

PRESS RELEASE

FONDATION
VINCENT
VAN GOGH
ARLES

Giorgio
Griffa

TRÈS TRAITTS

EUGÈNE LEROY — CHRISTOPHER WOOL
ANDREAS GURSKY — SILVIA BÄCHLI — ADRIAN GHENIE
ISABELLE CORNARO — ROY LICHTENSTEIN

SASKIA
OLDE WOLBERS

VINCENT
VAN GOGH

13 février - 24 avril 2016

FONDATION-VINCENTVANGOGH-ARLES.ORG
35^{TER} RUE DU DOCTEUR FANTON - 13200 ARLES



GIORGIO GRIFFA, "TRÈS TRAITS" & SASKIA OLDE WOLBERS
13.02–24.04.2016

EDITO

Two new exhibitions open our programme for 2016. They bring together more than 50 works that invite us to take a closer look at line as pictorial matter. In conjunction with the presentation of *Yes, These Eyes Are the Windows*, a film piece by Saskia Olde Wolbers about the London house where Van Gogh lived in 1873, the group exhibition "Très Traits" and the solo show of Italian artist Giorgio Griffa urge us to dialogue with works of art in which painted and drawn line is both the place and the sign – living and vibrant – of creative thought and pictorial act.

A photograph by Andreas Gursky, who devotes himself to a voluntarily myopic examination of Vincent van Gogh's painting *The Wheatfield behind Saint Paul's Hospital with a Reaper* in order to pick out just one detail of its iconic wheat field is the starting point of the exhibition "Très Traits", which presents an ensemble of works by well-known contemporary artists: Silvia Bächli, Isabelle Cornaro, Adrian Ghenie, Andreas Gursky, Eugène Leroy, Roy Lichtenstein and Christopher Wool. By taking line as the basic component of their works, these artists free themselves from certain rhetorical shortcuts and clichés associated with the painting of the 20th and 21st century.

Refusing a purely analytical reading of their works, the French painter Eugène Leroy and the Italian Giorgio Griffa – a wide selection of whose canvases can be seen on the second floor of the Fondation – lead us beyond the question of painting today in order to show us creations that are the reflection of the mental pictorial act: thinking and painting are coexistent.

Griffa's raw canvases are covered with marks in pastel shades of acrylic paint, which he says "are performed by the brush, by my hand, the paint, my concentration, etc." They attest to his admiration for the artists of ancient times, and his "feeling for the centuries-old memory of painting". His solo show at the Fondation presents earlier as well as very recent works, including *Canone aureo 705 (VVG)* (2015), a breath-taking homage to Vincent van Gogh's *Starry Night* of 1889.

In her film *Yes, These Eyes Are the Windows* (2015), Saskia Olde Wolbers takes us inside the house in which Van Gogh lived for a year. The house is thereby cast in the role of invisible narrator and speaks a fictional history that revolves around the mythification of the artist and the extraordinary influence that his ghostly presence has exerted upon the house's own fate and that of its owners. Organic and talkative, this story-teller made of bricks and wood plunges us into a narrative whose contours are fluid and which is composed of a mosaic of visual and documentary elements.

Bice Curiger, artistic director of the Fondation

Press preview: Friday 12 February 2016 at 11am
Public opening: Saturday 13 February 2016 at 2pm

Communication
and press relations:

PIERRE COLLET | IMAGINE
T +33 1 40 26 35 26
M +33 6 80 84 87 71
COLLET@AEC-IMAGINE.COM

ALICE PROUVÉ | IMAGINE
M +33 7 89 01 93 20
ALICE.PROUVE@AEC-
IMAGINE.COM

GIORGIO GRIFFA

Elegant, unprimed and unstretched, the canvases by Italian artist Giorgio Griffa offer constellations of horizontal lines and the numerals of the golden mean in a graceful and warm minimalism. Like a melody, a rhythm or a line of poetry, these painted signs in half-tones convey a certain lyricism, one that is also found in the artist's poems.

