

# FONDATION LOUIS VUITTON



---

## A Vision for Impressionism

---

Édouard Manet  
Pierre-Auguste Renoir  
Claude Monet  
Edgar Degas  
Camille Pissarro  
Paul Cézanne  
Georges Seurat  
Paul Gauguin  
Vincent van Gogh  
Henri de Toulouse-Lautrec  
Amedeo Modigliani...  
and William Turner

---

From 20 February  
to 17 June 2019

# THE COURTAULD COLLECTION

Exhibition organised by The Courtauld Gallery, London  
and The Fondation Louis Vuitton

#FondationLouisVuitton #CourtauldFLV

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

Press kit

Edouard Manet, *Un bar aux Folies-Bergère*, 1882  
The Courtauld Gallery (The Samuel Courtauld Trust), London



Exhibition

# The Courtauld Collection: A Vision for Impressionism

From 20 February to 17 June 2019

## Table of contents

---

Press Release	3
---------------	---

---

Foreword by Bernard Arnault <i>President of LVMH / Moët Hennessey - Louis Vuitton</i> <i>President of the Fondation Louis Vuitton</i>	5
---	---

---

Preface by Suzanne Pagé <i>Artistic Director of the Fondation Louis Vuitton</i>	9
--	---

---

Preface by Ernst Vegelin van Claerbergen <i>Head of The Courtauld Gallery</i>	16
--	----

---

Visit of the Exhibition and visuals available for the press	18
---	----

---

Programme of Events	35
---------------------	----

---

Publications	36
--------------	----

---

Activities around the Exhibitions	37
-----------------------------------	----

---

Practical Information	39
-----------------------	----

---

# Press Release

## The Courtauld Collection: A Vision for Impressionism

*From 20 February to 17 June 2019*



© Courtauld Institute

**Samuel Courtauld**

1876-1947

*The Courtauld Collection: A Vision for Impressionism* reveals the discerning eye and commitment of Samuel Courtauld (1876-1947), one of the greatest art patrons of the 20th century. Created in close associations with his wife Elizabeth, the collection of this textile manufacturer with distant French origins, was largely assembled between 1923 and 1929, and comprises an exceptional group of French Impressionists and Post-Impressionists.

This presentation of the collection, the first in Paris since the Musée de l'Orangerie exhibition in 1955, gathers some 110 paintings and works on paper, including a group of ten watercolours by J.M.W Turner acquired by Samuel's brother, Stephen.

The exhibition is introduced by **Manet's** iconic work *A Bar at the Folies-Bergère*. It is organized around large groups dedicated to **Cézanne**, the collector's favourite artist - *Montagne Sainte-Victoire with a Large Pine*, *Lac d'Annecy*, *Card Players* and **Seurat**, with *Young Woman Powdering Herself*, *The Channel of Gravelines*, *The Bridge at Courbevoie* - and punctuated by works by **Monet**, *Autumn Effect at Argenteuil* and *The Gare Saint-Lazare*; **Renoir**, *La Loge*; **Degas**, *After the Bath*; **Toulouse-Lautrec**, *Jane Avril in the Entrance of the Moulin Rouge*; **Van Gogh**, *Self-Portrait with Bandaged Ear*, *Wheatfield, with Cypresses*; **Gauguin**, *Nevermore*; and **Modigliani**, *Female Nude*.

The exhibition illustrates the philanthropic approach of Samuel Courtauld and his passionate view of the role art plays in society. The creation in 1923 of the Courtauld Fund enabled the acquisition of 22 masterpieces of modern French art for the national collections in London, including **Seurat's** *Bathers at Asnières*, which can no longer travel. The Fund helped promote French Impressionism in Britain at a time when it remained very controversial.

In 1932, a year after his wife's death, Samuel Courtauld, of Art the initiative of the diplomat Viscount Lee of Fareham, founded the *Courtauld Institute of Art*, part of the University of London and devoted to teaching art history and conservation. That same year he donated 74 paintings and drawings, and his residence, *Home House*, built by Robert Adam between 1775 and 1777, to the Institute. The remainder of his collection was mostly bequeathed to the Institute after his death in 1947.

In 1989, the Courtauld Institute and Gallery moved to Somerset House, former home of the Royal Academy of Arts. It is currently undergoing a major renovation project, called "Courtauld Connects". The restoration of the celebrated "Great Room" is a key element of the project and will improve circulation between works of art, exhibition spaces and teaching areas as well as deliver the digitisation for public use of 3 million photographs, documents and archives.



## Foreword (Text from the catalogue)

### Bernard Arnault

*President of LVMH / Moët Hennessy Louis Vuitton and President of the Fondation Louis Vuitton*

Samuel Courtauld was one of the greatest art collectors of his time in early twentieth-century London, as well as one of the most active and generous philanthropists. I am extremely proud to welcome his collection to the Fondation Louis Vuitton in Paris as 2019 begins. This new exhibition resonates with the tributes we have paid to visionary and generous collectors who built extraordinary and emblematic collections that shaped the history of art. Our previous exhibitions include the collection of Sergei Shchukin in 2016-17 and works from MoMA in New York in 2017-18.

Through the truly exemplary nature of his collection, Samuel Courtauld gave the United Kingdom a compelling view of 'Continental' art, primarily Impressionist works by French artists. These world-renowned masterpieces are today displayed at the Courtauld Gallery in London, part of the Courtauld Institute of Art, based at the palatial Somerset House complex. Both the Institute and the Gallery reflect the role played by the founder and his trailblazing role in transmitting a taste for the very best of French art from the late nineteenth and early twentieth centuries to the United Kingdom. The Courtauld Institute of Art is today unanimously recognized as one of the most prestigious centers for the teaching and study of art history in the world. Samuel Courtauld's enlightened approach clearly distinguishes him as a pioneer and a model for private philanthropy in both the arts and education, and serves as an inspiration for our own commitment.

I am thus delighted that the French public will have an opportunity to discover in Paris - some 60 years after the first retrospective dedicated to this exceptional collector at the Orangerie in 1955 - the many remarkable works we have enjoyed seeing in London, including *A Bar at the Folies-Bergère* (1882) by **Manet**, *Young Woman Powdering Herself* (1889-90) by **Seurat** and **Cézanne's** *The Card Players* (1892-96). These works brought fresh and exciting winds of bold modernity to the decidedly conservative England of the 1920s, where Cézanne himself was not yet recognized as a leading figure in modern art.

Samuel Courtauld came from a family of Huguenot origin who had emigrated to England in the wake of the revocation of the Edict of Nantes. He oversaw the exceptional international development of his family's textile business in the early twentieth century and was recognized as one of the leading industrialists of his time. Following a trip to Florence in 1901, he applied the same ardor, talent and passion - which he shared with his wife Elizabeth - to the world of art. Together they created a magnificent collection, emphasizing above all a distinctive sensibility in selecting works.

