

FONDATION VINCENT VAN GOGH ARLES

Bertrand Lavier, Vincent, 2014, Musée
Perrot pour la Fondation Vincent van Gogh Arles
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YAN PEI-MING

NIGHT
OF COLOURS

VINCENT
VAN GOGH

avec *l'Autoportrait à la pipe*
et *au chapeau de paille*, 1887

BERTRAND
LAVIER

L'AFFAIRE
TOURNESOLS

20.09.2014
26.04.2015

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

YAN PEI-MING, BERTRAND LAVIER, VINCENT VAN GOGH
20.09.2014–17.05.2015

EDITORIAL

The Fondation Vincent van Gogh Arles is holding two new exhibitions – Yan Pei-Ming’s “Night of Colours” and Bertrand Lavier’s “L’affaire tournesols” [The tournesols/sunflowers affair] – with Vincent van Gogh’s painting *Self-portrait with Pipe and Straw Hat*, 1887.

Yan Pei-Ming will be showing several original works made especially for the Fondation as an homage to Van Gogh. In this artist’s work, known for its black and white hues, colour plays a role of unprecedented significance. It is developed, as it were, from the darkness of night, by way of motifs focused on the topical and the universal.

At the front of the Fondation’s new building, Bertrand Lavier has made a spectacular entrance gate by creating a gigantic reproduction of Vincent’s signature. Inside, his show, through selected examples and new works, offers an overall view of the pictorial aspects of the conceptual art that Lavier has been developing since the 1980s.

Being in a position today to make these exhibitions reverberate with an original painting by Van Gogh, *Self-portrait with Pipe and Straw Hat*, seems to be an exciting form of mirroring and duplication.

Bice Curiger, Artistic director of the Fondation Vincent van Gogh Arles

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« NIGHT OF COLOURS »

YAN PEI-MING

Born in 1960 in Shanghai, Yan Pei-Ming arrived in France in 1980. At that time, the diaspora of artists fleeing China, where the theory of Socialist Realism reigned, separated into two groups. The first installed itself provisionally in New York; while the other – which included prominent individuals such as Chen Zhen, Huang Yong Ping, Wang Du and Yan Pei-Ming – reassembled permanently in Paris. In 2005 Yan Pei-Ming's native city devoted a major one-man show to the artist, who has established himself in the West as one of the leading painters of his generation.

Yan Pei-Ming's art is that of a "moderniser". Secular, outside ideology, the brush in his hand extends, with its speed of execution, what Romantic painting in the first half of the 19th century had imagined but was unable to turn fully into reality: namely that the saturation of the picture should overtake the subject in terms of priority. Romanticism's partial failure nevertheless left the door open, from around 1870 onwards, for another solution that was long considered more radical, namely the gradual disappearance of the subject altogether – a development that would sanction the birth of abstraction after 1910.

Yan Pei-Ming's exhibition at the Fondation evokes *the melodic qualities of a nocturne*. Just as Arles – from the narrowness of the artist's bedroom to the infinite breadth of the starry night sky – constituted the matrix of an exceptional artistic moment for Vincent van Gogh, so in the visual narratives by Yan Pei-Ming the (hi)story painter, it is the World itself, brought so close by the circulation of information. In a new departure within Yan Pei-Ming's painting, which is usually determined by black and white, we now see colours insinuating themselves into the artist's palette. These colours render his compositions iridescent or take possession of them, yet without ever diminishing their power to evoke the fears aroused by darkness and night. Suddenly, the artist's work is taking its due share of colour and fully espouses its subjectivity.

It is as if – in order to make room for the presences and events that it is constantly energizing and so allow them to flourish – Yan Pei-Ming's painting had created the approximate conditions for a ritual of exorcism. That of the spectres and demons that are released, whatever we may think and do, by the inescapable patronage of this exhibition by the Dutch painter suicidé.