This solo presentation of the work of Giorgio Griffa, which runs parallel to the group show "Très Traits", features the artist's recent, large-format *Canone Aureo* ("Golden Ratio") canvases, characterised by their formal reduction, alongside an ensemble of earlier works comprised of arabesques, signs and numbers.

"TRÈS TRAITS"

SILVIA BÄCHLI — ISABELLE CORNARO — ADRIAN GHENIE — ANDREAS GURSKY
EUGÈNE LEROY — ROY LICHTENSTEIN — CHRISTOPHER WOOL

Out of a multitude of intersecting and overlapping lines making up the surface of a photograph or an oil painting, there emerges form – seemingly absent, porous, vibratory. Whether impastoed, undulating, vigorous or hatched, line runs as a common thread through the history of art. "Très Traits" – whose homophonic French title translates, as "very lines" – bears witness to this in a collective exhibition of works by international contemporary artists, including Silvia Bächli, Isabelle Cornaro, Adrian Ghenie, Andreas Gursky, Eugène Leroy, Roy Lichtenstein and Christopher Wool.

SASKIA OLDE WOLBERS : YES, THESE EYES ARE THE WINDOWS

The film *Yes, These Eyes Are the Windows* (2015) explores the unusual past of 87 Hackford Road, in London's Brixton district. Basing herself on letters written by Van Gogh and on different accounts relating to the Dutch artist's brief stay in this terraced house from 1873 to 1874, Saskia Olde Wolbers weaves a narrative that transports us into a cinematic space of fluid contours, where her free interpretation of the facts mingles with elements of reality.

Curator of the exhibitions "Très Traits" and "Giorgio Griffa": Bice Curiger
Curators of the exhibition by "Saskia Olde Wolbers": Bice Curiger and Julia Marchand

BIOGRAPHIES

GIORGIO GRIFFA

Considered one of the most radical and articulate artists of the neo-avant-garde working in Italy today, Giorgio Griffa (b. 1936, Turin) came to prominence in the late 1960s for his paintings reduced to their essential components: canvas, brushstroke and colour. The artist is inspired not by a desire to call the specificity of his medium into question, but by a wish to divine its internal laws in order to allow its essence to speak for itself. Even though Griffa's art developed on the fringe of the dominant contemporary trends, his painting was perceived as "minimalist" and associated, in France, with the group Supports/Surfaces.

Previous exhibitions (selection)

- Centre d'art contemporain de Genève, Geneva, 2015; Fondazione Carriero, Milan, 2015; Fondazione Palazzo Albizzini, Collezione Burri, Città di Castello, Italy, 2015; Secession, Vienna, 2015
- Mies van der Rohe Haus, Berlin, 2013
- MACRO, Museu d'Arte Contemporanea, Rome 2011

SASKIA OLDE WOLBERS

Saskia Olde Wolbers (b. 1971 in the Netherlands) lives in London. She has been working with video since the mid-1990s and has shown extensively in UK and international museums, galleries and public spaces.

Olde Wolbers' short narrative videos combine carefully crafted fictional scripts with visuals that reveal other-worldly environments. Off-screen narrators address the fluidity of fact through biographies relating to notions of translation, neurosis and verisimilitude with an eye for wit and the absurd.

Olde Wolbers has received numerous awards throughout her career, including the London Artists' Film and Video Award in 2007, the Beck's Futures Award in 2004) and the Prix de Rome (film/video) in 2001. Her work is held in numerous private and public collections.

Previous exhibitions (selection)

- *Yes, These Eyes Are the Windows*, Artangel, London, 2014; Art Unlimited, Art Basel, 2014
- *Kinemacolor*, M-Museum, Louvain, Belgium, 2013; Ota Fine Arts in Tokyo and Singapore, 2013
- Maureen Paley, London, 2012
- *Seven Screens*, OSRAM, Munich, 2011; *A Shot in the Dark*, Secession, Vienna, 2011
- Goetz Collection, Munich, 2010
- Art Gallery of York University, Toronto, 2008; Mori Art Museum, Tokyo, 2008.