He was inspired by a noble conception of art and its essential role in society, writing that '*art is universal and eternal: it ties race to race and epoch to epoch. It bridges divisions and unites men in one all-embracing and disinterested and living pursuit.*'

For Samuel Courtauld, passion went hand in hand with reason, as shown in our exhibition, which recounts both the story of a man's passionate commitment to a humanist vision - underpinned by a conviction that the experience of art represents an inestimable richness - alongside that of a philanthropist actively engaged on behalf of the public good. He expressed this in particular in 1923 by establishing the Courtauld Fund for the National Gallery and the Tate in London, enabling British public collections to acquire major Impressionist works such as **Seurat's** *Bathers at Asnières*.

After his wife passed away in 1931, Samuel Courtauld took the radical step of donating his art collection and *Home House* - his refined residence designed by the celebrated architect Robert Adam - to the eponymous institute dedicated to the history of art and its teaching. Here too he was an innovator, professionalizing a dedicated field of studies for researchers, curators and restorers. His remarkable generosity inspired him to strive to make the experience of art accessible to the broadest possible public, taking the unprecedented step of bringing together both scholars and students.

Anthony Blunt, director of The Courtauld Institute of Art from 1947 to 1974, guided the institution's ascent as an internationally renowned centre for art history. Today Lord Browne, its Chairman of the Board, and Deborah Swallow, its Director, lead the Institute with characteristic talent and intellectual elegance. Ernst Vegelin, Head of The Courtauld Gallery, oversees its outstanding collection and exhibition programme. Accompanied by a remarkable team, they are now delivering Courtauld Connects, an ambitious longterm renovation program that will modernize the Somerset House building and restore the mythic Great Room built by Sir William Chambers between 1776 and 1779 to host the annual summer exhibitions of the Royal Academy of Arts, which featured paintings by Reynolds, Gainsborough, Constable and Turner. I want to extend my warm thanks to them, as well as to Karen Serres, curator of paintings, for their invaluable contribution to the success of our ambitious undertaking in Paris. The exhibition is made possible thanks to the generosity of the Samuel Courtauld Trust and its chairman, Andrew Adcock, which owns the collection for the benefit of The Courtauld. I would also like to salute the contribution of Suzanne Pagé and the team at the Fondation Louis Vuitton, in particular Angeline Scherf, for the great professionalism and enthusiasm with which they have executed this project in collaboration with the Courtauld Gallery team.

Samuel Courtauld was beyond any doubt a true visionary. His life and work offer us a superb example of far-sighted acumen, accompanied by a generosity that has enriched and brought emotion and pleasure to the public in the United Kingdom, France and the entire world.

**Bernard Arnault**

**Exhibition**

**“The Courtauld Collection: A Vision for Impressionism”**

*From 20 February to 17 June 2019*

*Head Curators*

Suzanne Pagé *Artistic Director, Fondation Louis Vuitton*

Ernst Vegelin van Claerbergen *Head of The Courtauld Gallery, London*

*Curators*

Karen Serres *Curator of Paintings, The Courtauld Gallery, London*

Angeline Scherf *Curator, Fondation Louis Vuitton*

assisted by Sixtine de Saint-Léger

*Architect*

Marco Palmieri





Home House © Country Life, 1932

*“For Samuel Courtauld, art was an essential antidote to the materialism of modern life, and he believed that it could bind people and nations together. He always intended the collection to be shared as widely as possible.”*

***Ernst Vegelin van Claerbergen***

## Preface (Text from the catalogue)

**Suzanne Pagé**

*Artistic Director of the Fondation Louis Vuitton*

Passion is the root of any engagement. In matters of art it ensures lucidity, authorising the creation of the most clear-sighted and incisive collections. Usually, the collector is driven by the compelling desire to convince, and therefore to share. Generosity, therefore, is inevitably part of the story. We can find numerous examples of this all around the world, in the formation of both public and private ‘museum-quality’ collections. Since its opening, the Fondation Louis Vuitton has had the privilege of presenting many remarkable artworks brought together in ensembles such as these. In 2015, *Keys to a Passion* showcased a selection of masterpieces that had broken the rules to become foundation stones of modernity, all now held by leading museums and international foundations. Other major ensembles constituted in this way and now kept in public and private institutions have been brought to the Parisian public for the first time by this institution. In 2016–17, there was the collection of Sergei Shchukin, now shared between the Hermitage Museum in Saint Petersburg and Pushkin Museum in Moscow, and in 2017–18, that of MoMA in New York, a private institution based for the most part on individual initiatives.

And this is once again the case with this first presentation in Paris for over sixty years of the collection assembled by the English industrialist and patron of the arts Samuel Courtauld. The first and only previous showing of this ensemble in France was held at the Musée de l’Orangerie in 1955.

The collection is so legendary for its ensemble of Impressionist works and its works are so iconic that, paradoxically, many do not feel the need to visit it in London. Reproduced in all kinds of forms and mediums, the works have been made into simple images, shorn of their ‘aura’. The primary merit of this exhibition is therefore that it reinstates the original vibration of these works; visitors can experience their ‘presence’ in the necessary empathy of a direct viewer/painting relation. The show will do justice to the independence and campaigning spirit of Courtauld the collector who distanced himself from a national scene in which he saw only ‘artifice and convention’ (Denys Sutton). As is well known, ‘masterpieces’ that become recognised as such over time will inevitably have had to assert themselves against the norms and assumptions of their time.

In what remains an open debate, this exhibition tries to shed light on the ‘miracle’ that produces a visionary gaze; on what constitutes such a capacity. Samuel Courtauld maintained close, companionable relations with dealers, art historians, collectors and artists, even if he remained sole arbiter of his choices, which were primarily subjective. In Paris and London he frequented the dealers Ambroise Vollard, Bernheim-Jeune, Durand-Ruel, Paul Rosenberg, Knoedler & Co, Lefèvre & Son, Wallis & Son, Alex Reid and, above all, Percy Moore Turner, director of the Independent Gallery in London, who became his main advisor. It was thanks to him that he was able to visit the Barnes Foundation in Merion in 1924, before its inauguration.

Turner played the role of intermediary for the acquisition of major works: *Bathers at Asnières* by **Seurat**, *Montagne Sainte-Victoire with Large Pine* by **Cézanne**, *La Loge ( Theatre Box)* by **Renoir**, *A Bar at the Folies-Bergère* by **Manet**. He was also present when Courtauld made his decision to finance the purchase of Impressionist works for the National Gallery.

The Courtauld circle brought together figures and artists at the crossroads of the visual arts, music, literature and the economy. Among them, notably, were members of the Bloomsbury Group such as the economist John Maynard Keynes and the art historian, theorist, painter and critic Roger Fry, one of the first champions of Impressionism and Post-Impressionism, still little accepted in the United Kingdom. Among them, too, as ever, we find artists like Walter Sickert, Glyn Philpot and James Bolivar Manson, a painter who became Assistant Keeper and then Director of the Tate.

The exhibition will do justice, above all, to the decisive role played alongside Samuel by his wife Elizabeth, whom he survived by sixteen years. This collection really was desired and conceived in common, in a shared intimacy, as primarily a “private passion” for a “humanist” art, with shared philanthropic aims. This no doubt implied an extra degree of qualitative responsibility which was their hallmark.

