

FONDATION
VINCENT
VAN GOGH
ARLES

“And I hope that later on, other artists will emerge in this beautiful part of the country.”

Vincent van Gogh,
Letter to Theo, Arles, 7 May 1888

INAUGURATION
UNDER THE HIGH PATRONAGE OF MR FRANÇOIS HOLLANDE
PRESIDENT OF THE FRENCH REPUBLIC

After three years of intense work and preparation, the Fondation Vincent van Gogh Arles, conceived as a site for exchanges based on the unbreakable link connecting Vincent van Gogh's oeuvre to Arles, is opening its doors on Monday 7 April 2014 with an inaugural exhibition: 'Van Gogh live!'.

"Vincent Willem van Gogh (30 March 1853–29 July 1890), lived in Arles from 20 February 1888 to 8 March 1889. That is almost 15 months, over 63 weeks, precisely 444 days. During his stay, he produced some 200 paintings, 100 drawings and watercolours and wrote some 200 letters.

The vast majority survive—a prodigal and quite astonishing outpouring, sustaining a pace that no other artist of the 19th century could match. The period in Arles is frequently called the zenith, the climax, the greatest flowering of Van Gogh's decade of artistic activity."

Ronald Pickvance¹

1 *Van Gogh in Arles*, The Metropolitan Museum of Art, Harry N. Abrams, Inc., Publishers, 1984.

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THE ARTISTIC PROJECT

The Fondation Vincent van Gogh Arles received official state approval in 2010 and aims to showcase the Dutch master's artistic heritage, while also asking questions about the resonance of his oeuvre in art today. The presentation of his paintings alongside works by contemporary artists stimulates a fruitful dialogue, centred on interrogation and reflection. It should allow us both to reflect and widen the view that we have of the past, but also of the future.

A relationship with contemporary art was inscribed in the very principle of the *Fondation Vincent van Gogh Arles* right from its conception. As early as 1983, when Yolande Clergue founded the *Association pour la Création de la Fondation Vincent van Gogh en Arles*, she initiated—in the exhibitions she organised for over twenty years—a vital work of artistic facilitation, whose effect could be felt far beyond Arles.

Adopting a resolutely contemporary point of view when it comes to an artist like Vincent van Gogh, a central figure in the art of the nineteenth and twentieth centuries, also means examining the incomparable history of his reception. This reason alone would be enough for him to be recognised as a still-influential artistic figure.

The town of Arles, which owns none of the master's paintings, will now be the regular host of presentations of Van Gogh originals. Here, it is only right to talk of a *genius loci*: for it was in Arles that the artist produced his major works in barely fifteen months. Arles is a site linked to this artistic figure: in his painting, Van Gogh raised this town and its surrounding countryside to the level of icons.

VAN GOGH LIVE !
FROM 7 APRIL TO 31 AUGUST 2014

Bice Curiger, artistic director of the *Fondation Vincent van Gogh Arles*,
exhibition curator

'Van Gogh Live!' is the title of the opening exhibition of the Fondation Vincent van Gogh Arles. On the one hand, it presents 'Colours of the North, Colours of the South', the first of a planned series of exhibitions about Van Gogh, curated by Sjraar van Heugten, and, on the other, it features contributions by Guillaume Bruère, Raphael Hefti, Thomas Hirschhorn, Gary Hume, Bethan Huws, Bertrand Lavier, Camille Henrot, Fritz Hauser and Elizabeth Peyton, who have been invited by Bice Curiger.

On entering, **Bertrand Lavier's** door, displaying Vincent van Gogh's signature, appears as an initial sign of recognition from the building of the *Fondation Vincent van Gogh Arles*. A second—**Raphael Hefti's** agglomerates of sparkling, multi-coloured glass on the translucent roof—evolves imperceptibly with the changes of daylight, playing on constantly new kaleidoscopic variations.

The major theme of this first in a series of exhibitions devoted to Van Gogh, 'Colours of the North, Colours of the South', retraces the evolution of his palette from darkness towards southern brightness, and presents some of his works alongside those of his contemporaries who had a decisive influence on him: Courbet, Pissarro, Monet and Monticelli, among others. This exhibition, which includes a dozen Van Gogh pieces, occupies the main hall on the first floor of the renovated building (see page 9).

An important aspect of the presentation of the Van Gogh exhibition has been entrusted to the British artist **Gary Hume**: the choice of the colouring of the walls. As a refined colourist—a fact which his paintings amply attest—Hume thus establishes a genuine artistic dialogue with Van Gogh.