SILVIA BÄCHLI

Silvia Bächli (b. 1956, Baden, lives in Basel) explores drawing in all its forms. Taking her own life as her point of departure, she observes the world in detail and tries to understand the way that everything works. She establishes, in this research, a certain order. Her almost ritual drawing practice – unchanged since she first began more than 25 years ago – proceeds in several stages: a spontaneous, almost automatic generation of images with simple forms, sometimes abstract, at others with figurative accents, is followed by a phase of careful and deliberate elaboration.

BIOGRAPHIES

Previous exhibitions (selection)

- Peter Freeman Inc., New York, 2015; Frac Franche-Comté, Besançon, 2015
- Staatliche Graphische Sammlung München, Pinakothek der Moderne, Munich, 2014
- 53rd Venice Biennale, Swiss pavilion, 2009
- Centre Georges Pompidou, Paris, 2007

ISABELLE CORNARO

Isabelle Cornaro (b. 1974, France) lives and works in Paris and Geneva. Numerous solo shows have been devoted to her work in various international institutions.

Previous exhibitions (selection)

- South London Gallery, London, 2015
- M-Museum, Louvain, 2014; La><art, Los Angeles, 2014
- Kunsthalle, Bern, 2013
- CNAC-Le Magasin, Grenoble, 2012
- Kunstverein, Düsseldorf, 2009

ADRIAN GHENIE

Based in Berlin, Adrian Ghenie (b. 1977, Baia Mare) speaks of “painting the texture of history”. His baroque oeuvre, in which material and movement generate powerful effects, often dwells on sombre moments in post-war European history. The surfaces of Ghenie’s oil paintings are haunted by historical figures as well as by leading personalities from art and cultural history. The artist himself likewise serves as a motif in these hybrid compositions, in which the face seems to disintegrate in the folds of history.

Previous exhibitions (selection)

- Venice Biennale, 2015; Thaddaeus Ropac, Paris, 2015
- CAC Málaga (Centro de Art Contemporáneo de Málaga), 2014
- Pace Gallery, New York, 2013

ANDREAS GURSKY

Andreas Gursky (b. 1955, Leipzig) studied first at the Folkwangschule in Essen, where he was taught a subjective style of photography, and then at the Düsseldorf Kunstakademie under Bernd Becher, whose objective approach – encapsulated in his systematic photographic inventory of industrial architecture – influenced an entire generation of German artists. From these two quite different perspectives, Gursky distilled a personal vocabulary that brought him phenomenal success within just a few years.

Previous exhibitions (selection)

- The National Museum of Art, Osaka, 2014
- Stiftung Museum Kunstpalast, Düsseldorf, 2012
- Musée d’art moderne de la Ville de Paris, 2008
- Centro de Arte Reina Sofia, Madrid, 2001

BIOGRAPHIES

EUGÈNE LEROY

Although French artist Eugène Leroy (Tourcoing 1910–2000 Wasquehal) attracted attention with his participation at the São Paulo Biennial in 1991 and at Documenta IX in Kassel in 1992, for much of his career his highly singular oeuvre remained poorly understood. Since the 1990s, however, it has seen a complete re-appraisal by institutions and the art market. Leroy's works are today found in numerous prestigious private and public collections, including the Fondation Maeght (Saint-Paul-de-Vence), the Centre Georges Pompidou (Paris), the Musée d'art moderne de la Ville de Paris (Paris) and the Museum Ludwig (Cologne).

Previous exhibitions (selection)

- Galerie Nathalie Obadia, Paris, 2015
- Georg Baselitz / Eugène Leroy, MUba, Tourcoing, 2013
- Eugène Leroy, MUba, Tourcoing, 2010

ROY LICHTENSTEIN

Roy Lichtenstein (1923–1997 New York) is considered one of the stars of the Pop movement and a giant of American painting. Having spent several years at the forefront of Pop Art, Lichtenstein proceeded to go far beyond it. With his exploration of artists and styles from the history of art, he was rapidly perceived as postmodern. Returning to the genres of the nude and landscape in the final years of his life, his painting became almost traditional. Roy Lichtenstein is today a "classic" name. But what gives his art its enduring power is also a certain amused detachment that is critical without ever becoming cynical. Lichtenstein maintained this crucial distance towards himself and towards art from his beginnings right up to the end of his career.

