

FONDATION LOUIS VUITTON



En

'Popist' and 'Music/Sound'

FROM 3RD JUNE 2015

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I — Press release

New presentation of the collection of the Fondation Louis Vuitton from 3rd June 2015

As the current exhibition 'The Keys to a Passion' brings out, the contemporary Collection of the Fondation Louis Vuitton which it echoes is devised in accordance with four axes of receptivity entitled *contemplative*, *subjective expressionist*, *popist*, and *music / sound*. After two previous displays, the first featuring a limited choice of works embodying these axes and the second a selection based around two of them, the *subjective expressionist* and the *contemplative*, this third hang focuses on artists concerned with the *popist* and *music / sound* axes.

The 3rd Hang will take place in two phases: from 3rd June, 2015 a group of works will be displayed over three levels of the Foundation (in Galleries 4 to 11, the 'Observatory', the Studio, and in the interstitial spaces), and then, from 25th July, 2015, a complementary presentation will occupy the rooms on Level -1 vacated by the exhibition 'Keys to a Passion'.

The 'popist' works testify to the ongoing interest of artists for the objects and images vehicled by advertising, TV, film, and, latterly, the Internet.

The 'music / sound' line presents installations and videos showing the musical component as an integral component of the artwork.

From 25th July, 2015, the rooms on Level -1 will present video and sound installations that exemplify the role of pop and the new music scene in the work of contemporary artists.

It is worth noting that a number of commissions, some linked to the Foundation building, remain on show during the exhibition: Olafur Eliasson, Ellsworth Kelly, Adrian Villar Rojas, and Cerith Wyn Evans.

II — The exhibition display room by room

1/ 'Popist' axis

'Popist' works testify to the interest of the artists in an everyday urban reality dominated by consumerism and the media.

Level 0

Gallery 4: The vast triptych by Gilbert & George, *Class War, Militant, Gateway* (1986), refers to the difficulties experienced by the young in finding their place in society.

Opposite this piece hang four spectacular photographs from the series *F1 Boxenstopp I–IV* (2007) by Andreas Gursky, veritable pictorial compositions of Formula One pitstops, fragments of which were developed on computer.

The two large format works by Jennifer Allora & Guillermo Calzadilla, *Intermission: Halloween Afghanistan 1 (Captain America)* (2011) and *Intermission (Halloween Iraq IV)* (2010) on the last wall refer in a highly critical manner to the celebration of Halloween by the US military during the conflicts in Iraq and Afghanistan.

On the exterior wall of the Gallery, the *Blue Cowboys* (1994, 1999) by Richard Prince, inspired by ad campaigns for Marlboro cigarettes, play on the clichés around the foundation myth of the cowboy.

On the corridor ceiling, the helium-filled balloons of Philippe Parreno's *Speech Bubbles* (2007) reference the bubbles used in cartoons.

Level 1

Gallery 5: The core of the work by the artists showcased here is occupied by references to the now globalized North American popular culture and to contemporary multicultural societies. At the outset, the installation *Crossfire* (2007) by Christian Marclay plunges visitors into the core of a piece in which a firearm is used as a percussion instrument.

Jean-Michel Basquiat's *Grillo* (1984) is characterised by the cultural diversity of its sources (fetishes from both African and Caribbean cultures, collage, Rauschenberg-style recycling, street art...).

It's cool man (1998) by Michel Majerus interlards various allusions: from shaped canvas to abstract expressionism, from pop art to minimalist monochrome.

In *Matty* and *Esteban* — two photographs of inordinately 'stretch' limousines printed on sponge — Adam McEwen presents an ironic view of this kitsch archetype of international luxury.

And finally Andy Warhol is represented on the one hand, by *Ten Portraits of Jews of the Twentieth Century* (1980), Warhol's artistic and intellectual pantheon, and on the other by *Ladies and Gentleman* (1975), a tribute to various figures from the New York underground.

Gallery 6: Features a selection of pieces by Bertrand Lavier, an artist whose work in the spirit of Pop Art and Nouveau Réalisme scrambles the codes and breaks down the barriers between art and the everyday world: *La Boca sur Zanker* (2005), *Birka* (2007), *Atomium, détail No. 10* (2007), and *Walt Disney Productions 1947–2013 No. 2* (2013). These are followed by an installation by Surtevant entitled *Rock and Rap / c Simulacra*, 2012, made up of a montage of images and sounds with a highly syncopated beat.

Observatory: Mimicking the trappings of a training course, the video *La valeur du produit* (2013) by Mohamed Bourouissa is an ironic extrapolation of an economics lesson.

Gallery 7: presents a group of painted and Polaroid self-portraits by Warhol from 1963 to 1986.

2/ Music/sound axis

The second axis of Hang 3 concentrates on music and sound, with works taking the form of environments, sound sculptures, and videos, in which music is used as a fundamental material of the artwork.

Level 1

Interstitial space: *Viva España* (2004) by Pilar Albarracín bears ironic witness to the violence latent in the man/woman relationship.

Studio: The film *Chorspiel* (2010) by Ulla von Brandenburg mixes the aesthetic of performance with an extremely enigmatic theatrical universe.

Level 2

Interstitial spaces: *Extended Lullaby* by John Cage functions as a musical box with twelve keys that can be activated simultaneously or successively, and is composed of a collage of fragments lifted from Erik Satie's score, *Vexations*.

Gallery 8: constituted from deckchairs and metronomes, the installation *Rejuvenator of the Astral Balance* (2000) by Marina Abramović proffers an invitation to meditation.

Gallery 9: *K.364* (2010) by Douglas Gordon: two Israeli violinists travel by train from Berlin to Poland to perform Mozart's *Sinfonia Concertante*. The work submerges the viewer in an emotional experience revolving around memory.