*Xavier Douroux, exhibition curator for « Night of Colours »
Joint manager of the Consortium of Dijon and founder of the Presses du réel*

YAN PEI-MING'S BIOGRAPHY

Yan Pei-Ming (born in Shanghai in 1960) grew up in the civil war atmosphere of the end of the Cultural Revolution. He arrived in France in the early 1980's and settled in Dijon, where he studied at the School of Fine Arts, then at the Institut des hautes études en arts plastiques in Paris.

Yan Pei-Ming is known for his huge dichromatic portraits painted with sweeping brush strokes, often saturated with black, white and sometimes red. As a portraitist interested in current affairs, he paints in close-up the faces of popular and political figures such as Chairman Mao and Barack Obama, while also making more intimate portraits.

Previous exhibitions (a selection)

Dead and Alive, Beijing Center for the Arts, Beijing, China, 2014 / *Painting the History*, QMA Gallery, Doha, Qatar, 2012 / *Un jour parfait*, Chapelle de l'Oratoire, Musée des Beaux-Arts, Nantes, 2012 / *Les funérailles de Monna Lisa*, Musée du Louvre, Paris, 2009 / *Homage to my father*, Dijon-Shanghai-Guangdong, Guangdong Museum of Art, Guangzhou, Shanghai, China, 2005

« NIGHT OF COLOURS »

YAN PEI-MING

WORKS ON SHOW

Moonlight, 2011

Oil on canvas, 280 x 400 cm

Courtesy: Massimo De Carlo, Milano/London
Galerie Thaddaeus Ropac, Paris/Salzburg

Pape, 2004

Oil on canvas, 250 x 350 cm

Courtesy: Massimo De Carlo, Milano/London
Galerie Thaddaeus Ropac, Paris/Salzburg

Wild Game: The Way of the Monkey, 2011

Oil on canvas, 200 x 300 cm

Private collection

Wild Game: The Way of the Tigers, 2011

Oil on canvas, 200 x 300 cm

Courtesy: Massimo De Carlo, Milano/London
Galerie Thaddaeus Ropac, Paris/Salzburg

Raptor, 2011

Oil on canvas, 97 x 195 cm

Courtesy: Massimo De Carlo, Milano/London
Galerie Thaddaeus Ropac, Paris/Salzburg

Pape Innocent X n° 5, 2013

Oil on canvas, 220 x 220 cm

Private collection

Petites sensations, 2014

Oil on canvas, 200 x 400 cm

Courtesy: Massimo De Carlo, Milano/London
Galerie Thaddaeus Ropac, Paris/Salzburg

Chemin de croix, 2014

Oil on canvas, 200 x 400 cm

Courtesy: Massimo De Carlo, Milano/London
Galerie Thaddaeus Ropac, Paris/Salzburg

Moonlight in Colour, 2014

Oil on canvas, 131 x 200 cm

Courtesy: Massimo De Carlo, Milano/London
Galerie Thaddaeus Ropac, Paris/Salzburg

Bonté, 2014

Oil on canvas, 120 x 120 cm

Courtesy: Massimo De Carlo, Milano/London
Galerie Thaddaeus Ropac, Paris/Salzburg

Prie-Dieu I, 2014

Oil on canvas, 150 x 150 cm

Courtesy: Massimo De Carlo, Milano/London
Galerie Thaddaeus Ropac, Paris/Salzburg

Prie-Dieu II, 2014

Oil on canvas, 150 x 150 cm

Courtesy: Massimo De Carlo, Milano/London
Galerie Thaddaeus Ropac, Paris/Salzburg

Prie-Dieu III, 2014

Oil on canvas, 150 x 150 cm

Courtesy: Massimo De Carlo, Milano/London
Galerie Thaddaeus Ropac, Paris/Salzburg

Prie-Dieu IV, 2014

Oil on canvas, 150 x 150 cm

Courtesy: Massimo De Carlo, Milano/London
Galerie Thaddaeus Ropac, Paris/Salzburg