Van Gogh embodies a widespread myth of the artist, which is particularly present in popular culture. It is thus a strange twist of fate to see this supposedly solitary, misunderstood figure become a perfect example of an artist who can be "grasped by all"! Or else, in the words of **Thomas Hirschhorn**, the creator of an art for a "non-exclusive" public. In this respect, Van Gogh's great popularity in Asia is highly significant: one of its main sources lies in the close study he made, at the turn of the nineteenth century, of Japanese artistic forms.

At the same time, Van Gogh personifies certain values which we still use today as markers. Hirschhorn calls them "autonomy" and "strength of transformation". Whatever the case may be, such values are profoundly anchored in the modern conception of art.

For his new, large-scale piece in Arles, Thomas Hirschhorn has projected himself into a young Japanese woman of today, who is obsessively fascinated by Van Gogh. For Thomas Hirschhorn, being a "fan" is an expression of positivity, a posture of love and an absence of prejudice. It is the opposite of nihilism and negativity. But it is also an act of resistance. Because this young woman, in a world where others enthuse about brands and consumption, has chosen Vincent. And so she finds herself in a chaotic situation of seeking out his essence, which slips out of view whenever she approaches it.

"*Artists interpret the world and then we interpret the artists*", proclaims a neon by **Bethan Huws**. Though produced outside of the context of "Van Gogh Live!", this statement seems tailor-made for Van Gogh. It describes the sort of hiatus and switching of perspective from which art draws its lasting strength. With Bethan Huws, we wonder to what extent the worlds of Vincent (as he signed

his pieces in Arles) and of us, his public, have changed over the uninterrupted history of his influence. And into what conditioning we have drifted, when it comes to perceiving his oeuvre.

And when Bethan Huws' glass-cases, with their "boats" made of rushes, are presented alongside Van Gogh, they may seem to some to be like cross-hatchings, lines that have become three-dimensional, or like a mischievous game that escapes from any genre: drawing or sculpture? To extend such questionings, Bethan Huws' film 'Zone' brings to mind Duchamp, for its captured shots of birds are just like "ready-mades", presented by the artist as her interpretation of Apollinaire's poem.

Guillaume Bruère, alias GIOM, draws, while giving this form of expression an elementary appearance. His lines are agitated, vibrant and immediate, and the intensity of his colours also gives his work its great and varied expressive power. Without sacrificing to outmoded conceptions of expressiveness, Bruère has adopted drawing as a pictorial instrument, in a quest for a communicative friction with life—and with the public.

In the paintings of **Elizabeth Peyton**, intimacy and the evocative strength of the images also play a vital role, while deploying a subtle feel for psychology and atmosphere. Our attention is mainly drawn by her humans, flowers or still-lives. These pieces' rather small formats bank on the fact that they can develop into the power of glistening gemstones.

Schraffur, ('Hatchings') is the name that the percussionist **Fritz Hauser** has given to an important part of his work. For this exhibition, he has conceived a sound installation for the staircase of the *Fondation*. Here, the hatchings have been made on the very silvery paint of the walls, with a variety of points, but also by quite literally using "scratchings" or "engravings". The sounds and noises thus produced were recorded, then mixed, thus forming a sound installation in the stairwell. It then resonates as a sonic paraphrase of the engraving by the Japanese artist Utagawa Hiroshige, 'Sudden Shower Over Shin-Ohashi Bridge and Atake' (which Van Gogh himself paraphrased in one of his paintings) by playing on associations with rain.

In an interview¹, **Camille Henrot** cites Van Gogh as a great source of inspiration, especially from the gestures he fixed in his paintings with their inner, physical agitation. In her 'Dying living woman' (2005), an adjusted "found footage", the female character is constantly being obscured by the addition of scratches, "like a flame marking an absence", which, in their form, also recall Van Gogh's trees.

There remains the question as to whether there is an inner core that can be approached, a question comparable to the one raised by Camille Henrot in her Ikebana work: 'is it possible to be a revolutionary and like flowers?'

Does this reside in the still-vibrant force of attraction and the genuine, ever-thrilling pleasure in seeing that Van Gogh communicates to us, as he put it in a letter to his brother Theo on 25 September 1888? "While autumn lasts, I won't have enough hands, canvases or colours to paint all I see that is beautiful."

¹ Catalogue of the Van Gogh Live! Exhibition.