Gallery 11: *Father and Son* (1998) by Jaan Toomik: the fragile voice of a child singing Gregorian chant accompanies the movements of a skater through a primordial and infinite space-time.

Gallery 10: the display closes with the extended presentation of *Man in Mud* (2009) by Thomas Schütte and *A=F=L=O=A=T* (2014) by Cerith Wyn Evans, in which 20 glass flutes play aleatoric music inspired by the architecture of Frank Gehry.

From 25th July 2015, an ensemble of works taking inspiration from pop, electronic, and techno music will be shown in Galleries 1–2–3 at Level –1.

Comprising three parts, the video *Desniansky Raion* (2007) by Cyprien Gaillard is based on a montage of images shot in the suburbs of Paris, St Petersburg, Belgrade, and Kiev. A brawl involving two rival gangs, the demolition of a hi-rise in Meaux, and an aerial view of Kiev are linked by an audio mix featuring music from Philip Glass to rave and the soundtrack for the movie *Blade Runner*. The visual fragments refer to the fallen utopias of Communism and the relative failure of post-war reconstruction.

Fiorucci made me hardcore, Sound System (1999–2010), by Mark Leckey. Composed of a wall of loudspeakers and a video, this piece plunges visitors into a hotbed of the underground music scene—the London nightclub from 1970 to 1990. The immersion in the frenetic music and dance is total. *Fiorucci* refers to the movement of young people who appropriate designer labels as a rallying point, while the sound system imported from Jamaica reflects cultural hybridization.

Crédits (1999), a film by Philippe Parreno, features a reconstruction in studio of a late 1970s cityscape. The trees have been just planted and children have hung colourful plastic bags from their branches. The nocturnal atmosphere, punctuated by these spots of colour and by riffs by the lead guitarist of the group AC/DC, Angus Young, distils a poetic nostalgia that captivates the visitor.

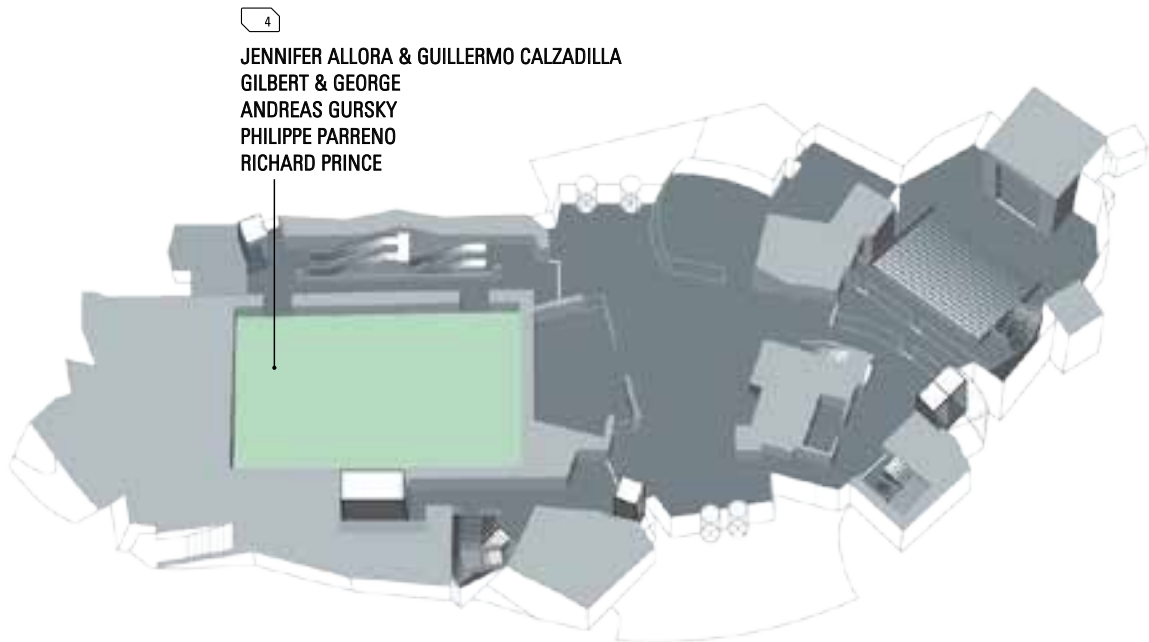
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The Krazy House (Megan, Simon, Nicky, Philip, Dee), Liverpool, U.K. (2008–2009) is a video installation by Rineke Dijkstra in which the artist pursues her exploration of adolescence. A specially arranged studio is set up in a nightclub. Five young people come forward in turn and dance to tracks of their choice. In a darkened, muffled atmosphere, the teenagers lose themselves in the dance and in the self-image they are trying to project.

