvas, aluminium bars covered in glycerophthalic paint and neon. The position of these elements, their colour, their materiality, the number of right angles, the angle of the canvas's inclination, were all determined randomly from a telephone book

François Morellet: *Relâche n°4*, 1992

Following a method unchanged since 1966, Niele Toroni applies paint using a 5 cm - wide flat brush at regular 30 cm intervals, no matter what the surface, situation or colour chosen. The artist always makes the work, and each one is unique, depending on the amount of paint used, the support and the force of the gesture.

Niele Toroni: *Empreintes de pinceau n°50 à intervalles réguliers de 30 cm*, 1997

Visuals available for the press:



Bas Jan Ader
***Primary Time*, 1974**

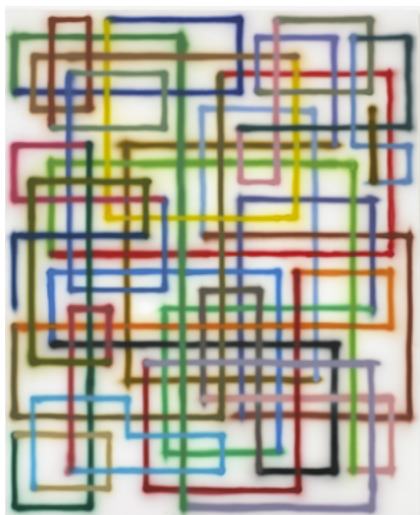
Video, color, silent

25 min. 47 sec.

Collection Fondation Louis Vuitton Paris.

© ADAGP, Paris 2019

© Fondation Louis Vuitton / Marc Damage



Bernard Frize

Fui, 2007

Acrylic on canvas

220 x 180 cm

Collection Fondation Louis Vuitton, Paris.

Picture: © Adagp, Paris 2019

Joseph Kosuth

Self-defined in five colors, 1966

Neons

13 x 233 x 3 cm

Collection Fondation Louis Vuitton, Paris.

© Adagp, Paris, 2019

Picture: Courtesy Galerie Almine Rech Paris



Nick Mauss

Sleeping, 2012

Glazed ceramic

70 x 50 cm

Collection Fondation Louis Vuitton, Paris.

© Nick Mauss

Picture: © Primae / David Bordes



François Morellet

Relâche n°4, 1992

Pencil on wall, acrylic and oil on canvas, lacquered
aluminium, neon light tubes, ribbon

360 x 314 cm

Collection Fondation Louis Vuitton, Paris.

© ADAGP, Paris 2019

Picture: © Julie Joubert

Courtesy studio François Morellet and kamel mennour,
Paris/London

Niele Toroni

***Empreintes de pinceau n°50
à intervalles réguliers de 30 cm,
1997***

Acrylic on canvas

140.5 x 300 x 3.2 cm

Collection Fondation Louis Vuitton, Paris.

© Niele Toroni

Picture: Courtesy Marian Goodman



Gallery 7 - Ettore Spalletti

Using geometric volumes coated with *impasto* - a mixture of oil paint, glue, plaster and pigment - in pure shades, Ettore Spalletti explores the poetic and meditative potential of colours. Using sandpaper, the artist abrades the surface and contours to enhance the colour's softness and its variations. Here, the blue and gold refer to the painting from the Italian renaissance, the sky and sea of his region, Abruzzo.

Ettore Spalletti: *Colonna persa nel cielo*, 2000 ; *Verso il blu di Prussia*, 2015 ; *Paesaggio, 2*, 2015 ; *Grigio caldo*, 2015 ; *Azzurro*, 2015

Visual available for the press:



Ettore Spalletti
Paesaggio, 2, 2015

Impasto on board

200 x 200 x 4 cm

Collection Fondation Louis Vuitton, Paris.