COLOURS OF THE NORTH, COLOURS OF THE SOUTH

Sjraar Van Heugten,
former director of collections at the Van Gogh Museum in Amsterdam,
exhibition curator

Vincent van Gogh (1853–1890) is one of the greatest colourists in art history. And yet, the early years of his career, spent in the Netherlands, were above all influenced by painters from the schools of Barbizon and The Hague, whose dark, greyish palettes he adopted. In Nuenen and Brabant, where he worked from late 1883 to late 1885, Van Gogh discovered theories of colour, in particular that of Eugène Delacroix, in manuals written by artists. These ideas aroused an overwhelming enthusiasm in him, inciting him to experiment with chromatic contrasts and to apply a number of new procedures in his paintings. But his oeuvre still kept its sombre tones.

It was only when he moved to Paris, in early 1886, that a gradual evolution began. In the capital, he studied the works of Delacroix, his idol, but also those of certain old masters, the impressionists and the avant-garde of the period. Meanwhile, Van Gogh was also absorbing Japanese art, and in particular the richly coloured wood engravings which he started to collect. His palette became little by little more coloured, under the influence of the theories of colour which he had first studied in the Netherlands, but whose meaning was now clearer to him.

In February 1888, Van Gogh left for Arles, where he would live until early May 1889. There, his talent as a colourist fully blossomed. Vincent was fascinated by the light of the South and the intensity of the colours he saw there. He united all the different sources of inspiration that he had acquired in Paris, so as to forge for himself a modern, expressive and highly personal style. Following in the steps of Delacroix, while keeping in mind the spirit of Japanese artists, he turned to using marked chromatic contrasts, with highly dynamic brushstrokes.

Van Gogh had high hopes of setting-up a colony of artists in Provence. As a first step, Paul Gauguin joined him in Arles in late October 1888. The two artists worked together and influenced each other. But, by the end of December, their incompatible characters led to a confrontation. Gauguin left, and Vincent's dream of an artistic group disintegrated. His illness meant that he had to admit himself to Saint-Rémy asylum, where his style grew less contrasted. His oeuvre would never again reflect the bedazzlement he had experienced in Arles, faced with light and the colours of the South.

THE ARCHITECTURAL PROJECT

Guillaume Mansart, art critic

In a setting classified by UNESCO as a World Heritage Site, and in a series of fifteenth-century historical buildings, which have undergone, over five centuries, a large number of transformations, the architectural programme of the *Fondation Vincent van Gogh Arles* was primarily based on an acute awareness of its immediate environment. Conceived by the FLUOR agency (Guillaume Avenard and Hervé Schneider), the project naturally focused on a point of convergence between histories, skills and stories. Answering to the foundation's desire to adopt a contemporary view of Van Gogh's oeuvre, the architectural approach became a clear corollary of its artistic ambition, open to new encounters and to the creation of dialogue. It is without doubt this very notion of porosity that most accurately defines the nature of this architectural work: a porosity to the urban space, to the history of art, and to contemporary creation. The building, set in the town centre, and in particular near its ancient arenas, acts as a point of convergence, uniting nineteenth-century art with that of the twenty-first century.

Light is the backbone of this architectural palimpsest, and also its very matter. As though harmonising with the singular nature of the light in Arles, in its materiality and brute strength, while paying homage to the painting of Van Gogh, who was himself captivated by the quality of this southern atmosphere, the FLUOR Agency set about conceiving a building which is subtly open to the exterior, by playing on the vitality (or even vitalism) of the local sun. In general terms, it can be said that light lies at a junction between art and architecture; but, in Arles, it is more like a common denominator, the irreducible element which can not be avoided, a genuine presence which is then necessarily linked to any building, especially one with an artistic vocation.

In the entrance to the foundation, the glass "box" that overhangs the reception area makes transparency seem like an invitation. This "suspended" space appears to have been pierced on all sides, firstly by our eyes, but then by the beams of coloured light from Raphael Hefti's installation which, placed on the roof, spills out over the entirety of the façade and into the courtyard. This especially created work fits into the building and, with sunrays, composes a volatile, ethereal drawing that plunges its entire space into a bath of unreality. This imbrication of the work of Raphael Hefti and the architecture of Guillaume Avenard and Hervé Schneider shows up a dialogue that runs back to its conception. It characterises a *modus operandi* which defines an encounter as a tool for the development of a unique experience. Invited by Bice Curiger to produce permanent installations for the site, the artists Raphael Hefti and Bertrand Lavier also actively participated in this dialogue so as to think through the right conditions for the integration and appearance of their works inside (and in front of) the building.

Within a former mansion house, the quality of the light reflects that of the different (more or less open) spaces that make up its 1,000m² of exhibition space. Despite the obvious constraints imposed by the conservation of the pieces, the decision was made to give plenty of room to natural lighting. The largest of the spaces benefits from zenithal openings made especially thanks to an already existing well of light, thus providing a constant clarity with no risk of any direct exposure to sunrays. Saw-tooth roofs, whose smaller, north-facing sections are glazed, were conceived using simulations of sunlight, taking into account shadows from the neighbouring buildings. They provide control over the arrival of light, while also giving a uniform effect across the entire exhibition space.