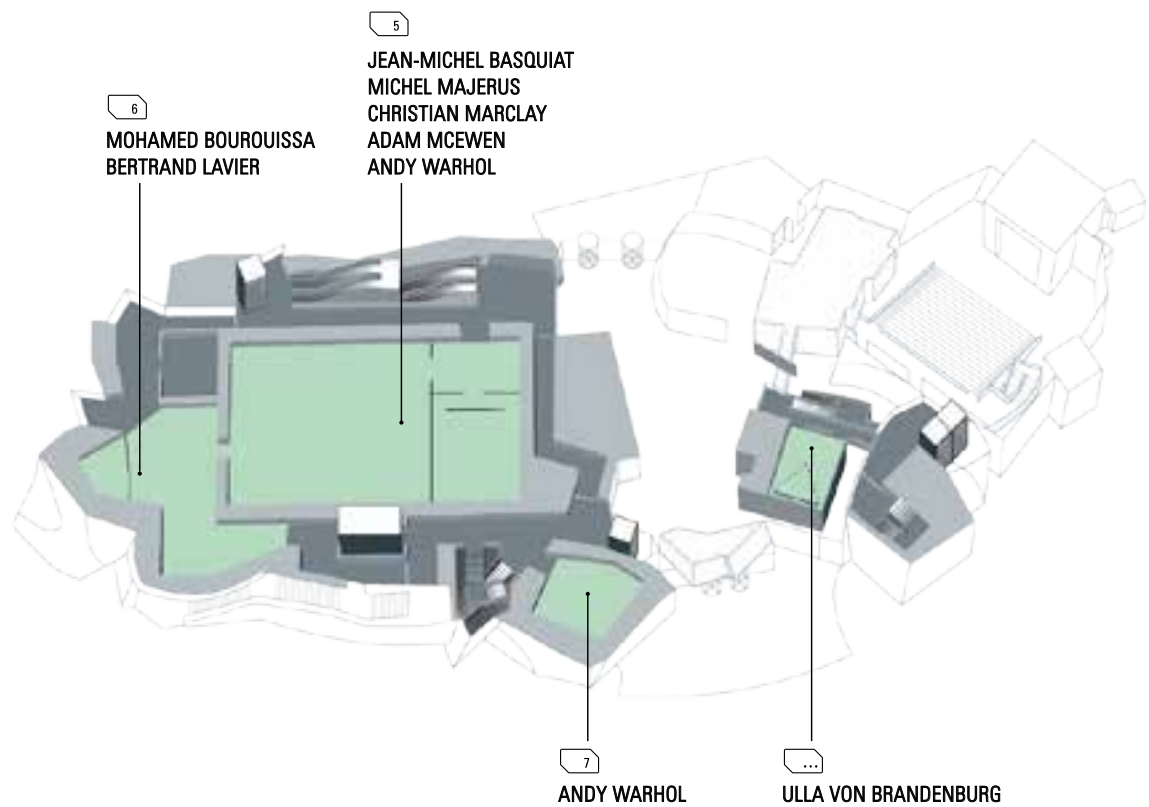
Trailer (2013), by Hannah Weinberger. Compiled from various audio and visual sources, this video combines footage shot in London, Las Palmas, and Istanbul. As in a movie trailer, the editing and soundtrack emphasizes the highlights, so as to whet the viewer's appetite for the coming feature.

III — Map of the exhibition galleries

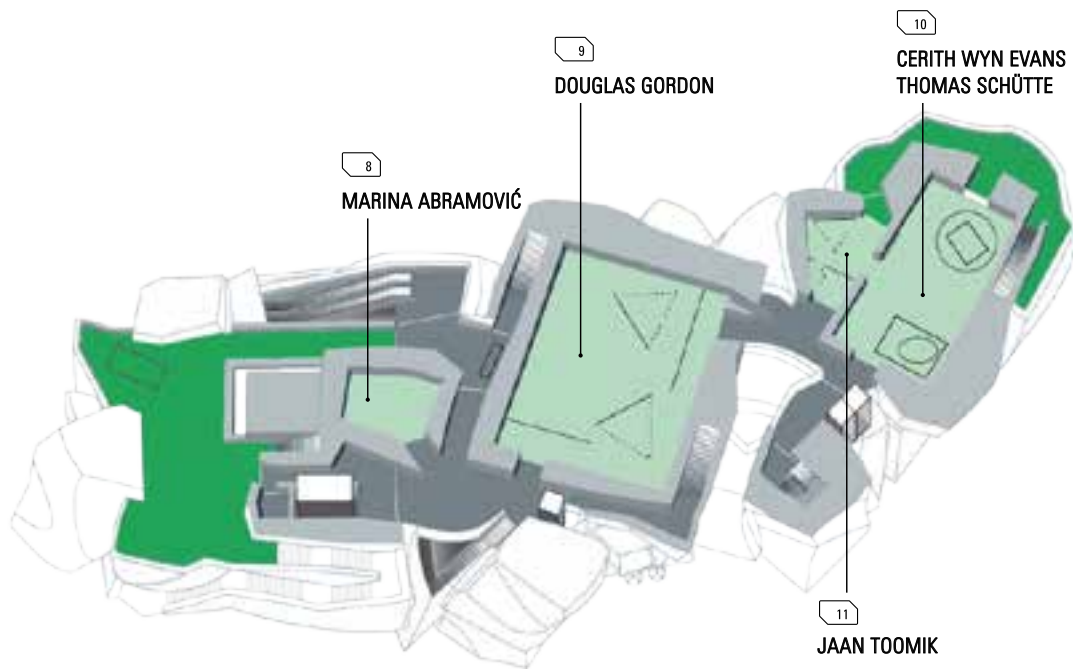
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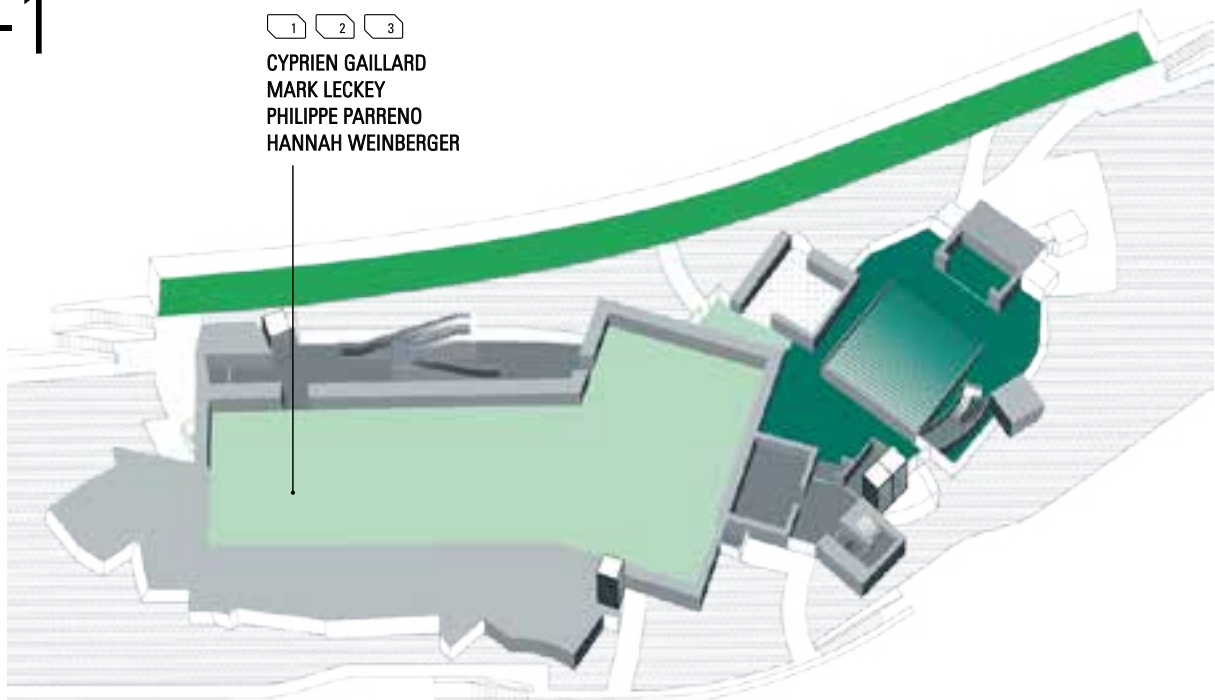