Major exhibitions (selection)

- Centre Georges Pompidou, Paris, 2013
- *Roy Lichtenstein: A Retrospective*, Tate Modern, London, 2013
- *Penthouse Exhibition: Selections from the ALS*, Museum of Modern Art, New York, 1964
- *The Popular Image*, Institute of Contemporary Arts, London, 1963

CHRISTOPHER WOOL

Christopher Wool (b. 1955) lives and works in New York and Marfa (Texas). He is a major figure on the international art scene and one of America's greatest living artists.

For more than 30 years he has explored the territories of abstract painting via a continual interrogation of the pictorial process. He thereby invokes repetition, applies the methods of Conceptual and Minimal art, adapts photographic images, and works with different media and techniques such as silkscreen inks, spray paint and digital reproduction.

Previous exhibitions (selection)

- Luhring Augustine, New York, 2015
- Solomon R. Guggenheim Museum, New York, 2013
- Musée d'art moderne de la Ville de Paris, Paris, 2012

SELECTION OF WORKS ON SHOW – GIORGIO GRIFFA



Canone aureo 705 (VVG), 2015
Acrylic on canvas, 140 x 237 cm
Courtesy of the artist
Photo: Giulio Caresio
© The artist and Casey Kaplan, New York



Canone aureo 628, 2013
Acrylic on canvas, 160 x 100 cm
Courtesy of the artist
Photo: Giulio Caresio
© The artist and Casey Kaplan, New York



Campo rosa, 1984
Acrylic on canvas, 108 x 116 cm
Courtesy of the artist
Photo: Giulio Caresio
© The artist and Casey Kaplan, New York



Canone aureo 988, 2015
Acrylic on canvas, 140 x 172 cm
Courtesy of the artist
Photo: Giulio Caresio
© The artist and Casey Kaplan, New York



Canone aureo 848, 2011
Acrylic on canvas, 57 x 91 cm
Courtesy of the artist
Photo: Giulio Caresio
© The artist and Casey Kaplan, New York

All the images in this press release can be downloaded in HD from our website:
www.fondation-vincentvangogh-arles.org

SELECTION OF WORKS ON SHOW – “TRÈS TRAITS”



Andreas Gursky, *Untitled XI (Van Gogh)*, 1999
C-print mounted on Plexiglas in artist's frame
275 x 200 cm
© Andreas Gursky / ADAGP, Paris, [2016]
Courtesy Sprüth Magers, Berlin London
Courtesy: private collection



Eugène Leroy, *Grand homme jaune*, 1989
Oil on canvas, 130 x 97 cm
© ADAGP, Paris, [2016]
Courtesy: private collection



Roy Lichtenstein, *The Sower*, 1985
Lithograph and silkscreen, 150 x 106.5 cm
© Estate of Roy Lichtenstein New York / ADAGP, Paris, [2016]



Christopher Wool, *Untitled*, 2015
Silkscreen ink on linen, 274.3 x 198.1 cm
© Christopher Wool
Courtesy of the artist and Luhring Augustine, New York

All the images in this press release can be downloaded
in HD from our website:
www.fondation-vincentvangogh-arles.org

SELECTION OF WORKS ON SHOW – “TRÈS TRAITS”



Adrian Ghenie, *Lidless Eye*, 2015
Oil on canvas, 43 x 30 cm
© Adrian Ghenie



Silvia Bächli, *Untitled*, 2013
Gouache on paper, 62 x 44 cm
© Silvia Bächli
Courtesy of the artist and Peter Freeman Inc. New York



Isabelle Cornaro, *Reproductions #9*, 2014
Acrylic spray painting on wall
Photo credit: Joshua White
© ADAGP, Paris, [2016]
Courtesy of the artist and Hannah Hoffman Gallery