In the smaller rooms, some of the woodwork has been restored and made to respect museum norms; this takes part in the identity of a site with character, being resolutely more striking than a traditional white cube. The atmosphere there is more domestic, almost intimate; it provides an experience of the works which is also more akin to an encounter.

During the visit, the terraces work as breathing spaces that recall the frail link between the foundation and the town. On the first of them, the different volumes of the saw-tooth roofing, which can be seen in relief in the main hall, stand out as a landscape of contours. They seem to represent an energy, as though a force escaping from the building had opened it out towards the exterior. Symbolically, the limits of the "museum" have been shaken up here, and its envelope no longer seems to contain what is bubbling up below.

The terrace on the top floor rounds off the visit by offering a panoramic view over Arles. The light here is clear, providing a striking symbol of a town which, with one shift of the gaze, can be taken in at once. From the Rhône to the church of the Frères-Prêcheurs, from Saint-Trophime church to the abbey of Montmajour, the landscape takes form, becoming a constant evocation of the history of art.

Born from a complex of different desires, the architectural project behind the *Fondation Vincent van Gogh Arles* has succeeded in developing a combinatorial language. By organising spaces of different natures, by articulating the inclusion of contemporary works with the constraints of a museum's norms for conservation, by recomposing historical elements and inventing new forms, its architecture multiplies forms of thought. It catalyses intuition and expertise, experimentation and know-how. By doing so, it creates a generous site, open to all forms of influence and exchange, thus placing itself wilfully within a form of timelessness.

THE HÔTEL LÉAUTAUD DE DONINES

The Hôtel Léautaud de Donines was no doubt built in the fifteenth century by the merchant Jacques Grillo, ancestor of the famous Grille family of Arles family. Over and above the wealth of those who commissioned it, the building displays an architectural shift from the end of the Middle Ages, at a period when, in the urban landscape, private homes on this scale (330 m² surface, on three floors) were not that frequent.

While the building has undergone a large number of modifications over the centuries, it has conserved its fifteenth-century architectural fortifications on its upper level. Its general architecture is of the "tower house" type, covered with a terrace. Now surrounded by a low wall, it was perhaps originally enclosed by merlons¹ and arrow slits. Certain noble homes at the time concealed their roofs with a sophisticated crown of machicolations² and battlements to create the image of a castle, both for its military appearance, and by association with the flat covering of a medieval tower.

On the top floor, there remain bay windows—inherited from Gothic art—with arches supported by small capitals, which also feature trilobes³. Next to them, there can be found large crossed windows, whose style announces the Renaissance. The other two floors feature what are clearly eighteenth-century window frames, thus showing the remodelling that was carried out at the time.

The interior of the former mansion has retained none of its original features. But the monumental fireplace, which once decorated the first floor, has been donated to the Museon Arlaten.

Occupied by a junior branch of the Grille family until the Revolution, the house was bought in the nineteenth century by Count Léautaud de Donines.

In the twentieth century, the building was acquired by the Banque de France, which thoroughly modified the interior. Freed from this use in the early 2000s, the building was then bought by the municipality.

- 1 Flat part of a parapet between two slits.
- 2 Construction rising above the top of a tower or wall.
- 3 Upper part of an arch made up of three lobes.

GENESIS

On 13 September 1983, Yolande Clergue founded the *Association pour la création de la Fondation Vincent van Gogh*. Her undertaking was to create a collection of contemporary art in Arles, whose purpose would be to pay homage to Van Gogh's universality. The collection is made up of specially conceived works by important twentieth and twenty-first century artists. The association then adopted the provisional name *Fondation Van Gogh*, with Yolande Clergue as its president and director from 1983 to 2009.

Luc Hoffmann joined the Association in 1996. He then decided to set up the new *Fondation Vincent van Gogh Arles*, which received state recognition on 8 July 2010 and today has inherited the Association's cultural and material capital.

THE COLLECTION

The collection of the *Fondation Vincent van Gogh Arles*, which has been baptised the '*Collection Yolande Clergue*', is made up of donations from artists of all nationalities who have worked around Van Gogh. In 1988, the collection was presented publicly for the first time in Arles, during celebrations for the centenary of the arrival of Van Gogh in Arles. It then led to an initial, bilingual publication: *Naissance d'une collection* (Editions Carcassonne, France).