© Adagp, Paris, 2019

Picture: Courtesy Marian Goodman London

Level 2

Gallery 9 - Alex Katz, Gerhard Richter

Alex Katz considers his large landscapes, most of which are painted in Maine, one of the areas he holidays, as “environmental paintings”. With a diluted substance that seems to extend beyond the frame, in *Black Brook 18* and *Figure in the Woods* he fixes the transience of time and the effects of the sun reflecting on the river.

Alex Katz: *Sandra 2*, 1986 ; *Red House 3*, 2013 ; *Ada 2*, 2013 ; *Black Brook 18*, 2014 ; *Figure in the Woods*, 2016

Photography is both the organizational structure for many of Richter's works and the support for a number of small-format paintings in which the artist partially covers the image, stretching the paint, as in his large abstractions. An interplay between medium and image, these works create unexpected links between subjects, traces of movement and materials.

Gerhard Richter: *Hirsch*, 1963 ; *Seestück (leicht bewölkt)*, 1969 ; *Grau (334-3)*, 1973 ; *Wald (3)*, 1990 ; *28.April'05*, 2005 ; *29.April'05*, 2005 ; *Grau (898-16)*, 2006 ; *Grau (899-1)*, 2006 ; *Weiss (899-8)*, 2006 ; *Weiss (895-3)*, 2006 ; *17.2.08 (Grauwald)*, 2008 ; *19.2.08 (Grauwald)*, 2008 ; *20.2.08*, 2008 ; *21.2.08 (Grauwald)*, 2008 ; *22.2.08 (Grauwald)*, 2008 ; *23.2.08 (Grauwald)*, 2008 ; *1.3.08 (Grauwald)*, 2008 ; *9.3.08 (Grauwald)*, 2008 ; *16.3.08 (Grauwald)*, 2008

Visuals available for the press:



Alex Katz

Figure in the Woods, 2016

Oil on canvas

365.8 x 264.2 cm

© Alex Katz / Adagp, Paris, 2019

Picture: Courtesy Gavin Brown Enterprise New York

Gerhard Richter

20.2.08, 2008

Enamelled lacquer on color photograph

34 x 42 cm

Collection Fondation Louis Vuitton, Paris.

© Gerhard Richter 2019 (16012019)

Picture: Courtesy Marian Goodman, Paris



Gallery 10 - Colour, Light and Space

The radical works of Dan Flavin, Ellsworth Kelly and Gerhard Richter are conceived in an industrial, modular way. Formally simple, between painting, sculpture and architectural elements, they play with colour relationships and generate an impression of perceptible and timeless plenitude.

Dan Flavin constructed luminescent compositions from standard fluorescent tubes. From the 1970s, Flavin's works became more complex in their structure and colours. A very sensual chromatic combination. This work seems to prevent access to the corner, while emitting an enveloping glow.

Dan Flavin: *Alternate Diagonals of March 2, 1964 (To Don Judd)*, 1964 ; « *Monument* » for V. Tatlin, 1964-1965 ; « *Monument* » for V. Tatlin, 1967 ; « *Monument* » for V. Tatlin, 1969 ; « *Monument* » for V. Tatlin, 1970 ; *Untitled (for you, Leo, in long respect and affection) 1*, 1977

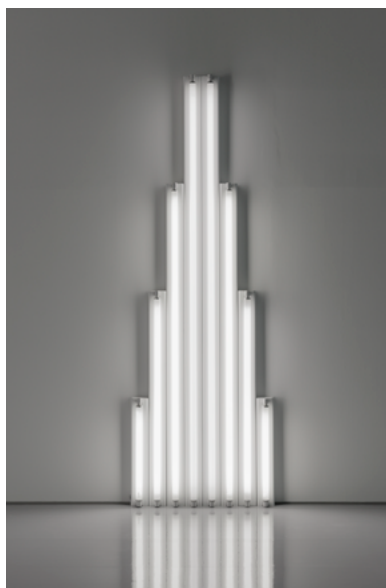
Beginning with elements of reality, Ellsworth Kelly redefined pictorial abstraction through a language perfectly conjugating form and colour. An assemblage of a trapezoid and a triangle, *White Dark Blue* operates on a complementarity relation between its physical aspects and the tension of its colours. The thickness of the canvas, the shadow cast and its position on the wall are all integral parts to this painting that becomes relief.