Love, 2014

Oil on canvas, 73 x 93 cm

Courtesy: Massimo De Carlo, Milano/London
Galerie Thaddaeus Ropac, Paris/Salzburg

Ouste, 2014

Oil on canvas, 73 x 93 cm

Private collection

La Nuit étoilée, 2014

Oil on canvas, 150 x 150 cm

Courtesy: Massimo De Carlo, Milano/London
Galerie Thaddaeus Ropac, Paris/Salzburg

Vincent van Gogh (1872), 2014

Oil on canvas, ø 50 cm

Courtesy: Massimo De Carlo, Milano/London
Galerie Thaddaeus Ropac, Paris/Salzburg

Vincent van Gogh (1866), 2014

Oil on canvas, ø 50 cm

Courtesy: Massimo De Carlo, Milano/London
Galerie Thaddaeus Ropac, Paris/Salzburg

Nature morte, 2014

Polyptych / Oil on canvas, 20 x 30 cm/canvas
(composed by 6 canvases)

Courtesy: Massimo De Carlo, Milano/London
Galerie Thaddaeus Ropac, Paris/Salzburg

« NIGHT OF COLOURS »
YAN PEI-MING

SELECTION OF WORKS ON SHOW



Yan Pei-Ming, *Chemin de croix*, 2014
Oil on canvas, 200 x 400 cm
Courtesy: Massimo De Carlo, Milano/London
Galerie Thaddaeus Ropac, Paris/Salzburg
© Yan Pei-Ming, ADAGP, Paris, 2014
Photo credit: André Morin



Yan Pei-Ming, *Moonlight in Colour*, 2014
Oil on canvas, 131 x 200 cm
Courtesy: Massimo De Carlo, Milano/London
Galerie Thaddaeus Ropac, Paris/Salzburg
© Yan Pei-Ming, ADAGP, Paris, 2014
Photo credit: André Morin



Yan Pei-Ming, *Vincent van Gogh (1872)*, 2014
Oil on canvas, ø 50 cm
Courtesy: Massimo De Carlo, Milano/London
Galerie Thaddaeus Ropac, Paris/Salzburg
© Yan Pei-Ming, ADAGP, Paris, 2014
Photo credit: André Morin



Yan Pei-Ming, *Prie-Dieu IV*, 2014
Oil on canvas, 150 x 150 cm
Courtesy: Massimo De Carlo, Milano/London
Galerie Thaddaeus Ropac, Paris/Salzburg
© Yan Pei-Ming, ADAGP, Paris, 2014
Photo credit: André Morin

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« L'AFFAIRE TOURNESOLS »
BERTRAND LAVIER

The artist professes with a smile that the present exhibition features his "entire painted oeuvre". It is a statement undoubtedly not far from the truth, for the show spotlights the theme of "painting" that is common to all Lavier's *chantiers* and which finds expression here in a variety of media: film, sculpture, picture and painted mirror.

Given the show's setting in a suite of former apartment rooms dating from the 19th century, Bertrand Lavier has conceived a contrasting overture in which a piano—the ultimate symbol of middle-class western culture—painted with his "touch" stands opposite one of his *Ndebele* pictures, which makes reference to the colourful geometric style of wall painting practised by the eponymous South African tribe.

Through Lavier, paintings that previously only existed inside strip cartoons become real works of art under the title of *Walt Disney Productions*. What Mickey and Minnie once examined in a modern art museum is now exhibited by Lavier in the next room of our exhibition.

It was never a matter of chance but only a matter of time before an original by Van Gogh would be exhibited alongside a Lavier. That day has come. The *Self-portrait with Pipe and Straw Hat*, 1887, is presented opposite the mirror painted by Lavier with the "Van Gogh touch". Yes, this self-portrait by Van Gogh, executed with the aid of a mirror, is now reflected in a painted mirror by Lavier.