Its development then intensified quickly, both in the quality of its exhibitions (Picasso or Bacon) and in its national and international publications, which have been widely hailed by the press in France and abroad.

THE WORKS

Firstly, its collection of paintings and sculptures represents the different artistic currents of the second half of the twentieth century, and contains works by Arman, Christo, César, Hockney, Lichtenstein, Appel, Debré, Erró, Rauschenberg ...

Secondly, its photography collection, which has been exhibited and featured in publications in France and abroad, includes photos in particular by Boubat, Cartier-Bresson, Clergue, Doisneau, Faucon, Giacomelli, Hosoe, Plossu, Ronis ...

Then, the collection of literature features original texts by contemporary poets and writers, displaying an attachment to Van Gogh, with Michel Butor, Jean Cocteau, Vivianne Forrester, Max Gallo, Jean Leymarie, Pierre Restany, Nathalie Sarraute, Michel Tournier, André Verdet ...

Finally, the music collection is made up of original scores and manuscripts by contemporary musicians, including Henri Dutilleux's symphonic poem *La Nuit étoilée*, 1978. The collection also features Bosseur, Ceconni-Botella, Dutilleux, Ibarrondo, Don McLean ...

To which can be added two pieces created by the French couturier Christian Lacroix: *L'Arlésienne* and *Le Zouave*.

FIRST EVENTS

In 1990, the Association made a significant step forwards in the history of its collection by receiving the universal support of public institutions, thus increasing its stability and favouring its growth.

From 1990 to 2006, Anne Clergue's work with the Association and role in the enrichment of the collections were decisive. She curated several exhibitions, developing a permanent educational pole, as well as the Association's new direction.

The Association was frequently invited to present its collection both in France and abroad. This opened the way to direct communication, which was a natural requirement for this new public, coming all origins, and made up of adults, students and schoolchildren.

THE TEMPORARY EXHIBITIONS

Every year, a temporary exhibition lasting three months was organised during the summer. Over twenty of these were mounted, with the choice of works being determined by the link uniting each artist with the oeuvre of Vincent van Gogh. The most prestigious of them was the one devoted to Van Gogh in 2003, with its presentation of drawings from his time in Arles, 1888–1889.

Later, several flagship exhibitions raised public awareness of the Association and increased its audience by addressing a varied public of all nationalities. In particular, Francis Bacon (2002) and Pablo Picasso (2005). After the famous portraits of Arlésiennes painted by Van Gogh from 1888 to 1889, Picasso, a great admirer of his predecessor, produced a series of portraits of Arlésiennes from 1902 to 1966. Finally, the British painter Francis Bacon concluded his own paintings about Van Gogh with a series of fourteen portraits, from 1951 to 1985.

Thanks to its originality, the Association thus refreshed the way in which Vincent's oeuvre is perceived, giving it once more a place which is not only patrimonial, but also alive and creative, in the centre of the town that welcomed him.

SOME OF THE ACTIONS THAT LED TO THE CREATION OF THE FONDATION VINCENT VAN GOGH

- 1983: founding of the Association pour la création de la Fondation Vincent van Gogh d'Arles
- 1988: inauguration of the first exhibition, 'Birth of a Collection'
- 1991: 'Picasso in the Arles collections and his affinities with Van Gogh'
- 1992: 'Jasper Johns, engravings and drawings, 1957 to 1991'
- 1997: '40 photographs for Van Gogh, Mario Giacomelli'
- 1999: 'Vincent van Gogh's view of nineteenth-century Japanese prints'
- 2002: 'Van Gogh as seen by Francis Bacon'
- 2003: 'Van Gogh in Arles, 1853–2003'
- 2005: 'Pablo Picasso, portraits of Arlésiennes'
- 2007: 'The high note, Claude Viallat'
- 2008: 'Qu'es aco?', Robert Combas'

THE FOUNDATION TODAY

In 2008, Luc Hoffmann (biography p. 15) decided to give a fresh impetus to Yolande Clergue's initiative by supporting the creation of a state-recognised foundation, so as to make more lasting the moves that had already been made in favour of the memory of Van Gogh and contemporary creation. This foundation came into being two years later, by ministerial decree, on 8 July 2010.

That same year, the mayor of Arles offered to lodge the foundation in the Hôtel Léautaud de Donines, an old building that had been part of a city heritage site since the early 2000s. Work started in 2011 to transform the structure into an exhibition space.

In 2012, with a will to give the foundation an ambitious artistic project, the board of directors appointed Bice Curiger to its head (biography p. 16), and she started work the following year.