STILL FROM THE VIDEO YES, THESE EYES ARE THE WINDOWS – SASKIA OLDE WOLBERS



Saskia Olde Wolbers, *Yes These Eyes Are the Windows*, 2015
HD video, 18 min. Voice-over: Tom Brooke
© The artist, with kind permission of Maureen Paley, London

All the images in this press release can be downloaded in HD from our website:
www.fondation-vincentvangogh-arles.org

FONDATION VINCENT VAN GOGH ARLES

The Fondation Vincent van Gogh Arles opened its doors in April 2014 in a fully renovated 15th-century town house, in order to welcome loans of original works by the Dutch artist, including the annual loan of a canvas from the collection of the Van Gogh Museum in Amsterdam. In parallel, its new amenities allow the Fondation to host temporary exhibitions and offer a regularly changing programme characterized by diversity and contemporaneity. It was in Arles, within the space of just fifteen months, that Vincent van Gogh produced his major works, which comprise both paintings and drawings. Some of these works are now being presented at the Fondation for a fixed period.

Created in 2010 by Luc Hoffmann as a public utility foundation, the Fondation Vincent van Gogh Arles is devoted to highlighting the resonance of Van Gogh's oeuvre in contemporary art by means of temporary exhibitions and different events. This anchoring in the history of art, taking the body of works by Van Gogh as its main reservoir, is the vector of a dynamic look at current international artistic production.

ANNUAL LOANS FROM THE VAN GOGH MUSEUM IN AMSTERDAM

1 April 2015—31 March 2016

The Fondation has benefited since its opening from an annual loan from the Van Gogh Museum in Amsterdam, initiated between April 2014 and March 2015 with the painting *Self-portrait with Pipe and Straw Hat*. On 1 April 2015 this first loan was succeeded by the presentation of *Piles of French Novels*, a little-known work painted in 1887 in Paris. With its sketched brushwork and free-hand character, this composition reveals the influence of the "Japanese" style that Vincent would later develop further in Arles.

Piles of French Novels testifies to the importance that Vincent attached to books and reading. The volumes appear here like abstract ciphers in bright colours, floating above a surface made of pink brushstrokes, painted with great freedom and an extraordinary vivacity.



Vincent van Gogh, *Piles of French Novels*, 1887
Oil on canvas, 54.4 x 73.6 cm
Van Gogh Museum, Amsterdam
(Vincent van Gogh Foundation)

1 April 2016—31 March 2017

Undergrowth is one of two variations on a wooded, Provençal landscape motif that Vincent van Gogh painted in 1889, during his stay in Saint-Rémy-de-Provence. This corner of a forest with its shadowy hues is strewn with energetic brushstrokes that brighten and illuminate patches of animated foliage.



Vincent van Gogh, *Undergrowth*,
July 1889
Oil on canvas, 49 x 64.3 cm
Van Gogh Museum, Amsterdam
(Vincent van Gogh Foundation)

PRACTICAL INFORMATION

Press preview: Friday 12 February 2016 at 11am
Public opening: Saturday 13 February 2016 at 2pm

FONDATION VINCENT VAN GOGH ARLES
35^{TER} rue du Docteur Fanton
13200 Arles
T. : +33 (0)4 90 93 08 08
contact@fvvga.org
www.fondation-vincentvangogh-arles.org

ADMISSION
Full price: 9 €
Reduced price: 7 €
Young people and students: 4 €
Under 12: free admission

OPENING HOURS

From 13 february to 27 March 2016:
Fondation and bookshop open from Tuesday
to Sunday from 11am to 6pm.

From 28 March to 24 April 2016:
Fondation and bookshop open
every day from 11am to 7pm.
Last admission 45 minutes before closing.

Communication
and press relations:

PIERRE COLLET | IMAGINE
T +33 1 40 26 35 26
M +33 6 80 84 87 71
COLLET@AEC-IMAGINE.COM

ALICE PROUVÉ | IMAGINE
M +33 7 89 01 93 20
ALICE.PROUVE@AEC-
IMAGINE.COM

PARTNERS