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From 25th July 2015

-1



IV — List of artists and works

I. Artists and works on display from 2nd June 2015

The popist line

Jennifer Allora (1974, United States) & Guillermo Calzadilla (1971, Cuba)

Intermission: Halloween Afghanistan I (Captain America), 2011

Woodcut on cloth

304.8 × 426.7 cm

Intermission (Halloween Iraq IV), 2010

Woodcut on cloth

304.8 cm × 426.7 cm

Jean-Michel Basquiat (1960–1988, United States)

Grillo, 1984

Acrylic, oil, photocopy, oilstick, nails on wood or Mixed media

243.8 × 537.2 × 47 cm

Mohamed Bourouissa (1978, Algeria)

La valeur du produit, 2013

Video in colour, sound

9 minutes 58 seconds

Gilbert (1943, Italy) & George (1942, United Kingdom)

Class War, Militant, Gateway, 1986

Triptych

2 × (363 × 758 cm); 363 × 1010 cm



Andreas Gursky (1955, Germany)

F1 Boxenstopp I–IV, 2007

C-type colour prints

4 × (188 × 508 cm)

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Bertrand Lavier (1949, France)

La Bocca/Zanker, 2005

Couch on a freezer

174 × 215 × 81.5 cm



Walt Disney Productions 1947–2013 no. 2, 2013

Acrylic on inkjet printout

167 × 225 cm

Atomium, détail no. 10, 2007

Acrylic on aluminium

210 × 247 × 13 cm

Birka, 2007

Acrylic on cloth

145 × 145 cm

Michel Majerus (1967–2002, Luxembourg)

It's cool man, 1998

Mixed media

300 × 548 × 22 cm

Adam McEwen (1965, United Kingdom)

Matty, 2014

Esteban, 2014

Print on sponge

76.2 × 440.7 cm

76 × 440.7 cm

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Christian Marclay (1955, United States)

Crossfire, 2007

4 video screenings

8 minutes, 27 seconds

Philippe Parreno (1964, France)

Speech Bubbles (black), 2007

Black Mylar balloons, helium, black ribbon

Variable dimensions

Richard Prince (1949, United States)

Untitled (Cowboy), 1994

C-type colour print on lustre paper

152.4 × 101.6 cm

The Blue Cowboys, 1999

Four C-type colour prints on lustre paper

4 × (150.5 × 211.5 × 5.1 cm)

Thomas Schütte (1954, Germany)

Mann im Matsch, 2009

Sculpture

Polystyrene, plaster and wood

580 × 850 × 850 cm

Distel, 2012

5 watercolors

38 × 28 cm (each)

Sturtevant (1930, United States-2014, France)

Rock and Rap w / Simulacra, 2012

3 video screenings

5 minutes 7 seconds; 4 minutes 43 seconds; 5 minutes 3 seconds

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Andy Warhol (1928–1987, United States)