At the Fondation Louis Vuitton, *The Courtauld Collection: A Vision for Impressionism* brings together some hundred paintings and prints and drawings, all of which once belonged to Samuel and Elizabeth Courtauld, and most of them held at the Courtauld Gallery in London. In addition, there is a set of ten Turner watercolours acquired by Samuel’s brother, Sir Stephen Courtauld, confirming the family’s involvement in the arts. Through this collection founded on the choice of major figures, we follow the development of Impressionism from the 1860s onwards. The sequence is punctuated by the cherished presences of Cézanne and Seurat, alongside Manet, Monet, Renoir, Degas, Toulouse-Lautrec, Modigliani, Van Gogh and Gauguin. The excellence and scope of most of these works speak of the perspicacity and mixture of boldness and acumen shown by these collectors, especially with regard to prevailing attitudes in Britain at the time.



Moreover, while the **Seurat** masterpiece *Bathers at Asnières*, which can no longer be moved, is absent, the presence of other works from the National Gallery in London - including *Corner of a Café-Concert* by **Manet** and *A Wheatfield, with Cypresses* by **Van Gogh** - reflects their determination to play a role in enriching British national collections.

The motivation and spirit of this collection were decisively shaped by Samuel Courtauld's economic and family background, and especially his French Huguenot roots on the island of Oléron, from which his ancestors emigrated to London in the late seventeenth century. Originally silversmiths, the Courtaulds created a textile business in 1794. Their innovative spirit took them into viscose production. This revolutionary synthetic fibre brought them huge wealth at the turn of the twentieth century. Samuel learned his trade in the family business and became director in 1921, holding the position until 1946 and turning Courtaulds into a leading international company. This allowed him, in parallel, to constitute the Courtauld Collection, the Courtauld Fund and, finally, the Courtauld Institute.

Without a doubt, the philanthropy of his parents, Sydney and Sarah, was a decisive influence here. They were committed to educational and social movements which, as historians have noted, were founded on the militant Unitarian brand of Protestantism. These family values ensured that for Courtauld his combat for art also meant sharing his passion. This quality of engagement was also that of his wife Elizabeth. It was the bold personal purchases that she first made in 1922 - notably a *Jean Marchand* and a *Renoir* - that started up the process of collecting and introduced Samuel to the famous *Percy Moore Turner*. Both husband and wife were intimately implied in the double adventure of collecting and patronage. Elizabeth's great cause was also and foremost classical music, which she championed by supporting the Courtauld-Sargent Concerts performed at Queen's Hall. The defining cultural concern for Samuel and Elizabeth was shared pleasure ; beyond their private experience they were aiming to awaken the wider public to art. Together, they quickly constituted a collection founded on the same 'spiritual' conception of art, as revealed during a stay in Florence in 1901, the year of their marriage. Elizabeth's death in 1931 also marked, more or less, the end of the collecting phase.

Christopher McLaren, Samuel Courtauld's godson, who knew him into his teenage years, speaks of a man of remarkable curiosity, gifted with a keen sensibility and great freedom of taste - a trait also confirmed by the collector's sister, Sydney Renée. Essential to the quality of Courtauld's gaze was his practice as an artist and poet, as revealed in his two books of poems: *Count Your Blessings* (unpublished, 1943) and *Pictures into Verses* (published, 1947), the latter a volume of poems inspired by paintings, including some in his own collection. What is significant here is his very personal classification of the works into categories that are not conceptual but sensory. These are laid out in his typed essay *Origins of Beauty*: tension, emotion, peace, grace, dignity and skill.

Two exhibitions put on in London are generally credited with a decisive role in stimulating the Courtaulds' interest: in 1917, the collection of French paintings, including works by Manet, Degas and Renoir, that Sir Hugh Lane (1875-1915), an Irish dealer, had just bequeathed to the nation; and in 1922, the exhibition *Pictures, Drawings, and Sculptures of the French School of the Last 100 Years*, with works from Corot to Seurat, co-organised in May 1922 by Roger Fry at the Burlington Fine Arts Club - a private club that exhibited art borrowed from private collections or dealers.

The collection was put together at tremendous speed from 1923 to 1929. Emotion was uppermost in this process carried out on a daily basis for the common delectation of Samuel and Elizabeth. The principle was to take what touched them; they bought only works that they loved and wanted to live with, even if, according to Karen Serres, Elizabeth and Samuel always thought that their collection should one day enter the public domain.

The accuracy of their choices is evident in the remarkable corpus they assembled, notably *La Loge* by **Renoir** and *A Bar at the Folies-Bergère* by Manet, for which Samuel Courtauld was ready to pay the impressive sum of about £24,000 each. He was competing on an international market, and if he managed to obtain the Manet, this was only because Dr Albert Barnes had desisted a few months earlier.

In 1923 he acquired the first **Cézanne**: *Still Life with Plaster Cupid*, which Richard Serra found so striking. Gradually, he built up the biggest ensemble of this painter's work in the United Kingdom, including *Montagne Sainte-Victoire with Large Pine*, *Lac d'Annecy* and one of the five versions of the famous *The Card Players*. Courtauld thus played a key role in securing British recognition of Cézanne - the least popular of these painters at the time - whose 'magic' touched him deeply. His carefully pursued acquisitions cover the full span of the painter's career. Ten of Cézanne's paintings and three works on paper are shown here.

**Seurat** constitutes the other strong point of the collection. In addition to *Bathers at Asnières*, acquired for the National Gallery, Courtauld owned a significant ensemble of thirteen works by this artist who was neglected in Great Britain at the time and whose early death made his pieces rare. These include the ever-mysterious *Young Woman Powdering Herself*.

Typically, and like Sergei Shchukin, albeit in a very different way, the collector's conviction was imbued with social concern: *'I see art as the most civilized in uence that man can find'*, he once said. In parallel with the constitution of his own collection, Courtauld helped to transform the national collections by creating the Courtauld Fund in 1923. Its purpose was to acquire works by the 'modern movement'. From 1923 to 1927, it thus enabled the National Gallery to acquire twenty-two very fine works of French modern art, thereby helping to overcome a certain English conservatism with regard to Impressionism.

In 1925, with the help of the economist Keynes, he consolidated his philanthropic role by founding the London Artists' Association, a charity dedicated to supporting art and the young painters and sculptors who made it. Courtauld also remained one of the most generous contributors to the Contemporary Art Society created by Roger Fry in 1910, while also collecting contemporary English artists such as Duncan Grant, a figure in the Bloomsbury Group who was close to Keynes and to the artist Vanessa Bell, Virginia Woolf's sister, who also featured in the Courtauld Collection, as did Lucien Pissarro, who had settled in England. However, his taste never stretched to the more radical expression of Fauvism and Cubism, nor did he ever really take to Matisse or Picasso, despite buying an early work by the latter, *Child with a Dove* (1901).