Ellsworth Kelly: *White Dark Blue*, 1968

4900 Farben [4900 Colours] consists of 196 panels, each containing 25 coloured compartments whose placement and chromatic choice have been determined randomly by a computer programme. This singular work can take multiple configurations depending on the combination of the panels. Presented here in its monumental version, the vast kaleidoscope recalls the stained-glass window the artist created for Cologne Cathedral.

Gerhard Richter: *4900 Farben*, 2007

Visuals available for the press:



Dan Flavin

“Monument” for V. Tatlin, 1964-1965

Cool white fluorescent light

244 x 80 x 7 cm

Collection Fondation Louis Vuitton, Paris.

© ADAGP, Paris 2019

Picture: © Louis Vuitton / Jérémie Souteyrat

Dan Flavin

Untitled (for you, Leo, in long respect and affection) 1, 1977

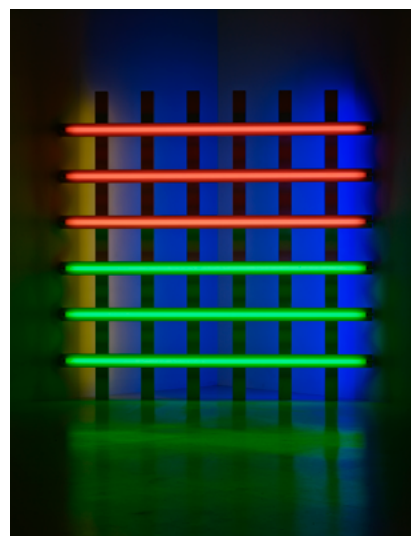
Pink, green, yellow and blue fluorescent light

244.5 x 244.5 x 18.5 cm

Collection Fondation Louis Vuitton, Paris.

© Adagp, Paris, 2019

Picture: © Louis Vuitton / Jérémie Souteyrat



Ellsworth Kelly

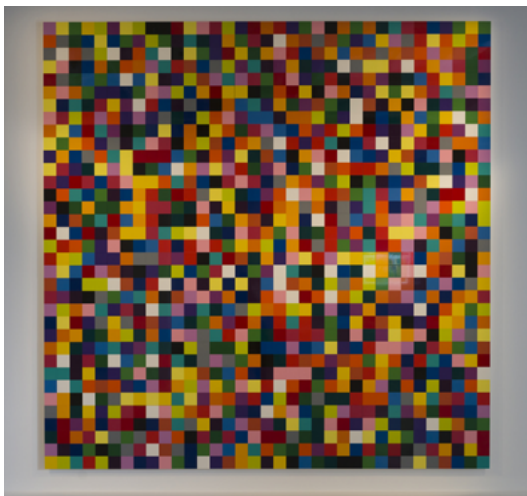
White Dark Blue, 1968

Oil on canvas

243.8 x 365.8 cm

© Ellsworth Kelly Foundation

Picture: courtesy Ellsworth Kelly Studio



Gerhard Richter
***4900 Farben*, 2007**

Enamel paint on Aludibond
680 x 680 cm

Collection Fondation Louis Vuitton Paris.

© Gerhard Richter, 2019 (1601 2019)

Picture: © Primae / David Bordes

Gallery 11 - Yayoi Kusama

Infinity Mirror Room - Phalli's Field (or Floor Show), the first environment created by Kusama lays out the formal foundations of her obsessions: coloured dots, mirrors, and organic and phallic forms, repeated to infinity. The spectator, immersed in this landscape resulting from her painting, is caught in an intense sensory experience.