Self-Portraits, 1977–1986

Polacolor photographs

10.7 × 8.3 cm each

Self-Portraits in Drag, 1980–1982

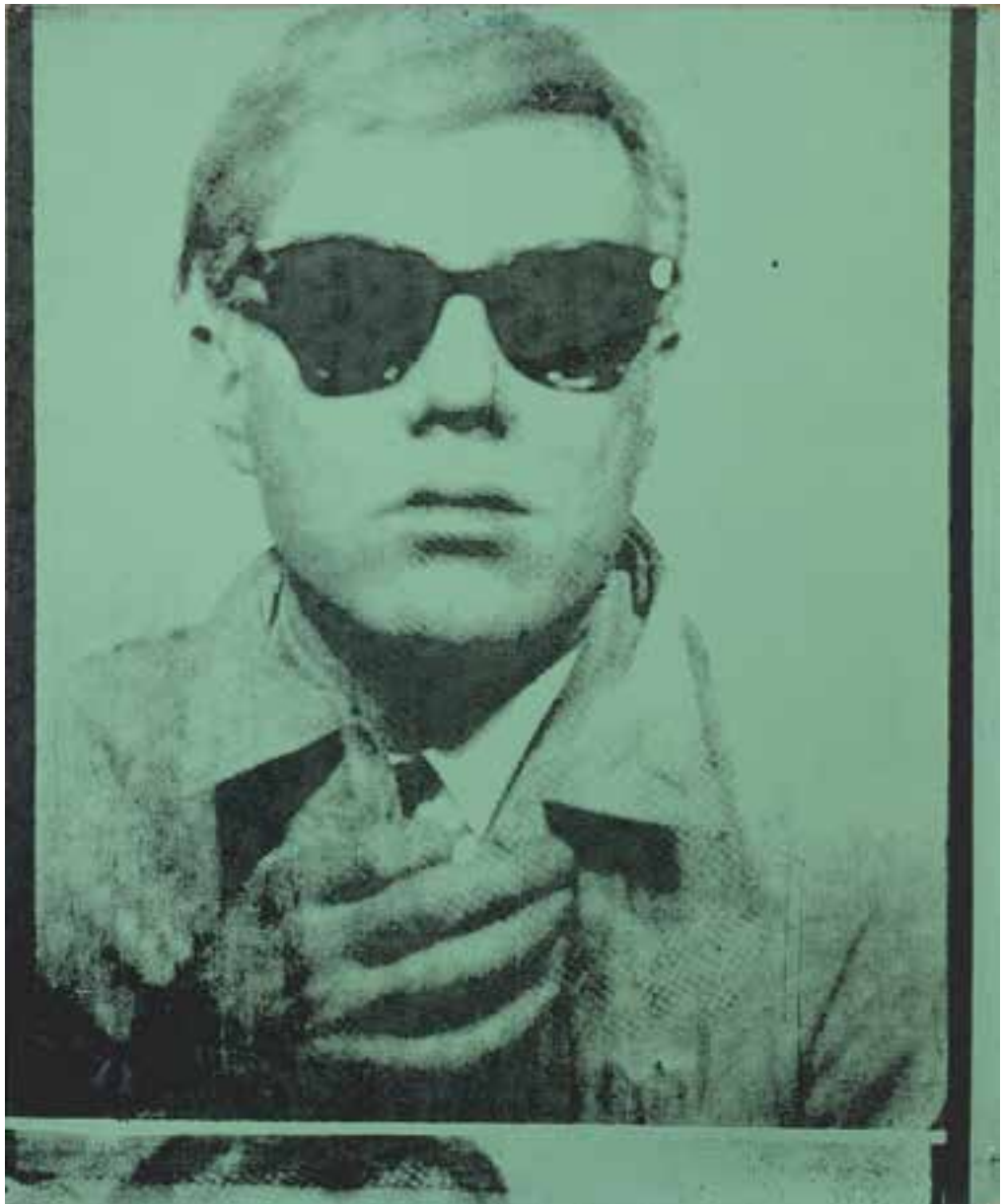
Polacolor photographs

10.7 × 8.3 cm each

Self-Portrait, 1963–64

Acrylic and silk-screen on canvas

50.5 × 41.2 cm



Self-Portrait, 1967

Acrylic and silk-screen on canvas

182.9 × 182.9 cm

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Self-Portrait, 1986

Acrylic and silk-screen on canvas

274.3 × 274.3 cm

Self-Portrait, 1978

Acrylic and silk-screen on canvas

Polyptych 203 × 203 cm – each: 101.6 × 101.6 cm

Ladies & Gentlemen, 1975

Acrylic and screen print on canvas

308 × 207 cm

Ten Portraits of Jews of the Twentieth Century, 1980

(Gertrude Stein, Martin Buber, Albert Einstein, George Gershwin, Golda Meir, Sarah Bernhardt, Sigmund Freud, Franz Kafka, Louis Brandeis, The Marx Brothers)

Portfolio with 10 silk-screen in colour on vellum paper

101.5 × 81.2 cm each

The Shadow, 1981

Silk-screen on cardboard

96.5 × 96.5 cm

The Music / sound line

Ziad Antar (1978, Lebanon)

La Marche turque, 2006

Video, black and white, sound, (Pianist: Matea Maras)

3 minutes

Marina Abramović (1946, Serbia)

Rejuvenator of the Astral Balance, 2000

Deckchairs and metronomes

Variable dimensions

Pilar Albarracín (1968, Spain)

Viva España, 2004

Video in colour, sound

3 minutes 30 seconds

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Ulla von Brandenburg (1974, Germany)

Chorspiel, 2010

Video, black and white, sound

10 minutes 35 seconds



John Cage (1912–1992, United States)

Extended Lullaby, 1994

12 mechanisms from 36-note Reuge musical boxes

17.8 × 182.9 × 12.7 cm

Douglas Gordon (1966, United Kingdom)

K.364, 2010

HD screening on two screens, colour, sound, mirrors

51 minutes

Burnt and scored and scorched, 2011

K.364 score on mirror

32 × 25.5 × 4 cm each

Jaan Toomik (1961, Estonia)

Father and Son, 1998

Colour video, sound

2 minutes 47 seconds

2. Artists and works exhibited from 25th July 2015

Rineke Dijkstra (1959, Netherlands)

The Crazy House (Megan, Simon, Nicky, Philip, Dee), Liverpool, UK, 2009

4 video screenings in colour with sound.