As dynamic and innovative today as it has ever been, the Courtauld Institute of Art was founded by Samuel in 1932, after the death of his wife, and on the initiative of Viscount Lee of Fareham, a diplomat and collector. The Institute was linked to the University of London. In order to carry out this project, Courtauld brought in numerous collaborators, such as the lawyer Sir Robert Witt, and Joseph Duveen, a dealer and trustee of the National Gallery. He could also count on the support of Roger Fry. This - following the example of the Fogg Art Museum, Harvard, in the United States - was the first institution created in the United Kingdom to promote artistic education and teach art history but also, and very originally, the conservation and restoration of artworks. A major financial commitment of £100,000 gives a sense of the project's ambition and openness.

From the outset, the *Courtauld Gift* made available to the Institute the collector's residence of *Home House*, built by the great architect Robert Adam in 1775-1777, as well as half of his collection. Students there were greeted in the original décor by seventy-four paintings and drawings: "*it seemed to me that the Institute would be a kind of missionary centre from which the idea of the value of Art would spread through many diverse channels*" (letter to Lord Lee). This gift was accompanied by the publication of the catalogue of the collection, complete with a critical apparatus written by Percy Moore Turner and Paul Jamot, then keeper at the Department of Paintings at the Louvre. With reproductions of 55 Impressionist and Post-Impressionist works, the book was published in 1934 in French only, indicating Courtauld's attachment to the language of his ancestors. It also reflects the high reputation of P.M. Turner, the adviser and writer. In 1933 the Institute distinguished itself by saving the Warburg Institute in Hamburg, giving a home to its library and to some thirty of its researchers.

The Courtauld Gallery continues to be a very lively institution and it is still developing. Over the years, it has been enriched by numerous bequests, gifts and collections (notably the Antoine Seilern Collection). As for the Institute, it houses a library with thousands of rare volumes and exceptional documentary collections (especially on architecture).



Combining from the very beginning its own collections with teaching at the very highest level, in 1989 the Courtauld Gallery left *Home House* for *Somerset House*, the former venue for the Royal Academy of Art's summer exhibitions in London.

It is because the Courtauld is temporarily closing that this exhibition is being shown in Paris. Its renovation, and especially the restoration of the famous 'Great Room' will improve the circulation between works of art, exhibition spaces and teaching areas. It will make possible the digitisation of millions of the Courtauld's photographs, documents and archives, putting the finishing touches to the philanthropic and cultural action that constituted the life's work of Samuel Courtauld the collector, and which ensure that his reputation is both timeless and very much alive.

From the outset, the organisation of this Courtauld exhibition in Paris has been indebted to Bernard Arnault, president of the Fondation, and his advisor Jean-Paul Claverie. Both have shown great personal commitment and followed the development of the project through its different stages. The exhibition is the fruit of close, friendly collaboration between the Fondation and the Courtauld Gallery.

### **Special Thanks**

I would like, first of all, warmly to thank, for their decisive commitment from the beginning of the project, Ernst Vegelin van Claerbergen, Head of the Courtauld Gallery and the greatest expert on this institution, and Karen Serres who, as Curator of Paintings, coordinated the catalogue texts and entries. With their help, we have been able to deepen our knowledge of the contents and spirit of an institution that, even today, still holds numerous secrets. These should be fully revealed in the definitive book planned for the reopening, towards which the Parisian catalogue may be considered as a first step.

With Angeline Scherf, curator at the Fondation, whose engagement in the exhibition project was decisive, we organised what is a veritable event for Paris, conceiving the display in close cooperation with our colleagues at the Courtauld and the architect Marco Palmieri.

This exhibition was supported by the collaboration of several members of the Courtauld staff: Ketty Gottardo, Curator of Drawings, Barnaby Wright, Curator of 20th Century Art, and Alexandra Gerstein, Curator of Sculpture and Decorative Arts, as well as of Anne Robbins, Curator of Post-1800 Paintings at the National Gallery, London, all of whom have also contributed to the catalogue.

Many other contributions have gone into this event, as mentioned below, but I would particularly like to thank, at the Fondation Louis Vuitton, Sophie Durrleman, Executive Director, Élodie Berthelot, Director of Production, Joachim Monegier du Sorbier, Director of Public Programmes, and their collaborators, as well as, for Communication, Isabella Capece, Jean-François Quemin and Sébastien Bizet. Press Relations were handled by Roya Nasser and Andréa Azéma.

Raphaël Chamak, Head of Publications, once again demonstrated his tremendous professional qualities, Annie Pérez being closely associated to the publication process. Our sincere thanks go to them all.

With Angeline Scherf, I would also like to express our particular gratitude to Dimitri Salmon and Sébastien Chauffour for the rigorous expertise they brought to the catalogue.

Among the tutelary figures of this event, I would like to express my warm gratitude to Daniella Luxembourg, who was there right from the start of this undertaking. She will also be involved in the ambitious symposium planned for spring 2019

*Suzanne Pagé*

## Preface (Text from the catalogue)

**Ernst Vegelin van Claerbergen**

*Head of The Courtauld Gallery*

*Those whom fortune favours - and no honest man can acquire wealth without the aid of luck - should use their money not only for their own natural enjoyment, but to advance the cause of civilization. For instance, they can foster art, music, scholarship and science in many valuable and original directions which are apt to frighten public bodies. Then, I think, the value of such men to society will be acknowledged by all.*

**Samuel Courtauld**, 1944

This exhibition marks the first time in over 60 years that the superlative private collection of French Impressionist and Post-Impressionist art formed by Samuel Courtauld in the 1920s has been shown in France. Courtauld came from a Huguenot family and he cherished the nation and culture of his French forebears. His championing of French painting in England against prevailing opinion is a remarkable story, a validation of the importance of art for the individual and for society. It is an honour for us to have been able to collaborate with the Fondation Louis Vuitton to bring these outstanding works back to France and to re-examine Courtauld's role as a collector and philanthropist.

As Chairman of the multinational textiles and chemicals company Courtaulds Ltd for 25 years, Samuel Courtauld was a consequential public figure in his own time. However, he left few personal records and, despite his impact on British cultural life, his name is largely unrecognised. And yet today his democratising legacy is more influential than he could possibly have imagined. The paintings that he acquired for the British national collection, amongst which feature such masterpieces as **Van Gogh's** *Sunflowers* and Seurat's *Bathers at Asnières*, draw millions of visitors every year to the National Gallery in London. Equally, in founding the Courtauld Institute of Art and giving his private collection to its Gallery, he created a centre of unparalleled scholarly excellence, a 'missionary centre' in his own words, which has had a profound influence on scholarship and public enjoyment of the visual arts.

This exhibition has been the occasion for the first new research on Samuel Courtauld for several decades. It has given us a far clearer picture of his activity as a collector but also of the higher purposes - the aims and ideals - that directed his thought and philanthropy. It is perhaps because of these pronounced concerns that - alongside Courtauld's unerring eye for great quality - his collection, now at The Courtauld Gallery, continues to have such appeal and relevance.



The Fondation Louis Vuitton and The Courtauld Gallery complement each other in many ways, and I cannot imagine a more suitable and attractive partner with which to bring Courtauld's collection to the attention of a new generation. I extend my warm personal thanks to all the staff at the Fondation who have worked so hard to make this possible.