Yayoi Kusama: *Infinity Mirror Room - Phalli's Field (or Floor Show)*, 1965/2013

Visual available for the press:

Yayoi Kusama

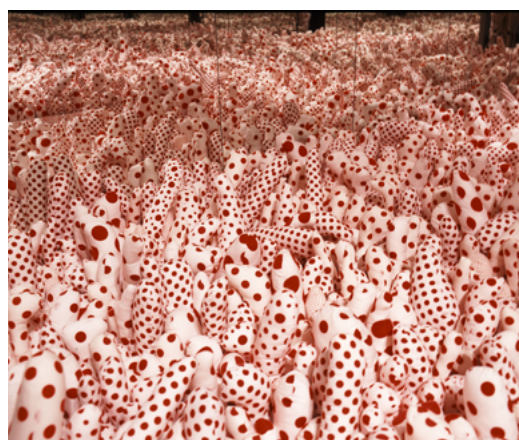
***Infinity Mirror Room - Phalli's Field (or Floor Show)*, 1965/2013**

Sewn stuffed fabric, wooden panels, mirrors
250 x 455 x 455 cm

Collection Fondation Louis Vuitton Paris.

© Yayoi Kusama

Picture: Courtesy Yayoi Kusama Studio, Ota
Fine Arts, Tokyo / Singapore and Victoria Miro,
London

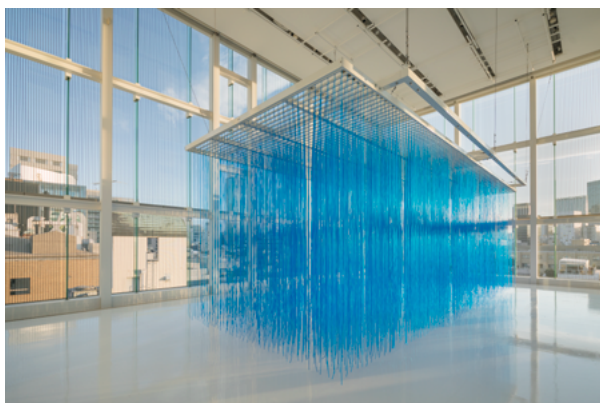


West Terrace

Pénétrable BBL bleu exists as both a form in space and an approach to colour, in both painting and sculpture. For the artist, here material, time and movement are essential to any aesthetic relationship. Visual experience is complemented by touch and hearing.

Jesús Rafael Soto: *Pénétrable BBL bleu*, 1999

Visual available for the press:



Jesús Rafael Soto

Pénétrable BBL bleu, 1999

(exhibition view at Espace Louis Vuitton Tokyo)

Painted aluminium, PVC tubes

366.5 x 1400 x 470.5 cm

Collection Fondation Louis Vuitton, Paris.

© Adagp, Paris 2019

Picture: © Jeremie Souteyrat / Louis Vuitton

Exhibition

The Collection of the Fondation, a new selection of works.

“A Vision for Painting”

From 20 February to 26 August 2019

Head Curators

Suzanne Pagé, Sébastien Gokalp and Ludovic Delalande, Claire Staebler and Nathalie Ogé

Architect

Marco Palmieri

Gilbert & George

There Were Two Young Men, 1971

From 3 July to 26 August 2019

From 3 July 2019, after the exhibition of the Courtauld Collection, the pool-level of the Fondation will host a monumental set of charcoal drawings on paper realised by Gilbert & George in 1971. This immersive piece of work, “There Were Two Young Men” is exhibited for the first time. Due to its conservation conditions, the presentation of Gilbert & George’s works will be exhibited for a limited time only.