32 minutes



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Cyprien Gaillard (1980, France)

Desniansky Raion, 2007

Video in colour with sound

30 minutes



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Mark Leckey (1964, United Kingdom)

Fiorucci Made Me Hardcore with Sound System (10 year anniversary remaster), 1999–2002–2010

Remastered video, sound system

15 minutes



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Philippe Parreno (1964, Algeria)

"Michel Amathieu, Djamel Benameur, Jacques Chaban-Delmas, Jacques Chinlund, Maurice Cotticelli, Hubert Dubedout, François Dumoulin, Ebzeber Howard, M/M Paris, Pierre Mendès-France, Miko, Neyrpic, Alain Peyrefitte, Inez van Lamsweerde & Vinoodh Matadin, Anna-Léna Vaney, Angus Young" (dit: *Crédits*), 1999

35mm film transferred to HDCam, in colour, sound

6 minutes, 30 seconds



Hannah Weinberger (1988, Switzerland)

Trailer, 2013

Video

6 minutes



V — Recap of previous hangs

I. Hang I (27th October to 24th November 2014): the four lines of the Collection

In order to prioritize the experience of the architecture during the first phase in the inauguration of the Fondation Louis Vuitton, a limited presentation of the Collection representing the four 'lines' around which it is organised was proposed.

Christian Boltanski (1944, France)

6 Septembres, 2005

Interactive installation, three-screen video, three operating knobs, sound

Isa Genzken (1948, Germany)

Rose II, 2007

Painted steel and painted aluminium sheets

800 cm

John Giorno (1936, United States)

Dial-A-Poem, 1968–2012

Sound installation with four telephones with recorded poems

Pierre Huyghe (1962, France)

A Journey that wasn't, 2005

Video in colour with sound

Duration 21'43"

Ellsworth Kelly (1923, United States)

Red Curve in Relief, 2009

Oil on canvas

Two joined panels, 193 × 149.9 × 6.7 cm

Concorde Relief, 2009

Oil on canvas

Two joined panels, 158.1 × 203.2 × 6.7 cm

Blue Diagonal, 2008

Oil on canvas

Two joined panels, 220 × 155 × 7 cm

Green Relief, 2009

Oil on canvas

Two joined panels, 203.2 × 158.8 × 6.7 cm

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Purple Curve, 2009

Oil on canvas

Two joined panels, 177.8 × 133 × 6.7 cm

Artist's collection

Bertrand Lavier (1949, France)

Empress of India II, 2005

Neon tubes

196 × 580 cm

Gerhard Richter (1932, Germany)

Gudrun, 1987

Oil on canvas

250 × 250 cm

Möhre, 1984

Oil on canvas

200 × 160 cm

Wald (3) [Forest (3)], 1990

Oil on canvas

340 × 260 cm

Grau (898–15), 2006

Oil on paper

132 × 98 × 4 cm

Grau (898–16), 2006

Oil on paper

132 × 98 × 4 cm

Grau (898–17), 2006

Oil on paper

132 × 98 × 4 cm

Grau (334–3), 1973

Oil on canvas

250 × 200 cm

Weiss (899–8), 2006

Oil on aluminium

30 × 40 cm

Weiss (895–3), 2006

Oil on aluminium

30 × 40 cm

Seestück (Leicht bewoölkt), 1969

Oil on canvas

200 × 200 cm

Hirsch, 1963

Oil on canvas

150 × 200 cm

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STRIP (92I-2), 2011

Digital print on paper mounted on aluminium under Plexiglas (Diasc)

In two parts, 200 × 440 cm

STRIP (92I-5), 2011

Digital print on paper mounted on aluminium under Plexiglas (Diasc)

In two parts, 200 × 440 cm

Thomas Schütte (1954, Germany)

Mann im Matsch, 2009

Sculpture

Polystyrene, plaster, wood

580 × 850 × 850 cm

Distel, 2012

5 watercolors

38 × 28 cm

2. Art commissions

On the occasion of the inauguration of the Fondation commissions for artworks were issued and the results presented at the first hang of the Collection from 27th October to 24th November 2014.

Olivier Beer (1985, United Kingdom)

Composition for a New Museum, 2014

Sound performance realised in the context of the inaugural programme

Janet Cardiff (1957, Canada) & George Bures Miller (1960, Canada)

One Hundred and Forty-Six Steps, 2014

Video walk

Duration 30'

Sarah Morris (1967, United States)

Strange Magic, 2014

Colour video with sound

Duration 43'

Taryn Simon (1975, United States)

A Polite Fiction, 2014

Texts, framed photographs, objects

Variable dimensions

Further commissions were awarded to Cerith Wyn Evans and to Adrian Villar Rojas, and these are presently on display inside or outside the Foundation:

(Gallery 10)

Cerith Wyn Evans (1958, United Kingdom)

A=F=L=O=A=T, 2014

Mixed media, variable dimensions

(West Terrace)

Adrian Villar Rojas (1980, Argentina)

Where the Slaves Live, 2014

Found objects

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And finally, commissions associated with the building were offered to Ellsworth Kelly and Olafur Eliasson, and will remain on show here permanently:

(Auditorium)

Ellsworth Kelly (1923, United States)

Color Panels (Red Yellow Blue Green Purple), 2014

Coloured cloth, five panels

Red: 162.6 × 198.1 × 10.2 cm

Yellow: 1117.6 × 190.5 × 10.2 cm

Blue: 306.1 × 287 × 10.2 cm

Green: 228.6 × 294.6 × 10.2 cm

Purple: 243.8 × 365? × 10? cm

Spectrum VIII, 2014

Acrylic on canvas

12 joined panels

635 × 584.2 cm

(Grotto)

Olafur Eliasson (1967, Denmark)

Inside the Horizon, 2014

Stainless steel, aluminium, LED lighting system, coloured glass, mirror

5.4 × 5.2 × 91 m

3. Hang 2 (16th December 2014 to 18th May 2015): 'Expressionist' and 'Contemplative' lines

This presentation concentrated on fifteen or so artists in accordance with two of the generic 'lines': *expressionist* and *contemplative*.