Above all, I would like to recognise the essential role played by Jean-Paul Claverie, who has been a friend throughout this project. Suzanne Pagé and Angeline Scherf have been wonderfully creative curatorial interlocutors. Sophie Durrleman and Pascale Herivaux and their colleagues also deserve our warmest thanks.

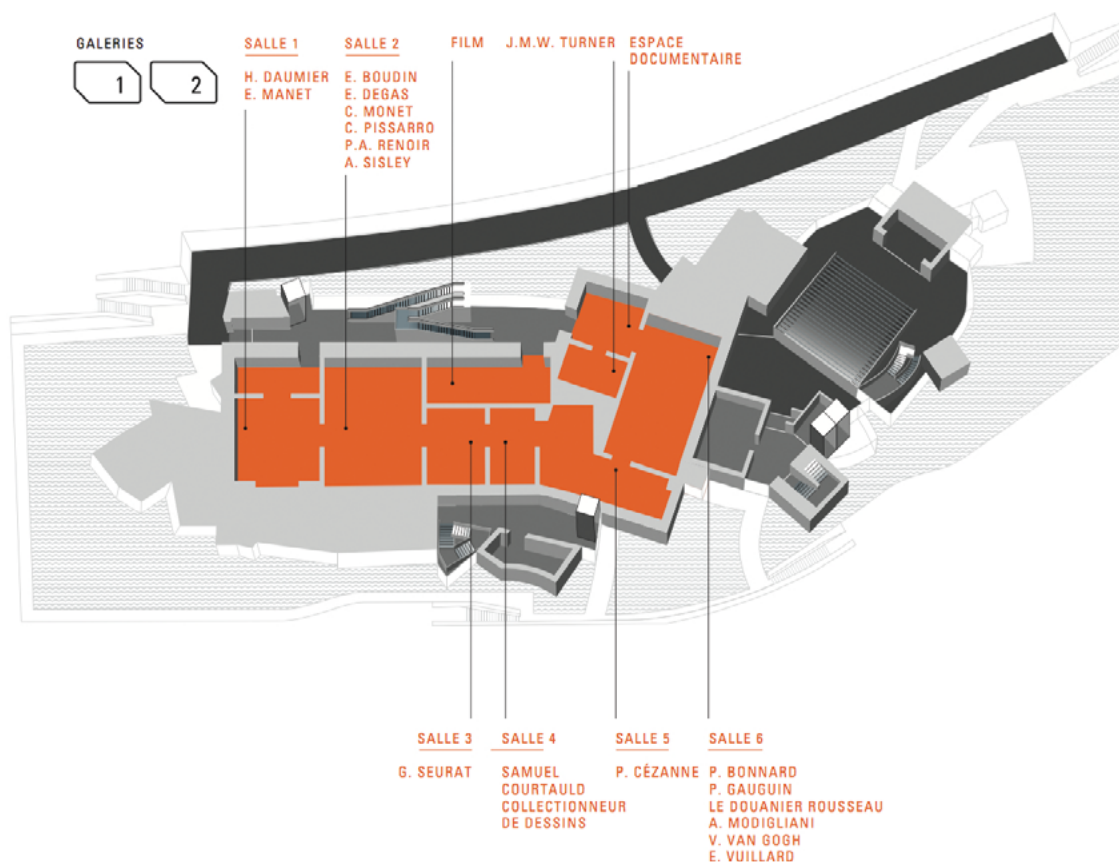
At The Courtauld Gallery, the curatorial and technical teams have been tireless. I record my particular thanks to Karen Serres, the Courtauld's Curator of Paintings, who has led on many aspects of the exhibition, including this catalogue. I am very grateful to the Trustees of the Samuel Courtauld Trust, which owns the collection at The Courtauld Gallery, for their enthusiasm for this project. The exhibition includes a number of highly important works once owned by Samuel Courtauld and now in private collections or other museums, and I am extremely grateful to their owners. Finally, I extend my personal thanks to Daniella Luxembourg, a senior member of the Courtauld Institute of Art's Governing Board, and, for his generosity and encouragement, to The Hon. Christopher McLaren.

*Ernst Vegelin van Claerbergen*

# Visit of the Exhibition

## and visuals available for the press

*Level -1*



### Room 1

#### **Édouard Manet (1832-1883)**

In the mid-1860s Édouard Manet became close to the artists at the centre of Impressionism: Edgar Degas, Claude Monet, Auguste Renoir, Alfred Sisley, Camille Pissarro and Paul Cézanne. Although he never fully embraced the movement, he was a strong inspiration for and the true precursor of modern painting, as recognised by his contemporaries Émile Zola et Stéphane Mallarmé.

His career was marked by scandals and by the Salon's rejection of his works, notably that of *Déjeuner sur l'herbe* in 1863, a sketch for which is presented here. In 1882, he presented his final major work, *A Bar at the Folies-Bergère*, at the Salon.

The painting was first shown in London in 1910, at the ground-breaking exhibition Manet and the Post-Impressionists, organised by Roger Fry at the Grafton Galleries, where the term was invented and which led to the recognition of Cézanne in Britain.

Purchased by Samuel Courtauld in 1926 and, like **Renoir's** *La Loge*, through his adviser, Percy Moore Turner, it has become the collection's most iconic work.

**Visuals available for the press:**



**Honoré Daumier**

*Don Quixote and Sancho Panza, around 1870*

Oil on canvas

100 x 81.0 cm

The Courtauld Gallery, London

(Samuel Courtauld Trust)

**Edouard Manet**

*A Bar at the Folies-Bergère, 1882*

Oil on canvas

96 x 130 cm

The Courtauld Gallery, London

(Samuel Courtauld Trust)





**Édouard Manet**

***Le Déjeuner sur l'herbe*, around 1863**

Oil on canvas

89.5 x 116.5 cm

The Courtauld Gallery, London  
(Samuel Courtauld Trust)

**Édouard Manet**

***Banks of the Seine at Argenteuil*,  
1874**

Oil on canvas

62.3 x 103 cm

Private collection, on long-term loan  
to The Courtauld Gallery



**Room 2**

In the early 1870s Boudin, Pissarro, Sisley, Monet and Renoir were interested in a rich and original choice of motifs related to leisure and industrialisation, which differed from the traditional subjects depicted by the Barbizon School.

The banks of the Seine, the new suburbs of Paris accessible by train, Chatou and Argenteuil - where Monet settled between 1871 and 1878 - were soon followed by the Mediterranean coast from 1880, as favourite subjects for these painters.

Breaking with the academic practice of landscape, these painters were less attached to representing exact places than in the treatment of light and colour, thus allowing them to deploy a lighter, more daring palette.

**Monet's** *Autumn Effect at Argenteuil* was first shown at the second Impressionist exhibition in 1876 in Paris, then acquired by Paul Durand-Ruel in 1882. Samuel Courtauld bought it in 1924. **Renoir's** *Spring, Chatou*, remarkable for its treatment of light, was acquired in June 1927 from Wildenstein.

Samuel Courtauld, particularly sensitive to Impressionist landscapes, said that they “taught me to see nature in pictures, and pictures in nature, and I have derived in nite pleasure from this”.