The title of the exhibition, "L'affaire tournesols", seems to give a double nod, firstly of course to Van Gogh and his famous *Sunflowers* (in French, *Les Tournesols*), but also to *L'affaire Tournesol* (*The Calculus Affair*), one of the volumes in the Tintin series by Hergé.

Bice Curiger, exhibition curator for « L'affaire tournesols »

BERTRAND LAVIER'S BIOGRAPHY

French artist Bertrand Lavier was born in 1949 at Châtillonsur-Seine. He lives and works in Paris and Aignay-le-Duc (Burgundy).

Lavier created his first works in 1969, when conceptual art was still the prevailing trend. He has since produced numerous series, or *chantiers* (literally "construction sites"), as he calls them, each taking a different look at art history and at the materials and objects of (post-)industrial society.

His work has been characterized since the 1980s by what he calls the "Van Gogh touch", a phrase that makes us think of "paint", whereas in Lavier's conceptual art it is something that he applies to everyday objects and thereby transforms them into vibrant works of *trompe-l'œil*. Lavier paints and "re-presents" an object by painting over and on top of it, and thus right from the start lends the field of his artistic research a range that extends from Marcel Duchamp to Walt Disney.

In 2014 Lavier designed the entrance gate in front of the Fondation Vincent van Gogh Arles. This spectacular work in the public space presents the signature of Vincent, magnified on a giant scale, and at the same time represents that of Lavier himself.

Main exhibitions

Centre Pompidou, 2012 / Biennale de Valence, 2003 / Biennale de Lyon, 2003 / Documenta, 1987 / Sydney Biennial, 1982, 1986 / São Paulo Biennial, 1985 / Biennale de Paris, 1971, 1985 / Venice Biennial, 1976