THE DIRECTION

“My encounter with the Camargue incited just as much my interest in the study of waterfowl and the working of ecosystems in wetlands as it did in Van Gogh! Especially as Van Gogh in Arles suffered about the same fate as the wetlands: once long forgotten, they are now recognised as playing a vital role in the workings of nature. In the same way, Van Gogh is recognised as being a precursor of modern and contemporary art, especially during his time in Arles. This fact should be better known. Thus, I discovered in Arles a nature which was extremely diverse, but also a rich and genuine cultural heritage. Van Gogh’s stay is a part of it, and I hope to be able to assist in its discovery by a broad public.”

Luc Hoffmann

THE BOARD OF DIRECTORS

Luc Hoffmann, president

Yvon Lambert, vice-president

Jean-Paul Taris, treasurer

Michel Enrici, secretary

Maja Hoffmann

Jean-Paul Capitani

The Minister of the Interior, or his/her representative

The Minister of Culture and Communication, or his/her representative

The Mayor of Arles

THE ARTISTIC COMMITTEE

Maja Hoffmann, president

Jean-Paul Capitani

Michel Enrici

Yvon Lambert

Hans-Ulrich Obrist

Alex Rüger

BIOGRAPHIES

LUC HOFFMANN

Born in Basel in 1923, Luc Hoffmann inherited the pharmaceutical company set up by his grandfather. While he continued to manage it for many years, he also devoted much of his energy to nature conservation. His passion for birds led him to study zoology. After the war, his discovery of the Camargue was a revelation to him. He then decided to devote himself to defending this exceptional ecosystem, where millions of birds come to nest.

In 1954, in partnership with the *Centre National de Recherche Scientifique* (CNRS) and the *Société Nationale de Protection de la Nature*, Luc Hoffmann set up the research centre of the Tour du Valat. The purpose of this private body in the heart of the future *Parc Naturel Régional de Camargue*—which he helped to set up in 1970 and to run for many years—is to study and conserve this remarkable wetland, where the arms of the Rhône meet the Mediterranean.

Meanwhile, Luc Hoffmann's commitment continued to intensify. He was an early member of the International Union for Conservation of Nature (IUCN) before becoming its vice-president (1966 to 1969). In 1958, with a view to generalising censuses of waterfowl populations and the indexing of wetlands, he piloted the MAR project (IUCN, IWRB, ICBP) which took concrete form as the Convention on Wetlands of International Importance, especially as Waterfowl Habitat (or 'Ramsar', 1971).

In 1961, Luc Hoffmann participated in the setting-up of WWF International (later the World Wide Fund for Nature), of which he was also vice-president until 1988. At the same time, he was the director of the International Wildfowl Research Bureau (IWRB), based in the Tour du Valat, from 1962 to 1969, and he remains *Emeritus Director* of this body which has since become Wetlands International.

In 1974, the research centre of the Tour du Valat became a foundation devoted to "promoting scientific research and particularly studies aimed at the preservation of wetlands in the Camargue and Mediterranean territories". Luc Hoffmann presided this foundation until 2003, and is now its Honorary President.

As an insatiable, world-renowned philanthropist, Luc Hoffmann has founded a large number of organisations in order to advance the cause of nature: WWF-International, the *Fondation Internationale du Banc d'Arguin* (FIBA), the Protection de Prespa (SPP) in Greece, the *Fondation MAVA*, etc.

He has handed down this passion for commitment to his children, and his most recent initiative has been the setting-up of the *Fondation Vincent van Gogh*.

MAJA HOFFMANN

Maja Hoffmann has always been very attached to Arles and to the Camargue. She grew up there, made friends there, and discovered this region thanks to her family, with whom she has for many years supported bodies acting for the protection of the environment. Maja Hoffmann also has another passion: contemporary art. Apart from her activities as a collector, she supports and accompanies innovative artistic projects after studying their potential. As a member of the board and patron of the *Rencontres d'Arles*, along with François Hébel, the Director of the Festival, she re-launched the *Prix Découvertes* in 2002. This initiative, aimed at exhibiting little-known photographers who have been selected by specialists, awards an annual prize to a winner chosen by professionals.

In 2004, Maja set up in Zürich the Foundation LUMA, so as to federate various forms of support provided for a large number of initiatives throughout the world. One of this foundation's priorities was to set up a centre for art and research, suited to the 21st century; based in Arles, this experimental site is dedicated to the production of art, exhibitions and ideas, while also hosting multidisciplinary initiatives open to the public.