Concerned as it was with expressing contemporary life, Impressionism favoured the representation of the human gure in its everyday environment and activites.

Portraiture was practiced by many Impressionists, who often had their models and friends pose in familiar scenes, exploring the tension between the individual and their social archetype.

Acquired by Samuel Courtauld in 1925, through Percy Moore Turner, *La Loge* had been shown at the First Impressionist exhibition in 1874 and was the first of six paintings on the theme of spectators at the theatre, which was quickly adopted by other members of the group, including **Edgar Degas**.

Samuel Courtauld was particularly fond of *La Loge* and dedicated a poem to the painting in a book published the year he died. He admired Renoir’s early works and t heir “ability to convey the underlying structure of a soft, fleeting surface”.

**Degas’s** *After the Bath*, shown in 1886 at the final Impressionist exhibition, is part of a group of pastels on the theme of women at their toilette.

### Visuals available for the press:



**Claude Monet**  
*The Gare Saint-Lazare, 1877*

Oil on canvas  
54.3 x 73.6 cm  
The National Gallery, London  
Photo: © The National Gallery, London





**Claude Monet**

***Antibes, 1888***

Oil on canvas

65.5 x 92.4 cm

The Courtauld Gallery, London  
(Samuel Courtauld Trust)

**Alfred Sisley**

***Boats on the Seine, 1875-1879***

Oil on canvas laid on board

37.2 x 44.3 cm

The Courtauld Gallery, London  
(Samuel Courtauld Trust)



**Camille Pissarro**

***Lordship Lane Station, Dulwich, 1871***

Oil on canvas

44.5 x 72.5 cm

The Courtauld Gallery, London  
(Samuel Courtauld Trust)





**Pierre-Auguste Renoir**  
*La Loge, 1874*

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

**Edgar Degas**  
*After the bath, Woman drying herself,*  
*around 1895*

Graphite and pastel  
67.7 x 57.8 cm  
The Courtauld Gallery, London  
(Samuel Courtauld Trust)



**Edgar Degas**  
*Dancer Looking at the Sole of her Right Foot,*

Bronze  
45.5 x 25 x 19 cm  
The Courtauld Gallery, London  
(Samuel Courtauld Trust)

### **Room 3**

#### **Georges Seurat (1859-1891)**

The career of Georges Seurat ended with his sudden death in 1891 at the age of 31. In less than ten years, he developed “pointillism”, a pictorial method consisting of juxtaposing points of pure colour according to the laws of simultaneous contrast, inspired by Michel-Eugène Chevreul’s discoveries in optical effects and perception.

The response to Seurat by British collectors owes much to the influence of the critic and art historian Roger Fry, who frequented literary and artistic circles in Paris and London. He began publishing on Seurat after the war, and promoted his work, including amongst the Bloomsbury Group.

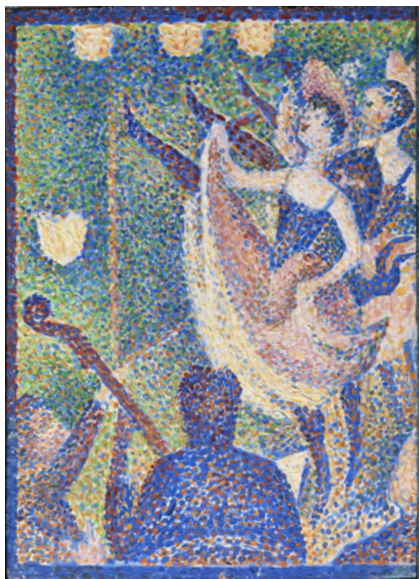
**Seurat** was one of the artists of the “modern movement” who Samuel Courtauld strongly supported with the acquisition of the masterpiece *Bathers at Asnières* for the National Gallery in London in 1924, and by the purchase of significant works between 1926 and 1930 for his private collection, including *The Bridge at Courbevoie*, *The Channel of Gravelines*, and *Young Woman Powdering Herself*. The latter is clearly identified in the archives as belonging to Elizabeth. This group of works was, at the time, one of the most important collection of Seurat’s works in the United Kingdom.

#### **Visuals available for the press:**



**Georges Seurat**  
***Young Woman Powdering Herself,***  
*around 1889-1890*

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



**Georges Seurat**  
*Study for “Le Chahut”, around 1889*

Oil on panel  
21.8 x 15.8 cm  
The Courtauld Gallery, London  
(Samuel Courtauld Trust)

**Georges Seurat**  
*The Bridge at Courbevoie,*  
*around 1886-1887*

Oil on canvas  
46.4 x 55.3 cm  
The Courtauld Gallery, London  
(Samuel Courtauld Trust)



**Georges Seurat**  
*Boat by the Riverbank, around 1883*

Oil on panel  
15 x 24 cm  
The Courtauld Gallery, London  
(Samuel Courtauld Trust)

## **Room 4**

### **Samuel Courtauld, collector of drawings**

Samuel Courtauld's interest in art encompassed all aspects of the creative process, and he often acquired drawings and prints in parallel with paintings by the same artists. He gave or bequeathed nearly eighty drawings to The Courtauld Gallery between 1932 and 1948. More than half of them are by Impressionist and Post-Impressionist artists, including Cézanne, Degas, Manet, Seurat, Toulouse-Lautrec and Van Gogh. Indeed, one of the first Post-Impressionist works he purchased was **Toulouse-Lautrec's** masterly *Au Lit*, which he may have acquired as early as 1922 from the Leicester Galleries in London.

Although Courtauld drastically reduced his collecting following the death of his wife, Elizabeth, in 1931, he made a handful of acquisitions of drawings in the 1930s, among which was **Cézanne's** *Apples, Bottle and Chairback*, which he purchased from Wildenstein & Co in 1937.

### **Visuals available for the press:**



**Henri de Toulouse-Lautrec**  
*Jane Avril in the Entrance to the Moulin Rouge,*  
around 1892

Oil and pastel on millboard, laid on panel  
102 x 55.1 cm  
The Courtauld Gallery, London  
(Samuel Courtauld Trust)

**Henri de Toulouse-Lautrec**  
*Au lit,* around 1896

Graphite and black chalk  
30.9 x 47.9 cm  
The Courtauld Gallery, London  
(Samuel Courtauld Trust)







**Georges Seurat**  
*Female Nude*, around 1879-1881

Black conté crayon over preliminary drawing with  
stumped graphite estompé  
63.2 x 48.3 cm  
The Courtauld Gallery, London  
(Samuel Courtauld Trust)

**Paul Cézanne**  
*The Montagne Sainte-Victoire*, around 1887

Graphite and watercolour  
32.7 x 50.5 cm  
The Courtauld Gallery, London  
(Samuel Courtauld Trust)



**Paul Cézanne**  
*Apples, bottle and chairback*,  
around 1904-1906

Graphite and watercolour  
46.2 x 60.4 cm  
The Courtauld Gallery, London  
(Samuel Courtauld Trust)



**Henri Matisse**

***Woman leaning with elbows on a table, 1923***

Chalk and stump

40.7 x 25.8 cm

© Succession H. Matisse

The Courtauld Gallery, London

(Samuel Courtauld Trust)

**Pablo Picasso**

***Seated woman, around 1923***

Plume et encre brune sur papier vélin

35 x 26.1 cm

© Succession Picasso 2019

The Courtauld Gallery, London

(Samuel Courtauld Trust)



**Room 5**

**Paul Cézanne (1839-1906)**

“*Treat nature in terms of the cylinder, the sphere, the cone*”: the guiding principle edicted in a letter of Paul Cézanne to Émile Bernard profoundly marked 20<sup>th</sup> - century painting. After taking part in the first three Impressionist exhibitions, in 1877 he left the movement to pursue work based on a different conception of painting. As his landscapes show, for him colour was the way to build form as volume, and not to break it down into vibrations of light. He represents objects from multiple points of view, thus creating new perspectives.