© Primae / David Bordes

Gilbert & George

There Were Two Young Men Who Were Tired, 1971

Charcoal on paper

240 x 240 cm

Events

“Painting Today”

Conference followed by a round table

Auditorium, in April (date to be confirmed)

- **Conference by Isabelle Graw:** *The Vitality of Painting, Notes on the success of a medium*
Isabelle Graw is co-founder of the review *Texte zur Kunst*, Art History teacher at the Institut für Kunstkritik of the Staatliche Hochschule für Bildende Künste, Frankfurt, and author of *The Love of Painting* published in 2018.
- **Round table about Painting Today**
Jean de Loisy, Director of the National Superior School of Fine Arts, Paris
Anaël Pigéat, Art critic, journalist, exhibition Curator
Isabelle Graw, Art History teacher

Conversation

With the artist **Alex Katz** and **Sébastien Gokalp**

Auditorium, 15 May

Publication



Fondation Louis Vuitton - Le Journal #9 (Fr/En)

80 pages

5 euros

Published by Fondation Louis Vuitton

OPEN SPACE #4 HOËL DURET

From 12 January to 22 April 2019

For *Open Space #4*, Duret has turned Gallery 8 into a new type of multisensory immersive environment. Inspired by 19th century botanical glasshouses, biospheres in Arizona and experimental crop-growing in orbit, *NFT pH <7 logique* (2019) takes the form of a mock landscape. Composed of a profusion of different plant species and a variety of technological equipment, this hyper-connected ecosystem is controlled by an algorithm that reacts to climate data published around the world on Twitter, and activates, in real time and randomly, the various elements of the piece (soundtrack, lighting, hydraulic system and mist).

NFT pH <7 logique drips, oozes, sizzles and breathes like a disturbing, fantastical mechanical organism.

Born in 1988 in Nantes, Hoël Duret lives and works in Paris and Nantes. He graduated from ESBA-Nantes in 2011. His works have recently been presented in solo and group shows at the Galerie Edouard Manet (Gennevilliers, France), Palais de Tokyo (Paris), Galerie TORRI, (Paris), Mudam (Luxembourg), Yishu 8 (Beijing, China), Seoul Art Museum – SEMA (South Korea) and the Palazzo Strozzi (Florence, Italy).



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Open Space is a programme dedicated to the most contemporary artistic expressions. National and international artists are invited to create a specific project for the Fondation. After **Jean-Marie Appriou** (1986, France), **Matt Copson** (1992, United Kingdom) and **Anna Hulačová** (1984, Czech Republic), the Fondation hosts Hoël Duret.

The Curators: Ludovic Delalande and Claire Staebler

Upcoming exhibition:

OPEN SPACE #5: Lauren Halsey (1987, United States) from 4 may to 2 September 2019

OPEN SPACE #6: Meriem Bennani (1988, Morocco/United States) from 3 October 2019 to 5 January 2020

Activities around the Exhibitions

Family activities

“THE COLOUR THIEF » STORY TRAIL” , Ages 3/5

Every weekend, every day during French school holidays

From Saturday 23 February to Sunday 25 August 2019

At 11am - Duration: 1h

Tours only available in French, upon reservation, 16€, 12€, 7€, free access with the Family Pass

Through the eyes of Elliot, a young boy who experiences strong emotions, children and parents discover the enchanted worlds of modern and contemporary paintings. When a wizard steals all of the colours and decides to paint the world in grey, will all the family be ready to help Elliot find his colours again? The hand games, nursery rhymes and songs that accompany you throughout the visit embark both the young and the old to the kingdom of colours, forms and emotions. An introduction to Art through contact with the canvas!

The visit takes place in both exhibitions: the Courtauld Collection and the Collection of the Fondation until 16 June.

The visit takes place in the exhibition of the Collection of the Fondation from 22 June until 25 August.

WORKSHOP “VICE VERSA”, Ages 6/10

Every weekend, every day during French school holidays

At 2.30pm - Duration: 2h30

Upon reservation, 18€, 14€, 9€, free access with the Family Pass

A workshop to reinvent the figurative and the abstract worlds! Accompanied by two guides, children and parents become explorers and “tamers” of forms. Through the visit, they will use kaleidoscopes and binoculars to invert their vision of the paintings and to see Art differently...During the workshop all the family constructs its own painting transformers.

The visit is takes place in both exhibitions: The Courtauld Collection and The Collection of the Fondation until 16 June.