With Michael Ringier and Beatrix Ruf, Maja Hoffmann has conceived and set up the *POOL* programme, which opened recently at the LUMA/Westbau, Zurich, a part of the Löwenbräukunst, whose construction she took part in. *POOL* aims to encourage reflection about questions covering collections and the curating of exhibitions. Through its programme of grants awarded to young curators, *POOL* brings together a broad network of collectors and mentors coming from international institutions.

Apart from her direct actions in favour of contemporary creation, Maja Hoffmann is president of the International Council of the Tate, London, and one of the gallery's trustees. She is also a member of the boards of the *Stiftung Fotomuseum Winterthur*, the *Palais de Tokyo* (Paris), the New Museum of Contemporary Art (New York) and Bard College and Center for Curatorial Studies in Annandale-on-Hudson (New York State). Finally, she is president of the *Stiftung Kunsthalle Zürich* and vice-president of the board of the *Emanuel Hoffmann-Stiftung* (Basel).

Maja Hoffmann is also a member of the foundation board of *MAVA – Fondation pour la Nature*, the *Fondation Tour du Valat* and is president of the *Association TAKH pour le cheval de Przewalski*, and has for many years supported the independent organisation Human Rights Watch, New York.

BICE CURIGER

Bice Curiger is a world-renowned art critic and exhibition curator. After a degree in the history of art at the University of Zurich, she helped found *Parkett*, a series of books about contemporary art, published in Zurich and New York, and was also its editor.

She has also written a number of books, in particular *Looks et tenebrae* (Peter Blum Editions, New York and Zurich, 1983), *Meret Oppenheim, Defiance in the Face of Freedom*, (MIT Press, 1990, Boston), *Maurizio Cattelan, Feuerproben / Acid Tests* (Three Star Press, Paris, 2008) and *Rebecca Warren, Every Aspect of Bitch Magic* (FUEL Publishing, London 2012).

As curator at the *Kunsthaus*, Zurich, from 1993 to 2013, she organised many exhibitions which were also presented in major museums and institutions in Hamburg, London, Milan and Paris. Among the most remarkable were *Signs and Wonder – Niko Pirosmanni and Contemporary Art* (1995), *Birth of the Cool – American Painting from Georgia O'Keeffe to Christopher Wool* (1997), *Hypermental – Rampant Reality from Salvador Dali to Jeff Koons* (2000), *Peter Fischli & David Weiss – Flowers & Questions* (2007), *Friedrich Kuhn – The Painter as Outlaw* (2008), and most recently *Riotous Baroque – from Cattelan to Zurbarán* (2012), also shown at the Guggenheim Museum in Bilbao (2013).

Bice Curiger has also worked as an independent curator for such prestigious international bodies as the Centre Georges Pompidou in Paris (*La revue Parkett*, 1987), the Hayward Gallery in London (*Double Take – Collective Memory and Recent Art*, 1992), the Guggenheim Museum in New York (*Meret Oppenheim*, 1996), or the 54th Biennale of Venice (*ILLUMInazioni*, 2011).

Bice Curiger's experience has led her to teach at the Humboldt-Universität in Berlin (2006/07). She has also won many awards, including the *Heinrich Wölfflin-Medaille* of Zurich for *Kunstvermittlung* (2007), the *SI Award* of the Swiss Institute of New York (2009), the *Kulturpreis des Kantons* (Zurich, 2012), and the *Prix Meret Oppenheim* (2012). In 2013, France awarded her the title of *Chevalier des Arts et des Lettres*.

She was appointed artistic director and exhibition curator of the *Fondation Vincent van Gogh Arles* in 2012.

THE TEAM

Bice Curiger, artistic direction
Zoé Laune, assistant to the direction
Colette Olof, assistant curator

Christine Joblet Taris, administration
Nacéra Ouache, assistant to the administration
Béatrice Lavigne, accounts

Anne-Sophie Foron, visitor service and communication management
Sophie Viguier, educational initiatives
Monica Rambert, public facilitation coordination

Laurent Éginard, development management
Yannick Bouillis, bookstore

Daniel Gimenez-Frontin, technical direction

Eric Pesenti, security direction

Pierre Collet, communications and press relations
Marie Lusa, graphic conception

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VISUALS AVAILABLE FOR THE PRESS

Downloadable in HD from our website:
fondation-vincentvangogh-arles.org / Header: Press



Captions in French:

Vincent van Gogh
*Autoportrait avec pipe et
chapeau de paille*, 1887
41,9×30,1 cm
Van Gogh Museum, Amsterdam
(Vincent van Gogh Foundation)

Captions in English:

Vincent van Gogh
*Self-portrait with pipe
and straw hat*, 1887
41,9×30,1 cm
Van Gogh Museum, Amsterdam
(Vincent van Gogh Foundation)