On the occasion of the exhibition Manet and the Post-Impressionists at the Grafton Galleries in 1910, Roger Fry, striving for Cézanne's recognition, designated him the "liberator" of modern painting. In 1922, at the exhibition at the Burlington Fine Arts Club, Samuel Courtauld was captivated by the "magic" of three Cézannes including *Hillside in Provence*. In 1923 he acquired his first **Cézanne**, *Still Life with Plaster Cupid*, followed by *Montagne Sainte-Victoire with a Large Pine*, *Lac d'Annecy*, and one of the five versions of the well-known *Card Players*. Courtauld played a key role in the recognition of Cézanne in Britain, when the artist was still controversial.

**Visuals available for the press:**

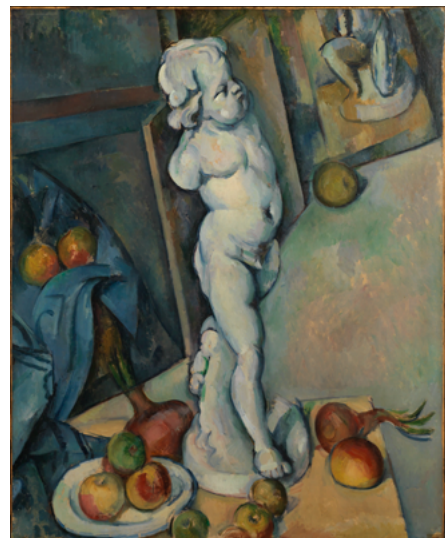


**Paul Cézanne**  
*The Card Players*, around 1892-1896

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

**Paul Cézanne**  
*Still Life with Plaster Cupid*,  
around 1894

Oil on paper, laid on board  
70.6 x 57.3 cm  
The Courtauld Gallery, London  
(Samuel Courtauld Trust)





**Paul Cézanne**  
*Lac d'Annecy, 1896*

Oil on canvas  
65 x 81 cm  
The Courtauld Gallery, London  
(Samuel Courtauld Trust)

**Paul Cézanne**  
*Montagne Sainte-Victoire  
with Large Pine, around 1887*

Oil on canvas  
66.8 x 92.3 cm  
The Courtauld Gallery, London  
(Samuel Courtauld Trust)



## **Room 6**

### **Paul Gauguin (1848-1903)**

Through his travels in Pont-Aven, Panama, Martinique, tahiti, les Marquises he became interested in non-Western societies and African and Oceanic art, in an attempt to develop an art “rid of the influence of civilisation”. He wrote to Émile Bernard of his desire “to explore the unknown”.

Closely linked in their enigmatic subject and their decorative details, *Nevermore* and *Te Rerioa* were both painted in 1897 in Tahiti and sent to Paris the same year. The elongated format of *Nevermore*, unusual for the artist, echoes European antecedent, such as **Manet**'s *Olympia*.

In 1922 Courtauld bought two **Gauguin** paintings from Jos Hessel, *The Haystacks* (1889) from his Breton period, and *Bathers at Tahiti* (1902), followed in 1924 by *Nevermore*, acquired through Herbert Coleman. In 1929, under the impetus of Roger Fry, struck by this “absolute revelation to me of what Gauguin was capable of”, Courtauld bought *Te Rerioa* from Paul Rosenberg.

### **Vincent van Gogh (1853-1890)**

Van Gogh, influenced by Dutch realism, produced landscape studies and scenes of peasant life characterised by a sombre palette and expressive drawing. In 1886, marked by the Divisionism of Signac and Seurat, he lightened his painting and fragmented his touch to express coloured vibrations. In Arles, where he moved in 1888, his palette became more intense and he created some of his most powerful and celebrated paintings.

Purchased by the Courtauld Fund through the Independent Gallery in October 1923, *A Wheatfield, with Cypresses* (1889) became **Van Gogh**’s first work to enter a British national collection. Thanks to the Fund, three of the artist’s other works were acquired between 1923 and 1927: Van Gogh’s *Chair* (1888), *Sun flowers* (1888), and *Long Grass with Butterflies* (1890).

*Self-Portrait with Bandaged Ear* of 1889, bought from Paul Rosenberg in 1928, is one of the most famous works in Courtauld’s private collection. Van Gogh painted some thirty- five self-portraits in four years; this is the first of two painted in Arles in January 1889 following the serious, self-inflicted injury sustained after a dispute with Paul Gauguin in December 1888.

### **Visuals available for the press:**

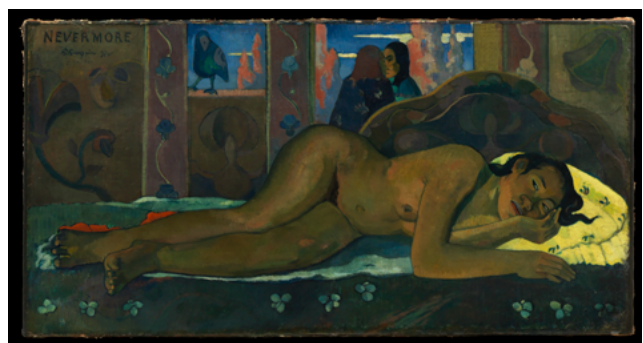


**Paul Gauguin**  
*Te Rerioa*, 1897

Oil on canvas  
95.1 x 130.2 cm  
The Courtauld Gallery, London  
(Samuel Courtauld Trust)

**Paul Gauguin**  
*Nevermore*, 1897

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





**Paul Gauguin**

***Martinique Landscape, 1887***

Oil on canvas

117 x 89.8 cm

National Galleries of Scotland. Edimbourg. Presented  
by Sir Alexander Maitland in memory of his wife Rosalind, 1960  
Picture: © National Galleries of Scotland

**Vincent van Gogh**

***Self-Portrait with Bandaged Ear, 1889***

Oil on canvas

60.5 x 50 cm

The Courtauld Gallery, London  
(Samuel Courtauld Trust)



**Vincent van Gogh**

***A Wheatfield with Cypresses, 1889***

Oil on canvas

72.1 x 90.9 cm

Bought, Courtauld Fund, 1923  
The National Gallery, London  
Picture: © The National Gallery, London



## **Room 7**

### **Stephen Courtauld's watercolours by Turner (1775-1851)**

The Courtauld Gallery holds one of the largest public collections of Turner watercolours in the United Kingdom. The ten shown here were collected by Samuel's brother Stephen Courtauld, and donated to the Courtauld Gallery by his niece in 1974.