« L'AFFAIRE TOURNESOLS »
BERTRAND LAVIER

WORKS ON SHOW

Gaveau, 2008

Painted piano, 150 x 180 x 60 cm

Courtesy: the Artist and Yvon Lambert

Picasso Ultra Marine, 2010

Pigment and bronze varnish on car wing
90 x 135 x 14 cm

Courtesy: the Artist and Yvon Lambert

Polk City 2, 2010

Neon, 200,7 x 238,8 x 16,5 cm

Courtesy: the Artist and Yvon Lambert

Ramlösa, 2013

Aluminium paint on dibond

125 x 305 cm

Private collection, Geneva

Vézelay, 2012

Acrylic paint on road sign

140 x 240 cm

Private collection

Walt Disney Productions 1947-2013 n°12, 2013

Acrylic on inkjet print, ø 220 cm

Courtesy: the Artist and Yvon Lambert

Walt Disney Productions 1947-2013 n°13, 2013

Acrylic on inkjet print

ø 240 cm

Courtesy: the Artist and Yvon Lambert

Walt Disney Productions 1947-2013 n°9, 2013

Acrylic on inkjet print

207 x 210 cm

Courtesy: the Artist and Yvon Lambert

Melker 7, 2005

Acrylic paint on furnishing fabric

143 x 350 cm

Courtesy: the Artist and Xavier Hufkens, Brussels

Atomium, détail n°12, 2007

Acrylic on aluminium

158 x 305 x 15 cm

Courtesy: the Artist and Xavier Hufkens, Brussels

Atomium, détail n°14, 2007

Acrylic on aluminium, 210 x 167 x 12 cm

Courtesy: the Artist and Xavier Hufkens, Brussels

Atomium, détail n°15, 2007

Acrylic on aluminium, 210 x 165 x 12 cm

Courtesy: the Artist and Xavier Hufkens, Brussels

Melker 2, 2005

Acrylic paint on furnishing fabric

144 x 144 cm

Courtesy: the Artist and Xavier Hufkens, Brussels

Green Composition (Albers), 1985

Acrylic paint on paper, 105 x 80 cm

Courtesy: the Artist and Xavier Hufkens, Brussels

308 GTB, 1993

Acrylic paint on car door

62 x 115 x 14 cm

Private collection

Walt Disney Productions 1947-2014 n° 7,

1947-2014

Inkjet print on canvas, acrylic paint

166 x 130 cm

Courtesy: the Artist and Kewenig Berlin and Palma

Stamna, 2013

Acrylic gel on dibond on wood

125 x 125 x 4 cm

Courtesy: the Artist and Kewenig Berlin and Palma

Ndebele, 2014

Acrylic on inkjet print

138 x 200 cm

Artist's collection

Paysages aixois, 2014

Acrylic paint on road sign

140 x 240 cm

Artist's collection

Jaune soleil par Tollens & Valentine, 2014

Glycerophtalic on canvas

100 X 100 cm

Artist's collection

Nuit étoilée sur le Rhône, 2014

30-minute looped DVD

Artist's collection

« L'AFFAIRE TOURNESOLS »
BERTRAND LAVIER

SELECTION OF WORKS ON SHOW



Reflection of Vincent van Gogh's *Self-portrait with Pipe and Straw Hat* in a work by Bertrand Lavier
© Bertrand Lavier, ADAGP, Paris, 2014



Bertrand Lavier, *Vincent*, 2014
Entrance gate for the Fondation Vincent van Gogh
Arles 2,30 x 12 m / Resin on polyurethane foam
Courtesy: the Artist / Photo credit: Hervé Hôte
© Bertrand Lavier, ADAGP, Paris, 2014



Bertrand Lavier, *Gaveau*, 2008
Painted piano
150 x 180 x 60 cm
Courtesy: the Artist and Yvon Lambert
Photo credit: the Artist
© Bertrand Lavier, ADAGP, Paris, 2014



Bertrand Lavier, *Picasso Ultra Marine*, 2010
Pigment and bronze varnish on car wing
90 x 135 x 14 cm
Courtesy: the Artist and Yvon Lambert
Photo credit: the Artist
© Bertrand Lavier, ADAGP, Paris, 2014

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THE FONDATION VINCENT VAN GOGH ARLES

The Fondation Vincent van Gogh Arles is a foundation officially recognised as beneficial to the public, created in 2010 by Luc Hoffmann. It is located in the heart of the part of the city listed as a World Heritage Site by UNESCO, in a historic 15th-century building, the Hôtel Léautaud de Donines. After undergoing many changes throughout its history, the edifice has been restored by the Fluor agency, which conceived its architectural project as the point where histories, knowledge and narratives all converge, at once sensitive to the urban space, art history and contemporary art.

Devised as a place for exchanges around the unshakeable unifying bond of Vincent van Gogh's work in Arles, the Fondation's brief is to promote the artistic legacy of the Dutch master, while at the same time exploring the echoes of his oeuvre in present-day art, thus bringing to the fore a fertile exchange orientated towards questioning and reflection.

The city of Arles, which holds no picture by the painter, will now regularly have Van Gogh originals on view at the Fondation. It is right and proper to talk of *genius loci*, because it was in Arles that the artist's flamboyant creativity reached its climax: in barely 15 months, he produced nearly 200 pictures, as well as 100 drawings and watercolours, and wrote more than 200 letters!

The Fondation Vincent van Gogh Arles was inaugurated on 7 April 2014 with the exhibition Van Gogh Live!, presenting both pictures by Van Gogh and works of contemporary artists such as Thomas Hirschhorn and Elizabeth Peyton.

Having already welcomed more than 110,000 visitors in 4 months, the success of that first show confirms the predominant role of the Fondation in the promotion of Van Gogh's work in Arles, and the construction of a fruitful dialogue with contemporary art.

PRACTICAL INFORMATION

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OPENING HOURS
Fondation and bookshop open Tuesday
to Sunday from 11am to 6pm.
Last admissions 45 minutes before closing.
Closed on Mondays, 25th December and
1st January.

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

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