The first line centred on the individual and on his or her relationship to the world in its social, consumer, and political dimension; the second, more interiorized and poetic, and following a more introspective path, was intended to encourage reflection and meditation.

Expressionist line

Ed Atkins (1982, United Kingdom)

Us Dead Talk Love, 2012

Two-screen video in colour with sound

Duration 30'

Even Pricks, 2013

Video in colour with sound

Duration 8'

Maurizio Cattelan (1960, Italy)

Charlie don't Surf, 1997

Resin dummy of a child seated at a school desk

112 × 71 × 70 cm

Isa Genzken (1944, Germany)

Bouquet, 2004

Sculpture, mixed media

260 × 115 × 130 cm

Zwei Bügelbretter, 2008

Mixed media

96 × 158 × 120 cm

Alberto Giacometti (1901–1966, Switzerland)

Tête d'homme (Lotar I), 1964–65

Bronze

26 × 28 × 10.4 cm

Buste d'homme (Lotar II), 1964–65

Bronze

58.2 × 37.5 × 25.9 cm

Buste d'homme assis (Lotar III), 1985

Bronze

65.3 × 28.2 × 35.3 cm

L'Homme qui chavire, 1950–1951

Bronze

58.7 cm

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Tête sur tige, 1947–1952

Bronze

52.7 × 20 × 16.2 cm

Trois Hommes qui marchent, 1948–1949

Bronze

72.4 × 42.7 × 40.6 cm

Grande Femme debout, 1959–1960

Bronze

274 cm

Untitled, c. 1951

Litho crayon on transfer paper

Homme et arbre, c. 1951

Colour pencils on paper

Three photographs by Henri-Cartier-Bresson (including two loans from the Fondation HCB)

Rachel Harrison (1966, United States)

Zombie Rothko, 2011

Wood, polystyrene, cement, acrylic, plastic doll

178 × 58 × 79 cm

Annette Messager (1943, France)

Le Masque rouge, 2011

Sculpture with petticoat, marionette, and mask

100 × 100 × 31 cm

La Petite Ballerine, 2011

Sculpture with petticoat, bust, and marionette

50 × 100 and 80 cm

Mes transports, 2012–2013

Two ventriloquist's dummies, flatbed trolley, blanket, wood, metal

72 × 64 × 51 cm

Wolfgang Tillmans (1968, Germany)

Einzelgänger IV, 2000

C-type colour print on lustre paper

237 × 181 cm

Einzelgänger IV, 2000

C-type colour print on lustre paper

237 × 181 cm

Einzelgänger II, 2003

C-type colour print on lustre paper

238 × 181 cm

Zimmerlinde (Michel), 2006

Silver-gelatine print on semi-gloss baryta paper

145 × 190 cm

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Ushuaia Lupine (a), 2010
Inkjet printout on paper
208 × 138 cm

Still Life, Bourne Estate, 2000
Silver-gelatine print on semi-gloss baryta paper
135 × 200 cm

Torso, 2013
Photograph
200 × 135 cm

Your Dogs, 2008
Photograph
181 × 237 cm

Himmelblau, 2007
Gloss-finish C-type colour print
61 × 50.8 cm

London Olympics, 2012
Inkjet printout
207.5 × 138 cm

Haircut, 2007
Gloss-finish C-type colour print
61 × 50.8 cm

Uno, 1986–2004
Group of 15 photographs in various formats
Gloss-finish C-type colour prints

Dos, 1995–2005
Group of 12 photographs in various formats
Gloss-finish C-type colour prints

Contemplative line

Bas Jan Ader (1942–1975, Netherlands)
Primary Time, 1974
Silent video in colour
Duration 24'47"

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Tacita Dean (1965, United Kingdom)

Majesty (Portrait), 2007

Gouache on photo paper

377 × 400 cm

Hünegrab, 2008

Print on semi-gloss baryta paper

238 × 456 cm

Lightning Series I–VII, 200

Group of seven drawings on carbon paper

Each 74.5 × 74.5 × 3.5 cm

Presentation Windows, 2005

Four drawings on alabaster

Two: 102 × 35 cm

Two: 115 × 56 cm

Mona Hatoum (1952, Lebanon)

Capello per due, 2013

Bench, straw hats

Giuseppe Penone (1947, Italy)

Acacia & Foglie di zucca, 1982

Bronze and steel

240 × 38 cm

Nam June Paik (1932–2006, South Korea)

TV Rodin (The Thinker), 1976–1978

Installation composed of a video on a monitor, a video camera, and a plaster cast of Rodin's
The Thinker

132 × 110 × 115 cm

Sigmar Polke (1941–2010, Germany)

Cloud Paintings, 1992–2009

Installation comprised of four panels and a meteorite

Each panel 300 × 500 cm

Thomas Schütte (1954, Germany)

Weinende Frau, 2009

Bronze fountain with built-in water flow

260 × 100 × 65 cm

Akram Zaatari (1966, Lebanon)

Tomorrow Everything will be Allright, 2010

Video in colour with sound

12'