The group covers Turner's entire career, from *Chepstow Castle*, completed at the age of eighteen during a trip to Wales, to the two spectacular experimental sketches of the Margate coast, where he lived at the end of his life. They are testament to his ongoing interest in natural phenomena - rainbows, fog, showers, storms - broken down into complex patterns of light and colour.

The mountain landscapes represent different sites, including Mont Blanc and the waterfalls of Reichenbach and Schaffhausen. Their importance in the collection are evidence of Stephen Courtauld's passion for mountaineering. Most were purchased from the London art dealer Thomas Agnew & Sons between 1915 and 1919, and 1927 and 1939.

### **Visuals available for the press:**



**Joseph Mallord William Turner**  
*Dawn after the Wreck, 1841*

Watercolour  
36.8 x 25.1 cm  
The Courtauld Gallery, London  
(Samuel Courtauld Trust)

**Joseph Mallord William Turner**  
*Crook of Lune, looking towards  
Hornby Castle, around 1816-1818*

Graphite, watercolour, bodycolour and red chalk  
with scraping  
42.8 x 29.1 cm  
The Courtauld Gallery, London  
(Samuel Courtauld Trust)





**Joseph Mallord William Turner**  
*Chepstow Castle, around 1793-1794*

Watercolour

20.9 x 29.9 cm

The Courtauld Gallery, London  
(Samuel Courtauld Trust)

**Joseph Mallord William Turner**  
*Mer de Glace, Chamonix, with Blaire's Hut, 1802*

Graphite, watercolour, bodycolour and red chalk

with scraping

39.2 x 27.6 cm

The Courtauld Gallery, London  
(Samuel Courtauld Trust)



## **The exhibition scenography**

*by Marco Palmieri*

The exhibition design was created to offer the visitor a contemporary vision of the Courtauld collection with the intent of allowing its modernity to shine through. The colour palette of the main galleries was chosen based on the hues of the atmosphere that evoke the vibrations of natural daylight: from pale yellow to cerulean sky. The exhibition journey, which follows mainly the chronological order of the artists on display, develops according to the classic scheme of sequence of galleries connected through large passages, finding a pivotal point in the space dedicated to the Cézanne paintings. A series of architectural niches were created inside the galleries to frame the key masterpieces and thus to create a suspended space to allow the visitor to be visually focused on the selected paintings.

## Programme of Events

### Music

*March 20, 2019, Auditorium*

Concert by Filippo Gorini, an homage to the Courtaulds' musical patronage.

**Beethoven's** *Diabelli Variations* allude to the Courtaulds' musical patronage, especially Elizabeth Courtauld's involvement in the Courtauld-Sargent Concerts, which she sponsored. This concert is an integral part of the "New Generation Piano" series.

### Symposium

*The Courtauld Collection. A Vision for Impressionism.*

*March 21, 2019 (all day), Auditorium*

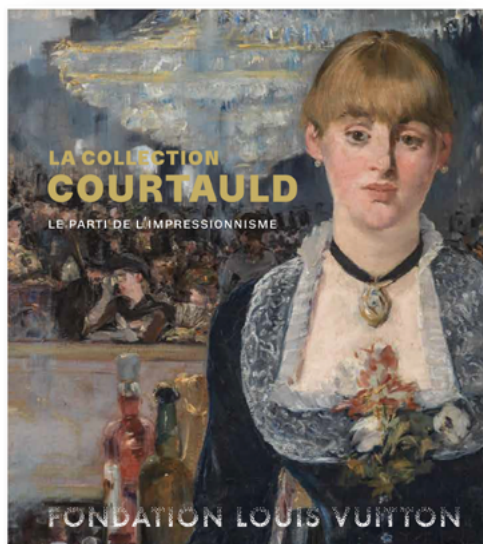
Four round tables will bring together art historians, curators, critics, experts, and collectors from around the world to discuss the history of the collection and the Courtauld Institute.

- The first, with Sylvie Patry, deputy director of curatorial affairs and collections at the Musée d'Orsay, will examine Samuel Courtauld's activities in the context of collections and philanthropy in the early twentieth century, particularly through comparisons with Dr. Albert Barnes and Duncan Phillips in the United States.
- The second, with Anna Gruetzner Robins and Sylvette Gaudichon, will explore the connections between Impressionism, literary circles, and art criticism in England in relation to the members of the Bloomsbury group, including the economist John Maynard Keynes and the art historian and critic Roger Fry.
- The third is a proposal by Daniella Luxembourg, with Martin Gayford as moderator. Walter Feilchenfeldt, a Cézanne specialist, and Dr. Ernst Vegelin van Claerbergen, Head of the Courtauld Gallery, will focus their attention on an artist Samuel Courtauld collected enthusiastically: Paul Cézanne.
- The fourth round table, with Dr. Ernst Vegelin van Claerbergen, will focus on the history of the Courtauld Institute of Art.

Created in 1932 in Courtauld's eighteenth-century London home, the new Institute combined works from the collection with the highest level of art history education and training in art conservation and restoration techniques. Ernst Vegelin will revisit the highlights of the institution, from the rescue of the Warburg Institute before World War II, to its influence under Anthony Blunt's directorship (1947-1974), to the current ambitious renovation project "Courtauld Connects".



# Publications



**Catalogue**, 346 pages, 45 euros

*Under the direction of Karen Serres*

## **Foreword**

Bernard Arnault, *Fondation Louis Vuitton*

Lord Browne and Andrew Adcock, *The Courtauld Institute of Art and The Samuel Courtauld Trust*

## **Prefaces**

Suzanne Pagé, *Fondation Louis Vuitton*

Ernst Vegelin van Claerbergen, *The Courtauld Gallery*

## **Authors**

Sébastien Chauffour

Rosamund Garrett

Alexandra Gerstein

Ketty Gottardo

Anne Robbins

Dimitri Salmon

Angeline Scherf

Karen Serres

Rachel Sloan

Ernst Vegelin van Claerbergen

Barnaby Wright

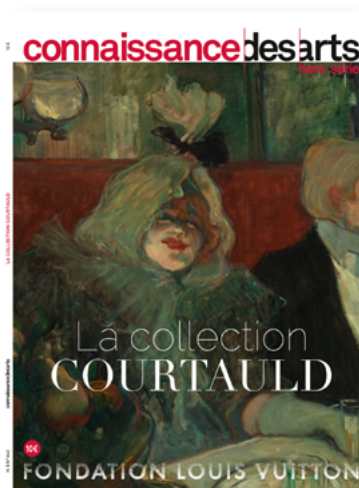
*Published by the Fondation Louis Vuitton  
and Paul Holberton Publishing*



**Journal #9**, 80 pages, 5 euros



**Album**, 64 pages, 12 euros



**Hors-série,  
Connaissance des Arts**  
68 pages, 10 euros

# 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 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 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](http://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](http://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 the  
very 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](http://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](mailto: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*