Vincent van Gogh
La Maison jaune ('La rue'), 1888
Huile sur toile, 72×91,5 cm
Van Gogh Museum, Amsterdam
(Vincent van Gogh Foundation)

Vincent van Gogh
The yellow house ('The street'), 1888
72×91,5 cm
Van Gogh Museum, Amsterdam
(Vincent van Gogh Foundation)



Paul Gauguin
Jeune bretonne filant, 1889
135×62 cm
Van Gogh Museum, Amsterdam

Paul Gauguin
Breton girl spinning, 1889
135×62 cm
Van Gogh Museum, Amsterdam



Bethan Huws
Sans-titre, 1983–90
Jonc, dimensions variables
Avec l'aimable autorisation de l'artiste
© Bethan Huws et A.D.A.G.P.

Bethan Huws
Untitled, 1983–90
Rush, variable dimensions
Courtesy of the artist
© Bethan Huws and A.D.A.G.P.



Guillaume Bruère
 Sans-titre, Louvre, 29.06.11
 Pastel à l'huile, crayon sur papier
 70 x 50 cm
 Collection privée, Allemagne

Guillaume Bruère
 Untitled, Louvre, 29.06.11
 Oil pastel, and pencil on paper
 70 x 50 cm
 Private Collection, Germany



Guillaume Bruère
 Sans-titre, Kunsthaus Zurich, 11.09.13
 Pastel à l'huile, crayon sur papier
 70 x 50 cm
 Avec l'aimable autorisation de l'artiste

Guillaume Bruère
 Untitled, Kunsthaus Zurich, 11.09.13
 Oil pastel, crayon and pencil on paper
 70 x 50 cm
 Courtesy of the artist



Guillaume Bruère
 Sans-titre, Kunsthaus Zurich, 11.09.13
 Pastel à l'huile, crayon sur papier
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Guillaume Bruère
 Untitled, Louvre, 29.06.11
 Oil pastel, crayon and pencil on paper
 70 x 50 cm
 Courtesy of the artist



Elizabeth Peyton
Tim (profile), 2013
 Pastel sur papier,
 29.8 x 23.5 cm
 Avec l'aimable autorisation de l'artiste

Elizabeth Peyton
Tim (profile), 2013
 Pastel on paper
 29.8 x 23.5 cm
 Courtesy of the artist



Camille Henrot
*Avant et Après, Paul Gauguin – série
 Est-il possible d'être révolutionnaire et d'aimer
 les fleurs?*, 2012
 © ADAGP Camille Henrot.
 Avec l'aimable autorisation de l'artiste
 et de la galerie Kamel Mennour, Paris.

Camille Henrot
*Avant et Après, Paul Gauguin – série
 Est-il possible d'être révolutionnaire et
 d'aimer les fleurs?*, 2012
 © ADAGP Camille Henrot.
 Courtesy the artist and Kamel Mennour,
 Paris.



Luc Hoffmann
(Photograph: Hervé Hôte)



Maja Hoffmann
(Photograph: Wolfgang Tillmans)



Bice Curiger
(Photograph: DR)



Exterior view of the Fondation
Vincent van Gogh Arles
(Photograph: Flavia Vogel)



Exterior view of the Fondation
Vincent van Gogh Arles
rue Tour de Fabre (Photograph: Victor Picon)

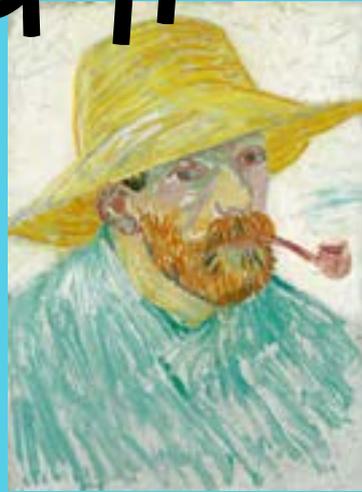


Inside view of the Fondation Vincent van Gogh Arles
(FLUOR Architecture)



Model of Raphael Heftis permanent installation at the
Fondation Vincent van Gogh Arles
(Photograph: Raphael Hefti)

FONDATION VINCENT VAN GOGH ARLES



Vincent van Gogh, Autoportrait à la pipe et au chapeau de paille, 1887
Huile sur toile, 41,9 x 30,1 cm © Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)

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VINCENT VAN GOGH
THOMAS HIRSCHHORN
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RAPHAEL HEFTI
GARY HUME
BERTRAND LAVIER
CAMILLE HENROT
BETHAN HUWS
GUILLAUME BRUÈRE
FRITZ HAUSER