VI — General information

<u>Booking</u>	<u>Getting there</u>	<u>Entrance</u>
At fondationlouisvuitton.fr	Address: <i>8, avenue du Mahatma Gandhi, Bois de Boulogne, 75116 Paris</i>	Full price: 14 euros Reduction: 10 and 5 euros Family ticket: 32 euros (2 adults + 1 to 4 children under 18) Free for the disabled and for one person accompanying them.
<u>Opening hours</u> (until 8 th July):	Metro: Line 1, station Les Sablons, exit « Fondation Louis Vuitton ».	Tickets include access to all the spaces in the Foundation and to the Jardin d'Acclimatation.
Monday, Wednesday and Thursday from 11 am to 8 pm, late night Friday until 11 pm. Saturday and Sunday from 10 am to 8 pm. Closed Tuesday.	Foundation shuttle bus: leaves every 15 minutes from the Place Charles-de-Gaulle – Etoile, at the top of Avenue de Friedland.	<u>Information visiteurs</u> +33 (0)1 40 69 96 00
<u>Opening hours</u> (from 8 th July):	Vélib (bike hire) station: Fondation Louis Vuitton. On weekends bus 244 stops in front of the Foundation.	
Monday, Wednesday and Thursday from 12 pm to 7 pm, late night Friday until 11 pm. Saturday and Sunday from 11 am to 8 pm. Closed Tuesday. <i>* The Foundation will be closed on 14th July but will open on 15th August.</i>		

VII — Press contacts

Contacts presse

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International symposium

Keys to a passion, June 12th and 13th 2015

On 12th and 13th June 2015, in conjunction with the exhibition Keys to a Passion, we are pleased to invite you to attend the international symposium which will focus on a number of current questions: What are the challenges facing public and private museum collections today? Who really makes art history now? What is the impact of the growing role played by the art market in this field?

Over the last fifteen years the art world has effectively undergone a profound mutation characterised by the global multiplication of public and private institutions and a proliferation of biennials and art fairs around the world that have opened up new fields to artists, and by intensification of media coverage that has radically changed the way art is apprehended and assessed, as well as by an inflation of the commercial value of artworks. A great deal is at stake in this new situation – for artists, for museums and foundations, for collectors, for art historians, and for the public itself.

Three sessions will consider these themes, with panels comprising curators, directors of public and private institutions, international critics, experts, and market players.

Suzanne Pagé, Artistic Director

Friday June 12th, 2015 — 3:00 pm – 6:00 pm

What are the challenges facing public and private museum collections today?

The first session will question the meaning, issues and missions of contemporary art collections at a time when multiple initiatives are bringing about a diversification of the structures for showing art and an unprecedented diversification of its audience. What are the principles in these different contexts guiding the elaboration of collections, seen as narratives of our era? What is the impact of sociological, media and economic constraints on their constitution?

With: Bernard Blistène (*Director, Musée national d'art moderne, Centre Pompidou, Paris*); Hervé Chandès (*General Director, Fondation Cartier, Paris*); Chris Dercon (*Director, Tate Modern, London*); Nancy Spector (*Chief Curator, Deputy Director, Solomon R. Guggenheim, New York*) and Philippe Vergne (*Director, Museum of Contemporary Art, MoCA, Los Angeles*).

Moderator: Alain Cuffé (*Art historian, Professor at l'Ecole supérieure nationale des Arts Décoratifs, ENSAD, Paris*)

Saturday June 13th, 2015 — 10:00 am – 1:00 pm

Who makes art history now?

The second session will consider the respective roles of art historians, museum curators, artists, art critics, collectors, experts and other professionals in the process whereby art works gain recognition in the short, medium and long term. It will open a debate about the shaping and communication of aesthetic judgement and taste, about the commonly accepted systems of interpretation and other, emergent ones, and about the cultural value and iconicity of the artwork.

PRESS KIT
'Popist' and 'Music / Sound'

With: Hoor Al Qasimi (*Director, Sharjah Art Foundation, Sharjah*); Tobia Bezzola (*Director, Folkwang Museum, Essen*); Patricia Falguières (*Art Historian, Professor at l'Ecole des hautes études en sciences sociales, EHESS, Paris*); Mark Francis (*Art Historian and Director, Gagosian gallery, London*); Bertrand Lavier (*Artist, France*); Joachim Pissaro (*Art Historian, Director, Hunter College Galleries, New York*) and Donna de Salvo (*Chief Curator, Deputy Director of Programs, Whitney Museum, New York*).

Moderator: Jean-Pierre Crique (*Art Historian and Critic; editor-in-chief of Les Cahiers du Musée national d'art moderne, Centre Pompidou, Paris*)

Saturday June 13th, 2015 — 3:00 pm – 6:00 pm

What is the impact of the growing role played by the art market in this field?

The third session will consider the effects of the art market, which has developed significantly in recent years and remains effervescent. Multinational galleries, spectacular auction sales, speculative collections, private and public museum collections, and the emergence of new scenes, notably in the Middle East and Asia – all these aspects of art's global rise naturally have an impact on the art world and raise many questions.

With: Judith Benhamou-Huet (*Journalist specialized in Art and Art Market, Curator*); Francesco Bonami (*Curator, Honorary Director, Fondazione Sandretto Re Rebaudengo, Torino*); Guillaume Cerutti (*Deputy Chairman Europe and Chief Executive Officer Sotheby's France, Paris*); Jennifer Flay (*Artistic Director, Foire internationale d'art contemporain, FIAC, Paris*); Philip Tinari (*Director, Ullens Center for Contemporary Art, UCCA, Beijing*) and Sarah Thornton (*Journalist, Writer and Sociologist of culture, San Francisco*).

Moderator: Harry Bellet (*Journalist for Le Monde newspaper, Paris*).

Conception and organisation: Suzanne Pagé – Béatrice Parent
with Ludovic Delalande
and the collaboration of Alain Cueff

Bernard Arnault, *President of the Fondation Louis Vuitton*

Jean-Paul Claverie, *Advisor to the President*

Suzanne Pagé, *Artistic Director*

Sophie Durrleman, *Executive Director*