The visit in the exhibition of The Collection of the Fondation runs from 22 June to 30 August.

FAMILY WEEKEND, Ages 6/12

Saturday 23 February and Sunday 24 February 2019

From 2pm to 6pm

Upon reservation of a "Family weekend" ticket, 32€ (family ticket), 18€, 14€, 9€, free access with the Family Pass

A workshop to deconstruct the shapes in the paintings and micro visits specially designed for children to discover with their families modern and contemporary paintings.

VISITING THE EXHIBITIONS

To visit the Fondation as a family, a single 32€ - ticket grants access to two adults and up to four children. A game booklet and a special app "Archi Moi" (Ages 8/12) are available on site for free.

Reservations on the website: www.fondationlouisvuitton.fr

Adults

SHORT TOURS

Led by specialised guides, micro visits are an opportunity to discover a selection of works on view in the exhibitions or the architecture of Fondation Louis Vuitton.

Every day, every 30 minutes during the opening hours (in French only)

Duration: 15 minutes

Free, no reservations required. Meet at the sign-posted "Micro visites" locations

EVENING VISITS

The evening visits are thematic and allow visitors to discover or further understand a specific aspect of the exhibition in the company of a guide. Focusing on a specific aspect of the history of art to take the time to approach the works differently...

Every Friday at 7pm

Duration: 45 minutes

Free, no reservations required, within the limit of available spaces. Meet in the hall

Late Hours

Every first Friday of the month, the Fondation Louis Vuitton opens its doors in the evening, To offer visitors the opportunity to discover the building, artworks and exhibitions from a new perspective. Visits, artistic, musical and collective performances, and other lively moments take place through these evenings.

Friday 1 March, 5 April, 3 May and 7 June 2019 will be dedicated to both exhibition: « The Courtauld Collection » and « The Collection of the Fondation ».

"La Nocturne de la Fondation": every first Friday of the month from 7-11pm

Upon reservation, special rate: 10€, 5€

Practical Information

Reservations

On the website:

www.fondationlouisvuitton.fr

Opening hours

(except school holidays):

*Monday, Wednesday and Thursday from
11am to 8pm*

*Friday from 11am to 9pm, Night opening on
the first Friday of every month until 11pm*

Saturday and Sunday from 10am to 8pm

Closed on Tuesdays

Opening hours (during school holidays)

Every day from 10am to 8pm

*Night-time opening on the first Friday of
every month until 11pm*

Access:

*Address: 8, avenue du Mahatma Gandhi,
Bois de Boulogne, 75116 Paris.*

*Métro: line 1, station Les Sablons,
exit Fondation Louis Vuitton. Bus 244, stops
in front of the Fondation
on weekends.*

*Fondation shuttle: leaves every 15 minutes from
place Charles-de-Gaulle - Etoile, at the top of
avenue de Friedland. (Service reserved for people
with a ticket and transport ticket - return journey
for 2 € for sale at www.fondationlouisvuitton.fr
or on board)*

Fares, except Night openings:

Full fare: 16 €

Reduced fare: 10 et 5 €

*Family pass: 32 € (2 adults + 1 to 4 children
under 8 years old)*

*Free for handicapped people and people
accompanying them.*

*Tickets give access to all of the Fondation's
spaces and to the Jardin d'acclimatation.*

Visitor information:

+ 33 (0)1 40 69 96 00

The Applications of the Fondation:

*New guide with previously unseen interviews and
videos. Borrow from the reception counter. Also
available on Smartphone thanks to the application
Fondation Vuitton from the App Store and Google
Play. Free WiFi access.*

Lucky Vibes Application

*The Fondation Louis Vuitton game
Available free from the App Store.*

Archi Moi Application

*The Fondation for architecture apprentices.
iPads available from the reception counter,
also available for free from the App Store.*

Press contacts:

Fondation Louis Vuitton

Isabella Capece Galeota

Director of Communications

Jean-François Quemini

Deputy Director 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*